

hisp. quart. 59

Binding:

Binding typical of the Königliche Bibliothek: made from marbled paper, a yellow piece of paper with the title on the spine, the super ex-libris of the Königliche Bibliothek embossed in gold on the front cover.

History:

The manuscript includes texts from the 18th century, copies made by unidentified writers and perhaps originals. It does not include any indications allowing us to identify its previous owner(s). It was bound in the Königliche Bibliothek, after 1782 (the latest date appearing in the text).

Content:

The manuscript includes four texts of eighteenth-century authors (I, II, III, V) and one probably from the 17th century (IV).

I (1r^o-15v^o) Francisco Gallardo: *Poesías*. 12 occasional poems by a parish priest from Jerez de la Frontera. On account of triviality of the person of the author and lack of comparative materials we can not be sure if the manuscript is an original or a copy.

II (16r^o-20v^o) José Cadalso: *Descripcion del estado, y Crianza de un Duque, en Madrid, en Marzo de 1763. Romance*. Thirty three strophes on the subject of upbringing of a duke, in a satirical tone (criticism of ineffectual tutors, lack of preparation to family wealth management, etc). An early work of a writer and an officer, José Cadalso y Vázquez (1741-27/2/1782), not mentioned in his bibliography. Comparison of its handwriting with a

manuscript from the Madrid Biblioteca Nacional de España, no. 12963 (46), made by Cadalso showed that the text in Hisp. Quart. 59 is not an autograph.

III (21r^o-60v^o) Antonio Eximeno: *Observaciones sobre Lucrecio*. A philological commentary to six songs of “Natura Rerum”, with explanations of some Latin expressions and words. It may be a summary of a lecture of Antonio Eximeno y Pujades (1729-1808), a Jesuit, teacher of rhetoric and mathematics, supporter of sensualism who settled in Italy after the Jesuits were driven out of Spain. On account of lack of comparative materials we are unable to confirm if the manuscript is an original or a copy.

IV (61r^o-68v^o) Francisco de Quevedo [?]: *Anothomía de la Cabeza de el Cardenal de Richelieu com sus 12 senos*. The text differs from Quevedo’s political satire with a similar title: “Visita y anatomía de la cabeza del cardenal Richelieu” (1635). The work’s subtitle says it is a “sueño”, a form typical of this outstanding writer. Its spelling is characteristic of the 17th century, however, the work is not mentioned in Quevedo’s bibliography and it may be a work of Quevedo’s pupil, Diego de Torres Villaroel (1693-1770), the author of “sueños morales.”

V (69r^o-86v^o) [Melchor de Macanaz] [?]: *Testamento de España*. An eighteenth-century copy of an anonymous political satire from the “testamento burlesco” genre (Spain is dictating its will on her deathbed) ascribed to Melchor de Macanaz (1670-1759). Made probably after 1756 (presumed date of writing of the original). Numerous manuscript copies. The first secret printed edition: “Testamento de España. Argel, año de 87946, en la imprenta libre, con las licencias del santo Oficio y demas necesarias,” correctly: Madrid [?], 1794 [?]. Critical edition: Melchor de Macanaz [?], “Testamento de España. Edición facsímil de un impreso y de un manuscrito del siglo XVIII,” con introducción y notas de Francisco Mendoza Díaz-Maroto, Instituto de Estudios Albacetenses, Albacete 2001. Mendoza lists nineteen copies from the 18th century, he does not mention the Krakow copy. Hisp. Quart. 59 differs slightly from the Albacete manuscript in the Biblioteca del Instituto de Estudios Albacetenses, “Testamento crítico que hace la Españ,” P, and from the print from z 1794 [?], (ibidem, pp.

137-208, 39-134), in terms of notation of dates, numbers, abbreviations, division and numbers of paragraphs, the content. As opposed to the P Hisp. Quart. 59 manuscript, it does not include a translation of a Latin epitaph into Spanish.

With reference to this manuscript, cf. Lemm, p. 110.