

heraldry and printed books at the time of Gregory XIII and beyond. A final chapter in this section is dedicated to the creation of an “alphabet des saints” during the Gregorian pontificate. As defined by the author, the “alphabet des saints” involved creating historiated capitals with figures of saints whose name had the initial letter of the paragraph, which replaced the increasingly problematic mythological and pagan themes during the Counter-Reformation. At the same time, the author emphasizes how the legacy of the Renaissance regarding mythology influenced Gregorian symbolism.

The author’s investigation is not limited only to the pontificate of Gregory XIII but also encompasses the inheritance of his relatives, to which the third part of this study, “Le Népotisme,” is dedicated. Ample space is given to the figure of the pope’s natural son, Giacomo Boncompagni, the secular prince who distinguished himself for his patronage and who was certainly the most brilliant among the pope’s descendants. The author portrays Giacomo, with his vast literary interests and lively character as a party organizer, as a real Renaissance prince. His intellectual stature and patronage certainly overshadowed the two less-brilliant cardinal nephews, Filippo Boncompagni and Filippo Guastavillani, to whom the second chapter of this section is devoted. The final chapter is dedicated to Teseo Aldovrandi, the pope’s cousin, who commissioned the decoration of the large hall of Santo Spirito in Sassia as director of the same order.

In conclusion, though the field of papal symbolism and heraldry has not yet been addressed in its entirety, Loskoutoff’s book represents a step forward. The main contribution of this work is to emphasize for the Counter-Reformation the value of Gregorian symbolism, which was important enough to influence the collective imagination of papal symbolism even in the years following the pontificate and not only within the pope’s family. The author has opened up new research perspectives that frame the importance of Gregorian symbolism in a wider context.

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Netherlandish Art and Luxury Goods in Renaissance Spain: Studies in Honor of Professor Jan Karel Steppe (1918–2009). Daan van Heesch, Robrecht Janssen, and Jan Van der Stock, eds.

Turnhout: Brepols, 2018. iv + 292 pp. €150.

A vast body of scholarly work has treated the different aspects of the Hispano-Flemish connection ever since Max Friedlander’s claim that the Iberian Peninsula was a destination for Netherlandish art (1935). Jan Karel Steppe (1918–2009), to whom this volume is dedicated, can be counted among the pioneering scholars of that notion. The book is the result of a conference held in 2016 by Illuminare (KU Leuven), which holds and is in the process of indexing Steppe’s research archive. Its scope, as stated

in the introduction, is specifically to expand this field of vision by highlighting a wide range of less studied cases and to offer “a more satisfied view of the cultural dynamics between the Netherlands and Spain in the Renaissance period” (3).

After a eulogy chapter on Steppe by Paul Vandebroek, the book opens with Raymond Fagel’s mapping of the cultural and artistic agents involved in reciprocal relationships between the Netherlands and Spain. Following is Nicola Jennings’s case study of a Jewish convert who collaborated with a Northern craftsman on a Netherlandish modeled retable, which conveys the central role of Jews and conversos in salvation history. From this specific example, the editors move to Muñiz Petralanda, Barrio Olando, and Berasain Salvarredi’s broad-view article on Flemish carved altarpieces in Spain. The sculptor Jean Mone links the following two chapters, by Ethan Matt Kavalier and Krista De Jonge, respectively. Kavalier’s essay argues for Spain’s influence on the Netherlands by demonstrating Mone’s role in the Flemish adaptation of the antique manner, from a political discourse influenced by art to one influencing politics. In this sense, De Jonge’s following essay, discussing the milieu of Mone and Ordoñez, is a good example of the thoughtful and clever ordering of the volume: focusing on the artistic network mechanism, De Jonge showcases the artistic exchange, specifically architectural, between Spain and the Netherlands in the early decades of the sixteenth century.

One of the more intriguing questions raised concerns the fate of these complex networks and exchanges during the revolt of the Spanish Netherlands. Stephanie Porras tracks the continuance of the artistic and merchant routes and key intermediaries between Antwerp, Spain, and New Spain through the work of Maerten de Vos. Two of the intermediaries who established these routes are Arias Montano and Plantin, the protagonists of Dirk Imhof’s following chapter, which showcases the merchants’ strategies. Both are also the protagonists of another article, by Koenraad Van Cleempoel, on mathematical and astronomic instruments and the transmission of artisanal knowledge from the Netherlands to Spain.

Five articles are dedicated to collectors and collections: Iain Buchman on the Duke of Alba’s tapestry acquisitions; Elena Vázquez Dueñas on the Gevaras family collections; Noelia Garcia Perez on female patronage of Mencia de Mendoza’s portrait gallery; and Eduardo Lamas-Delgado on the Dukes of Medina Sidonia. Antonia Putzger offers yet another methodological perspective to the collector’s and patron’s interest and agenda in Netherlandish art. Through the material history of Rogier van de Weyden’s *Deposition of Christ*, its copies and places of display, she looks at the artwork’s reception and the concept of provenance as acts of appropriation by the Habsburg court. Finally, Abigail D. Newman’s closing article poses an intriguing supposition that in the absence of guilds or art academies in Spain, Spanish art-writers not only contributed to the promotion of artists’ status but also to their sense of collegiality, collaboration, and community.

As some of the most prominent research in the field is not in English, the publication of this English-language anthology will, as the editors remark, contribute to and support

the growing interest in Hispano-Flemish art. Hence, the choice not to translate some of the Spanish citations is questionable. Notwithstanding, *Netherlandish Art and Luxury Goods* is a magnificently produced, richly illustrated, and carefully edited volume that provides a wide scope of case studies and subjects, while succeeding in outlining some central concerns. Moreover, the book offers the reader a progressive, linear reading by thematic order and continuity between the different chapters. This, I feel, is no small matter in an anthology, and is indeed one to appreciate.

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Elizabethan Globalism: England, China and the Rainbow Portrait.

Matthew Dimmock.

New Haven, CT: Yale University Press; London: Paul Mellon Centre for Studies in British Art, 2019. xii + 324 pp. £50.

In this 2019 publication, Matthew Dimmock masterfully tells a story about the last two decades of Queen Elizabeth I's reign (1558–1603), a topic well covered by long-established scholarship. By placing China in the center of the monograph's subtitle (*England, China and the Rainbow Portrait*), the author already signals the centrality of China in his novel conceit of Elizabethan globalism beyond the received notion of Elizabethan England, which has also shaped the discourse on the symbolic and emblematic significance of the Rainbow Portrait—a strange but well-known image of the Virgin Queen—articulated largely based on Western sources, including classical mythologies.

In this handsomely produced volume of over three hundred pages with nearly ninety illustrations in color, Dimmock vividly paints a complex picture of just how China played a central role in the construction and assertion of England's nascent national identity, specifically as that of a mercantile and Protestant polity with amities toward a non-Christian world. Buoyed by its defeat of the Spanish Armada in 1588, which catapulted its belated entry into the overcrowded and competitive arenas of global trade in the sixteenth century, England, then still without direct access to China, turned its desiring gaze toward this fabled realm, figuratively and literally, both as the veritable center of the world and as the most ideal domain with abundant wealth, superior governance, and advanced culture.

England thus perceived its future relations with China, or Cathay, not only as the ultimate outcome of East-bound Elizabethan foreign policy—which had already established its trading alliances with the Ottoman Empire, Russia, Morocco, Persia, India, and others—but also as the indispensable resources for further advancing England's ascendancy in the expanding global enterprise. Unlike Spain, which, driven by aggressive religious and imperial ambitions, had established itself as a hegemon in Asian and other parts of the world by the mid-fifteenth century, England gained fluency in the