

**A Necessary Volume.** Teresa López-Pellisa, ed. *Historia de la ciencia ficción en la cultura española*. Madrid/Frankfurt am Main: Iberoamericana/ Vervuert, 2018. 523 pp. €29,80, \$39 pbk.

Teresa López-Pellisa, editor of *Historia de la ciencia ficción en la cultura española* [History of Science Fiction in Spanish Culture], writes in her lengthy introduction that the process of reassessment which the sf produced in Spain is currently undergoing makes her volume “necessary” (9). This is by no means self-complacent boast but rather evidence that the academic study of sf still must maintain a defensive stance in Spain. López-Pellisa’s history is truly a necessary volume because the canonical history of Spanish literature has been built on the false assumption that the fantastic, including sf, is of no interest in Spain—at best, only marginally. In recent years the collective efforts of Spanish fandom and of the still-too-limited sf academic circle have shown that, on the contrary, Spanish sf has a rich national tradition that includes many major literary figures from the mid-nineteenth century onward, and right now it is positively flourishing in Spain (despite the limited market).

*Historia de la ciencia ficción en la cultura española* is the culmination of a process of “naturalization,” as its contributors call it, that begins with a remarkable non-academic precursor in *La Ciencia ficción española* [Spanish Science Fiction, coord. Fernando Martínez de la Hidalga, 2002]. In the same year, Yolanda Molina-Gavilán published her pioneering academic volume *Ciencia ficción en español* [Science Fiction in Spanish] (which also covers Latin America). This was followed in 2008 by Cristina Sánchez-Conejero’s *Novela y cine de ciencia ficción española contemporánea* [Contemporary Spanish Science Fiction Novel and Cinema]. Both volumes, however, appeared in the United States. National academic Spanish production took longer to consolidate with publications such as *Historia y antología de la ciencia ficción española* [History and Anthology of Spanish Science Fiction, 2014]. This volume not only offers a genealogy of the genre in Spain accompanied by a selection of major short stories, but also joins together the two traditions (academia, fandom) represented respectively by the editors, Fernando Moreno and Julián Díez. More recently, Moreno and I co-edited *SFS*’s special issue on Spanish sf (44.2 [July 2017]). In the online journal *Hélice* [Helix], which he co-edits, Mariano Martín has published an extensive bibliography of all the academic studies on Spanish sf produced between 1950 and 2015 (3.6, 2016; 3.7, 2016; 3.8, 2017).

Like the *SFS* special issue, *Historia de la ciencia ficción en la cultura española* leaves Latin America aside to focus specifically on Spain. The particular historical situation of Spanish sf, subjected to the heavy censorship imposed by General Franco’s fascist dictatorship for forty years (1939-1975), must be considered in its context. In this, López-Pellisa’s collection follows the scheme used in *Historia de lo fantástico en la cultura española contemporánea, 1900-2015* [History of the Fantastic in Spanish Contemporary Culture, ed. David Roas, 2016]. Both books were conceived together as part of the research carried out by the *Grupo de Estudios sobre lo Fantástico* [Group for the Study of the Fantastic], which Roas leads at the Universitat