

newly acquired language of international diplomacy and practiced ambassadorial luxury gift bearing as learned from the Ottoman Empire and other non-European countries.

Dimmock delivers this fascinating tale by focusing on a single event, the sumptuous housewarming party hosted by Robert Cecil, secretary of state, on 6 December 1602 at Cecil House built on the Strand, which Queen Elizabeth herself attended. The author reconstructs this celebration, including the Rainbow Portrait, as the channel through which to characterize Elizabethan globalism: Cecil strategically orchestrated the branding of the queen's image textually, visually, and materially as that of England—a nation poised to become the center of the globe, toward which all nations turn seeking her wisdom and love. To that end, Dimmock guides readers through his own reconstruction of the housewarming party in eight chapters, each tantalizingly titled: “A Very Great Entertainment”; “The Play: ‘A Conference between a Gentleman Usher and a Post’”; “A Letter from China”; “A Mantle, a Portrait”; “China on the Strand”; “Love and Commerce: Writing to China”; “Attending to Sheba”; and “Reorientations.” Bookended with an introduction (“Compassing the World”) and conclusion (“Dreaming of China”), these chapters function as a scaffold to build a case for the Anglo-Sino relation, be it imaginary or aspirational, that played a pivotal role in forming England's self-perception as a global player.

Taken together, Dimmock's tightly constructed story, based on meticulous research and robust analysis, though at times largely conjectural, throws into high relief the intricately multilayered network of diplomatic and trade relations built through delicate negotiations and cultural translations that ultimately constituted a unique mercantile system that was Elizabethan globalism. At the same time, it illuminates the singular centrality of Robert Cecil as the very architect of Elizabethan globalism through the multifaceted roles he assumed in service of the queen and in pursuit of his own self-interests.

As such, this publication will appeal to readers in a wide range of disciplines, including history, art history, Renaissance studies, gender studies, translation studies, and material culture studies, to mention just a few. In sum, this beautiful, richly illustrated volume is a feast to the eye and the mind. It should be savored leisurely, one image or idea at a time, to fully appreciate the dynamic and colorful rendition of Elizabethan globalism that the author proffers in this exhaustive study.

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The Star: Archduke Ferdinand II of Austria and His Summer Palace in Prague.
Ivan Prokop Muchka, Ivo Purš, Sylva Dobalová, and Jaroslava Hausenblasová.
Prague: Artefactum Publishing House, 2017. 432 pp. CZK 980.

The Star Summer Villa (Letohrádek Hvězda in Czech, henceforth Hvězda) is a remarkable Renaissance structure, with its six-pointed star-shaped ground plan and an interior

that boasts some of the finest stucco work of the period. The cornerstone was laid in 1555 and construction completed three years later; its Habsburg patron, and resident in summers, was Archduke Ferdinand of Tyrol (1529–95), who is better known for his remodeling of Schloß Ambras (Innsbruck) and his extensive collection of armor. The possibility that Ferdinand himself had a hand in designing Hvězda is, if true, a remarkable instance of a Renaissance patron acting as an architect.

With its anomalous structure, exceptional interior decoration, and notable patron-resident, there are few (if any) comparable Renaissance buildings. Star-shaped plans were usually applied to fortress-towns (for example, Palmanova, Italy); in this case, the star shape and elevation are uniquely applied to a single building that had a very different function as a summer villa. Patron-architects come more readily to mind with the notion of city planning (for example Vespasiano Gonzaga and his *citta ideale* of Sabbioneta). Again, Hvězda seems anomalous. Indeed, already in the sixteenth century, Hvězda was viewed as extraordinary, as can be seen in contemporary travelers' accounts. Yet despite its striking qualities and rich history, Hvězda is far less known today when compared to other contemporaneous villa structures (such as Palladio's villas or Bramante's loggia). Located in the middle of a game reserve about seven kilometers from the city center of Prague, Hvězda is decidedly less frequented by tourists and has featured only rarely in overviews of art and architectural history.

