

Nature by enlarging her Empire beyond the Land” (p. 327). The apparent limits of nature, either known or unknown, whether forgotten or rediscovered, could never be the limits of men.

Larry Stewart

Larry Stewart is Professor of History at the University of Saskatchewan. His recent work includes, with Trevor Levere and Hugh Torrens, The Enlightenment of Thomas Beddoes (Routledge, forthcoming) and, edited with Erika Dyck, The Uses of Humans in Experiment (Brill, 2016). He is now writing a history of experimentation in the Enlightenment.

José Ramón Marcaida López. *Arte y ciencia en el barroco español: Historia natural, coleccionismo y cultura visual.* (Premio Internacional Alfonso E. Pérez Sánchez, 3.) 337 pp., illus., bibl., index. Madrid: Marcial Pons, Ediciones de Historia, 2014. €27 (cloth).

This ambitious and enlightening prize-winning book examines the relationship between science and art in Baroque Spain, considering the importance of nature as a subject for both artistic and scientific investigation and production. Richly researched and elegantly and convincingly argued, it succeeds both as a study of scientific and artistic texts and images that provides new interpretations of important figures and works and also as a thoughtful historiographic intervention that brings Anglophone and Spanish-language scholarship into conversation, contributing much to both. It rewards the reader empirically, methodologically, and historiographically and will be of equal interest to historians of science and historians of art.

The book’s first section, “Accumulation,” examines collecting practices and material culture, connecting Baroque traits such as a predilection for excess, ostentation, and *horror vacui* to wonder and marvels as guiding principles for knowledge production. José Ramón Marcaida López’s selection of case studies and his analyses are insightful, allowing him to build a fascinating argument about Baroque collecting as a demonstration not only of an interest in worldly, material objects but also as evidence of the very opposite: an obsession with immateriality. Baroque collections, he suggests, were concerned not only with what is but also with what *is not*. The section opens with a discussion of “cabinet paintings”—canvases depicting interiors crammed with artworks and precious objects—as exemplary of approaches to the materiality of collectible objects and then follows this with an analysis of the “dematerialization of the collection,” charting the move from the accumulation of objects to the accumulation of images representing objects. The author then investigates “virtual possessions” in both collections and written accounts about them. He discusses Philip IV’s *Cuarto Bajo de Verano*, which contained a large number of paintings by the luminaries of Baroque art, drawing on, among other materials, Cassiano dal Pozzo’s account of his visit there, as well as Spanish poetic and literary texts about the collection of Juan de Espina. The chapter concludes by linking Baroque art collecting to the production of natural historical knowledge through a section on the Jesuit scholar Juan Eusebio Nieremberg, arguing that his contributions to the natural history of the New World are based on his work as a collector of the immaterial—words and images. The chapter thus benefits from the work of scholars who have examined early modern collecting and questions of materiality, but also pushes it farther by successfully connecting it to the Baroque interest in the immaterial.

The second section, “Representation,” investigates the epistemic function of images in Baroque natural history and art alike. It provides a rich and sophisticated account of the complex itinerary of the visual materials that originated in the investigations of the Spanish physician Francisco Hernández in New Spain in the 1570s, resulting in the Lincei’s lavish and influential “Mexican treasure” (*Rerum medicarum Novae Hispaniae thesaurus* [Rome, 1651]), as well as in images that appeared in Nieremberg’s work. Marcaida traces in particular the afterlife of Nieremberg’s Christological depiction of the passionflower in both scientific and artist circles. The chapter also draws a fascinating connection between debates and ideas about the epistemic work of images in natural history and related discussions in Spanish artistic

theory at the time, drawing on Vicente Carducho's *Diálogos de la pintura* (1633) and Francisco Pacheco's *Arte de la pintura* (published in 1649 but completed in 1638).

The third and final section, "Preservation," examines one of the great topics of Baroque culture—the ephemerality of life and of worldly goods—addressing the power of images to stop time, to fix nature and preserve it from corruption, and linking it to the transformation of natural specimens through preservation. Two highlights from this section are the author's analysis of European pictorial depictions of birds of paradise in relation to preserved bird remains and an insightful investigation of the terms used in various linguistic traditions to refer to paintings of natural things: What does it mean to conceive of a depiction as a "still life" versus "*naturaleza muerta*" (dead nature)?

The book successfully demonstrates how, in both art and science, the Baroque approach to things and their representation was based on the interplay between a lavish attention to their physical materiality and a constant reflection on the impermanence of all that is material and the deceptiveness of appearances. In a "*carpe diem*" sonnet that the book quotes, the poet Luis de Góngora encourages a young woman to give in to her suitor's advances, praising her lovely features one by one by comparing them to various flowers before concluding with a deliciously gloomy verse on the fate that awaits beautiful flowers and beautiful girls alike: they will turn "*en tierra, en humo, en polvo, en sombra, en nada*"—to earth, smoke, dust, shadow, nothing: the embrace between the material and the immaterial, indeed.

In addition to these scholarly contributions, *Arte y ciencia en el barroco español* proposes a necessary revision of long-standing historiographic approaches that have, especially from an Anglo-American perspective, considered the Baroque as not only not part of early modern science but also its very antithesis. Marcaida notes that the task at hand is not to examine science *during* the Baroque but, rather, to treat "Baroque science" as a central, indispensable category for the analysis of Spanish, Italian, and French early modern science. Through this intervention, the author works to "normalize what until recently was considered a bothersome oxymoron" (p. 25).

Daniela Bleichmar

Daniela Bleichmar is Associate Professor in the Departments of History and Art History at the University of Southern California. Her research and publications address natural history, visual culture, collections, and books in the early modern Hispanic world.

Ulinka Rublack. *The Astronomer and the Witch: Johannes Kepler's Fight for His Mother.* xxxii + 359 pp., illus., maps, index. New York: Oxford University Press, 2015. £20 (cloth).

In 1620, halfway through the publication of *Epitome Astronomiae Copernicae* and a year after completing *Harmonices Mundi*, Johannes Kepler left his position as mathematician in Linz and traveled almost three hundred miles to the small town of Güglingen to defend his mother against the charge of witchcraft. *The Astronomer and the Witch* is a compelling account of an extraordinary event at the intersection of the history of science, religion, and witchcraft that knits together fine-grained archival research with broad consideration of the scientific, local, and courtly communities in which Kepler and his mother moved. It is a testament to the possibilities of microhistory for the history of science and a book for specialists, students, and interested readers of all kinds.

The accusation against Katharina Kepler was not the result of a witch-hunting "craze" but a relatively slow-moving local affair. Katharina was accused of witchcraft first by her son Heinrich and then, more damningly and more persistently, by a neighbor, Ursula Reinbold. The way in which Reinbold's accusation gained heft and moved toward a criminal case against Katharina reveals the place of witchcraft in both local and learned knowledge networks and demonstrates how the accusation of witchcraft served to change female participation in local, traditional knowledge practices into suspicious evidence of sorcery. Katharina gave the local governor a gift; it was recast as a suspicious attempt to bribe him. Her intention