Limousin, Quercy, or Auvergne, since they write in the *langue d'oc* and make use of all the forms of poetry culti­vated by the troubadours north of the Pyrenees. Ramon Vidal (end of 12th century and beginning of 13th) was a grammarian as well as a poet ; his *Rasos de Trobar* became the code for the Catalan poetry written in Pro­vençal, which he called *Lemosi,* a name still kept up in Spain to designate, not the literary idiom of the trouba­dours only, but also the local idiom—Catalan,—which the Spaniards choose to consider as derived from the former. The influence of R. Vidal and other grammarians of his school, as well as that of the troubadours we have named, lasted for a very long time ; and even after Catalan prose—an exact reflexion of the spoken language of the south-east of the Pyrenees—had given evidence of its vitality in some considerable works, the Catalan poetry remained faithful to the Provençal tradition. From the combination of spoken Catalan with the literary language of the troubadours there arose a sort of composite idiom, which has some analogy with the Franco-Italian current in certain parts of Italy in the Middle Ages, although in the one case the elements of the mixture are more distinctly apparent than are the romance of France and the romance of Italy in the other. The poetical works of Raymond Lully (Ramon Lull) (died 1315) are among the oldest examples of this Provençalized Catalan ; one has only to read the fine piece entitled *Lo Desconort* (“ Despair ”), or some of his stanzas on religious subjects, to apprehend at once the eminently composite nature of that language. Muntaner in like manner, whose prose is exactly that spoken by his contemporaries, becomes troubadour when he writes in verse ; his *Sermó* on the conquest of Sardinia and Corsica (1323), introduced into his *Chronicle* of the kings of Aragon, exhibits linguistically quite the same mixed character as is found in Lully, or, we may venture to say, in all the Catalan verse writers of the 14th century. These are not very numerous, nor are their works of any great merit. The majority of their compositions consist of what were called *noves rimades,* that is, stories in octosyllabic verse in rhymed couplets. There exist poems of this class by Pere March, by a certain Torrella, by Bernat Metge (an author more celebrated for his prose), and by others whose names we do not know ; among the works belonging to this last category special mention ought to be made of a version of the romance of the *Seven Sages,* a translation of a book on good breeding entitled *Facetus,* aud certain tales where, by the choice of subjects, by various borrowings, aud even occasionally by the whole­sale introduction of pieces of French poetry, it is clearly evident that the writers of Catalonia understood and read the *langue d'oui.* Closely allied to the *noves rimades* is another analogous form of versification—that of the *codo- lada,* consisting of a series of verses of eight and four syllables, rhyming in pairs, still made use of in one por­tion of the Catalan domain (Majorca).

The 15th century is the golden age of Catalan poetry. At the instigation and under the auspices of John I. (1387-1395), Martin I. (1395-1410), and Ferdinand I. (1410-1416), kings of Aragon, there was founded at Barcelona a consistory of the “Gay Saber,” on the model of that of Toulouse, and this official protection accorded to poetry was the beginning of a new style much more emancipated from Provençal influence. It cannot be denied, indeed, that its forms are still of foreign importa­tion, that the Catalan verse writers accept the prescrip­tions of the *Leys d'Amor* of Guillaume Molinier, and the names which they gave to their *cobles* (stanzas) are all borrowed from the same *art de trobar* of the school of Toulouse ; but, a very noteworthy fact, their language begins to rid itself more and more of Provençalisms and

tends to become the same as that of prose and of ordinary conversation. With Pere and Jaume March, Jordi de Sant Jordi, Johan de Masdovelles, Francesch Ferrer, Pere Torroella, Pau de Bellviure, Antoni Vallmanya, and, above all, the Valencian Auzias March (died 1459), there flourished a new school, of which the éclat lasted till the end of the 15th century, and which, as regards the form of its versi­fication, is distinguished by its almost exclusive employ­ment of eight-verse *cobles* of ten syllables, each with “crossed” or “chained” rhymes (*cobla crohada* or *encade- nada),* each composition ending with a *tornada* of four verses, in the first of which the “ device ” *(divis* or *senyal)* of the poet is given out. The greater number of these poems are still unedited or have only recently been extracted from the *cançoners,* where they had been col­lected in the 15th century. Auzias March alone, the most inspired, the most profound, but also the most obscure of the whole group, had the honour to be printed in the 16th century; his *cants d’amor* and *cants de mort* contain the finest verses ever written in Catalan, but the poet fails to keep up to his own high level, and by his studied obscurity occasionally becomes unintelligible to such a degree that one of his editors accuses him of having written in Basque. Of a wholly different class, and in quite another spirit, is the *Libre de les Dones* of Jaume Roig (died 1478), a Valencian also, like March ; this long poem is a *nova rimada,* only *comediada,* that is to say, it is in quadrisyllabic instead of octosyllabic verse. A bitter and caustic satire upon women, it purports to be a true history,—the history of the poet himself and of his three unhappy marriages in particular. Notwithstanding its author’s allegations, however, the *Libre de les Dones* does not seem to be other than a fiction ; but it derives a very piquant interest from its really authentic element, its vivid picture of the Valencia of the 15th century and the details of the manners of that time. After this bright period of efflorescence Catalan poetry rapidly fell off, a decline due more to the force of circumstances than to any fault of the poets. The union of Aragon with Castile, and the resulting predominance of Castilian throughout Spain, inflicted a death blow on Catalan literature, especially on its artistic poetry, a kind of composition more ready than any other to avail itself of the triumphant idiom which soon came to be regarded by men of letters as the only noble one, and alone fit to be the vehicle of elevated or refined thoughts. The fact that a Catalan, Juan Boscan, inaugurates in the Castilian language a new kind of poetry, and that the Castilians themselves regard him as the head of a school, is important and characteristic ; the date of the publication of the works of Boscan (1543) marks the end of Catalan poetry.

The earliest prose works in Catalan are later indeed than the poems of the oldest Catalan troubadours of the Pro­vençal school, not dating farther back than from the close of the 13th century, but they have the advantage of being entirely original ; their language is the very language of the soil which we see appearing in charters from about the time of the accession of James I. (1213). This is true especially of the chronicles, a little less so of the other writings, which, like the poetry, have difficulty in escaping the influence of the more polished dialect of the country to the north of the Pyrenees. Its chronicles are the best ornament of mediæval Catalan prose. Four of them,—that of James I., apparently reduced to writing a little after his death (1276) with the help of memoirs dictated by himself during his lifetime ; that of Bernat Des Clot, which deals chiefly with the reign of Pedro III. of Aragon (1276-1286); that of Ramon Muntaner (first half of the 14th century), relating at length the expedition of the Catalan company to the Morea and the conquest