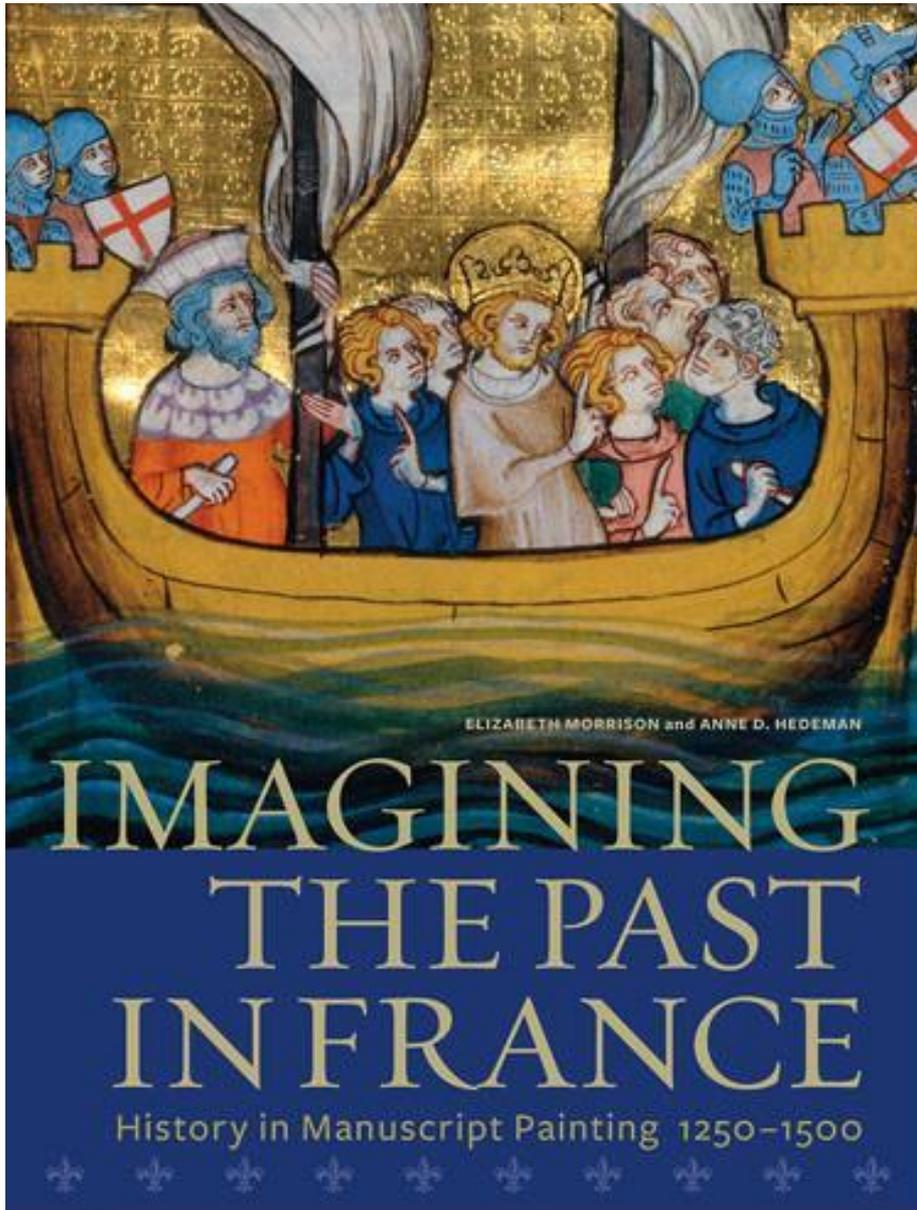


Rosa M. Rodríguez Porto

Multilingualism and
visual literacy:
The development of
the illustrated
history book
(1250-1280)



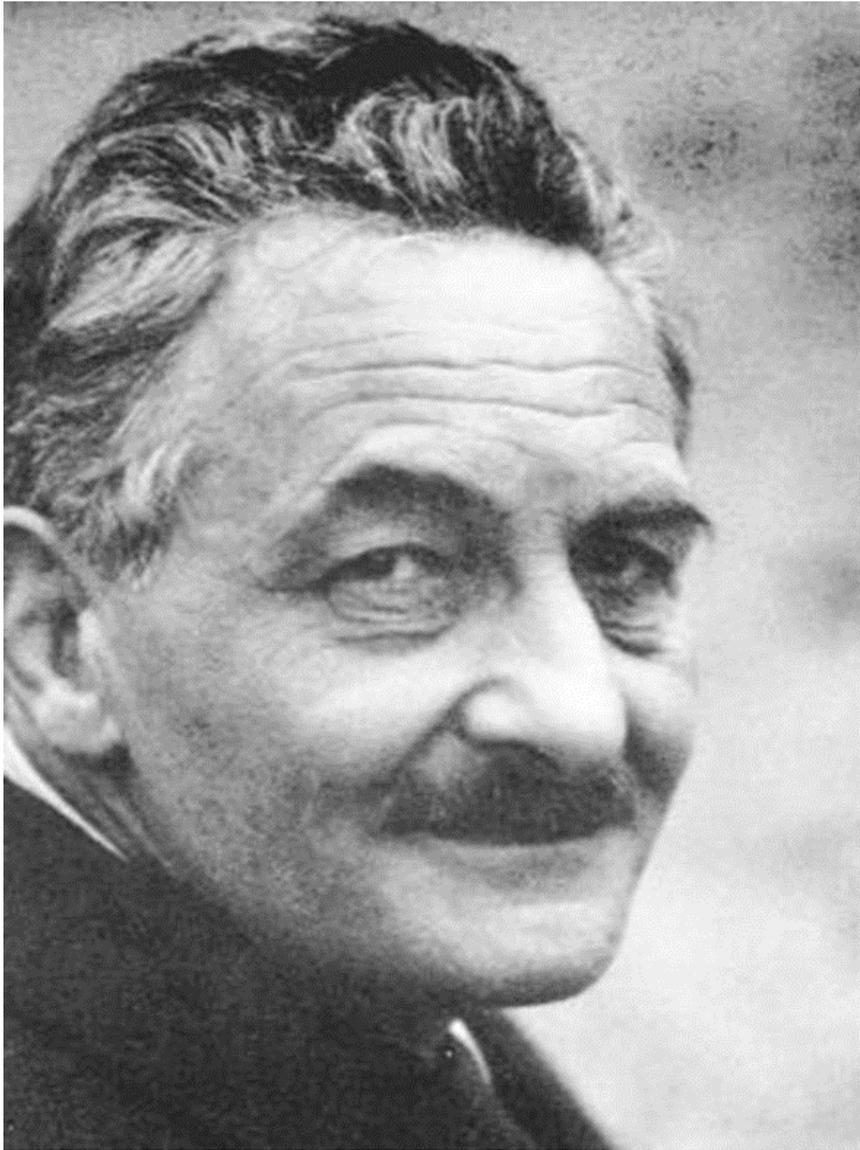


Jean de Vaudetar presents the
Bible Historiale to Charles V
(The Hague, Museum
Meermanno-Westreenianum,
MS 10 B 23, fol. 2v; Paris, 1372)

