

Jafudà Cresques and Samuel Corcós: More Documents About the Jewish Painters of Nautical Charts (Majorca, XIV c.)ⁱ

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Ten years ago we were asked to collaborate with a publisher from Barcelona who was preparing an edition of the Majorcan Atlas [Catalan Atlas] on the occasion of the sixth centenary of its original publication.¹ We accepted this invitation and prepared two studies: one on the biography of the author of the atlas, the Majorcan Jew Cresques Abraham and another one on the iconography of the Atlas.²

Time went by since the publication of that edition at the end of 1975 and the debut of another edition in English published in Switzerland by G. Grosjean.³ This new edition collected biographical data produced by us and others after 1975. All in all, this new edition added details, consolidated documents and corroborated some of the affirmations we had made in our previously published studies.

Our patient and continuous research in the notarial archives of Mallorca happily paid off with the discovery of two documents. These documents shed light on the family and professional relationships between Jafudà Cresques, the son of the author of the Majorcan Atlas and the successor of his pictographic atelier. The new data that the documents provide fits very closely with the innovative thesis that one of us [Riera] advanced in our bibliographical study of Cresques Abraham published in the aforementioned edition. We are referring in particular to the nature of the profession of those so-called

¹ *L'Atlas Català de Cresques Abraham. Primera edició en el sis-cents aniversari de la seva realització 1375-1975.* Barcelona, Diàfora, S.A., 1975. There was also an edition in Spanish only available in specialized bookstores. None of these editions is mentioned in the extensive bibliography published by *Imago Mundi*, nor are they mentioned in the *Indice Histórico Español*. We want to add in passing that the denomination of *Mallorcan Atlas* that we use is due to the attribution of the Atlas to Cresques Abraham [who was from Mallorca]; the usual denomination of *Catalan Atlas* comes from the cataloguing in the National Library of Paris, and it was given because of the language [Catalan] that the miniaturist used.

² J. RIERA I SANS, *Cresques Abraham, jueu de Mallorca, mestre de mapamundis i de brúixoles*, inside *L'Atlas Català op. cit.*, pp. 14-22; G. LLOMPART, *Aspectes iconogràfics*, *ibidem*, pp. 41-54. We have also published: J. RIERA I SANS. *Un cap de brot en l'art de la pintura: Cresques Abraham, "L'Avenc"*. Revista d'Història", 10, November 1978, Barcelona, 2^a època. pp. 42-45.

³ G. GROSJEAN, *The Catalan Atlas of the year 1375*, Zurich 1978. This is an edition directed to bibliophiles. There is a citation of it in "Imago Mundi" 22 (1981), pp. 115-116, signed by T. Campbell. Later on, another edition appeared in Barcelona, with the same text and illustrations as Grosjean's, translated in different languages: *Mappamundi del año 1375 de Cresques Abraham y Jafuda Cresques*, Barcelona, S.A. Ebrisa (1984).

“cartographers”. Because of this, we are compelled to publish these two documents with a commentary that we have drafted jointly.

Document 1—The first notarial document we are publishing is dated 3rd of February of 1390. In this document, a woman named Astruga relinquishes freely in favor of her cousin Jafudà Cresques any rights she could have had pertaining to a property in the Jewish *Call* [quarter] that he had inherited. Jafudà had inherited this property from his father Cresques Abraham who in turn, had inherited it from Jafudà and Astruga’s common grandfather Abraham Vidal.

In a first reading of this document one is surprised to see that by 1390 there are still unresolved issues associated with the property rights of an estate that was bought forty or fifty years before and whose first buyer and first heir were already dead. We think that those who are accustomed to medieval documentation will easily guess the pending issue that this free concession of rights is trying to address. The issue, we believe, arises from the dowry that was part of the prenuptial agreement. These agreements were seldom completely fulfilled; in rare occasions was the dowry returned, as had been contracted, in case of the death of the woman. The explicit mention in the document of Astruga’s mother Ester, daughter of Astrugona the wife of Abraham Vidal who had originally bought the house, makes us think that this is also the case here.

