Annemarie Jordan Gschwend and Kate J.P. Lowe, eds.

The Global City: On the Streets of Renaissance Lisbon. London: Paul Holberton Publishing, 2015. Pp 296. Hb, €40.

In December 2009, Kate Lowe and Annemarie Jordan Gschwend identified two late sixteenth-century paintings (c.1570–1621) portraying an everyday scene of Rua Nova dos Mercadores, the main commercial street in Renaissance Lisbon. Acquired by the poet and painter Dante Gabriel Rossetti in 1886, the anonymous Flemish paintings formed originally one canvas, later cut in half to fit the interior of Rossetti's London house. Currently exhibited at Kelmscott Manor, the paintings are the only detailed depictions of Rua Nova before the devastating earthquake of November 1, 1755. Creatively constructed around the two paintings, the book offers a comprehensive account of Lisbon as a global city in the Renaissance.

The book is organized into fifteen chapters, including a comprehensive introduction and an epilogue on the history and provenance of the paintings. Focused on the characterization of Lisbon as a global city, the chapters authored by Gschwend (chapters 1, 7, 9, and 15) and Kate Lowe (chapters 1, 2, 3, and 10) constitute the core of the book. The remaining chapters, authored by six renowned scholars, are mostly dedicated to the study of particular aspects regarding the India Run (chapter 4), the Portuguese trading empire, and the luxury goods and interiors from the houses of Rua Nova (chapters 8, 12, 13, and 14), and they definitely strengthen the narrative. Notably, chapter 7, includes a 2D reconstruction of Rua Nova (102–3) which contributed to the identification of fourteen residences and to the portrayal of the everyday life of this commercial street.

Besides highlighting the importance of the India run in the creation of a European warehouse of curiosities, the book pays special attention to the demographic aspects of Rua Nova, skillfully characterized as a multicultural meeting point of merchants, knights, commoners, and slaves. The conceptualization of five economic, demographic, scientific, and technological criteria for the definition of a global city is probably one of the most significant arguments presented in this book, since it provides a solid theoretical explanation for the turning of Lisbon from the capital city of Portugal into a global city. According to Gschwend and Lowe, being a center of trade flows and the existence of a mixed population are essential features of a global city. Notwithstanding, a global city must also possess “some type of ‘global consciousness,’” be recognized as such by other cities and countries, and be at the forefront of science, technology and communication (34). Home of the richest Flemish, German, and Jewish merchants of the city, Rua Nova was the most global street of

Renaissance Lisbon, being the center of trade of luxury goods (cabinets, caskets, Ming porcelain, folding fans, ivories, textiles, rock crystals and jewelry), medicines and drugs, exotic plants (tobacco, chili, and sunflowers), animals (elephants, rhinoceroses, and talking parrots) and animal by-products (rhinoceros horns, bezoar stones, and stuffed birds of paradise), which notably “headed many royal shopping lists” (155). Rua Nova also witnessed public festivities, theatrical performances, and secular and religious processions, including Corpus Christi, “the most prestigious fête of the calendar year,” which clearly “linked court and populace even further” (109). Regarding the centrality of Rua Nova in the circulation of scientific knowledge, Gschwend underlines that “science and business met on this street and books printed here were dispersed throughout the Portuguese trading empire” (114).

Despite not being the protagonists of the narrative, there are a few explicit references to Portuguese Jesuits, namely to Duarte de Sande (1547–99) author of *De missione legatorum Japonensium ad Romanam curiam* (Macao, 1590) (86–87, 114). Before embarking to Macao, Sande spent some time in Lisbon and he was particularly impressed with the congregation of businessmen from all over Europe at Rua Nova dos Mercadores (114). In chapter 3, Kate Lowe mentions Jesuit promotion of a system of rotating processions of black African “nations,” where each of the twenty diverse nations had their own flag (62). The mixed population of Lisbon mimicked, in a certain sense, the population of the Jesuit missions in East Asia and Brazil, in which the interaction between different social groups was certainly unavoidable. Moreover, some chapters also include figures regarding Jesuit iconography worthy of mention, namely a gilded silver Pyx (123n105), an engraving with the Christ Child and Ignatius of Loyola, Francis Xavier, Luigi Gonzaga and Stanisław Kostka (201), and an East Asian sixteenth-century lacquer lectern with the Jesuit emblem (222n217).

Elegantly written and copiously illustrated, *The Global City* represents a landmark in the historiography of Renaissance Lisbon. Besides meeting the highest academic standards, *The Global City* is of great significance for a broad audience, including not only historians of art and architecture, but also sociologists and historians of science. Although there are few direct references to the Jesuits, this book offers a fresh portrayal of the global city from which all Jesuit missionaries departed to East Asian missions for over a century. Since the fleets from the India run only departed in spring, Portuguese and foreign Jesuits frequently had to wait for several months in Lisbon before embarking on the desired journey towards the Far East. During their stay, they had their first effective contact with the Portuguese global trading empire, as Duarte de Sande’s first impressions testify to. In this context, this book will definitely add

significant value for those studying the Portuguese East Asian missions in the sixteenth and seventeenth centuries.

Francisco Malta Romeiras

Centro Interuniversitário de História das Ciências e da Tecnologia,
Universidade de Lisboa

franciscomesquitella@gmail.com

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