Rocío Olivares-Zorrilla

"The Eye of Imagination: Emblems in the Baroque Poem *The Dream*, by Sor Juana Inés de la Cruz"

An article appearing in

**Emblematica**
An Interdisciplinary Journal for Emblem Studies

**Volume 18 (2010)**

*Managing Editor*
David Graham

*Editors*
Michael Bath
Peter M. Daly
Daniel S. Russell

Contact: editorial@amspressinc.com
www.amspressinc.com
Copyright © 2010
AMS Press, Inc.
New York
The Eye of Imagination: Emblems in the Baroque Poem

The Dream,
by Sor Juana Inés de la Cruz

ROCÍO OLIVARES-ZORRILLA
Universidad Nacional Autónoma de México

From the time of the baroque poet Luis de Góngora, Hispanic literary tradition experimented with emblematic allusions in poetry. Sor Juana’s Primero sueño is a long poem entirely composed of successive emblematic figures. It also proposes two important optical apparatus, the Pharus and the Magic Lantern, as symbols of the spiritus phantasticus. Through this beholding eye of imagination, the protagonist soul’s dream depicts a continuum of emblems from beginning to end. This article describes how emblem books in baroque Spanish culture provided the author with the substantial components of her imaginative poem.

In Spanish literature studies, emblematic considerations of Golden Age texts, especially poetic or dramatic, are relatively recent. It has been mostly in the last six decades that emblematic references have been highlighted in order to capture the wide range of meanings implied in a literary composition, and the importance of emblematic significations has evolved in contemporary criticism from playing a merely ornamental role to being acknowledged as playing an active role in the composition of the whole literary text. In the case of the Spanish American poet Sor Juana Inés de la Cruz, her long poem Primero sueño [The Dream] was not considered in this latter sense until 1995, when I published an analysis of a long chain of emblematic figures that structure this extraordinary poem (Olivares-Zorrilla 1995). In 1970, Karl-Ludwig Selig had already mentioned the emblematic construction of another text by Sor Juana, the Allegorical Neptune, a description of a triumphal arch designed by Sor Juana in 1680 to welcome the Count and Countess of Paredes to New Spain (Selig 1970). Although Selig did not mention The Dream, his article triggered other new critical approaches to Sor Juana’s works, studies further encouraged by José Antonio Maravall’s call, in 1972, for an emblematic interpretation of baroque Spanish literature, and Santiago Sebastián’s publications in the seventies on Hispanic emblematic culture.

The work of Mario Praz and of Selig in the sixties, seventies, and eighties influenced Julián Gállego’s pivotal book on the role of emblems, Imprese, and hieroglyphs in Hispanic art and literature. By the early eighties, scholars had begun to answer Maravall’s calls. In 1982, the year the first edition of Octavio Paz’s The

1. For a list of his most important works, see Campa, 167. Especially relevant for early Mexican literature is Sebastián 1988.

2. Selig’s 1955 dissertation on Alciato’s role in Spain resulted in several articles in scholarly journals in 1955, 1957, 1963 and 1965 (Campa, 142), and was later published as a book with the title Studies on Alciato in Spain (1990).
Traps of Faith was published, Georgina Sabat de Rivers continued Selig's emblematic interest in Allegorical Neptune. In 1981, shortly before, José Pascual Buxó had identified the influence of two impresses by Diego Saavedra Fajardo on The Dream: "Censurae patent" (fig. 1), which portrays a lunar eclipse, and "Excaecat candor" (fig. 2), depicting the withdrawal from light of night birds. Later in this text, I will discuss the relevance of these impresses for The Dream. Octavio Paz's book on Sor Juana provided his readers with a collection of images related to Sor Juana's work, none of which is really an emblem; rather, the images are diagrams and illustrations from several works by Athanasius Kircher with no emblematic intention, as well as portraits, frontispieces, facsimiles, and maps from various sources. Only two of those images, taken from Vincenzo Cartari's Imagini delli Dei de gl'Antichi (1556), could be considered emblematic due to their symbolic and mythological content. And of those two, only one—Neptune with Amphitrite—is related to Sor

4. Saavedra Fajardo, 78, 85; impresses 12 and 13, taken by Pascual Buxó from the modern edition by Vicente García de Diego (Saavedra 1958).
To begin with, the poem deals with the shadow of night beneath which a person falls asleep in the midst of quietness and silence, where night and day animals participate, either dozing or sleeping, all urged to silence and rest by the body ceases its ordinary operations, which are described in physiological and symbolical terms, ending with the activity of the imagination as an image-reflecting apparatus: the imagination as an image-reflecting apparatus: the Pharos (SJIC 2, 147). From this moment, her soul, in a dream, sees itself in the final verse the reader learns that the person is Sor Juana herself because she uses the first person feminine.

9. In my dissertation (Olivares-Zorrilla 1998a), I mentioned Solórzano Pereira's emblem effects to political honesty and Núñez de Cepeda's lighthouse, regarding this passage number and page number within that appendix.

5. Because of the need to illustrate my remarks by quoting extensively from Sor Juana, whose poem will be relatively unfamiliar to most readers of *Emblemática*, I have placed the quotations and their translations in an appendix (see below, pp. 146–56) and refer to the various passages by the initials SJIC followed by the page number within that appendix.

6. In the final verse the learner reads that the person is Sor Juana herself because she uses the first person feminine.

7. Sor Juana may have been inspired by many sources for the emblem of Harpocrates. Her conception, nonetheless, is more consonant, for instance, with Otto von Guericke's emblem than with Alciato's, which is concerned with political silence by means of the figure of a king urging to silence. Sor Juana probably derived her inspiration from Achille Brocchi's *Symbolae Quaestiones*, specifically emblem 64 of *Pharos scientiarum*, based on Homer. See Watson, 142.

8. It would be ill-advised to propose a precise emblematic figure of the human body as corresponding to this part of The Dream because no emblem writer utilized symbolical anatomy as such. Sor Juana was inspired by Fray Luis de Granada's *Introducción al Simbolo de la Fe*, where an extended verbal description of physiological functions provides a close match to what is found in the poem. But it is not emblematic. With respect to the poem's exact metaphors on the bodily organs, I propose a combined emblematic influence from the Jesuit repertoire: the scales for natural functions; the clock's mechanism for the whole body, whose spring is the heart, and the mirror for imagination. It is misleading and philologically unsound to suggest as related "emblems" simple illustrations from medical books of the time (see Oviedo, 263).

9. In my dissertation (Olivares-Zorrilla 1998a), I mentioned Solórzano Pereira's emblem 28 (Solórzano Pereira 1653, 211) about the mirror and Francisco Núñez de Cepeda's lighthouse, *impressa* 8 (Núñez de Cepeda, 126–40), regarding this part of the poem, but I pointed out their emblematic differences with The Dream. Solórzano Pereira's emblem refers to political honesty and Núñez de Cepeda's *impressa* to ecclesiastical responsibility. Imagination has nothing to do with either.

10. It must be understood that this light of intellect is Grace given by God.

11. This pinnacle of contemplation has an obvious precedent in Saint Augustine (*Confessions* 10.8.12), who also inspired Petrarch's letter about the contemplation of the world created by God from the summit of a mountain (in his letter *Epistulae* 4.1). See Mann, 4–6.

12. Cf. Solórzano Pereira 1653, 358, "Arrimarse a lo seguro":

Ancora firme asegura la popa que el cristal baja, y con la sonda asegura del buen Piloto la marfa.

Ver del paraje la ondura si quieres que tu baxel supere del mar las oondas en la tormenta cruel.

