Mary Sheppard

The gift of the Holy 95 Rev. James Bruce
The brother of Elgin and the son of Kincardine

1763

T. Campbell
Building office
Haddington

Note it in a book I had for
the building, December 1861

1862. Referred to in Vol IV West Highland Tales
1869. cited in a review

See page 226. for booklet for this text
See page 11. Reason for doubts as to authenticity.
In February 1794, a long time after I had been in the habit of making Greek Memorabilia in the great hall of Mr. MacKenzie of the Temple, called on me at Symington, and seemed surprised at observing in my journal that we both used a similar practice without any communication on the subject he had by this time commenced. Writing some of the Poems of Ossian in the original in Greek characters which he got from Mr. Mac Pherson in the usual orthography —

copied from a literature register kept by

K. Macpherson — Father of Sir Arch Macpherson
Farnacle

Committee at Wordside near Symington

October 1st 1793 —

The following specimen shows that the characters suit thinking well.

Madder
Cloudy
Hail
Rippled

λα τηρητε ριελαρ — cloudy day clear
γα νερ να — wind, N
λα δοιχ χιουχ — dark, wet
λα χιαναχ — cloudy, day sunny.
A

Critical Dissertation

on the

Poems of Ossian,

the

Son of Fingal.

LONDON:

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THE Substance of the following Dissertation was delivered by the Author in the Course of his Lectures on Rhetorick and Belles-Lettres, in the University of Edinburgh. At the Desire of several of his Hearers, he has enlarged, and given it to the Publick, in its present Form.

In this Dissertation, it is proposed, to make some Observations on the ancient Poetry of Nations, particularly the Runic and the Celtic; to point out those Characters of Antiquity, which the Works of Ossian bear; to give an Idea of the Spirit and Strain of his Poetry; and after applying the Rules of Criticism to Fingal, as an Epic Poem, to examine the Merit of Ossian's Compositions in general, with Regard to Description, Imagery, and Sentiment.
A CRITICAL DISSERTATION
ON THE
POEMS OF OSSIAN,
THE
SON OF FINGAL.

AMONG the monuments remaining of the ancient state of nations, few are more valuable than their poems or songs. History, when it treats of remote and dark ages, is seldom very instructive. The beginnings of society, in every country, are involved in fabulous confusion; and though they were not, they would furnish few events worth recording. But, in every period of society, human manners are a curious spectacle; and the most natural pictures of ancient manners are exhibited in the ancient poems of nations. These present to us, what is much more valuable than the history of such transactions as a rude age can afford, The history of human imagination and passion. They make us acquainted with the notions and feelings of our fellow-creatures in the most artless ages; discovering what objects they admired, and what pleasures they pursued, before those refinements of society had taken place, which enlarge indeed, and diversify the transactions, but disguise the manners of mankind.

B

BESIDES
Besides this merit, which ancient poems have with philosophical observers of human nature, they have another with persons of taste. They promise some of the highest beauties of poetical writing. Irregular and unpolished we may expect the productions of uncultivated ages to be; but abounding, at the same time, with that enthusiasm, that vehemence and fire, which are the soul of poetry. For many circumstances of those times which we call barbarous, are favourable to the poetical spirit. That state, in which human nature shoots wild and free, though unfit for other improvements, certainly encourages the high exertions of fancy and passion.

In the infancy of societies, men live scattered and dispersed, in the midst of solitary rural scenes, where the beauties of nature are their chief entertainment. They meet with many objects, to them new and strange; their wonder and surprize are frequently excited; and by the sudden changes of fortune occurring in their unsettled state of life, their passions are raised to the utmost. Their passions have nothing to restrain them: their imagination has nothing to check it. They display themselves to one another without disguise; and converse and act in the uncovered simplicity of nature. As their feelings are strong, so their language, of itself, assumes a poetical turn. Prone to exaggerate, they describe every thing in the strongest colours; which of course renders their speech picturesque and figurative. Figurative language owes its rise chiefly to two causes; to the want of proper names for objects, and to the influence of imagination and passion over the form of expression. Both these causes concur in the infancy of society. Figures are commonly considered as artificial modes of speech, devised by orators and poets, after the world had advanced to a refined state. The contrary of this is the truth. Men never have used so many figures of style, as in those rude ages, when, besides the power of a warm imagination to suggest lively images, the want of proper and precise terms for the ideas they would express, obliged them to have recourse to circumlocution, metaphor, comparison, and all those substituted forms of expression, which give a poetical air to language. An American chief, at this day, harangues at the head of his tribe, in a more bold metaphorical style, than a modern European would adventure to use in an Epic poem.
In the progress of society, the genius and manners of men undergo a change more favourable to accuracy than to sprightliness and sublimity. As the world advances, the understanding gains ground upon the imagination; the understanding is more exercised; the imagination, less. Fewer objects occur that are new or surprising. Men apply themselves to trace the causes of things; they correct and refine one another; they subdue or disguise their passions; they form their exterior manners upon one uniform standard of politeness and civility. Human nature is pruned according to method and rule. Language advances from sterility to copiousness, and at the same time, from fervour and enthusiasm, to correctness and precision. Style becomes more chaste; but less animated. The progress of the world in this respect resembles the progress of age in man. The powers of imagination are most vigorous and predominant in youth; those of the understanding ripen more slowly, and often attain not their maturity, till the imagination begin to flag. Hence, poetry, which is the child of imagination, is frequently most glowing and animated in the first ages of society. As the ideas of our youth are remembered with a peculiar pleasure on account of their liveliness and vivacity; so the most ancient poems have often proved the greatest favourites of nations.