When the aforementioned Astrugonaⁱⁱⁱ, wife of Abraham Vidal died, the entire estate was placed in escrow until the dowry, in this case bequeathed to their daughter Ester, was returned. This estate would have included most prominently the house with a private garden near the *Porta del Temple* [Templars Gate]. Ester also died without having recovered her mother’s dowry, and in turn, bequeathed the pending dowry to her own daughter Astruga. This gave Astruga certain claims over the inheritance of the estate of Abraham Vidal, obtained in 1390 by her cousin Jafudà Cresques. These conflicts would normally be resolved by a friendly pecuniary arrangement; in this arrangement the plaintiff would agree to renounce any rights and any action against the heir of the estate and his inherited commodities which had been mortgaged against the dowry. In the case at hand however, there is no “renouncement”, but a friendly bequeathal as it is stated in the document. However, our innate malice makes us suspect that this free bequeathal had to have its price.

The information provided by this first document is not too relevant; however, there is plenty of indirect information that is very substantial and the document is invaluable in helping us meet our objective.

First of all, the document provides us the name of the paternal grandfather of Jafudà Cresques. Despite the 21 documents we had on Cresques Abraham, none of them mentioned explicitly the names of his parents. Now we have the name of his father, Abraham Vidal and that of his mother, Astrugona. We can now fully confirm our most obstinate assertion from our previous works on these two painters: namely, that the name of the author of the Majorcan Atlas was not Abraham Cresques, as it was thought, but Cresques Abraham. This is because the second element of the composite name of this Jew [‘Abraham’] and that of his son Jafudà [‘Cresques’] is not a family name but a patronymic.

In the XIV century there were many Jewish families in the area of Catalonia-Provence that kept the ancient custom of using patronymics. The father of the Catalan-speaking Jew Jafudà Cresques would carry the name Cresques as a first name, not as a last name. We already knew, applying this same logic,

that the father of Cresques Abraham would carry the name 'Abraham' as his first name—Abraham Vidal. This is what the first document published here in fact confirms.

In similar fashion we could also take for granted that the father of Abraham Vidal carried the name 'Vidal' as first name. However, there is no need for us to guess here as this point had already been established by *Mossèn Antoni Pons* who had documented that Abraham Vidal was the son of Vidal Cresques.⁴ Naturally, Vidal Cresques would have followed the law of carrying as his first name that which would become the patronymic carried by his children and as his last name that which was the first name of his father. This is where our information stops. We do not know the full name of the father of Vidal Cresques. His father had to be a Jew living at the end of the XIII century with first name 'Cresques'. Therefore, the generational tree of this Jewish family starting with his last known member is as follows: Jafudà Cresques, son of Cresques Abraham, son of Abraham Vidal, son of Vidal Cresques, son of (Cresques N.).

The fact that Jafudà Cresques and his father inherited the big house acquired by Abraham Vidal near the gate of the Templars makes us think that they had to be the first born children or at least the heirs of their respective parents. We ignore whether they had older brothers that would have died before them or whether Abraham Vidal and Vidal Cresques were also the first born sons.

The documents studied by *Mossèn Pons* and before him by P. Fidel⁵ clearly showed us that Vidal Cresques, the grandfather of Cresques Abraham, was an autocrat^{iv} in the Jewish *Aljama* of his home city [of Palma]. There he dealt with the organization and the businesses pertaining to the interests of the monarchy of Majorca. He was already secretary [part of the executive committee] of the *Aljama* in 1318, and in 1335 he acted as the spokesman or representative of the *Aljama* to the royal court. However, he was accused of embezzlement in 1337. It is likely that the civil war instigated by King Pere the Ceremonious meant the public marginalization of this Jewish family as supporters of the new monarch replaced the previous administration.⁶ Let us remember that in 1382 his grandson Cresques Abraham issued a complaint to the king that the secretaries of the *Aljama* would not let him join the council—a family right he was entitled to.

We also know the name of a brother of Vidal Cresques: Deuslosal Cresques, who was also secretary of the *Aljama* in 1336. In the following year he was accused, like his brother, of irregularities during the execution of his duties.⁷

⁴ A. PONS. *Los judíos del reino de Mallorca durante los siglos XIII y XIV*. "Hispania. Revista Española de Historia" XVI (Madrid 1956), p. 163 ff.; Vol XX (Madrid 1960), p. 3 ff.

