Milton's "pervasive Machiavellianism" (p. 194), the term "Machiavellianism" is really nothing more than short-hand for a very broad-based cultural discourse in which Machiavelli himself simply had a share. Considered from this perspective, the study would have been more effectively organized as a series of essays on how late-Renaissance (English) writers variously conceptualized the mutually sustaining yet problematic links between politics and rhetoric.

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Warren Kirkendale. *The Court Musicians in Florence During the Principate of the Medici, with a Reconstruction of the Artistic Establishment*, *Historiae Musicae Cultores*. Florence: Leo S. Olschki Editore, 1993. Pp. 752 with 13 plates and 4 additional charts.

For scholarly research concerning salaried musicians at the Florentine grand ducal court, the lasting significance of this handsome and spaciouly designed book lies in the transcription of numerous and often substantial excerpts from documents found in the Archivio di Stato, Florence, and in a host of other archives and libraries around the world. Beginning in 1543 with the earliest records from the court of Cosimo I, who was made duke in 1537 and then grand duke of Tuscany in 1569, and ending in 1737 with the death of Gian Gastone, the last of a continuous line of Medici grand dukes, Kirkendale assembles archival references in separate studies for 173 court musicians and places them in chapters devoted to each of the grand dukes. Individual biographical studies are held together by a narrative thread wherein Kirkendale not only supplies a historical context but also gives informed commentary and notes, drawing attention to modern resources and critical studies. Although the narrative will inevitably be subject to modification with further research, it is in itself an impressive achievement in its clarity of presentation and erudition.

The limits and methodology of the project are candidly explained in the preface and bear reporting here in order to prevent misunderstanding. Kirkendale's purpose is to create a resource book which contains reference to, if not quotations from, all known documents pertaining to court musicians of the Medici grand dukes: by stipulating grand dukes, Kirkendale excludes examination of other active patrons in the family, such as Grandprincipe Ferdinando (1663-1713), who died before the title was passed on from his father, Cosimo III. Thus, the book is heavily laden with Italian and to a far lesser degree Latin texts which Kirkendale transcribes, expanding abbreviations and standardizing such matters as accents and punctuation (but not orthographic irregularities) without comment — an editorial service which most readers will find useful.

Yet there are practical limitations. With regard to subject matter, Kirkendale reasonably focusses on the activities of musicians during their tenure at the Medici court. Accordingly, the entry for a major composer such as Marenzio, who was employed by Ferdinando I for only a brief period (1588-1589), is comparatively short. Nevertheless, it should be noted that in such cases Kirkendale includes a biographical outline. Practicality also affects the handling of quotations: Kirkendale selects passages rather than full documents and avoids substantial duplication of primary material available in other publications.

The plan to include all known references must in itself be understood in terms of the history of Kirkendale's project. As he explains, he was originally concerned with the reigns of Francesco, Ferdinando I and Cosimo II, but then extended the field of research to include Cosimo I, Ferdinando II, Cosimo III, and Gian Gastone. Thus, the full range of grand ducal courts is covered. However, the coverage is not consistently thorough because the archival resources at the Archivio di Stato in Florence were not studied systematically for the added dukes. Moreover, letters by non-musicians were not culled for pertinent information. Hence, while Kirkendale's book represents a massive contribution to research, it does not preclude the possibility of further discoveries.

The usefulness of a resource book depends in part on the tools included to facilitate the retrieval of information, especially when dealing with a multitude of details — in this instance, references to documents in well over 100 archives and libraries, and to more than 1,000 printed sources. The simplicity of the structure of the book coupled with a concise system of abbreviations, a careful explanation of the court establishment and its documentation, extensive cross-references, a comprehensive index of names, and a brief list of titles of larger works, allow the reader to navigate the data. But Kirkendale does more through summaries: the back matter of the book includes genealogies of the Medici grand dukes, the Gonzaga dukes, and the Caccini and Rasi families; a chart placed in a pocket in the inside back cover lists salaries for all 173 musicians.

In an effort to provide rudimentary research tools for collateral topics, Kirkendale details the affiliation of court musicians with the baptistry and other institutions in Florence, and of opera singers with the grand ducal courts. Also, he contributes to work on the broad artistic and intellectual life shared by the salaried members of the Medici courts by including studies of 16 men of letters and the vital statistics of 176 artists, with tables summarizing salaries. Consequently, in spite of the perhaps limited readership solicited by the title of the book, Kirkendale compiles data which are not only an important resource for the history of music, but which can also direct historians of art and literature to relevant archival documents. In sum, this book is highly recommended to anyone working on Italian culture in the orbit of the Medici from the mid-sixteenth to mid-eighteenth centuries.

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