

Apart from the convincing thesis, some other arguments are hard to agree with. In particular, in the conclusion Erikson upholds that Adam Smith reincorporated “philosophical and moral concerns into a literature on trade that had largely left these matters by the wayside” (251). Scholars who work on the European Enlightenment would hardly share this opinion. To mention only an instance: the debate on luxury. The author would have changed her mind had she read Hirshman’s classic *The Passions and the Interests* (1977). Perhaps this is also due to the fact that Erikson radically keeps apart trade oeuvres from a philosophical corpus. Historians may be surprised not to find two scholars whose works would have been essential for Erikson’s book: Deirdre McClosky’s widely cited trilogy *Bourgeois Dignity* and Joel Mokyr’s vast scholarship on why England got rich.

In contrast, historians will find in Erikson’s book a rigorous attempt at explanation. In a time where cherry-picking and microhistory largely prevail in historical scholarship, Erikson shows how to reconcile quantitative and qualitative techniques. Finally, it is worth remembering that, despite not using machine learning or network analysis, Jean-Claude Perrot (*Une histoire intellectuelle*, 1992) was one of the first to have approached early modern economic literature from a quantitative perspective. His insights, produced in the 1980s, would have offered Erikson a larger comparative perspective.

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The Mythological Origins of Renaissance Florence: The City as New Athens, Rome, and Jerusalem. Irina Chernetsky.

Cambridge: Cambridge University Press, 2022. xiv + 216 pp. \$99.99.

This well-written and beautifully produced book presents the first comprehensive study of one of the Renaissance’s most fascinating moments in the appropriation of pagan and Christian antiquity: Florence’s self-representation as a successor to Athens, Rome, and Jerusalem in the fourteenth and fifteenth century. While several articles and monographs have already been dedicated to the way Florentine humanists and artists generated prestige for their city by highlighting its Roman origins, Chernetsky’s book is the first to discuss the theme alongside with the city’s self-image as a New Athens and New Jerusalem.

The book stands out for its successful attempt to discuss both written sources (poetry, histories, and art treatises) and visual sources (paintings, drawings, and statues) in a coherent scholarly narrative. To tackle the problem of how the diverse city images correlate, Chernetsky seeks to understand them against the background of the Florentine occupation with lineage and genealogy. In the thirteenth century,

Florentine society saw the emergence of family memoirs and city chronicles, which attest to a need to document and promote one's origins and history. Given the greater social mobility between nobles and *popolo* in comparison with other cities, such documents are fairly numerous for Florence. Whereas ambitions to revive legendary cities from the past are also attested in other cities, the abundance of materials justifies Chernetsky's approach to focus solely on Trecento and Quattrocento Florence.

In chapter 1 ("Florence as a New Athens") Chernetsky traces the development of Florence's self-image as the counterpart of classical Greece's main center of culture. She argues that Florence's Greek origin myths (e.g., in Brunetto Latini), and the city's interest in reviving Greek antiquity as part of the humanist project, inspired humanists and artists to compare the city to classical Athens. The second chapter ("Florence as a New Rome") studies how Renaissance Florentines aimed to recreate the political, cultural, and artistic achievements of the ancient Romans in their own city. It mainly focuses on literary visualizations of Florence's Roman monuments, which bore witness to the city's Roman foundation in the first century BCE and its ancient splendor. In chapter 3 ("Florence as a New Jerusalem") Chernetsky demonstrates how, especially in the wake of Girolamo Savonarola's preaching, Florence was expected to embody the spiritual center of Christian antiquity, both via religious processions and references to Jerusalem's Jewish temple and the Holy Sepulchre. The final chapter ("Florence as a New Florence: The Tornabuoni Chapel") discusses how Domenico Ghirlandaio's frescoes in the Santa Maria Novella depict an idealized cityscape that incorporates many elements from ancient architecture.

The small reservations I formulate below do not call into question Chernetsky's main arguments, which are treated with great clarity and persuasion, but two of her discussions of humanist literature that could have received more attention.

Although Chernetsky documents several interesting moments where humanists and artists collaborated with patrons in promoting Florence's city-images, she could on occasion have been more precise as to the role that humanists have played in this process. On page 20, she writes that all humanist texts to be discussed in chapter 1 "were commissioned by the Medici and their circle." Commissions of panegyric poems, however, were rather rare in Florence: more often, humanist authors dedicated on their own initiative poems to the Medici to mark their (continued) interest in support. It is important to take into account the system of literary patronage—in which the content of a poem was only very rarely dictated by a patron—in order to come to a full understanding of the humanist contribution to Florence's image as revived ancient city.

Furthermore, while Chernetsky rightly stresses how Florence's fashioning as New Rome occasionally reflects how the Medici strengthened their ties with papal Rome some years after the Pazzi conspiracy (68–69), her second chapter might have also discussed a more plausible implication of the New Rome theme already proposed by Susanna de Beer in interpreting Verino's *Carlias*. Claiming to be a New Rome also suggests an attempt to compete with popes like Sixtus IV, who actively engaged in reviving

ancient Rome on its original location through restorations of classical Roman buildings *in situ*. During many years of Lorenzo de' Medici's unofficial rule, the Florentines were on bad terms with the Roman pope because of territorial conflicts, which is reflected in many contemporary humanist texts. It is therefore plausible that Florence's attempts to be a New Rome challenged papal Rome's aspiration of being a Rome revived.

Despite these two remarks on specific places in the book, Chernetsky's monograph as a whole marks a big step ahead in the study of Renaissance Florentine culture. Her fresh interpretations of a wide range of texts and artworks will interest scholars and students alike, and will stimulate further research into self-promotion strategies and uses of antiquity in other Renaissance cities.

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The Office of Ceremonies and Advancement in Curial Rome, 1466–1528.

Jennifer Mara DeSilva.

Studies in Medieval and Reformation Traditions 230. Leiden: Brill, 2022. xiv + 254 pp. \$139.

This book provides a rich, compelling, and vivid account of the careers of three Roman curialists: Agostino Patrizi, Johann Burchard, and Paris de' Grassi. As masters of ceremonies to the popes of the later fifteenth and early sixteenth centuries, these men were responsible for stage managing the elaborate liturgical events that affirmed and celebrated a triumphant vision of the Renaissance papacy. The masters of ceremonies established the scripts for these events and kept the competitive, unruly actors in line.

DeSilva does not, however, focus primarily on ceremonial performance. Instead, she uses a lush array of sources (tombs, illuminated manuscripts, payment records, lists of benefices, diaries, and other texts, some printed, others surviving only in manuscript) to explore the process of advancement at the Roman court. One of the many admirable attributes of DeSilva's writing is that each chapter begins with a series of questions, and the introduction presents the questions that shape the entire study. "How did curial advancement occur for educated men who did not become popes or cardinals? Did their *cursus honorum* follow a single path or converge on shared goals? What sort of skills did these men require and what did they accomplish? How integrated were curialists within the city of Rome and the larger Italian peninsula? Finally, how did they envision themselves and their contributions?" (1). The book's seven chapters answer these queries by investigating various facets of the ceremonialists' careers.

Chapter 1 examines historiography on the papal court as a site of professional advancement. Chapter 2 charts the development of the Office of Ceremonies. In the Avignon period and early fifteenth century, chapel clerks oversaw liturgical