

ALMA MATER STUDIORUM - UNIVERSITA' DI BOLOGNA
SCHOOL OF ARTS, HUMANITIES AND CULTURAL HERITAGE
SECOND CYCLE DEGREE IN DIGITAL HUMANITIES AND DIGITAL
KNOWLEDGE

La entretenida by Miguel de Cervantes: A Digital, Annotated
Edition and an English Translation (*The Diversion*)

Scholarly Editing and Digital Approaches

Student: CARLA COLONA

Matriculation: 0000906359

Prof. Paola Maria Carmela Italia

Number of bytes: 18.409

Academic year 2018/2019

La *entretendida* by Miguel de Cervantes: A Digital, Annotated Edition and an English Translation (*The Diversion*)

<http://entretendida.outofthewings.org/aboutproject/index.html> by John O'Neill (King's College London) within Out of the Wings, a project on Spanish and Spanish-American theatre in translation.

Reviewed by Carla Colona, bachelor student in Communication Science at the University of Bologna, currently studying at the same University the Master of Digital Humanities and Digital Knowledge.

carla.colona@studio.unibo.it

ABSTRACT

La *entretendida* by Miguel de Cervantes: A Digital, Annotated Edition and an English Translation (*The Diversion*) presents a new perspective on Cervantes as a dramatist, and incorporates features that will be of interest to academics, theatre practitioners and translators alike. The aim of this review is to verify if the SDE fulfills the requirements to be classified as a Scholarly Digital Edition according to the definition of Patrick Sahle (Sahle, 2016). According to the *Criteria for Reviewing Scholarly Digital Editions, version 1.1* (Sahle, 2014), this review will deeply analyse the contents, parameters, features, and objectives of the SDE, considering fundamental properties such as the sustainability, the reliability and the usability of the project.

INTRODUCTION

Miguel de Cervantes, in full Miguel de Cervantes Saavedra, was a Spanish novelist, playwright, poet, and the most celebrated figure in Spanish literature. Cervantes turned his hand to the writing of drama during the early dawn of the Golden Age of the Spanish theatre: in 1615 Cervantes published “*Ocho comedias y ocho entremeses nuevos, nunca representados*”, which includes the play “*La Entretenida*”.

Scholars generally believe that he, above all, wanted to be a dramatist, to see his plays reach fruition in a period in which fixed theatre sites were just becoming established in the major cities of Spain, and there was an expanding market geared to satisfying the demands of a public ever more hungry for entertainment.

Despite his works were represented “*sin ofrenda de pepinos*” (without being thrown tomatoes), as he says in the prologue of his aforementioned manuscript, his success was ephemeral if compared to the new dramatic formula of Lope de Vega, definitely more audacious and modern, that made the businessmen dismiss Cervantes comedies and prefer those of his rival¹.

¹ https://en.wikipedia.org/wiki/Miguel_de_Cervantes

CONTENT: Bibliographic Identification

“*La entretenida* by Miguel de Cervantes: A Digital, Annotated Edition and an English Translation (*The Diversion*)” is a Scholarly Digital Edition (SDE)—the result of collaboration between Professor John O’Neill, from the Department of Spanish, Portuguese and Latin American Studies and a team from the Department of Digital Humanities led by Paul Spence—that forms part of a completed doctoral research project entitled “*Cervantes’s La entretenida: Translation, Performance and a Digital Edition*”, carried out by John O’Neill, under the supervision of Professors Catherine Boyle and Julian Weiss, and nested within “*Out of the Wings*”, a major new resource for Spanish and Spanish-American theatre in translation, funded by the Arts and Humanities Research Council. This fully annotated edition also incorporates the first known translation into English, “*The Diversion*”, by John O’Neill, which formed the basis of a staged reading, sponsored by the Cultural Office of the Spanish Embassy, in the Old Anatomy Museum at King’s College London in May 2007².