Dente los consejos sondas, la justicia ancora fiel.

A solid anchor makes secure the stern that the crystal water bathes, and with the lead, the artful pilot's skill obtains security. See the depth of the place if you want your ship to overcome the waves of the sea in the cruel storm. May plumbs give you advice, and the faithful anchor justice.

Perhaps Sor Juana's idea of the human intellect as a shipwrecked vessel that loses everything, except the pilot's life (intellect, discourse), may be even closer to Diego Saavedra Fajardo's emblem 37, "Minimum eligendum": "Por no salir de la tempestad sin dejar en ella instruido al Príncipe de todos los casos, adonde puedede trascender la Fortuna adversa, representa esta Empresa la elección del menor daño, cuando son inevitables los mayores, así sucede al Piloto, que perdió ya la esperanza de salvación, oponiéndose a la tempestad, destrozándose con ella, reconoce la costa, y da con el baxel en tierra, donde si pierde el casco, salva la vida, y la mercancía" ("To instruct the Prince when not being able to sort the tempest, this *impressa* represents the best and least harmful choice, when major damages are inevitable; such happens to the pilot when, already lost any hope of salvation, facing the tempest, striving against it, he examines the coast and makes the ship run aground, where if he loses its hull, he saves his life and the merchandise" (Saavedra Fajardo, 245).
We begin with a brief enumeration of the emblems more likely alluded to in The Dream and explain why some are more probably implied than others for poetical reasons. The pyramid is not only the first emblematic figure but also the allegory of the whole poem, an omnicultural symbol that expresses its uppermost proposition: the triple relationship between God, man, and nature. The pyramid appears several times in the poem, first as the shadow of Earth during night:

Pyramidal, doleful, mornful shadow
born of the earth, the haughty culmination
of vain obelisks thrust toward the Heavens,
attempting to ascend and touch the Stars . . .

[Pyramidal, doleful, mornful shadow
born of the earth, the haughty culmination
of vain obelisks thrust toward the Heavens,
attempting to ascend and touch the Stars . . .]

It then reappears as the pyramid of light of the agent intellect, according to the Aristotelian-scholastic description of the soul:

La cual, en tanto, convertida
a su inmaterial Ser y esencia bella,
auella contemplaba,
participada de alto Ser, centella
que con similitud en sí gozaba;

[puesta, a su parecer, en la eminent
ombre de un monte a quien el mismo Atlante
que preside gigante
a los demás, enano obedecía . . .]

[The Soul, in turn, transmuted into
beauteous essence and discarnate being,
absorbs these offerings,
made in His image, and treasuring
the spark of the Divine she bears within . . .

high, she deems, upon a towering mountain
beside which the mighty Titan, Atlas,
himself a giant tall
above all mortal men, an elf became . . .

(El Dream, 1-4; Peden, 79)

It is also present as a metaphor of human pride:

Las Pirámides dos—ostentaciones
de Menfis vano y de la Arquitectura
último esmero, sí ya no pendones
fijos, no tremolantes—, cuya altura
coronada de bárbaros trofeos
tumba y bandera fue a los Ptolomeos,
que al viento, que a las nubes publicaba
(si ya también al Cielo no decía)
de su grande, su siempre vencedora
ciudad—ya Cairo ahora—
las que, porque a su copia enmudecía,
la Fama no cantaba.

Gitanas glorias, Méñicas proezas,
aun en el viento, aun en el Cielo impresas . . .

[The two Pyramids (splendor of a
vain Memphis, and of Architecture

13. In the seventeenth century, early modern Italian or Flemish authors were read in Spanish cultural context as well as Spanish, ancient, and Christian authors of the past. This happened in every field of knowledge. Emblematic books printed in Latin were eagerly read, too, regardless of their origin, the only necessary condition being that they had to be Roman Catholic in origin, and, of course, available on the book market, which implied supervision by Church authorities. Modern authors' ideas were thus compared by learned readers to the works and teachings of classical and Christian heritage. Besides, the Spanish baroque period experienced a profound influence of the Jesuit order in every cultural aspect, especially in emblematic and symbolical perspectives drawn from almost every other field of knowledge.
the supreme cynosure, triangular
pennons, steadfast, not by the zephyr blown
whose heights, crowned with barbaric trophies,
tomb and banner were to noble Ptolemies,
apices that to wind and cloud proclaimed
(if to the Heavens not directly told) new
of their grand, ever victorious city,
Cairo now its name,
'Egyptian glories and Memphitean feats,
though on the wind and in the Heavens scribed . . . .
(The Dream, 340–53; Peden, 95, 97)

It represents immense height:
... éstas,—que en nivelada simetría
su estatua crecía
con tal diminución, con arte tanto,
que (cuanto más al Cielo caminaba)
a la vista, que lince la miraba,
entre los vientos se desparecía,
sin permitir mirar la sutil punta
que al primer orbe finge que se junta . . . .
[. . . these two, which, in their paired symmetry,
increased in stature as
they decreased in girth, both with such artistry
that (the farther they ascended toward the Sky)
despite a lynx-eyed observation,
they vanished, lost high among the winds;
their tips, twinned, appeared to touch the nearest
star so far from view . . . .]
(The Dream, 354–61; Peden, 97)

It stands for philosophical progression toward truth:
... al palio glorioso
del empeño más arduo, alto aspira,
los altos escalones ascendiendo,
—en una ya, y en otra cultivado
facultad—, hasta que insensiblemente
la honrosa cumbre mira
término dulce de su afán pesado
(de amarga siembra, fruto al gusto grato,
que aun a largas fatigas fue barato),
y con planta valiente
la cima huella de su alta frente.

[. . . the Soul, to the most
golden laurels may aspir, ascend
the soaring rungs of the most arduous
devoit—calling on one, and then another
branch of knowledge—until, surprised,
she spies the lauded crest,
The treasured terminus to her endeavor
(from bitter sowing, gratifying fruit,
reward for outreaching her long labors)
and with triumphant tread
steps onto the mountain's lofty heights.]
(The Dream, 606–16; Peden, 109, 111)

Finally, it is the pyramid of light that we receive on Earth from the
Sun. In 1953, Karl Vossler pointed out two intersecting pyramids in The
Dream, one of darkness and one of light (Paz, 485–86), alluding to the
depiction of an alleged Egyptian symbol by Athanasius Kircher. This
assertion has been repeated by Octavio Paz and by many after him. The
same occurs with an illustration—not an emblem—of the magic lantern
by Athanasius Kircher, related to an explicit verse in The Dream that com-
pares its phantasmagorical projections to the schemes of imagination at
the end of the poem:

15. See passage 8 in the appendix, p. 154.
16. From Oedipus Aegyptiacus, 1653, and Obelisci Aegyptiaci, 1666 (see Vossler, 79). The point is that neither they nor Paz realized that The Dream owes these
pyramids to Nicholas of Cusa, nor Kircher; Oviedo also fails to realize this
(259–61). From that, other errors follow (see Oviedo, 259 and 265): a strange
preoccupation with comparing the parts of the mental pyramid to those of the
human body, something found in Robert Fludd but not in The Dream, or con-
sidering as Kircher's own idea that of the pyramids as "barbarian monuments,"
which was a well-known humanist topos in the sixteenth century and before (for
instance, in Fernán Pérez de Oviedo's Diálogo de la dignidad del hombre, 1546).
17. This metaphor of the spiritus phantasticus, or human imagination, as a magic
lantern is presumably Sor Juana's own idea, based on Synesius of Cyrene's well-
known description of how the spiritus phantasticus projects figures during sleep
with an inner light. In "De insomniis," Synesius, a Neoplatonic thinker who
Y del cerebro, ya despoblado,
las fantasmas huyeron
y—como de vapor leve formadas—
en fácil humo, en viento convertidas,
su forma resolvieron.
Así linternas mágicas, pintadas
representa fingidas
en la blanca pared varias figuras,
de la sombra no menos ayudadas
que de la luz . . .
[And from the Brain, thus liberated,
the ghostly figures fled
and, as if composed of misty vapors
or blown away like wind or smoke,
forms dissipated.
In this same way, the magic lantern throws
on a white wall
the contours of delineated figures
in thrall as much to shadow as to light,
trembling reflections . . .]
(The Dream, 668–77; Peden, 123, 125)

It turns out that most recent critics attribute to Kircher18 or to Robert
lived between the fourth and fifth centuries AD, writes extensively (1281–1320)
about the spiritus phantasticius and how God reveals himself in human dreams. In
the Renaissance, Marsilio Ficino contributes to the dissemination of his ideas.