Poetry has been said to be more ancient than prose: and however paradoxical such an assertion may seem, yet, in a qualified sense, it is true. Men certainly never conversed with one another in regular numbers; but even their ordinary language would in ancient times, for the reasons before assigned, approach to a poetical style; and the first compositions transmitted to posterity, beyond doubt, were, in a literal sense, poems; that is, compositions in which imagination had the chief hand, formed into some kind of numbers, and pronounced with a musical modulation or tone. Music or song has been found coeval with society among the most barbarous nations. The only subjects which could prompt men, in their first rude state, to utter their thoughts in compositions of any length, were such as naturally assumed the tone of poetry; praises of their gods, or of their ancestors; commemorations of their own warlike exploits; or lamentations over their misfortunes. And before writing was invented, no other compositions, except songs or poems, could take such hold of the imagination and memory,
memory, as to be preserved by oral tradition, and handed down from one race to another.

Hence we may expect to find poems among the antiquities of all nations. It is probable too, that an extensive search would discover a certain degree of resemblance among all the most ancient poetical productions, from whatever country they have proceeded. In a similar state of manners, similar objects and passions operating upon the imaginations of men, will stamp their productions with the same general character. Some diversity will, no doubt, be occasioned by climate and genius. But mankind never bear such resembling features, as they do in the beginnings of society. Its subsequent revolutions give rise to the principal distinctions among nations; and divert, into channels widely separated, that current of human genius and manners, which descends originally from one spring. What we have been long accustomed to call the oriental vein of poetry, because some of the earliest poetical productions have come to us from the East, is probably no more oriental than occidental; it is characteristic of an age rather than a country; and belongs, in some measure, to all nations at a certain period. Of this the works of Ossian seem to furnish a remarkable proof.

Our present subject leads us to investigate the ancient poetical remains, not so much of the east, or of the Greeks and Romans, as of the northern nations; in order to discover whether the Gothic poetry has any resemblance to the Celtic or Galic, which we are about to consider. Though the Goths, under which name we usually comprehend all the Scandinavian tribes, were a people altogether fierce and martial, and noted, to a proverb, for their ignorance of the liberal arts, yet they too, from the earliest times, had their poets and their songs. Their poets were distinguished by the title of Scalders, and their songs were termed *Fés.* Saxo Grammaticus,

* Olau Wormius, in the appendix to his Treatise de Literatura Runica, has given a particular account of the Gothic poetry, commonly called Runic, from *Runes,* which signifies the Gothic letters. He informs us that there were no fewer than 139 different heads of measure or verse used in their *Fés*; and though we are accustomed to call rhyme a Gothic invention, he says expressly, that among all these measures, rhyme, or correspondence of final syllables, was never employed. He analyses the structure of one of these kinds of verse, that in which the poem of *Lodbrog,* afterwards quoted, is written; which exhibits a very singular species of harmony, if it can be allowed that name, depending neither upon rhyme nor
maticus, a Danish Historian of considerable note, who flourished in the thirteenth century, informs us that very many of these songs, containing the ancient traditional stories of the country, were found engraven upon rocks in the old Runic character; several of which he has translated into Latin, and inserted into his History. But his versions are plainly so paraphrasical, and forced into such an imitation of the style and the measures of the Roman poets, that one can form no judgment from them of the native spirit of the original. A more curious monument of the true Gothic poetry is preferved by Olaus Wormius in his book de Literatura Runicia. It is an Epicedium, or funeral song, composed by Regner Loddrog; and translated by Olaus, word for word, from the original. This Loddrog was a king of Denmark, who lived in the eighth century, famous for his wars and victories; and at the same time an eminent Sculler or poet. It was his misfortune to fall at last into the hands of one of his enemies, by whom he was thrown into prison, and condemned to be destroyed by serpents. In this situation he solaced himself with rehearsing all the exploits of his life. The poem is divided into twenty-nine flanzas, of ten lines each; and every stanza begins with these words, Pugnavimus Enibus, We have fought with our swords. Olaus's version is in many places so obscure as to be hardly intelligible. I have subjoined the whole below,

