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### Title

“Alfonsine Spanish: New Electronic Textual Sources, Their Great Advantages and Quaint Quirks”

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“Alfonsine Spanish: New Electronic Textual Sources,  
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Paper read for the panel  
“Law and Writing in Alfonso X el Sabio:  
Perspectives on the *Translatio Studii Imperii*,”  
convened at the Annual ACMRS Conference:  
*Translatio, or the Transmission of Culture*,  
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During the past decade, there has been a great increase in the number of textual and lexical sources for the study of the works of Alfonso X surnamed el Sabio, or ‘the learned’, king of Castile and Leon 1252-1284. The Hispanic Seminary of Medieval Studies, for some time now associated with the Hispanic Society of America in New York City, has been foremost in the production of these sources. With regard to the lexicon, we now have Kasten and Nitti’s three-volume dictionary (2003) of Alfonso’s prose works as well the much expanded reissue of the old-fashioned but always useful Boggs et al. (1946, 2001). With regard to the texts, a vast portion of the corpus of medieval transcriptions carried out by the indefatigable workers of the HSMS was made available in 1997 and 1999 in two CD-ROMs marketed at a reasonable price. The present talk will be concerned primarily with the last-mentioned items.

Brief instructions are included in the cover leaf that accompanies the CDs, the main one being that users should begin by transferring the contents of the CDs to their own hard drives, an operation that is accomplished quickly and smoothly in Microsoft Windows XP, using the familiar “drag and drop” technique. My computer at first claimed that 13 minutes would be required for the transfer of files to my hard drive (DELL Dimension 4550 Series, with 200gb memory), but that estimate was overly pessimistic; it seemed to take no more than two to three minutes. The size of the single folder on the 1999 CD, which contains all the individual files, is 222mb.

The “introduction” can be read as an ASCII file (intro.txt) or as a Microsoft Word for Windows file (intro.doc). The latter converts to WordPerfect 10 or 11 with no difficulty. The introduction consists of no more than a list of the transcribed texts with the corresponding sigla, which appear as extensions of the file names. Most sigla are mnemonic, thus ALX = *Libro de Alexandre*, but others are arbitrary, thus the sigla AC1, AC2, etc., refer to transcriptions of manuscripts of the *Leyes del estilo*, and have been adopted from Craddock 1986a:32-33 (scholarly probity obliges me to confess that the system of sigla adopted in that work were the invention of Alan Deyemond, editor of the Grant & Cutler *Research Bibliographies and Checklists* series). Consequently, TEXT.ALX contains the transcription of the *Libro de Alexandre*; CONCORD.ALX the concordances, ALFAINDEX.ALX the alphabetic frequency indexes, DESINDEX.ALX the

descending frequency indexes, and REVINDX.ALX the reverse alphabetic frequency indexes.

One wonders whether the editor could not have used a different sort of extension, i.e., TEXT\_ALX; that fact is that various file name extensions, e.g., APL (= *Libro de Apolonio*), persuade the computer that some sort of program is involved, so that the file appears in the list with a curious icon and without the extension, therefore out of alphabetical order. The “Properties” pop-up of this file tells me that this is supposedly an “APL File” which can be opened with Adobe Photoshop; CBO (= Arcipreste de Talavera, *Corbacho*) is a “Microsoft Interactive Training Bookmark”; CCC (= *Cancionero castellano y catalán de París*) is a “Calendar Data File”; COL (= *Carta de Colón*) is a “HTML Help File”; INV (= *Invencionario*) is an “INV File (unknown application)”; MAG (= *Pierres & Magalona*) is a “Microsoft Access Diagram Shortcut”; MAR (= Don Juan Manuel, *Libro de las Armas*) is a “Microsoft Access Report Shortcut”; MAS (= Don Juan Manuel, *Tratado de la asunción*) is a “Microsoft Access Stored Procedure Shortcut”; P10 (= *Cancionero de París*) is a “Certificate Request”; PRS (= *Cancionero de París*) is a “PRS file (unknown application)”; SPC (= Alfonso X, *Espéculo*) is a “PKCS #7 Certificates” that opens with a “Crypto Shell Extensior”.

