

the accessibility of the text and the aids to research found in the notes, and the systematic philological analysis should be useful to scholars for generations to come. This is a fresh edition of a truly fundamental text and as such, Arbesú's edition of the *Sendebarr* is a welcome addition to the research library and, especially, the classroom.

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JULIO BAENA. *Dividuals: The Split Human and Humanist Split in Early Modern Spanish Literature*. New Orleans: UP of the South, 2020. 380 pp.

Dividuals is not, nor does it attempt to be, a conventional academic monograph, and that is, precisely, its best quality. Julio Baena's text is a complex and consciously fragmentary exploration of modern subjectivity. It reads as a juxtaposition of snapshots that move between scholarly essay, linguistic and philological analysis, anecdote, political op-ed, philosophical treatise, and sometimes even the angry rant (and I say this as a compliment). The author, loyal to his very personal style, jumps from the past to the present, forcing the reader to re-consider what it is and was to be human and a humanist. Baena, a self-defined "unrepentant leftist," is unapologetic about his beliefs, and whether or not the reader agrees with his principles, it is undeniable that he manages to create a book that captures the reader's attention, something that cannot always be said about traditional scholarly pieces.

Dividuals opens with a jarring statement: "We seem to have moved from individuality to identity" (1). After convincing the reader that, in fact, we have abandoned our own individuality in a mediated world, the author reviews the process that has taken us to this situation. He situates the emergence of the individual as subject and agent (an organic unity of soul and body) in the Renaissance, and the split of the individual in the Modern era with the emergence of Freudian and Marxist thought. According to Baena, the splits that occurred because Marxism (pure dialectical materialism) and Freud (pure psychoanalysis) are incompatible lead to the irreconcilable division of body and soul (the dividual). Moreover, he argues that capitalism has been fundamental to the rise of the subject and its subsequent split.

The core of the book explores early modern Spanish literature, taking as a point of departure the following formula: "*Lazarillo* is to Marx as *Diana* is to Freud" (8). The anonymous picaresque novel *Lazarillo de Tormes* (1554) is used as the example for all Renaissance texts about the materiality of man,

while Montemayor's pastoral romance *Los siete libros de la Diana* (1559) stands for those that reject the corporality and focus on pure love and the soul. To Baena, *Lazarillo* and *Diana* occupy opposite universes, while texts like *Don Quixote* (1605) or *Celestina* (1499) — the other two literary pieces analyzed in depth — embody discourses that transcend such polarity and the organicism of the feudal order by bringing together money (or work) and desire (or libidinal issues). Literature, thus, would serve to illuminate the inherent contradictions of humans.

Part of Baena's bid is to subvert the traditional relationship between literature and theory or philosophy. Instead of using theory or philosophy to illuminate the understanding of literature, he proposes that sixteenth-century Spanish literature may help explain not just Freud and Marx, but the work of many other critics and authors, some of whom are rarely studied in the American academia such as Cesáreo Bandera, Agustín García Calvo, or Rafael Sánchez Ferlosio. Throughout his book, the author also weaves a series of textual connections that transcend chronological linearity, and he reviews many Spanish classics in the process. Among many others, he writes about *Poema de Mío Cid*, *Libro de buen amor*, *La vida es sueño*, *La pícara Justina*, and the poetry of San Juan, Quevedo, Lope de Vega, and Góngora.

Dividuals is structured as a sequence of very short chapters, each focusing on some aspect related to the main objective of the book. They are intermingled by "paseos" or derisions in which Baena offers his cultured opinion about a myriad of topics: the difficulties of translation, semantics, Spanish and US politics, pedagogy, capitalism, etc. In this cascade of ideas, there are some brilliant passages, like the analysis of the sonnet-conversation between Rocinante and Babiéca in the paratexts of the first part of *Don Quixote* (65-71).

Dividuals flows with a rhythm that resembles that of a conversation with an old friend over a bottle of wine. Initially, I must confess, I felt that the book was chaotic. Nonetheless, once I was able to shake off my expectations about how scholarship in the Humanities should be presented on a page, I was trapped by Baena's wittiness and originality. *Dividuals* is a truthfully interdisciplinary enterprise.

Baena's *ideal reader* is one who shares his large cultural baggage, a contemporary humanist in the amplest sense of the term. He is not writing for students, and some of the more complex passages are hardly accessible to a wider audience. However, the author has purposefully crafted a conversation among educated equals, and the result is an exquisite piece of intellectual thought that feels refreshing in its intricacy. Nonetheless, some references (and self-references) are a bit obscure since they expect the reader to recall certain passages that may not be among the common re-

reads even for specialists in the field, for example, from books such as *La Lozana andaluza* or the twentieth-century Spanish writer Rafael Sánchez Ferlosio. Even so, *Dividuals* is a must-read for all of us who teach and research on the early modern period, because Baena manages to discover new, radical ways of re-reading the Spanish classics.

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NATALIA FERNÁNDEZ RODRÍGUEZ. *Ojos creadores, ojos creados. Mirada y visualidad en la lírica castellana de tradición petrarquista*. Kassel: Edition Reichenberger, 2019. 276 pp.

Natalia Fernández Rodríguez articulates the objective of *Ojos creadores, ojos creados* as an analysis of different treatments of the gaze motif as thematized in the Spanish love lyric of the sixteenth and seventeenth centuries. She also aims to establish nuanced critical models for changing paradigms of visuality in the Petrarchan lyric in Early Modern Spain, and in so doing, provides a basis for comparative analysis with other artistic and cultural modalities at the time.

Ojos creadores skillfully accomplishes this ambitious objective and much more, addressing gazes focused on the physical and spiritual realms, and the shifting and ambiguous realms that lie in between these two extremes. The author successfully argues that the shifting paradigms of visuality inscribed in Early Modern Spanish Petrarchan love lyrics reveal the shifting relationship between the artists and the objects of their affection / creation. In addition, Fernández Rodríguez engages insightfully with Petrarchan lyrics from a wide range of authors, including Petrarch, Boscán, Garcilaso, Aldana, the Argensola brothers, Góngora, Lope, and Bocángel, among many others. A similarly wide range of critical and theoretical works adds impressive, conceptual depth and context to this study throughout, from texts by the expected classical authors such as Plato and Aristotle to others by contemporary theorists of visuality such as John Berger, Norman Bryson, Hans Belting, Christine Buci-Glucksmann, Mieke Bal, and more.

The monograph consists of five chapters. Chapters 1 and 2 provide the historical context for the emergence of the gaze in Petrarch's *Canzoniere* (c. 1330-1374) and the metamorphosis of the Petrarchan gaze in sixteenth- and seventeenth-century Spanish poetry. Fernández Rodríguez traces the origins of the Western poetic gaze to classical antiquity, among other sources to the familiar concept of *ut pictura poesis*, comparing poetry to the visual arts and vice versa. Noting later parallels with the innovative