

teatral de la casa barroca, trampantojo y engaño de los sentidos, nos revela la teatralidad de la vida misma, transformando al sujeto moderno en su discurrir y habitar por la misma.

Cirnigliaro no escatima en el uso de fuentes para llevar a cabo su análisis. El diálogo que establece con estudios críticos sobre los géneros literarios y los objetos materiales estudiados, las obras individuales analizadas, así como con diferentes acercamientos teóricos (ya sea sobre los estudios domésticos, ya sobre el espacio, la cultura material o la vida cotidiana de la temprana modernidad) es sumamente enriquecedor e ilustrativo. El libro es riguroso en su edición e incluye numerosas notas siempre pertinentes al análisis además de un útil index onomástico y de temas. *Domus. Ficción y mundo doméstico en el Barroco español* es una excelente adición a los estudios de la literatura y la cultura material del barroco, esencial sobre todo, para aquellos que se acerquen al mundo de la domesticidad y la casa en la temprana modernidad española desde una perspectiva crítica e interdisciplinar.

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Martínez Góngora, Mar. *Los espacios coloniales en las crónicas de Berbería*. Madrid and Frankfurt am Main: Iberoamericana - Vervuert, 2013. 272 pp.

In this book Mar Martínez Góngora, Professor of Spanish at Virginia Commonwealth University, analyzes the representations of different categories of space in sixteenth- and seventeenth-century *crónicas de Berbería*. Martínez Góngora gives the name *crónicas de Berbería* to a corpus of “textos renacentistas sobre el Norte de Africa y el imperio otomano” (14) whose function was to provide strategic information as well as to justify the expansionist enterprises of the Habsburgs (1517-1700). These texts are of diverse genres, and Martínez Góngora chooses to focus especially on narratives of experience written by soldiers and captives, as well as historiography written by both those who had and those who did not have first-hand experience of *Berbería*. She argues that the vocabularies developed and used in these *crónicas de Berbería* for representing the spaces of the city, the marketplace, and the home helped foster the construction of an Islamic other against which the burgeoning Spanish state could construct itself and a proto-national identity.

The book is divided into three parts, each composed of two or three chapters, which explore the discursive representations of first, the city, then, the marketplace, and finally, the home across the heterogeneous corpus of *crónicas de Berbería*. Part one, “El espacio urbano,” is made up of three chapters dedicated to analyzing narratives and descriptions of cities across the Mediterranean. Focusing primarily on accounts of Algiers, Fez, Marrakesh, Oran, and Córdoba, Martínez Góngora effectively argues that the discursive representations of different urban spaces provided authors with important opportunities to create historical narratives justifying Habsburg military enterprise. In the first chapter of the first part, she shows how Renaissance authors evoked the shared Roman past of the Mediterranean basin to establish legitimacy for territorial expansion by Christian armies (among whose

ranks several of the Renaissance authors had fought as soldiers) led by the new Caesar, the Holy Roman Emperor Charles V. In the following two chapters, Martínez Góngora explores a parallel set of historiographical strategies (often used by the same authors in the same texts) in which a common past was evoked between al-Andalus and North Africa, a shared heritage that was itself constructed through military encounters with Christians from the seventh century onwards. These seemingly contrasting shared histories supported the legitimacy of Christian occupation of Muslim territories. At the same time, the memory of such a long-standing tradition of military conflict between Christians and Muslims was used as a principal mechanism in Renaissance texts to reinforce the ideals of the Spanish nobility (especially Andalusian nobility) who were trying to maintain their identity and influence in sixteenth-century society.