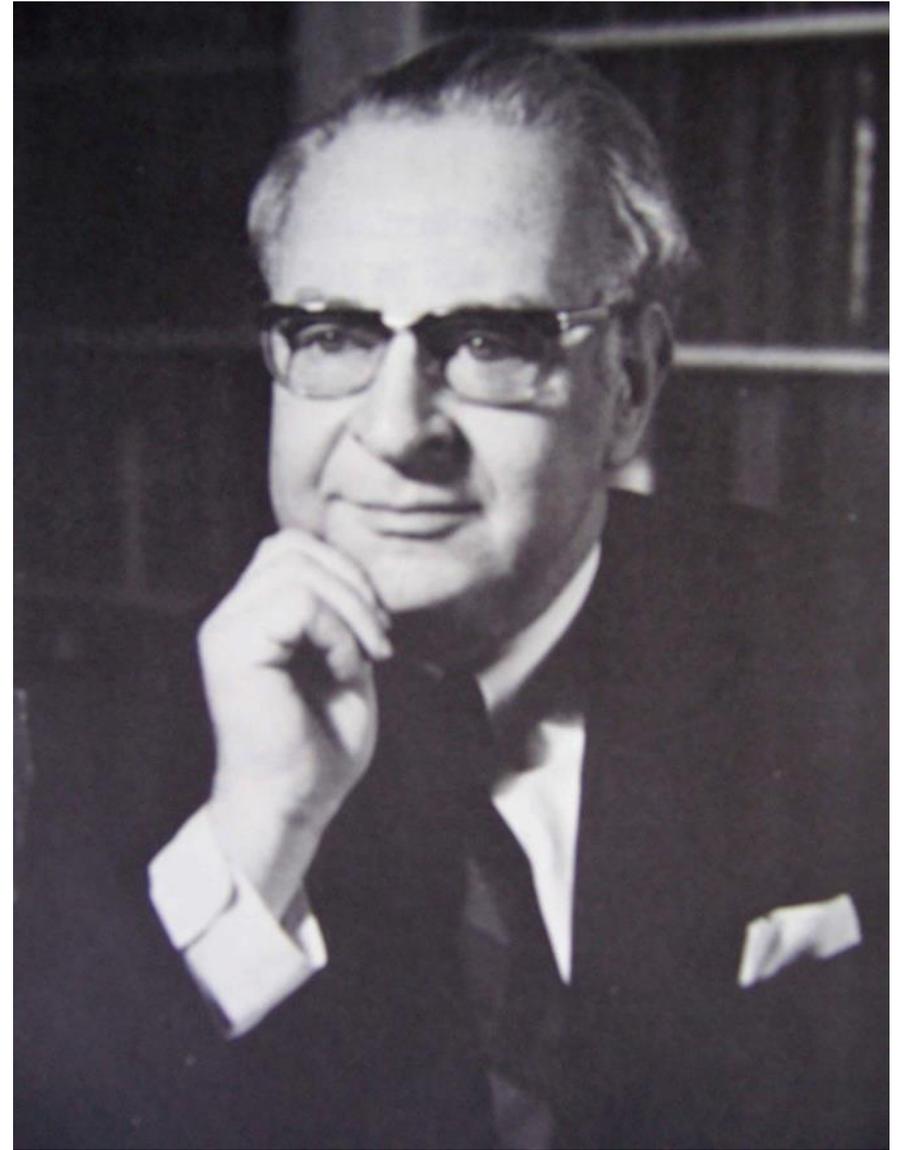
- *Bible de Saint-Jean d'Acre* (Acre, ca. 1250-54) Paris, Arsenal, Ms. 5211
- *Bible du XIIIe siècle* (Paris, ca. 1280) New York, Morgan Library, M. 494
- *Histoire ancienne jusqu'à César* (Northern France, ca. 1250-75) The Hague, KB, Ms. 78 D 47
- *Histoire ancienne jusqu'à César* (Acre, ca. 1285) London, BL, Add. 15268
- Gautier de Coincy, *Miracles de Nostre Dame* (Soissons, ca. 1260-70) Saint Petersburg, NRL, Ms. Fr. F. v. XIV. 9
- *Grandes Chroniques de France* (Paris, ca. 1275-80 and ca. 1310-20) Paris, Bibliothèque Sainte Geneviève, Ms. 782
- *Agravain, Queste del Saint Graal, Mort d'Artu* (Thérouanne, ca. 1290-1300) New Haven, Yale University, Beinecke Rare Book and Manuscript Library, Ms. 229
- *Roman d'Alexandre* (Thérouanne, Saint-Omer or Reims, ca. 1290s) Berlin, Kupferstichkabinett, Ms. 78 C 1
- Brunetto Latini, *Li livres dou tresor* (Thérouanne / Saint Omer, ca. 1300-1310) Saint Petersburg, NRL, Ms. Fr. V. III.4
- *Lancelot propre* (Picardy, ca. 1310-15) New York, Morgan Library, Ms. M. 805
- *Vie de Sainte Benoîte d'Origny* (Picardy, ca. 1312-14) Berlin, Kupferstichkabinett, Ms. 78 B 16
- *Estoire del Saint Graal* (Paris, ca. 1310-20) Saint Petersburg, NRL, Ms. F. f. v. XV. 5

“The texts and manuscripts of historical writing in medieval French are intimately bound up in a complex and disorienting web of linguistic, literary, and cultural threads that require to cast aside and revise modern conceptions of language, literary history, national identity, and nationhood. One of the keys to understanding the nature of these kinds of texts is precisely an awareness of why they are necessary and how they functioned as a means of legitimizing political, territorial and cultural claims. Yet if medieval manuscripts and other artifacts were functional in this sense, many were also created as objects of admiration and beauty. It is therefore no surprise to behold the riches of an exhibition that might be retitled (for the purposes of this essay at least) “Imagining the Past in Medieval Francophonia’.

Keith Busby, “Vernacular Literature and the Writing of History in Medieval Francophonia” (p. 40)



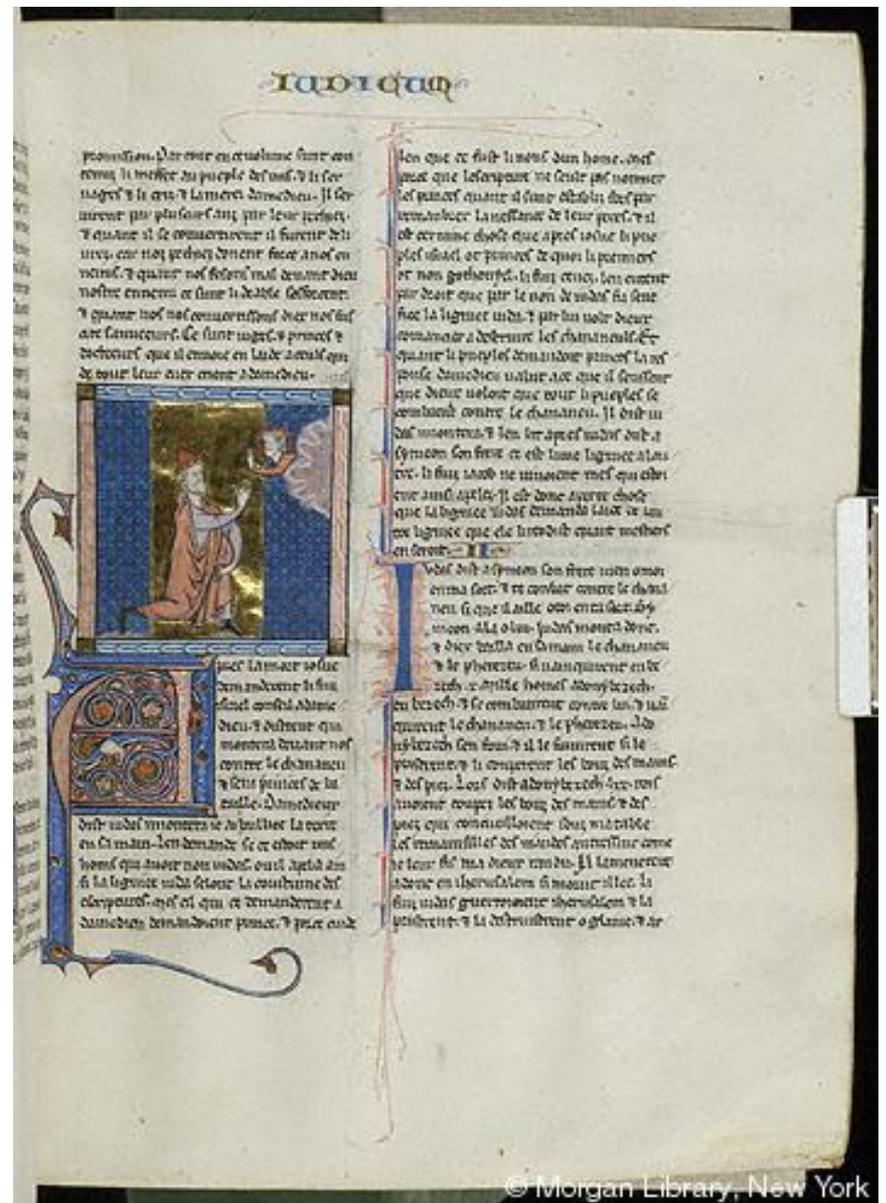
Fritz Saxl (1890-1948)



Hugo Buchthal (1909-1996)



Bible de Saint Jean d'Acres
 (Paris, Bibliothèque de l'Arsenal, ms.
 5211, fol. 53r)



Bible du XIIIe siècle
 (New York, Morgan Library, M. 494,
 fol. 151r)

Valiter ad oves liquium sibi dicit ostentum
 misit in aquas. Et stram dalaos facit sume.
 ita ut biberet et homines etumenta.

