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Sor Juana Inés de la Cruz en dos revistas del siglo XIX

Sor Juana Inés de la Cruz in Two 19th Century Magazines

Sara Poot-Herrera
Universidad de California, Santa Bárbara,
Estados Unidos de Norteamérica

ORCID: 0000-0001-5884-7501
spooth@spanport.ucsb.edu

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RESUMEN

Con base en la investigación de archivo y el análisis filológico, este artículo se propone recuperar, valorar y poner en circulación datos de dos revistas de época publicadas en los Estados Unidos, que remiten al pasado y, al mismo tiempo, actualizan información respecto al conocimiento y reconocimiento de la vida y obra de Sor Juana Inés de la Cruz. Específicamente, se propone el rescate de un testimonio de lectura y la traducción y edición del poema “Hombres necios que acusáis”. Las revistas neoyorkinas de las que partimos actualizan y esclarecen informaciones del pasado. Lo importante, me parece, es haber llegado —de revistas “de mujeres”— a la que parece ser la primera traducción al inglés de los “hombres necios” de Sor Juana.

Palabras clave: poesía novohispana; *The Ladies' Literary Cabinet*; *The New York and Ladies' Literary Gazette*; testimonio de lectura; traducción y edición.

ABSTRACT

Based on archival research and philological analysis, this article aims to recover, evaluate and put into circulation data from two period magazines published in the United States that refer to the past and at the same time update information regarding the knowledge and recognition of the life and work of Sor Juana Inés de la Cruz. Specifically, the rescue of a reading testimony and the translation and edition of the poem “Hombres necios que acusáis” is proposed. The New York magazines from which we start update and clarify information from the past. The important thing, it seems to me, is to have arrived —from “women’s”

magazines— to what seems to be the first translation into English of Sor Juana’s “foolish men.”

Keywords: Novohispana Poetry; *The Ladies’ Literary Cabinet*; *The New York and Ladies’ Literary Gazette*; Reading Testimony; Translation and Editing.

SOR JUANA INÉS EN DOS REVISTAS NEOYORKINAS DEL SIGLO XIX

Se ha dicho que, como sucedió con la obra de Luis de Góngora y Argote, la de Sor Juana Inés de la Cruz —él, “príncipe de la poesía barroca”; ella, “única reina de la poesía”— no fue de interés literario —al menos de manera sobresaliente— durante los siglos XVIII y XIX. Sin embargo, a pesar de estos “olvidos” —incluso “desprecios”—, hay escritos en revistas —con antecedentes en otras publicaciones— que ofrecen una información diferente. La propuesta de estas líneas, con información hemerográfica y bibliográfica, consiste en valorar datos de dos revistas de época en los Estados Unidos que remiten al pasado y, al mismo tiempo, actualizan información respecto al conocimiento y reconocimiento de la vida y obra de Sor Juana. Veamos.¹

En la sección “Female biography” de la revista neoyorkina *The Ladies’ Literary Cabinet. A Repository. Miscellaneous Literary Production in Prose and Verse*, números de fines de 1819 y principios de 1820, el nombre de Sor Juana Inés de la Cruz aparece acompañado de una breve nota biográfica y la traducción al inglés de la que sería su famosa redondilla “Hombres necios, que acusáis a la mujer sin razón”.² Después de la nota “Juana Inez de la Cruz”, y antes del poema traducido, se lee: “The following is an imitation in English of one of her poems, in which she complains of what is keenly felt by every woman of understanding, the injustice suffered by her

¹ Se amplía el tema en Sara Poot-Herrera (2010-2011, pp. 207-228).

² Véase *The Ladies’ Literary Cabinet, Being a Repository of Miscellaneous Literary Production, in Prose and Verse* (1820).

sex.”³ De inmediato está la redondilla: “Weak men, who without reason aim / To load poor woman with abuse, / Not seeing that yourselves produce / The very evils that you blame.” ¿Sería esta la primera traducción al inglés de los “hombres necios” de Sor Juana Inés?

Acerquémonos a *The Ladies’ Literary Cabinet, Being a Repository of Miscellaneous Literary Production, in Prose and Verse*, la revista neoyorquina en cuestión:

THE
LADIES’
LITERARY CABINET,
BEING
A REPOSITORY
OF
MISCELLANEOUS LITERARY PRODUCTIONS,
IN PROSE AND VERSE.
EDITED BY S. WOODWORTH.
NEW SERIES.....VOL. I

From grave to gay—from lively to severe.....Forth.