\[
\text{not upon metrical feet, or quantity of syllables, but chiefly upon the number of the syllables, and the disposition of the letters. In every flanze was an equal number of lines: in every line six syllables. In each distich, it was requisite that three words should begin with the same letter: two of the corresponding words placed in the first line of the distich, the third, in the second line. In each line were also required two syllables, but never the final ones, formed either of the same consonants, or same vowels. As an example of this measure, Olaus gives in these two Latin lines, constructed exactly according to the above rules of Runic verse:}
\]

\[
\begin{align*}
\text{Christus} & \quad \text{caput nostrum} \\
\text{Coronet} & \quad \text{te bonis.}
\end{align*}
\]

The initial letters of Christus, Caput and Coronet, make the three corresponding letters of the distich. In the first line, the first syllables of Christus and of nostrum, in the second line, the \textit{ci} in coronet and in bonis make the requisite correspondence of syllables. Frequent inversions and transpositions were permitted in this poetry; which would naturally follow from such laborious attention to the collocation of words. The curious on this subject may consult likewise Dr. Hicks's Thesaurus Linguis Latinus Septentrionalium; particularly the 23d chapter of his Grammatica Anglo Saxonica & Media Gothica; where they will find a full account of the structure of the Anglo-Saxon verse, which nearly resembled the Gothic. They will find also some specimens both of Gothic and Saxon poetry. An extract, which Dr. Hicks has given from the work of one of the Danish
low, exactly as he has published it; and shall translate as much as may give the English reader an idea of the spirit and strain of this kind of poetry.*

"We have fought with our swords.—I was young, when, towards the east, in the bay of Oreon, we made torrents of blood flow, to gorge the ravenous beast of prey, and the yellow-footed bird. There refounded the hard steel upon the lofty hel-

Danish Scalders, entitled, Hervarer Saga, containing an evocation from the dead, may be found in the 6th volume of Miscellany Poems, published by Mr. Dryden.

* 1.
Pugnavimus Enibus
Haud post longum tempus
Cum in Gotlandia accessimus
Ad serpentes immensit necem
Tunc impetravimus Thoram
Ex hoc vecarunt me virum
Quod serpenti transfodi
Hirfutam braccam ob illam cedem
Cupide illum intuli in colubrum
Ferro lucidorum stipendiorum.

* 2.
Multum juvenis fui quando acquisivimus
Orientem versus in Oreonico freto
Vulnerum annes avidae ferae
Et flavipedi avi
Accipimus ibidem sonuerunt
Ad sublimes galeas
Dura ferra magnum ecam
Omnis erat oceanus vulnus
Vadavit corvus in sanguine Cæsorum.

* 3.
Alte tulimus tunc lanceas
Quando viginti annos numeravimus
Et celebrem laudem comparavimus passim
Victus oculo barones
In oriente ante Dimini portum
Aquile impetralavimus tunc sufficientem
Hostitii sumptum in illa strage
Sudor decidunt in vulnerum
Oceano perdidit exercitus ætatem,

Pugnæ facta copia
Cum Heflingianos postulavimus
Ad aulum Odini
Naves direximus in ostium Vifluke
Mucro potuit tum mordere
Omnis erat vulnus unda
Terra rubefacta Calido
Frenedebat gladius in loricas
Gladius findebat Clypeos.

* 4.
Mem'ni neminem tunc fugisse
Priusquam in navibus
Heraudus in bello caderet
Non findit navibus
Alius baro praefiantior
Mare ad portum
In navibus longis post illum
Sic attulit princeps passim
Alacre in bellum cor.

* 5.
Exercitus abjecit clypeos
Cum haesta volavit
Ardua ad virorum peectora
Momordit Scarforum cautes
Gladius in pugna
Sanguineus erat Clypeus
Anteunam Rafno rex caderet
Fluxit ex virorum capitis
Calidus in loricas sudor.

