

**SHAKESPEARE EN ESPAÑA: BIBLIOGRAFÍA BILINGÜE
ANOTADA/SHAKESPEARE IN SPAIN: AN ANNOTATED
BILINGUAL BIBLIOGRAPHY**

Ángel-Luis Pujante and Juan F. Cerdá, eds.
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(by Jesús Tronch. Universitat de València)
jesus.tronch@uv.es

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The group of Shakespeare scholars at the University of Murcia has been producing outstanding studies on the presence of Shakespeare in Spain in the context of his European reception (<http://www.um.es/shakespeare/>). One of them is an annotated anthology, edited by Pujante and Campillo (2007), which compiles 114 pieces of criticism on Shakespeare (sometimes with selected extracts) published in Spain or by Spanish writers up to 1916. The bibliography under review derives from, and extends the work of, this anthology as it covers the critical reception of Shakespeare beyond 1916, until 2000, and informs on the contents of referenced publications by means of summaries rather than by excerpts. As its title indicates, the bibliography is ‘annotated’ and is ‘bilingual’: the core of the volume is a 448-page section in which Pujante and Cerdá (and their collaborators Laura Campillo, Noemí Vera and Keith Gregor) provide summaries, in English and Spanish on facing pages, of 695 “texts on Shakespeare written in Spain or by Spaniards” (X). This central section of the volume is preceded by a Preliminary Note and a 24-page Introduction, both also bilingual; and is followed by a general bibliography (unannotated), and finally by an index.

Pujante and Cerdá’s bibliography invites comparison with Blinn’s *The German Shakespeare*, in particular to its section D on “Secondary Literature”. While Blinn only offers bilingual German and English texts of his book’s title, the heading of its sections and sub-sections, the running head and the back cover, English-

language and Hispanophone readers of Pujante and Cerdá's anthology are equally well served. The book's bilingualism is a clear statement on their will to reach an international readership as part of their professed tenet that the study of Shakespeare in Spain must be related *pari passu* to equivalent studies elsewhere in Europe and the rest of the world.

The "General bibliography" lists almost one thousand publications of "critical or academic studies", including "notes, remarks and commentaries [...] written by journalists, actors, politicians or private persons" (XII).¹ While Blinn groups his six thousand entries of "Second Literature" on Shakespeare into nine sub-sections (including Shakespeare on the German stage, his reception in the mass media, in Music, and in the Fine Arts, among others), Pujante and Cerdá organize the general bibliography in alphabetical order, with the "Summaries" section chronologically arranged (by year). This format effectively allows readers to have a sense of the ideas and interests of Spanish writers on Shakespeare as they evolve in time. The summaries are headed by numbers for cross-references, while the entries in the index are keyed to page numbers. The index does not compile all the Spanish writers whose publications are summarized or listed. Considering the limits of a print publication, the length of the individual summaries is adequate (from three lines in summary no. 68 to 24 lines in summary no. 428), and their content is conveniently informative. A comparison with Blinn's annotated bibliography in this respect must elicit praise for the Murcia scholars inasmuch as they consistently summarize 70% of the references they have compiled, while Blinn annotates 12% of his entries (and many of them do not summarize their content).

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The editors' criteria for excluding some texts from the "Summaries" section are sensible. Theatrical reviews and "contemporary journalistic articles" published in the second half of the 20th century are not summarized because of their abundance (the editors suggest that a doctoral dissertation could tackle the study of the full span of Shakespeare's presence in the Spanish press). Other publications excluded are those whose aim is not "Shakespeare's work in itself, but the use of his texts with specialized linguistic purposes" because they do not have a "practical application to literary criticism" or have "little use" for the study of the reception of Shakespeare in Spain (XII). A third kind of publication also excluded are those dealing with the translation of Shakespeare as a linguistic process (e.g. translating puns) because for a non-Spanish reader they demand a good command of the target language;² while those dealing with translations as an end product (e.g. essays on Moratín's translation of *Hamlet*) are summarized.