³ “Lo que sigue es una traducción en inglés de uno de los poemas de Sor Juana Inés de la Cruz, en cual se expresa, comprensivamente, lo que toda mujer siente de manera profunda: la injusticia que sufre a causa de su sexo”. La traducción es nuestra.

NEW-YORK:

PUBLISHED BY SAMUEL HUESTIS,

No. 235 BROADWAY.

BRADENBICK AND BUTTER, PRINTERS.

1820.

Female Biography.

JUANA INEZ DE LA CRUZ.

Juana Inez de la Cruz, was born in November, 1651, a few leagues from the city of Mexico. Her father, a Spaniard, had sought wealth by an establishment in America, where he married a lady of the country, but of Spanish extraction.—Juana, the fruit of this union, displayed in early childhood a passion for letters, and an extraordinary facility in the composition of Spanish verse. At eight years of age, she was placed by her parents, with an uncle, who resided in Mexico, and who caused her to receive a learned education. Her talents having attracted notice and distinction, she was patronized by the lady of the viceroy, the Marquis de Mancera, and, at the age of seventeen, was received into his family.

A Spanish encomiast of Juana, relates a curious anecdote respecting her, communicated to him, as he affirms, by the viceroy. Her patrons, filled with admiration and astonishment, by the powers and attainments of their young *protégée*, determined to prove the extent and solidity of her erudition. For this purpose they invited forty of the most eminent literary characters of the country, who assembled to examine Juana in the different branches of learning and science.

Questions, arguments, and problems, were accordingly proposed to her, by the several professors, in philosophy, mathematics, history, theology, poetry, &c.; to all of which she answered with equal readiness and skill, acquitting herself to the entire satisfaction of her judges. To this account it is added, that she received the praises extorted on this occasion by her acquirements, with the

most perfect modesty; neither did she, at any period of her life, discover the smallest tendency to presumption or vanity, though honoured with the title of the *tenth muse*; a pious humility was her distinguishing characteristic. She lived forty-four years, twenty-seven of which she passed in the convent of St. Gerónimo, (where she took the veil,) in the exercise of the most exemplary virtues.

That enthusiasm by which genius is characterised, necessarily led to devotion in circumstances like those in which Juana was placed. In the fervour of her zeal, she wrote in her blood a confession of her faith. She is said to have collected a library of four thousand volumes, in the study of which she placed her delight: nevertheless, toward the close of her life, she sacrificed this darling propensity for the purpose of applying the money which she acquired by the sale of her books, to the relief of the indigent. However heroic may be the motive of this self denial, the rectitude of

the principle is doubtful ; the cultivation of the mind, with its consequent influence upon society, is ~~the~~ more real benefit to mankind than the partial relief of pecuniary exigences.

Juana was not less lamented at her death, than celebrated and respected during her life ; her writings were collected in three quarto volumes, to which are prefixed numerous panegyrics upon the author, both in verse and prose, by the most illustrious persons of old and new Spain. It is observed by the Spanish critic, father Feyjoo, that the compositions of Juana excel in ease and elegance, rather than in energy and strength. This is, perhaps, in some degree attributable to the age in which she lived, and to the subjects of her productions, which were principally compliments addressed to her friends, or sacred dramas, to which an absurd and senseless superstition afforded the materials. The following is an imitation in English of one of her poems, in which she complains of what is keenly felt by every woman of understanding, the injustice suffered by her sex.

“ Weak men, who without reason aim
To load poor woman with abuse,
Not seeing that yourselves produce
The very evils that you blame :

“ You ~~against~~ against her firm resistance strive,
And having struck her judgment mute,
Soon to her levity impute
What from your labour you derive.

“ Of woman’s weakness much afraid,
Of your own prowess still you boast ;
Like the vain child who makes a ghost,
Then fears what he himself has made.

“ Her whom your arms have once embrac’d,
You think presumptuously to find,
When she is woo’d, as Thais kind,
When wedded, as Lucretia chaste.

“ How rare a fool must he appear,
Whose folly mounts to such a pass,
That first he breathes upon the glass,
Then grieves because it is not clear.