¡Dios me libre! This problem repeats itself throughout, with the concordances and the frequency lists. I imagine that one would be well advised never to use the three-letter extension of the type “.xxx” to signal content. I renamed the “TEXT.APL” file (actually the extension is invisible unless you opt to list the files with “Details”) as the file “TEXT\_APL” (in fact “TEXT\_APL.APL”) and was able to open it with WordPerfect by telling the program to convert the file from “ASCII DOS TEXT” and then saving it as “TEXT\_APL.wpd.” Whether there is some disadvantage in this conversion I am not certain; one of the advantages of the HSMS transcriptions is that they are independent of any software and accessible on any platform. “TEXT\_APL.wpd” is saved as a copy of “TEXT\_APL.APL” so I guess no harm has been done. One can also, of course, save the file as ASCII DOS TEXT, that is, “TEXT\_APL.txt.” This last seems to me the way that all the files should have been named. Only three files remained intractable, those with the extensions “.MAG,” “.MAR,” and “.MAS.” Windows XP thinks they have to do with Microsoft Access, but that program is convinced that the three files are empty. Consultation of my manuals was fruitless; this problem apparently is so completely stupid that it finds no mention in *Windows XP for Dummies*.

The solution that I at length came upon was to rename the files with the unfortunate extensions not from an application like WordPerfect, but within the domain of what is now called the “command prompt.” With WindowsXP begin with the Start menu, and choose All Programs/Accessories/Command Prompt. This brings up a window in the ancient and venerable MS-DOS style. Change directories appropriately, then enter the command “ren TEXT.APL TEXT\_APL.txt” (“ren” = rename). It’s a bit of work, but one would be well advised to rename all the files similarly, even those that behave properly. John O’Neill, in a personal communication, informed me that “the new naming conventions I use on the newer CDs is txt-xxx, alf-xxx, cnc-xxx etc., without using an extension of any sort. The problem, and it may be a problem for people who use DOS on occasion, with your proposed naming convention is that under DOS the name

would appear as TEXT\_A~1 (or something like that since it still only recognizes names of up to eight characters long in DOS).” As far as I can judge, the “command prompt” of WindowsXP recognizes file names of more than eight characters.

Once the file names problems have been eliminated, users will want to make sure that the files come up in their applications in courier font, which has no proportional spacing of the characters. Proportional spacing disrupts the columnar arrangements that are so useful in the various files produced by the HSMS.

My guess is that these CD include all, or almost all, the transcriptions that were once published as microfiches by the Hispanic Seminary of Medieval Studies, Madison, Wisconsin, and many more besides. The Seminary, under the direction of Lloyd Kasten and John J. Nitti, was one of the true pioneers in the application of computer technology to the humanistic disciplines. The prospect of using microfiches nowadays will produce long faces in even the most dedicated researchers, so that having the electronic texts with concordances and frequency indexes represents a major convenience. In the 1999 CD I counted 201 transcriptions, mainly of manuscripts, but some incunabula are transcribed as well, e.g., BC4 *Leyes del estilo*, again, in this instance the *editio princeps*, Salamanca: Hutz & Sanz, 10 February 1497.

I used the HSMS microfiches, those devoted to scriptorium mss of Alfonso X, to good effect on two occasions (Craddock 1985,1991; see also my review article 1986b), with regard to problems of the historical grammar of Spanish that would have been intractable without the assistance of the transcriptions and especially the concordances. The CD under review does not render the microfiche publications entirely redundant, since the introductory pamphlets of the latter are not reproduced. The transcriptions follow the HSMS norms (Mackenzie 1997). They are by and large highly accurate but I have invariably found it preferable to have a reproduction of the original available to verify any form that may appear particularly rare and curious. In fact, the next step would be to publish these transcriptions along with facsimiles of the originals, as was done with the first ADMYTE CD (1992).

The fundamental question one must ask is: how accurate are the HSMS transcriptions? While studying an unusual Alfonsine word, *grañas*, meaning perhaps ‘grain gleaned from the threshing floor’ at least in the following context, taken from Alfonso’s world history, entitled *Grand e general estoria*, I came upon the following passage:

```
[fol. 332v]
{HD. DEU[*TER]-ONOMIO
...
% Q<u>a`ndo
entrares en ui<n>na de tu uezino combras
d<e>las uuas q<u>a`ntas q<u>i`sieres. mas no<n> lieues`
dellas fuera. % Si q<u>i`sieres otrossi gra<n>nas
d<e>la mies de tu amigo coger las as con
mano & no<n> con faz.
```

The Vulgate source reads as follows:

Deut. 23,24-25 Vulgata

24

ingressus vineam proximi tui comede  
uvas quantum tibi placuerit  
foras autem ne efferas tecum.

25

si intraveris in segetem amici tui  
franges spicas et manu conteres  
falce autem non metes.

