French originals. The 14th century also produced a long- historical composition in verse, the *Rhymed Chronicle of Alfonso XI.* (died 1350), by Rodrigo Yanez, important fragments of which have come down to us ; the versifica­tion of this chronicle is similar to that of Santob’s *Proverbs* (strophes of four octosyllabic verses rhyming *abab).*

The word romance not only signifies in Spain, as in other Romanic countries, the vulgar tongue, but also bears the special meaning of a short epic narrative poem (historic ballad) or, at a later date, a short lyric poem. As regards the form, the “ romance ” (Spanish *el romance,* in contrast to French, &c., *la romance)* is a composition in long verses of fourteen syllables ending with one rhyme, or assonance, which have been generally, but wrongly, divided into two short lines, the first of which, naturally, is rhymeless. This being the form of the romance verse, the *Crónica rimada del Cid,* and even the *Poema* (though in this case the in­fluence of the French alexandrines is perceptible), might be considered as a series of romances tagged on one after the other ; and in fact several of the old romances of the Cid, which form each an independent whole and have been printed as separate poems in the 16th century, are partly to be found in the *Crónica.* Other romances, notably those dealing with the heroes of the Carlovingian epic, so popular in Spain, or with the heroes which Spanish patriot­ism opposed at a certain period to the French paladins,— as, for example, Bernardo del Carpio, the rival and the conqueror of Roland in Castilian tradition,—seem to be portions severed from those *cantares de gesta* composed by *juglares* of which Alfonso X. makes mention. It is only at the close of the 15th century, and especially during the 16th, that the romances, which had previously passed from mouth to mouth by song and recitation, began to be written down and afterwards to be printed, at first on broadsheets *(pliegos sueltos)* and subsequently in collections *(roman­ceros),* either general, in which romances of very different date, character, and subject are mixed up, or restricted to a single historical or legendary episode or to a single per­sonage (for example, the *Romancero del Cid).* In those collections the epic verse is always regarded as octosyllabic and printed as such ; occasionally certain editions divide the romance into strophes of four verses *(cuartetas).*

King Alfonso X. (died 1284), under whose patronage were published the memorable code entitled *Las Siete Partidas* and great scientific compilations, such as the *Libros de Astronomia* and the *Lapidario,* was also the founder of Spanish historiography in the vulgar tongue. The *Crónica General,* composed under his direction, con­sists of two distinct parts : the one treats of universal history from the creation of the world to the first centuries of the Christian era *(La General é Grant Historia),* the other exclusively of the national history *(La Crónica o Historia de Espana)* down to the death of Ferdinand III. (1252), father of Alfonso. The main sources of the *Crónica General* are two Spanish chroniclers of the 13th century,—Lucas of Tuy and Rodriguez of Toledo,—who wrote in Latin, but whose works were early translated into the vernacular. In the *Historia de Espana* of Alfonso X., which has collected many legends and which occasionally refers to the songs of the *juglares* (for the purpose, however, of refuting them), the narrative relating to the Cid is partly based on an Arabic text. This portion has frequently been printed by itself, under the title of *Crónica del Cid.* Alfonso’s example bore fruit. In the 14th century we find another *Crónica General de Espana* or *de Castilla,* constructed on the model of the first and embracing the years 1030-1312; next, the *Grant Crónica de Espana* and the *Grant Crónica de los Conqueridores,* compiled by command of the grandmaster of the order of St John of Jerusalem, Juan Fernandez de Heredia, about

1390. Special chronicles of each king of Castile were soon written. Our information is at fault in regard to the authorship of the chronicles of Alfonso X., Sancho IV., Ferdinand IV., and Alfonso XL; but the four following reigns—those of Pedro I., Henry II., John I., and Henry

III. —were dealt with by Pedro Lopez de Ayala, and here we can recognize the man of literary culture, who had acquired some knowledge of ancient history, for the form of the narrative becomes freer and more personal and the style rises with the thought. Several authors had a hand in the chronicle of John IL, but the final redaction was by Fernan Perez de Guzman. The sad reign of Henry

IV. was related by Diego Enriquez del Castillo and Alfonso de Palencia, the glorious reign of the Catholic sovereigns Ferdinand and Isabella by Fernando del Pulgar and Andrès Bernaldes. Along with those royal chronicles must be mentioned some biographies of important persons. Thus in the 15th century the chronicle of Pedro Nino, count of Buelna (1379-1452), by Gutierre Diez de Gamez ; that of Alvaro de Luna, constable of Castile (died 1453) ; also a very curious book of travels, the narrative of the embassy sent by Henry III. of Castile to Timur in 1403, written by the head of the mission, Ruy Gonzalez de Clavijo *(q.v.).*

The other productions of Castilian prose in the 13th and 14th centuries are for the most part didactic and senten­tious compositions, which, however, contain illustrations or tales of Eastern origin. The Spanish translation of *Kalila and Dimna,* made direct from an Arabic text, dates from the middle of the 13th century, and the romance of the *Seven Sages (Sindibad),* published under the title of *En- gaños e Assayamientos de las Mugeres,* must be referred to almost the same period. From the second half of the 13th century the collections of sentences, *dits,* apologues, and moral tales become very numerous : first of all, ver­sions of the *Secretum Secretorum,* attributed in the Middle Ages to Aristotle, one of which is entitled *Poridat de las Poridades,* next the *Proverbios Buenos,* the *Bocados de Oro* or *Libro de Bonium, Rey de Persia,* the *Libro de los Gatos,* which is derived from the *Narrationes* of Eudes of Cheriton. But the most celebrated is the *Libro de los Castigos y Documentos* of King Sancho IV. (died 1295), who also composed a *Lucidario,* a kind of encyclopædia of theology, morals, and natural history. It was during the first half of the 14th century that the nephew of Alfonso X., the infant Juan Manuel (1282-1349), wrote those various works which place him in the first rank of medi­æval Spanish prose writers. The best known is the collection of tales, many of them borrowed from Oriental sources, entitled *El Conde Lucanor* ; but besides this con­tribution to light literature he wrote graver and more specially instructive works, notably the *Libro de los Estados* or *Libro del Infante,* a kind of manual of education, domestic economy, and politics ; the *Librο del Caballero é del Escudero,* a practical treatise on chivalry somewhat re­sembling a work of Raymond Lully on the same subject. Unfortunately Juan Manuel’s poems, which he had col­lected in a *Libro de las Cantigas* or *de los Cantares,* have been lost. The knowledge of antiquity, previously so poor and vague, made remarkable progress in the 14th century. It was thought desirable to learn more about certain epi­sodes of ancient history, such as the War of Troy, and therefore the poem on that subject by the Frenchman Benoit de Sainte-More and the Latin narrative of Guido de Columna were both translated. Pedro Lopez de Ayala translated or caused to be translated Pierre Bersuire’s French version of Livy, Boetius, and various writings of Isidore of Seville and Boccaccio.

While the Carlovingian cycle is mainly represented in Spain by romances, of which the oldest seem to be frag­