* 6.
Habere potuerunt tum corvi
Ante Indirorum infusas
Sufficientem prædam dilaniam
Acquisivimus feris carnivoris
Plenum prandium unico acut
Difficile erat unius facere mentionem
Oriente sole
Spicula vidi pungere
Propulerunt arcus ex Æ ferra.
ON THE POEMS OF OSSIAN.

"mets of men. The whole ocean was one wound. The crow
waded in the blood of the flain. When we had numbered
twenty years, we lifted our spears on high, and every where
spread our renown. Eight barons we overcame in the east, be-
fore the port of Diminum; and plentifully we feafted the eagle
in

8.
Altum mugierunt enes
Antequam in Lano campo
Eislinus rex eccidit
Processimus auro ditati
Ad terram profltrorum dimicandum
Gladus fecuit Clypeorum
Picturas in galearum conventu
Cervicum mutuum ex vulneribus
Diffusum per cerebrum sifillum.

9.
Tenuimus Clypeos in fanguine
Cum haftam unximus
Ante Boring holmam
Telorum nubes disrumpunt clypeum
Extrufit arcus ex fe metallum
Vbnir cecidit in confictu
Non erat illo rex major
Cefti difperfi late per littora
Fere amplectebantur efcam.

10.
Pugna manifeste creftebat
Antequam Freyr rex caderet
In Flandrorum terra
Capit ceruleus ad incidentum
Sanguine illius in auream
Loricam in pugna
Durus armorum mcro olim
Virgo deploravit matutinam lanicam
Multa praeda dabantur feris.

11.
Centies centenos vidi jacere
In navibus
Ubi Xanglanes vocatur
Navigatimus ad pugnam
Per fed dies antequam exercitus caderet
Tranfignimus mucionum militia
In exercitu folia
Conisus eft pro noftris gladiis
Valdiefur in bello occumbere.

12.
Ruit pluvia sanguinis de gladiis
Praceps in Bardafyre
Pallidum corpus pro accepitribus
Murmuravit arcus ubi mcro
Acrer mordebat Loricas
In conffictu
Odini Pileus Galea
Cucurrir arcus ad vulnus
Venenate acutus conperfu fudore fanguineo.

13.
Tenuimus magica scuta
Alte in pugna ludo
Ante Hiandningum finum
Videre licuit tum viros
Qui gladiis lacerarunt Clypeos
In gladiatorio murmure
Galeae attrite virorum
Erat ficut (plendidam virginem
In lefe juxta fe collocare

14.
Dura venit tempeftas Clypeis
Cadaver eccidit in terram
In Nortumbria
Erat circa matutinum tempus
Hominibus necfifum erat fugere
Ex praelio ubi acute
Caffidis campos mordebat gladii
Erat hoc veluti Juvenem viduam
In primaria fede oculari.

15.
Herthiofe evaft fortunatus
In Auffralibus Orcadibus ipfe
Victorize in noftris hominibus
Cogebatur in armorum nimbo
Rogvaldus occumbere
Ille venit fummos fuper accipitres
Lucius in gladiorum ludo
Strenue jactabat concussor
Galeae fanguinis teli.

16.
in that slaughter. The warm stream of wounds ran into the
ocean. The army fell before us. When we steered our ships
into the mouth of the Vistula, we sent the Helsingians to the
Hall of Odin. Then did the sword bite. The waters were all
one wound. The earth was dyed red with the warm stream.

16.

Quilibet jacebat transversim supra alium
Gaudebat pugna latus
Accipiter ob gladiorum ludum
Non fecit aquilam aut aperum
Qui Irlandiam gubernavit
Convexus fiebat ferri & Clypei
Marulanus rex jejunus
Fiebat in vedre linu
Præda data corvis.

17.

Bellatorem multum vidi cadere
Mane ante macherum
Virum in munorum diversio
Filio meo incidit mature
Gladius juxta cor
Egillus fecit Agnerum spoliatum
Impeterritum virum vita
Sonuit lancea prope Hamdi
Griceam foricam splendebant vexilla.

18.

Verborum tenaces vidi diffecer
Haut minutim pro lupis
Endili maris enibus
Erat per Hebdomadæ spacium
Quasi mulieres vinum appertarent
Rubefacæ erant naves
Valde in frepitu armorum
Seilla erat loria
In Scildungorum praæio.

19.

Pulchricomum vidi crepusculas cere
Virginis amatorum circa matutinum
Et contabulationes amicum viduarum
Erat lucet calidum balneum
Vinci vasis nymphæ portaret
Nos in lhe freto
Antiquam Om rex caderet
Sanguineum Clypeum vidi ruptum
Hoc invertit virorum vitam.

