Ottmar Hegyi. *Cervantes and the Turks: Historical Reality versus Literary Fiction in "La gran sultana" and "El amante liberal."* Juan de la Cuesta Hispanic Monographs, no. 12. Newark: Juan de la Cuesta, 1992. Pp. xxvi, 313; Steven Hutchinson. *Cervantine Journeys*. Madison: University of Wisconsin Press, 1992. Pp. xv, 271.

In *Cervantes and the Turks: Historical Reality versus Literary Fiction*, Ottmar Hegyi seeks to delineate the realistic substratum that underlies *La gran sultana* and *El amante liberal*. Hegyi argues against those who have concluded that these two relatively unstudied works are historically unreliable and preposterous. He draws upon numerous Spanish, French, and Italian documents of the period, and on Turkish and other sources, in his treatment of a wide range of specific motifs. Throughout, he stresses the need to recognize the distinctiveness of two universes of discourse, the historical and the literary. His presentation is marked by a solid grounding in related literature and a judicious assessment of how Cervantes' own reading and other life experiences may have affected the themes, situations, and descriptive details he offers his readers.

The greater part of the book (pp. 1-214) is devoted to *La gran sultana*, with substantial chapters that examine prior criticism, potential sources (historical, literary, personal), the main plot, the captive lovers, Madrigal's exploits, the Persians, diverse episodes, and local colour. In a final section, Hegyi puts forward his conclusions, basing his discussion in part on the ideas of V. Klotz (concerning form) and É. Souriau (on dramatic functions). He argues that *La gran sultana* presents a mixed form, combining tectonic with atectonic structural elements. The work constitutes an experiment in which Cervantes sought to strike a compromise between his wish, on the one hand, to include scenes of local colour, political commentary, and doses of the marvellous, and, on the other, his desire to tell a coherent and self-contained story. According to Hegyi, the play's tendency towards fragmentation is offset by a "unity of atmosphere," in that it portrays captives and renegades who adopt divergent attitudes toward their original religion: the solutions reached in the course of the play point toward compromise and accommodation in the face of exceptional life situations.

In the remaining pages (Ch. IX), Hegyi discusses the historical and geographical context of *El amante liberal*. Acknowledging the indebtedness of this *novela ejemplar* to the conventions of the Byzantine narrative, he focuses his discussion on the realistic elements that are omnipresent. The portrait of Cervantes that emerges is one of an author who was well informed of contemporary political and military reality in the Eastern Mediterranean, careful to register the nuances of speech, dress, and customs of his multinational range of characters, accurate in his portrayal of the difficulties posed by language barriers, and familiar with Islamic judicial procedures and with the status and functions of the *cedi* in Ottoman society. A final section considers "Variations in Cervantes' view of the Islamic world," revealing traits common to both *La gran sultana* and *El amante liberal* which differentiate them from Cervantes' Algerian plays and thereby suggest an evolution in the author's outlook toward the Muslim world.

Cervantes and the Turks is a thoughtful book, solidly documented and well

written. Implicitly, it invites the reader to return to *La gran sultana* and *El amante liberal* with fresh eyes and a greatly enhanced appreciation of the literary use Cervantes made of what he knew from what he had lived (and not only read). Much of the author's work, Hegyi concludes, would not have been written "without . . . his rich, varied, first-hand life-experiences derived from his, partly involuntary, travels."

Cervantes' travels, here understood in the figurative sense, are the subject of Steven Hutchinson's *Cervantine Journeys*. His starting point is the recognition of the overwhelming importance of the journey within Cervantes' writing, particularly his three long novels and twelve *novelas*. Metaphors of movement and the journey, Hutchinson says, "appear on nearly every page of the texts, [and] dominate the conceptualization of the soul, the self, discourse, desire, love, and life processes." Much of mainstream literary theory and criticism, he argues, has tended to diminish our ability to see the rhythmic and dynamic aspects of change inherent in literary texts. This is partly due to the generalized use of an architecturally-based critical language (which includes terms such as structure, unity, ground, frame, embedding, and host of others) whose metaphors emphasize stasis over motion, resulting in the spatialization and detemporalization of verbal discourse. Structural analogies as applied to literature, in spite of their usefulness, tend to immobilize the text as a static and quasi-visual entity, treating discourse as an edifice, not a process. Hutchinson writes in order to awaken our critical sensibilities to the importance of process in Cervantine discourse.