The project team, comprehensive of the role of each person involved, is presented in “About the project” section of the website as follows:

About the Project

Project Team

Links

Acknowledgements

Project Team

DEPARTMENT OF SPANISH, PORTUGUESE AND AND LATIN AMERICAN STUDIES, KING’S COLLEGE LONDON

Research, Editing, Translation and Text Encoding

John O'Neill

Academic Supervision

Professor Catherine Boyle, Professor Julian Weiss

DEPARTMENT OF DIGITAL HUMANITIES, KING’S COLLEGE LONDON

Project Coordinator

Paul Spence

Technical Direction, Training and Supervision

Elena Pierazzo

Website Advisor

Paul Vetch

Programming

José Miguel Monteiro Vieira

Interface Development

Bea Caballero

Web Development

Raffaele Viglianti

Additional Technical Direction and Training

Charlotte Tupman

Moreover, a special “Acknowledgements” section is dedicated to thank all the people and institutions who have helped to make this digital edition possible. This is a clear sign of the transparency of the project, which is evident also in the “Home” section, where all the institutions involved are mentioned together with their respective logos. These also function as hyperlinks to the official websites of the organisations, since there is the possibility to click on each of them.

² <http://www.outofthewings.org/about/entreteneda/index.html>



As far as contacts, two email addresses are provided in order to get in touch with the main project creators³ for general information and technical issues.

CONTENT: Overview of The Project

“Ocho comedias y ocho entremeses nuevos, nunca representados” is a collection of *entremeses*, short theatrical performances of one act usually played during the interlude of a performance of a long dramatic work in the 16th and 17th centuries in Spain. The dates and order of composition of Cervantes’ *entremeses* are unknown. What is certain is the date of publication - 1615. Cervantes elaborates on the circumstances surrounding publication in the prologue, where he describes his failure to find a theatre company willing to perform the plays, despite having had success as a dramatist many years previously:

Pero yo pienso darlas a la estampa, para que se vea de espacio lo que pasa apriesa, y se disimula, o no se entiende, cuando las representan. Y las comedias tienen sus sazones y tiempos, como los cantares⁴.

The 1615 printed version is the reference text used for the creation of the digital edition of *“La entretenida by Miguel de Cervantes: A Digital, Annotated Edition and an English Translation (The Diversion)”*.

Comparison of the following copies of *“Ocho comedias y entremeses, nunca representados”* (Madrid: La viuda de Alonso Martín, 1615), revealed no differences apart from occasional press variants. The copy held by the Codrington Library (nn. 7.3) has been chosen as the primary reference source because it is the best example of the books examined.

³ john.e.oneill [at] gmail.com; paul.spence [at] kcl.ac.uk

⁴ (“I am considering handing the plays over to be printed, so that one might see at one’s leisure what happens quickly or is disguised or not understood when they are performed. Moreover, plays, like songs, have their seasons and their times”)

Biblioteca Nacional de España: CERV.SEDÓ/8698 (online at cervantesvirtual.com)
British Library, London: C.59.e.3
British Library, London: G.10183
Bodleian Library, Oxford: Vet. G2 e.2
Codrington Library, All Souls College, Oxford: nn.7.3
University Library, Cambridge: Hisp. 7.61.3
Facsimile edition (Madrid: Real Academia Española, 1984): source not indicated.

Actually the SDE provides not a single text but a corpus of five views of the text – four in Spanish and an English translation:

1. **1st edition.** A version that preserves the punctuation of the first edition, but with modernized orthography.
2. **ed. O'Neill.** The intention in this version, arrived at by reading the text aloud, has been to punctuate the text rhetorically rather than grammatically.
3. **unpunctuated.** This version responds to the need expressed by some theatre practitioners for an unpunctuated text, which allows them to discover the meaning of the text for themselves, without editorial intervention.
4. **1st edition (facsimile).** Images held by The Codrington Library, All Souls College, Oxford.
5. **English translation** (*The Diversion*) by John O'Neill. The text is based on the version that was performed in a staged reading at King's College London on the 4th and 5th May 2007.

Therefore, it can be said that the SDE proposed follows a digital paradigm, as it covers several versions of a text, while printed editions normally give one version of a text (Driscoll & Pierazzo, 2016, p. 26-27).

The project does not focus just on the digitalisation of a printed work but extends the analysis of the comedy to various features of the text, which function as additional tools for the users to explore the play. These include the context, a series of indices, a Google Map of places mentioned and a set of useful links.