20.

Egimus gladiorum ad cædem
Ludum in Lindis insula
Cum regibus tribus
Pauci potuerunt inde latari
Cecidit multus in rictum ferarum
Accipiter dilaniavit carnem cum lupus
Ut fatur inde diffecerat
Hybernorum fanguis in oceanum
Copiose decidit per maæstationis tempus.

21.

Alte gladius mordebat Clypeos
Tunc cum aurei coloris
Hafla fricabat loriaes
Videre licuit in Onlugs insula
Per secula multum poût
Ibi fuit ad gladiorum ludos
Reges procederunt
Rubicundum erat circa insulam
Ar volans Draco vulnerum.

22.

Quid est viro fortis morte certius
Ethi ipse in armorum nimbo
Adversus collocatus sit
Sæpe deplorat aetatem
Qui nuncquam premitur
Malum ferunt timidum incitare
Aquilam ad gladiorum ludum
Meticulosus venit nulpiam
Cordi suo usui.

23.

Hoc numero æquum ut procedat
In contactu gladiorum
Juvenis unus contra alterum
Non retrocedat viraviro.
Hoc fuit viri fortis nobilitas diu
Semper debet amoris amicus virginum
Audax esse in fremitu armorum.
"The sword rung upon the coats of mail, and clove the bucklers in twain. None fled on that day, till among his ships Heraudus fell. Than him no braver baron cleaves the sea with ships; a cheerfull heart did he ever bring to the combat. Then the host threw away their shields, when the uplifted spear flew at the breasts of heroes. The sword bit the Scarfian rocks; bloody was the shield in battle, until Rafno the king was slain. From the heads of warriors the warm sweat streamed down their armour. The crows around the Indirian islands had an ample prey. It were difficult to single out one among so many deaths. At the rising of the sun I beheld the spears piercing the bodies of foes, and the bows throwing forth their steel-pointed arrows. Loud roared the swords in the plains of Lano.—The virgin long bewailed the slaughter of that morning."—In this strain the poet continues to describe several other military exploits. The images are not much varied; the noise of arms, the streaming of blood, and
the feasting the birds of prey, often recurring. He mentions the death of two of his sons in battle; and the lamentation he describes as made for one of them is very singular. A Grecian or Roman poet would have introduced the virgins or nymphs of the wood, bewailing the untimely fall of a young hero. But, says our Gothic poet, "when Rogwaldus was slain, for him mourned all the hawks of heaven," as lamenting a benefactor who had so liberally supplied them with prey; "for boldly," as he adds, "in the strife of swords, did the breaker of helmets throw the spear of blood."

The poem concludes with sentiments of the highest bravery and contempt of death. "What is more certain to the brave man than death, though amidst the storm of swords, he stand always ready to oppose it? He only regrets this life who hath never known distress. The timorous man allures the devouring eagle to the field of battle. The coward, wherever he comes, is useless to himself. This I esteem honourable, that the youth should advance to the combat fairly matched one against another; nor man retreat from man. Long was this the warrior's highest glory. He who aspires to the love of virgins, ought always to be foremost in the roar of arms. It appears to me of truth, that we are led by the Fates. Seldom can any overcome the appointment of destiny. Little did I foresee that Ella* was to have my life in his hands, in that day when fainting I concealed my blood, and pushed forth my ships into the waves; after we had spread a repast for the beasts of prey throughout the Scottish bays. But this makes me always rejoice that in the halls of our father Balder [or Odin] I know there are seats prepared, where, in a short time, we shall be drinking ale out of the hollow skulls of our enemies. In the house of the mighty Odin, no brave man laments death. I come not with the voice of despair to Odin's hall. How eagerly would all the sons of Aslauga now rush to war, did they know the distress of their father, whom a multitude of venomous serpents tear! I have given to my children a mother who hath filled their hearts with valour. I am fast approaching to my end. A cruel death awaits me from the viper's bite. A snake dwells in the midst of my heart. I hope that the sword of some of my sons shall yet be stained with the blood of Ella. The valiant youths will wax red with anger, and will not sit in peace. Fifty and one times have I reared the

* This was the name of his enemy who had condemned him to death.
ON THE POEMS OF OSSIAN. 

"Standard in battle. In my youth I learned to dye the sword in blood; my hope was then, that no king among men would be more renowned than me. The goddeses of death will now soon call me; I must not mourn my death. Now I end my song. The goddeses invite me away; they whom Odin has sent to me from his hall. I will sit upon a lofty seat, and drink ale joyfully with the goddeses of death. The hours of my life are run out. I will smite when I die."

