

sounds in nature, and by that remembrance to recall the images of the scenes where they were first heard, or of incidents connected with the hearing of them.

“The effects of a local influence, similar to that which has produced the different styles of architecture, is perceivable in the poetry of all nations. The more detached, unmixed, and steady the society of any country preserves itself, the more original and singular should be the characteristics of its poetry; and by the same rule, according to the intimacy and extent of intercourse which nations cultivate with one another, the more various will be the points of association in their habits of thinking, and their poetry will the more approximate in resemblance.

“The English nation, above every other, has cultivated a general intercourse with all parts of the world, and accordingly we find poets in that country, whose works, though comparatively popular there, are but little understood, even by the learned, in those districts where the inhabitants have remained less extensively informed; while, at the same time, there are productions in the English language in which the most unmixed and primitive people may discover transcripts of their own thoughts.

“In the middle of the eighteenth century, all Europe was surprised by the appearance in the English language of the poems of Ossian, works which, whatever may be the debate as to their historical authenticity, are admitted to be fine specimens of a kind of poetry cultivated by the mountaineers of Scotland, and which was felt to be natural, and acknowledged to be original, even by those who questioned their antiquity. In like manner, the conquests of the British in India have added to the stores of the British poets; and in England a kind of poetry is fast growing into repute, which seems to bear the same sort of resemblance to that of the

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