

Castile, and after the middle of that century it begins to recede from Catalonia and Aragon, or rather to be corrupted by the harsher, but hardier, dialect spoken there by the mass of the people. Peter the Fourth, who reigned in Aragon from 1336 to 1387, shows the conflict and admixture of the two influences in such portions of his poetry as have been published, as well as in a letter he addressed to his son;⁴⁶—

* 292 * a confusion, or transition, which we should probably be able to trace with some distinctness, if we had before us the dictionary of rhymes, still extant in its original manuscript, which was made at this king's command, in 1371, by Jaume March, a member of the poetical family that was afterwards so much distinguished.⁴⁷ In any event, there can be no reasonable doubt that, soon after the middle of the fourteenth century, if not earlier, the proper Catalan dialect began to be perceptible in the poetry and prose of its native country.⁴⁸

⁴⁶ Bouterwek, *Hist. de la Lit. Española*, traducida por Cortina, Tom. I. p. 162. Latassa, *Bib. Antigua*, Tom. II. pp. 25-38.

⁴⁷ Bouterwek, trad. Cortina, p. 177. This manuscript, which ought to be published, was once owned by Ferdinand Columbus, son of the great discoverer, and is still to be found amidst the ruins of his library in Seville, with a memorandum by himself, declaring that he "bought it at Barcelona, in June, 1536, for 12 dineros, the ducat

then being worth 588 dineros." See, also, the notes of Cerdá y Rico to the "Diana Enamorada" of Montemayor, 1802, pp. 487-490 and 293-295.

⁴⁸ Bruce Whyte (*Histoire des Langues Romanes et de leur Littérature*, Paris, 1841, 8vo, Tom. II. pp. 406-414) gives a striking extract from a manuscript in the Royal Library, Paris, which shows this mixture of the Provençal and Catalan very plainly. He implies that it is from the middle of the fourteenth century; but he does not prove it.

* CHAPTER XVII.

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ENDEAVORS TO REVIVE THE PROVENÇAL SPIRIT.—FLORAL GAMES AT TOULOUSE.—CONSISTORY OF THE GAYA SCIENCIA AT BARCELONA.—CATALAN AND VALENCIAN POETRY.—AUSIAS MARCH.—JAUME ROIG.—DECLINE OF THIS POETRY.—INFLUENCE OF CASTILE.—POETICAL CONTEST AT VALENCIA.—VALENCIAN POETS WHO WROTE IN CASTILIAN.—PREVALENCE OF THE CASTILIAN.

THE failure of the Provençal language, and especially the failure of the Provençal culture, were not looked upon with indifference in the countries on either side of the Pyrenees, where they had so long prevailed. On the contrary, efforts were made to restore both, first in France, and afterwards in Spain. At Toulouse, on the Garonne, not far from the foot of the mountains, the magistrates of the city determined, in 1323, to form a company or guild for this purpose; and, after some deliberation, constituted it under the name of the "Sobregaya Companhia dels Sept Trobadors de Tolosa," or the Very Gay Company of the Seven Troubadours of Toulouse. This company immediately sent forth a letter, partly in prose and partly in verse, summoning all poets to come to Toulouse on the first day of May, in 1324, and there "with joy of heart contend for the prize of a golden violet," which should be adjudged to him who should offer the best poem suited to the occasion. The concourse was great, and the first prize was given to a poem in honor of the Madonna, by Ramon Vidal de Besalú, a Catalan gentleman, who seems to have been the author of the regulations for the festival, and to have been declared a doctor of the *Gay Saber*

on the occasion. In 1355, this company formed for itself a more ample body of laws, partly in prose * 294 and partly in verse, under the * title of "Orde-
nanzas dels Sept Senhors Mantenedors del Gay Saber," or Ordinances of the Seven Lords Conservators of the Gay Saber, which, with the needful modifications, have been observed down to our own times, and still regulate the festival annually celebrated at Toulouse, on the first day of May, under the name of the Floral Games.¹

Toulouse was separated from Aragon only by the imposing range of the Pyrenees; and similarity of language and old political connections prevented even the mountains from being a serious obstacle to intercourse. What was done at Toulouse, therefore, was soon known at Barcelona, where the court of Aragon generally resided, and where circumstances soon favored a formal introduction of the poetical institutions of the Troubadours. John the First, who, in 1387, succeeded Peter the Fourth, was a prince of more gentle manners than were common in his time, and more given to festivity and shows than was, perhaps, consistent with the good of his kingdom, — certainly more than was suited to the fierce and turbulent spirit of his nobility.² Among his other attributes was a love of poetry; and, in 1388, he despatched a solemn embassy, as if for an affair of state, to Charles the Sixth of France, praying