The opening chapter, "Motion in Language, Language in Motion," establishes the centrality of metaphors of movement to Cervantes' writing. Hutchinson draws upon a variety of thinkers, ancient and modern, to suggest alternatives to the structuralizing tendencies in critical thought referred to earlier. "The Language of Movement in Cervantes' Novels" (Ch. 2) examines ways in which the idea of motion is inherent to the language used to describe the many acts of speaking, thinking, narrating, writing, and reading which occur in the novels. Most interesting here is the reassessment made of the dynamics of love and desire. The chapter closes with a consideration of the metaphor of life-as-journey. Throughout his book, Hutchinson illustrates his points with abundant textual examples, draws upon etymological explanation where appropriate, and establishes a fruitful dialogue with an eclectic range of philosophers and writers.

"Travelers" (Ch. 3) examines the multiple journeys narrated in Cervantes' fiction, introduces the concepts of errancy, place and placelessness, and discusses several classes of errant characters. Bakhtin's notion of the chronotope provides the starting point for the next chapter, "Cervantine Worlds," which explores the multiple worlds — enclosed, autonomous sociocultural systems — created by and for Cervantes' characters. A unique trait of his fiction, Hutchinson notes, is "its proliferation of other worlds both within and outside of 'this' one."

In the final chapter, "Narrative Passages," Hutchinson considers the relationships established between the experience of travel and the narrative it produces, together with the closely-related phenomenon of the use of narrative to recount fictitious journeys. Cervantes is an improvisatory writer who practiced what the canon in *Don*

Quijote calls "escritura desatada," writing which, in Hutchinson's words, is "unbound and thus capable of movement . . . [allowing] the writer to move in any desired direction, to follow hunches and intuitions, to direct discourse spontaneously without preconceived plans, and to be carried along by the discourse."

The foregoing summary is much too brief to represent adequately the range and complexity of *Cervantine Journeys*. In the preface, Hutchinson likens the writing of his book to being on a journey, remarking that he would like it "to be the kind of book that not only provides interesting and informative passage for readers but also suggests connections to things outside itself through either what it says or what it doesn't say." Steven Hutchinson has succeeded admirably. The passage through *Cervantine Journeys* which he offers his readers is thought-provoking and richly rewarding, making his book highly recommendable to those who seek a better understanding of Cervantes' unparalleled literary accomplishments.

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I Fiorentini nel 1562. Descrizione delle Bocche della Città et Stato di Fiorenza fatta l'anno 1562. A cura di Silvia Meloni Trkulja (Firenze: Alberto Bruschi, 1991). Pp. xxvi, 191 ff.

As a result of their clear business sense and their habit of keeping meticulous records, medieval and Renaissance Florentines have provided modern historians with a wealth of information about themselves and their city. The ample documentation available at the Archivio di Stato di Firenze and the many other public or private archives in the city is definitely one of the major reasons why so much scholarship has focused its attention on Florence. Among the various records kept by Florentines some of the most important are the tax and census rolls. The 1427 *Catasto* has become famous not only because it was the first graduated property tax in Europe but also because it is such a treasure trove of information about early modern family and society, as David Herlihy and Christine Klapisch-Zuber have amply demonstrated in their seminal works. The 1427 tax roll is not, however, the only systematic evaluation of personal and public wealth in Renaissance Florence. Other rolls followed, and so did a number of censuses.

The present volume is a photoreproduction of the 1562 census, carried out in 1561 by order of Duke Cosimo I de' Medici. It lists, parish by parish, the number of males and females living in each household in the four administrative *quartieri* of Florence (San Giovanni, Santa Maria Novella, Santo Spirito, and Santa Croce). Each entry is given with the name of the head of the household and the number of "mouths" (divided into "male" and "female") for which he or she had to provide. We thus learn that the