⁵ F. FITA; G LLABRES, *Los judíos mallorquines. Colección diplomática desde el año 1247 al 1387*, inside *La España Hebrea. Datos históricos*, volumen II, Madrid 1898, pp. 85-107, 113-296. It is a reproduction of articles previously published in "Boletín de la Real Academia de la Historia".

⁶ PONS, *op.cit.* vol. XVI, pp. 170-508; vol XX, pp 47-50, 455, 484; FITA, *op. cit.*, pp. 120,22, 158, 160-162.

⁷ PONS, *op. cit.* vol. XVI, pp. 177-179; vol XX, pp. 49, 50, 212, 486.

Vidal Cresques had at least three children: Cresques Vidal, Jucef Vidal and Abraham Vidal, all of whom appear in documents dated 1333 and 1335 so far.⁸ In one of these documents, Jucef Vidal is mentioned together with Rubén Cresques and Jacob Cresques, who could very well be his uncles.

With the addition of this document to the existing ones, we can consolidate another of our assertions made during our previous research: namely, that the family of Cresques Abraham had been deeply rooted in Mallorca for a long time and came from an area of Romance culture. The first names of the members of the family: ‘Astruch’, ‘Cresques’, ‘Vidal’ and ‘Deuslosal’ leave no doubt in the matter. We can also prove that the family had ties to other Jewish families of Arabic origins. We suspected this all along, given the name of the wife of Cresques Abraham: ‘Setaddar’; and the name of ‘Marzoch Medini’ carried by her daughter’s (Astrugona’s) husband. We can now add the name of her (Settaddar’s) brother in law: ‘Barahon Benhauhet’⁹, and that of her niece Astruga’s husband: ‘Ixua ben Hayex’¹⁰. In relation to this matter, it is also interesting to point out the record of a trip to Barbaria made by Vidal Cresques in the year 1335.¹¹

Another thing we have learned from this document that we have already mentioned, is that Abraham Vidal married a woman named Astrugona and that he bought the famous house with an interior garden from a fellow named Moxiní Ferrar—we do not know who he was. Unfortunately we do not know the occupation of the grandfather of Cresques Abraham that afforded the family the financial level to buy such a house. We also do not know the occupation of the other Jews mentioned in this document, with the obvious exception of Cresques Abraham and his son. However, now that we have enough family links we do not think it is too adventurous to advance a hypothesis: that the Jew Vidal Abraham who in the year 1340 illustrated one of the copies the *Llibre de les Franqueses de Mallorca* preserved in the *Arxiu de la Corona d’Aragó* [Archive of the Crown of Aragon] is probably the brother of our Cresques Abraham.¹² Furthermore, we hypothesize that Astruch Cresques, who we have been able to document as living in Majorca in the year 1375, could very well be his cousin, the son of his uncle Cresques Vidal.¹³ Everything seems to point to the fact that this was a Jewish family dedicated to the art of illustrating manuscripts and maps. This family occupation would have had its prime example in Cresques Abraham and his son Jafudà and their production between the years 1368 and 1410.

⁸ PONS, *op. cit.* vol. XVI, pp. 374; vol XX, pp. 48-50.

⁹ This appears documented in the years 1360 and 1386: PONS, *op. cit.*, vol. XX, p 201; G. LLOMPART, *Miscelánea de arquitectura y plástica sacra mallorquina, siglos XIII-XVI*. “Analecta Sacra Tarraconensia” 46 (1973), p. 96.

¹⁰ He and his wife Margarida appear in the document published by J. M. QUADRADO, *La judería en Mallorca en el siglo XIV*. Palma de Mallorca 1967, p. 64, number 51.

¹¹ PONS, *op. cit.* vol. XX, pp. 221

¹² G. LLOMPART, *La pintura medieval mallorquina. Su entorno cultural y su iconografía*. First Volume, Palma de Mallorca 1977. p. 169, with the bibliography mentioned within.

¹³ G. LLOMPART, *Documentos sueltos sobre judíos y conversos de Mallorca (siglos XIV y XV)*, “Fontes Rerum Balearium” 2 (1978), number 1. p. 187.