AIMS AND METHODS: Representation of Documents

This project brings the untapped riches of the theatres of Spain and Spanish America to English-speaking theatre professionals – practitioners and researchers alike.

The virtual environment developed reveals the plays as well as the bodies of knowledge that inform and sustain professional practice within Hispanic cultures. In this way, users are able to access the type of information that will open up the theatre to their interests and purpose.

Since the research has involved translation, theatre practice, and scholarship within the fields of textual criticism, bibliography and digital humanities, this SDE is aimed at academics, theatre practitioners and translators alike, and seeks to contribute to dismantling the unhelpful boundaries that have sometimes existed between these different groups⁵.

Cervantes's plays have not traditionally been regarded as highly as his prose writings.

That, I believe, is partly due to a failure to imagine their performative potential. In order to appreciate the experimental qualities of his theatre we need to see his plays on stage rather than just on the page. This edition seeks to respond to that situation by making the text user-friendly for theatre practitioners and by making *La Entretenida* available to an English-speaking audience for the first time. We hope that the digital model we have designed will help his theatre to come alive (John O'Neill).

In consideration of such a specialised target, a special section of the website, named "About the text", is dedicated to the detailed description of the methods used to organise the SDE structure.

First of all, general principles regarding division into scenes, display of verse, damaged or missing text, errors in the source text, supplied text, and notes, are explicited.

In addition, information regarding editions consulted and the treatment of issues relating to spelling, accentuation, and punctuation can be accessed by clicking on several links or in the navigation bar on the left-hand side of the page.

⁵ <http://www.outofthewings.org/about/index.html>

About the Text	Editorial Criteria
<ul style="list-style-type: none"> Editorial Criteria Editions Consulted Spelling, Accentuation and Punctuation Spelling Variants Key Features The Play in Context Bibliography 	<p>Information regarding editions consulted, and the treatment of issues relating to spelling, accentuation and punctuation can be accessed by clicking on the links below (or in the navigation bar on the left-hand side of the page):</p> <p> Editions Consulted Spelling, Accentuation and Punctuation Spelling Variants </p> <p>In addition, the following general principles have been observed:</p> <p>Division into Scenes</p> <p>In order both to facilitate navigation and to aid performance practitioners, the play has been divided into scenes, which are indicated within the text in square brackets, except in the '1st edition' view.</p> <p>Display of Verse</p> <p>In order to make the verse form clearer, the practice of abbreviating character names and embedding them within the text, which may be observed in the first edition of 1615, has been followed, but with the names rendered in bold for ease of viewing. Shared lines are, accordingly, not split, as is usually the case in modern printed editions. Stanzas are separated by a space, again with a view to highlighting the verse form.</p> <p>Damaged or Missing Text</p> <p>Where text has been added because the source text (All Souls nn. 7.3) is damaged (see for example l. 1762 and fol. 183r), or because type is missing (see l. 521 and fol. 172v), this is indicated in square brackets, in all edited views ('1st edition', 'ed. O'Neill' and 'unpunctuated').</p> <p>Errors in the Source Text (All Souls nn. 7.3)</p> <p>Typographical errors and errors in the cast list or in the names of speakers are not corrected in the '1st edition' view. In the other views they are corrected and placed within square brackets (see for example ll. 2040 and 2820).</p> <p>Supplied Text</p> <p>Text supplied because it is missing in error, for example the exit of Don Silvestre and Clavijo at the end of Act III Scene 5, is not added to the '1st edition' view, but added to the other views in square brackets, often with an explanatory note. Additional stage directions that were found to be helpful for the actors in the preparation of the staged reading at King's College London in May 2007, for example asides, or indications of to whom a speech is addressed, are indicated in the 'ed. O'Neill' view in square brackets, but not in the other views. In those instances where the source text does not indicate the names of the characters in exits and entrances (for example <i>Entrance</i> at the end of Act I Scene 3), these have been added, in square brackets, to the 'ed. O'Neill' view (thus, in the preceding example, <i>Entrance</i> [Cardenio y Torrense]), but not to the other views. That decision was taken in order to make it easier to track the movements of characters (using the 'Track Character' menu).</p> <p>Notes</p> <p>Reflecting the multidimensional approach to the text that has been adopted in this research project, the notes touch on lexical, contextual, bibliographical, performative and translational issues. Regarding notes that are purely lexical, the criterion has been to include these in cases where either the word is not listed in a comprehensive bilingual dictionary, or where the shade of meaning differs from the modern, generally accepted one. The criterion for selection of notes for the English translation has been to clarify the text for performance practitioners with little or no knowledge of Spanish. As a result, the translation is considerably less annotated than the Spanish.</p>

Great importance is given to issues of spelling, accentuation and punctuation since neither the second nor the third can be attributed to Cervantes, who was cavalier about his spelling and who scarcely punctuated his writing.