¹ Sarmiento, *Memorias*, Sect. 759-768. Torres Amat, *Memorias*, p. 651, article *Vidal de Besalu*. Santillana, *Proverbios*, Madrid, 1799, 18mo, Introduction, p. xxiii. Sánchez, *Poesías Anteriores*, Tom. I. pp. 5-9. Sismondi, *Litt. du Midi*, Paris, 1813, 8vo, Tom. I. pp. 227-230. Andres, *Storia d' Ogni Letteratura*, Roma, 1808, 4to, Tom. II. Lib. I. c. 1, sect. 23, where the remarks are important at pp. 49,

50. See also Ant. Bastero (*Crusca Provenzale*, Roma, 1724, folio, pp. 88 and 94-101), who is another important witness, being a native of Barcelona, and curious about the history of an institution that had afterwards so much reputation there. Andres, too, it should be remembered, had a kindred interest in the Provençal, being a Valencian.

² Mariana, *Hist. de España*, Lib. XVIII. c. 14.

him to cause certain poets of the company at Toulouse to visit Barcelona, in order that they might found there an institution like their own, for the Gay Saber. In consequence of this mission, two of the seven conservators of the Floral Games came to Barcelona in 1390, and established what was called a "Consistory of the Gaya Sciencia," with laws and usages not unlike those of the institution they represented. Martin, who followed John * on the throne, increased * 295 the privileges of the new Consistory, and added to its resources; but at his death, in 1409, it was removed to Tortosa, and its meetings were suspended by troubles that prevailed through the country, in consequence of a disputed succession.

At length, when Ferdinand the Just was declared king, their meetings were resumed. Enrique de Villena — whom we must speedily notice as a nobleman of the first rank in the state, nearly allied to the blood royal both of Castile and Aragon — came with the new king to Barcelona, in 1412, and, being a lover of poetry, busied himself while there in re-establishing and reforming the Consistory, of which he became, for some time, the principal head and manager. This was, no doubt, the period of its greatest glory. The king himself frequently attended its meetings. Many poems were read by their authors before the judges appointed to examine them, and prizes and other distinctions were awarded to the successful competitors.³

³ "El Arte de Trobar," or the "Gaya Sciencia," — a treatise on the art of Poetry, which, in 1433, Don Enrique de Villena sent to his kinsman, the famous Inigo Lopez de Mendoza, Marquis of Santillana, in order to facilitate the introduction of such poetical institutions into Castile as then existed in Barcelona. — contains the best account of the establishment of the Consistory of Barcelona, which was a matter of

such consequence as to be mentioned by Mariana, Zurita, and other grave historians. The treatise of Villena has never been printed entire; but a poor abstract of its contents, with valuable extracts, is to be found in Mayans y Siscar, *Origenes de la Lengua Española*, Madrid, 1737, 12mo, Tom. II. The MS. used by Mayans is in the British Museum.

From this time, therefore, poetry in the native dialects of the country was held in honor in the capitals of Catalonia and Aragon. Public poetical contests were, from time to time, celebrated, and many poets called forth under their influence during the reign of Alfonso the Fifth and that of John the Second, which, ending in 1479, was followed by the consolidation of the whole Spanish monarchy, and the predominance of the Castilian power and language.⁴

During the period, however, of which we have been speaking, and which embraces the century before the reign of Ferdinand and Isabella, the Catalan modification of Provençal poetry had its chief success, and produced *all the authors that deserve notice. At its opening, Zurita, the faithful annalist of Aragon, speaking of the reign of John the First, says, that "in place of arms and warlike exercises, which had formerly been the pastime of princes, now succeeded *trobas* and poetry in the mother tongue, with its art, called the 'Gaya Sciencia,' whereof schools began to be instituted";—schools which, as he intimates, were so thronged that the dignity of the art they taught was impaired by the very numbers devoted to it.⁵ Who these poets were the grave historian does not stop to inform us; but we learn something of them from another and a better source; for, according to the fashion of the time, a Cancionero or collection of poetry was made a little after the middle of the fifteenth century, which includes the whole period, and contains the names, and more or less of the works, of those who were then best known and most considered.

⁴ See Zurita, *passim*, and Eichhorn, *Allg. Geschichte der Cultur*, Göttingen, 1796, 8vo, Tom. I. pp. 127–131, with the authorities he cites in his notes.

