



SOR JUANA INÉS DE LA CRUZ, *El mártir del Sacramento, san Hermenegildo*. Edición, con introducción, de Ignacio Arellano & Robin Ann Rice. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2019. 159 pp.

*El mártir del Sacramento, san Hermenegildo* is the first of Sor Juana's three *autos sacramentales* to be published, alongside their respective *loas*, in the Iberoamericana/Vervuert Biblioteca Indiana series (the second, *El cetro de José*, appeared in 2020; a previous edition of the remaining play, *El divino Narciso*, prepared by Rice, was published by the Universidad de Navarra in 2005). The play recounts the story of the sixth-century Visigothic prince Hermenegild, whose conversion from Arianism to Catholicism sparked a civil war against his father and led to his capture and martyrdom.

The inclusion of Sor Juana's *autos* in the Biblioteca Indiana series is a welcome addition, both as a contribution to the growing body of twenty-first century editions of her works and as a recognition of their status, alongside more widely read Peninsular dramas, as serious works of sacramental theatre. From a textual perspective, editing *El mártir* is a straightforward task; no manuscript copies exist and there is one clear *princeps*, published in the first edition of Sor Juana's *Segundo volumen* (Sevilla, 1692). This text (with slight variants signalled in versions from 1693 and 1725) forms the basis of the standard modern edition prepared by Alfonso Méndez Plancarte in the 1950s (*Obras completas de Sor Juana Inés de la Cruz*, ed., prólogo & notas de Alfonso Méndez Plancarte, 4 vols [México D.F.: Fondo de Cultura Económica, 1951–1957], III [1955], *Autos y loas*). Arellano and Rice's text presents several improvements over Méndez Plancarte's. Their modernization of capitalization and punctuation, particularly their moderation of exclamation marks, makes for a more readable and balanced text. Moreover, in a welcome restoration of the *princeps*, they reverse Méndez Plancarte's 'correction' of Sor Juana's *leísmo*. The editors signal seven minor changes they make across the *loa* and the *auto*, four of which broadly follow Méndez Plancarte, the other three of which seem plausible, if not definitive. Curiously, however, Arellano and Rice's edition also reproduces, without comment, several changes Méndez Plancarte made to the 1692 text (ll. 993, 1413, 1446 & 1726, as noted by Antonio Alatorre, 'Hacia una edición crítica de Sor Juana', *Nueva Revista de Filología Hispánica*, 51:2 [2003], 493–526). While Arellano and Rice may have good reason to reproduce these changes, I tend to concur with the *princeps*; in l. 1446, for example, 'tiempo' makes more sense than 'riesgo' (at this point, soldiers are closing in on Hermenegildo, and he does not have *time* to escape, thus leading to the *dénouement* of the drama). These are minor details, but not insignificant to the task of textual edition.

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In the Introduction, the editors state their intention of providing a general overview of previous scholarship, alongside a gloss on the play within a specifically Golden Age frame of reference. As in the notes, the Introduction is at its strongest where it clearly contextualizes key words and concepts. These include the delineation of the terms ‘historial’ and ‘alegórico’, an analysis of *melancholia* in the portrayal of Leovigildo, and a distinction between the roles of ‘juicio’ and ‘ingenio’ in the *loa*. However, the editors dedicate a more substantial portion of the Introduction to critiquing the ‘anachronism’ of modern Sor Juana scholarship and setting out what they see as its worst examples in relation to *El mártir*. While criticism of previous approaches in this context is certainly valid (indeed, the above examples of linguistic analysis provide valuable correction to certain readings, including my own), the editors devote significant space to citing at length those interpretations of the play with which they find fault, without providing substantive counterargument. Such commentary takes precedence over common features of stand-alone editions (such as a metrical scheme or in-depth character analysis), which would have been a helpful inclusion for modern readers.

In sum, this is a timely addition to Sor Juana scholarship and to the study of the *auto sacramental* beyond the peninsula. Overall, the text itself presents several improvements over the more widely used standard modern edition and thus will be a valuable reference point for scholars. However, while the accompanying critical apparatus does make important contributions to our understanding of the play, it is difficult to recommend without reservation.

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