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*Entre la vigilia y el sueño: soñar en el Siglo de Oro* by  
María V. Jordán Arroyo (review)

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Revista de Estudios Hispánicos, Tomo 53, Número 2, Junio 2019, pp. 793-795  
(Review)



Published by Washington University in St. Louis  
DOI: <https://doi.org/10.1353/rvs.2019.0051>

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sobre el masoquismo religioso e ideológico en la cultura española en *Blood Cinema* de Marsha Kinder o, para dar un último ejemplo, las sustanciales lecturas de otros críticos en relación a la escena inicial de la torre, los episodios íntimos de alcoba y confesionario, la exhibición de Ana en la procesión de Semana Santa o el fetichismo en el contexto del trato entre esta y Fermín o el personaje y su autor.

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**Jordán Arroyo, María V. *Entre la vigilia y el sueño: soñar en el Siglo de Oro. Iberoamericana/Vervuert, 2017. 326 pp.***

*Entre la vigilia y el sueño* draws on multiple Early Modern sources circulated among all three Abrahamic religions of the Iberian Peninsula, albeit with an emphasis on Christian material, establishing a dialogue between cultural understandings of dreams, preserved documentation of dreamworlds, and their fictional uses. The sources referenced in this work include inquisitorial records from both the Peninsula and the New World, chronicles, surviving medicinal, theological, and oneirocritic compendia, and literary representations in both novels and plays. María Jordán Arroyo sheds light on the fleeting and fragmented nature of dreams and consequential prophetic revelations, advancing contemporary understandings of the Early Modern Iberian psyche in an interdisciplinary manner.

The book has six chapters, an introduction, conclusion, and bibliographical references of archives, manuscripts, and sources. As opposed to organizing the core chapters chronologically, Jordán Arroyo grouped each into three thematically divided sections: theory (chapters one and two), practice (chapters three and four), and literary (chapters five and six). Each chapter addresses the complex contradictions regarding the promotion and prohibition of dream analysis, prophecies, and documentation. When necessary, all primary source titles and materials (in Arabic, Catalan, English, French, Hebrew, Judeo-Arabic, Latin, and Spanish) are given in Spanish translation preserving a universal use of Spanish throughout, except for a few terms in their italics original followed by an explanation. Throughout the book, Jordán Arroyo shows awareness of the inherent limitations of her study. She states that her examples are meant to demonstrate a wide panorama to portray an inclusive nuanced look at past dreamers, healers, visionaries, and interpreters despite gaps in time due to censorship.

In the first chapter, “Entre lo divino y lo humano,” Jordán Arroyo addresses the belief in the prophetic power of dreams in the Early Modern period in Spain, and more widely within Europe, from a theological, supernatural, and scientific point of view. In establishing these distinctions, Jordán Arroyo treads both sides of the murky line between dreams or imagination, and foretelling or reality through nuanced interpretations of preserved angelic/demonic messages, magical intervention, and physical changes that both affect and are affected by dreams. These examples are drawn from Iberian and European authors, both Early Modern and Medieval, like bishop Lope de Barrientos, theologian Pedro Sánchez Ciruelo, Council

of Trent member Francisco Monzón, surgeon Bernardino Montaña de Monserrate, doctor Arnau de Vilanova and many more. Briefly, near the end of this chapter, the author also brings Sephardi and Islamic voices into the conversation like Maimonides, Abū Bakr al-Rāzī, and Gaspar Cajal—a Morisco medic and fortune-teller accused of making a demonic pact.

The second chapter, “El arte de interpretar los sueños,” mostly focuses the discussion and analysis on a previously-unknown dream interpretation manual initially written in Spanish from Salamanca containing influences from earlier Iberian Islamic material. Scholars do not know much about the circulation of this manuscript, however, the first few folios contain an annotation that places this text among those censured and prohibited by the Inquisition. After further contextualization of the contents with Andalusí and Islamic thought, particularly the role of dreams in the Hadith, Jordán Arroyo walks the reader through the manuscript starting with its prologue, overall content, and conclusion. In doing this, she outlines the complicated trajectory of reading, translation, and adaptation of restricted material in Iberia. This shows the overall persistence for survival among the public interest despite attempted censorship, prohibition, and control by both the Spanish monarchy and Christian doctrine.

