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THE MYTHOLOGICAL ORIGINS OF RENAISSANCE FLORENCE

In this book, Irina Chernetsky examines how humanists, patrons, and artists promoted Florence as the reincarnation of the great cities of pagan and Christian antiquity – Athens, Rome, and Jerusalem. The architectural image of an ideal Florence was reflected in chronicles and histories, poetry and prose, and treatises on art and religious sermons. It was also portrayed in paintings, sculpture, and sketches, as well as being encoded in buildings erected during the fourteenth and fifteenth centuries. Over time, the concept of an ideal Florence became inseparable from the real city, in both its social and architectural structures. Chernetsky demonstrates how the Renaissance notion of genealogy was applied to Florence, which was considered to be part of a family of illustrious cities of the past and of the present. She also explores the concept of the ideal city in its intellectual, political, and aesthetic contexts, while offering new insights into the experience of urban space.

Irina Chernetsky is a scholar of Renaissance art and a participant in the Projections of Jerusalem in Europe research group. Her scholarship has been supported by the European Research Council, the Israel Science Foundation, and the German-Israeli Foundation for Scientific Research.

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THE CITY AS NEW ATHENS, ROME, AND JERUSALEM

IRINA CHERNETSKY

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ABBREVIATIONS

AB – *Art Bulletin*
BM – *Burlington Magazine*
JSAH – *Journal of the Society of Architectural Historians*
JWCI – *Journal of the Warburg and Courtauld Institutes*
MKIF – *Mitteilungen des Kunsthistorischen Institutes in Florenz*
MLN – *Modern Language Notes*

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