Valiter cum pps isrl famem patiens in deserto
 iterum misit manna. Anis dixit ad moyses
 qd plueret eis panes. Et pluit eis manna. uero
 populus fatigatus est.



Valiter filius israhel rursus propter sitim reur-
 marat. Et moyses consulto deo in pax per-
 cussit. Et fluxit aque habundanter.

Valiter Amalech bellum inferit filius isrl.
 ce jome uident qd oyses instructa ace et
 armis hostibus.

Valiter Josue pmissit tria milia bellatorum contra amalech. et cum amalech occidit multos eos
 et aliquos interfecerunt. quod accidit propter nam dei qui precepit p eos Josue ut in deserto eum ca-
 omnes unum ea occiderentur. Viribus ipsa amalechna ceter. nec te preda quicquam ab aliquo tan-
 reat. Inius autem filioem israhel contra preceptum dei. aliquo ex populo uolent atq; occidit.



Valiter Josue audita sitio fuga. ante are-
 sedeno sic profugit. plorans in te tuum. q
 sibi indicavit causam hie sue. et precepit ut iac-
 tes Josue inuenerunt illi qui esset in culpa. qd
 sem e. et inuenit uille aperuit peccm suum. et
 proferit zannan et argenti am et uelutq; pao lam
 quam in arietis fuerat.

Valiter Josue pnuentem illum qui occi-
 ditur ab am. cum omni preda et cum fi-
 lio et filio suis. qd oib; et talis maculo-
 eius. atq; omni spiciale sua fecit lapidari. in
 isto quatenus in dno si occidit.

بر جاستر که سپید از کشته فرض یاد است بن زن است

Shah Abbas Bible [Maciejowski / Morgan Bible]
 (New York, Morgan Library, M. 638, fols. 9v-10r)
 Brugges, ca. 1250

celo alguna te en tu munes. esta coza
 gon en los bienes en los dias de tu iuuen-
 tur. e ando en las carreras de tu azogon.
 e en el camiento de tus oies. e seps q t
 por todas estas cosas leuar ca dias a iuris-
 o. Tuella ma de tu azogon. e tua peado de
 tu carne. Ca mancozes e iuris uanas col-
E mucha te de to crado. **XII** son.
 en los dias de tu iuuenit. ante q
 penga el tiempo de q amiento. e
 qz acatjn los amos de q digas nome pla-
 sen. ante q escuzca el sol. e la lumbr.
 e la luna. e los estellas. e qz romo las
 nubes en po la lluvia quando feni mo-
 uidos los guardados de la casa. e sean
 amados los ombres mui atreuidos. e
 sean de uagar las mugiers moledeas
 en pea acentu. e entenebrecan los q ue
 en por los ferados. e cerraran las puercas
 de la calle. e moletan callando. e leuan-
 tur fan ala uos del pallasu. e enfordeca
 roas las fuas de canto. Las altas cosas
 comban cauran mudo en la carrera. Ho-
 regia el almones engrosara la lagosta.
 e feni atragado el alcajitr. Ca na el om-
 dese ala casa o a de ouir. e en la cal anxi-
 ran los llantos. ante q se rompa la cu-
 eula de plata. e teme roa roa a su legur.
 e sea qbramada la ydena. sobre la fuent.
 e sea qbramada la rueda sobre el pzo. e qz
 teme el poluo a su tierra como fura. e ro-
 me el espirito a uos qto bio y muidar de
 uamados duo ecclesiastes. roas las ca-
 sas son uamdar. Como fue ecclesiastes
 mui sabio. en feni al pueblo. e conto
 las cosas q fizera. e siguiendo conpuso
 muchos proverbios. q son palauas ap-
 uelables. e escritos palauas mui con-
 cios e lloas de ueludar. Las palauas
 de los sabios son como agniones. e asi

como clauos fincados en alto. q son da-
 dos dun palle: por confeso de los maef-
 tos. dno suo no demanos mas de las
 cosas. ca de fer muchas obras no a hy
 fin ninguna. e el grand pensamiento
 qbramo es de la carne. Todos en uno
 oramos la fin de la habla. Tem a dios
 e guarda los mandamientos. ca esto es
 pora roo ombre. e todas las cosas q se
 adua dios a iurisio. por roo erraro. si
 quier sea mal siquier bien.

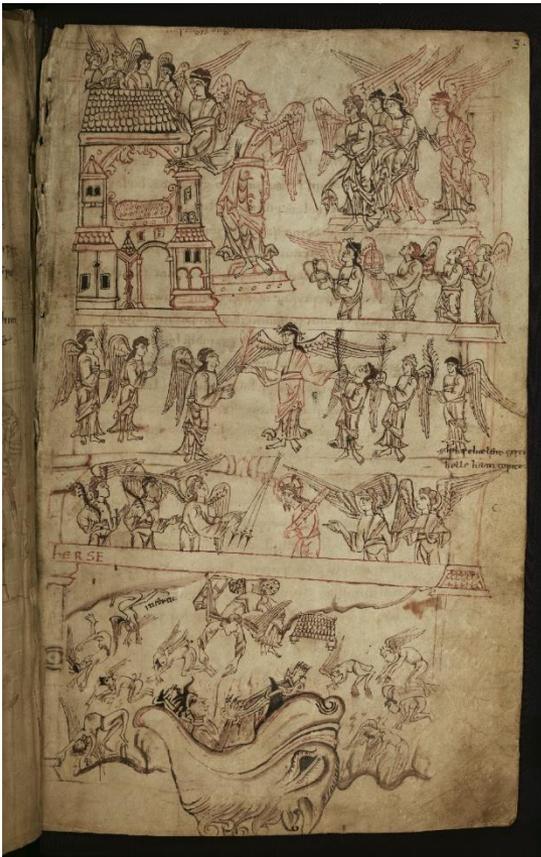


Belic me
 con el ty-
 so de su
 loca. Ca
 meiores
 son las
 mas rra-
 q el lume.
 etio el
 par sico
 es el to nombre. por esto te amaron las
 manebrellas. Licia me en pos ti. Ge-
 xeremos ala olos de tus espejas. den-
 o me el rry en lo cellero. Aligarem-
 nos e gozaremos nos en ti ementando
 de las tus rras mas q del uino. Ama-
 re los derechuros. Alaga se mas fer-
 mota fuas de ibelin. asi como las tien-
 es de cedar. asi como las pieles de fa-
 lomon. No a fimalas q se negan ca el
 sol me refocelo. Los fuos de mi madre
 lidaron contra mi. Palsieron me por
 guarda en las munas. e no gaude la
 mi uinna. Demuestra me el q ama la
 mi alma. o pacos e uasos a medio via.
 q non uaria rebalde. en pos las gnyes

Biblia de Alfonso X de Castilla
 (Escorial, I.I.6) Ca. 1250



Estoria de la Biblia
 (Évora, BP, ms. CXXV/2-3, fol. 4v). Ca. 1340



Junius Manuscript

(Oxford, Bodleian Library, MS Junius 11, fol. 3r)
Canterbury, c. 1000

Old English Hexateuch

(London, BL, Cotton MS Claudius B IV, fol. 19r)
Canterbury, 2nd quarter 11th c.

Herbal

(London, BL, Cotton MS Vitellius C. III, fol. 29v)
Winchester, early 11th c.