⁵ *Anales de la Corona de Aragon*, Lib. X. c. 43, ed. 1610, folio, Tom. II. f. 393.

It begins with a grant of assistance to the Consistory of Barcelona, by Ferdinand the Just, in 1413; and then, going back as far as to the time of Jacme March, who, as we have seen, flourished in 1371, presents a series of more than three hundred poems, by about thirty authors, down to the time of Ausias March, who certainly lived in 1460, and whose works are, as they well deserve to be, prominent in the collection.

Among the poets here brought together are Luis de Vilarasa, who lived in 1416;⁶ Berenguer de Masdovelles, who seems to have flourished soon after 1453;⁷ Jordi, about whom there has been much discussion, but whom reasonable critics must place as late as 1450–1460;⁸ and Antonio Vallmanya, some of whose *poems are dated in 1457 and 1458.⁹ Besides *297 these, Juan Rocaberti, Fogaçot, and Guerau, with others apparently of the same period, are contributors to the collection, so that its whole air is that

⁶ Torres Amat, *Memorias*, p. 666.

⁷ *Ibid.*, p. 408.

⁸ The discussion makes out two points very clearly, namely: 1st, There was a person named Jordi (the Valencian for George), who lived in the thirteenth century, and in the time of Jayme the Conqueror, was much with that monarch, and wrote, as an eye-witness, an account of the storm from which the royal fleet suffered at sea, near Majorca, in September, 1269 (Ximeno, *Escritores de Valencia*, Tom. I. p. 1; and Fuster, *Biblioteca Valenciana*, Tom. I. p. 1); and 2d, There was a person named Jordi, a poet in the fifteenth century; because the Marquis of Santillana, in his well-known letter written between 1454 and 1458, speaks of such a person as having lived in *his* time. (See the letter in Sanchez, Tom. I. pp. lvi and lvii, and the notes on it, pp. 81–85.) Now, the question is, to which of these two persons belong the poems bearing the name of Jordi in the various Cancioneros; for example, in the "Cancionero General," 1573, f. 301, and in the MS. Cancionero in the King's Library at Paris, which is of the fifteenth

century. (Torres Amat, pp. 328–333.) This question is of some consequence, because a passage attributed to Jordi is so very like one in the 103d sonnet of Petrarch (Parte I.), that one of them must be taken quite unceremoniously from the other. The Spaniards, and especially the Catalans, have generally claimed the lines referred to as the work of the *elder* Jordi, and so would make Petrarch the copyist;—a claim in which foreigners have sometimes concurred. (Retrospective Review, Vol. IV. pp. 46, 47, and Foscolo's *Essay on Petrarch*, London, 1823, 8vo, p. 65.) But it seems to me difficult for an impartial person to read the verses printed by Torres Amat with the name of Jordi from the Paris MS. Cancionero, and not believe that they belong to the same century with the other poems in the same manuscript, and that thus the Jordi in question lived after 1400, and is the copyist of Petrarch. Indeed, the very position of these verses in such a manuscript seems to prove it, as well as their tone and character.

⁹ Torres Amat, pp. 636–643.

of the Catalan and Valencian imitations of the Provençal Troubadours in the fifteenth century.¹⁰ If, therefore, to this curious Cancionero we add the translation of the "Divina Commedia" made into Catalan by Andres Febrer in 1428,¹¹ and the romance of "Tirante the White," translated into Valencian by its author, Johannot Martorell, — which Cervantes * 298 calls "a * treasure of contentment and a mine of pleasure,"¹² — we shall have all that is need-

¹⁰ Of this remarkable manuscript, which is in the Royal Library at Paris, M. Tastu, in 1834, gave an account to Torres Amat, who was then preparing his "Memorias para un Diccionario de Autores Catalanes" (Barcelona, 1836, 8vo). It is numbered 7699, and consists of 260 leaves. See the *Memorias*, pp. xviii and xli, and the many poetical passages from it scattered through other parts of that work. It is much to be desired that the whole should be published; but, in the mean time, the ample extracts from it given by Torres Amat leave no doubt of its general character. Another and in some respects even more ample account of it, with extracts, is to be found in Ochoa's "Catálogo de Manuscritos" (4to, Paris, 1844, pp. 286-374). From this last description of the manuscript we learn that it contains works of thirty-one poets.

