

institucional suficiente [...] para una verdadera consagración dentro del campo literario español' (Faber, quoted on 213), this does not mean that a work such as *La loca de la casa* is not 'digna de estudiarse', since Montero's text demonstrates 'con especial nitidez la estrecha relación entre escritura digresiva (errabundia) y los procesos de creación' (213). It should be said that the fact that Montero has not been canonized properly by the still very much male-dominated Spanish literary establishment has not prevented a generation of academic scholars in the UK and beyond from writing theses, articles, books and monographs on her work. It seems unnecessary, therefore, to begin with this somewhat circular apology for Montero's critical fortunes.

It is here that I come to two of my major quibbles with *Literatura y errabundia*. First, the author's somewhat counterintuitive aim is to write an exhaustive analysis of three metafictional novels without drawing from the extensive critical and theoretical work on metafiction published over the last forty years. To his credit, Grohmann does mention the recent popularity of the idea of 'autofiction' in Spanish Studies, but moves quickly to discredit the term as 'un término conflictivo y contradictorio que poco aportaría al presente estudio' (28). But in leaving out the work of Linda Hutcheon, Patricia Waugh, Robert Spire and Robert Alter, for example, the author is forced to rely somewhat too heavily on Mariás' and Muñoz Molina's own statements on narrative technique as the rubric for analysis. Second, while the book's jacket promises an 'estudio exhaustivo de tres obras españolas', the author's purposeful exclusion of most criticism and theory by US Hispanists published in the US diminishes somewhat the book's initial gesture to comprehensiveness.

SAMUEL AMAGO

*University of North Carolina at Chapel Hill.*

GONZALO FERNÁNDEZ DE OVIEDO, *Sumario de la natural historia de las Indias*. Edición de Álvaro Baraibar. Biblioteca Indiana. Publicaciones del Centro de Estudios Indianos. Pamplona: Universidad de Navarra/Madrid: Iberoamericana/Frankfurt am Main: Vervuert. 2010. 377 pp.

This first critical edition of a work of central importance to early Spanish colonialism is both long overdue and timely, given renewed scholarly interest of late in Gonzalo Fernández de Oviedo's contributions to the production of knowledge in early modern Transatlantic Spain. First published by Ramón de Petras in Toledo in 1526, the *Sumario de la natural historia de las Indias* was Fernández de Oviedo's earliest work on the Spanish West Indies, written from memory to summarize, the *cronista* explains in the prologue, a much vaster work-in-progress on the history of Spanish imperialism in the New World. The *Sumario* was intended not just to offer the emperor 'some recreation' in the form of a catalogue of natural marvels and strange customs practised in his Western colonies, but also, as Baraibar notes in his preliminary study, to serve as a 'travel guide' for those venturing to the Indies, a vademecum ripe with practical survival tips as well as recipes for local dishes and first-aid remedies (23–24). At once relatively brief and encyclopedic, the *Sumario* is this loyal servant to the Crown's most accessible work and also bears testimony to his earliest attitudes toward the history and natural phenomena of the colonies. In this sense it also stands as a yardstick by which to measure Oviedo's views as they evolved over decades spent writing (and responding to the bitter controversies inspired by) his monumental *Historia natural y general de las Indias*—only part of which would be published in his lifetime, and which itself has yet to see a critical edition.

Álvaro Baraibar's edition is to be commended for its careful philological reconstruction of the text of the first edition based on a comparison of the variations of three copies of the *Sumario* held respectively at the Biblioteca Nacional and the Biblioteca del Palacio Real in Madrid and at the John Carter Brown Library in Providence. The variations in the three copies of the Toledo edition reveal a few corrections, and, given the lack of an extant

manuscript copy, are likely closer to Oviedo's original than the nineteenth-century Biblioteca de Autores Españoles version, which has been the basis for most modern editions despite having introduced a number of errors. Baraibar also recuperates an aspect of the *Sumario* that was prominent in the first edition but largely ignored in modern ones: the presence of marginal annotations, which are far more detailed than the chapter headings and highlight interesting miscellaneous facts and themes in the text. These annotations are cross-referenced in the index included at the end of the work. While the entries in the index correspond to the annotations for the most part, they are not reproduced with perfect consistency in the Toledo edition. Baraibar suggests that they likely reflect Oviedo's hand in the text and that the missing annotations were probably omitted by the printer's mistake. In Baraibar's edition, the missing marginal annotations are re-inserted in footnotes marked by asterisk, and the corresponding index is reproduced as well in all of its glorious detail.

The excellent introductory essay provides a succinct overview of Oviedo's life and times, the structure and organization of the *Sumario*, its a textual and editorial history, an explanation of the criteria used in the present edition, and an ample and up-to-date bibliography. Baraibar's footnotes include useful clarifications of species, place names and indigenous terms not always clear in the original. The editor has also modernized the punctuation, with an eye to preserving the markedly oral quality of Oviedo's prose. The volume also includes many illustrations, drawn from a variety of sources including the first editions of the *Sumario* and the *Historia natural y general*, as well as works by other authors and visual artists of the period of discovery and conquest. Although not strictly in keeping with the spirit of reconstructing Oviedo's original text, this diverse sampling of the visual culture of the period speaks to the documentary enterprise dear to Oviedo and in which he and so many others participated.

All in all, this attractive and exemplary critical edition of the *Sumario* marks a significant improvement over others currently available on the market. It will facilitate a better understanding of this early Spanish chronicler of the Indies and no doubt become a must-have volume for students and scholars of the transatlantic exchanges of early modern Spain and its colonies.

SARAH H. BECKJORD

*Boston College.*

MANUEL ANTONIO DE RIVAS, *Syzigias y cuadraturas lunares*... Edición y estudio de Carmen F. Galán. La Serpiente Emplumada 38. México D.F.: Factoría Ediciones. 2010. 159 pp.

*Syzigias y cuadraturas lunares* was written by friar Manuel Antonio de Rivas, a member of the Franciscan order in the Yucatán Peninsula, New Spain, in 1775. The text is the earliest known example of a marvellous journey to the moon written in the New World. In addition to narrating the lunar voyage and scientific experiments of one Onésimo Dotalón in its thirteen-odd pages, it also contains elements of the history of an advanced lunar society, directly and indirectly engages scientific and religious debates of the times, and makes thickly veiled references to figures of the day. As Carmen F. Galán states in her prefatory study, 'es un manuscrito con demasiadas intenciones' (38), though herein also lies much of the fascination of this work both for Galán and for the reader.

*Syzigias* is a text that sits between genres—it is sometimes satire, sometimes utopia, proto-science-fictional imaginary voyage, or scientific treatise—and also between traditions, as the Baroque was slowly giving way to the Enlightenment, and the hermetic and experimental sciences coexisted often without clear separation. According to Galán, Rivas tended toward a more modern world view, and for a cleric in eighteenth-century New Spain, this also made him particularly vulnerable to accusations of heresy. The Enlightened tendencies in *Syzigias* indeed contributed toward the Inquisition's case against Rivas,