We already had documentation on the three Jews who witnessed the free renouncement of the rights of the cousin of Jafudà Cresques. We are not aware whether the first two, Issach Tauhell and Astruch Abraham, have any family relation with them¹⁴. We know that the third one, Samuel Corcós, belonged to the Jafudà Cresques family—in the medieval sense of the word. This relationship is clearly established in the second document we present.

Document 2—On the 30th of May of 1390—four months after making peace with his cousin—Jafudà Cresques, now referred to as Master of nautical charts, visits again the notary Nicolau de Cases. In this occasion he cancels the contract he has with his servant and apprentice Samuel Corcós, Jew of Majorca and settles his final pay (Documental Appendix, Document 2).

We do not know the period of apprenticeship that the contract with Samuel Corcós stipulated, or how many years he spent with Jafudà Cresques serving him in licit and honest matters and learning his craft. Given that Samuel Corcós admits being 20 years old [when this document is drafted] and taking into account at what age other contemporary Jewish boys entered apprenticeship¹⁵, we can guess between six to eight years.

The salary stipulated in this contract had to take into account a number of eventualities. In its final settlement Samuel Corcós details the payment to Jafudà Cresques of seven Majorcan pounds [*lliures*]¹⁴—the equivalent of 140 Majorcan shillings [*sous*]. Thirty of these Majorcan shillings [*sous*] are donated [to Jafudà] without expecting anything in return and an additional hundred Majorcan shillings [*sous*] were legally owed to Jafudà Cresques as part of arrangements of salary payments made amongst themselves on diverse occasions. This leaves, if there is no error in the notarial document, ten Majorcan shillings [*sous*] that are unaccounted for. Maybe the ten Majorcan shillings [*sous*] are the result of prorating a year's worth of salary to pay the incomplete year.

However, the great interest of this document is not the anecdote of the settlement of this apprenticeship contract. The great interest of this document resides in the description of the craft that Samuel Corcós learned from the Master of nautical charts Jafudà Cresques: making compasses and illuminating (*“addiscendi causa faciendi busolas et illuminandi, quod officium me docuistis bene et legaliter prout illud melius adiscere potui”*).

With this clear and overwhelming description we have no doubts left as the nature of the occupation of these Majorcan masters of nautical charts of the XIV and XV centuries: they were illuminators. Now we can once and for all dispel all the predictions that many had made by misleadingly referring to these men as “cartographers”; and in the process, attributing to them a farfetched scientific curiosity that no document demonstrates or even insinuates.

¹⁴ QUADRADO, *op. cit.*, p. 68, number 76; p. 73, number 98

¹⁵ J. M. MADURELL MARIMÓN, *La contratación laboral judaica y conversa en Barcelona (1349-1416). Documentos para su estudio*, “Sefarad” 16 (Madrid-Barcelona 1956), p. 33 ff.; vol. 17 (1957), p. 73 ff.

On one hand, we should start removing from the history of science the chapter dedicated to the Majorcan school of cartography¹⁶; on the other hand, we have already very well documented the Majorcan school of pictography. In fact, Samuel Corcós is none other than Marcià de Viladesters, the author of nautical charts. We have recently found new documents regarding him that establish new facts about his life.¹⁷ Samuel Corcós was baptized, just like his master Jafudà Cresques, in the year 1391 after the pogrom that took place that year against the Jews. He took the [Christian] name of the jurist that at the time served as assessor to the administration of the governor of the kingdom, Marcià de Viladesters, who probably acted as his godfather. Two of his maps, signed and dated in the years 1413 and 1423 respectively, have been preserved. We also know that in the year 1421, when he was 41 years of age, he referred to himself as “*buxoler*” [compass maker].

One of the new contributions we made in our previous work on Abraham Cresques was to reconcile two things that a priori seem very different, namely, compass making and illumination. The document we publish here corroborates the idea that was later fully accepted by Grosjean; namely, that the reason why Cresques Abraham received the name of “*buxoler*” [compass maker] and of “*mestre de brúixoles*” [master compass maker] was not because he pretended to build precision instruments [for navigation], but because he painted the wind roses and other parts of the housing [of the compass]. This housing, made of tin, wood (or silver) was part, as it is today, of all compasses. The medieval compass, like the ones today, is nothing more than a painted case [housing a magnetized needle]. This is described with great simplicity in an inventory made by a notary in Majorca in the year 1377 as follows: “*Item unam capcietam modicam depictam cum quatuor compasses*”¹⁸.

