9. L'Ordre du Camp de Louys Douziesme Roy de France en la Bataille d'Aignadel... / 1509 /. Reprinted in T. Godefroy, Histoire de Louys XII... (Paris, 1615), 344-54.
10. Questa è la bella historia de la victoria de Cividale ... / 1509 /. Reprinted L. Suttrina, Per Nozze Rubini-Morpurgo (Rome, 1925).
11. La Obsidione di Padua / 1509 /. Reprinted by A. Medin, Scelta di Curiosità Letterarie... (Bologna, 1892), Dispensa 244.
12. Manifestoes of the Emperor Maximilian addressed to the Venetian nobility -- 15 April 1510; 1 August 1511. Reprinted A. Bonardi, "Venezia Città libera dell' Impero...", in Atti e Memorie della R. Accademia di scienze, lettere ed arti di Padova, XXXI (1915), 138-42.
13. H[ans] S[chneider], Heinach volget das arnntlich und gewaltig erobern... und vesten Statt Bressa... / 1512? /. English synopsis in Letters and Papers... Henry VIII vol. I, part i (London, 2nd ed., 1920), no. 1071.
14. Lamento e rotta di Prato / 1512? /. Reprinted C. Guasti in Scelta di Curiosità Letterarie..., Dispensa 177, pp. 3-33.

VISITORS AT THE UNIVERSITY OF TORONTO FOR THE WINTER SEMESTER

Professor Vito Giustiniani of the University of Freiburg is visiting the Department of Italian and Hispanic Studies. He is a specialist in 15th century Italian Humanism and is the author of Alamanno Rinucinni 1462-1499.

Professor Werner Schwarz of the University of London is visiting the Department of German. He is the author of Principles and Problems of Biblical Translations; Some Reformation Controversies and their Background.

THE DECIMAL INDEX OF ART

The Department of Fine Art is pleased to announce its subscription to the Decimal Index of Art in the Low Countries (D.I.A.L.) issued by the Rijksbureau voor Kunsthistorische Documentatie, The Hague.

The D.I.A.L. is related in scope and organization to such basic repertories as the Index of Christian Art at Princeton and to Guy de Tervarent's Attributs et symboles dans l'art profane 1450-1600 (Geneva: 1958-1964). Nonetheless, the Christian Index confines its coverage to religious compositions and relevant critical literature in all artistic media up to 1400, while Tervarent traces only

secular material in the same range of media but with presumed literary sources for the iconography. As in the case of the Christian Index, the D.I.A.L. consists of individual cards with photographs (at present some 9,000 entries with several hundred added yearly), each with a subject designation, attribution, date (when available) and source of reproduction. All cards are provided with a serial number relating to a master negative conserved at the Rijksbureau or contributing institution and from which separate glossy photographs may be ordered directly at nominal cost.

Decimal classification provides an infinitely extensible organization of types of material (if correctly identified); which is required since the project envisions the covering of both religious and profane subject matter (at present confined to paintings, engravings and drawings) in the Low Countries from ca. 1400-1800. The bulk of material is nonetheless in the Renaissance and Baroque fields. Each decimal division is assigned to a subject area: 1 for the supernatural, God and religion; 2 for Nature; 3 for Man; 4 for Society; 5 for Abstract Ideas; 6 for History; 7 for the Bible; 8 for myths, legends and tales not of biblical or classical origin; and 9 for myths, legends and tales from classical antiquity. An example of progressive subdivision is as follows: 7 for the Bible; 73 for the New Testament; 73 D for the Passion and 73 D 2 for the Last Supper. Further distinctions are made by double letters as 11 H and 11 HH respectively for male and female saints; 53 A 31 and 53 AA 31 for Constancy and Inconstancy. Cross or combined filings are also present. Thus while all Rapes of Ganymedes are to be found under 92 B 1 (+ 13 Ganymedes): 42 D 23.1 the number following the colon indicates the subject may be found under, or is pertinent to, engagement and marriage.

When fully operative in the current of 1967, the Toronto subscription will be placed on deposit in the Department of Fine Art and will be used to train students in problems of connoisseurship, representational traditions, iconography and other related art-historical problems and as an aid to staff research.

W. McAllister Johnson