

Renaissance and Reformation
Renaissance et Réforme



Ferrer Valls, Teresa, project dir. ASODAT (Asociar los datos: Bases de datos integradas del teatro clásico español / Associating the data: Integrated databases of Spanish classical theatre). Other.

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Volume 43, Number 4, Fall 2020

Spaces of Power of the Spanish Nobility (1480–1715)
Les espaces de pouvoir de la noblesse espagnole (1480–1715)

URI: <https://id.erudit.org/iderudit/1076849ar>
DOI: <https://doi.org/10.33137/rr.v43i4.36406>

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Publisher(s)

Iter Press

ISSN

0034-429X (print)
2293-7374 (digital)

[Explore this journal](#)

Cite this review

Samson, A. (2020). Review of [Ferrer Valls, Teresa, project dir. ASODAT (Asociar los datos: Bases de datos integradas del teatro clásico español / Associating the data: Integrated databases of Spanish classical theatre). Other.] *Renaissance and Reformation / Renaissance et Réforme*, 43(4), 275–277.
<https://doi.org/10.33137/rr.v43i4.36406>

with particular focus on those that had not yet received this level of scholarly scrutiny and curation. Its only relative downside is that so far it is available only in Spanish. Providing guidance in other languages at strategic spots could help it lure students of early modern drama from elsewhere to become more interested in the boundless paper trail the playmakers of Golden Age Spain left behind.

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<https://doi.org/10.33137/rr.v43i4.36405>

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ASODAT (Asociar los datos: Bases de datos integradas del teatro clásico español / Associating the data: Integrated databases of Spanish classical theatre). Other.

Valencia: Universitat de Valencia, 2019. Accessed 5 June 2020.
asodat.uv.es.

One major problem for users of big online resources is that “you don’t know what you don’t know.” In other words, when it comes to exploring and searching a large dataset, the user does not know its structure or what it is likely to contain and so runs the risk of rooting around without turning up truffles.

ASODAT (Asociar los datos: Bases de datos integradas del teatro clásico español) is another important digital humanities project from the brilliant Valencian stable of Teresa Ferrer Valls. It brings together four of the major repositories of data about Golden Age theatre: CATCOM, CLEMIT, DMP, and Manos Teatrales.

CATCOM: Base de datos de comedias mencionadas en la documentación teatral, 1540–1700 (Database of plays referenced in theatre documentation; catcom.uv.es/consulta/) is an invaluable catalogue of the mentions of specific performances and plays in a wealth of extant documentation, allowing researchers to look for plays by title, dramatist, genre, date range, place, and space (theatre, street performance, palace show), or by director of the theatre troupe. (As the guide notes, complete biographies of the theatre group managers can be found in DICAT: Diccionario de Actores [Dictionary of actors], another

reference work produced by the same team but currently behind a paywall.) For example, and perhaps unsurprisingly, Lope de Vega features in CATCOM in 226 entries in the database. *El castigo sin venganza* (Punishment without revenge), whose autograph manuscript is found in the Ticknor Library in Boston, was performed in the summer of 1632 by the company of Manuel Vallejo. Six months later the same company gave a private palace performance, and two years later another company, Juan Martínez's, revived the play for another court show. The value of CATCOM lies in reconstructing the known performance histories of *comedias*, along with the ability to identify casts through the association of specific texts with particular groups of players.

CLEMIT: *Censuras y licencias en manuscritos y impresos teatrales* (Censorship and licensing in print and manuscript theatre; clemit.uv.es/consulta/), directed by Héctor Urzáiz Tortajada from the University of Valladolid, looks at licenses, approvals, censors, Inquisitorial bans, and the censorship of play texts from the period. It is similar to CATCOM both visually and in its set of indexes that allow visitors to search by dramatist, censor, date, place, and title. The entries give brief details about the licenses or other textual interventions found in play manuscripts, with short expositions in linked PDFs on the nature of the censorship. At the end of Luis Vélez de Guevara's play about Don Juan de Austria, *El águila del agua* (The eagle on the water), the censor Juan Navarro de Espinosa noted in 1642 that he had read it and toned down the swearing of the colourful soldier Lope de Figueroa, a perennial favourite of playwrights.

Extracting all of the songs to be found nestling in the *comedia*, DMP: Digital Música Poética (Digital poetic music; digitalmp.uv.es/consulta/), directed by Lola Josa of the University of Barcelona, offers information on the context and performance conditions of musical aspects of the plays, with interesting links to later compositions inspired by these lyrics. What is not clear from the way the data are presented—and it would be incredibly useful for scholars to know—is if any of them are contemporary or indeed predate the plays in which they figure. From this information, we might be able to infer something of what the music may have sounded like.

Last but by no means least, MANOS, or Manos Teatrales (Theatre hands; manos.net/), hosts an extraordinary collection of over three thousand theatrical manuscripts, which are digitized and arranged with extensive notes, performance histories, and a bibliography. The little pen icon allows scholars to identify the

autograph manuscripts of given dramatists. Once they access them, they can find particular copyists. This is a resource that will be invaluable (as it already has been to researchers who have worked on the project of identifying unknown plays) for authorial attribution and for understanding the manuscript culture of theatrical practitioners. The ways into the extraordinary dataset are as yet relatively limited. Produced by Margaret Greer of Duke University, it is the most unique of the four. One of its most far-sighted aspects is the ability for registered users to add to the data. Crowdsourcing further material makes *Manos Teatrales* a gift to educators committed to research-based education, an invaluable way of involving students as co-creators of new knowledge. Adding greater functionality to the searchability and offering greater interconnections within the material through indexes would bring this site's extraordinarily rich content even more to life.

The concept behind ASODAT, of bringing these major resources together, proffers a dream of interoperability that has haunted the digital humanities community since its inception. For now, however, they are merely co-located in one place rather than integrated. It is not hard to imagine how they could be brought together into one single database, which could give us the most sophisticated and complete view of the world of early modern Spanish theatre to date. The major frustration with these resources currently is that most of the searches one performs do not return anything at all, the problem of the unknown unknowns. On a positive note, however, the similarity of structure and presentation across these four major repositories suggests that they will have a long legacy whose data could be added to, repurposed, or recycled in different forms. They are there as a foundation to be built upon over the long term. Making the landing pages and sites themselves richer spaces for scholars to interact with and exchange ideas about the materials they contain would make them more attractive places to visit and linger, browse, and perhaps just stumble across something marvellous. Building more around the data might also include a map so the user would know where the dead zones are that stubbornly refuse to yield up their riches. The first thing that needs to happen is to integrate all the underlying data. Then the task of mapping out the territory can really begin.

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<https://doi.org/10.33137/rr.v43i4.36406>