

García Santo-Tomás, Enrique. *La musa refractada: literatura y óptica en la España del Barroco*. Madrid: Iberoamericana, 2014. 339 pp. ISBN: 978-84-8489-881-8.

La musa refractada is a study of the conflictive relations between the Italian scientist Galileo Galilei's telescope and the literary culture in the seventeenth-century Europe, especially the Iberian Peninsular. The contribution of Galileo's invention in late 1608 was decidedly profound and not without controversy. On the one hand, Galileo's telescope – which revealed the presence of the satellites of Jupiter and the phases exhibited by Venus –, along with his groundbreaking *Sidereus nuncius* (written toward 1610), not only provided support for the Copernican hypothesis of the solar system, but also contributed to resolving the nebulous Milky Way into a vast system of stars, thereby founding a new science of stellar astronomy. On the other hand, Galileo's revolutionary work also produced knowledge that challenged the innermost beliefs of Catholicism in seventeenth-century Spanish society.

Beginning with an introduction to his theoretical approaches, García Santo-Tomás goes on to place the subject of his study in the intellectual history of seventeenth-century Europe. He does this by dividing it into eight interconnected topics in a chronological order. He examines the rich context of optical science in early modern Europe and the impact of Galileo's telescope on the Iberian Peninsula as well as the historical and aesthetic moment at which related new ideas, books, and instruments of measurement reached Castile. Using his extensive and scholarly knowledge of Spanish literature, García Santo-Tomás tells the story of how authors including Cervantes, Góngora, Lope, Bartolomé Leonardo de Argensola, Quevedo, Salas Barbadillo, Calderón, and Tirso de Molina responded in their writings to the knowledge acquired through the marvelous capabilities of the new technology. His account is interesting and casts unusual light on the complex and often ambivalent relations among literature, worldview, religion, and science in the early modern period.

In addition, García Santo-Tomás explores the reasons for which certain optical instruments such as crystal and lenses were perceived as controversial objects. After a full reconstruction of the Aristotelian ideal and worldview prior to Galileo's telescope, García Santo-Tomás shows how traditional preconceptions and religious beliefs guided coetaneous Spanish authors against the discoveries of the *nuova scienza* in Spain. In showing how novels such as *Anteojos de mejor vista* by Rodrigo Fernández de Ribera and *La torre de Babilonia* (1649) by Antonio Enríquez Gómez proliferated the symbolic images of metropolis and watchtowers as “refracted places” (212), he argues persuasively that these “imaginary places” formed an essential backdrop for the authors' social and moral critique of their time. With the aid of lenses to magnify objects for close scrutiny, García Santo-Tomás states, “la realidad se transforma en fantasías que permiten al lector huir de los espacios realistas de la picaresca o de los hermosamente estilizados de la novela cortesana para entrar en la máscara y el juego de lo alegórico y lo onírico” (195).

According to García Santo-Tomás, the theme of imaginative or oneiric celestial voyages defines the satire written by such authors as Luis Vélez de Guevara (*El Diablo Cojuelo*, 1641), Pantaleón de Ribera (the *Vejamen*), and Juan Enríquez de

Zúñiga (*Amor con vista*, 1625). In these works, the Earth is nothing but “una galería de tipos y costumbres que se examinan con todas sus miserias” (222). Finally, the author places the subject of this book still more firmly in its time by examining the episode “Los holandeses en Chile” in Francisco de Quevedo’s masterpiece *La Hora de todos y la Fortuna con seso* (1650) and Diego de Saavedra Fajardo’s *Empresas políticas* (1640). García Santo-Tomás concludes his book inviting future research on the impact of Galileo on the history of modern thought in Spain that include literature, philosophy, religion, politics, and more.

La musa refractada deals with more than only the relations of science and literature. As García Santo-Tomás unfolds these relations, he also delves into issues in the philosophy of science and theory of literature. He treats weighty philosophical problems such as the tensions between traditional Aristotelian-Ptolemaic legacy and the knowledge acquired through optical innovations.

La musa refractada is a commendable achievement for the understanding of science in the Spanish Baroque and its aftermath. The history of literary studies is shown to benefit immensely from this genuinely interdisciplinary conversation with the cultural and social history of scientific inventions. What emerges from his book are the roles played by preconceptions, myths, and beliefs in response not only to innovations but also to Spain’s social, historical, and political situations in the period. Very committed to the multiple dimensions of the impact of Galileo’s telescope on seventeenth-century Spanish society, García Santo-Tomás shows that the two fields of science and literature were not as distinct or unconnected as they may be in current academia.

Finally, for those interested in this subject, I recommend the reading of this book after one has read a number of the primary texts it refers to. For those who are already familiar with this subject, however, *La musa refractada* will not doubt open up a treasure trove of seminal ideas about the relationship between literature and science.

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Gužauskytė, Evelina. *Christopher Columbus’s Naming in the diarios of the Four Voyages (1492-1504): A Discourse of Negotiation*. Toronto: U of Toronto P, 2014. 276 pp. ISBN: 978-14-4264-746-6

In the age of European exploration and expansion, acts of naming were crucial to conceptualizing the world emerging before Europe’s eyes. Products of the interplay between place names recorded in European textual sources and words heard pronounced by local inhabitants, acts of naming pitted the European cultural imagination against the social and natural worlds of the Americas. This contest is the topic of Evelina Gužauskytė’s carefully researched *Christopher Columbus’s Naming in the diarios of the Four Voyages (1492-1504): A Discourse of Negotiation*, a book