However, there is one thing we had not discovered when we published our previous work; in the second half of the XIV century it became fashionable to own luxurious compasses, together with the possession of luxurious mappaemundi. See here for example the description of a compass found among the estate of the deceased King Martí in the year 1410—work probably done by our own Cresques Abraham: “*Item una buxola de fust pintada, ab àngels qui tenens scuts reayals, e en lo cobertor, en vidra, ha l ymage de rey e alters ymages, la qual buxola és conservada en l stoix de cuyr vermell empremtat*” [“Also a wooden compass decorated with angels carrying the royal shield, with a glass cover with the image of the king and other icons. This compass is housed in a red-tooled leather case”]¹⁹.

The fashion of owning lavish mappaemundi that started with the monarchs around 1365-1375 moved to the nobility, then the merchants and finally the nouveaux riches. By the XIV century these objects were considered stereotypical and banal. The luxury compasses followed the same route down the social

¹⁶ There is still a chapter on the subject in RIERA I TUÉBOLS, *Síntesi d’història de la ciència catalana*, Barcelona 1983, pp. 72-75, despite their awareness of our research.

¹⁷ G. LLOMPART, *La cartografía mallorquina del siglo XV. Nuevos hitos y rutas*, “Boletín de la Sociedad Arqueológica Luliana” 34, pp. 438-465.

¹⁸ “Boletín de la Sociedad Arqueológica Luliana”, 10 (1904), pp. 87 and 150.

¹⁹ “Revue Hispanique” 12 (1905), p. 583, number 2.010

strata. The records of compasses in the inventory of estates among the powerful should not be interpreted as a passion for sailing, but simply as a fad. This is probably the case with the compass that the jurist Pere Basset, son of the jurist Francesc Basset, had in his house in 1430: *“Item més atrobam l stog de cuyro vermel molt bé obrat, ab tenchadors de leutó, dins lo qual ha una buxola pintada ab ymàgens d’aur e ab armes reyalis que tenenn dos àngels daurats, feta a VIII cayres, ab lo caper d’atzur blau”* [“Also we find a very well-elaborated red leather case with tin clasps, that houses a compass decorated with golden icons and royal arms and two golden angels, made with eight sides with a sky blue background”].²⁰

In the XVI century, when the occidental society was convinced that the world was round, it was in vogue to own a terrestrial globe—a fad that would become banal to the extreme and that still continues in our modern days of plastic objects.

Finally, the document at hand places the use of Jafudà Cresques’ title of “master of sea charts” four years prior [to the date documented earlier^v]. He will carry this title for the rest of his life. In the monograph we dedicated to him²¹ we took for granted that his occupation could not be different from that of his father: “master of mappae mundi and of compasses”. Nevertheless, the diverse designations used left us a bit perplexed. We could not figure out which of the different titles was the correct one to define their occupation. Now, we have no doubt that the occupation of both of them was the art of illumination. The diversity of titles is now clear: Cresques Abraham was master of mappaemundi because he painted mappaemundi, while his son was master of nautical charts because he painted nautical charts.

Jafudà Cresques would also have been master of mappaemundi had the market been able to support the demand for the complex and expensive objects that his father used to produce. The clientele of Jafudà Cresques was satisfied with nautical charts painted without chronological and solar declination tables, without golden ratios, legendary lands and theoretical explanations [like the ones that appear in the Marjocan/Catalan Atlas of 1375]. The products made by Jafudà Cresques were more simplistic than those made by his father and were casually referred to as nautical charts. It is possible that Jafudà Cresques never debased himself to draw simple nautical charts of the kind that were sold in great numbers. The drafting or drawing of utilitarian nautical charts—contrary to what happens in modern times—did not require any expertise and had no social economic value. It is anachronistic to think that in the XIV century in our land, one could become “master” by drawing utilitarian charts. The prejudice introduced by Science prevents us from understanding the simplest things. Most definitely, until we are able to accept that the “cartographical” school of Majorca did not exist, we will not be able to accept that a “master of nautical charts” was an “outstanding drawer of nautical charts”.

