

HISP. QUART. 66

Insignia et epigrammata Christi ey Infantis Hispanici Philippi · Poesias · Vitoria para el aula de mayores, hecha en [...] 11 de Julio de 1668 · Selectarum rerum flosculus · Uberrimus oratio in conceptione R. M. N. · Oratio de Virginis Natalitio · Oración a la purísima entre dos · Canción al infante inmaculado de la concepción de la purísima María · Romances a lo gracioso · Relato

Binding:

Strengthened parchment binding, most likely 17th-century. A parchment binding of this type is typical for many manuscripts from the 17th and 18th centuries (cf. e.g. Hisp.Qu.6, Hisp.Qu.8, Hisp.Qu.43, 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 consists of ten parts:

I (ff. 1r^o-14v^o): part a is a copy created after 1605. The dating can be established on the basis of described historical events of the 17th century, involving Infant Philip, later King Philip IV (1605-1665). The first described event is the prince's birth in 1605. Watermarks of the same type, described in Headwood's catalogue (table 25), indicate that the manuscript was written on Italian paper. Part a was written by one copyist, on whom no information is available in the text.

II (ff. 15r^o-22v^o): part b is a copy created in Valencia in/after 1620, as confirmed by the colophon *Valentia 1620* on the title page 15r^o. This dating is also confirmed by the 17th-century orthography in the fragments written in Castilian on pages 16r^o-17r^o and 22r^o-v^o. This part was written by one copyist, on whom no information is available in the text.

III (ff. 23r^o-40v^o): part c can also be dated to the 17th century, as evidenced by the date 1668 in the title on page 23r^o (*Vitoria para el Aula de Mayores, hecha en [...] 11 de Julio de 1668*). The manuscript contains no information on the place of creation and watermarks of the same type are described in Headwood's catalogue (table 46) as unidentified. It was written by one copyist, on whom no information is available in the text. The same copyist wrote what are probably the names of the authors of specific fragments on the margins, of which one, *Don*

Thomas Clavero, could be identified as a member of the Spanish aristocracy living in the 17th century (cf. *Hidalguia. La revista de genealogia, nobleza y armas*, Madrid 1920, p. 22).

IV (ff. 41r^o-117v^o): part d was written by various copyists, one of whom was also the creator of part c. The same hand as in part c, belonging to one of the copyists (e.g. pages 49r^o - 61r^o) and 17th-century orthography in the fragments in Castilian (e.g. pages 66r^o-70v^o) confirm that part d was also created in the 17th century. The text contains no information on the manuscript's place of creation and its watermarks are not described in any of the available catalogues. This part contains corrections and notes on the margins, written by different hands, made by the successive owners on whom no information is available in the manuscript.

V (ff. 118r^o-121v^o): in part e, containing a copy of a prayer praising the immaculate conception, no date or information on the place of origin is stated explicitly, and watermarks – the same type as in part c – are described in the Headwood's catalogue (table 46) as unidentified. However, they could be evidence that part e comes from the same period and was created in the same place. It was written by one copyist, on whom no information is available in the text.

VI (ff. 122r^o-125v^o): in part f no dates are explicitly stated but, just as in the case of part e, watermarks of the same type may be evidence of its creation in the same period and location. It was written by one copyist, on whom no information is available. The same copyist also wrote the notes on the margins.

VII (ff. 126r^o-129v^o): the period in which part g was created was established on the basis of typical 17th-century orthography. It was written by one copyist, but no information about him is available in the manuscript. There is also no information on the place of creation and the watermarks are barely visible.

VIII (ff. 130r^o-135v^o): the period in which part h was created was also established on the basis of typical 17th-century orthography. It was written by one copyist, on whom no information is available in the manuscript. The text contains no information on the manuscript's place of creation and its watermarks – the same type as in part c – are described in the Headwood's catalogue (table 46) as unidentified, but could be evidence of the same place and time of creation.

IX (ff. 136r^o-145v^o): the period in which part i was created was established on the basis of typical 17th-century orthography. Watermarks of the same type are described in the Headwood's catalogue (table 144) as coming from Valencia, 1618. It was written by one copyist, on whom no information is available in the manuscript.