It's quite clear that "faz" 'face' is a misreading of "foz" 'sickle', and in fact Solalinde reads *foz* (1930:734b12). I verified the reading *foz* in a microfilm of the manuscript. I have no information about how proof reading was carried out at the HSMS, but other scholars have pointed out a certain number of misreadings in this and other transcriptions of the HSMS (e.g., Sánchez-Prieto Borja 2001). Computer technology has introduced great speed and facility into many operations that were once slow and cumbersome; the "down side," as the expression goes, is that the same rapidity and facility operate in the propagation of mistakes. Thus this instance of *foz* is wanting from the indexes and the concordance, which incorporate the spurious *faz* into the legitimate listings for that fairly common word. Most damaging, it seems to me, is that this instance of *foz* is likewise absent from the great three-volume dictionary that came out so recently. It is of course a simple matter to correct one's own files, but it would be advisable for the errors of transcription to be noted in some public electronic forum so that scholars of every sort could be made aware of the errors and correct them in their own files. The HSMS might also consider issuing something like what are called "patches" among computer experts, that is, revised transcriptions that could be downloaded from the HSMS web site.

My fundamental purpose is not critical and polemical, but rather to show how greatly the HSMS transcriptions facilitate research. I was curious about the use of the word *se(p)tenario* in Alfonsine prose in connection with the work of his that bears precisely that name (cf. Craddock 1986c). I began my search with the first part of the *General Estoria*, having come upon a note in a recent edition of the *Otia Imperialia* by Gervaise of Tilbury which referred to the occurrence of the word *septenarius* in the *Historia scholastica* of Petrus Comestor, one of the most important sources for Alfonso's *General Estoria*.

In the first place, the alphabetic index reveals that *se(p)tenario* is wanting in the text of the *General Estoria*.

GE1 BNMad 816 (1272-1275)

ALFAINDX

Septem	1
Septentrion	53
Septimo	12
Setaenta	42
Sete	1
Setena	27
Seteno	96
Setenos	1
Setenta	27

In order to be quite certain, I checked the reverse index for all words ending in *-ario(s)*.

Ario	4
Uicario	1
Ycario	33
Dario	5
Uestiaro	1
Exemplario	1
Treyntanario	1
Cathilinario	1
Donario	1
Paro	14
Contrario	1
Encensario	11
Assario	8
Emissario	1
Sagitaro	1
Notario	1
Aquario	1
Sanctuario	115
Santuaro	29
Canarios	4
Contrarios	1
Encensarios	11
Enc'ensarios	1
Assarios	1
Sanctuarios	5
Santuarios	1

Of all these forms, only *treyntanario* showed any possibility of relevance, so I located first it in the concordance

Treyntanario 1  
118r55

then in the text:

% &' otrossi por esta razo<n> faze<n> agora  
los xp<ist>ianos en algunas tierras treynta-  
nario a los q<ue> muere<n> canta<n>do las missas.  
et offreciendo por ellos segu<n>d aq<ue>lla cos-  
tumbre delos Judios q<ue>los tenie<n> g<u>a`rdados`  
los xxx. dias por soterrar.

The context reveals the meaning to be ‘thirty-day period of mourning’, but no doubt in other contexts the word could designate any collection of thirty entities.

The same negative result obtained for the other texts I surveyed, i.e., part 2 of the *General Estoria* (GE2 BNMad MS 10237 (14th century)), the fourth part of the *General Estoria* (GE4 Vat. Lat. 539), two manuscripts of the fifth part of the the *General Estoria* (GE5R Esc. R.I.10 (15th c.), GE5 Esc. I.I.2 (13th-14th c.)), the sixth part of the *General Estoria* (GE6 BCT 43-20), the first part of the *Estoria de España* (EE1 Esc. Y.I.2 (1270-1284)), and the second part of the *Estoria de España* (EE2 Esc. X.I.4). I leave it to my listeners to imagine how long this search would have taken before the computer age; without trying to hurry the searches took me well under an hour, an hour that included the inspection of perhaps a dozen quite curious but totally irrelevant passages in the texts I was surveying.

