

HISP. QUART. 12.

Antonio Vidaurre: Zarzuela nueva

Binding:

Original binding made of brown leather. Spaces between the flat bands are decorated with embossed floral motifs in gilt, typical for the eighteenth-century bindings made in the French style.

History:

The manuscript is probably a copy made in Spain in/after 1755, which is indicated by the date on the title page, typical eighteenth-century spelling, watermark, which is repeated in the whole manuscript, type of used marbled paper and similarities in writing between the text and the signature of the author, which together with his initials, was placed on the page 86v°. Lack of accession number indicates that the manuscript reached Königliche Bibliothek in Berlin before 1828, when the accession register was introduced.

Content:

The manuscript contains a text of zarzuela written by a Spanish playwright and comedist, Antonio Benito Vidaurre y Orduña (1724-1780), the title of which is *Zarzuela nueva. En vano la Astucia sigue, quando la Constancia vuela*. (2r°) the list of protagonists of the zarzuela together with the names of actors who played their roles enables to assume that the copy was made for the use of a particular theatre, in which this play was staged; (3r°-5r°) summary and the history of a king of Athens, which was a source of inspiration for writing this play; (6r°) another list of protagonists, this time without the names of actors. Zarzuela is divided into two *jornadas*: *Jornada 1ª* (6v°-51v°) and *Jornada 2ª* (52r°-86v°). The history, which was a source of inspiration for writing the play, extols the historical events related to Athens and Thrace. Boreas, a Thracian monarch, asked the king of Athens, Ericteo Sexto, for the hand of his daughter Oritia, but this request was rejected. As a result of this event, the ships of Boreas sailed to Athens and the princess was kidnapped and hidden in Thrace. This history was enriched in zarzuela with mythological and mythical elements. The Thracian king

Boreas is represented here by a prince of winds, who kidnaps the princes on his wings. The first part presents Boreas as a splendid king, surrounded by a retinue of nymphs and admired by his mythical vassals. In the play, which is emphasised particularly in the introduction, all the violent elements are abandoned in favour of peculiar phenomena and triumph of love. The real protagonists of zarzuela are presented as supporting protagonists whose function is to enrich the mythical history with elements of the real world.