X (ff. 146r^o-147v^o): the last part j contains a list of surnames of people requesting religious service with dates of death of some of them, added later by the same hand. The dates fall between 1720-1726. Moreover, page 146v^o contains a colophon with the date 1720. Therefore, part j was dated to the first half of the 18th century. As information in the text suggests (f. 146r^o *Pueblo de S. Geronimo, Pueblo de Oropesa, Cuzco*; f. 147r^o *Cuzco*), the list could have been added in Peru by a successive owner of the manuscript, who could have been Felipe Valuez (cf. signature on f. 146v^o, no further information about him was found).

The manuscript entered the catalogue of the Königlische Bibliothek in Berlin on 6th September 1913, as indicated by the accession number *acc.ms.1913.172* on page 1r^o. It came from the old collection of the Print Section of the Königlische Bibliothek and the individual parts were extracted from a compilation of 17th-century manuscripts. The collection was a gift from V.S. Cullen for C.B. Philippi on 23rd July 1837 in Lima.

Content:

I (ff. 1r^o-14v^o): the text discusses religious problems, particularly the birth of Christ. The work was written in Latin for the glory of Christ and has a short preface on page 1v^o. The first part of the work (ff. 2r^o-7v^o) is an eclogue in the form of a dialogue between Daphne and Melibeo, in which they praise the "divine prince". Successive parts have the form of verse prayers, also praising Christ.

II (ff. 15r^o-22v^o): part b contains copies of lyrical works by A. Pratus. They are, among others, epigrams, sonnets, elegies and odes of religious themes, e.g. the birth of Christ, the arrival the three kings, Christ's sufferings, the role St. Joseph played in His life, etc. Some works speak of important events on the court of Caesar Augustus, e.g. the birth of the royal son (f. 16r^o). The works were written in Latin and partially in Castilian (two of them).

III (ff. 23r^o-40v^o): part c contains a copy of a work in Latin. Its themes are mythology (the mention of characters like Neptune, Morpheus) and ancient Greek, Roman and Egyptian wars (characters like Scipio, Caesar, a personification of the Nile). The copyist wrote what are

probably the names of the authors of specific fragments on the margins, of which one, *Don Thomas Clavero*, could be identified as a member of the Spanish aristocracy living in the 17th century (cf. *Hidalguia. La revista de genealogia, nobleza y armas*, Madrid 1920, p. 22).

IV (ff. 41r^o-117v^o): part d contains lyrical pieces in various languages (Latin, Castilian, fragments in Greek). Authors of the pieces could not be found in the available sources. Themes vary: they are prayers and lives of saints (e.g. St. Ignatius ff. 66r^o-70v^o; 91v^o-95r^o), pieces praising the Resurrection (ff. 49r^o-52v^o; 82r^o-86v^o), the Holy Spirit (ff. 64r^o-65v^o), condemning the sinful habits of mankind, praises of eminent historical figures, e.g. Plato (ff. 56v^o-57v^o).

V (ff. 118r^o-121v^o): part e contains a prayer (in the form of a lyrical piece) praising the Immaculate Conception written in Latin.

VI (ff. 122r^o-125v^o): part f, like part e, contains a lyrical piece in Latin, serving the function of a prayer praising the Immaculate Conception and the birth of Christ.

VII (ff. 126r^o-129v^o): just as the other parts, part g contains a prayer in the form of a lyrical piece in Castilian, praising the Mother of Christ. The piece also contains fragments in Latin, e.g. ff. 126v^o, 127v^o and abounds in very poetic similes and metaphors (e.g. the Mother of God is compared to flowers).

VIII (ff. 130r^o-135v^o): the theme of the piece in part h is no different than the previous parts: it contains a song praising the Virgin Mary, the Immaculate Conception and the birth of Christ.

IX (ff. 136r^o-145v^o): part i contains pieces described in the title as *jocular romances*: the first praises Child Jesus, the second – His Immaculate Conception and birth, the next refers to the biblical story about the Massacre of the Innocents, another one is an ironic poem in verse, from Fulano to Sutano.

X (ff. 146r^o-147v^o): contains a fragment of Phelipe de Valuez's diary, a list of surnames of people requesting religious service and the dates of death of some of them, inserted later.

The available sources contain no further information on the described works.