The amanuensis, who transcribed the author's manuscript for the printer, and the corrector at the printing house, who, in this instance, was probably a senior typesetter, undoubtedly played a more decisive role in such matters.

Since spelling and accentuation have been modernised in all the three edited version, a table of examples of "Spelling Variants" is provided.

About the Text

» Editorial Criteria

» Editions Consulted

» Spelling, Accentuation and Punctuation

» Spelling Variants

» Key Features

» The Play in Context

» Bibliography

Spelling Variants

Spelling and Accentuation Variants between 1st edition (facsimile) and Other Views:

1st Ed. (facs.)	Other Views	Example	Line
a	á	qual/cual	1460
a	ha	auery/shabéis	1506
á	an	grá/gran	2666
b	v	bolued/volved	1535
ç	z	fuerça/fuerza	1461
e	é	esta/ésta	1463
e	en	vendó/venden	1469
e	é	embíené	1539
g	j	linage/linaje	1477
i	í	solicito/solícito	1494
o	ó	adonde/adónde	1486
o	ó	levóla/levóla	1486
o	on	Dó/Don	2574
o	ho	oy/hoy	2580
q	que	agüas/aquellas	2567
qu	cu	qual/cual	1460
i	s	defas/destas	1469
if	s	míelles/mieses	1488
ls	s	alsíasi	2551
u	v	deusano/dervaneo	1465
u	b	yuaños/bamos	2693

Moving to the actual corpus all the four Spanish versions and the English translation can be accessed by clicking on the "Text" button in the navigation bar at the top of the website.

Clicking on one of the links in the left-hand navigation bar will take users to the title page, while clicking on one of the options next to "Select View", at the top of the page, takes them to a different view of the same page.

Text

Spanish
1st edition (facsimile)
1st edition (modern spelling)
ed. O'Neill
unpunctuated
English Translation

La entretendida

Select View:
1st edition
ed. O'Neill
unpunctuated
English Translation

Performance Information: None
Track Character: None
Go to: Volume Title
Next >

0tp

Ocho comedias, y ocho entremeses nuevos, nunca representados.¹

Compuestas por Miguel de Cervantes Saavedra.

Dirigidas a Don Pedro Fernández de Castro, Conde de Lemos, de Andrade, y de Vilalba, Marqués de Sarria, Gentilhombre de la Cámara de Su Majestad, Comendador de la Encomienda de Peñafiel, y La Zarza, de la Orden de Alcántara, Virrey, Gobernador, y Capitán General del Reino de Nápoles, y Presidente del Supremo Consejo de Italia.²

Furthermore, a set of special menus enables users to take different actions:

- “Performance information” - selecting an item from this menu will generate lists of those items for the scene in question, in other words who is on stage and the costume items, props and stage furniture specified in Cervantes’s stage directions. Selecting 'All' will reveal a list of all characters and items. By default, the menu is set to “None”.
- “Track character” - selecting a character from this menu will cause that name to be highlighted, both as the speaker and within stage directions.
- “Go to” - the play was originally divided into *jornadas* (lit. 'days'), or acts. To assist navigation, and for the convenience of theatre practitioners, who may wish to establish smaller units of action for rehearsal purposes, it has been further divided into scenes, which can be accessed via the “Go to” menu.

