

## **Hisp. Qu. 14**

### Binding:

Half binding: spine covered in black leather, bookboards – in black fabric. It is most likely a library binding, made in the Royal Library in Berlin, after accessioning the manuscript, i.e. before 1828.

### History:

The volume consists of three transcripts of theatre plays, created by different copyists and joined into one whole with a common binding. The manuscripts were dated on the basis of handwriting (18<sup>th</sup> century) and their location remains uncertain (Spain?). Only in the case of manuscript II one of the earlier owners can be indicated - one Joseph Ramirez, who left his signatures on the pages of the manuscript. He might have not only been the manuscript's owner but also its creator which, however, cannot be unequivocally ascertained. As to the other manuscripts, a lack of traces excludes the identification of their copyists and owners from the period prior to the volume's reaching the Berlin Library. The volume was entered in one of the old catalogues of this institution developed gradually from 1818, with notes from the 1820s and 1830s (*Alte Manuskripte Kataloge*). Moreover, the volume bears no accession number to the Berlin collection, which means that it reached the Berlin Library before 1828, when the institution introduced the new accession register. The previously mentioned catalogue note is just a laconic entry, without any details of the volume's earlier history.

### Content:

Manuscript I is a transcript of an anonymous theatre play entitled *Clerigo y casado a un tiempo*, preserved in one handwritten copy in the Biblioteca Nacional de España, dated to the late 17<sup>th</sup> century. Although both versions (Krakow and Madrid) are not distant from each other, certain variants and omissions of parts of the text can be indicated in the Krakow manuscript. Manuscript II is a copy of a work entitled *El mayor representante, San Gines*, written in cooperation by three 17<sup>th</sup>-century Spanish authors, Antonio Martínez de Meneses, Jerónimo de Cáncer and Pedro Rosete Niño. When collated with copies of

the play preserved in the BNE, the manuscript deposited in Krakow reveals differences mainly in the final parts of the text. Juan de la Hoz y Mota (1622-1714) is the author of the last of the dramas in this volume, entitled *El montanes Juan Pascual, primer asistente de Sevilla*. During research conducted on the text of the Krakow manuscript it was compared with a 1750 print from the BNE. Despite a great similarity of both versions, the manuscript available in Krakow reveals certain omissions and simplifications.