“The Simple Perception of Matter” and the Representation of Narrative, ca. 1180–1280*

MADÉLINE H. CAVINESS
Tufts University

Abstract

The first and lowest corporeal mode of seeing was defined by Richard of Saint-Victor, about 1170, as “the simple perception of matter” and given no theological significance. Closer to 1200, when Aristotle’s works on the natural sciences were influential, and especially in the thirteenth century in the circle of Robert Grosseteste and his followers at Oxford, it was acknowledged that higher truths could be reached through visual perception. Sporadic Aristotelianism in the thirteenth century privileged the first mode of seeing in narrative rendering, and it was promoted by the Franciscans in the early fourteenth century, but it did not dominate in such a way as to give anything resembling stylistic unity. Thus, although a fundamental shift in attitude to perception and to optical truth coincided with the beginning of a period that art historians formerly struggled to identify as “proto-Gothic” and “Gothic,” claiming it to be stylistically distinct from “Romanesque,” it is suggested here that the association of the visual arts with terms coined to describe architecture is arbitrary. The “simple perception of matter” remained only one of several modes of seeing.

Art historians have traditionally been concerned with the dynamics of change: continuities, developments, revivals, innovations. Driven by the increased tempo of change and transmission in our own era, they have especially sought innovative trends and breaks with tradition. Even recently, changes that occurred in architecture in France in the second half of the twelfth century have been equated with the social and political changes of the French Revolution.¹ The changes in Gothic architecture were manifest in construction, engineering, materials, design concepts, spatial planning, scale, decoration, manipulation of light, and expressive effect.² An analogous change in other media should involve materials and technique, design principles, scale, rendering of natural objects and space, and expressive effect; theoretically, such changes could give visible form to a worldview that was as radically different as a Gothic from a Romanesque cathedral.³ Yet the situation in the representational arts is not as clear.⁴

I shall contend that the case may be argued either way depending on the selection of examples.⁵ If, for instance, we were to juxtapose photographs of the Romanesque Last Judgment tympanum of Sainte-Foi of Conques (ca. 1135) and Gothic Last Judgments of the south transept of Char-



FIGURE 1. *The Last Judgment, Conques, Sainte-Foi, west portal tympanum* (photo: S.P.A.D.E.M.).



FIGURE 2. *The Last Judgment, Bourges, Sainte-Etienne, central west portal tympanum* (photo: S.P.A.D.E.M./Art Resources).

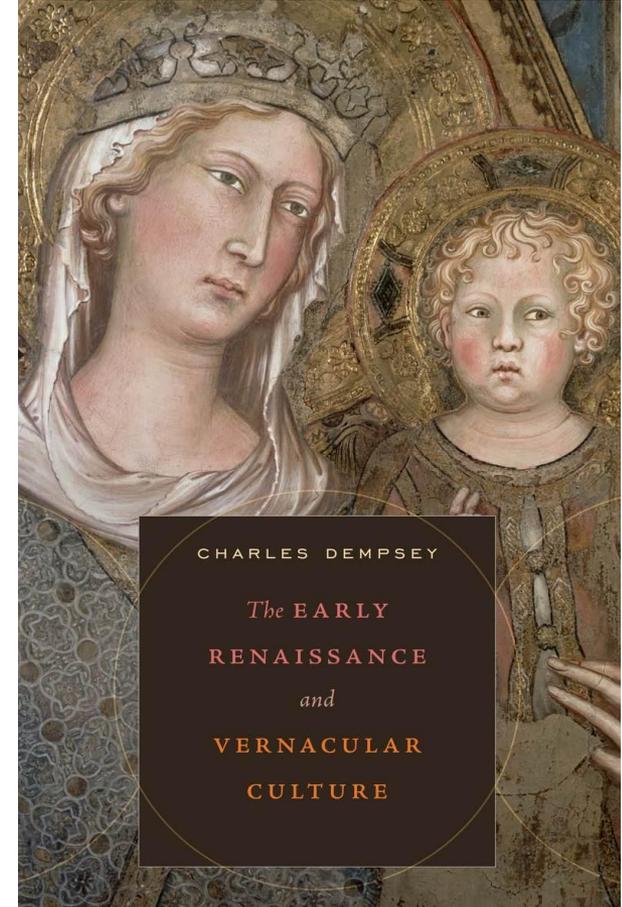
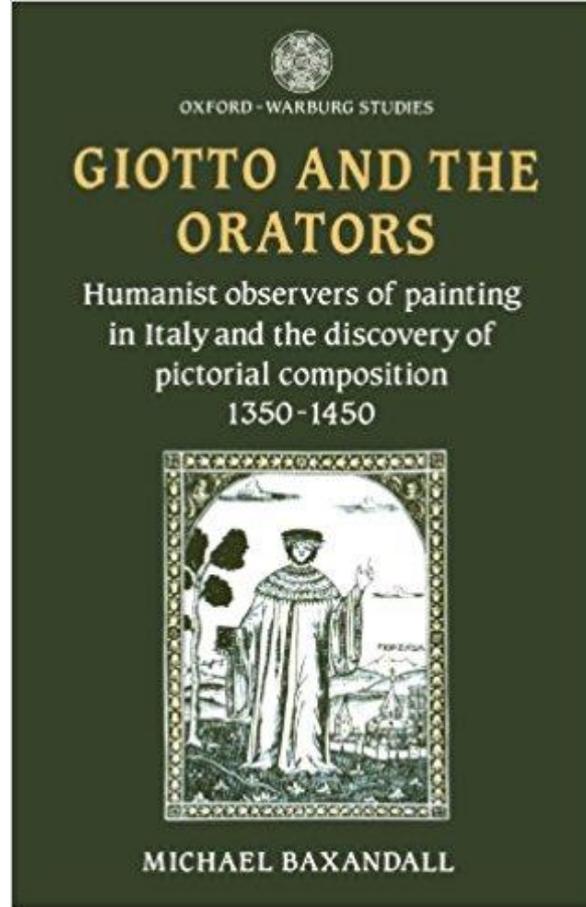
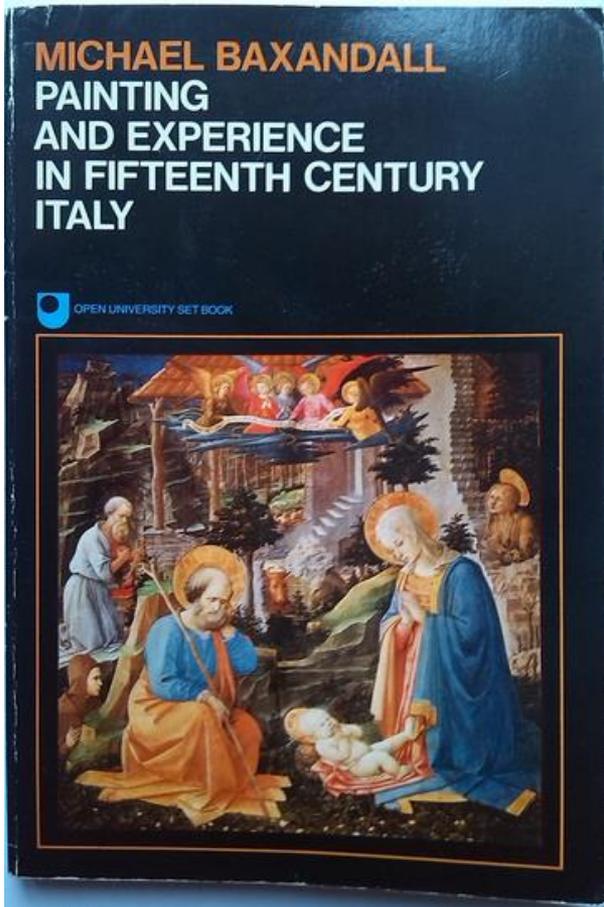
tres Cathedral (ca. 1210), of Notre-Dame of Paris (ca. 1225), or of Bourges Cathedral (ca. 1240), we would find similar compositions, highly ordered and hierarchical, with contrasting groupings of serene figures entering heaven, and dishevelled, contorted creatures in Hell (Figs. 1 and 2).⁶



passées par ces .iiij. choses cest poi
ture & parole.