18. Sor Juana cites Athanasius Kircher casually only two times in all her work: once,
in one ballad about memory and combinatory systems (Juana Inés de la Cruz,
1951, 1:158), and also in her letter An Answer (1957, 450), where she mentions
Kircher’s book De magnete. Every other relationship between her and Kircher
is a supposition of her critics, more or less certain depending on the case. As for
the magic lantern, it is commonly believed by this kind of criticism that Kircher
invented it, but the real inventor seems to be Christian Huygens, and Kircher
gives the credit in his Ars Magna Lucis et Umbrae to “Thomas Wallgersoniens Danus” (Kircher 1645, 678). This is the objective, not symbolic, way Kircher
speaks about the device: “Nos in Collegio nostro in obscure cubiculo, 4 novisima
summo intuentium stupore exhibere solemus. Est autem res visu dignissima, cum eis one, vel integras scenas satyricas, Trágicas theatrales & similia
ordini ad vivum exhibere licet” [In our College we use to show at most four,
to great astonishment for visitors. The device is well worth to examine more
in detail though, as it makes it possible to exhibit complete Satyric plays, tragedies and similar things in a natural way, without any interruption] (769, trans.

19. Kirchermatia has grown and insistently includes Robert Fludd as a source of
Sor Juana’s work while generally ignoring other precedents more adequate for a
philosophical approach (a clear example of this misreading can be seen in Oviedo,
258–61).

Surprising as it may seem, the book market in New Spain was very wide, and
together with books on religion and sciences, such as Gaurico’s studies on
philological approach (a clear example of this misreading can be seen in Oviedo,
258–61).
Vinci, Francesco Maurolico, and their theories on the eye and perspective. Indeed, perspective is what *The Dream* is all about: its relativity, its possibilities and limitations, in short, the baroque engagement with illusion and participation, and with infinite space, where man is left to his own free will. In English literature, Milton’s *Paradise Lost* is an example of this telescopic view of the universe in the seventeenth century (Nicolson). Furthermore, the two superimposed pyramids are related to a passage in Nicholas of Cusa’s *De Coniecturis*, which is a far more likely source than is Kircher. Cusanist *Hieroglyphica*, Natal Conti’s *Minologias*, Horapollo’s *Hieroglyphica*, Camillo Camilli’s *Empresas*, Girolamo Russell’s *Empresas*, Hadrianus Junius’s *Emblemata*, Francesco Colonna’s *El sueño de Polifilo* (one of the two editions mentioned, in Italian), Juan Horozco Covarrubias’s *Emblemata morales*, Hernando de Soto’s *Emblemata moralizadas*, Juan Pérez de Moyúa’s *Silva de secretos*, Baltasar de Victoria’s *Los dioses de la gentilidad*, Sebastián de Covarrubias Horozco’s *Emblemata morales*, Juan de Villava’s *Empresas espirituales y morales*, Diego de Saavedra Fajardo’s *Idea de un príncipe político cristiano*, Vincenzo Cartari’s *Imagines deorum*, Sambucus’s *Emblemata*, Camerarius’s *Symbolorum et Emblematum... Centuria*, Abbot Fetro’s *Teatro d‘imprese*, Antonio Ricciardo Brixiano’s *Commentaria Symbolica*, and even the so-called “Emblemata de Belden” *[Sinne- en Minnebeelden]*, by Jacob Cats, which was written in Dutch, as well as the *Emblemata amatoria*, among others.

21. See Kemp. Leonardo da Vinci also speaks of two superimposed pyramids of perspective: one from eye to horizon and the other from horizon to eye (Olivares-Zorrilla 1995, 369-70).

22. I discuss Maurolico’s probable influence on Sor Juana in a recent article (Olivares-Zorrilla 2009). Maurolico’s figure of the intersecting pyramids of light and shadow was well known by early Spanish scientists of the sixteenth century and, later, and optics in Spain owed a great deal to his theories.

23. “... omnia ex unitate & alteritate coniectando, videas, unitatem lucem quandam formalen, atque primae unitatis similitudinem, alteritatem vero umbrae atque recessum a primo simplicissimo, atque grossest materiam conceptum. Facit pyramidem lucis in tenebras, & tenebrarum pyramidem in lucem progressui, & omne inquisibile in figuram redigito, ut sensibilibus manu conductione ad arcanum, coniecturam convertere possis. Et ut in exemplo alleveris, universum in eam figuram qua subscipitur conspicient inductum” [See everything as a relation from unity to alterity. While unity is like formal light and resembles the first unity, alterity absorbs shadow and goes back to the simplest principle and to gross matter. Make a pyramid of light progress into darkness and a pyramid of shadow into light, and you will be able to convert into conjecture everything investigable in such way reduced to a figure, like in a manual conduction from the sensible to the arcane. Supported by this example, contemplate the world depicted in this figure that imitates it] [Nicholas of Cusa, 84]. See Olivares-Zorrilla, 1998b, 157n20. I have cited the fragment in several articles.
contemplative philosophy and geometric theology pervade the Spanish mystics and metaphysical poets of the Golden Age and *The Dream* in particular. The *Dream*’s allegory of the pyramid also evokes an emblem by the Spaniard Juan Solórzano Pereira (fig. 3). The emblem deals with the appetite for sublimation and the culmination of the efforts of doctrine, which the poem describes at the point at which it employs methodic reason to understand the world instead of spiritual or intellectual intuition. Solórzano Pereira’s emblem has the very same observation to the effect that the Sun, in the pyramid's vertex, awards in recompense for the labors of the moral and intellectual toiler, explicitly recalling in this respect many other authors and emblem writers, such as Ovid, Erasmus, Alciato, Covarrubias, and Junius. If it is true that the emblem of Philosophy in Cesare Ripa (fig. 4) also relates to this idea, it is more likely that the lengthy allegorical reflection on this matter in Solórzano Pereira’s book is the source of *The Dream*, as is also the case with other emblems by him recognizable in the poem: the ship at peril on the sea (fig. 5), when intellect cannot comprehend the universe in a single concept; the two kings fighting over the world’s globe (fig. 6), when the light of day overthrows the shadow of night.

24. There is no need to seek the circle metaphor present in *The Dream* in Hermetic philosophy (the source of Sor Juana—and of Christian thought—according to Oviedo, 267–68), nor in Juan de Borja, because it was one of the main topics of Christian philosophy from Saint Augustine to Nicholas of Cusa and the early modern mystics. See Olivares-Zorrilla 1998b, 197–99.

