

HISP. QUART. 10

Drama semijocosa. Amparar y proteger a una dama hermosa

Binding:

Original, bright-pink binding made of leather, with embossed ornaments in gilt, typical for the bindings made in the French style in the 17th and 18th century.

History:

The manuscript is a copy of the Spanish translation of the Italian opera *La francese brillante*, the author of which is Pasquale Mililotti. The copy was made in Spain, in the second half of the 18th century, after the year 1763. Dating and the place of origin have been established on the basis of spelling and watermarks. Libretto in the Italian language was published by Saffi publishing house, in Bologna, in 1763, whereas the opera was staged in the same year, in Teatro dei Fiorentini in Naples, with the music composed by Pietro Alessandro Guglielmi, a composer who lived in the years 1728-1804 (cf. *Catalogue of Opera Librettos Printed Before 1800*, p. 1343). In the manuscript there is no reference to the author of the translation or the next owners of the manuscript. Lack of accession number indicates that the manuscript was included in the collection of Königliche Bibliothek in Berlin before 1828, when the accession register was introduced.

Content:

The opera consists of three acts: the first act (ff. 1r°-26r°) consists of 14 scenes; the second act (26v°-47v°) consists of 12 scenes, whereas the third act (ff. 47v°-55v°) consists of 6 scenes. There are eight protagonists in this opera (cf. f. 1r°): Rosalba, Silvio, Parte Bufa, Madama Brigliant, El Baroncito, M. Brigliant, D. Anselmo and Berenice. The content of the manuscript is related to vicissitudes and amorous intrigues concerning the above mentioned protagonists. The central point of it is the problem of arranged marriages and various ways to avoid them. The action takes place in Italy, where a sibling from France, Madama Brigliant and M. Brigliant, arrive. Many satirical elements referring to the French-Italian relations can

be noticed in the text. Numerous amusing situations are a result of stereotypes in perceiving the French by the Italians (e.g. act II, scene 4 learning to walk “in the French style”). It is also a satire on the representatives of the higher classes of the Italian and French society.