This is such poetry as we might expect from a barbarous nation. It breathes a most ferocious spirit. It is wild, harsh and irregular; but at the same time animated and strong; the style, in the original, full of inverfions, and, as we learn from some of Olaus's notes, highly metaphorical and figured.

But when we open the works of Ossian, a very different scene presents itself. There we find the fire and the enthusiasm of the most early times, combined with an amazing degree of regularity and art. We find tenderness, and even delicacy of sentiment, greatly predominant over fierceness and barbarity. Our hearts are melted with the softest feelings, and at the same time elevated with the highest ideas of magnanimity, generofity, and true heroifm. When we turn from the poetry of Lodbrog to that of Ossian, it is like passing from a savage defart, into a fertile and cultivated country. How is this to be accounted for? Or by what means to be reconciled with the remote antiquity attributed to these poems? This is a curious point; and requires to be illustrated.

That the ancient Scots were of Celtic original, is past all doubt. Their conformity with the Celtic nations in language, manners and religion, proves it to a full demonstration. The Celtæ, a great and mighty people, altogether distinct from the Goths and Teutones, once extended their dominion over all the west of Europe; but seem to have had their most full and compleat establishment in Gaul. Wherever the Celtæ or Gauls are mentioned by ancient writers, we seldom fail to hear of their Druids and their Bards; the institution of which two orders, was the capital distinction of their manners and policy. The Druids were their philosophers and priests; the Bards, their poets and recorders of heroic actions: And both these orders of men, seem to have subsifted among them, as chief
members of the state, from time immemorial *. We must not therefore imagine the Celtæ to have been altogether a gross and rude nation. They possessed from very remote ages a formed system of discipline and manners, which appears to have had a deep and lasting influence. Ammianus Marcellinus gives them this express testimony, that there flourished among them the study of the most laudable arts; introduced by the Bards, whose office it was to sing in heroic verse, the gallant actions of illustrious men; and by the Druids, who lived together in colleges or societies, after the Pythagorean manner, and philosophizing upon the highest subjects, asserted the immortality of the human soul †. Though Julius Cæsar in his account of Gaul, does not expressly mention the Bards, yet it is plain that under the title of Druids, he comprehends that whole college or order; of which the Bards, who, it is probable, were the disciples of the Druids, undoubtedly made a part. It deserves remark, that according to his account, the Druidical institution first took rise in Britain, and passed from thence into Gaul; so that they who aspired to be thorough masters of that learning were wont to resort to Britain. He adds too, that such as were to be initiated among the Druids, were obliged to commit to their memory a great number of verses, insomuch that some employed twenty years in this course of education; and that they did not think it lawful to record these poems in writing, but sacredly handed them down by tradition from race to race ‡.

* Τρία φῶλα τῶν τιμωρεμένων διαφέρονται. Καί οἱ άγάμες, οί Δρυίδαι. Βαρότε οι άνθρώποι την ποιητὴν. Στράβ. lib. 4. Εἰςι παρ' άντικαί ποιηταί μελῶν, οί Βαρόδαι εἴμαχον. οί δὲ μετ' θρησκείας τϊς λυραίς ὁμοίων, ὡς μεν ωμήν, ὡς δὲ διὰ θρησκείας. Διόδορος, Sicul. l. 5.

† Τα δὲ α斝ματα αὐτῶν έισιν οἱ καλοι, μένοι Βαρόδαι, ποιηταί οί δὲ την θρησκείας μετ' ἀμιθος επιτίκες λυραίως. Πολυδονίς ap. Athenaeum, l. 6.

‡ Per hac loca (speaking of Gaul) hominibus paulatim excelsius, sive verba, Flavia laudabilium decernitarum; inchoata per Bardos & Euhages & Druidas. Et Bardi quidem fortis vitorum illustrium facia heroicis composita versibus sum dulcibus lyrae modulis cantitarunt. Euhages vero erantam teretem simulam naturam pandente comabantur. Inter hos, Druidæ ingenii celsores, ut auditoris Pythagorie decretit, sodalitii adstringit confortiti, quaestionibus altorum occultaturnque rerum erexit sunt; & depectantes humana pronuntiarunt animas immortales. Amm. Marcellinus, l. 15. cap. 9.