25. Cf. Solórzano Pereira, “Assi los poderosos subliman los sabios”:

Ya la parra locana se atrevia a trepar por la cumbre levantada,
De piramide excedida, y coronada, con paso presuroso, pues corria.
No la Real insignia se desvia, antes a sus anhelos inclinada,
Viendola de razinos adornada, los braços amorosos le ofrecia,
Assi el Imperio, siempre sublimado, la doctrina constante favorece,
Pues ellas le conserva en el estado. Con razon estas honras le merece
Quien se corvo tan grande le ha brindado en el nectar sabroso que le ofrece.
(Solórzano Pereira 1660a, 598; 1653, 655, emblem 79: “Sic Docet á Potentibus sublimandi”)

[The fresh vine dared climb with hasty pace the high summit of the exalted pyramid, and ran to crown it. The Royal insignia did not turn aside, but seeing the vine adorned with grape clusters, inclined to its own wishes, offered its arms. Thus the Empire, always lofty, favors constant doctrine, for it keeps its state. With good reason the Empire grants its honors to whom such a great help has provided in the sweet nectar offered.]

In the *explicatio*, we find: “Porque todos nos inflamamos en el amor del estudio por la gloria, o si se de hablar con Adrianus Junius: Al estudio la gloria; siempre se debe, / Y la paga que fina, seguida suele ... Pero yo me persuado, que esta doctrina no se puede mas propiamente significar con la pintura de la vid, de que vso, pues arrimada a un arbo, o piramide, se encumbra con sus frutos, y bastagos a lo mas alto, produciendoles mas, y mas dulces” [Because all of us become inflamed in study for the glory attained, or, if I must speak with Adrianus Junius: For study the glory is always due, and the fine payment that usually follows ... But I am persuaded that this doctrine can be more properly represented in the picture of the vine, which I use, because leaned on a tree, or a pyramid, it elevates with its fruit and shoots to the highest spot, rendering them sweeter and sweeter] (Solórzano Pereira, 1660a, 402, 417–18; 1653, 665–66, 669).


27. Cesare Ripa represented Philosophy as a woman whose dress resembles a scaled pyramid, symbolizing the grades of knowledge necessary to attain the apex or summum (1613, 418). In the 1613 edition of the *Iconologia* we read, “Describere Boezio, con vaga e dotta invenzione poetica, la Filosofia in tal guisa: Finge che gli apparessi una Donna di venerando aspetto, con gli occhi scintillanti, e oltre la comune potenza degli Uomini acuti e perspicaci, di color vivace, e d'ineffabile vigore ... Era di statura ambigua, ... parea che toc cesse il Cielo colla sommità del capo, che se più alto lo avesse alzato, nell'istesso cieco ancora penetrava ... Ne l'estremita della usta ui si leggeva vi Pi; Greco, ne la sommità vi Tha, tra l'Uva, & l'altra lettera a guisa di scala visi scroegano scolpiti alcuni gradelli ...” [Boethius, with vague and learned poetic invention, describes Philosophy in this guise: He figns that she appears as a lady of worthy aspect, with brilliant eyes, and greater acuity and perspicaciousness than common mortals, of lively coloring, and inexhaustible vigor ... She was of uncertain stature ... she seems to touch the heavens with the top of her head, which, were she to raise it, would yet penetrate those selfsame heavens ... On the hem of her garment may be discerned a Greek letter pi; on the top edge a theta, such that through one and the other letter may be formed a pattern of steps ...] (Ripa 1613, 266–68). But Ripa’s emblem is surpassed by the pyramid allegory in Solórzano Pereira, a more influential author for Sor Juana.

28. Cf. Solórzano Pereira, “Contra los Reyes que se hacen guerra por un punto de tierra”: O que pequena porcion del mundo es toda la tierra! O que migaja que encierra, pues no llega a ser terron! Reduzcense, en conclusion, a un punto; que hazelas Tiranos Para tan poco inhumanos? Levantad mas alto el vuelo, Tambien tiene Reino el Cielo, Buscad centros soberanos. (Solórzano Pereira 1660b, 258–59; 1653, 732, emblem 87: “In Reges pro Terrae puncto certantes”)

[Oh, how a little portion of the world becomes the world itself? Oh, how it comprises a mere scrap, being hardly a lump! In conclusion, it all comes down to a point. What are you doing, tyrants, inhuman for so little? Raise higher your ambitions, the Heavens have a Kingdom, too; look for sovereign places.]
Consiguió, al fin, la vista del Ocaso
el fugitivo paso,
y en su mismo despeño recobrada
esforzando el aliento en la ruina—,
en la mitad del globo que ha dejado
el Sol desamparada,
segunda vez rebelde determina
mirarse coronada. . . .

[Gaining, in harum-scarum flight, glimpses
of darkest night
and by her westward plunge revived
—impending doom a catalyst to actions—
the unbridled, rebellious empress
again connived
to don her crown and rule the darkened realm
the Sun abandoned. . . .]

(The Dream, 959–66; Peden, 129)

One also notes the Sun39 (Solórzano Pereira 1653, emblem 42, “Sic Regat Rex Solum, ut Sol Regit Pollum”) with its equal, universal justice, as we see it at the end of the composition. Even so, I consider Covarrubias Horozco’s emblem on the Sun as more commensurate with Sor Juana’s meaning, precisely because it is free from political connotations and keeps

It must be said that this particular emblem has a precedent in Horapollo’s Hieroglyphica: “Quo modo regem parti orbis imperantem” [In what way a king ruling half the world], with half a snake as the symbol; a suitable “Egyptian” reminiscence in Sor Juana’s poem. The explicatio states: “Regem autem non toti orbi, sed parti dumtaxat imperantem volentes significare, anguem dimidiatum pingunt, regem quidem per ipsum animal; non toti vero orbi imperantem, ex eo quod dimidiatus sit, designantes” [To signify a King who rules not all the world, but a part of it, they depicted half a serpent, representing the King by this animal: not really ruling all the world, but only one half] (Horapollo, 67–69; my trans.).

29. Solórzano Pereira, “Assi rixa el Rey el suelo, como el Sol govierna el cielo:"
Aunque el Sol sus ardores; tiene en su esfera,
No por esso los climas ligero quema.
Assi el prudente rija los pueblos todos
Corrigiendo templado; no presuroso.
(1659, 35; 1653, 320, emblem 42: “Sic Regat Rex Solum, ut Sol Regit Pollum”)
[Although the Sun has his ardores in his sphere, he does not burn the climes lightly. Thus the prudent man rules all nations, improving them in temperate mood, not hastily.]
only its cosmic and theological significance (fig. 7). 30 The obelisk emblem by Francisco Núñez de Cepeda, 31 which I have cited before as an iconographic parallel, is evidently surpassed by Solórzano Pereira's pyramid in its allegorical correspondence to The Dream, a poem not about pastoral responsibility but about the oddities of forms and language through which man apprehends God's creation. Nonetheless, Solórzano Pereira's pyramid is about how kings must encourage the arts and sciences, and is rather political in nature. We must also accept that the resemblance to the poem is incomplete. It is in Valeriano Bolzani, and even more so in the brief Hieroglyphica of Caelius Augustinus Curione that have been appended to editions of Valeriano Bolzani since 1567, that we will find emblematic pyramids more Platonic and Pythagorean in content, clearly alluding to the equivalence of that geometric figure with the human intellect. 32 Perhaps we should abandon the attempt to identify a published emblem that coincides in every detail with such an abstract idea and instead conceive of a purely mental pyramid in our mind's eye, much more in accordance with Sor Juana's poetic intention.