“ Still with unjust, ungrateful pride,
You meet both favour and disdain ;
The firm as cruel you arraign,
The tender you as weak deride.

“ Your foolish humour none can please,
Since judging all with equal phlegm ;
One for her rigor you condemn,
And one you censure for her ease.

Tres años después, sin la traducción de la redondilla, la misma nota de 1820 de la revista de Nueva York volvió a aparecer en otra revista, neoyorkina también: *The New-York Mirror, and Ladies’ Literary Gazette* (1823). La nota de nuestro interés se encuentra en la sección llamada igualmente “Female biography” del primer volumen de la revista —núm. 5, de agosto de 1823.⁴ Precisamente, esta nota hemerográfica, dada a conocer en México a principios del siglo XXI por Enrique Martínez López en “La mortificada Sor Juana de 1694 y *The New York and Ladies’ Literary Gazette* (1823)”,⁵ fue el punto de partida para “rescatar” un testimonio de lectura de la vida y obra de Sor Juana en los siglos XVIII y XIX en territorios

⁴ Sábado 30 de agosto de 1823, pp. 36-37.

⁵ Enrique Martínez López (1823, pp. 171-182).

Sara Poot-Herrera

ingleses y norteamericanos. Vayamos a este número de la revista de “espejos y de lectoras”:

THE
NEW-YORK MIRROR.

AND
LADIES' LITERARY GAZETTE;

BEING A
REPOSITORY OF MISCELLANEOUS LITERARY PRODUCTIONS,

IN PROSE AND VERSE.

EDITED BY SAMUEL WOODWORTH.



“While fiery hosts in heaven's wide circle play, and bathe in livid light the milky way,
“Safe from the storm, the meteor, and the shower, our pleasing page shall charm the solemn hour.”

VOLUME I.

New-York:

PUBLISHED BY GEORGE P. MORRIS, 33 LIBERTY-STREET.

.....
1823.

The New-York Mirror, AND LADIES' LITERARY GAZETTE.

EDITED BY SAMUEL WOODWORTH.

Vol. I.

NEW-YORK, SATURDAY, AUGUST 30, 1823.

No. 5.

FEMALE BIOGRAPHY.

To tell what noble acts the sex have done,
And show what honours female worth has won,
Inviting all a course like theirs to run

JUANA INEZ DE LA CRUZ.

JUANA INEZ DE LA CRUZ, was born in November, 1651, a few leagues from the city of Mexico. Her father, a Spaniard, had sought wealth by an establishment in America, where he married a lady of the country, but of Spanish extraction. Juana, the fruit of this union, displayed in early childhood a passion for letters, and an extraordinary facility in the composition of Spanish verse. At eight years of age, she was placed by her parents with an uncle, who resided in Mexico, and who caused her to receive a learned education. Her talents having attracted notice and distinction, she was patronised by the lady of the viceroy, the Marquis de Mancera, and, at the age of seventeen, was received into his family.

A Spanish encomiast of Juana relates a curious anecdote respecting her, communicated to him, as he affirms, by the viceroy. Her patrons, filled with admiration and astonishment, by the powers and attainments of their young *protégée*, determined to prove the extent and solidity of her erudition. For this purpose they invited forty of the most eminent literary characters of the country, who assembled to examine Juana in the different branches of learning and science. Questions, arguments, and problems, were accordingly proposed to her, by the several professors, in philosophy, mathematics, history, theology, poetry, &c. to all of which she answered with equal readiness and skill, acquitting herself to the entire satisfaction of her judges. To this account it is added, that she received the praises extorted on this occasion by her acquire-

ments, with the most perfect modesty; neither did she, at any period of her life, discover the smallest tendency to presumption or vanity, though honoured with the title of the *tenth muse*; a pious humility was her distinguishing characteristic. She lived forty-four years twenty-seven of which she passed in the convent of St. Geronimo, (where she took the veil,) in the exercise of the most exemplary virtues.

That enthusiasm by which genius is characterised necessarily led to devotion in circumstances like those in which Juana was placed. In the fervour of her zeal, she wrote in her blood a confession of her faith. She is said to have collected a library of four thousand volumes, in the study of which she placed her delight: nevertheless, toward the close of her life, she sacrificed this darling propensity for the purpose of applying the money which she acquired by the sale of her books, to the relief of the indigent. However heroic may be the motive of this self-denial, the rectitude of the principle is doubtful; the cultivation of the mind, with its consequent influence upon society is a more real benefit to mankind than the partial relief of pecuniary exigences.

