

Renaissance and Reformation Renaissance et Réforme



Bandín, Elena, Laura Campillo, Juan F. Cerdá, Keith Gregor,
Jesús Tronch, and Noemí Vera, project leads. Shakrep:
Shakespearean Performance in Spain. Archive

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Volume 44, Number 2, Spring 2021

URI: <https://id.erudit.org/iderudit/1082706ar>

DOI: <https://doi.org/10.33137/rr.v44i2.37533>

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Publisher(s)

Iter Press

ISSN

0034-429X (print)

2293-7374 (digital)

[Explore this journal](#)

Cite this review

Guerrero, I. (2021). Review of [Bandín, Elena, Laura Campillo, Juan F. Cerdá, Keith Gregor, Jesús Tronch, and Noemí Vera, project leads. Shakrep: Shakespearean Performance in Spain. Archive]. *Renaissance and Reformation / Renaissance et Réforme*, 44(2), 207–210. <https://doi.org/10.33137/rr.v44i2.37533>

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of what is possible. CASP was initially supported by the Social Sciences and Humanities Research Council of Canada (SSHRC), the Government of Ontario, and the University of Guelph. After its launch in 2004, it was upgraded to version 2.0 in 2007 and refreshed in 2013 using open source XHTML coding, replacing the initial ColdFusion programming discussed in Fischlin, Hadfield, Lester, and McCutcheon's retrospective article (see note 1). Although it is no longer growing, it will remain a crucial source for anyone working on Canadian and global Shakespeares as long as it is available online.

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<https://doi.org/10.33137/rr.v44i2.37532>

Bandín, Elena, Laura Campillo, Juan F. Cerdá, Keith Gregor, Jesús Tronch, and Noemí Vera, project leads.

Shakrep: Shakespearean Performance in Spain. Archive.

Murcia, Spain: Universidad de Murcia, 2007. Accessed 30 November 2020.
um.es/shakespeare/representaciones.

Shakrep: Shakespearean Performance in Spain is the performance database in the website *The Reception of Shakespeare's Works in Spanish and European Cultures* (um.es/shakespeare), both managed by the research project Shakespeare in Spain within the Framework of His European Reception ("Presentation"). This research project gathers experts on both Shakespeare in Spain and European Shakespeare and can be considered a direct heir of the European trend of Shakespeare research developed in the 1990s that is still very much alive thanks to the European Shakespeare Research Association. The purpose of the website is to provide information on the results of the research project (general information on the group's members, their publications, and links to other Internet sites devoted to Shakespeare in Europe) and, at the same time, to host the three databases with which this group of scholars based in Murcia, Spain, aim to contribute to the research and teaching of William Shakespeare.

As stated on the main site, the general objective of both the research project and the website is "to contribute to the knowledge and the study of the reception of Shakespeare in Spain since the 18th century on both the Spanish

and European fronts” (“Presentation”). In order to do so, the team supplies materials related to criticism, translation, and performance in their three databases: 1) Shakrep, the database devoted to Shakespeare in performance; 2) a translation database of Shakespeare’s plays into Spanish under the name of Shestra: Shakespeare in Translation in Spain; and 3) an online library providing access to several critical resources, including several reference lists of research on Shakespeare in Spain, translations, adaptations, and Shakespeare biographies by Spanish authors.

Right now, Shakrep, the performance database, includes 1,129 entries on Shakespeare productions performed in different languages in Spain from 1772 to the present. The year 1772 has not been a random choice: this is the year of the first documented Shakespeare performance in Spain, *Hamleto, rey de Dinamarca*, an adaptation of *Hamlet* by Jean-François Ducis performed in the Corral del Príncipe in Madrid and whose translation from French has been credited to Ramón de la Cruz. *Hamleto* is thus the earliest entry in the database. Even though the focus is on Shakespeare performances in Spain and most of the productions are by national companies, Shakrep also contains information on productions by visiting companies, which foregrounds the European scope of the research project. The corpus is not restricted to standard Shakespeare productions, but includes adaptations, productions based on Shakespeare’s biography and the Elizabethan era, and productions developing Shakespeare’s plays. Moreover, the database not only comprises theatre productions but also archives information on other performance modes such as zarzuela (the traditional Spanish lyric-dramatic genre), puppet shows, and circus, among others. Users of the database can make their searches using the title of the play, the title of the production, venue, city, language, theatre company, etc. The advanced search allows searches for productions in a certain time span and enables users to do combined searches including, for instance, a date and a city, or a play and a language.