† Vid. Cæsar de bello Gall. lib. 6.
and the national religion altered, the Bards continued to flourish; not as a set of strolling songsters, like the Greek Αοίδοι or Rhapsodists, in Homer’s time, but as an order of men highly respected in the state, and supported by a public establishment. We find them, according to the testimonies of Strabo and Diodorus, before the age of Augustus Cæsar; and we find them remaining under the same name, and exercising the same functions as of old, in Ireland, and in the north of Scotland, almost down to our own times. It is well known that in both these countries, every Regulus or chief had his own Bard, who was considered as an officer of rank in his court; and had lands assigned him, which descended to his family. Of the honour in which the Bards were held, many instances occur in Ossian’s poems. On all important occasions, they were the ambassadors between contending chiefs; and their persons were held sacred. “Cairbar feared to stretch his sword to the bards, though his soul was dark.—Loose the bards, said his brother Cathmor; they are the sons of other times. Their voice shall be heard in other ages, when the kings of Temora have failed.”

From all this, the Celtic tribes clearly appear to have been addicted in so high a degree to poetry, and to have made it so much their study from the earliest times, as may remove our wonder at meeting with a vein of higher poetical refinement among them, than was at first thought to have been expected among nations, whom we are accustomed to call barbarous. Barbarity, I must observe, is a very equivocal term; it admits of many different forms and degrees; and though, in all of them, it exclude polished manners, it is, however, not inconsistent with generous sentiments and tender affections†. What degrees of friendship, love and heroism, may possibly

* P. 188.
† Surely among the wild Laplanders, if anywhere, barbarity is in its most perfect state. Yet their love songs which Scheffer has given us in his Lapponia, are a proof that natural tenderness of sentiment may be found in a country, into which the least glimmering of science has never penetrated. To most English readers these songs are well known by the elegant translations of them in the Spectator, No. 365 and 406. I shall subjoin Scheffer’s Latin version of one of them, which has the appearance of being strictly literal.

Sol, clarissimum emitte lumen in paludem Orra. Si enifus in summa picearum cacumina feirem me visurum Orra paludem, in ea enterer, ut viderem inter quos amica mea effet flores; omnes fulciderem frutices ibi enatos, omnes ramos praecarum, hos virentes ramos. Cursum nubium effem fecutus, quam iter fumum initi-
fibly be found to prevail in a rude state of society, no one can say. Astonishing instances of them we know, from history, have sometimes appeared: and a few characters distinguished by those high qualities, might lay a foundation for a set of manners being introduced into the songs of the Bards, more refined, it is probable, and exalted, according to the usual poetical licence, than the real manners of the country. In particular, with respect to heroism; the great employment of the Celtic bards, was to delineate the characters, and sing the praises of heroes. So Lucan;

Vos quoque qui fortis animos, belloque peremptos,
Laudibus in longum vates diffunditis aevum
Plurima securi fuditis carmina Bardi. Pharf. l. 1.

Now when we consider a college or order of men, who, cultivating poetry throughout a long series of ages, had their imaginations continually employed on the ideas of heroism; who had all the poems and panegyricks, which were composed by their predecessors, handed down to them with care; who rivalled and endeavoured to outstrip those who had gone before them, each in the celebration of his particular hero; is it not natural to think, that at length the character of a hero would appear in their songs with the highest lustre, and be adorned with qualities truly noble? Some of the qualities indeed which distinguish a Fingal, moderation, humanity, and clemency, would not probably be the first ideas of heroism occurring to a barbarous people: But no sooner had such ideas begun to dawn on the minds of poets, than, as the human mind easily opens to the native representations of human perfection, they would be seized and embraced; they would enter into their panegyricks; they would afford materials for succeeding bards to work upon, and improve;

tuunt verfus paludem Orra, fi ad te volare polles; alis, cornicium alis. Sed mihi defunt alae, alae quergude lue, pedeque, anfcerum pedes plantave bone, quae delerre me valeant ad te. Satis exspectari diu; per tot dies, tot dies tuos optimos, oculis tuis juceundissimis, corde tuo amiciiimo. Quod si longissime velles effugere, cito tamen te conquerer. Quid fermius validiusve esse potest quam contorti nervi, cateneve ferreae, quae duriflime ligant? Sic amor coniurquet caput nostrum, mutat cogitationes & sententias. Puerorum voluntas, voluntas venti; juvenum cogitationes, longae cogitationes. Quos si audirem omnes, a via, a via iufta declinarem. Unum efi conflium quod capiam; ita facio viam rectiorem me recuperum. Schefferi Lapponia, Cap. 25.
they would contribute not a little to exalt the publick manners. For such songs as these, familiar to the Celtic warriors from their childhood, and throughout their whole life, both in war and in peace, their principal entertainment, must have had a very considerable influence in propagating among them real manners nearly approaching to the poetical; and in forming even such a hero as Fingal. Especially when we consider that among their limited objects of ambition, among the few advantages which in a savage state, man could obtain over man, the chief was Fame, and that Immortality which they expected to receive from their virtues and exploits, in the songs of bards.

