

## **Hisp. Qu. 78**

### **Binding:**

Made of brown leather with simple gilded ornaments. This is most likely the original binding, made in the 1740s.

### **History:**

The volume joins one manuscript by an anonymous copyist and seven Spanish old prints of theatre plays from a printing house in Madrid and Seville in one, common binding. The dates in the abovementioned prints (1748 being the latest) allow the supposition that the manuscript was created approximately in the same period, probably also in Spain. The accession register of the Berlin library indicates that the volume reached its collection in 1937, when the library functioned under the name of the Preussische Staatsbibliothek zu Berlin. However, the pages of the volume bear only the seals of the Königliche Bibliothek zu Berlin. The seals of this type were used up to 1918, when the library changed its name. A likely explanation of this problem is suggested by the provenance note, according to which the volume was transferred from one internal unit of the Berlin library, i.e. the prints section, to another one, i.e. the manuscript section. Therefore, the date 1937 probably refers to the entering of the volume into the collection of the latter of the two sections of the Berlin library. The volume itself probably reached the Berlin collection earlier, i.e. before 1918. Another important trace of the volume's history is the German note signed with the surname *Tieck*, revealing one of the previous owners. It is likely Ludwig Tieck (1773-1853), a German poet, playwright, translator, critic and publisher, who – together with brothers Friedrich and August Wilhelm von Schlegel – started valuable initiatives aiming for the popularisation of the Spanish theatre in Germany before 1830. It was established that it is a note handwritten by Tieck, and therefore an important trace pointing to the volume belonging to a rich and valuable collection of this eminent representative of the German Romanticism. Other details of the volume's history remain unknown.

Content:

The manuscript in the volume is a copy of Lope de Vega's play entitled *Amar, server y esperar*, written between 1624 and 1635. A comparative analysis of this transcript with the text of the first edition of the work (1635) revealed only slight differences, which can be attributed to the copyist's initiative. Therefore, the transcript could have been based on the *editio princeps* or another source – perhaps handwritten – close to this edition. The volume also includes old prints by other 17<sup>th</sup>- and 18<sup>th</sup>-century Spanish playwrights: *Llamenla como quisieren* by José Joaquín Benegasi y Luján, *La española de Florencia* and *La protesta de la fe* by Pedro Calderón de la Barca, *La prueba de las promesas* and *La crueldad por el honor* by Juan Ruíz de Alarcón, *Abogar por su ofensor y varon del pinel* and *El asombro de Jerez. Juana la Rabicortona* by José Cañizares. On the manuscript deposited in Krakow, cf. Hermann Tiemann, *Lope de Vega in Deutschland. Kritisches Gesamtverzeichnis der auf deutschen Bibliotheken vorhandenen aelteren Lope-Drucke und – Handschriften nebst Versuch einer Bibliographie der deutschen Lope-Literatur 1629-1935*, Hamburg, 1939, p. 38.