

hisp. quart. 25

Binding:

Original, leather binding ('pasta española'), typical of Spain, the 18th century. The spine decorated with floral patterns in decorative frames, the endpaper and protective pages made from Dutch pattern curled marbled paper, red edges.

History:

Three out of four texts in the manuscript are clearly connected with the dukes de Arcos family: a memorial (I) was given to king Philip V by the seventh duke of Arcos in 1701, occasional poems (III, IV) are most probably a mementoes of the tenth duke of Arcos' relationship with a prima donna, María Ladvenant, from 1763 and they may be duke's manuscripts; an anti-Jesuit pamphlet (II) is perhaps connected with his progressive views. All of the above are copies. They received a shared cover after 1763 (the last date appearing in the texts). Initially, the manuscript was probably a part of the dukes of Arcos' library. High quality of workmanship is an indication of its owner's high status and confirmation of the hypothesis. The manuscript contains no names of its subsequent owners, nor any notes indicating its history. We do not know how the manuscript reached the Königliche Bibliothek. Lack of accession number indicates that it was owned by the Königliche Bibliothek before 1828, the year of establishment of the accession register.

Content:

The manuscript includes four texts by different authors

I (1r^o-128v^o) Luis de Salazar y Castro: *Memorial dado por el Duque de Arcos, a n[uest]ro Rey, Ph[elip].^e 5.^o (que Dios g[uard]e) Quando al principio de su Reynado, con acuerdo de su Abuelo el Rey Xptian[i]ss[i]mo, quiso establecer q[u].^e los grandes de España tubiesen en*

Francia el tratamiento de Duq[ue].^s y Pares y estos en España los honores de grandes. Copy of a memorial against making titles of Spanish Grandees and French Dukes equal and correspondence on the subject between king's secretary Antonio de Ubilla and duke of Arcos. In the 18th century many manuscript copies of the memorial were made for the needs of Spanish aristocrats; currently, many of them are in the Biblioteca Nacional de España and other Spanish libraries, under different titles, of different length, orthography, covered together with different writings in the *Varios* volumes, such as BNE, ms. 10991, *Memorial del Duque de Arcos al Rey Felipe V y su respuesta*; ms. 13189, *Memorial sobre la igualdad de los Duques Pares de Francia con los Grandes de España*. Contemporary edition on the basis of ms. 10991 in: Juan Barribero, "Documentos de la Historia de España", "Boletín de la Real Academia de la Historia", LXXXIX, I (1926), doc. II, pp. 57, 59-107. In comparison with the BNE copies, the Krakow manuscript includes some minor differences of no great significance.

II (129r^o-136v^o) *Carta del Alcalde de Vallecas natural de Villagarcia de Campos al Alcalde de Villa Ornate.* A copy of an anonymous anti-Jesuit pamphlet stylised for a letter of a fictitious borough leader of Vallecas. The borough leader describes to a friend a project of a grotesque funeral of an Inquisition edict from 1759, banning distribution of the works of Juan de Palafox y Mendoza (1600-1659), a Spanish bishop working in Mexico. Although it was banned by the Inquisition, the text, as well as other letters from the series, circulated in numerous copies around Spain and Spanish colonies in America. The Berlin library owns one more copy of a letter from this series, cf. *Hisp. Fol. 5 q.* Published in Eva M.^a St.Clair Seguardo, "Flagellum Iesuitarum. La polémica sobre los jesuitas en México (1754-1767)", Alicante, Publicaciones de la Universidad de Alicante, 2004, pp. 98-100. *Hisp. Quart. 25* is more complete than a copy quoted by St. Clair, which lacks one last paragraph, other minor differences.

III (137r^o-142v^o) Anónimo: *Justa Venganza de Ynjustas acusaciones. Respuesta a una Carta que por ser mordaz, sirve de mordaza a la falacia de su Autor.* 49 four-line strophes, an acrostic (*THERESA GARRIDO*) consisting in two seven-line strophes. Occasional poetry of

private character. A response to a defamatory text of an author whose name is not mentioned, in defence of a well-known Madrid actress and a Francisco of noble birth (perhaps a duke of Arcos). Written in the first person, the lyrical subject is hard to identify. Numerous allusions to the Madrid theatre life in the mid-18th century. The text is not mentioned in the specialist literature.

IV (143r^o - 147v^o) María Ladvenant [?]: *Carta a la Theresa*. 45 four-line strophes (seguidillas), most of them eight- and seven-syllabic, paired rhymes. Occasional poetry of private character. A copy of a letter in which María Ladvenant y Quirante, the prima donna of the Madrid court theatre, complains about insults and backbiting to her friend Teresa. Numerous allusions to the theatre environment in the mid-18th century, such as to the party of Maria's adherents called 'chorizos.' The letter does not include any date; the post quem date is 1759, when María Ladvenant's career on the Madrid stage began, the ante quem date is 1763, when the duke of Arcos died. The fact that it is not an autograph is proven by the title of a rhyming letter: *Carta de la Lavenan a la Theresa*, because otherwise the author would not have described herself in the third person. The text is not mentioned in the specialist literature. Concerning the author, cf. Emilio Cotarelo y Morí, "María Ladvenant y Quirante, Primera dama de los teatros de la corte," Madrid, 1896, Bibliolife, 2009; Manuel Gómez García, "Diccionario del teatro," Madrid, Ediciones Akal, 1998.

With reference to this manuscript, cf. Lemm, p. 106.