Renaissance and Reformation
Renaissance et Réforme

Alonso Asenjo, Julio, project dir. Catálogo del Antiguo Teatro Escolar Hispano (CATEH; Catalogue of old Hispanic school theatre). Database.

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See table of contents

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Cite this review

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.

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

other locales as well. It is open to plays from any formal educational institution, religious or secular, and to those performed by professional companies at universities. CATEH's holdings therefore encompass full-length plays as well as masquerades, satires, performed dialogues, and other forms of paratheatre that have a primarily dramatic purpose. This breadth of selection is complemented by the two canons that contribute most to its library: that of Jesuit theatre and that of humanistic theatre produced at the university level.

CATEH's foremost strength is its extensive documentation of extant plays. It thoughtfully provides a play's identification number at all of the libraries known to hold a copy, along with a brief description of the text which often includes information concerning its languages, versification, dramatic structure, and the folios themselves. When known, CATEH gives biographical information for authors, paying special attention to their religious affiliations and positions at the schools. Notably, several works are attributed to the pupils themselves. The database also attends to the location of the school where a play was performed, and it recounts the conditions surrounding the performance, if they are known. In addition, CATEH's documentation extends to contemporary publications of the plays. Each record contains a bibliographical section that lists publications that have been edited, as well as those that reproduce parts of the work. It rounds out its thorough documentation with citations of any critical studies that exist for each entry. Records often close with a short commentary on salient aspects of the manuscript, the majority of which have been added by the erudite Alonso Asenjo.

While the bulk of CATEH's entries were catalogued in the ten years following its creation, Alonso Asenjo actively collaborates with others who research and catalogue school plays to incorporate their listings into CATEH. This has expanded its collection beyond the more frequented research libraries to theatre produced in smaller locales. To date, CATEH holds more than 1,400 records of plays both extinct and extant, and is updated annually by Alonso Asenjo.

Also noteworthy, and sure to be of increasing importance over time, is CATEH's documentation of manuscripts that no longer survive. Tremendous effort has been invested into researching the archives of early modern schools and religious orders in order to incorporate their performance records into CATEH. When the whereabouts of a manuscript mentioned in the archive are

unknown, the database still records any details of the play's action and of the conditions of its performance—information that can be vital to researchers seeking a broader picture of the canon. The Parnaseo Project offers further help of this kind, as it incorporates CATEH into Metaparnaseo, an interface through which visitors may search all the databases it supports.

CATEH's homepage provides a straightforward interface for accessing its records. Users may search by one of the following fields: author, title, date of performance, or location of the play's composition or performance(s). Moreover, the "impreso" (publication) field makes it possible to search by the details of a play's publication. Users who need more flexibility may search all of these fields at once by any term, or choose to view all the records. CATEH has also taken excellent care to recognize variant spellings of both authors' names and place names in order to deliver strong search results.

Site navigation is fairly easy, although it is useful to note two things. First, the "TeatrEsco" page that links to CATEH also links to a "Presentación" ("Introduction") which provides a comprehensive description of the database's parameters and objectives. It is easy to overlook this resource as it is not in the same colour or font size as the CATEH link. Second, when viewing lists of search results, researchers should be aware that after viewing, for example, the fourth record in a list of results, upon returning to the results screen the fourth record will now appear at the top of the list. To view prior listings, it is necessary to navigate back one page. These idiosyncrasies, however, are easily managed, especially considering that CATEH is available to users free of charge.

Although more research into the educational archives of religious orders other than the Society of Jesus remains to be done, CATEH nevertheless fulfills its purpose assiduously as it strives to make the global canon of early modern Hispanic school theatre searchable from one central portal. Even though school theatre has traditionally received less critical attention than early modern *comedias*, the fact that pedagogical institutions are central to Western societies' efforts to acculturate young people makes their theatrical productions well worth serious investigation. They are a crucial source for obtaining a fuller picture of the influences between dramatic works and early modern Hispanic life. CATEH's holdings are therefore particularly useful for studies of Jesuit theatre, whose global reach has left fertile soil for studying representations of Indigenous people and places on the Western stage, the proper comportment

of those who would be virtuous, and the influences between Jesuit dramatic training and the *comedias*.

These holdings are also useful to the emerging area of study concerning humanistic university theatre, a genre shaped by leaders in philosophical thought whose preferences influenced the dramatic aesthetic as they chose which plays were worthy of production at the university level. Furthermore, educational institutions regularly staged plays for visiting dignitaries and for festivals, and numerous archival records attest that school leaders knew that performances influenced the quality of their reputation in the community. Consequently, they commissioned plays from their most talented faculty or held competitions that awarded the honour of performance to the best work. This has led to a canon that can be mined for works whose rhetorical savvy rivals those of the *comedia* canon.

Overall, CATEH is a meticulous resource that is sure to serve researchers well as early modern theatre studies continues to broaden its scope.

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García-Luengos, Germán Vega, project dir.
Teatro Clásico Español (Classical Spanish theater). Other.
Alicante: Biblioteca Virtual Miguel de Cervantes (The Miguel de Cervantes virtual library), 2013. Accessed 14 May 2020. cervantesvirtual.com/portales/teatro_clasico_espanol.

Teatro Clásico Español is a free online platform that offers its visitors access to the largest collection of digitized images and texts of Spanish classical drama. Directed since 2013 by Germán Vega García-Luengos from the Universidad de Valladolid, it was developed within the broader framework of the Biblioteca Virtual Miguel de Cervantes digital library (Universidad de Alicante) as one of its various specialized collections. While currently focused on the plays of what is commonly known as the Spanish Golden Age of drama (ca. 1570–1700), Teatro Clásico Español seeks eventually to continue to expand well beyond the