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Una revista que hace eco en otra —ambas del siglo XIX— es el cordón inicial y testimonial de la lectura decimonónica de la vida y la obra sorjuanina. Las dos juntas, una y otra de Nueva York, aportan claves importantes acerca del conocimiento de Sor Juana Inés de la Cruz en épocas y lugares más allá de España y mucho más de la Nueva España. Si bien el punto de partida es el año de 1819-1820, la nota y la traducción de la redondilla aparecieron antes de aquellos años y se fueron reproduciendo en algunas publicaciones.

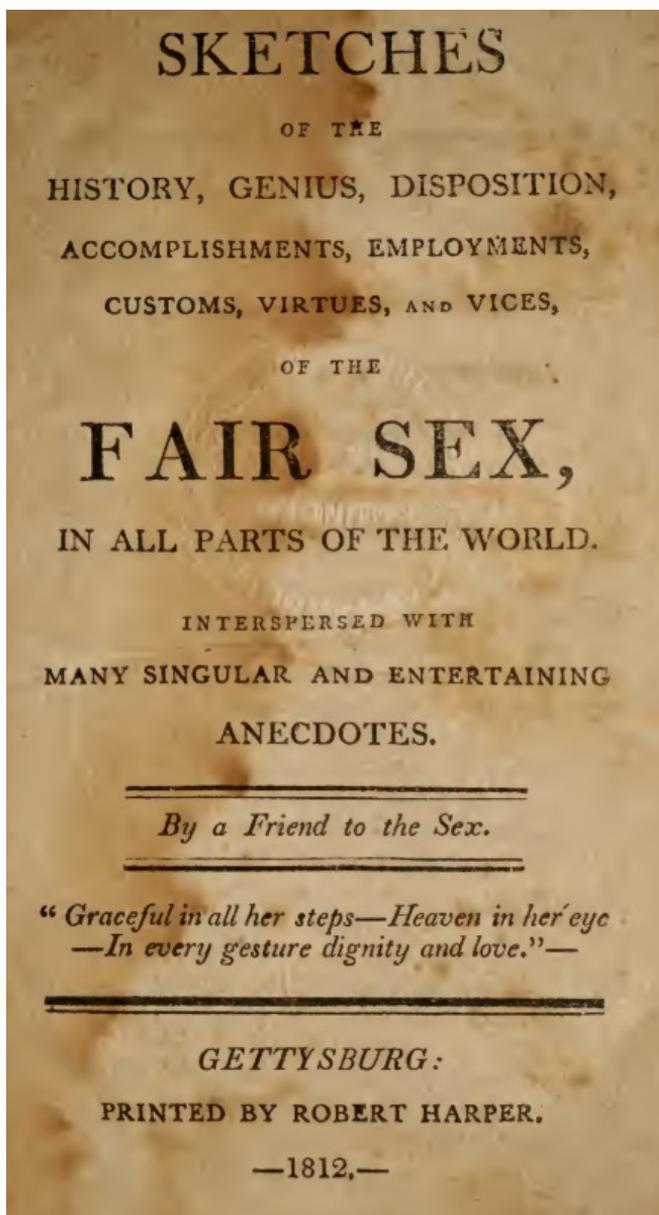
A modo de ejemplo podemos mencionar algunas de éstas, tanto en Europa como en los Estados Unidos. No olvidemos: el punto de arranque es una revista del siglo XIX, que repercutió en otra, publicadas ambas en inglés, en los Estados Unidos, y dedicadas a Sor Juana Inés de la Cruz y a sus “hombres necios”.

DE LAS REVISTAS NEOYORQUINAS HACIA EL PASADO

Ese mismo texto había aparecido en Londres, en 1803, en el tercer volumen del libro de la escritora inglesa Mary Hays (1803): *Female Biography or, Memoirs of Illustrious and Celebrated Women, of All Ages and Countries*. Entre las –alrededor de– 290 biografías de mujeres notables del mundo, está la de “Juana Inez de la Cruz”. Al final de la breve biografía y de la traducción de “hombres necios”, aparece una línea en letras muy pequeñas que dice “*Sketches of History, Genius, Etc. of Woman*”. Se trata del libro *Sketches of the History, Genius, Disposition, Accomplishments, Employments, Customs, Virtues, and Vices, or the Fair Sex, in All Parts of the World. Interspersed with Many Singular and Entertaining Anecdotes*. La información –que podría pasar inadvertida– es clave para dar con el origen de la nota biográfica y la traducción de “hombres necios”.