Text

Spanish
1st edition (facsimile)
1st edition (modern spelling)
ed. O'Neill
unpunctuated
English Translation

La entretendida

Select View:
1st edition
ed. O'Neill
unpunctuated
English Translation

Performance Information: None
Track Character: None
Go to: Volume Title
Next >

0tp

Hovering over a note number opens that note in a text box. Clicking on a note number takes you to that note within a list of all the notes. Clicking on a short-form bibliographical reference takes you to the complete reference in the bibliography.

unpunctuated
English Translation

Ocho comedias, y ocho entremeses nuevos, nunca representados.¹

Compuestas por

Dirigidas a Don Pedro F. de Andrade, y de Vilalba, Marqués de Sarria, Gentilhombre de la Cámara de Su Majestad, Comendador de la Encomienda de Peñafiel, y La Zarza, de la Orden de Alcántara, Virrey, Gobernador, y Capitán General del Reino de Nápoles, y Presidente del Supremo Consejo de Italia.²

The punctuation of the title implies that it is just the interludes that are new, rather than the plays and interludes. However, the punctuation cannot be held to be reliable, and is almost certainly not Cervantes's.

Considering all these features, this SDE can be considered a project which follows a digital paradigm, as users are given new ways to explore the documents. A printed edition, on the contrary, couldn't provide such tools due to its clear technical limitations (Driscoll & Pierazzo, 2016, p. 26).

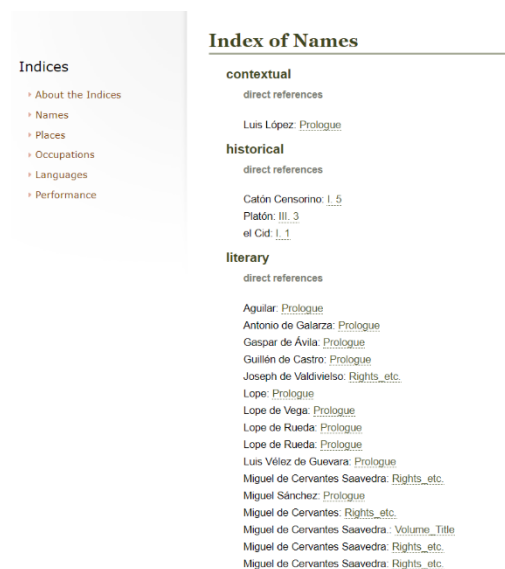
AIMS AND METHODS: REPRESENTATION OF DATA

This edition seeks to map the play contextually, exploiting the special advantages of digital texts with regard to information retrieval and visualisation, and encoding the text in such a way as to enable the generation of indices of names, places, occupations, languages and performance.

The model for text encoding and representation provided by this digital edition is both expandable and exportable. It could, for example, be applied to the whole of *Ocho comedias y entremeses, nunca representados*, to other Early Modern plays or even to the complete works of Cervantes.

Each index is divided in specific subcategories, whose single elements are accessible directly in the digital edition of the document by clicking on the textual reference:

- Names are articulated in contextual, historical, literary, mythological, political and religious.



- Places can be sorted by bloc, region, country, settlement or building.
- Occupations do not have any subcategory.

- Languages are subdivided in three sections which can be selected through a menu on the left-side plus a sophisticated semantic search facility which allows the user to explore the subcategories of each section.
 - Specialist terminology includes choreographic, culinary, equestrian, medical, military, monetary, musical, nautical, scientific language
 - Sub-languages are articulated into Italian and slang
 - Refranes/frases proverbiales
- Performance comprises costume, props, décor and non-appearing characters.

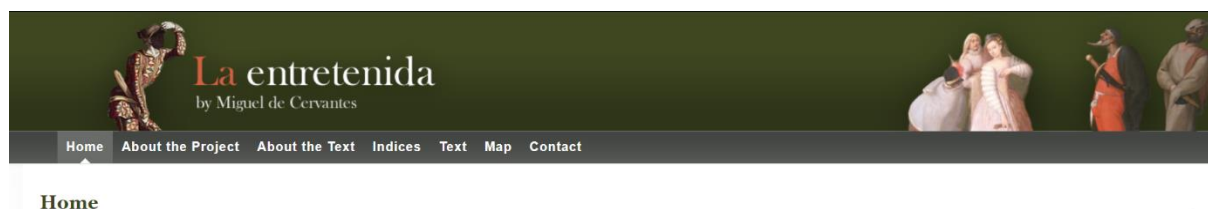
This organisation of contents enables the end-user to search generically and furnishes information that might help to provide a better picture of Cervantes, the world that he moved in and his artistic preoccupations.

