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[See table of contents](#)

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à des recherches attentives à l'histoire complexe des pratiques de l'éloquence, dont ce volume offre déjà plusieurs illustrations.

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Laguna, Ana Maria, and John Beusterien, eds.

Goodbye Eros: Recasting Forms and Norms of Love in the Age of Cervantes.

Toronto: University of Toronto Press, 2020. Pp. 350 + 17 ill. ISBN 978-1-4875-0421-2 (hardcover) \$75.

This welcome collection of essays on the theme of love in the age of Cervantes begins by citing a comment playfully offered in the introduction to *Don Quixote*: “If you write about love, [...] you have Fonseca’s *Del amor de Dios*, which summarizes everything that you or the most ingenious writer might wish to know about the subject” (3). Of course, if we follow Cervantes’s suggestion and consult what Fonseca had to say about love, we discover that the theologian singled out as the authority on spiritual love is not shy about recounting anecdote after anecdote of lustful women seducing men. Fonseca justifies the abundance of sexual material with the rationale that one must fully understand carnal desire in order to resist it. I begin with this observation because it illustrates what is most productive about *Goodbye Eros: Recasting Forms and Norms of Love in the Age of Cervantes*. The essays in this collection look beyond commonly-held assumptions about eros in pre-modernity by reframing Cervantes’s prompt “If you write about love” through a variety of perspectives to offer unexpected discoveries.

John Beusterien and Ana María Laguna’s introduction is an engaging overview of amatory traditions that provides the contextual backdrop for the eleven essays that follow. It likewise gestures to topics that were not explored in detail in the chapters (themes such as women writers’ perspective on love and same-sex desire). This volume is not (nor could it be) an exhaustive exploration, yet the scope and diversity of approaches combined with the nuance with which the authors engage complex topics are impressive at every turn.

The volume is divided into four parts (ranging from optics, gender, and genre to racial, sexual, and political norms) yet this thematic separation does not impede a collective conversation among the essays. One of the connective threads that runs through the volume is Cervantes, whose life and work inform nearly all the essays. The first essay, by Joan Cammarata and Ana María Laguna, offers a compelling analysis of Marcela's intimate relationship with nature and her commitment to self-love in part 1 of *Don Quixote*. It is not by chance that this chapter begins by reminding readers that love enters through the eyes. Vision is on centre stage in several essays, including Mercedes Alcalá Galán's fascinating examination of the visual codes in Ariosto that, in the hands of Cervantes, become strategies for rethinking female adultery. Expanding on visual material culture, Eric Graff pairs Cervantes with El Greco through Euclidean geometry to elucidate vexing love triangles and desire, while Jason McCloskey looks to the ekphrasis of mythological paintings and tapestries in his study of Lope de Vega's *Jerusalem Conquered*. Shifting from optics to emotions and reason, Eli Cohen deftly applies affect theory to Cervantes's story "The Little Gypsy Girl" and Jesús Maestro shows how revisiting Cervantes's *The Trials of Persiles and Sigismunda* from an anomic perspective can yield a deeper understanding of eroticism in the author's final novel.

Among those essays that seek to blur racial and sexual norms, Adrienne Martín's compelling inquiry into women's intimate relationships with their lapdogs in burlesque poetry demonstrates the utility of animal studies for exposing hidden motives behind depictions of aberrant sexual desire. The untold story, as Martín posits, also points to more profound truths found in the non-sexual, affective relationships between women and their canine pets. The topic of sexual deviance continues in Christina Lee's essay on the link between the Morisca sorceress Cenotia in Cervantes's *Persiles* and the expulsion of the Moriscos. John Beusterien's examination of inter-racial desire, sexual violence, and the role of visual images of the Black Madonna on stage in Francisco de Torre y Sevil's play *Confession with the Devil* is equally eye-opening. Diana de Armas Wilson documents the dramatic life of the famed renegade Uludj Ali and how the Mediterranean (known as the White Sea to Ottoman Turks) was able to capture his affection but couldn't save him from Eros when he died suddenly in the arms of a slave girl.

The last essay in this volume interrogates the critical responses to eros in *Don Quixote* among Cervantes scholars of the late nineteenth and twentieth centuries. Ana María Laguna's meticulous account of the contentious

transgenerational disputes shines a light on how different generations privilege or silence topics of inquiry according to their cultural and political contexts. In looking back on Cervantine cultural criticism, we find that there is an unspoken invitation to consider how our current generation of Cervantistas will be evaluated by scholars later in the twenty-first century. In the meantime, we can appreciate the creative and innovative approaches in *Goodbye Eros*, knowing that these erudite essays will surely inspire similarly provocative work in the future.

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Mazzonis, Querciolo.

Riforme di vita cristiana nel Cinquecento italiano.

Soveria Mannelli: Rubbettino, 2020. Pp. 282. ISBN 978-88-498-6357-4 (paperback) €18.

The new book by Querciolo Mazzonis is aptly entitled *Riforme di vita cristiana nel Cinquecento italiano* as it literally makes a point of demonstrating the manifold strands of reform present in Italian spirituality at the beginning of the sixteenth century, thus combatting the tendency to simplify and reduce the Italian reform movement to just one overarching tendency. Mazzonis has already proved to be a recognized scholar of the Italian preconciliar attempts at reform and female spirituality between the fifteenth and sixteenth centuries, notably in his previous monograph from 2007 dedicated to Angela Merici, the foundress of the Ursulines: *Spirituality, Gender and the Self in Renaissance Italy: Angela Merici and the Company of St. Ursula (1474–1540)*. His latest book is the culmination of years of work during which he has steeped himself in scholarly literature and source texts. The result is an impressive overview of texts, ideas, individuals, and spiritual currents that span several decades, specifically from 1519 to 1535, a period that saw the birth of several religious orders and groups that were somehow intertwined with the early spread of Protestantism—even though the reformers treated in the book did not fully espouse Protestant ideas.

Mazzonis's book situates us in northern Italy. Whereas much research on early modern Italian scholarship has tended to centre on pivotal figures such as