²⁰ “Anuari de L’Institut d’Estudis Catalans” 4 (1911-1913), p. 606.

²¹ J. RIERA I SANS, *“Jafudà Cresques, jueu de Mallorca”*, “Randa” 5 (Barcelona 1977) pp. 51-66.

Documental Appendix

Document 1

Mallorca on the 3rd of February, 1390. Astrugona, daughter of Barahon Benhauhet, on her own accord bequeaths her cousin Jafudà Cresques all her rights pertaining to a house in the *Call* of Mallorca that belonged to their common grandfather Abraham Vidal.

Tercia die mensis ffebroarii dicti anni.

Ego Struga, uxor Ixua Benhayeix judei Majoricarum presentis, firmantis et consencientis, filia Ster, uxoris Barahon Benhauhet, filie Strugone, uxoris Abrahe Vitalis, avorum meorum quondam, gratis et ex certa sciencia per me et meos dono donacione mera simplici et irrevocabili inter vivos et titulo ipsius donacionis cedo, difinio et remito vobis, Jahuda Cresques, judeo consanguineo meo tanquam benemerito, omnia loca mea, jura et acciones reales et personales, utiles, directas ac persecutorias et alias quascumque michi competentes adversus vos, dictum Jahuda, et bona vestra ac eciam hospicium vestrum situatum intus callum judahicum Majoricarum quod fuit Moxini Fferrar et imposterum fuit dicti quondam Abrahe Vitalis, avi mei et vestri, et secundo fuit Cresques Abrahe, quondam patris vestri et filii dicti quondam Abrahe Vitalis, avi nostri amborum; et constituo predicta que vobis dono et cedo vestro nomine quasi possidere donec de ipsis possessionem seu quasi acceperitis, quam liceat vobis aprehendere et adipisci quandocumque de vestra processerit voluntate; facio et constituo vos in ipsis dominum et procuratorem in rem vestram propriam ad faciendum vestras voluntates prout ego facere poteram ante presentem instrumenti confeccionem; promitens presentem donacionem et cessionem habere perpetuo ratam, gratam, validam et firmam et nullatenus revocare sub bonorum meorum omnium ubique habitorum et habendorum ypotheca; renuncians quantum ad hec omnibus causis ingratitude propter quas donaciones possint revocari et omni alii juri obvianti. Ad hec ego, dictus Jahuda Cresques, admitens dictam graciousam donacionem per vos, dictam Strugam consanguineam meam, michi factam, refero vobis superinde quas possum graciaram acciones. Actum et c.^a.

Testes ad hunc actum vocals sunt: Issach Tauhell, Struch Abrahe et Samuel Corcoss, judei Majoricarum.

ARM, Prot. Not. Nicolau de Cases, N-2421 (1387-1391), fol. 116v.-117r.

Document 2

Mallorca on the 30th of March, 1390. The accounting of 7 Majorcan pounds [*lliures*] as part of the final financial settlement between the signatory Samuel Corcós and Jafudà Cresques, master of nautical charts, in regards to the salary for the services rendered by Samuel Corcós during his apprenticeship as compass maker and illuminator.

