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### Petersen, Suzanne H., project dir. Pan-Hispanic Ballad Project. Other.

Jennifer Wollock

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

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and the resulting limited international variety, despite the database not being limited to devices linked to Spanish historical characters. Non-specialists will probably enjoy the contextual information: images and biographical data, and concise explanations. Be that as it may, SYMBOLA fulfills what it says it will, that is, to bring together emblems and historical devices from the late Middle Ages up to the seventeenth century associated with historical characters. And it does this through a clean, user-friendly interface while observing good digital humanities practices that every project should take into account: interoperability, scalability, accessibility, open metadata, and standards. The only thing that remains now is to wait for more records to be entered and for the promised updates to take place, and to see where this project can take the study of emblematica.

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**Petersen, Suzanne H., project dir.**  
**Pan-Hispanic Ballad Project. Other.**

Seattle: University of Washington, 1996–2017. Accessed 17 May 2020.  
[depts.washington.edu/hisprom](https://depts.washington.edu/hisprom).

The Pan-Hispanic Ballad Project, based at the University of Washington, continues Suzanne H. Petersen's lengthy field and digital work on the Pan-Hispanic ballad, beginning with her 1979 University of Wisconsin dissertation project, which was directed by Diego Catalán Menéndez Pidal. This is an active, long-term project which continues to develop steadily. The Pan-Hispanic Ballad Project is designed to serve a wide range of students of the pan-Hispanic ballad tradition, including experienced investigators. Its site can be consulted in Spanish, English, or Portuguese.

A single website unites an impressive group of major collections, in combination with Petersen's own database. Major sources include the archives of Manuel Costa Fontes and the Hispanic Society of America (author and copyright holder, respectively, of *O Romanceiro Português e Brasileiro: Índice Temático e Bibliográfico* [The Portuguese and Brazilian ballad: Thematic and

bibliographical index]) as well as those of Perre Ferré and the Centro de Estudos Linguísticos e Literários de la Faculdade de Ciências Humanas e Sociais de la Universidade do Algarve (Centre for Linguistic and Literary Studies of the Faculty of Humanities and Social Sciences of the University of the Algarve), whose Pan Hispanic Balladry Project, under the auspices of the Centro de Estudos Linguísticos e Literários (Centre for Linguistic and Literary Studies), is financed by the Fundação para a Ciência e a Tecnologia (FCT; Foundation for Science and Technology) and shared with Fundo Europeu de Desenvolvimento Regional (FEDER; European Fund for Regional Development). This single resource is formidable in itself, since it includes all modern Portuguese ballads published since 1828. The site under review here also integrates Harriet Goldberg's *Motif-Index of Folk Narratives in the Pan-Hispanic Romancero* (1998) together with ballad music from the audio archives of José Manuel Fraile Gil and Susana Weich-Shahak, texts edited by Virtudes Atero Burgos in *Romancerillo de Arcos de la Frontera* (1986; Ballads of Arcos de la Frontera), *Romancero andaluz de tradición oral* (1989; Andalusian ballads in oral transmission), and *Romancero de la provincia de Cádiz* (1996; Ballad collection of the Province of Cadiz); María Jesús Ruíz Fernández's *La tradición oral del Campo de Gibraltar* (1995; The oral tradition of the Gibraltar countryside); Salvador Rebés's *Cançons tradicionals catalanes recollides per Jacint Verdaguer* (2002; Traditional Catalan songs remembered by Jacint Verdaguer) and *Cançoner tradicional del Baix Camp I El Montsant* (1998; Traditional songbook of Baix country and the Montsant); and versions of *La Serrana* (2000; The mountain girl) edited by Maria do Carmo Cardoso da Costa for her doctoral dissertation.

The website employs the Visual FoxPro Bibliographic Database Application developed by Jean E. Lentz of White Forest Software. The web design team is listed on the site's "Acknowledgements" page, with contributors from 1996 to 2017.