Another Cancionero — containing works of Ausias March and thirty-two poets, Catalanian and Valencian, who wrote almost entirely in their native dialects — is in the Library of the University at Zaragoza, and an account of it may be found in the Spanish translation of this History (Tom. I. 1851, pp. 533-535). One of the poems is dated 1458, and the collection seems to have been made as early as 1500. How far this Cancionero contains the same poems with the one in Paris last noticed, it would be curious to determine.

¹¹ Torres Amat, p. 237. Febrer says expressly, that it is translated "en rims vulgars Cathalans." The first verses are as follows, word for word, from the Italian:—

En lo mig del cami de nostra vida
Me retrobe per una selva oscura, etc.,

and the last is,

L' amor qui mou lo sol e les estelles.

It was done at Barcelona, and finished August 1, 1428, according to the MS. copy in the Escurial.

¹² Don Quixote, Parte I. c. 6, where Tirante is saved in the *auto de fe* of the mad knight's library, and receives this abundant eulogy from Cervantes. Southey, however (*Omniana*, 1812, Vol. II. pp. 219-232), says he "never met with any work which implied so beastly a state of feeling in the author." Both the praise and the censure are extravagant. The *Tirante* is, no doubt, a more reasonable book than the fictions of chivalry commonly are, and, as Southey admits, contains "many curious passages"; but it is by no means what Cervantes calls it,—"a treasure of content and a mine of amusement." Neither, on the other hand, is it a book so indecent as Southey describes it. He read an Italian translation of a most scandalous *rifacimento* of it made by Count Caylus in French, with the imprint of London [1740] and with a Preface by Freret, who knew something about Spanish literature. But, as Barbier says (*Anonymes et Pseudonymes*, 1823, No. 8110), "Tout est presque de l'imagination du comte de Caylus dans sa prétendue traduction de *Tiran le Blanc*"; and, in fact, the French translator is responsible for nearly the whole of what so much and so justly offended Southey.

It is not easy to make out the history of *Tirant lo blanch* in a satisfactory manner. Only two or three copies of it in the Valencian dialect are known to exist, and for one of them £ 300 was paid in 1825. (*Repertorio Americano*,

ful of the peculiar literature of the northeastern part of Spain during the greater part of the century in which it flourished. Two authors, however, * who most illustrated it, deserve a more particular notice. * 299

Londres, 1827, Tom. IV. pp. 57-60.) One of the others I examined at Rome in the winter of 1856-57. It is in the Biblioteca Alessandrina, more commonly called the Sapienza. It is marked IV. h. 3., and is in large quarto, without pagination, extremely well printed on good paper in black letter, and in double columns. It is divided into four hundred and eighty-seven short chapters, and the colophon announces that it was finished at Valencia on the 20th of November, 1490. One leaf, containing parts of chapters 152 and 153, is missing, and I suppose it to have been so from the time this copy was bound, which seems to have been in the sixteenth century, for a blank leaf is inserted in its place. But except this, and a slight injury to another leaf (chapters 155, 156), the copy is in fine preservation.

In a prefatory letter addressed to Prince Ferdinand of Portugal, — son, I think, of the first Duke of Braganza, — John Martorell says that the work was begun on the 11th of January, 1460; but this must have been the work of translation, and not that of printing it. As to the book itself, he says that it was originally written in English, and that after translating it into Portuguese, at the earnest request of Prince Ferdinand, he now translates it into Valencian, in order to give his countrymen the pleasure of reading it. His words are: "E com la dita historia e actes d'l dit Tirant sian en lengua Anglesa: e al vostra ilustre Senyoria n' a stat grat voler me pregar la girar en lengua Portuguesa: opinant per yo esser stat algun temps en la yslla de Anglaterra degues millor saber aquella lengua que altri. Le quals pregaries son stades a mo molt acceptables manaments." And further on he adds: "Me atreviré expondre no solament d'lengua Anglesa en Portuguesa, mas encoira de Portuguesa en vulgar Valenciana. Perçoque la nacio don yo so natural seu puxa alegrar." But he did