El título citado, *Sketches of the History, Genius, Disposition, Accomplishments, Employments, Customs, Virtues, and Vices, or the Fair Sex, in All Parts of the World. Interspersed with Many Singular and Entertaining Anecdotes*, tiene varias ediciones.⁶ En todas ellas, hay un capítulo titulado “On the monastic life”; y allí se encuentra la nota biográfica de “Juana Inez de la Cruz” y la traducción al inglés de “hombres necios”. Entre edición y edición, hay pequeños cambios. No obstante, la traducción del poema es siempre la misma. Veamos, a manera de ejemplo, la edición de 1812:

⁶ Entre otras, véase las ediciones en London: Printed for G. Kearsley, 1790; Philadelphia: Printed by Samuel Sansom, 1796; Boston: Joseph Bumstead, 1807; Gettysburg: Printed by Robert Harper, 1812.



isted, whose name and works, have been unjustly buried in sudden oblivion.

Juana Inez de la Cruz, a native of the New Hemisphere, was so eminent for her poetical talents, that she had been honoured with the title of a Tenth Muse.

A short account of this lady, not much known in Europe, with a specimen of her poetry, will no doubt be acceptable to female readers.

Juana was born in November 1651, at the distance of a few leagues from the city of Mexico. Her father was one of the many Spanish gentlemen, who sought to improve a scanty fortune by an establishment in America, where he married a lady of that country, descended from Spanish parents. Their daughter Juana was distinguished in her infancy by an uncommon passion for literature, and a wonderful felicity in the composition of Spanish verses. Her parents, sent her, when she was eight years old, to reside with her uncle in the city of Mexico. She had there the advantage of a learned education; and, as her extraordinary talents attracted universal regard, she was patronised by the lady of the viceroy, the Marquis de Mancera, and, at the age of seventeen, was received into his family. A Spanish economist of Juana relates a remarkable anecdote, which, he says, was communicated to him by the viceroy himself. That nobleman, astonished by the extensive learning of young Juana, invited forty of the most eminent literati that his country could afford, to try the extent and solidity of Juana's

erudition. The young female scholar was freely but politely questioned, on the different branches of science, by theologians, philosophers, mathematicians, historians, and poets; "and as a royal galleon," says our Spanish author, "would defend herself against a few shallops that might attack her, so did Juana Inez extricate herself from the various questions, arguments and rejoinders, that each in his own province proposed to her."

The applause which she received, on this signal display of her accomplishments, was far from inspiring the modest Juana with vanity or presumption. Indeed, a pious humility was her most striking characteristic. Her life amounted only to forty-four years; and of these she passed twenty-seven, distinguished by the most exemplary exercise of all the religious virtues, in the convent of St. Geronimo. Her delight in books was extreme, and she is said to have possessed a library of four thousand volumes; but towards the close of her life she made a striking sacrifice to charity, by selling her darling books for the relief of the poor. Few female authors have been more celebrated in life, or in death more lamented. The collection of her works, in three quarto volumes, contains a number of panegyrics, in verse and prose, bestowed on this chaste poetess by the most illustrious characters both of Old and New Spain. The most sensible of the Spanish critics, Father Feyjoo, has made this general remark on Juana's compositions—"that they excel in ease and elegance, but are