Car quant on voit peinte une estoire, ou de Troies ou d'autre, on voit les fais des preudommes ki cha en ariere furent, ausi com s'il fussent present. Et tout ensi est il de parole. Car quant on ot .i. romans lire, on entent les aventures, ausi com on les veïst en present.



“The preliminary question becomes: in what way was the exercise of Latin words and grammar on the subject of painting likely to affect people’s attitudes and notions about painting? (...) [I]t is clear too that humanists brought other things to painting than just Latin words and syntax. But (...) humanist criticism of painting is specially interesting as a linguistic case: here highly formalized verbal behaviour bears, with little inference, on the most sensitive kind of visual experience” (p. 7).

“Latin is the language of the Church, the university and the chancery. The vernacular is the language of the living experience in the world” (p. 42)

D
U
R
I
TIAM COR
DIS VES
TRIS

S
A
X
A
TRAERE
MERUI
S
TIS

[SISINIUM]: *FILI DE LE PUTE, TRÀITE*

[CARVONCELLE]: *GOSMARI, ALBERTEL,
TRÀITE*

[ALBERTEL, GOSMARI]: *FÀLITE DERETO
CO LO PALO CARVONCELLE*

Roma, San Clemente, Basilica Inferiore
(after Wilpert; c. 1078-1084)





Henrich Thode (1857-1920)



Julius von Schlosser (1866-1938)



Erich Auerbach (1892-1957)



“[Dante] leads *all* men into a realm apart, where the air is not that of everyday earth. Not that the reality of life has vanished; it has grown doubly plain and tangible. But the light is different and the eyes must grow accustomed to it; they must acquire a new and sharper vision which passes over no detail as unimportant, commonplace, or fragmentary; whatever appears in that place is definitive and immutable, demanding the fullest and more careful attention. Dante transports his listeners into a strange world so permeated by the memory of reality that it seems that life itself becomes a fragmentary dream; and that unity of reality and remoteness is the source of its psychological power”.

Dante. Poet of the Secular World, trans. by Ralph Manheim (New York Review of Books, 2007 [1927]), p. 173.



Let cumener amiable canem espritel raiun diceol no
 ble barun eufemen par nun. e de laue de sun filz boncu
 re del quel nus anun ore lire exaucter par le diuine
 uolente. il desirables iel sul filz angendur. Apres le naitme
 co fut enfil de deumechme amec e de pere e de mere
 par grant certee murte. la sue iuente fite honette espritel.
 par l'auister del sire em piecer la sue spuse iuente cum an
 or alspus uif de uoitec. ki est un sul farrun e regner
 an trinitet. Iesta storie est amiable grace esiteram
 consulacon acastun memone spiritel. let quels iuente
 puruement suline castetier. e dignement sa deliceit
 et gres del ciel & es noes uirginels.



HIC RE
REX AN

SIDET: HAROLD
GLORVM:

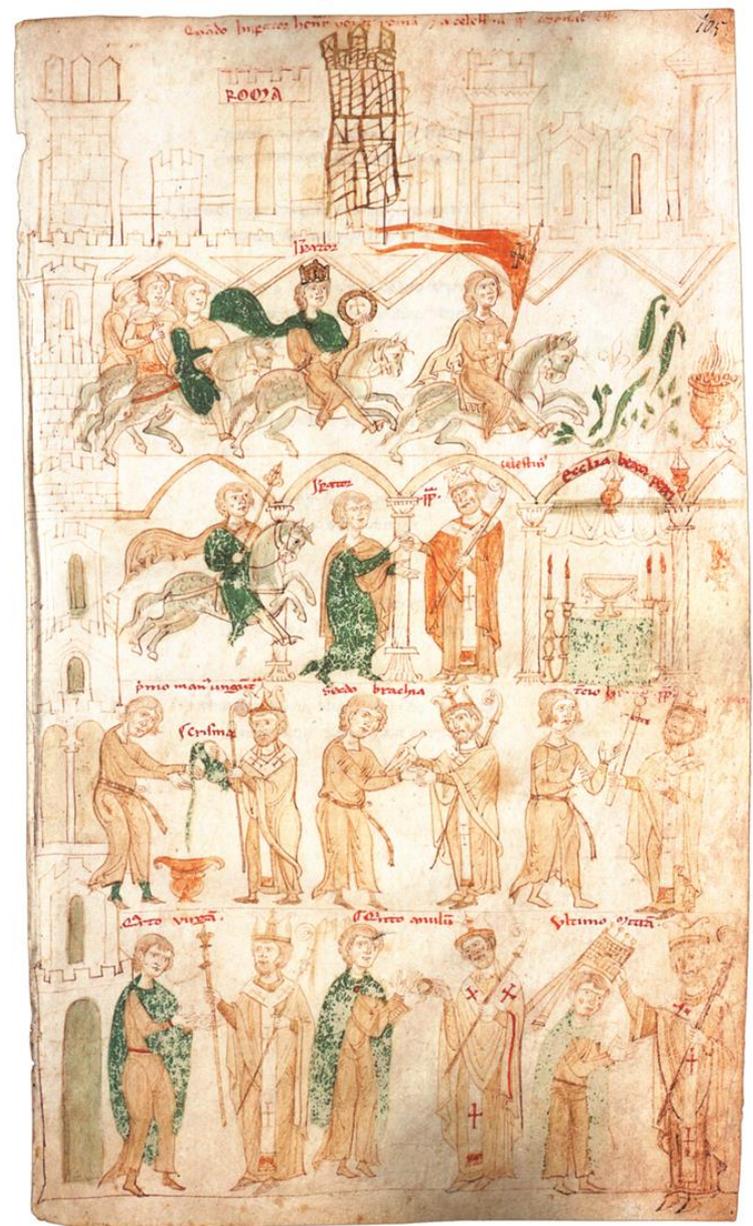
STIGANT
ARCHIEPIS



Lambert de Saint-Omer, *Liber Floridus*
(Ghent, UL, MS 92, fols. 138v, 153v and 207r)
Saint-Omer, 1121



Canossa, 1077
Vita Mathildis
 (Vatican, BAV, Vat. Lat. 4922, fol. 49r)
 Canossa, ca. 1115



Enthronement of Henry VI by Celestin III
 Petrus de Ebulo, *Liber ad honorem Augusti*
 (Bern, Burgerbibliothek MS. 120 II, fol. 105r)
 Palermo, 1197



Pseudo-Turpin
Codex Calixtinus (Santiago, ACS, CF, 14, fols. 162v-163r)
Santiago, ca. 1147-1154

Viii. an. Exei qui d' Africa n' potterio resi-
ste a Roma. Scipio grand' triumpho ce-
nao a Roma. Ex q' illa victoria fedito, s. Africanus.



Arco triumphale.

Como Scipio Africanus triumpho a Roma grand' triumpho: victoria

Historiae romanorum

(Hamburg, Staats-und Universitätsbibliothek, Cod. 151 in scrin.)

