

Obra dispersa. Vol. I: *Catalunya ahir i avui*. Vol. II: *Espanya, Amé-rica, Europa*. By JAIME VICENS VIVES. Barcelona, 1967. Editorial Vicens Vives. Illustrations. Notes. Appendices. Indices. Pp. xviii, 595; xiv, 587.

The above title and sub-titles group together a large number of important papers by this famous historian, some hitherto unpublished, which do not form part of fuller systematic works.

J. Vicens Vives occupies an outstanding place in modern Hispanic historiography. His extraordinary work is to be seen in his writings—remember *Noticia de Catalunya* and *Aproximación a la historia de España* among others—in the publication of the *Índice histórico español*, in his university chair, from which he has guided excellent disciples, and in the publishing house which he founded and which now brings out these works of his.

Vicens Vives defends a critical and objective attitude in the face of historical facts against the idealistic subjectivism which other historians have cultivated in Spain. He aims at surmounting not only the external history of political facts, but also that of institutions and culture, in an integral interpretation with special attention to geographical, social, and economic factors.

The papers brought together in these two volumes are written in Catalán or Spanish. Those which have been written originally in other languages have been translated into Catalán in the first volume and into Spanish in the second volume. The first volume contains *Estudis* written from 1931 until the author's death in 1962, in a very revisionist tone. The majority refer to Ferdinand II (the Catholic)—vindicated by the author—and John II of Aragón. Then come the so-called "Primers Assaigs" (First Essays) of a polemic nature, prior to 1936. The essays grouped under the titles of "L'espill dels dies" (The Mirror of the Days) and "Cultura i erudició" (Culture and Erudition) were published respectively in the magazines *Serra d'or* and *Destino*. Some "Pròlegs" (Prefaces) and an "Apèndix" follow with writings by other persons about Vicens Vives.

The second volume contains "Estudios" on Spain especially, with emphasis on historiographical revisions and on social and economic history. Many of the so-called "Ensayos" which follow had appeared in the magazine *Destino* and deal also with South American subjects. The third section "Historia de Europa y del mundo" expresses the universality of the author's interests. A novel group is formed by four unpublished projects on the university and on historical research.

Finally there are some "Prólogos" and an "Apéndice" with two interviews.

A praiseful introduction by Ramón d'Abadal begins the work, and both volumes close with an editorial note which explains their composition.

Indiana University

JOSEP ROCA-PONS

A History of Spanish Painting. Vol. XIII: *The Schools of Aragón and Navarre in the Early Renaissance.* Vol. XIV: *The Later Renaissance in Castile.* By CHANDLER RATHFON POST. Edited by HAROLD E. WETHEY. Cambridge, 1966. Harvard University Press. Harvard-Radcliffe Fine Arts Series. Illustrations. Notes. Appendices. Bibliography. Indices. Pp. xv, 455; xxviii, 280. \$35.00.

These two volumes conclude the monumental study of Spanish painting which was the lifelong work of Chandler Rathfon Post, who died in 1959. At the time of his death Volume XIII was in typescript and Volume XIV in manuscript. Harold E. Wethey, Post's literary heir, prepared the books for publication.

Volume XIII covers the period of transition from medieval to renaissance painting in Aragón and Navarre and concentrates especially on the works of Pedro de Aponte and his school, Antonio de Aniano and the Sijena Master in Aragón and Pedro Díaz de Oviedo in Navarre, all active in the first half of the sixteenth century. The volume concludes with an appendix of additional information and attributions pertaining to forty-three artists treated in earlier volumes.

Volume XIV contains chapters on Alonso Berruguete's paintings, ten painters of the School of Valladolid in the mid-sixteenth century, three painters of the School of Burgos, Gaspar Becerra, and four painters of the School of Toledo. Forty pages of additions to earlier volumes are appended. This volume also contains a brief biography of Post and a bibliography of his writings.

These two volumes can hardly be separated from the rest of the series, which constitutes an indispensable catalogue of Spanish paintings from the early Middle Ages through the Renaissance. For the general historian its major interest is the detailed sequence of styles and influences, some imported from abroad, and the evidence which the art provides concerning the political and social history of the Spanish provinces. For example, these two volumes document the decline of Flemish hegemony in artistic matters and its replacement by Italian influences, especially from Michelangelo and his followers. The sixteenth century was also the period when the Spanish founded