

## Renaissance and Reformation Renaissance et Réforme



### Hernando Morata, Isabel, project lead. Calderón en Red/Una Biblioteca Calderoniana (Calderón on the Web/A Calderón library). Other.

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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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significant glitches and gaps but was re-launched in a much improved second version. The Borgesian utopia of a universal library of human language, even one human language, is a monumental task, and it is understandable that this initial version of CORDE has not yet achieved it.

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**Hernando Morata, Isabel, project lead.**

**Calderón en Red/Una Biblioteca Calderoniana (Calderón on the Web/A Calderón library). Other.**

Santiago de Compostela, Spain: Grupo de Investigación Calderón de la Barca (GIC) (Research group on Calderón de la Barca). University of Santiago de Compostela, 2016. Accessed 1 May 2020.

[calderonenred.wordpress.com](http://calderonenred.wordpress.com).

Writing this review in the spring of 2020 during lockdowns and enforced stay-at-home orders, I saw the value of a website on the works of the Spanish dramatist Pedro Calderón de la Barca (1600–81), designed by Isabel Hernando Morata in 2016. The digitized collection of libraries has always been considered laudable, as it prevents wear and tear on manuscripts. The increased searchability of authors is in keeping with the contemporary global encouragement of digital media. One day, a different media ecosystem for scholars will be privileged in which information created by individuals or groups can be replicated endlessly and distributed freely. Researchers will no longer have to secure prodigious grants to visit distant libraries. All too often these visits to ferret out precious resources are fruitless because the text has been moved elsewhere; thus, the convenience of having a reliable resource at hand is undeniable.<sup>1</sup>

The construction of this resource took place during Hernando Morata's years as a doctoral and post-doctoral student at the University of Santiago

1. As regards the growing trend of online resources, see for example, "Final Progress Report, California Open Educational Resources Council" (1 December 2015; [tinyurl.com/FPRCAOERC41516](http://tinyurl.com/FPRCAOERC41516)) and "OER Adoption Study: Using Open Educational Resources in the College Classroom" (1 April 2016; [tinyurl.com/WPOERAdoption040116](http://tinyurl.com/WPOERAdoption040116)) by the same council.

de Compostela, when she was part of the research team of the Grupo de Investigación Calderón (GIC) founded by Luis Iglesias Feijoo and presently led by Santiago Fernández Mosquera, who runs the site ([calderondelabarca.org](http://calderondelabarca.org)). On this site, Hernando Morata's blog has been incorporated into the "Primary Bibliography" section ([calderondelabarca.org/bibliografia](http://calderondelabarca.org/bibliografia)). The section also contains a corpus of eleven *comedias* which includes advanced search mechanisms for textual fragments and verses that can be found by typing in the names of the protagonists of these plays ([calderondelabarca.org/corpus](http://calderondelabarca.org/corpus)).

Digital collections such as Cervantes Virtual, Biblioteca Digital Hispánica (part of the Biblioteca Nacional), the Bayerische Staatsbibliothek Munich, and Memoria Histórica de Madrid (which contains twenty-three of the *autos sacramentales* housed in the Biblioteca Histórica Municipal), as well as the library of the University of Santiago de Compostela, were drawn upon for the compilation of the material on this blog.

The rationale of the site was to make available a list of all pre-1900 manuscripts and editions that were on the Internet, but the scope was soon expanded because the creators of the blog felt that the reader would be nonplussed at seeing numerous editions of the writer's works. This is why the team decided to collate, put in chronological order, and update all the bibliography available on Calderón in a single place.<sup>2</sup> The resulting website is comprehensive, provides links to digitized, pre-1900 manuscripts, and is ideal for those interested in book history and editorial work. The homepage offers the title "Calderón en Red" (Calderón on the Web) and the image of the dramatist. The rubric on "Autoría y agradecimientos" describes Hernando Morata's doctoral specialization in Calderón studies, specifically on *El príncipe constante*. Since Golden Age studies is a specialized area of research, the antecedents of the creator of the blog are an important piece of information that researchers look for; hence, Hernando Morata's information about herself and her credentials is a way of giving the reader confidence in the tool being used. On the right side of the page there is a succinct analysis of the objectives of the blog: the collation of all editions of the plays and the various copies of the editions. This ensures that the blog can be used by scholars who wish to cull stylistic variations between editions—like those of the Primera Parte of

2. Isabel Hernando Morata explains these ideas in "El blog *Calderón en Red*," in *Revista Sobre Teatro Áureo* 7 (2013).

Calderon's *comedias* published in 1636, presumably by his brother José, which is different from other versions.