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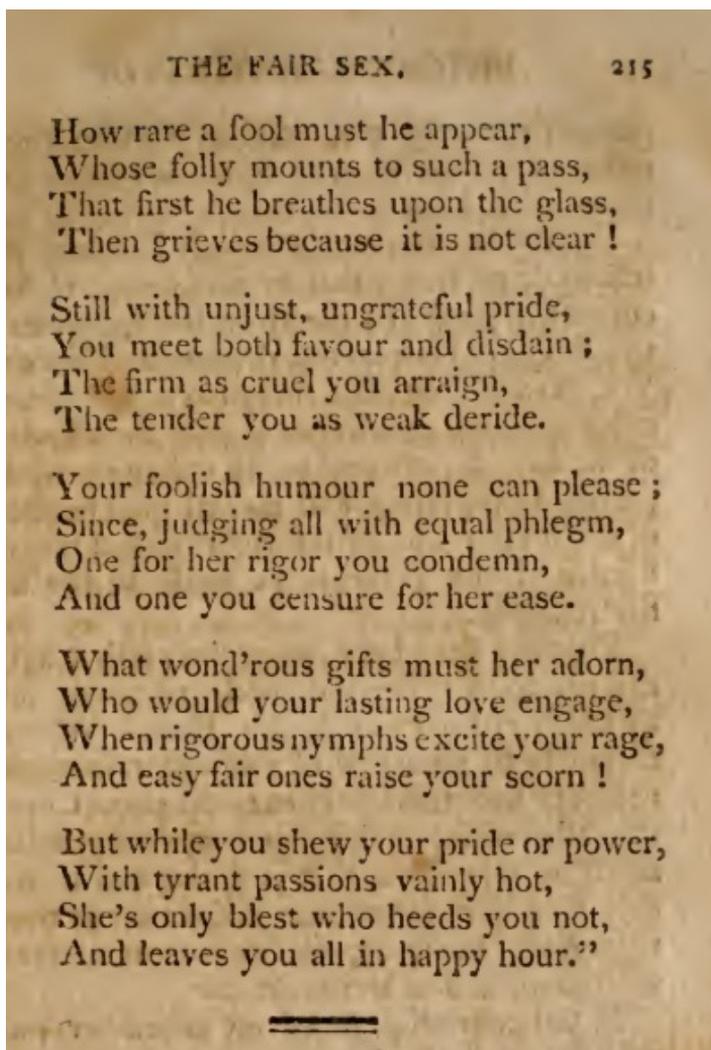
deficient in energy ;" a failing the more remarkable, as the pious enthusiasm of this poetical nun was so great, that she wrote in her own blood a profession of her own faith. It may be observed, however, in answer to her critic, that most of Juana's verses are written on subjects, where poetical energy was not to be expected. Many of her poems are occasional compliments to her particular friends ; and in her sacred dramas, the absurd superstitions of her country were sufficient to annihilate all poetical sublimity.

In one of her short productions, she ascribes the injustice of men towards her own sex. An imitation of this performance, in English, is as follows :

“ Weak men ! who without reason aim
 To load poor woman with abuse,
 Not seeing that yourselves produce
 The very evils that you blame ;
 You 'gainst her firm resistance strive ;
 And, having struck her judgment mute,
 Soon to her levity impute
 What from your labour you derive.

Of woman's weakness much afraid,
 Of your own prowess still you boast ;
 Like the vain child who makes a ghost,
 Then fears what he himself has made.

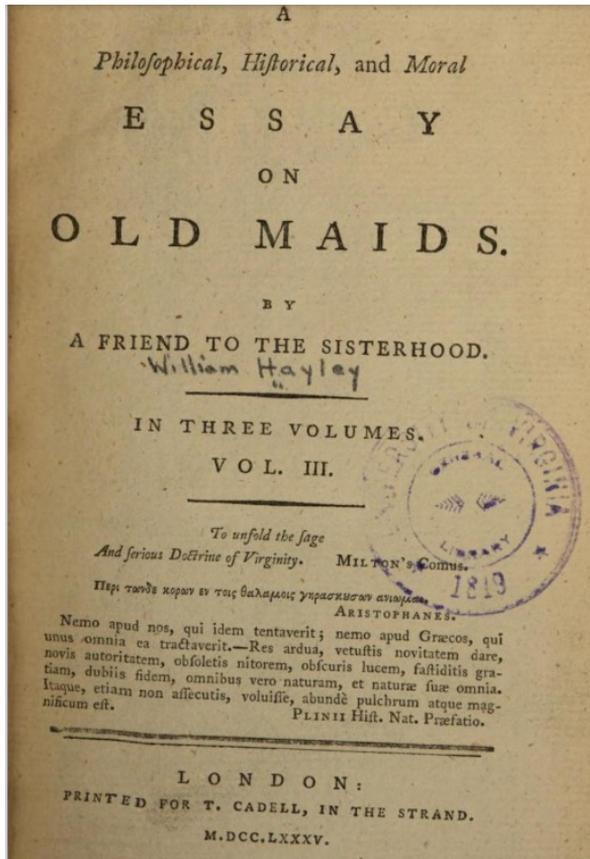
Her, whom your arms have once embrac'd,
 You think presumptuously to find,
 When she is woo'd, as Thais kind,
 When wedded as Lucretia chaste.