PUBLICATION AND PRESENTATION

By the first look at the webpage, you get the actual sense of the fact that the page is updated since the copyright is dated 2018. Moreover, part of the data underlying the digital edition is freely available for access and reuse.

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Overall the interface of the SDE is clearly arranged, and it is quite easy for the user to navigate the website. This is, among other things, due to the fact that there is a table of content in the top of the site, making it easy and fast for the user to browse to the desired section.



Other positive aspects of the project include reliability of the sources, thanks to the presence of the bibliography (divided in primary source, secondary source and works of reference), research materials, in the form of useful links related not only to *La entretenida* but also to Cervantes, other early modern Spanish dramatists, early modern Spanish theatre,

Spanish literature, Shakespeare, early modern English theatre and early modern European theatre.

About the Project

- Project Team
- Links**
- Acknowledgements

La entreenida: Links

Relating to the digital edition

[Out of the Wings](#)
 Department of Digital Humanities, King's College London
 Department of Spanish, Portuguese and Latin American Studies, King's College London
 The Codrington Library, All Souls College, University of Oxford

Digital humanities standards and resources

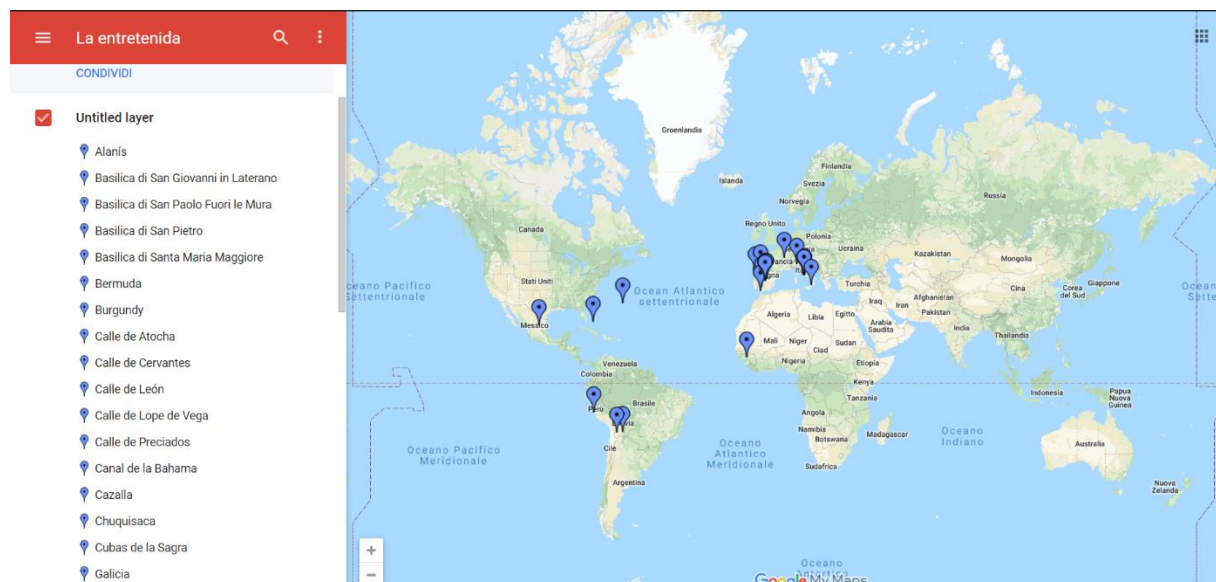
[Text Encoding Initiative](#)
[TEI By Example](#)
[Alliance of Digital Humanities Organizations \(ADHO\)](#)
[ALLC: The European Association for Digital Humanities](#)
[Humanidades Digitales Hispánicas. Sociedad Internacional \(HDIH\)](#)
[Digital Humanities Now](#)
[Red de Humanidades Digitales](#)

Combined Phd programme at King's College London

[PhD - Digital Spanish, Portuguese and Latin American Studies](#)