Therefore, the present publication is a very welcome and much needed one that goes to great lengths to redress this neglect. *The Star* was first published in Czech in 2014 and translated into English in 2017. Featuring superb research and high-quality photographs, this is by far the most definitive and exhaustive publication on its subject. The findings contained therein will be consulted for a long time to come. The outcome of a collaboration between four Czech scholars, this detailed and diligent research is of the highest standard, with each contributor bringing invaluable expertise to individual aspects of the totality of Hvězda. Ivan Prokop Muchka is an expert on Renaissance architecture; art historian Ivo Purš specializes in sixteenth-century alchemical and cosmological iconography; Sylva Dobalová has previously published on Renaissance gardens and landscape designs; Jaroslava Hausenblasová is known for her work on the social and cultural histories of cities and the Czech lands in the early modern period. The result is both a comprehensive overview and microscopic summation of findings that epitomize the riches that can ensue through genuine and generous collaboration.

Given the impressive CVs of these scholars, it is surprising that their biographies are not featured at the end of the book. Another minor criticism involves problems of translation scattered throughout: for example, the use of the term *drawer* instead of the more appropriate *draughtsman*; and perhaps *delay* would be a more appropriate term than *retardation* to describe the slow progress of the Renaissance in Bohemia. But these are truly minor complaints. The volume is coherently organized with sections on historical context, architecture, stucco decorations, the summer palace complex, and the afterlife of Hvězda from the Renaissance to the present day. Much appreciated—and

again, the collaborative nature of this enterprise should be lauded—are the multiple perspectives included. What is especially admirable is how thorough and exhaustive the accounts are, with a fine-tuned balance between fact and richly informed scholarly suggestion. When rightfully pointing to the stucco decoration as Hvězda's main legacy, multiple iconographic possibilities are explored, rather than resorting to a facile definitive version. Multiplicity is embraced, in the spirit of the exploratory and often allegorical impulses of the period from which these stuccos stem.

The Hvězda is one of the most important buildings of the Renaissance, its superlative stucco program perhaps without equal, and the history of its patronage and reception also remarkable. This excellent volume is well positioned to enable an international audience to appreciate its riches.

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Translating Nature: Cross-Cultural Histories of Early Modern Science.

Jaime Marroquín Arredondo and Ralph Bauer, eds.

The Early Modern Americas. Philadelphia: University of Pennsylvania Press, 2019. vi + 358 pp. \$55.

In *Translating Nature*, editors Jaime Marroquín Arredondo and Ralph Bauer argue that the history of early modern natural science is “multi-centered, transcultural, and transoceanic in character and born from an age of translation” (23). The volume begins with part 1, “Amerindian Knowledge and Spain’s New World,” blurring conquistadores and natural historians to focus on European reliance on indigenous Americans’ expertise. Juan Pimentel’s vividly written “Sighting and Haunting of the South Sea” focuses on concealments and ellipses in records of Vasco Núñez de Balboa’s (1475–1519) so-called discovery of the South Sea. Discovery, Pimentel argues, “sheds light on certain facts at the cost of casting shadows on others” (44). In the same vein, Marroquín Arredondo’s and Luis Millones Figueroa’s respective chapters on doctor Francisco Hernández (1514–87) and Bernabé Cobo (1582–1657) aim to reveal the Nahua and Quechua knowledge behind the methods, findings, and writings of the scholars based in New Spain and Peru. The authors juxtapose canonical discoveries with the incessant knowledge gathering by natural historians, using the latter to dilute the former.

In part 2, “Amerindian Knowledge in the Atlantic World,” translation emerges as a constant adjustment of meanings across writing systems, languages, cultures, and ways of knowing. Daniela Bleichmar’s masterful essay “Pictorial Knowledge on the Move” follows the Codex Mendoza from its making by Nahua painter-scribes to its many printed incarnations in the natural histories of Europe. The Codex became a “changing object,” whose many “trajectories and transformations bring into question its