30. Covarrubias, emblem 1, p. 8: "El sol de justicia, en toda parte, / sin hazar division, ni diferencia, / su clara lumbre de piedad reparte, / a ninguno negando su presencia" [The Sun of justice, everywhere, without difference nor discrimination, its bright light of mercy distributes, denying its presence to no one]. And below, in the explicatio: "Los bienes de esta vida reparte Dios igualmente a buenos y a malos" [God distributes the goods of life equally to good and bad people].

31. Núñez de Cepeda, 103–14 (see Olivares-Zorrilla 1995, 383; and 1998a, 139, 175, 179–80, 203). This emblematic reference appears later in Oviedo (265). See Olivares 1995, 383: "La pirámide o obelisco se asocia con la esfera, a la que toca con su punta en Núñez de Cepeda . . . , sòlo que no es una pirámide de sombra, sino iluminada" [The pyramid or obelisk is associated with the sphere, which it touches with its tip in Núñez de Cepeda . . . , except that it is not a pyramid in shadow, but is illuminated]. Oviedo (265) reprises this citation without comparing it to other better possibilities regarding the poem.

32. Curione: "Sed & animam hominis sub Pyramidis forma adumbrare voluisse visitavit Plato: qui etiam hoc ipsum id est, animam nostram Pyramidis formam habere mifi tescari videtur, in Timaeo cum ait, sic factam fuisse a Deo animam, svam acceptisse illum ex unaicrso portionem, quae procul cum ipsum, in Pyramidis vertice est, significatur" [The Egyptians also represented the soul of man under the figure of the Pyramid . . . and Plato states to have learned that from them; Plato also seems to say in the Timaeum that our soul has the form of a Pyramid, when he asserts that God took a portion of the universe and joined it to a point, which is the summit of the Pyramid] (in Valeriano, 1575, 438–39).
On another level, Sor Juana is also alluding to an emblem in the *Pia desideria* of Herman Hugo: "Anima mea desideravit te in nocte" [My soul desired you in the night], where the soul encounters in Divine Love the Pharos that will guide her in darkness (fig. 8). There may be more than one point of correspondence between *The Dream* and *Pia desideria*. The logical conclusion is that any literary analysis that intends to restore the original meanings of a text must ensure, when emblematic figures are implied, not only that the *res picta* matches a certain passage but that the overall meaning coincides as well, or at least an important part of it. Attractive as emblematic allusions in a literary text may be to modern readers, it is the approach to the text itself that should concern us. To discover in it a richness of meaning through emblems, we must not limit our appraisal to their external appearance.

Pascual Buxó's account of Saavedra Fajardo's *impressae* on the subject of the light of truth revealing lies ("Excaecat candor") and on the notoriety

33. Hugo, 1: "Hei mihi quam densi nos incubat arra tenebris! / Talis erat, Pharos que tremefecit agros. / Nubila, lurida, squallida, tetricia, terribilis nos: / Nocturno in censu perdere digna locum." [In Quarles's translation (bk. 3, 29.6): Good God! what horrid darkness do's surround / My groping soul. How are my Senses bound / In utter shades; and, muffled from the light, / Lurk in the bosom of eternal night.] Cf. *The Dream*:

La cual, en tanto, toda convertida
a su inmaterial Ser y esencia bella,
aquella contemplaba,
participada de alto Ser, centella
que con similitud en sí gozaba.

[The Soul, in turn, transmuted into beauteous essence and discarnate being, absorbs these offerings, made in His image, and treasuring the spark of the Divine she bears within...]

(Juana Inés de la Cruz 1951, 342, ll. 292–96; Peden, 93)

34. For instance, Hugo's emblem 17, "Utinam dirigantur viae meae ad custodientias iustificationes tuas!" [Oh, that my ways were directed to keep thy statutes] about the guidance that a pharos exerts on the soul, walking through a labyrinth (Psalms 119:5).

35. Saavedra Fajardo's assertions on lies and mischiefs are simply not pertinent to Sor Juana's poem, in which the nocturnal birds have a musical function on the allegorical level, and on the anagogical level represent a wise counsel into quietness and silence, which are necessary for divine revelation. On the contrary,
of the misdeeds of the powerful depicted as a lunar eclipse ("Censurae patent") is also questionable, for in point of fact, an eclipse simply never occurs in Sor Juana's poem, and what is more, The Dream has nothing to do with fraud or lying. At the beginning, the shadow of night, any night, doesn't even touch the Moon's orbit. It was nothing more than the pyramid figure itself, its picture, which led the scholar to develop the association with Saavedra Fajardo's impressa.

Pascal Buxo's comparison does not stand on firm philological reasoning. Instead, we should bear in mind that Sor Juana read extensively in Pierio Valeriano Bolzani's emblematic Hieroglyphica, a book that reprises the Florentine version of Horapollo's Hieroglyphica. Valeriano Bolzani's book and Plutarch's De Iside et Osiride (Plutarch) are two main sources of Sor Juana's fascination with Egypt, which we encounter in several passages of her poem. In Valeriano Bolzani's Hieroglyphica, included in the part titled "Darkness or funeral matter," in the chapter on the Egyptian crocodile, we can find the gloomy shadow of night emblematized by a crocodile's tail, a dark pyramidal form, taken from Horapollo (fig. 9).

37. In Olivares-Zorrilla 1995 (382, 392, 393), I trace several passages from The Dream back to Plutarch.

38. Valeriano Bolzani, 206–8, "De crocodilo." The author develops a lengthy discourse on the concept of silence, darkness, and other attributes of the crocodile. His iconographic source is Horapollo (70), so it is definitely related to the "Egyptian" context present in Sor Juana's poem, and also to Pythagorean silence pertaining to the figure of Harpocrates. Valeriano Bolzani states: "Colebant siquidem Aegyptii Deum sub Crocodili, quod non inficiamur, imagine, properee quod solus inter animalia elinguas esse reprehensus est, quod divinitatis minus esse perhibent. Nam & in Pythagorae symbolis habetur, linguam in primis esse coecendam, ut Deum imitemur. Proximo accredit ad hanc sententiam sapiens ille neque illitatus vir qui opuslem de moribus, carminibus scripsit, dum eum Deo proximum esse ait, qui ubi ratio postulat, tacere norit. Deus enim sub alto pondoso silente, mortualum facta omnia diligentem examinat, omniumque merita insipient, prospere, loco et tempore singula moderator. Quod vero de disliumentum apud aegyptii, vel Harpocrates indicat, cuius efficacem presso obsequioper ove ideo dedicarunt, quod caeremonias ritusque suis qua ratione instituti essent, in vulgaris propalare nolent, atque ait sacra involui silentio procurande" [Now, the Egyptians adored God, in the image of the crocodile, because it is the only animal that has no tongue, which they acknowledge as an attribute of Divinity. And it is, too, a symbol of the Pythagoreans, who imitated God restraining their tongue in everything. This principle is embraced by wise men and by the popular author who wrote moral works and poems, saying that he, who remains silent with a reason, is closer to God. Because God examines carefully, in high and deep silence,
The crocodile is also a symbol of theological silence in this book, for which Valeriano gives a long, enlightening explanation that corresponds neatly with a similar kind of silence in the opening part of *The Dream*, as well as in other works by Sor Juana, hence completing a whole set of allusions to Pythagorean and theological silence that, here, precede the rising of the human soul toward a katoptic perspective of the world, that is, looking down from above.

