

final del proceso de doña María Joaquina se encuentra en el Archivo General de Simancas y en el Archivo General de la Nación, en México. Consciente de ello, la autora también ha incorporado esta documentación a su análisis.

Abordar metodológicamente México 2346 no fue un camino fácil. No se trata de un estudio histórico ni de uno literario. Tampoco es una edición crítica del expediente. Se trata de un estudio interdisciplinario y discursivo, cuya finalidad es entender cómo los Uchu Túpac Yupanqui se veían a sí mismos o, más bien, se escribían a sí mismos, indagando en una trayectoria que lejos de ser lineal y continua, constituye una colmada de giros enunciativos, desplazamientos de identidades y subjetividades enfrentadas.

Este libro es una lectura recomendada para todos aquellos interesados en la conformación y posterior derrotero de los archivos indígenas, cuya vigencia y legitimidad doña María Joaquina constantemente reivindica. En alguna oportunidad, por ejemplo, el virrey conde de Revilla y Gigedo reprocha a doña María Joaquina que las cédulas presentadas en su petición no habían sido refrendadas por ningún rey después de Carlos V. En consecuencia, no poseían valor alguno. Ella respondió con una pregunta: si acaso tenía una alhaja guardada por uno, diez, o cien años, al volver a sacarla ¿su valor se veía disminuido? Esta reflexión hunde sus raíces en una larga tradición en torno al valor que los documentos poseían en la tradición jurídica española, la cual los ancestros de doña María Joaquina aprehendieron y atesoraron, como una joya, desde los inicios de la Conquista.

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VISUALIZING EMPIRE

Visual Voyages: Images of Latin American Nature from Columbus to Darwin. By Daniela Bleichmar. New Haven: Yale University Press, 2017. Pp. 240. 153 color illustrations. \$50.00 cloth.
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This superbly illustrated catalogue, published in conjunction with an exhibition organized by the Huntington Library, Art Collections, and Botanical Gardens, echoes the themes in Daniela Bleichmar's previous book *Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment*. There, Bleichmar focused on natural history expeditions commissioned by the Spanish crown in the eighteenth century, which, she argued, acted as "visualization projects." This exhibition and catalogue have the same central thesis—that the imperial desire to observe, represent, and write about the natural world in what has come to be called Latin America—was a pursuit that intertwined scientific, political, and economic aspirations. The catalogue, augmented by images of more than 150 maps, books, manuscripts, and paintings drawn from the Huntington and other

collections, distills and condenses Bleichmar's findings from *Visible Empire* and allows her to widen her scope beyond the Enlightenment to span a period from Europe's first encounters with the New World to the end of the nineteenth century, after the publication of Darwin's *Origin of Species* and his own discovery of the American continent while traveling on the *Beagle*.

The objects, such as the frontispiece of an atlas, engravings of a passionflower, or a treatise on tobacco, are examined not as unique specimens but as part of an ecosystem. Bleichmar has a gift for both close readings and bringing to light the interrelationships between an array of texts and images. Through images selected from over four centuries, we see how America's natural world—which initially seemed to be reduced in the European imagination to cannibals, pineapples, armadillos, and parrots—is made visible in an increasingly more complex way by European and native artists, authors, and scientists. The historic scope of the catalogue allows us to contrast early images from sources like the *Vallard Atlas* (ca. 1547), made by European cartographers with no firsthand knowledge of the new lands, with one of the latest images from the catalogue, an agricultural map by Antonio García Cubas, from the first atlas of the newly independent Mexico produced by a geographer who was a native of the land he was visualizing.

Bleichmar elucidates the stories of discrete objects in a way that goes beyond a superficial survey as she moves through items such as the sixteenth-century *Codex de la Cruz-Badiano*, prints produced by the Royal Botanical Expedition to the New Kingdom of Granada, led by José Celestino Mutis in the eighteenth century, and nineteenth-century landscape paintings by Frederick Church and José María Velasco. These scientific and artistic renderings, along with texts and illustrations linked to the region's key commodities like chocolate, tobacco, and cochineal, support and echo the argument of her previous work: we are seeing evidence of a form of botanical *reconquista*—an epistemological reconquest of a previously colonized land.

The final chapter is less satisfying. It focuses on the nineteenth century, the advent of Darwinian thought, and the influence of Humboldt on those who visited the region in his wake. Surprisingly, the catalogue makes no mention of the advent of photography in the first half of the nineteenth century. It would have been intriguing to have Bleichmar's perspective on how this new technology revolutionized the ways of seeing Latin America in the work of early practitioners like Désiré Charnay, and later, Alfred Maudslay. Maudslay was a contributor to the last of the great nineteenth-century collecting projects, the *Biología Centrali-Americana*. Finally, the author who focuses on a Tupinambá feather cape from seventeenth-century Brazil in her introduction, never addresses some of the questions elicited by that object—questions about how Native Americans conceived of and visualized their natural world outside of the European filter.

However, these are minor gaps. In the end, the catalogue—both a well-researched resource for scholars and a pleasure for the eyes—provides a highly readable, interdisciplinary

introduction to this scholar's innovative work on visual and textual representations of Latin America through the lens of natural history.

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EARLY MODERN ATLANTIC

The Experiential Caribbean: Creating Knowledge and Healing in the Early Modern Atlantic.

By Pablo F. Gómez. Chapel Hill: University of North Carolina Press, 2017. Pp. 314.
 \$85.00 cloth; \$29.95 paper.

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Pablo Gómez's book fills a significant fissure in our understanding of the processes and countervailing forces at play in the production of knowledge in the early modern Atlantic. Gómez argues "that rather than depending on references to first principles, tradition, or dogma, black Caribbean ritual practitioners' power and knowledge-creating strategies were based on experiential phenomena they manufactured anew on the basis of localized successes in different Caribbean locales" (3). Black ritual practitioners were at the forefront of creating and circulating authoritative medical knowledge. In order to prosper, practitioners deployed "sensorially evident practices that demonstrated a capacity to effectively understand, classify, and manipulate the natural world" (3).

The seventeenth-century Spanish Caribbean was interconnected by a vast web of local, intercolonial, and transatlantic commercial networks that fueled economic expansion. The black urban Atlantic ports of Havana and Cartagena were primary points of disembarkation for voluntary and coerced migrants. Consumer demand for enslaved laborers was insatiable. Captive Africans arriving in the Spanish Caribbean originated principally from the Upper Guinea Coast, West Central Africa, and the Bight of Benin. By the mid 1600s, a large segment of Cartagena's population consisted of African descendants who were born free or had gained their freedom through manumission. Consequently, black ritual practitioners living in Cartagena "did not face the same pressures to conform or adapt to European cultural norms as did their counterparts" in New Spain and Peru (31).

In the Spanish Caribbean, suffering, pain, and death were ubiquitous for settlers, regardless of their ethnic origins or social status. Beyond the walls of the region's largest port cities, hospitals were "derelict properties" that did not nurture therapeutic practices (55). "Landscapes of healing," Gómez argues, were "created anew through the multiple encounters that occurred between mostly black historical actors" (40). The communities that black healers lived and practiced in were critical spaces in shaping