

HISP. QUART. 57

### Poemas varios

#### Binding:

Original parchment binding, unstrengthened, badly damaged. On the back bookboard there are the remains of a string fastener. A parchment binding of this type is characteristic of many manuscripts from the 17<sup>th</sup> and 18<sup>th</sup> century (cf. e.g. Hisp.Qu.6, Hisp.Qu.8, Hisp.Qu.61; cf. Miriello R., *Legature riccardiane*, Florence 2008, pp. 154-155, Bernardini M., *Medicea Volumina*, Pisa 2001, pp. 216-217).

#### History:

The manuscript is a copy made by two copyists in the 17<sup>th</sup> century, most likely in Spain. It was dated on the basis of orthography typical for the 17<sup>th</sup> century. The first copyist made the bulk of the manuscript, the second one – only a fragment (pages 22r°-31r°). Page 52r° bears a heading by the hand of the first copyist, *Don Francisco Manrique Escribano de Racion en este Reyno por parte del Capitán Don Juan Bazta Pino Señor [...]*. Therefore, Francisco Manrique may be the name of the first copyist, who made the copy for captain Juan Bazta Pino. The persons mentioned could not be identified. The manuscript contains no information on the second copyist. The manuscript contains lyrical pieces of uncertain authorship. On page 51v°, under the text, there is a signature by a different hand, *Yo: Thomas de Salvo Bazta Bianco*. It may be a copy of the author's signature or a signature of the person proofreading and approving the copy. No further information about the person was found. Notes on the margins by the hand of the first copyist are present throughout the manuscript, mostly references to books of the Bible in Latin. There are also drawings, inscriptions (e.g. on the initial protective card or on page 67v°) and numerous pen tests, probably by other owners (differences in handwriting). The upper part of page 1r° bears the accession number *Cat.acc.818* indicating that the manuscript came from the Bibliotheca Nagleri and entered the catalogues of the Königliche Bibliothek in Berlin in 1836; the lower part of the same page bears a black, round seal with the inscription *v.N.*, probably belonging

to an earlier owner. A seal of the same type is found in Ms.ital.Quart.16 and Ms.ital.Fol.55, which confirms that the manuscripts were parts of the same collection.

Content:

The manuscript contains a *copla* type lyrical piece on the sufferings of a sinner's soul after death. Successive pages hold five songs. On pages 2r°-3v° there is a preface, also in the form of a song, recounting various biblical events. The individual lyrical pieces always have a longer title describing their content. The content deals with, in order, the death and burial of monarchs, popes and other "great lords", death in a biblical context, the Final Judgement, the road to hell of a sinful soul and rewards awaiting the souls of the righteous. The next pages hold five *moralidades* which, like the songs in part two, start with longer titles describing their contents. Pages 49r°-51v° hold a letter in the form of a lyrical piece, addressed to a person named Caral and justifying the choice of a lily as a symbol appearing in all *moralidades*. The contents of the next five pieces deal with, in order, the Church, the Virgin Mary, virginity, France and good people living in a bad world. Those problems are symbolically presented as lilies among thorns.

Only information on the first *copla* was found in the available sources, in Ana Rodado Ruiz's article *Literatura manchega hacia 1500. La glosa del Cartujano en su contexto*. The first strophe of the *copla* is quoted in the abovementioned article as a fragment of the *Texto a una calavera* by Gregorio Silvestre, who wrote in the first half of the 16<sup>th</sup> century (1520-1569). However, in the volume by Antonio Marín Ocete, on the work of Gregorio Silvestre (*Gregorio Silvestre. Poesías*, Granada 1939, p. 112, pressmark 4/745 in the Biblioteca Nacional de España), *Copla de un cadáver en sepultura* is quoted over one of his notes in cursive (only 5 lines), which might suggest that Gregorio Silvestre borrowed it from another author. Other publications on the work of Gregorio Silvestre available in the Biblioteca Nacional de España (e.g. Antonio Marín Ocete, *Gregorio Silvestre, estudio biográfico y crítico*, Granada 1939, pressmark 7/1171 or Juan del Rosal, *Poetas españoles. Gregorio Silvestre*, Barcelona 1940, pressmark 4/1060) contain no references to the pieces from the manuscript.



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