Immediately after the shadow of night in the opening verses follow the emblematic allusions to nocturnal birds: the barn owl, the bats, and the horned owl. Interpretations of these are based on Ovidian mythological fables without any other symbolic considerations. Emblem books such as Sebastián Covarrubias Horozco's *Emblemas morales*, or emblematic references by Horapollo taken up by Valeriano Bolzani and Juan Horozo Covarrubias, or emblematic meanings in bituries of the time, give us symbolic connotations that correlate much better with several concepts that compose this segment of the poem, such as wisdom, awareness, and nocturnal vigilance, while everyone else sleeps. Also, from a compositional point of view, these birds harmonize with the tripartite goddess indicated in three verses, that is, the Moon whom the dark shadow can never touch. The three goddesses usually mentioned in connection with this image of the poem are Diana, Hecate, and Proserpine. But nobody seems to realize that also Minerva was called Tritonian or *Tritogeneia* (Graves 1983, 517–53; 1985, 1.51, 119–20), and Sor Juana herself, in her *Allegorical Neptune*, tells the story that Minerva was twice conceived, once engendered, and never born (Juana Inés de la Cruz 1953, 408, ll. 217–21). Minerva was also a nocturnal goddess, and to her were consecrated not only the little owl, as is commonly known, but also the horned or eagle owl and the bat. All of them are active and able to see at

41. Although the little owl or barn owl, called *noctua* in Latin, is Minerva's bird, the considerable variety of names given to the owl in different European and Middle Asian languages makes it easy to take the big owl as the bird of Minerva, and we can see it in some emblem images, where Minerva's owl has the horns of a crocodile. Being considered Minerva's bird is a positive aspect of the great horned owl, called "Ascálafo" by Sor Juana in her poem, which traditionally is related to death. Alciato (1621, 113) mentions the various names given to Minerva's bird, that is, the *noctua*: among them, bubo. Furthermore, it can be read in Valeriano, 148, cited by Alciato: "Christi humilitatem agnoscimus in humana forma suspiendi, quem silicet modo vermen, modo scarabeum, modo quidhuiusmodi adfinibus et literis appellatum comperimus, Nycticoracem quoque nuncupatum theologi veteres observaverunt . . . Christus, quam Christiani, despectui lucubrisque fuertint apud Gentes . . . Eoque spectatam autem Psalmi dictum: Factus sum scutum Nycticorax in domicillo; de quo apud Eucherium. Sunt qui Nocturnum & Nycticorae canendum alitem putant, & qui hanc bubenem esse contendant." [Ancient theologians have observed that we acknowledge Christ's humility in having taken human form, and that we see him called sometimes worm, sometimes scarab, or something of the sort in the Holy Scripture; there he is called, too, night-raven . . . Christ and the Christians were despised and laughed at by the Gentiles . . . That is the meaning of the Psalm's statement: I am like the owl in the ruins, and so we find it in Eucherium. Some think that the little owl and the night-raven are one and the same; and others that the latter is our bubo]. On the other hand, Ovid relates how the Minyades, themselves weavers and tale tellers, decide to consecrate to Minerva instead of Bacchus: "E quibus una levi deducens pollice filum / dum cessant aliae commentaque sacra frequentant.
night while other creatures cannot. If we avoid the temptation to extract a Freudian story about sin and guilt from The Dream, we realize that these emblematic meanings, duly present in Italian and Spanish emblem writers, play a very different role as indicators of Minerva's presence in this opening part of the poem, where Minerva's tree, the olive, is explicitly described from this point on. What is more, in the poetical construction, night birds are just a fading sound in the orchestration of silence. They are also there because daytime animals will appear a little later, as will a contrast with regard to their activity, which for daytime animals is sleep after a busy day, though it is a vigilant sleep. These diurnal animals—the lion, the stag, and the eagle—are also intentionally associated with kings, regardless of the fact that in myth, Acteon, the stag, was never a king. This poetic license is most significant, for together they correspond to the three most important senses at that time: sight, hearing, and smell (Ortiz). Sor Juana felt compelled to make the stag a king like the other two, and to that end, the shape of its horns was most convenient. Just a few verses later, the human senses enter into a state of suspension, leaving the imagination free reign to compose her dream.

What we can read between the lines in this symbolic construction is mainly that this particular dream by Sor Juana is about being spiritually awake, intellectually and wisely aware, while our animal aspect, the sensual part of our nature as human beings, is sound asleep. Second, we see that the poet's imagination projects, like a spiritus phantasticus or inner light, the landscapes of human shortcomings when confronted with God's infinite creation, the ganz andere with which man's curiosity deals perpetually and perseveres. We also understand that the nocturnal, theological silence urged by Harpocrates will guide the soul through an eloquent but silent dream, a unique journey to learn about the triple relationship between man, God, and nature. The Harpocrates figure is discursively nothing but a metaphor of night itself, an Orphic and meaningful night, and also an alternative figure of the Homeric Mercury or Hermes with his sleep-infusing wand, as we see it emblematized by Achille Bocchi a century earlier (fig. 10). Silence and stillness constitute a proverbial couple in the humanist tradition. We find it in Joan Lluis Vives's Somnium (34–35), a precursor of The Dream, among other possible
sources. The relationship between the moon and night in the poem is, then, equivalent to that between the tripartite lunar goddess and Harpocrates. Both gods are put in a special alliance in Vincenzo Cartari's emblematic mythography, so consulted by Sor Juana. There we find that Minerva presides over two representations of the god of silence: a man covered with a wolf's skin full of eyes and ears, symbolizing silence that sees and hears everything, and a young boy pressing his finger against his lips. According to Cartari, the Egyptians wanted to symbolize through this alliance the wise and silent gathering that gives us advice or counsel because their mere presence marks that both the night birds and the day animals constitute a quiet and silent presence. Finally, we must remark that both the night birds and the day animals constitute a quiet and silent gathering that gives us advice or counsel because their mere presence

ing to an alternative meaning for silentium as 'inactivity': Not only do we honor God in silence, but also in stillness" (142-43). In his book on mysticism, Michel de Certeau introduces the figure of Diego de Jesús, a Carmelite commentator of San Juan de la Cruz' works at the turn of the 17th century. Diego alludes to Dionysius Areopagitus' De Caestitia Hierarchia and the quietness of angels to praise the "immanem quietem" of the mystic. (Certeau, 169)

47. "Plinius, Lib. III, atque Solinus sctibunt, hanc Deam ita aëctam, vt intelliger-silent gathering that gives us advice or counsel because their mere presence

8. Solórzano Pereira, "Los consejos han de ser ocultos, y secretos":

9. Among its attributes he mentions silence, studiousness, vigilance, the secret
counsel," but the relationship is tenuous if we consider only the epigram or short commentary in Spanish editions that Sor Juana could have read. If she consulted the Padua Latin edition of 1621, however, the correspondence in meaning is much closer. If we focus solely on the epigram, the poem relates much more to Sebastián Covarrubias Horozco's emblem of the owl, "In nocte consilium," where the emphasis on nocturnal awareness agrees quite well with The Dream (fig. 12). Sor Juana herself, in her Allegorical Neptune, aves, atque audienda, sed loquendum parum; omnes tacere posse, cum libuerit, sed

48. Solórzano Pereira, 'Tos consejos han de ser ocultos, y secretos":

Quien esta escondido? Conso. Por que sus Templos se ocultan
En las selvas? El secreto mejor consejo da, y busca.

49. Olivares-Zorrilla 1995, 385: "El emblema 19 de Alciato es una lechuza de la cual el emblemista menciona los atributos positivos: ser el ave de Minerva, prudente y discreta, opuesta a la corneta." [Alciato's emblem 19 is an owl concerning which the emblemator mentions the following positive attributes: being the bird of Minerva, prudent and discreet, opposed to the jackdaw]. This reference reappears in Oviedo, 271.