La indicación “By a friend to the sex” puede relacionarse con el nombre de John Adams, quien en muchas ediciones aparece como autor del libro. Pero lo relativo a las ediciones en las que reside nuestro interés, que parte de una revista —de dos!—, no se detiene allí, ya que la breve biografía de Sor Juana y la traducción de su redondilla en el libro *Sketches of the History, Genius, Disposition,*

Accomplishments, Employments, Customs, Virtues, and Vices, or the Fair Sex, in All Parts of the World. Interspersed with Many Singular and Entertaining Anecdotes había aparecido en 1785, en Londres, en *A Philosophical, Historical, and Moral Essay on Old Maids* (1785). Llego inicialmente a este libro desde dos referencias hemerográficas que sugieren improntas de intereses, sobre todo, de cultura femenina en círculos intelectuales ingleses y norteamericanos de época.

Vayamos al año 1785, en Londres. ¿Allí Sor Juana? Allí. El camino para encontrar el libro ha dependido de un hilo hemerográfico, de las dos revistas mencionadas varias veces y del primordial interés para esta búsqueda. Por suerte, podemos acercarnos a la edición original del libro.



While they are settling the matter, let me hasten to Mexico, and present to them, from that city, sister Juana Inez de la Cruz, a religious virgin, so eminent for her poetical

O L D M A I D S. 97

tical talents, that she has been honoured with the title of a Tenth Muse.

Juana was born in November, 1651, at the distance of a few leagues from the city of Mexico. Her father was one of the many Spanish gentlemen, who sought to improve a scanty fortune by an establishment in America, where he married a lady of that country, descended from Spanish parents. Their daughter Juana was distinguished in her infancy by an uncommon passion for literature, and a wonderful facility in the composition of Spanish verses. Her parents sent her, when she was eight years old, to reside with her uncle, in the city of Mexico. She had there the advantage of a learned education; and, as her extraordinary talents attracted universal regard, she was patronised by the lady of the viceroy, the Marquis de Mancera, and, at the age of seventeen, was received into his family. A Spanish encomiast of Juana relates a remarkable anecdote, which, he says, was

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O L D M A I D S. 99

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In one of her short productions, she describes the injustice of men towards her own sex. I shall close my brief account of this admirable maiden with an imitation of this performance, taking the liberty, however, to omit several stanzas. It is, I think, the most pleasing specimen that I could select from her poetry, and has a particular claim to a place in this Essay, since it may be regarded as a vindication of Old Maids, composed by a virgin of eminence and authority.

O L D M A I D S. 101

• *Weak men! who without reason aim
To load poor woman with abuse,
Not seeing that yourselves produce
The very evils that you blame.*

*You 'gainst her firm resistance strive,
And, having struck her judgment mute,
Soon to her levity impute
What from your labour you derive.*

*Of woman's weakness much afraid,
Of your own prowess still you boast;
Like the vain child, who makes a ghost,
Then fears what he himself has made.*

*Her, whom your arms have once embrac'd,
You think, presumptuously, to find,
When she is woo'd, as Thais kind,
When wedded, as Lucretia chaste.*

• *Hombres necios, que acusais
A la muger sin razon;
Sin ver, que sois la ocasion
De lo mismo, que culpais, &c.*

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How

102 E S S A Y O N

*How rare a fool must be appear,
Whose folly mounts to such a pass,
That first he breathes upon the glass,
Then grieves because it is not clear!*

*Still with unjust, ungrateful pride,
You meet both favour and disdain;
The firm, as cruel you arraign,
The tender, you as weak deride.*

*Your foolish humour none can please,
Since, judging all with equal phlegm,
One for her rigor you condemn,
And one you censure for her ease.*

*What wondrous gifts must her adorn,
Who would your lasting love engage,
When rigorous nymphs excite your rage,
And easy fair ones raise your scorn!*

*But while you shew your pride or power,
With tyrant passions vainly hot,
She's only blest who heeds you not,
And leaves you all in happy hour.*

C H A P.

