

The edition referred to in the title of this book is in fact two editions of different accounts of a tourney on horseback that took place in Zaragoza in 1630 (149–225). Both accounts appeared in print. One was composed by Juan Bautista Felices de Cáceres; the other is unnamed, but Gamba Corradine argues convincingly that the author of this printed account was Antonio Hurtado de Mendoza. Both editions are carefully edited and include extensive explanatory footnotes. These two complete editions are followed by an anthology of materials ranging in date from 1527–1638. Each edited text is cross-referenced with the author's catalogue in the final section of the book. Collectively, the two complete texts, and the anthology of the written remains of other tournaments offer a fascinating insight into a world that has been surprisingly ignored by modern scholars and clearly deserves more attention. Gamba Corradine has paved the way for future research in the final section of her book, her catalogue of texts from 1527–1658. This catalogue includes thirty-nine entries, some of which are subdivided where more than one account of the same event is known. The author also includes the current location of manuscripts and printed texts, along with modern bibliographical references. This section is arguably the most important part of Gamba Corradine's book, as the author is sharing her research openly (which I commend) so that other scholars can pursue the leads and, hopefully, edit more of the texts and study their contents. The book concludes with a Bibliography and an Index.

I consider Jimena Gamba Corradine's book to be a major contribution to our understanding of festival culture in the early modern period, and she is to be congratulated not only for preparing the first modern editions of a number of texts and discussing their significance, but also for sharing her meticulous and informative catalogue which will be of use to researchers for years to come.

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MARÍA V. JORDÁN ARROYO, *Entre la vigilia y el sueño: soñar en el Siglo de Oro*. Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2017. 326 pp.

Jordán Arroyo's book has as its purpose: 'establecer un diálogo entre los condicionamientos culturales, el mundo de lo soñado y las narraciones ficcionales de los sueños' (13). Given the immense amounts of material that could be included in a book on dreams in the Golden Age, the author has done a magnificent job deciding what elements to include and how to bring us a vision of the subject through five very densely packed chapters.

The first chapter deals with the ways in which theologians and physicians theorized the functions and meanings of dreams during the period. Jordán Arroyo first points to theologians who cast a dark shadow on oneiric phenomena. They believed in the devil's ability to insinuate images into dreams. Starting with Lope de Barrientos and Pedro Ciruelo, this trend became more pronounced after the Council of Trent with Martín del Río and Pedro de Valencia. More common were those who stressed the importance of positive, celestial dreams. Indeed, there were those who argued that it was possible through virtuous actions and sleeping poses to draw these visions to oneself. Physicians also elaborated their own oneiric theories. Some would relate dreams to the humours that predominated in the physiology of an individual, while others like Juan Huarte de San Juan and Alonso de Freylas sought to understand the divinatory nature of visions and dreams that came to those of a melancholic disposition. In some cases these melancholy visions were attributed to demons. This is a most useful and important chapter which gives us a glimpse of the rich and complex theories of dreams in the period: 'la tarea de distinguir nítidamente hacia

*Entre la vigilia y el sueño* is a most learned and useful book, one that can guide us through the intricacies of approaches and judgments on oneiric phenomena and dream interpretation during the early modern period in Spain and the Americas. It is a rich and interdisciplinary work that brings together theology, medicine, demonology and history in order to peer through the gates of ivory and horn.

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