50. Covarrubias Horozco 1610, bk. 3, emblem 47, p. 247. See Olivares 1995, 385–86: "En su Tesoro, el mismo Covarrubias recoge el mito de que la lechuza bebe el aceite de las lámparas mientras defeca ... Entre sus atributos menciona el silencio, el estudio, la vigilía, las etimologías ocultas de la guerra y, para los epigoni, sinónimo de la noche y la muerte. Sus fuentes son Valeriano y Plinio" [In his Treasure, the same Covarrubias corrects the myth according to which the owl drinks the oil from lamps while defecating ... Among its attributes he mentions silence, studiousness, vigilance, the secret
names the god Consus whose temple was built beneath the Roman Coliseum (Olivares-Zorrilla 1995, 385n23, and 2006, 93–95, 108–9). Consus was a god of eloquent silence and counsel, as we see in Cartari (252–53), and Sor Juana, following Cartari, assimilates him to Neptune and to Harpocrates. Additionally, there exists an emblem of Minerva and Mercury jointly holding a cornucopia and comprising wise, taciturn eloquence; therefore, strategies of war, and, for the Egyptians, that it is synonymous with night and with death. His sources are Valeriano and Pliny.

51. “Hinc arbitror profectum fuisse vt ludí Cirenses apud Romanos, qui erant equestres, Neptuno essent sacri: celebrabantur autem in Consualibus, quae eran a Romulo instituta, in memoriam, vt inquit Licius, spectus Sabinatum; nam, quacummodum Plutarchus refert, cuissam Dei aram conditam sub terram in Circo inueni: eique Deo indict nomen Conso, sive a consilio, quod consiliiatus fuerit; aut, quod magnum erat consilia occultata esse opus uterque ad eius aram aditus numquam patefiebat, praeterquam ludorum Circensium diebus. Quod effect, vt Neptunus idem ac Consus crederetur...” [Where it was also a custom that the Circus games of the Romans, in which they ran horses, were celebrated in honor of Neptune, and the festival was named Consulalia, according to Livius, when Romulus had discovered beneath the ground an altar with a god named Consus, and because they considered calling for assembly, or because it is necessary that council in great matters be secret and hidden, the altar was not open except for the festival, as I said, of the Circus games. This made believe that Consus was Neptune... ] (Cartari, 171).

52. “Cartario lo llama Comes, Equestris, Terriquassator, Consus, Harpocrates y otros muchos que dejo por evitar prolixidad.” And shortly after, p. 371, lines 511–13: “Ya también queda probado ser lo mismo Neptuno que Conso, y que éste se dijo a consilio, vel consiliis; y no cualquier consejo, sino Consejo de Guerra” [Cartari calls him Comes, Equestris, Terriquassator, Consus, Harpocrates and many other names that I leave out so as to avoid prolixity] (Juana Inés de la Cruz 1957, 4:368, ll. 412–14).

53. See Rolenhagen: “Consilium in tenebris capias et nocte profundam: / Humanis obstat sensibus alma dies” [Take your decisions in the dark of deep night. By giving nourishment, the day withholds the human spirit] (Rolenhagen 1611, 9, emblem 9; “In nocte consilium”). One of the Renaissance sources of this topic is Erasmus, who has a proverb with the motto “In nocte, consilium” (1703, 2:43,462): “Admonet adagium, non esse praeceptandum consilium neque statim ad primos animi impetus quipsum agendum. Nox autem proper sollicitudinem ac silentium, vel maxime ad considerandum consilium tenuitque atque ad rebus gravibus est idonea” [Night is the Mother of Counsel. The lesson of the adage is that plans should not be made in a hurry, nor should any action be taken precipitately on the first impulse. Night, with its loneliness and silence, is the proper time above all for considering serious questions and making up one's mind] (Mynors, 96).
symbolizing nocturnal counsel: "In nocte consilium" (fig. 13). In Cartari
(140) we also find Mercury and Minerva allied as *Hermathena*.

Up to this point, it seems more beneficial for modern readers to de­
duce a more elaborate and philosophical meaning from the poem, closer
to what the poet herself was trying to imply. Baroque allegory, in fact, was
constructed on a multilevel metaphorical structure, which was then reused
or alluded to as well-known emblematic references. The meaning of the em­
blems in question extended at the time far beyond a mere representation
of those stories of *hubris* and *nemesis* that the Renaissance inherited from
ancient authors. The great majority of emblems deal with early modern
ethics and politics, or with intricate biblical or Christian issues. *Hubris*
in classical myths was merely a point of departure for other significations.
The uppermost level of meaning implied in compositions such as Sor Juana's
poem would reserve the immediate, eponymic sense of transgression for
just a literal but incomplete understanding of functional characters such
as Nyctimene as the barn owl, Ascalafus as the horned owl, the Minyades
as bats, or Icarus and Phaethon, as paragons of failure. This purely literal in­
terpretation, in remaining so, can even distort the comprehension of the
poem itself. Such is the case with the emblem of falling Icarus, often cited
by scholars with reference to *The Dream* and related to Alciato's emblem
104 on astrologers. This has introduced an alien meaning into *The Dream*,
namely, the "fall" of the human soul from the summit of her pyramid of
intellect. But such a downfall simply does not exist for the soul in the poem,
which in fact expresses the perplexity of intellect when confronted with the
totality of creation, a situation in which she resembles a boat on the verge
of shipwreck. Therefore, the mirage of a precipice is evoked in some read­
goings of *The Dream* but is nowhere to be found in the soul's venture. Instead,
a shipwreck and all its emblematic connotations are clearly described by
Sor Juana in several verses, and she must have had in mind the emblems of

54. "Deorum statuas copulantes, vnum reddiderunt quam Hermathena appellarunt; 
Hermes enim Mercurium, Athena, Minervam sonant: eam in Academias colloca­
bant; vt eos sibi comonevcerent, vr qui ibi se exercerent, eloquentiam pru­
dentiae coniungerent" [One of the joined statues of these gods was named by
them Hermathena; meaning with Hermes, Mercury, and with Athena, Minerva,
because that is how they called them; and they placed it in the Academy to show
those who were educated there that eloquence and prudence must be together]
(Cartari, 238–39).
understand emblems for what they are: not only enigmatic, alluring images but complex compositions dealing with a fixed, usually explicit allegory. The multiple meanings of emblems penetrate other texts and contribute to shaping them into even more complex allegorical works. It goes without saying that nonemblematic images should not be treated as emblems and that their relevance as the inspiration of a literary work has to be proven with philological rigor, not just by visual analogy. Finally, a merely synchronic outlook, without proper consideration of the history of texts and genres, will lead us to a superficial appreciation of early modern works, which deserve our best efforts to render their exciting and complete meaning.

Appendix

Passage 1 (The Dream, 65–79)

Este, pues, triste son intercadente de la asombrosa turbación temerosa, menos a la atención sollicitaba que al sueño persuadía; antes sí, lentamente, su obtusa consonancia espaciabía al sosiego inducía y al reposo los miembros convidaba, —el silencio intimando a los vivientes, uno y otro sellando labio obscuro con indicante dedo,

Haipócrates, la noche, silencioso; a cuyo, aunque no dudo, si bien imperioso precepto, todos fueron obedientes—.