The "Presentation" tab introduces the blog, outlines its purposes, and details the project's objectives. The work of the blog fell under the Proyecto de Investigación DGICYT directed by Luis Iglesias Feijoo and the Proyecto Consolider Ingenio titled "Patrimonio teatro clásico español" (Spanish classical theatre heritage). Hernando Morata also mentions here that she is far from being an expert in digital and information literacy, and thus the blog has been made convenient for researchers who are in the throes of learning how to substitute print with online media. A Wordpress site can be constantly updated, and a blog generally invites comments and interactions; however, this facility has been removed, as it is not very conducive to the blog's original purpose: namely, to offer a list of manuscripts of pre-1900 editions. Hernando Morata also advises caution when studying a digitized source, as it is a scanned photographic reproduction whose blurred letters and fading ink could make it difficult to read. But as a counter to this logic, this reviewer avers that a printed copy runs the risk of text being too small or having poor print quality. The site allows visitors to download books and old editions, and e-readers make it possible to duplicate the text and highlight content, make textual annotations, and modify the size of text displayed on the screen. Since the use of books in a digital format differs from the use of books in print, the website gives a few brief directions for optimal access: there is an index for the *comedias* and another for the *autos*. The texts are chronologically ordered, and the reader is informed of the libraries where the physical text can be located.

The "Presentation" is followed by entries with the *comedias* in alphabetical order in section 2. The entry 2.1 lists the collective volumes; here we can find the aforementioned *Primera Parte* (First Part) of 1636 in the Bayerische Staatsbibliothek of Munich and its re-editions in the seventeenth century. The *autos sacramentales* are found at 3; at 3.1, we find the collections of *autos* and the six tomes by Pando y Mier. Before every reference there is a number so that the user can see at a glance how many links the entry has. Individual entries for *comedias* and *autos* are organized in editions and manuscripts, and are chronologically ordered. By clicking on "play," one arrives at the manuscript, although at times each play has different web pages. The blog also includes a search engine that shows all the entries for a particular *comedia*, and this gives a compact feel to the blog. Of note, the project lead makes clear that the blog is not yet complete and is still under development.

This corpus provides scholars with systematically collected source materials. In conjunction with Fausta Antonucci's site in Italy ([calderondigital.unibo.it/equipo](http://calderondigital.unibo.it/equipo)), it has provided extensive coverage of Calderón's editions. This trove of material has largely gone unnoticed and is still awaiting scholarly attention; it will certainly contribute to a healthy climate of cooperation in the field of Golden Age studies. The culture of openness that this blog portends—by making plays and editions available to all—is welcome in the rarefied atmosphere of Golden Age studies, which has hitherto privileged onsite research in Spanish libraries.

Adding multimedia elements, such as Youtube links to the performances of these plays at the Almagro Festival in Spain and performances of adaptations of these plays from other countries, will enhance its usefulness and develop more demand for the field when novice researchers from different latitudes recognize the inputs of their own communities on the site, and features to which they can relate. Another research idea that comes to mind is a comparative study of the different prologues of the various editions over the years. The site is easy to navigate, making research on editions more agile, and can potentially lead to a repurposing of Calderón's works so that they gain world-wide currency in programs for the study of the Golden Age. Easy access to works can lead to the incorporation of Calderón's works in courses on performance studies and feminism (plays such as *El médico de su honra*) in university syllabi. With the popularization of this resource (one of the vaunted objectives of the project of which this blog forms a part), more scholarly editions on works of minor dramatists of the Golden Age, such as Vélez Guevara and Rojas Zorilla, might also come to fruition.

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