Rome, c. 1280)

From a *bible historiale* to a proper *histoire ancienne*



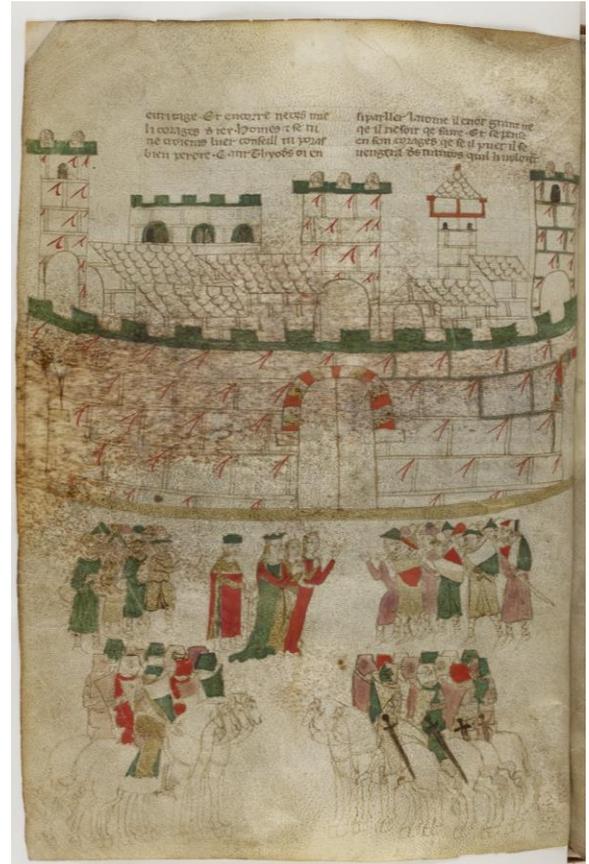
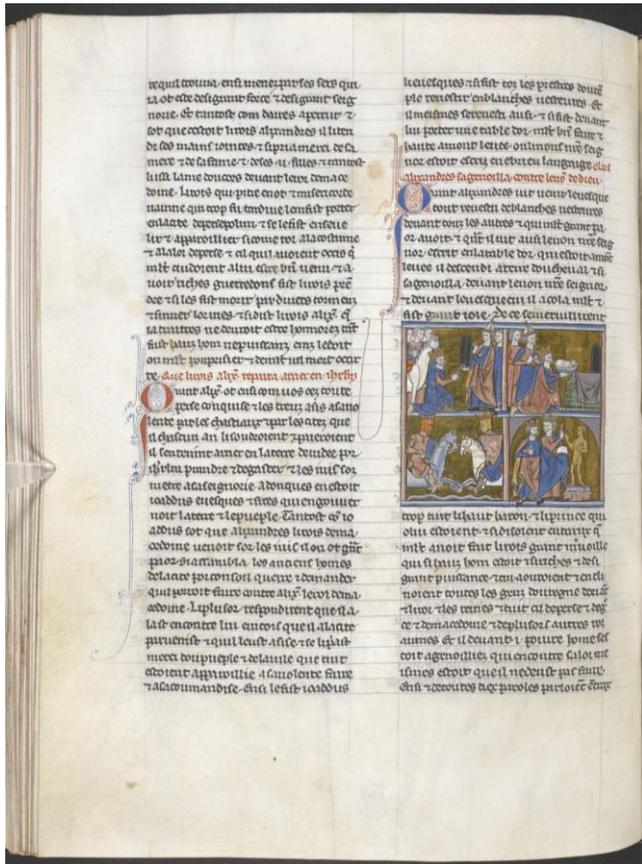
Dijon, BM, MS 562, fol. 96v
Troy



The Hague, KB, 78 D 47, fol. 122v
Alexander



Carpentras, BM, MS 1260, fol. 113v
Rome



London, BL, Add. 19669, fol. 148v
320 x 235 mm

London, BL, Add. 15268, fol. 226r
370 x 250 mm

Carpentras, BM, 1260, fol. 76r
320 x 215 mm

Single-column
multicompartmented
miniatures

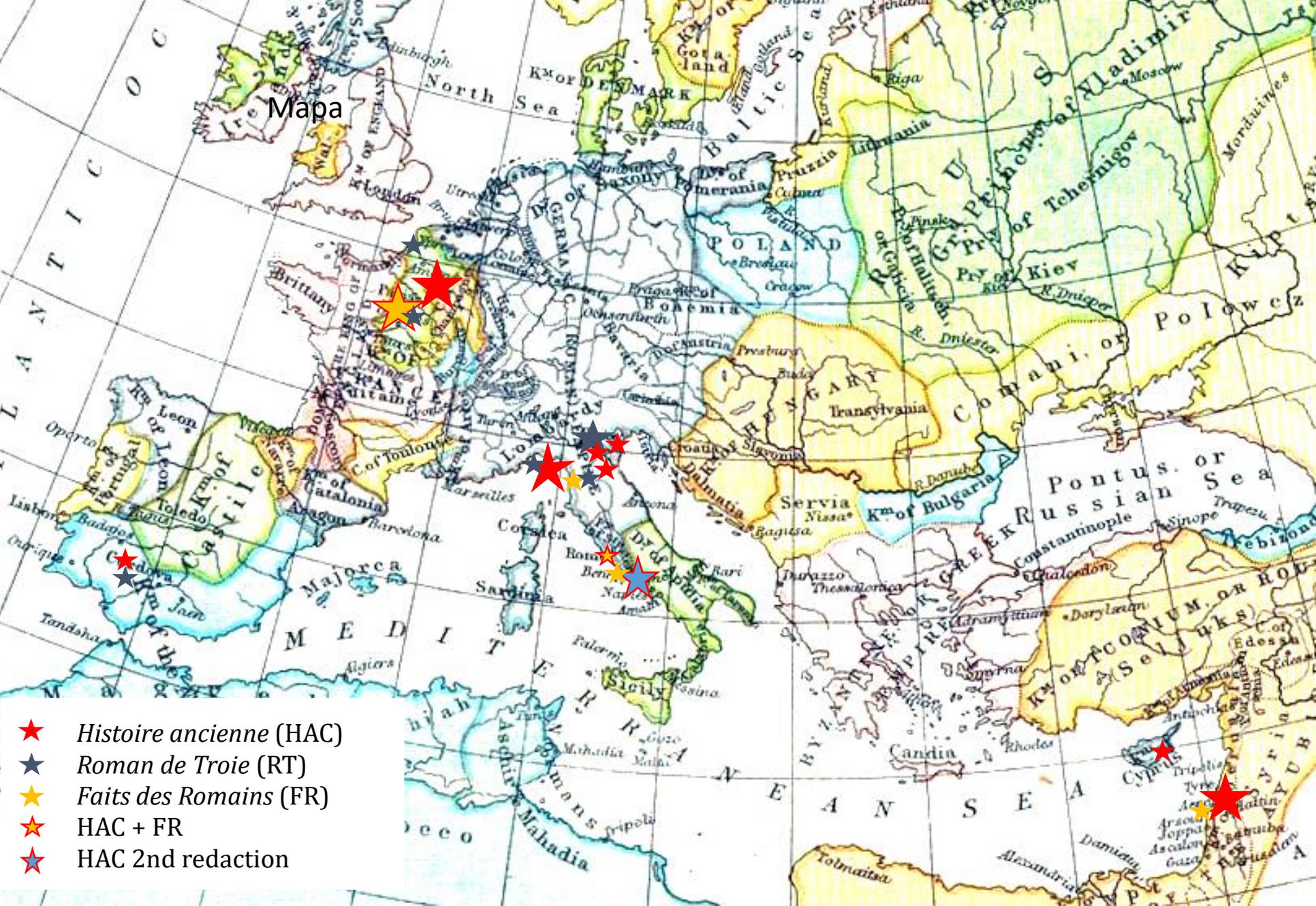
Mostly two-columns
miniatures, even full page

Miniatures on the margins, on
the blank parchment, even
opposed full pages

1270-1280

1260-1291

1284-1310



Contexts and images: The dissemination and variegated reception of the HAC (c. 1250-1400)



Li comise le segor hure de Recto
rique de mar Tuller Ciceron.
Ciceron.

ques. De q
est remese
moune po:
tence tou
vloit que
tenist en f
te de forme
vloit pa
telene. L
rent volen
ent entent
feme adp
oit plus d

Jacques d'Antioche (trans.), *Cicero, Rhetorica + Rhetorica ad Herennium*
(Chantilly, Musée Condé, MS 433) Acre, 1282