not live to finish it. The colophon sets forth again that it was translated from English into Portuguese; and afterwards en vulgar lengua Valenciana per lo magnific e virtuos cavaller mosse Johannot Martorell. Lo qual per mort sua non pogue acabar de traduir sino los tres parts. La quarta part que es la fi del libre e stata traducida a pregaries de la noble senyora Doña Isabel de Loric: per lo magnific Cavaller Marti Johann d'Galba, etc. As there is no reason to suppose that the *Tirante* was written originally in English, we must, I presume, conclude that, following the fashion of the time, Martorell only claimed this as a somewhat transparent mode of admitting that he wrote it first in Portuguese, and afterwards from 1460 began to translate it into the Valencian. What is certain is that the Valencian was published in 1490, and that many of its adventures, though mingled with moral discussions, as in chapters 194-200, and once with a sermon (chap. 276), are not unlike those of other books of chivalry. Its pretended history shows only what subjects, like the Turkish conquest of Constantinople, filled the minds of men at the time, just as we see what was their reading by the allusions to King Arthur and Amadis de Gaula. Another edition of this Valencian version, noticed by Mendez (*Typographia*, 1796, pp. 72, etc., and 115), and by Salvá (*Repertorio Americano*, 1827, Tom. IV. 58), is believed to have been printed at Barcelona in 1497. But probably this edition has wholly disappeared.

A similar remark is true of the Spanish translation of it, printed by Diego de Gudiel at Valladolid in 1511, folio. Few persons have ever seen it. I have, however, seen a translation of it into Italian by Lelio Manfredi, printed at Venice in three volumes, in 1621, and of which, I believe, the first edition appeared in 1538. On comparing it with the Valencian of 1490, I found it was such a translation as was commonly

The first of them is Ausias or Augustin March. His family, originally Catalan, went to Valencia at the time of the conquest, in 1238, and was distinguished, in successive generations, for the love of letters. He himself was of noble rank, possessed the seigniorship of the town of Beniarjó and its neighboring villages, and served in the Cortes of Valencia in 1446. But, beyond these few facts, we know little of his life, except that he was an intimate personal friend of the accomplished and unhappy Prince Carlos of Viana, and that he died, probably in 1460, — certainly before 1462, — well deserving the record made by his contemporary, the Marquis of Santillana, that “he was a great Troubadour and a man of a very lofty spirit.”¹³

So much of his poetry as has been preserved * 300 is dedicated * to the honor of a lady, whom he loved and served in life and in death, and whom, if we are literally to believe his account, he first saw on a Good Friday in church, exactly as Petrarch first saw Laura. But this is probably only an imitation of the great Italian master, whose fame

made of such works at the time when it appeared. Sometimes, as in the case of chapter 469, containing the will of the dying Tirante, it is close in its version; but the first chapter is entirely left out, others are much abridged, and the divisions of the whole are changed.

Nothing of the Tirante has any real value, I think, except the Valencian translation, which is a curious contribution to our knowledge of the dialect in which it is written. Bastero (*Crusca Provenzale*, 1724, p. 56) calls Martorell “uno dei più chiari lumi della nostra lingua.” Notices of him, or rather of his Tirante, may be found in the books already referred to, and in Diosdado Caballero, de primâ typographiæ Hispanica ætate 1793, p. 32; — in Ximeno, *Tom. I. p. 12*; — in Fuster, *Tom. I. p. 10*; — and in Clemencin’s notes to Don Quixote, *Tom. I. pp. 132-134*.

Diosdado Cavallero, it may be added, was one of the exiled Spanish Jesuits, and died at Rome in extreme old age, about 1820-21, as I was told in the Collegio Romano, where he found his final refuge.

¹³ The Life of Ausias March is found in Ximeno, “*Escritores de Valencia*” (*Tom. I. p. 41*), and Fuster’s continuation of it (*Tom. I. pp. 12, 15, 24*), and in the ample notes of Cerdá y Rico to the “*Diana*” of Gil Polo (1802, pp. 290, 293, 486). For his connection with the Prince of Viana, — “*Mozo*,” as Mariana beautifully says of him, “*dignísimo de mejor fortuna, y de padre mas manso*,” — see Zurita, *Anales* (*Lib. XVII. c. 24*), and the graceful Life of the unfortunate prince by Quintana, in the first volume of his “*Espanoles Célebres*” (*Madrid, Tom. I. 1807, 12mo*).

then overshadowed whatever there was of literature in the world. At any rate, the poems of March leave no doubt that he was a follower of Petrarch. They are in form what he calls *cants*; each of which generally consists of from five to ten stanzas. The whole collection, amounting to one hundred and sixteen of these short poems, is divided into four parts, and comprises ninety-three *cants* or *canzones* of Love, in which he complains much of the falsehood of his mistress, fourteen moral and didactic *canzones*, a single spiritual one, and eight on Death. But though March in the framework of his poetry is an imitator of Petrarch, his manner is his own. It is grave, simple, and direct, with few conceits, and much real feeling; besides which, he has a truth and freshness in his expressions, resulting partly from the dialect he uses, and partly from the tenderness of his own nature, which are very attractive. No doubt, he is the most successful of all the Valencian and Catalan poets whose works have come down to us; but what distinguishes him from all of them, and indeed from the Provençal school generally, is the sensibility and moral feeling that pervade so much of what he wrote. By these qualities his reputation and honors have been preserved in his own country down to the present time. His works passed through four editions in the sixteenth century, and enjoyed the honor of being read to Philip the Second, when a youth, by his tutor; they were translated into Latin and Italian, and in the proud Castilian were versified by a poet of no less consequence than Montemayor.¹⁴

