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Across forty brief essays, *New World Objects of Knowledge: A Cabinet of Curiosities* offers a panoramic view of Latin American history through material objects and their representations. Rather than focus on a single existing museum collection, the contributors to the book have instead imagined a vast corpus of discrete objects, vast environmental landmarks, and abstract concepts. The editors credit the project to the collective efforts of the Latin America and the Global History of Knowledge international research network, or LAGLOBAL, which was headquartered at the University of London from 2016 to 2020 and subsequently housed at the Facultad Latinoamericana de Ciencias Sociales Sede Ecuador. During the work leading to the creation of this volume, LAGLOBAL was supported by institutional partners from the United Kingdom, Spain, Brazil, Ecuador, Mexico, and the United States. This volume's contributors, affiliated with institutions across Europe and the Americas, reflect that broad network.

The book is not an encyclopedia, the editors bluntly state, but the reader will be forgiven if they approach the volume as a quasi-encyclopedia. While neither comprehensive nor organized alphabetically, the short and self-contained entries begin with a brief title in big print: "Rubber" or "Opossum" or "Strawberry." The contents of the collection are divided into two sections: "Artificialia" contains entries on playing cards and mummies, while "Naturalia" contains entries on animals and plants. This division partially reproduces categories used in early modern cabinets of curiosities, though the reader is left to draw their own conclusions about the juxtaposition of materials. The editors do not provide commentary or judgments. In this way, the book recreates the experience of wandering through a museum, reading exhibit labels, and developing an ad hoc interpretation along the way.

Among the short essays collected in "Artificialia," many trace the provenance, circulation, or transmission of a single discrete object. Mariana Françozo offers a fascinating history of a silver baptismal basin that was carried from colonial Potosí to West Africa to Brazil to a small town in Germany, where it is still displayed in church services once a month. While many of the essays are brief, some delve deeply into their topic. In an essay titled "Black," Adrian Masters uses Habsburg-era fashions to analyze the far-ranging significance of Yucatán dyewood on global consumption and commerce. In so doing, he makes the persuasive case that it "was the golden age of black" (p. 69). While most of the entries focus on concrete objects, a few stand apart with their emphasis on broad categories, locations, or ideas. In particular,
Pablo F. Gómez's entry, "Pieza de Indias," examines the process by which Iberian slave traders quantified the bodies of enslaved people. There is no actual object at the center of this essay; instead, the essay is about the epistemology of objectifying.

Most of the American objects in this section are held by European museums or archives, often as a result of centuries-past theft. The fraught relationship between European museums and the production of non-European knowledge is a continuing theme. Juan Pimentel and Mark Thurner examine the twisting legacy of an eighteenth-century cabinet of global natural history, displayed in Madrid to great fanfare and then sidelined by changing state priorities in the nineteenth century. Despite how frequently European museums appear in this volume, not every included object has been subjected to transatlantic dislocation. In particular, Sabine Hyland and William P. Hyland analyze a knotted quipu, a knowledge-keeping object used by Indigenous Andean peoples, which dates from the 1780s revolt led by Túpac Amaru II. Today, the quipu resides in a Peruvian church.

If "Artificialia" is united by the frequent problem of American objects held in European collections, the second section, "Naturalia," has fewer commonalities to bind together its collection of natural history. Instead, many of the essays in this section involve broad types of objects rather than specific items. The entries on flora and fauna sketch out a familiar legacy of the Columbian exchange, from Helen Cowie's entry on guinea pigs to Rebecca Earle's survey of the potato. Various commodities extracted from the New World are duly included: Kris Lane writes about the global significance of Colombian emeralds, Jorge Cañizares-Esguerra covers Caribbean pearls, and Gregory T. Cushman discusses the nineteenth-century interest in Peruvian guano. Also placed in this section are entries on physical American sites, such as the Amazon River and the Pacaya volcano. Concerning these sites, Roberto Chauca argues that a 1707 map made by a Bohemian Jesuit influenced modern cartographic conceptions of the Amazon, while Sophie Brockmann examines the political and scientific consequences of earthquakes and volcanic eruptions in eighteenth-century Guatemala. As a result, the second half of the volume maintains the collection's emphasis on knowledge production in Latin America, but the section's entries are more diverse, isolated, and disconnected from one another. The editors are clear in their desire to present a cabinet of curiosities with minimal mediation: "Our purpose here is not to prescribe how to read these objects but instead to gently encourage historical curiosity in readers with an eye for images and objects" (p. 2). Some readers will be satisfied, while others will be left craving a greater degree of connective tissue and interpretive unity.

Covering a wide range of topics in Latin American history, *New World Objects of Knowledge* will hold interest to both general and specialist readers. Its essays presume little prior knowledge, and the abundance of full-color photographs will appeal to a broad audience. For specialists, the volume's scope and sometimes unconventional curatorial choices will prove intriguing. Historians of Latin American history will appreciate the emphasis placed on American peoples, places, and objects in this transatlantic survey. Scholars interested in material history will enjoy the careful analysis afforded to individual objects in several of the essays. Finally, the volume deliberately furthers the ongoing circulation and production of knowledge. The book is open access and freely available on the publisher's website, and it has been published under a Creative Commons license that allows redistribution.
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