Histoire ancienne jusqu'à César
(London, BL, Add. 15268, fol. 1v)
Acre, ca. 1285

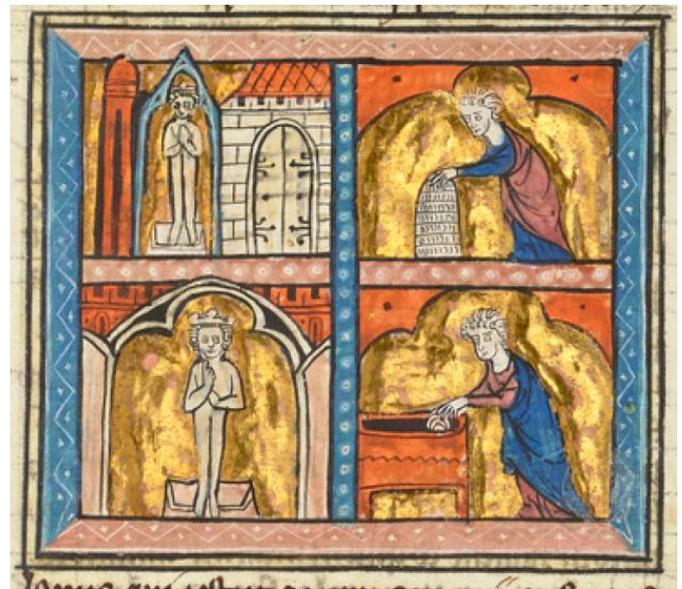


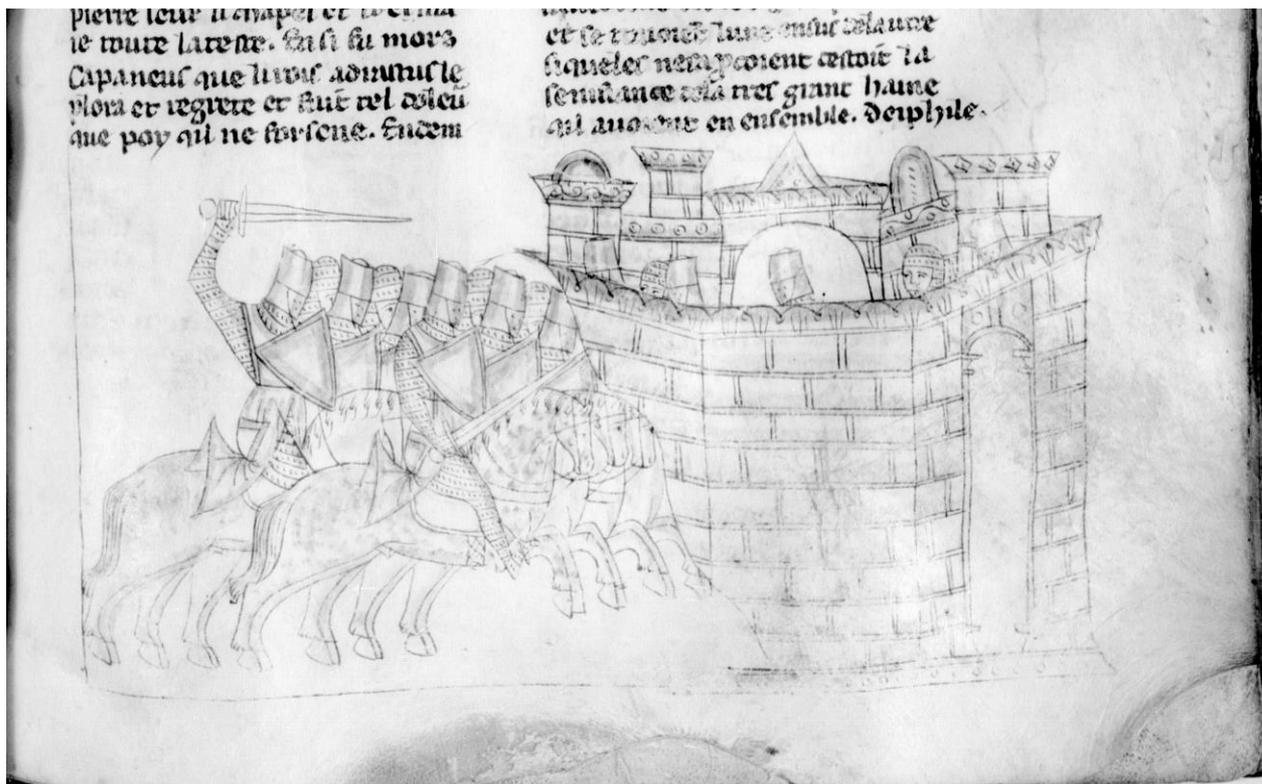
Histoire ancienne jusqu'à César
(Dijon, BM, MS 562, fol. 170v)
Acre, ca. 1260-1270



Chantilly, Musée Condé, MS 726, fol. 120v
Janus Temple

(cf. Paris, BnF, Fr. 17177, fol. 161r and Paris,
BnF, Fr. 20125, fol. 279r)

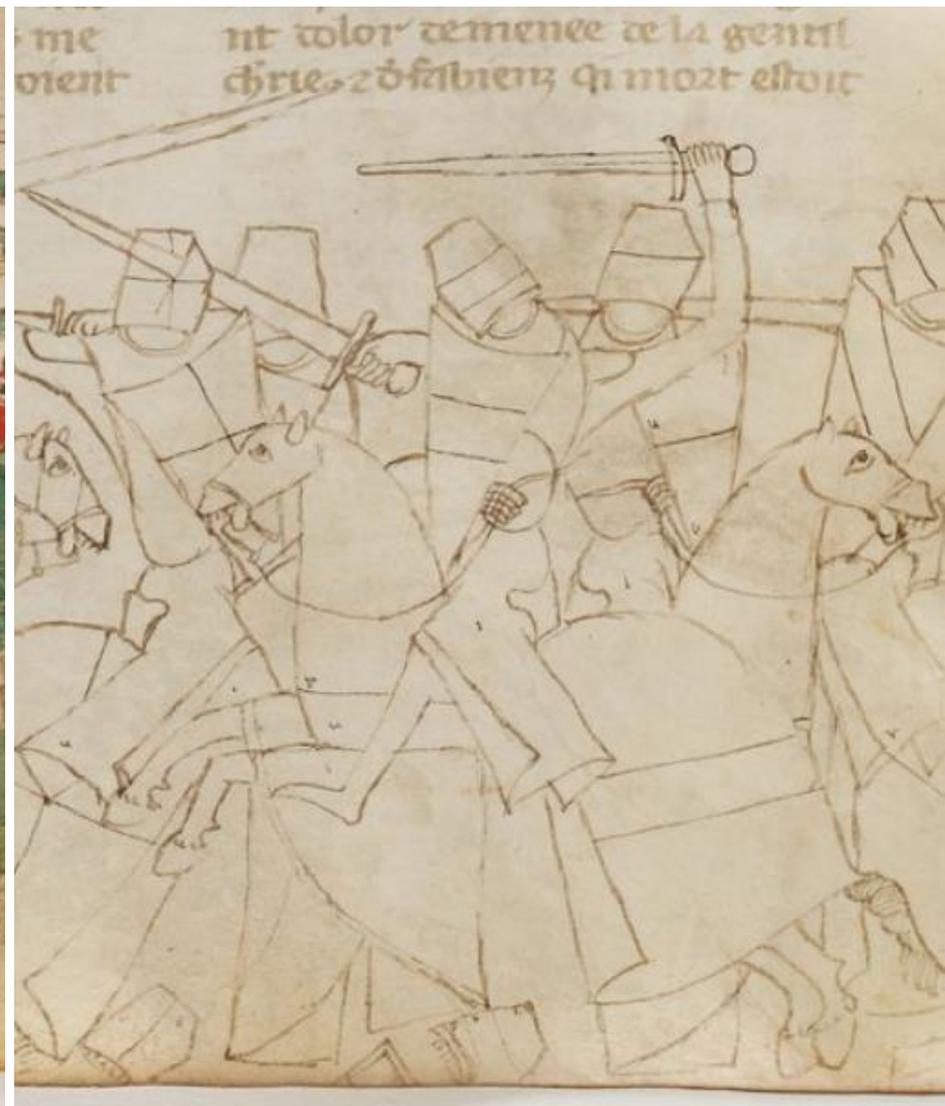




Histoire ancienne jusqu'à César
Paris, BnF, Fr. 9685, fol. 84r



Glass beaker
Aleppo (c. 1260)
Walters Art Museum
(Inv. 47.17)



Histoire ancienne jusqu'à César
(Paris, BnF, Fr. 1368, fols. 55v and 67r)

Nobilis hesperie princeps ꝛc gracia xpi.
Utque pfidie saluauit ab omni tristi.
Priniceps laudando alfonso noie dicto.
Priniceps in uictis princeps seꝑ uenerado.
Qui mitis laudes frat. q̄ uidice fraudes.
Ferro codeꝑnat. que fama decq; p̄henat.
Hesperie gesta dat in hoc libro manifesta.
Ut ualeat plura q̄s scire p̄ n̄a futura.