The target users of the database are Shakespeare researchers, teachers, theatre practitioners and, more generally, anyone interested in William Shakespeare both in Spain and Europe. The search options allow users to look not only for specific productions but also for productions of a certain play, in a specific city or Spanish region, during a specific time span, or performed in a certain language. This last option is useful, for instance, in tracing the performance of Shakespeare in the different languages of Spain, studying the

performance of international companies, and/or exploring the most performed plays in a given city or period of time. The different search options enable the study of the shifts in Shakespeare's performance canon in Spain, providing an account of the country's Shakespearean history.

The entries of the individual productions consist of six tabs with different kinds of information. The first tab features basic data on the title of the production, the title of Shakespeare's play, the date, venue, and city of the premiere, plus the language and some comments that are used to indicate the connection of the production with Shakespeare's plays and the performance mode. Additional tabs include the credits, with the name of the company, translation, adapter, director, cast, and technical credits; information on the revivals (with dates, venues, and city); a selection of reviews; the sources where the information about this specific production has been found; and a last tab with access to media material in the case of the most recent productions. While all entries have information on the two first tabs (basic data and credits), only some contain evidence of the other categories.

The creators of the database acknowledge that they attempt to verify all the information and, in an effort to prove their commitment to scholarly rigour, each production entry is accompanied by the information on the sources where they have found the information. This is particularly useful to researchers interested in a production, as accessing the database can be the first step in preparing a research visit to one of the main theatre archives used to compile the information, such as the Institut del Teatre in Barcelona, and the Centro de Documentación Teatral and the Fundación Juan March in Madrid. There is also a suggestion box available in case a user identifies any mistake or wants to notify the project team of a specific production still not incorporated into the database.

Overall, the database is a valuable tool for researchers, teachers, and Shakespeare aficionados, offering material that would be difficult to access otherwise. Researchers can use it to check information and to find further research sources; teachers might access it to discover other examples of Shakespeare in performance for their lessons, or to introduce their students to basic research skills; theatre practitioners might find it useful to reflect on previous productions of the plays they are working with, and mere aficionados can just enjoy the pleasures of discovering more about Shakespeare productions throughout history.

The members of the research project are making great efforts to gather data scattered all over the Spanish geography, from individual venues to specific theatre archives. Helpful as the database is, however, there are a few caveats for the new user: First, although the website is available in both Spanish and English (users select by clicking on the Spain or Commonwealth flag on the left-hand side of the screen), the search interface of the database is only in Spanish, which means that users will need some command of Spanish (or have a translator at hand) for their searches. Second, the option “venue” in the advanced search tool is inactive at the moment, but users can include the name of the venue in the general search tool to get access to the results of Shakespeare in performance in specific venues.

Shakrep functions as a catalogue of Shakespeare theatrical productions in Spain, providing a solid point from which to pursue further research. The numerous publications of the members of the research group on this topic prove this. Ángel-Luis Pujante and Juan F. Cerdá's *Shakespeare in Spain 1764–2000: An Annotated Bilingual Bibliography* (2014), Juan F. Cerdá, Dirk Delabastita, and Keith Gregor's *Romeo and Juliet in European Culture* (2017), and Ángel-Luis Pujante's *Shakespeare llega a España. Ilustración y Romanticismo* (2019) are excellent examples of the scholarly uses of the database in the research of Shakespeare in and beyond Spain.¹

In times when theatres remain closed or their capacity drastically reduced for the main part in Europe, amid many limitations on travel to libraries and archives, this database gives us the chance to continue with our research and enrich our teaching from our own homes as we wait for life outside to start again. All in all, Shakrep: Shakespearean Performance in Spain is an extremely valuable historiographic tool that reminds us that remembering the theatre of the past can help to shed some light on how to reinvent the theatre of the future.

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<https://doi.org/10.33137/rr.v44i2.37533>

1. Ángel-Luis Pujante and Juan F. Cerdá, *Shakespeare en España 1764–2000: Bibliografía anotada bilingüe / Shakespeare in Spain 1764–2000: An Annotated Bilingual Bibliography* (Granada and Murcia: Universidad de Granada y Universidad de Murcia, 2014); Juan F. Cerdá, Dirk Delabastita, and Keith Gregor, *Romeo and Juliet in European Culture* (Amsterdam and Philadelphia: John Benjamins, 2017); Ángel-Luis Pujante, *Shakespeare llega a España. Ilustración y Romanticismo* (Madrid: Editorial Machado Libros, 2019).