In her third and fourth chapters, “Entre la historia y los sueños” and “Sueños españoles de realidades americanas,” Jordán Arroyo dives into the Inquisitorial archives describing and analyzing the specifics of the revelations and accusations of a late sixteenth-century woman from Madrid, Lucrecia de León, and a late seventeenth-century Mexican indigenous man, Diego Martínez de Arce. Lucrecia presumably prophesied an upcoming attack lead by the English captain Francis Drake in the northeast of Spain. A few days later, just as she had predicted, the English did attack. Throughout the chapter, Jordán Arroyo raises the questions of authenticity in this revelation and the possibility of date manipulation, weighed probability, and the immeasurable line between actual dream or strategic conscious narration presented as a dream. A detailed biography of Lucrecia answers some of these questions. The rest are addressed through a closer look at the predicted 1589 invasion (of both Spain and Portugal) while highlighting how prophetic dreams serve as a testimony of existing political fears and ideal spaces for social critique and societal reflections.

The following chapter focuses on the self-denunciation of a man who kept detailed dream-logs which he presented to the tribunal to find any supposed errors in his faith. As in the case of Lucrecia in the previous chapter, as presented by Jordán Arroyo, Diego’s case anchors a discussion of rupture (or lack thereof) between dream-state and consciousness of the past—revealing not only global anxieties but personal worries, fears, and opinions from an inward perspective. Throughout the chapter, the author uses the dream philosophies of scholars like Sigmund Freud and Walter Benjamin, among others, to piece together the fragmented entries Diego preserved in his logs. This allows for a discussion of the social realities of the period, in this case racial, urban, and hierarchal divisions of everyday life in addition to evangelical efforts as represented in Diego’s dreams that are riddled with contradictions and complexity.

After these case studies, the last two chapters, “Juego narrativo en la cueva de Montesinos” and “Fue mi maestro un sueño,” use two canonical Early Modern Spanish literary works as the final anchors in Jordán Arroyo’s discussion of dream representation in the imaginary. The fifth chapter discusses how, with the possible dream experience in the cave of Montesinos, an episode from the second part of the *Ingenioso Hidalgo Don Quijote de la Mancha*, Miguel de Cervantes creates a space where the impossible is possible. This is achieved by means of invented imagination or fabricated narrative influenced by Merlin or demons on the part of Don Quijote’s retelling of his experience. Jordán Arroyo emphasizes Cervantes’s playfulness with all possible approaches and interpretations from the characters as a means of allowing the reader direct access to the narrative. Just like prophetic dreams, fictional dreams had similar open-ended structures with sprinklings of history and personal reality.

Along similar lines, in the following chapter, Jordán Arroyo turns to the role dreams had on the stage as tools often used to indicate a character’s true desires or as a manipulation of perceived reality. After a closer look at the use of senses—namely sight—with the dreams Segismundo experiences in Calderón de la Barca’s drama *La vida es sueño*, she stipulates that the key to dream use here is its function as a trap to reveal the transitory nature of life. While this was typical for the Early Modern period, by close-reading multiple episodes of dreams in this drama, Jordán Arroyo once again shows how dreams function as an innovative space to consider commentary and change serving as a mirror and extension of the dreamer—and the author.

*Entre la vigilia y el sueño* can appeal to both Early Modern and Medieval scholars for research and instruction purposes as individual chapters could be used in history and literature classrooms. At times, particularly in the earlier chapters, the catalog-style listing of varied texts and genres of dream narration, interpretation, and manipulation could have benefited from an extensive intermingling of the listed examples. However, their mention was a necessary foundation for Jordán Arroyo’s more nuanced close-reading, and overall the book is very well-researched and contributes to the significance of the varied uses and fears of oneirocritic studies of the period.

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**Legrás, Horacio. *Culture and Revolution: Violence, Memory, and the Making of Modern Mexico*. U of Texas P, 2017. 246 pp.**

Rather than focusing on the perceptible hierarchies imposed upon culture by the Mexican post-revolutionary state through its ruling ideology, Horacio Legrás takes the absolute contingency of the revolution, and the suspension of institutional life, as the point of departure for his study *Culture and Revolution: Violence, Memory, and the Making of Modern Mexico*. The disarticulation of the dogmas upon which the Porfirian order rested allows Legrás to revisit the remarkable importance