Hasta esta edición de 1785 nos han llevado inicialmente las dos revistas neoyorkinas con las que empieza este escrito dedicado a Sor Juana. Son las dos “antesalas del pasado” –del futuro también–

en donde tuvo eco una nota de la vida de Sor Juana y la traducción de uno de los versos más famosos escritos en lengua española. La nota inicial ha tenido varias modificaciones, pero “en esencia” contiene la misma información, multiplicada en libros y revistas.

Varios caminos se siguieron abriendo y conduciendo a libros que sumaron a su contenido aquella nota. Un ejemplo es *Woman's Record: Or, Sketches of All Distinguished Women, from the Beginning till A. D. 1850. Arranged in Four Eras. Selections from Female Writers of Every Age* de Sarah Josepha Buell Hale (1853), editora de la revista *The Ladies' Magazine*. Las revistas, siempre tarjeta de presentación, actualizan, por una parte, y, por la otra, esclarecen informaciones del pasado. Lo importante, me parece, es haber llegado –de revistas “de mujeres”– a la que creo es la primera traducción al inglés de los “hombres necios” de Sor Juana. Su traductor: William Hayley.

Hasta aquí algunos ejemplos de la presencia de la poeta novohispana en revistas de los siglos XVIII y XIX en Inglaterra y los Estados Unidos. Lo que se dice de su vida está tomado, con aciertos y desaciertos, de lo que el jesuita español Diego Calleja (1700) escribió en la *Fama y Obras Póstumas* de Sor Juana, el tercer volumen de las “obras antiguas” europeas sorjuaninas que circuló por Europa en el siglo XVIII. Pero en ese volumen, no venía la redondilla. Entonces, se tuvo que conocer la creación de la poeta novohispana, donde “hombres necios” se “trasladó” a “Weak men” –“hombres débiles”–, al inglés –británico– del siglo XVIII: 1785. ¡OMG!

Gracias a dos revistas, llegamos a la atención –una y otra vez– que se prestó en Inglaterra y en los Estados Unidos a la vida de Sor Juana Inés de la Cruz y a su poesía, en el contexto de la cultura femenina y por parte de intelectuales –hombres y mujeres– de fines del siglo XVIII y principios del XIX. Y anoto, en primer lugar, lo masculino puesto que fue William Hayley quien –hasta donde he averiguado; y bienvenidas otras propuestas– habló de Sor Juana en Inglaterra y por primera vez tradujo al inglés la redondilla más famosa en español –y no solamente– de todas las épocas. Llegamos, pues, a una especie de restitución siguiendo el hilo de dos revistas de “Ladies” –en este caso, decimonónicas.

REVISTAS COMO PASADIZOS ENTRE ÉPOCAS Y LUGARES

Seguir en revistas “tempranas” lecturas trascendentes —que trascienden, sí— de la vida y obra de Sor Juana promete un proyecto “restaurador”. Un ejemplo sería el estudio de Dorothy Schons, “Some obscure points in the life of Sor Juana Inés de la Cruz”, de 1926, en la revista *Modern Philology*,⁷ vanguardia en los estudios femeninos y feministas del siglo xx. Y qué decir del artículo de Octavio Paz, “Homenaje a Sor Juana Inés de la Cruz en su Tercer Centenario (1651-1695)”, escrito en París, concluido el 20 de octubre de 1951 y publicado ese año en Buenos Aires, en la revista *Sur*. Fue punta de lanza de *Sor Juana Inés de la Cruz o Las trampas de la fe*, icónico libro del siglo xx —lo sigue y seguirá siendo— y “abrecaminos” en los estudios dedicados a la poeta de San Jerónimo.

Las revistas son mosaicos de casa —entre sus materiales de construcción—, adobes de celdas, rendijas, polvos de luz; son también retratos, espejos donde convergen varios tiempos. Están en las antecámaras de la memoria. Entre las dedicadas a Sor Juana Inés de la Cruz en siglos anteriores, hay materialidades que, al “rascar” la pared de la casa literaria, aparecen como espejos que habían sido cubiertos, pero que, sin embargo, allí están. Encontrarlos es el desafío; hallarlos, un privilegio. ➤

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⁷ En 1928, Valerio Prieto tradujo al español el artículo de Dorothy Schons para *La Voz Nueva*. Véase número 10, páginas 19-20.

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