¹⁴ There are editions of his Works of 1543, 1545, 1555, and 1560, in the original dialect, of which the last is the best; and translations of parts of them

into Castilian by Romani, 1539, and Montemayor, 1562, which are united in the edition of 1579, besides one quite complete, but unpublished, by

* 301 * The other poet who should be mentioned in the same relations was a contemporary of March, and, like him, a native of Valencia. His name is Jaume or James Roig, and he was physician to Mary, queen of Alfonso the Fifth of Aragon. If his own authority is not to be accounted rather poetical than historical, he was a man of much distinction in his time, and respected in other countries as well as at home. But if that be set aside, we know little of him except that he was one of the persons who contended for a poetical prize at Valencia in 1474, and that he died there of apoplexy on the 4th of April, 1478.¹⁵ His works are not much better known than his life. Hardly anything, indeed, remains to us of them, except the principal one, a poem of three hundred pages, sometimes called the "Book of Advice," and sometimes the "Book of the Ladies."¹⁶ It is chiefly a satire on women, but the conclusion is devoted to the praise and glory of the Madonna, and the whole is interspersed with sketches of himself and his times, and advice to his nephew, Balthazar Bou, for whose especial benefit the poem seems to have been written.

It is divided into four books, which are subdivided into parts, little connected with each other, and often

Arano y Onate. Vicente Mariner translated March into Latin, and wrote his life. (Opera, Turnoni, 1633, 8vo, pp. 497-856.) Who was his Italian translator I do not find. See (besides Ximeno and others, cited in the last note) Rodriguez, Bib. Val., p. 68, etc. The edition of March's Works, 1560, Barcelona, 12mo, is a neat volume, and has at the end a very short and imperfect list of obscure terms, with the corresponding Spanish, supposed to have been made by the tutor of Philip II., the Bishop of Osma, when, as we are told, he used to delight that young prince and his courtiers by reading the works of March aloud to them. I have

seen none of the translations, except those of Montemayor and Mariner, — both good, but the last not entire.

¹⁵ Ximeno, Escritores de Valencia, Tom. I. p. 50, with Fuster's continuation, Tom. I. p. 30. Rodriguez, p. 196; and Cerda's notes to Polo's Diana, pp. 300, 302, etc.

¹⁶ "Libre de Consells fet per lo Magnific Mestre Jaume Roig" is the title in the edition of 1531, as given by Ximeno, and in that of 1561 (Valencia, 12mo, 149 leaves), which I use. In that of Valencia, 1735 (4to), which is also before me, it is called, according to its subject, "Lo Libre de les Dones e de Concells," etc.

little in harmony with the general subject of the whole. Some of it is full of learning and learned names, and some of it would seem to be devout; but its prevailing air is certainly not at all religious. It is written in short rhymed verses, consisting of from two to five syllables,—an irregular measure, which has been called *culdolada*, and one which, as here used, has been much praised for its sweetness by those who are familiar enough with the principles * of its * 302 structure to make the necessary elisions and abbreviations; though to others it can hardly appear better than whimsical and spirited.¹⁷ The following sketch of himself may be taken as a specimen of it, and shows that he had as little of the spirit of a poet as Skelton, with whom, in many respects, he may be compared. Roig represents himself to have been ill of a fever, when a boy, and to have hastened from his sick-bed into the service of a Catalan freebooting gentleman, like Roque Guinart or Rocha Guinarda, an historical personage of the same Catalonia, and of nearly the same period, who figures in the Second Part of Don Quixote.

Bed I abjured,
Though hardly cured,
And then went straight
To seek my fate.
A Catalan,
A nobleman,
A highway knight,
Of ancient right,
Gave me, in grace,
A page's place.
With him I lived,
And with him thrived,
Till I came out
Man grown and stout;
For he was wise,
Taught me to prize

¹⁷ Origenes de la Lengua Española de Mayans y Siscar, Tom. I. p. 57.