Besides the title of the *Setenario* itself, the only other use of the word known to me in the entire Alfonsine corpus occurs in the *Siete Partidas*, where a second prologue that appears in the most recent redaction of the text, which I place after 1270 and perhaps belongs to the last years of his reign, begins with the phrase “Setenario es cuento muy noble...” I believe this prologue constituted the original nucleus or starting point for the work that became known in modern times as the *Setenario*. In the HSMS CDs, I have found the word *setenario* only in the *Espéculo*, not in the text itself, but in marginal notes that belong to the period when the manuscript was copied, i.e., the latter part of the fourteenth century. The references to the “libro setenario” turn out to be identifiable references to the *Siete Partidas* without any connection to the book we know as the *Setenario*. However, it is a fact that in his last will and testament Alfonso X referred to his great law code with the term *septenario* (cf. Craddock 1981); consequently, a minor tradition of so naming the *Siete Partidas* may have existed. As to the fourteenth-century annotator of the *Espéculo*, I simply have no idea why he refers to a “libro setenario” three times only, among untold explicit references to the “Partidas,” and whether he had two different works in mind or simply liked to vary the title of his primary reference work.

The *argumentum ex silentio* has a bad reputation, but I cannot help being thoroughly intrigued by what appears to be a deliberate omission of the word, or rather the passage that contained the word, in Alfonso's source, Petrus Comestor.

Petrus Comestor, *Historia scholastica* (PL cxcviii. 1050-1722).

Col. 1080 D

Judaei tamen causam hujus [Henoeh] translationis attribuunt potius septenario, quam sanctitati eius, quia plures leguntur sanctiores eo, quorum nullus translatus est [in paradysum voluptatis]. **In tantum enim aiunt, Deum omnia sub septenario disposuisse, quod etiam dicunt eum septem coelos creasse, et cuique nomen suum datum, et septem terras, quod David fundamenta montium vocat (Psal. xvii).** De annis Mathusalem diversae sunt opiniones.

% Pero

sobresta passada de enoc al parayso. depar-  
ten los iudios q<ue> esta passada ni<n> fue ni<n> la  
fizo dios por la s<an>c<t>idat sola de enoc. Ca dize<n>  
q<ue> ouo otros y antes y despues mas s<an>c<t>os q<ue>  
el. **mas q<ue>lo ordeno assi dios. por q<ue> fue enoc  
setena generac'ion assi como descenden de  
adam por la linna de Seth. &' lamec otrosi  
ot<r>a` setena generac'ion assi como descende<n>  
de adam por linna de caym. &' q<ue> assi co-  
mo aq<ue>l lamech seteno enla generacion  
de caym. fue om<n>e malo ademas. Otrossi es-  
te enoc seteno e<n>la gen<er>ation de Seth. fue  
muy buen om<n>e ademas. &' fizio dios esto  
en este enoc. por mostrar q<ue> asi como este e-  
ra el seteno de adam yl passara dios al pa-  
rayso por bondat del. Q<ue> otrossi enla setena  
edat q<ue> sera luego e<m>pos esta sexta edat en  
q<ue> agora somos. q<ue> passada la fin q<ue> resusci-  
tara dios los om<n>es. & passara los sus s<an>c<t>os  
ala su gloria. &' e<n>uiara all infierno los q<ue>  
fuero<n> malos com<o> lamec seteno enla otra  
linna. {RUB. D<e>las razones & la uida de Ma-  
tusalem. +}  
XXX {IN4.} Matusalem fijo {RUB.}  
deste enoc otrossi. andados c'i-  
ent & ochenta & siete an<n>os  
de q<u>a`ndo el naciera. & ochocie<n>-  
tos & ochenta & q<u>a`tro de adam. fizio un fi-  
io & pusol no<m>bre lamec.**

If Alfonso had composed the work now known as the *Setenario* during the early portion of his reign, it seems unaccountable that he would have deliberately passed over the passage of Petrus Comestor in which God is said to have ordered the universe according to a seven-part arrangement, that is, a septenarius, for that is exactly the theme of Alfonso's *Setenario*. Here instead of referring to God's seven-part universe, Alfonso goes on at length about the repetition



of seven generations in Biblical genealogies. This is I suspect another indirect confirmation of my belief that the *Setenario* was composed near the end of Alfonso's reign. If nothing else can be said of the HSMS transcriptions, they are wonderful for the rapid and exact determination of lexical absences as well as presences, and for this I am exceedingly grateful to all those who have contributed to the immense project.

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Jerry R. Craddock  
University of California, Berkeley  
Visiting Professor, ACMRS, Spring 2004

**HSMS CD-ROMs: qualities and quirks.**

sigla

ALX = *Libro de Alexandre*

AC1, AC2, etc., = manuscripts of the *Leyes del estilo*

TEXT.ALX: transcription

CONCORD.ALX: concordances

ALFAINDX.ALX: alphabetic frequency indexes

DESINDX.ALX: descending frequency indexes

REVINDX.ALX: reverse alphabetic frequency indexes

Alternative suggested filename extensions for indications of content.