XXX.^a die mensis madii anno a Nativitate Dumini M^oCCC^oLXXX^o. Ego Samuel Corchos, judeus Majoricarum, confiteor et in veritate recognosco vobis, Jahuda Cresques, conjudeo meo, magistro de cartes de navegar, quod solvistis, numerastis et tradidistis michi in presencia notarii et testium subscriptorum, VII libras regalium Majoricarum minutorum in quibus includuntur XXX^a solidos dicte monete per vos, dictum Jahuda, michi graciose donatos ultra C solidos dicte monet in quibus, facto justo et legitimo compoto inter nos semel et pluries, fuit compertum vos michi debere et teneri tantum racione salarii michi competentis pro toto tempore retrolapso per quod vobiscum steti serviendo vobis et adiscendi causa faciendi buxolas et illuminandi, quod officium me docuistis bene et legaliter prout ilud melius adiscere potui; unde renunciando excepcioni dicti compoti inter nos semel et pluries non facti et errori calculi et legi dicenti quod propter errorem calculi compotum retractetur dolique mali et accioni infactum, facio vobis de dictis septem libris et pro ipsis de omni eo in quo apareat seu aparere possit vos ex causa predicta et alias qualitercumque michi teneri usque in hanc diem, bonum finem perpetuum et pactum de non petendo ac eciam de ulterius non agendo pro predictis, volens et consenciens expresse et de certa sciencia omnia et singula instrumenta et alias scripturas per quas apareat qualitercumque vos michi in aliquo teneri usque in hanc diem esse cassas et nullas omnique carece eficacia et virtute; et cum sim minor XXV annis, etatis tamen XXti, juro sponte ad sancta decem precepta legis que Deus dedit Moysi in monte Sinay per me tacta, contra predicta non venire racione minoris etatis aut alias jure aliquo, causa vel racione. Actum et c.^a.

Testes ad hunc actum vocati sunt: Jacobus Gaverii lautonerius, et Abraham Hayon judeus.

ARM, Prot. Not. Nicolau de Cases, N-2421 (1387-1391), fol. 123r-v.

Translator's Notes

ⁱ English translation of G. Llopart and J. Riera, "Jafudà Cresques is Samuel Corcós. Més documents sobre els jueus pintors de cartes de navegar (Mallorca, segle XIV)" *Bolletí de la Societat Archeologica Luliana (BSAL)* 40 (1984)

ⁱⁱ I wish to thank Father Gabriel Llopart and Jaume Riera for their kind agreement to have me translate this and other documents into English and their assistance throughout the process. These translations were done with the idea of promoting their important research in the English-speaking world. I have done my best to stay faithful to the original text in Spanish. Where clarifications or cross references seemed pertinent, I have added those in brackets and in endnotes. I have left names in Catalan such as names and street names in the original. The Latin (and Catalan) text that appears in the documentary appendix on the original text have also been left un-translated as they represent the transcription of the original source documents. Any mistakes or omissions introduced in this translation are my own. Similar to the original, the following abbreviations have been utilized in the translation:

ARM Archivo del Reino de Mallorca or Arxiu del Regne de Mallorca

BSAL Bolletí de la Societat Archològica Luliana

c. century

fol. folio

ff. and following pages (ss. in original)

Not. Notary

op. cit. opus citatum,

p. page (and *pp.* for pages)

prot. protocol

r. recto

v. verso

vol. volume.

ⁱⁱⁱ In the original it says "*Astruga*, wife of Abraham Vidal", whereas the source Document 1 says "*Astrugona*": "*filie Strugone, uxoris Abrahe Vitalis*". I have made the replacement to "*Astrugona*" to keep consistency throughout the document. The fact is that the name of the wife of Abraham Vidal is sometimes given as "*Astruga*" and other times as "*Astrugona*", the second one being a hypocorism of the first [as determined in consultation with J. Riera]. For

the use of “Astruga” see for example Document 7 in the Documental Appendix of G. LLOMPART “*El testamento del cartógrafo Cresques Abraham y otros documentos familiares*”, *Estudis Baleàrics* 64/65, Institut d’Estudis Baleàrics (IEB), June 1999-January 2000: “*Ego Astruga, uxor Abraham Vitalis*”; as well as Document 9: “*Ego Cresques Abram [...] Abram Vitalis et Astruga ejus uxor parentes mei*”. For the use of “Astrugona” see also Document 8 in the Documental Appendix of the above-cited paper, “*Item lego [Abraham Vidal] et Strugone ejus uxori, parentibus meis*”.

^{iv} The original read “*antòcrata*”, a typographical error that was changed to “autocrat” after consultation with G. Llompart.

^v The title of “master in the arts of making mappae mundi and nautical charts” was reported to appear for the first time in a document dated in 1394. J. RIERA I SANS, “*Jafudà Cresques, jueu de Mallorca*”, “*Randa*” 5 (Barcelona 1977) p.55. We now know that the title is already in use in 1390.