The project's "search builder page" allows the viewer to search for fifteen different factors: record number, IGR (Índice General Romancero [General Ballad Index]) number, title, meter, collection, collector, country, word search, reciter, informant gender, and date. It also allows the researcher to restrict the era, exclude fragments, and find audio recordings. Petersen notes in her "Clarification" that the website's record numbers and titles of ballads supplement those of the electronic databases of the Seminario Menéndez Pidal,

which she originally designed. The search page is clear, simple, and expeditious. It documents significant additions to the project from 2000 onward.

This project offers digital access to a collection of important databases. So far, it includes a substantial critical bibliography of pan-Hispanic balladry, with an equally impressive body of post-fifteenth-century ballads from across a large swath of the Hispanophone world, and—since, as the late Bertrand Bronson maintained, a ballad is not a ballad without its music—digitized recordings of original oral performances (instead of modern performances created for the specific website, as is more commonly found in other digital ballad collections) in addition to, or supplemented by, musical notation. The projected cartographic display of data, whether primary or secondary, was not online at the time of this reviewer's viewing of the site. The bibliography consolidates a substantial number of major sources, including four bibliographies compiled by Samuel Armistead.

There are a few noticeable glitches on the current website, as well as one typographical error in need of correction on line 4 of the "Clarification." In the current page giving access to the databases, a list of "Acknowledgements and Contact Information" appears under the "Appeal for Collaborators" button, and the "About this Website" button leads to a "Clarification" page. The central "Acknowledgements" button is unresponsive. The "Clarification" statement is both an explanation of the new record numbers and standardized titles assigned to ballads to facilitate searches of this database, and an appeal for additional ballads and citations of ballad studies from 2013–20 in order to bring the textual database and bibliography up to date. A submission form is included on the bibliography page, where researchers are encouraged to submit references, particularly for their own publications. Under "Initial or preliminary searches"—a fascinating list of possibilities that look beyond the basics to group ballads according to shared protagonists, "contaminations" (shared narrative material), "refrains," or "invocations"—the section on "Print Sources" for ballads printed before the seventeenth century is not yet available. This researcher also found the table of suggested correspondences between Hispanic and pan-European ballads to be somewhat puzzling, since in quite a few cases the pairings of ballads needed additional explanation. Without question it is an excellent idea that will benefit from future contributions by the project team and interested users of the database. The project covers Sephardic ballads as well as those in Spanish, Portuguese, and Catalan.

The Pan-Hispanic Ballad Project should be recognized as exceptional for its ongoing efforts to bring together resources for the study of Pan-Hispanic ballads in a single location. This is a resource much needed for ballad studies worldwide. The indices now currently available allow searches for Pan-European titles and thematic categories, as well as contaminations (i.e., borrowing and lending thematic material), motifs, pre-seventeenth-century printed sources, and specific protagonists. All of these useful indices and preliminary search tools are invaluable and will be much appreciated in the field. In fact, this project should be seen as an important step toward a greater degree of coordination among ballad traditions worldwide, moving toward greater access and a better understanding of this fundamental dimension of world literature. It deserves recognition and consideration as a potential model or template for future digital projects in this field.

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**Alonso Asenjo, Julio, project dir.**

**Catálogo del Antiguo Teatro Escolar Hispano (CATEH; Catalogue of old Hispanic school theatre). Database.**

Valencia: Universitat de València, 2000. Accessed 22 May 2020.

[parnaseo.uv.es/Ars/TEATRESCO/BaseDatos/Bases\\_teatro\\_Escolar.htm](http://parnaseo.uv.es/Ars/TEATRESCO/BaseDatos/Bases_teatro_Escolar.htm).

The Catálogo del Antiguo Teatro Escolar Hispano (CATEH; Catalogue of old Hispanic school theatre) database is housed in Portal TeatrEsco, a website maintained by the Parnaseo Project at the University of Valencia under the direction of Julio Alonso Asenjo. Since 2002, Portal TeatrEsco has served as an online nexus for research into Hispanic school plays. To facilitate this endeavour, it incorporated the CATEH database, begun in 2000, into its website. This Spanish-language database catalogues key details concerning school plays produced from the beginning of the sixteenth century until the end of the eighteenth. It allows entry to any dramatic work from the global reaches of the Spanish Empire, but thus far it has maintained a special focus on works from Spain, New Spain, Peru, and the Philippines, although there are entries from