

An ancillary argument in Kinkade's biography deals with the critical representation of Don Manuel, as sketchy as it is, in many of the most important histories of Alfonso's reign. Kinkade does not often need to correct the historical record in his book, although he does bring to bear many new pieces of documentary evidence to solve unanswered questions about his subjects and their whereabouts. He is concerned, however, with correcting the view of Don Manuel as another treacherous courtier who betrayed his brother to protect and promote his own political ambitions. The image that emerges from Kinkade's book shows that Don Manuel was an effective advocate and bureaucrat who successfully promoted his brother's capricious, even delusional agendas, channeling Alfonso's energies until his brother's recklessness forced his hand, leading him to abandon his brother at the end of his reign.

As a biography of Don Manuel, Kinkade's book is groundbreaking, and it will be an invaluable resource for specialists. It also makes an important contribution to the rich critical bibliography on the life of Alfonso X, "El Sabio." Finally, as a history of Spain, *Dawn of a Dynasty* is recommended to audiences studying late medieval monarchy as it concentrates on the diplomatic relations, travels, councils, marriages, rebellions, and court intrigue that circumscribed all the kingdoms of the Peninsula within the larger context of European and Mediterranean history.

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ANA MARÍA LAGUNA AND JOHN BEUSTERIEN, EDS. *Goodbye Eros: Recasting Forms and Norms of Love in the Age of Cervantes*. Toronto: U of Toronto P, 2020. 281 pp.

This is a fascinating collection of essays whose proposal is clear from the outset: "This volume ... explores how Golden Age letters rose to the challenge of revamping, recreating, and reflecting on the foundational amatory forms and norms that flourished on the Spanish literary scene" (4). Throughout the 11 essays, introduced by the editors in "Eros in the Age of Cervantes," the book has as its purpose to provide "multiple and multifaceted answers" to address the master metaphor of love (4). The contributors excel in doing exactly that, as each essay focuses on an important text from the time, but within a contemporary and relevant framework that allows the reader to explore "new discursive paths and the reconfiguration of old formulaic venues" (5). Canonic authors such as Cervantes, Góngora, Hurtado de Mendoza, Lope de Vega, and Quevedo as

well as lesser-known ones such as Francisco de la Torre y Sevil are analyzed from the perspective of displaced or refined love.

The book's chapters are divided into four major parts based on how the love optics are refocused. The editors justify this division according to different authors' perspectives: "1) innovate the treatment of genre and gender; 2) show the role of reason in love's reconfiguration; 3) blur normative sexualities; and 4) recast heroic, epic and chivalric literary moulds" (5). We witness a revolutionary repositioning of the love theme and a subsequent reorientation to concentrate on the evolving process. For scholars who have previously studied love in Golden Age texts from traditional perspectives, this wholly new approach is intriguing and much needed; it is energizing to view these texts in a fresh light that resonates with contemporary eyes. While in the past, love for the Spanish writers commonly provoked a "generally unsatisfying state" (6), including the "presumed obsession with honour" (9), these essays analyze discourses of love from more "emerging ideas of otherness," including considerations on the role of the female and ethnicity, and race, resulting in a more encompassing "intersectionality of identity" (11).

Each of the sections presents a newly articulated view on the question of love and its ever-changing essence. The first section, "Ambiguous Optics: Reframing Perception, Gender Subjectivity and Genre Convention," includes articles by Laguna herself, Joan Cammarata and Mercedes Alcalá Galán on females in Cervantes, and confirms that women of that time were not as oppressed as initially thought. In fact, they had greater freedom and diversity in both their lives and creative achievements than one typically assumes. Cammarata and Laguna make a case for Marcela's self-love in *Don Quixote* as positive, in contrast to earlier studies. Alcalá Galán articulates in depth how both Ariosto and Cervantes extol female agency, rather than blaming women in cases of jealousy and adultery. Both articles present compelling arguments and valid justifications of female actions previously considered dishonorable.

The second section, again focusing on Cervantes, groups articles by Eric Graf, Eli Cohen, and Jesús Maestro under the title "Restoring the Unreasonable: Toward a Rationale of Love." The authors concentrate on the rationality of love according to epistemological systems. Uniquely, Graf refers to *agape* (rational version of love) rather than *eros* (passion love) as predominant in some episodes of *Don Quixote* (15). Departing from traditional criticism, Cohen presents marginalized characters (women and gypsies) in *The Little Gypsy Girl* as utilizing a more reasoned form of expression. For instance, the protagonist Preciosa would wield great power in her logic-centered discourse, devoid of the standard emotional overlay but nevertheless convincing. Like his colleagues, Maestro presents a unique

perspective, utilizing the twentieth-century term “anomie” (loss of sense of self) to refer to a disintegration of protagonists in *Persiles and Sigismunda*. He ultimately proves that this breakdown is provoked not by love but by efforts to achieve freedom. Such interesting theories supporting the importance of reason in the articulation of love make this section a valuable contribution.

The third section, “Kissing Between the Lines: Blurring Racial and Sexual Norms” is also exciting for the reader. It reinterprets socially accepted norms and deviant sexual ones, exemplifying how “non-normative sexualities inform early modern Spanish literature” (16). Adrienne Martin, Christina Lee, and John Beusterien each takes on a topic that redefines *eros*, in a contemporary version or unusual context. Martin looks at the close relationships between dogs and males in poetry, through which women’s sexuality is often demeaned, and concludes how that very denigration leads to an ultimately feminist reading. Lee portrays the Morisca Cenotia (*Persiles and Sigismunda*), not as a marginalized character but rather as one whose attraction to a young Christian male becomes central to the story. Cenotia is thus endowed with a character that in its strength defies the conventional presentation of the marginalized Morisca. Beusterien analyzes De la Torre y Sevil’s *Confession with the Devil* (circa 1678) a play that features a dark Madonna icon as the Virgin Mary, opening the way for gendered and racist attributions. Such a reinforcement of these stereotypes propels the reader to a revisiting and undoing of such derogatory conventions.

The final section includes articles by Diana De Armas Wilson, Jason McCloskey, and Laguna focusing on transformational “forms and norms of epic conventions” (19). De Armas examines the empowered Calabrian Uludj Ali, a convert to Islam who became the Grand Admiral of the Ottoman fleet. McCloskey provides us with a revisionist lens to analyze Lope’s heroic poem *Jerusalem Conquered*, which depicts fabricated Spanish crusade glories, and Laguna pivots to twentieth-century reactions to *Don Quixote* by the 1898 and 1927 Generations, the former presenting the protagonist as heroic, the latter as motivated by unexpected reactions to love.

Overall, this is an engaging volume, transformative in the perspectives it applies to traditional texts and thought provoking in its ability to present understudied or classical works in newer lights, to bring them into contemporary focus in terms of identity, particularly gender and race. Each of the authors provides a refreshing and innovative look at the chosen text(s) and compels the reader to continue the journey that begins and ends with Cervantes.

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