TEXT\_ALX, TEXT-ALX

TEXT.APL (= *Libro de Apolonio*) – “.apl” = “application”

Properties: “APL File” > Adobe Photoshop

TEXT.CBO (= Arcipreste de Talavera, *Corbacho*) – “.cbo” = “Microsoft Interactive Training  
Bookmark”

TEXT.CCC (= *Cancionero castellano y catalán de París*) – “.ccc” = “Calendar Data File”

TEXT.COL (= *Carta de Colón*) – “.col” = “HTML Help File”

TEXT.INV (= *Inventionario*) – “.inv” = “INV File (unknown application)”

TEXT.MAG (= *Pierres & Magalona*) – “.mag” = “Microsoft Access Diagram Shortcut”

TEXT.MAR (= Don Juan Manuel, *Libro de las Armas*) – “.mar” = “Microsoft Access Report  
Shortcut”

TEXT.MAS (= Don Juan Manuel, *Tratado de la asunción*) – “.mas” = “Microsoft Access Stored  
Procedure Shortcut”

TEXT.P10 (= *Cancionero de París*) – “.p10” = “Certificate Request”  
TEXT.PRS (= *Cancionero de París*) – “.prs” = “PRS file (unknown application)”

TEXT.SPC (= Alfonso X, *Espéculo*) – “.spc” = “PKCS #7 Certificates” > “Crypto Shell Extensior”

TEXT.APL renamed TEXT\_APL (TEXT\_APL.APL); WordPerfect converts from ASCII DOS  
TEXT > TEXT\_APL.wpd ~ TEXT\_APL.txt.

Preferable correction of file names: “Command prompt [= MS-DOS]”: C:\ ... \ren TEXT.SPC  
TEXT\_SPC.txt.

BC4 *Leyes del estilo = editio princeps* – Salamanca: Hutz & Sanz, 10 February 1497.

### Transcription errors.

#### *General estoria, part 1*

[fol. 332v]  
{HD. DEU[\*TER]-ONOMIO  
...  
% Q<u>a`ndo | entreres en ui<n>na de tu uezino combras | d<e>las uuas  
q<u>a`ntas q<u>i`sieres. mas no<n> lieues` | dellas fuera. % Si q<u>i`sieres  
otrossi gra<n>nas | d<e>la mies de tu amigo coger las as con | mano & no<n>  
con **faz**.

#### *Biblia Vulgata Deut. 23,24-25*

24

ingressus vineam proximi tui comede  
uvas quantum tibi placuerit  
foras autem ne efferas tecum.

25

si intraveris in segetem amici tui  
franges spicas et manu conteres  
**falce** autem non metes.

#### *s(s)e(p)tenario in Alfonsine prose*

*Otia Imperialia* by Gervaise of Tilbury (Banks and Binns 2002:36): “Nec preterendum est quod Iudei septem celos distinguunt, unicuique suum nomen contribuentes, et septem terras quas, ut aiunt, Dauid ‘fundamenta muntium’ uocat, sacro **septenario** totum assignantes.[10]”

10. Comestor, *Gen.*, c. 30 (PL cxcviii. 1080). = Petrus Comestor, *Historia scholastica* (PL cxcviii. 1050-1722).

GE1 BNMad 816 (1272-1275)

ALFAINDX

Septem	1
Septentrion	53
Septimo	12

Setaenta	42
Sete	1
Setena	27
Seteno	96
Setenos	1
Setenta	27

REVINDX

Ario	4
Uicario	1
Ycario	33
Dario	5
Uestiario	1
Exemplario	1
<b>Treyntanario</b>	1
Cathilinario	1
Donario	1
Pario	14
Contrario	1
Encensario	11
Assario	8
Emissario	1
Sagitario	1
Notario	1
Aquario	1
Sanctuario	115
Santuario	29
Canarios	4
Contrarios	1
Encensarios	11
Enc'ensarios	1
Assarios	1
Sanctuarios	5
Santuarios	1

CONCORD

Treyntanario 1  
118r55

TEXT

% &' otrosi por esta razo<n> faze<n> agora | los xp<ist>ianos en algunas

tierras **treynta-** | **nario** a los q<ue> muere<n> canta<n>do las missas. | et  
offreciendo por ellos segu<n>d aq<ue>lla cos- | tumbre delos Judios q<ue>los  
tenie<n> g<u>a`rdados` | los xxx. dias por soterrar.

