

JAMES W. FUERST. *New World Postcolonial: The Political Thought of Inca Garcilaso de la Vega*. Pittsburgh: University of Pittsburgh Press, 2018. 336 pp.

For years, Inca Garcilasists have focused on tracing either the European or Andean influences in Garcilaso's *La Florida del Inca*, 1605 (*The Florida of the Inca*, 1981) or his *Comentarios reales*, 1609-1617 (*The Royal Commentaries of Peru*, 1685). Fuerst's important monograph departs from this long tradition by focusing on the political theory developed by the Inca Garcilaso. In this sense, the Inca is revealed here as an interlocutor of Thomas Hobbes and John Locke, thus sharing a canonical place in political science, as well as being the singular proponent of a *mestizo* New World Order. In highlighting the Inca Garcilaso's political theory, Fuerst is also connecting him to today's dominant discussions on globalization and citizenship.

Surprisingly, for a monograph of this kind, Fuerst provides an introduction that guides the reader towards an understanding of why the Inca Garcilaso is normally not taught in departments of History, Social Science, or Humanities in North America, despite readily available translations in English. This absence, Fuerst argues is not accidental but the product of a long-standing Anglo-Saxon (Puritan) prejudice against Spain and its former colonies. Unfortunately, this prejudice has eclipsed the fact that Locke read the Inca Garcilaso.

It is difficult to start any work on the Inca Garcilaso without first delving into his biography. In Chapter 1 Fuerst provides a history that most Latin American scholars are familiar with: that the Inca Garcilaso was born from a Spanish *hidalgo* and an Inca Princess. It is this unique heritage that allowed the Inca Garcilaso to navigate between two worldviews: the Spanish (Christian) and the Inca. While many Hispanic and Golden Age scholars have come to emphasize the European side of the Inca Garcilaso, it is important – as Fuerst does – to acknowledge that the Inca's first language was Quechua and that he was in constant contact with his mother's side of the family. In this sense, he was a truly bicultural, bilingual, and biracial individual who was greatly influenced by both sides of the same coin. Just as it is impossible to talk about the Inca Garcilaso without mentioning his training with the *amautas*, it is equally impossible to make sense of his work without understanding the Jesuit influence on him. Fuerst does a fine job of examining the circumstances that turned a man called Gómez Suárez de Figueroa into the author Inca Garcilaso de la Vega. In particular, he notes how the alliance of Garcilaso's father (Captain Garcilaso de la Vega) with Gonzalo Pizarro may have contributed to his lukewarm reception by the Spanish Court whom he had hoped would receive him as the noble he was, despite his status as an *hijo natural* (illegitimate son).

In Chapter 2, Fuerst develops the concept of *mestizo rhetoric* in relation to the works of the Inca Garcilaso. Although Fuerst is certainly not the first to state that the Inca used a combination of European historical discourses to bring about his defense of Inca knowledge and monarchy, this chapter is distinct in that it emphasizes three different traditions he was writing from: Classical, Scholastic, and Neo-platonic (Renaissance). Each of these traditions provided the Inca with the scaffolding necessary to rescue his mother's language, culture, and religion from the European gaze that relegated all that was not Christian to barbarism. A discussion on *mestizo rhetoric* cannot be complete without acknowledging what makes the Inca Garcilaso unique in world literature: his innovative use of Inca language arts. These arts included not only the ability to read the *quipu* but also the oral traditions that the Inca was exposed to as a child in Cuzco. Armed with this *mestizo rhetoric*, the Inca proposes an alternative World Order to level the playing field by placing noble *mestizos*, like himself, as co-rulers of the Spanish Empire.

Both Chapters 3 and 4 examine how the Inca rewrites Inca history for his European audience as awaiting the arrival of the Spanish. In other words, the Spanish are represented as the culmination of Inca history. Fuerst demonstrates this historical alteration by showing how Garcilaso redefines the Inca god Viracocha and how he portrays the Inca Emperor Atahualpa as a tyrant for the purposes of being able to judge both the Spanish and Incas.

In Chapter 5, Fuerst returns to the topic of Garcilaso's father and his alleged alliance with Pizarro. Although at first this chapter appears to be out of place, the importance of the Inca's use of *mestizo rhetoric* becomes clear. To place himself among the leaders of the New World, it was not enough for the Inca Garcilaso to restore the reputation of his mother; he had to do the same for this father. Fuerst skillfully shows how the Inca used the Revolt of the *Comuneros* in Castile (1520-21) and Inca politics to claim legitimacy for Gonzalo's rebellion against the crown. Inca Garcilaso realized that a local pact between the *encomenderos* and the royal *panacas* would have allowed for greater independence for his native land. Certainly, such a pact would have also encouraged intermarriage and as a result, an increase in the population of noble *mestizos* who in time might just displace the *criollos* from power.

Chapter 6 examines the Jesuit influence in the construction of the *mestizo rhetoric* by assigning the role of *amauta* or teacher to this religious order. Fuerst does a superb job in tracing the importance of the Jesuits in the construction of what Anthony Higgins and Sara Castro-Klarén have called "a colonial subject of knowledge." One of Garcilaso's most important interlocutors was the Jesuit José de Acosta, and throughout his *Comentarios reales*, Garcilaso delivers several devastating blows to Acosta's

interpretation of Inca history. Despite this, Garcilaso was aware of the benefits that a humanist education could bring about and encouraged both Inca and *mestizo* alike to enter the *Colegios* of the Jesuit Order. Replacing the Inca *amautas* with Jesuits is of course not surprising given Garcilaso's understanding of *pachacuti* or tumult which perfectly described the series of successions and adaptations that his people had to undergo to remain in power and perhaps more importantly, to survive the trauma of conquest.

While Fuerst's monograph does not engage with postcolonial theory, it does provide a much-needed understanding in English of Garcilaso's *mestizo* identity. This identity is not merely a construction of the self but a political stance that centers on two important hallmarks of Inca culture: reciprocity and adaption. This book should thus be read in connection to current debates on globalization that echo back to one of Garcilaso's propositions in his *Comentarios*: "There is but one world." *New World Postcolonial* is destined to become a classic for its focus on historiographical debates aimed at uncovering the Inca Garcilaso for a broader audience and particularly the English-speaking academy. This book will no doubt be of importance to graduate students and more seasoned scholars working on Imperial Spanish history, Renaissance Studies, Colonial Latin American Studies, and Political Science. Certain chapters could also be used to introduce undergraduates to concepts such as hybridity or *mestizaje*.

MARTIN CARRION
University of the Sciences

REGINA GALASSO. *Translating New York: The City's Languages in Iberian Literatures*. Liverpool: Liverpool University Press, 2018. 200 pp.

Situating itself with the *Manifesto Neoyorkino* writers (2007), Galasso's insightful book seeks to expand our notion of Iberian literature to include New York City. Galasso's use of translation both as a linguistic and conceptual tool of literary analysis allows her to perform new readings of the work of four peripheral early twentieth-century Iberian male writers who traveled to New York. By looking at their use of language (English, Spanish, or Catalan) in the context of New York's urban multilingual scene, Galasso is able to tease out to different degrees how this city forced each author to confront their own linguistic situation and to what extent each was able to make intelligible or culturally translate (domesticate or foreignize) their version of New York for their particular target audience.

In each section of the book, Galasso provides a thorough bibliographical and biographical portrait of each writer: Part I, Felipe Alfau (1902-1999);