[This gloomy, then, and fluctuating strain from the penumbrous, awe-inspiring throng, less than a summoning to wakefulness, persuasion was to sleep; but first, and slowly, the prolonged and consonant refrain invited peacefulness,

55. "Espaciabía," pronouncing the i with dieresis as one syllable. The same applies to all words with dieresis on a vowel in this transcription by Alfonso Méndez Plancarte.
lulling the body gently to its rest
—and there, sealing all lips, imposing quiet,
his will conveyed to every living thing,
his finger cautioning,
Harpokrates, the god of silence, night,
and to what if not
unjust, might well be thought
imperious command, all did attend.* (Peden, 81, 83)

Passage 2 (The Dream, 264–91)

... sino que daban a la fantasía
lugar de que formase
imágenes diversas, Y del modo
que en tersa superficie, que de Faro
cristalino porrento, asilo raro
fue, en distancia longísima\(^5\) se vian\(^5\)
(sin que ésta le estorbase)
del reino casi de Neptuno todo
las que distantes le surcaban naves,
—viéndose claramente
en su azogada luna
el número, el tamaño y la fortuna
que en la instable\(^5\) campaña transparente
arriesgadas\(^6\) tenían,
mientras aguas y vientos dividían
sus velas leves y sus quillas graves—;
así ella, sosegada, iba copiando
las imágenes todas de las cosas,
y el pincel invisible iba formando
de mentales, sin luz, siempre visosas
colores, las figuras
no sólo ya de todas las criaturas
sublunares, más aun también de aquellas

56. The English text is Margaret Sayers Peden's translation of Primero sueño; all further English translations of excerpts from the poem will be taken from this translation.
57. Larguísima.
58. Velan.
59. Inestable.
60. Arriesgadas.

Passage 3 (The Dream, 292–312)

La cual, en tanto, toda convertida
a su inmaterial Ser y esencia bella,
aquella contemplaba,
participada de alto Ser, cenella
que con similitud en sí gozaba;
y juzgándose casi dividida
de aquella que impedida
siempre la tiene, corporal cadena,
que grosera embaraza y torpe impide
el vuelo intelectual con que ya mide
la cuantidad inmensa de la Esfera,
y el curso considera
regular, con que giran desiguales
los cuerpos celestiales,
—culpa si grave, merecida pena
(torcedor del sosiego, riguroso)
de estudio vanamente judicioso—
puesta, a su parecer, en la eminente
cumbre de un monte a quien el mismo Atlante
que preside gigante
a los demás, enano obedecía . . .

[The Soul, in turn, transmuted into
beauteous essence and dicarnate being,
absorbs these offerings,
made in His image, and treating
the spark of the Divine she bears within,
judging she is nearly free of all
that binds her, keeps her from liberty,
the corporeal chains
that vulgarly restrain and clumsily
impede the soaring intellect that now,
unchecked, measures the vastness of the Sphere,
oberves the harmonious,
though richly various, rotation
of heavenly bodies
—a grave offense and deserved punishment
(and severe torment to tranquility)
when used to speculate on destiny—
high, she deems, upon a towering mountain
beside which the mighty Titan, Atlas,
himself a giant tall
above all mortal men, an elf became . . . . (Peden, 93, 95)]

61. Juicioso, referring to the prohibited study of astrology as a divination art: astrología judiciaria.

62. Criado, creado.

63. Embrión, the "embryo" of a concept.
so, too, the Soul, dazed by the enormity of all that lay before her eyes, regained her concentration, although, embracing such diversity, unable still to rid herself of the prodigious awe that had paralyzed her reason, admitting only, of a blurry concept, the hazy embryo, ineptly formed, sketching the disorienting chaos of the confusing images her eyes beheld. (Peden, 95, 97, 107)

Passage 5 (The Dream, 560–82)

Las velas, en efecto, recogidas, que fió inadvertidas traedor al mar, al viento ventilante, —buscando, desatento, al mar fidelidad, constancia al viento—, mal le hizo de su grado en la mental orilla dar fondo, destrozado, al timón roto, a la quebrada entena, besando arena a arena de la playa el bajel, astilla a astilla, donde—ya remendado—el lugar usurpó de la carena cuerda refleja, reportado aviso de dictamen remiso: que, en su operación misma reportado, más juzgó conveniente a singular asunto reducirse, o separadamente una por una discutir las cosas que vienen a censarse en las que artificiosas dos veces cinco son Categorías.

64. Soplante.
cuyo terrible incomportable peso
—si ya en su centro mismo no estribara—
de Atlante a las espaldas agobiata,
de Alcides a las fuerzas excedieta;
y el que fue de la Esfera
bastante contrapeso,
pesada menos, menos ponderosa
su máquina juzgara, que la empresa
de investigar a la Naturaleza?

[For if before a single object
—my intellect
reflected—reason
ignobly flees from confrontation
and, from a single
species— independent of all others and
free of any obvious relation—
comprehension turns away, dismayed
while dreading failure, acumen evades
the daunting challenge, loath to embark upon
such an endeavor,
given its fear of
understanding badly, late, or never,
then how could one
deliberate on the complexities
of a mechanism so immense
that— when not sustained by Providence—
it bows the straining back of Atlas
and surmounts the strength of Hercules?
And how could he who
serves as bearer of the
Sphere judge any lighter, any less
severe, his burden than that incurred in
probing and investigating Nature? (Peden, 117, 119)]

Passage 7 (The Dream, 853–67)
... y la falta sintiendo de alimento
los miembros extenuados,
del descanso cansados,
ni del todo despiertos ni dormidos,
muestras de apetecer el movimiento

... mientras nuestro Hemisferio la dorada
ilustraba del Sol madeja hermosa,
que con luz judiciosa
de orden distributivo, repartiendo
a las cosas visibles sus colores
iba, y restituyendo
entera a los sentidos exteriores
su operación, quedando a luz más cierta
el mundo iluminado y yo despierta.

[... while our Hemisphere was inundated
by a flood of gold that radiated
from a solar
aureole that impartially restored
color to all things visible, and
gradually,
reactivated the external
senses, an affirmation that left
the World illuminated, and me awake. (Peden, 129]

Passage 9 (The Dream, 39-57)

[And those women, three,
their home become a field, their weaving, weeds,
for want of faith in Bacchus's deity
(no longer telling of heroic deeds
but by dishonor hideously transformed)
now form a second fog,
fearful, even by dark, to be perceived,
winged, denuded birds:
these three of whom I speak, diligent,
audacious Sisters,
as dreadful punishment
with dark membranous pinions were aggrieved,
wings monstrously conceived,
a mockery, but also piteous;


Horozco Covarrubias, Juan. *Emblemas morales,* Zaragoza, 1604.


____. *Oedipi Aegyptiaci Tomi Secundi.* Rome, 1653.


Rocío Olivares-Zorrilla


Ortiz, Lorenzo. Ver, oír, oler, gustar, tocar. Lyons, 1687.


Paz, Octavio. Sor Juana Inés de la Cruz o Las trampas de la fe. México, 1982.

... Decada IIIII De los Emblemas de D. Ivan de Solorzano Pereira Traducidos de Orden del Exmo. Señor Príncipe Duque de Montalto a quien se dedican. Valencia, 1659.

... Decada VIII De los Emblemas de D. Ivan de Solorzano Pereira Traducidos de Orden del Exmo. Señor Príncipe Duque de Montalto a quien se dedican. Valencia, 1660a.

... Decada VIIIII De los Emblemas de D. Ivan de Solorzano Pereira Traducidos de Orden del Exmo. Señor Príncipe Duque de Montalto a quien se dedican. Valencia, 1660b.


