ception of this bifurcated presentation is underscored by the rather self-conscious overrider on p. 360 that he will be forced to ignore the letters of Galilei to his daughter Virginia since this is a 'scientific biography.'

One feature of the work that will disconcert the specialist reader is Drake's frequent omission to cite the precise sources of his information. His credibility is not questioned, but it is a regrettable omission. Several typographical errors came to this reviewer's attention (pp. 190, 239 and 358).

However, any criticisms should not detract from the breadth and depth of scholarship and organization evidenced by this book. Particularly enlightening are Drake's analyses of Galilei's skirmishes with the established order of the Church. Drake has not attempted to write fictional biography, but has chosen to present the reader with a 'factional' account, on occasions interspersed by subjective analysis. This reviewer would have welcomed a greater participation on the part of the biographer in his narrative. Should one take at face value Drake's claim (p. xxii) to have 'no opinion' whatsoever on Galilei's philosophical opinions and beliefs? Galilei certainly held such opinions and beliefs as Drake's narrative bears testimony. But then his chosen vehicle is 'scientific' biography. Should biography be so defined?

ANNE REYNOLDS, *University of Sydney*

Richard A. Goldthwaite. *The Building of Renaissance Florence. An Economic and Social History*. Baltimore and London: The Johns Hopkins University Press, 1980. Pp. xviii, 459. \$29.50.

Among distinguished American students of the Italian Renaissance, Richard Goldthwaite stands out both as a pioneer and as a proselytizer. He is a pioneer in his original use of private ledgers and account books of Renaissance businessmen to unlock the secrets of family structure and artistic patronage. Building upon the methods of his spiritual mentors, Raymond de Roover and Frederic C. Lane, over the past fifteen years Goldthwaite has moved beyond their discussions of the firm and partnership to investigate the nature of family structure, private patronage and construction of the Renaissance palace. As a proselytizer, Goldthwaite has constantly asserted his conviction that the proper study of Renaissance Italy lies in an understanding of material culture, industry and trade, the role of the entrepreneur and, in general, forms of economic life, rather than in political and intellectual history. His position as a pioneer charting new regions and his enthusiasm for his own innovative brand of economic history have led to the notable achievements of this volume, as well as to some of its ambiguities and drawbacks.

The most obvious triumph of this volume is its bold conceptual scheme based on the now conventional division of demand pull and supply push in economic change. Goldthwaite treats the question of demand for construction only in terms of private family palaces, not communal projects or ecclesiastical architecture, and restricts his discussion to Florentine building against its European back-

ground in the two centuries following the Black Death. Goldthwaite argues implicitly for a thesis of accumulation and even moderate prosperity in the fifteenth-century economy, though he never mentions by name the principal proponents of economic contraction, such as Lopez, Postan, and Miskimin. Hence, the newcomer to the debate over the prosperity of the Renaissance receives no hint of the often heated discussion of the past quarter century. The part on the supply side of the Florentine building industry occasions some of the best parts of the work, including discussions of building contracts, the nature of guild organization, and the training and changing status of the architect. Here, as in the first part on demand, Goldthwaite's range is extremely wide, from ancient Rome to eighteenth-century England and Holland, though usually the comparisons between Florence and other eras and areas are informative and germane.

His thesis on the supply side has led to some brilliant insights, as in his discussion of the irony of a city run by guildsmen where the looseness of guild regulations promoted the kind of economic activity and innovation that should have flourished where guilds were weak or totally absent (pp. 413-415). Equally interesting is his thesis that the lack of stature of architects promoted a kind of construction where the taste and wishes of the patron could be determining. In other words, Goldthwaite's intimate knowledge of the account books of the Florentine patriciate, of Florentine topography in the fifteenth century, and of the techniques of building itself has resulted in an insider's story—an insider who so deeply appreciates the achievements of the Florentine merchant class that he both rejects, or at least undervalues, the work of contemporary historians (p. 56) and dismisses those who disagree with his roseate view of the accumulation of "considerable wealth" in the fifteenth-century (p. 59). Occasionally this obsession for avoiding the concerns of political historians has led to assertions that are slightly comic, as when he calls 1400 to 1406, the period of the war against Gian Galeazzo Visconti and its aftermath, as "years of relative peace" and consequent low taxation (p. 57). Rather, the annual deficit for 1402 and 1403 was about a half million florins. For the same two years, the forced loans collected to pay for military *condotte* were over 300,000 florins and 388,00 florins (see A. Molho, *Florentine Public Finances in the Early Renaissance, 1400-1433* [Cambridge, Mass., 1971], pp. 60-61).