Hinc p̄ p̄terita quisq̄s uult scire futura.
Non de dignet̄ op̄ istud. sed memoretur.
Ssepius hoc legere. q̄a q̄bit plura uidere.
Per q̄ pficiet. ꝛ dextus ad ardua fiet.
Nā sciet an ceptū qd̄cūq; scit id ul̄ inceptū.
Hinc p̄tendat. seu finis ad optima cedat.
Per qd̄ peiora fugiens capiat meliora.

Si capis hesperia q̄ dat tibi dona sophia
Regis splendescet tibi fama decus quoq; crescit.
Rex decus hesperie thesaurus philosophie.
Dogma dat hispanis capiat bonū det loca uanis.

*Hesperie gesta dat in hoc libro manifesta,
Ut ualeat plura quis scire per ipsa futura.*

*Si capis, Hesperia, que dat tibi dona sophia
Regis, splendescet tibi fama decus quoque crescit.
Rex, decus Hesperie, thesaurus philosophie,
Dogma dat hispanis; capiant bona, dent loca uanis.*

llamaron a aquella tierra celtiberia. e esta tierra
 nora en luengo del mar grande qe as aparte de
 oceano. fassal mar mediterranea. e amido fassal
 a los montes puenos allende de los contra
 uenir fassa la tierra llana. e llamaron ayo adl
 lo carpentaria. e poblaron y quatro uillas.
 la una qe se llama oca. qe es fuso en la monta
 na. qe llaman monte toca. La otra poblaron
 calo dize contra parte de uente. e llamaron le
 calaherna. fassa poblaron mas adelante offi
 calo dize a qe pusieron nombre taragona. e
 deff poblaron la quarta calo dize no mifino
 mas adelante e llamaron la arripa. dos del
 puos ell competido cesar agusto quando la ga
 na por fassal. amido el nombre e llamo ce
 sar augustin. ala qe agota dizen tartagoga. Des
 puos estas compannas fueron se tendieron pe
 las nortas e poblaron toda espagna. e alas n
 ortas qe poblauan. puenos nombres deff
 mifinos. assi como los alanos qe poblaron aq
 la tierra qe agota llaman alania. qe es deff no
 dize. fassa la grande mar de luena. e los sin
 gos qe poblaron otra tierra calo el no qe llama
 uan el dize qe nora. fassa o cae en la mar. e las
 orras qe llamaron galicias. poblaron galicia
 qe antigua miente seze ser deff el agia de
 ca. fassal puerto de genia. Despuos unieron
 galicia por mar qe era echado de su tierra. e
 ambaron a un logar qe agota llaman puente.
 e poblaron una grande parra de galicia que
 era forma entre los dos nos qe llaman puero e
 mifino. e pusieron le nombre portugal. fmas
 yemas y oyo qe llamaron buandios. e aqllas
 poblaron ell andaluzia. e note en ando deff
 no qe llaman guadiana. fassal mar mediterranea.
 e de luengo deff el mar oceano. fassal no qe
 llaman auar assi como cae en el mar mediter
 rano. Otra tierra y oyo qe llamaron luena qe
 es entre guadiana e majo. e pusieron le assi no
 bre unas gentes qe la poblaron. a qe llaman
 lusos. por algunos auentan qe este nombre
 oyo por muchos qe manto y fassal berules qual
 de oyo unqido a genen assi como adelante of
 uedo. Otra tierra ay deffo en ell andaluzia que
 llaman berules. por qe era por ella un rio qe seze
 llamar berules. al qe agota dizen fassal qumir.
 e tiene deffo o nora este rio en la fierra de figura.
 fassa o cae en el grande mar entre iunier e
 medio dia. otra dela ylla de caliz. Tod estas n
 ortas fassal deffo fassal pobladas assi como uo
 comunas. e oyo y muchos cabdillos qe fueron



Entonces desuso comen de ou
 nir se pararon los lenguas
 en babilonia la gran. en el
 tiempo de phalec que fue del
 linage de noe. Cae de aq phalec
 fassa gedon que fue ues en tra
 del. ouo mil e trescientos e quatroenta e tres años.
 y en tiempo de gedon fue berules aq qe fize
 muchos matauillas por el mundo. e fassalada
 miente en espagna assi como adelante of uedo
 en of ebra. y en la uida de gedon murio ber
 ules. e oyo deffo le su miente fassa la signura
 perion de moia. mezo años. e deffo aquella pu
 sion de moia fassa temulo qe poble roma. ouo
 quatrocientos e quatroenta e dos años. e deffo
 temulo fassa qe ouo consules en roma. ouo deffo
 otros e quatroenta e un años. e deffo fize
 a. qe es en roma. e deffo primer roy fassal yste
 mico qe ouo nombre carupino el fobruo qe per
 de por esto el regno e mico qe poble a pulgar
 por consules assi como de primero. ouo quatro
 oentas e quatroenta e tres años. fassa qe ouo a
 auer competidos en roma. e fassalada mien
 te en el tiempo de julio cesar qe regno deffo
 en la orion quanto a nora e fize mes. ouo en el
 tiempo qe era los consules enantes de julio cesar
 regnasse. ouo e fize años. ouo uno deffo qe

premeramente los gens ro
 sos par le chomp de la bataille
 e rassamblees e solonc loz doctu
 re ars e romie en cende e hure
 sepointure e les gams guams
 o les pufous e o les gams prois
 assamblees e deluieses al conce
 le marus qui si los depart e do
 na as sergans e a la cheualerie:
 que null nen tot qui sen peust
 ne deust plaindre par nulle do
 ctine. **Et li rois loctus loctus se par**
Entre ce pensa de pas faire
 li rois loctus qui eschaps
 estour de la guant bataille
 se par pensa qual pais seroit as ro
 manes qui tant estoient de u
 ne puissance quar autrement
 li sambleoit il bien estre uertes
 certains qui encontre aus ne
 pouoit a force sil bien uoloient
 guatandir par sa force ne tenir
 son regne. par ceste pensee en
 uoia il messages al concele e si
 li manda tor celement quil le
 roi uigurna li rendroit pas e lo
 er qui auoir este li comencies
 de ceste guant malauenture si
 bone pas li estour par les romans
 donec e otuice e auer ce loz don
 voir il bons ostages qui seroit
 nos uois mais en loz force e en loz
 au. ceste parole don roi loctus
 fu par les romans oie e receue.
 Et il fist tant quil par ceison
 pult le roi uigurna si le fist loer
 e enchener si le liun fassa au
 marus li concele e auoir enuo
 ee por faire le message. **Et li rois**

Uigurna fu pas e mientes a ro
 mis fu pas li rois me:
Eugurna par au li romans
 auoient eie manire dolo
 e manire greuaice e rurost
 Com li conteles marus or tos
 les auours de la contee pas e af
 sambles deuers lui e les sentes
 pufes des haus barons dou uyr
 ne il sen repaun a guant glorie
 e a guant uois uers romie si come
 al qui e fu conces e receus a ghir
 honoi de uicrons. Quar deuant
 son ruse car par ficre e par moit
 guant regnoie quant li curin en
 romie aloit li uois uigurna e si do
 fill a pie en senefiance quil auoir
 lui e sa terre conqueise a force par
 bataille. e deffo uenoient li
 aunte pufon o les gams proes
 par guant noblece.



Acele fois or nuy guant ro
 en romie quar al uigur
 ta que li conteles marus
 amener pas e loer en tel ma
 niere. auoir mour la cite par

Alfonso X of Castile, *Estoria de España*
 (Escorial, Y.I.2, fol. 5r) Seville, ca. 1270-1274

Histoire ancienne jusqu'à César
 (Paris, BnF, Fr. 20125, fol. 340r)
 Acre, ca. 1287



