

the harmony of Italian verse into Illyrian, and to purify that language. He preferred the style of Tasso, which he closely imitated, to that of Petrarch, till then the favourite model of Ragusan poets. Instead of a line of ten, eleven, twelve, or thirteen syllables, he adopted that of eight, in rhymed strophes, which he deemed more fluid and vigorous, capable of expressing feelings with greater power, and more in accordance with the genius of the language. His first essay was a translation of Tasso's *Gerusalemme*, after which he devoted himself to the drama, composing or translating from the Italian a number of plays, which he and a circle of literary friends produced on the stage. The chief of these are *Dubravka*, *Arijadna*, *Armida*, and *Galatea*. But the work on which his fame chiefly rests, and is regarded as the most important composition in the Servian language, is the *Osman*, an epic in twenty cantos. The subject is the war between Turkey and Poland, and the fall of the Sultan Osman after his defeat. The Polish victory of Koczim in 1621 forces the Turks to make peace, and the action of the poem begins at this moment. After the defeat of the Turks Osman deplures the disaster and attributes it to the decadence of the Ottomans, and proposes a number of reforms. He orders the arrest of his uncle Mustafa, who had already usurped the throne once, sends Ali to Warsaw to sue for peace, and Cisar to the provinces to find a number of fair damsels, from among whom he will choose the Sultana, and orders that the Polish prisoner, Prince Koreski, immured in the Castle of the Seven Towers, shall be carefully watched. Ali goes through Moldavia, where he finds Kronoslava,