*General Estoria*, part 2 (GE2 BNMad MS 10237, 14th century)

*General Estoria*, part 4 (GE4 Vat. Lat. 539)

*General Estoria*, part 5, 2 mss. (GE5R Esc. R.I.10, 15th c.), GE5 Esc. I.I.2, 13th-14th c.)

*General Estoria*, part 6 (GE6 BCT 43-20)

*Estoria de España*, part 1 (EE1 Esc. Y.I.2, 1270-1284)

*Estoria de España*, part 2 (EE2 Esc. X.I.4)

*Libros del saber de astronomía*

*Picatrix*

*Canones de Albateni*

*Libro de las cruces*

*Judizios de las estrellas*

*Lapidario*

*Libro del cuadrante señoero*

### ***Espéculo***

[fol. 82v]

...

% Onde de- | zimos q<ue> ssi algun(~)o gana carta ssobr<e> |  
algu<n>t pl<e>ito ssen<n>alado & ssu co<n>tendor | gana otra  
carta gereal

{GL. [^% co<n> la xxxvij t<itul><<o>> | xviiij<<o>> del iij<<o>> |  
l<ibr><<o>> . **setenario**]}

= SP 3.18.37 (MacDonald 1990:527).

[fol. 86r]

...

diziendol en la carta ffa- | zed tal cosa luego q<ue> esta carta  
vier- | des /

{GL. [^% co<n> la . lij . ley(~) . t<itul><<o>> . xviiij<<o>> .  
del . iij<<o>> . l<ibr><<o>> . **setenario** /]}

= SP 3.18.52 (MacDonald 1990:527).

[fol. 139r]

...

% Et nos q<ue>remos les mostrar | en[ ]esta ley(~) com(~)o sse  
pueda guardar | deste dan<n>o /

{GL. [^% co<n> la xxj . | t<itul><<o>> xxv p[r]es- |  
c<r><<i>>pc'iones l<ibr><<o>> | iij<<o>> . **setena- | rio**]}

MacDonald (1990:527; = *SP* 3.29.21).

Petrus Comestor, *Historia scholastica* (*PL* cxcviii. 1050-1722), Col. 1080 D

Judaei tamen causam hujus [Henoeh] translationis attribuunt potius **septenario**, quam sanctitati eius, quia plures leguntur sanctiores eo, quorum nullus translatus est [in paradysum voluptatis]. **In tantum enim aiunt, Deum omnia sub septenario disposuisse, quod etiam dicunt eum septem coelos creasse, et cuique nomen suum datum, et septem terras, quod David fundamenta montium vocat (Psal. xvii).** De annis Mathusalem diversae sunt opiniones.

*GE* I.xxix-xxx

% Pero | sobresta passada de enoc al parayso. depar- | ten los iudios q<ue> esta passada ni<n> fue ni<n> la | fizo dios por la s<an>c<t>idat sola de enoc. Ca dize<n> | q<ue> ouo otros y antes y despues mas s<an>c<t>os q<ue> | el. **mas q<ue> lo ordeno assi dios. por q<ue> fue enoc | setena generac'ion assi como descenden de | adam por la linna de Seth. &' lamec otrosi | ot<r>a` setena generac'ion assi como descende<n> | de adam por linna de caym. &' q<ue> assi co- | mo aq<ue>l lamech seteno enla generacion | de caym. fue om<n>e malo ademas. Otrossi es- | te enoc seteno e<n>la gen<er>ation de Seth. fue | muy buen om<n>e ademas. &' fizo dios esto | en este enoc. por mostrar q<ue> asi como este e- | ra el seteno de adam yl passara dios al pa- | rayso por bondat del. Q<ue> otrossi enla setena | edat q<ue> sera luego e<m>pos esta sexta edat en | q<ue> agora somos. q<ue> passada la fin q<ue> resusci- | tara dios los om<n>es. & passara los sus s<an>c<t>os | ala su gloria. &' e<n>uiara all infierno los q<ue> | fuero<n> malos com<o> lamec seteno enla otra | linna.**  
{RUB. D<e>las razones & la uida de Ma-tusalem. +}

XXX {IN4.} Matusalem fijo {RUB.} | deste enoc otrossi. andados c'i-ent & ochenta & siete an<n>os | de q<u>a`ndo el naciera. & ochocie<n>- | tos & ochenta & q<u>a`tro de adam. fizo un fi- | io & pusol no<m>bre lamec.

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