about the nature of comets in which the Jesuit Francisco Kino became involved (494–96, 500–1).

The book is described on the cover as a “go-to resource for non-specialists.” The description is just. Specialists will turn to it also, for the scholarly summaries it contains suggest multiple topics for further research. And it is beautifully produced, with a large number of illustrations, many of them in color.

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DOI:10.1163/22141332-00602008-13

Stefano Muneroni

Hermenegildo and the Jesuits: Staging Sainthood in the Early Modern Period. Cham: Palgrave Macmillan, 2017. Pp. VIII + 294. Pb, \$84.99.

Hermenegildo and the Jesuits: Staging Sainthood in the Early Modern Period explores the communicative power of seventeenth-century sacred drama. Using five different Jesuit tragedies staged across Catholic Europe and the New World as case studies, he demonstrates how Jesuit theatre in the 1590–1690 period was an important educational tool. His work sheds light on sacred baroque theatre and its ability to articulate the tenets of Catholicism across cultural and linguistic boundaries.

Chapters two and three offer readers a history of Saint Hermenegildo as a theatrical character in the wake of the Protestant Reformation. This time of religious upheaval and political unrest called into question the cult of saints as well as other Catholic practices. Hermenegildo's martyrdom, however, fascinated Jesuits and devout audiences alike because he was a sixth-century prince who rebelled against his father, the Arian king Leovigildo. Refusing to renounce his belief in the Holy Trinity, Hermenegildo took military action against his father's kingdom only to be defeated and beheaded. Whereas the laity was fascinated by Hermenegildo's devotion, it was his militant response to Catholic unorthodoxy that aligned squarely with the Society of Jesus and its goal of reinforcing the view that Catholicism was worth fighting and dying for.

Between chapters four and six, Muneroni examines five plays of Hermenegildo's martyrdom performed in Spain, Italy, and Mexico. Each version, the author argues, reflected culturally specific political and religious ideologies. In chapter four, for example, Muneroni looks closely at two Spanish renditions, *La tragedia de san Hermenegildo* by Hernando de Ávila, Melchor de la Cerda, and Juan de Arguijo as well as Lope de Vega's *La mayor corona*. Muneroni points out

that in both plays the location of the performance influenced how the play was written and its setting. For instance, *La tragedia de san Hermenegildo*, which was performed at the College of San Hermenegildo in Seville, featured set designs that represented Seville's city gates. Much of the play unfurled in front of a backdrop meant to remind viewers that Seville was the site of Hermenegildo's rebellion. Including this detail, Muneroni contends, emphasized the city's religious history, which was a source of civic pride. Lope de Vega's *La mayor corona*, by contrast, is a *comedia de santos* (a three-act play that combines tragedy and comedy), which was written to please the men and women of different classes, ages, and education living in Madrid. Muneroni demonstrates that Lope's primary goal was to captivate his diverse viewers' attention. Since the audience included the Spanish monarchs, he minimized the theme of regicide, choosing instead to invent female characters and add a love story between the protagonist and his wife Ingunda. Although Lope's tragedy encouraged audiences to consider Hermenegildo's steadfast commitment to Catholic doctrine, his iteration struck a balance between religious education and entertainment.

In his analysis of Emanuele Tesauro's *Ermegildo* and Francesco Sforza Pallavicino's *Il martire Ermenegildo*, Muneroni asserts that seventeenth-century Italian drama was more conservative than its Spanish counterpart. In chapter five, he proposes that the Italian tragedies were more academic in tone because seventeenth-century Italian playwrights grappled with a tension between innovation and the classical tradition. Sforza Pallavicino's tragedy, for example, drew inspiration from a classical Aristotelian model. He placed great importance on conveying structural clarity and temporal linearity to enhance verisimilitude. Writing from such close proximity to the Roman Curia and the Collegio Romano also meant that Italian Jesuit authors felt a greater pressure to conform to the church's dramaturgical regulations. For instance, female characters were banned from the stage and casting young men in female roles was equally problematic. Sforza Pallavicino, however, circumvented the issue by clothing his Ingunda in masculine attire. By stripping her of her feminine clothing, he eliminated any risk of indecent behavior, foregrounding a completely moral message that pleased the Collegio Romano where the production was staged. While Sforza Pallavicino flaunted his artistic ingenuity by composing a classical Aristotelian tragedy that adhered to the church's regulations, Tesauro displayed his artistic flair by enticing audiences with flamboyant language. Muneroni, however, demonstrates that the playwright's linguistic prowess—specifically his ostentatious dialogues and rich imagery—did not effectively convey theological ideologies. Rather, he maintains that verbosity took precedence over strong character development, which detracted from a clear hero/villain dichotomy and obscured the story's religious meaning.

Chapter six is especially interesting because it examines *El mártir del Sacramento*, *San Hermenegildo*, an *auto sacramental* (short drama about a sacrifice), written by the Mexican female writer, Sor Juana Inés de la Cruz, whose confessor was a Jesuit priest. Because Mexican women could only discuss theological subjects in specific literary formats, such as dramas, Muneróni argues that her use of metaphors and allegories cloaked her intention to share her views on theology publicly. He also identifies the play's focus on the sacramental realm of the Eucharist, as opposed to Hermenegildo's physical sacrifice, as Sor Juana's way of paying homage to her indigenous roots. Although it was officially written in honor of the Feast of Corpus Christi, this alteration to the story emphasized the body of Christ, a theme Muneróni believes evoked an Aztec rite where prisoners were slaughtered to appease the gods. By referencing a practice that was central to the lives of the Mexican people, Muneróni highlights the play's cultural hybridity, a trait that speaks to Sor Juana's unique positionality as a female colonial writer.

Hermenegildo and the Jesuits: Staging Sainthood in the Early Modern Period bridges the gap between studies of Jesuit history and seventeenth-century theatre. In his methodology, Muneróni builds on the work of theatre historians such as Michael Zampelli, S.J., Dana Sutton, and Will Daddario while also looking to other academics, such as John W. O'Malley, S.J., Gauvin Bailey, Marc Fumaroli, and William McCabe, S.J. The richness of Muneróni's translations coupled with the wide geographic scope of his examination sheds a new light on theatre's role in shaping contemporary political and religious discourses. Such a thorough and thought-provoking investigation invites readers to consider the power of the baroque stage in a manner that will surely inspire new avenues of research for theatre, literary, and cultural historians.

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DOI:10.1163/22141332-00602008-14

Francesc-Joan Monjo i Dalmau, ed.,

Jesuites valencians: De l'esplendor Borja a l'ocàs Borbó, Sant Vicenç del Raspeig:

Publicacions de la Universitat d'Alacant, 2018. Pp. 125. Pb., €12.00.

Last 2017 marked the 250th anniversary of the expulsion of the Society of Jesus of all Spanish domains (1767–69). To commemorate this historical and controversial event, the University of Alacant has just published an informative and beautifully edited book of collective authorship, which helps the reader