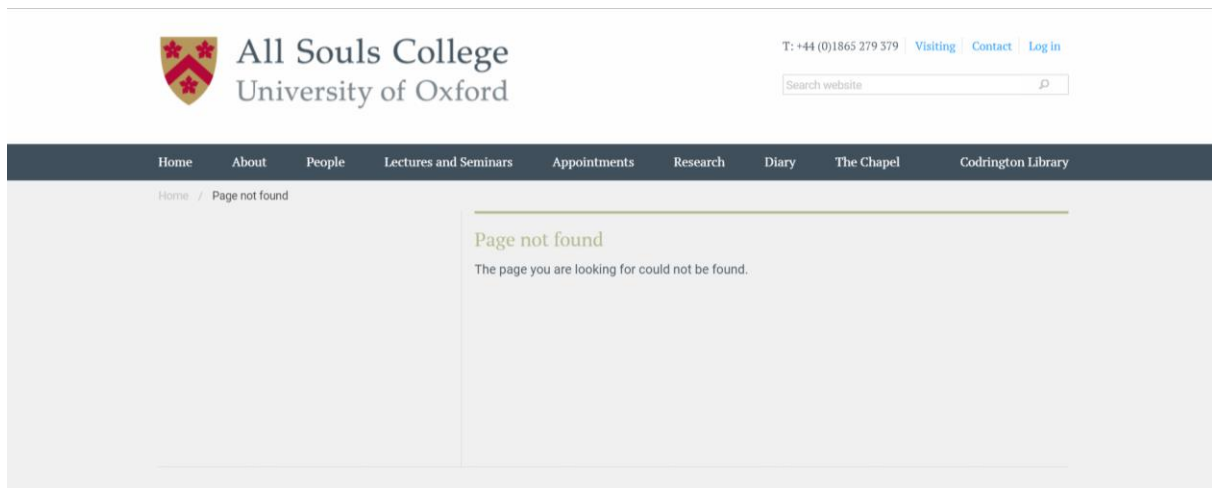
Furthermore, “The Play in Context” section provides the users with additional information about the comedy itself and its publication, taking them on an imaginative journey to many remote corners of the known world.

This is also made possible through a Google Map of places mentioned which helps to contextualise the play, including notes and relevant geographical data, such as Cervantes’s address at the time of publication of *Ocho comedias y entremeses, nunca representados*.



However, the website is deficient under some important aspects.

First of all, even if the project is said to include a facsimile of the 1st edition, images are not available. Nowhere is stated that images have been removed and links to each of them display pages not found.



Moreover, the integration of the SDE with social media is completely non-existent: this is perhaps its biggest flaw. There are neither communities nor virtual research platforms that allow sharing or discussions.

Another limit to the usability of the website is the absence of a search function which could be beneficial for users, giving them the possibility to navigate the documents according to their research needs.

CONCLUSION

The SDE *La entretenida* by Miguel de Cervantes: A Digital, Annotated Edition and an English Translation (*The Diversion*) definitely represents a professional high-quality way to create a connection between academics and theatre practitioners. Its use of digital technology gives users the opportunity not only to easily access the text but also to deepen their knowledge about it, offering peculiar insights of the play and suggesting possible starting points for future research in the fields of literature, linguistics, culture, history and more.

The project fulfills the requirements to be classified as a Scholarly Digital Edition. In fact, a SDE is the critical representation of historic documents, that cannot be given in print without significant loss of content and functionality (Sahle, 2016).

The main features and tools, such as “Indices”, are provided in an admirable relationality, allowing the user to connect all the content in a simple strategy.

Apart from the main failures, such as 404 errors in some links, the XML-TEI transcription not provided, and the impossibility to connect people on social networks, the resource is part of a research project whose members have tried (and still are trying) to reach meticulous details to allow users to better exploit the contents, thanks to sustainability, usability and reliability.

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1. Sahle, Patrick, *What is a scholarly digital edition (SDE)?*. In Digital Scholarly Editing. Theory, Practice and Future Perspectives, edited by Matthew James Driscoll and Elena Pierazzo. Cambridge: Open Book Publishers, 2016.
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3. https://ca.wikipedia.org/wiki/Miguel_de_Cervantes_Saavedra
4. <http://www.outofthewings.org/>
5. <https://www.britannica.com/topic/Ocho-comedias-y-ocho-entremeses-nuevos>