Another drawback derives from Goldthwaite's undisguised affection for his patricians and their patronage, so that this book is very much about "luxuries" in palaces, and to a less extent, in clothing and ceremonies. When the author discusses the diet of ordinary Florentine workmen, relying on the work of Charles de al Roncière and the estimates of Lodovico Ghetto from 1455, his calculations become rather suspect. Even after admitting the inevitable variables, including the length of the work year, Goldthwaite goes on to assert that his data point "irrefutably to considerable improvement in the standard of living of the working man in the course of the fourteenth century" (p. 344).

Conversely, Goldthwaite is at his best when treating questions of motivation of patrons and of taste. His most brilliant perception is how the limited resources of the Florentine patriciate created a market for the terra cottas of Luca della Robbia and his workshop, while Cellini's de luxe saltcellar or grandiose Perseus required royal or ducal patrons. Goldthwaite's basic insight is that the Florentine arts

developed so well because an economy of scale permitted not only the continuing construction of patrician palaces but also furniture, cassone, and the terra cottas, the principal decorative arts of the Florentine Renaissance. In other words, Goldthwaite shows convincingly that the Florentine decorative arts became not only beautiful but relatively cheap. Not the least among Goldthwaite's many achievements is that he has written the first study of the Florentine economy that will be, for the foreseeable future, indispensable reading for all art historians of the Italian Renaissance.

BENJAMIN G. KOHL, *Vassar College*

Troy D. Reeves. *An Index to the Sermons of John Donne*. Elizabethan and Renaissance Studies, 95. 3 vols. Salzburg, Austria: Institut Für Anglistick Und Amerikanistik, Universität Salzburg, 1979-81.

Volume 1: Index to the Scriptures Pp. iii, 229. \$25.00

Volume 2: Index to Proper Names Pp. ii, 148. \$25.00

Volume 3: Index to Topics Pp. iii, 226. \$25.00

Any index to Donne's *Sermons* is better than no index. With the help of this *Index to the Sermons of John Donne* by Troy D. Reeves, students of Donne will undoubtedly find the ten-volume Potter and Simpson edition more accessible than before. Reeves has gathered together in three volumes Donne's sermon references to Scriptures, to proper names, and to a comprehensive survey of topics, and the general usefulness of such an undertaking cannot be underestimated.

But despite the real benefits to be reaped from this *Index* its usefulness is limited in several ways. Most apparent are the many mechanical inaccuracies. But in addition, the inadequate cross-referencing, the significant omissions, and the apparent absence of any consistent principles of compilation render the *Index* unreliable and must qualify any assessment of its ultimate utility.

A look at *Volume 1: Index to the Scriptures* will indicate what I mean. As well as the Scriptural references arranged alphabetically by book and numerically by chapter and verse, this volume also contains a preface, introduction, glossary of sample terms, and a bibliography. The preface suggests some principles of compilation (i.e. "significant" usages only, the Authorized Version as reference text), but the reader is left to deduce Reeves's methods from his errors. A random check of three books—one from the old Testament (Daniel), one from the Apocrypha (Ecclasiasticus), and one from the New Testament (Philippians)—presents several conclusions.

Most significant is the fact that Reeves has collected his references from the marginal references in the Potter and Simpson edition. I found no references to Scripture not mentioned in that edition—references, for example, to paraphrases of Scripture—and discovered that even in copying these references Reeves was both unimaginative and careless. A reference to Philippians 3:4-6 (cited exactly from the margin of II, 356) is listed separately from references to Philippians 3:4, 3:5, and 3:6 simply because it is listed this way in Potter and Simpson. This is a small matter, as is