In Part 2, “El mercado,” composed of two long chapters, Martínez Góngora explores the ways in which the commercial landscape is constructed in the *crónicas de Berbería*. Rather than analyzing the language of the marketplace itself—although descriptions of markets and commercial transactions are to be found in the renaissance texts she consults—Martínez Góngora argues that the way in which Renaissance authors described commercial and agricultural practices in North Africa and, to a lesser extent, in the Ottoman Empire, helped create the idea of North Africa as a vital and legitimate source for commercial and natural resources for Spain. It was the site where such resources were acquired, as she describes in the first chapter of Part 2, and also an important node in commercial networks that, in addition to grain, provided gold, slaves, and horses, as she describes in the second chapter. In these chapters Martínez Góngora makes several important analytical points that tie the discursive representations of North African resources into the broader political, economic, and cultural history of Spain in the sixteenth and seventeenth centuries. For example, she explains how the changing qualities of monetary transactions, due to the influx of American bullion and the rise of the use of capital, converted the representations of marketplaces from centers of cosmopolitan exchange into spaces where market share driven by private property was represented in conjunction with state power (143). She also shows how the discourse of *pureza de sangre* in the trading and breeding of horses (152) and the burgeoning slave trade shaped the construction of racial and ethnic hierarchies (169) while also supporting colonial discourses of domestication. It is also in these chapters that she introduces the idea of differential masculinity that becomes the analytic centerpiece in Part 3.

Part 3, “El hogar,” returns to the three-chapter format, and in the first of these chapters the author completes the analysis begun in previous chapters of accounts by travelers and captives in North Africa and the Ottoman Empire, showing how a less-than-masculine “other” was constructed in discourses about *moriscos* and, in particular, in accounts of wartime violence against *moriscos* in Spain as well as across the Mediterranean. The final two chapters take as their principal source the anonymous Renaissance dialogue *Viaje de Turquía* (1557) along with other dialogues of North African experience. Martínez Góngora explains how these texts show the problematics of difference in Spanish encounters with the Ottomans, who

were not ascribed a fixed ethnic identity by Renaissance authors and who could thus seem startlingly similar to Spaniards, or even more distressingly, vice versa (202). Finally, using Foucault's metaphor of *hétérotopies*, Martínez Góngora shows how certain spaces like gardens, boats, and even the sea itself retained discursive links with the imagining of the intimate spaces and daily practices of the Ottoman *hogar* as similar or reflective of Spanish spaces and practices.

The details used to describe familiar *hétérotopies* became an important means of claiming difference when distinguishing between Spanish and Ottoman discussed in the preceding chapter.

This book is a welcome addition to the growing literature in the spatial turn of historical writing, and Martínez Góngora's analysis of the representations of Islamic spaces in Spanish discourses offers many thought-provoking avenues for further research. Reading her corpus of *crónicas de Berbería* through the lens of literary and cultural critics working on topics of cultural hierarchies and colonial hegemony in other times and places allows her to make important connections with some of the ideological processes obtaining in early modern Spain as compared with later European colonial enterprises (including those of Spain in Morocco in the twentieth century). Her reading of these sources is a useful compliment to other recent scholarship dealing with European discourses about Islam, such as Meserve and Bisaha, though it would be worth exploring in greater detail how the Ottoman Empire was or was not imagined by Renaissance authors as part of an Islamic continuum stretching from Constantinople and the Ottoman Regencies to independent Saadi Morocco. This book will be complimented by being read along with the work of historians like Daniel Hershenson, whose in-depth research across a range of archives shows how strategic information about North Africa and the Ottoman Empire circulated widely and effectively through mechanisms other than print, and provides an essential balance to the study of the printed texts. Martínez Góngora's work should also be put in dialogue with more general studies of the dissemination of information through print in the same period, such as the recent book about *The Invention of News* by Andrew Pettegree (2015), an example of the new book history which shows us how important it is to analyze printed ephemera like leaflets and pamphlets along with the printed volumes, and to take into account the conditions of production and publication (editors, markets, etc.). Many examples of such ephemera were produced in Spain pertaining to experiences in North Africa and the Ottoman Empire, along with the many manuscripts which circulated. Martínez Góngora's book gives us an important piece of this story, and will become a key reference for futures studies of the *crónicas de Berbería*, while at the same time it invites opportunities to compare the texts she has so cogently presented and analyzed with American colonial and Counter-Reformation discourses produced at the same time (*crónicas de Indias*, *arbitrista* literature, and other informative and historiographical projects).