As the bibliography is devoted to "texts on Shakespeare written in Spain or by Spaniards" (X), it includes texts by Spaniards published abroad, such as those by exiled writers José Blanco White and Salvador de Madariaga, and by non-Spanish

authors such as the Italian actor Ernesto Rossi, or Shakespeareans such as Jan Kott, John Drakakis, Peter Holland or Giorgio Melchiori, among others. Although not stated in the Preliminary Note, the editors seem to have applied the criterion of excluding translations into Spanish of criticism by non-Spanish writers such as Hugo (1887) and Turgenev (1894), or influential books such as Jan Kott's *Shakespeare Our Contemporary* (however, they do include two English-language articles by Kott published in Valencia).

Pujante and Cerdá's bibliography is a thorough and impressive compilation that provides an informative documentary account of the presence of Shakespeare in Spain. They do not claim to be exhaustive, but very few references are missing. In this category would be Teruel's *Guide* (1994) and essays by Barros Ochoa (1997) and by Zaro (1999), although the bibliography does include other articles by these authors. Yet, these slips are outweighed by the good number of publications the editors have 'unearthed' for the Shakespearean scholar, who otherwise would have had difficulty in spotting some Shakespeare-related documents from the titles of the works alone. For example, José Ortega y Gasset's "Elogio del 'Murciélago'" discusses *Hamlet* as read and as performed. Ramón Pérez de Ayala's "Casa de Muñecas", published in *Las máscaras*, analyzes the role of women in Ibsen's play and in Shakespeare's *The Taming of the Shrew*. In *Juan de Mairena*, Antonio Machado comments on translating Shakespeare; and Leonardo Romero's edition of Gustavo Adolfo Bécquer's *Autógrafos juveniles*, offers an unpublished manuscript of Bécquer's version of the Hamlet story. One is grateful too that the editors have also looked at publications that do not belong to the general fields of English Studies, literature or theatre: for example, Josep Ramoneda's "Julio César y el espacio político moderno" published in *ER: Revista de Filosofía*. Moreover, they have included publications issued in the period 1764-1916 that do not appear in the 2007 anthology, and have corrected data presented in this anthology, such as the name of José Cadalso in a brief note on the performance of *Hamleto* in 1772, now assigned to Manuel Rubín de Celis (2-3).

The "Summaries" section is preceded by a 21-page Introduction surveying the fortunes of Shakespeare's works in its published reception in Spain, with helpful cross-references to the summaries themselves. Although this survey necessarily covers many writers that Pujante also dealt with in the introduction to the 2007 anthology, the introductions complement each other. In this 2014 Introduction, Pujante and Cerdá provide interesting observations related to issues such as the percentage of Anglicists, Hispanists and comparatists and even Latinists writing on Shakespeare in the last quarter of the 20th century (XXXVI), or the statistics of publications per decade and numbers of doctoral dissertations in different periods, all showing an increase related to the development and expansion of English

Studies in Spain since the 1950s. One of their conclusions is that, in Spain, “Shakespeare begins and ends these three centuries as an author of tragedies” (XL). They pay great attention to which Shakespeare plays are most commented on or mentioned in different periods (and in their summarized publications) with a view to establishing “the basis of the Spanish canon of Shakespeare up to 2000” (XXX), which they describe as “less varied than that of Britain or the United States but perhaps not so different from that of other European countries” (XLII). Their essay is well-documented, with references to similar reception studies of Shakespeare in other European countries.

To sum up, this annotated bibliography does a great service to the ever-growing field of Shakespeare studies, in particular to his reception in Spain. It would be of an even greater service if the contents were organized and made available in an open-access database (like SH·ES·TRA and SHAKREP), and not just published online (in Google Books, for example), as announced on their research project’s website. All in all, Pujante and Cerdá’s annotated bibliography is a feat of scholarship and adds to the already established reputation of the Murcia Shakespearians working on reception studies of Shakespeare in Spain.

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Notes

¹. The general bibliography has been available since 2013 at the Scribd.com digital library (<https://www.scribd.com/doc/137395738/Bibliografia-Shakespeare-en-Espana-1764-2000-Orden-alfabetico>).

². The editors have scrupulously applied their criteria to their own writings, and thus some of Pujante’s own articles on translating Shakespeare have not “deserved” their summary.

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