Having made these remarks on the Celtic poetry and Bards in general, I shall next consider the particular advantages which Ossian professed. He appears clearly to have lived in a period which enjoyed all the benefit I just now mentioned of traditionary poetry. The exploits of Trathal, Trenmor, and the other ancestors of Fingal, are spoken of as familiarly known. Ancient bards are frequently alluded to. In one remarkable passage, Ossian describes himself as living in a sort of classical age, enlightened by the memorials of former times, conveyed in the songs of bards; and points at a period of darkness and ignorance which lay beyond the reach of tradition. "His words," says he, "came only by halves to our ears; they were dark as the tales of other times, before the light of the song arose." Ossian, himself, appears to have been endowed by nature with an exquisite sensibility of heart; prone to that tender melancholy which is so often an attendant on great genius; and susceptible equally of strong and of soft emotions. He was not only a professed bard, educated with care, as we may easily believe, to all the poetical art then known, and connected, as he shews us himself, in intimate friendship with the other contemporary bards, but a warrior also; and the son of the most renowned hero and prince of his age. This formed a conjunction of circumstances, uncommonly favourable towards exalting the imagination of a poet. He relates expeditions in which he had been engaged; he sings of battles in

† When Edward I. conquered Wales, he put to death all the Welch bards. This cruel policy plainly shews, how great an influence he imagined the songs of these bards to have over the minds of the people; and of what nature he judged that influence to be. The Welch bards were of the fame Celtic race with the Scottifh and Irish.

† P. 101.
which he had fought and overcome; he had beheld the most illustrious scenes which that age could exhibit, both of heroism in war, and magnificence in peace. For however rude the magnificence of those times may seem to us, we must remember that all ideas of magnificence are comparative; and that the age of Fingal was an æra of distinguished splendor in that part of the world. Fingal reigned over a considerable territory; he was enriched with the spoils of the Roman province; he was ennobled by his victories and great actions; and was in all respects a personage of much higher dignity than any of the chieftains, or heads of Clans, who lived in the same country, after a more extensive monarchy was established.

The manners of Ossian’s age, so far as we can gather them from his writings, were abundantly favourable to a poetical genius. The two dispiriting vices, to which Longinus imputes the decline of poetry, covetousness and effeminacy, were as yet unknown. The cares of men were few. They lived a roving indolent life; hunting and war their principal employments; and their chief amusements, the musick of bards and “the feast of shells.” The great object pursued by heroic spirits, was “to receive their fame,” that is, to become worthy of being celebrated in the songs of bards; and “to have their name on the four gray stones.” To die, un lamented by a bard, was deemed so great a misfortune, as even to disturb their ghosts in another state. After death, they expected to follow employments of the same nature with those which had amused them on earth; to fly with their friends on clouds, to pursue airy deer, and to listen to their praise in the mouths of bards. In such times as these, in a country where poetry had been so long cultivated, and so highly honoured, is it any wonder that among the race and succession of bards, one Homer should arise; a man who, endowed with a natural happy genius, favoured by peculiar advantages of birth and condition, and meeting in the course of his life, with a variety of incidents proper to fire his imagination, and to touch his heart, should attain a degree of eminence in poetry, worthy to draw the admiration of more refined ages?

The compositions of Ossian are so strongly marked with characters of antiquity, that although there were no external proof to support that antiquity, hardly any reader of judgment and taste, could hesitate in referring them to a very remote æra. There are four great stages through which men successively pass in the progress of society.
society. The first and earliest is the life of hunters; pasturage succeeds to this, as the ideas of property begin to take root; next, agriculture; and lastly, commerce. Throughout Ossian's poems, we plainly find ourselves in the first of these periods of society; during which, hunting was the chief employment of men, and the principal method of their procuring subsistence. Pasturage was not indeed wholly unknown; for we hear of dividing the herd in the case of a divorce *; but the allusions to herds and to cattle are not many; and of agriculture, we find no traces. No cities appear to have been built in the territories of Fingal. No art it mentioned except that of working in iron. Every thing presents to us the most simple and unimproved manners. At their feasts, the heroes prepared their own repast; they sat round the light of the burning oak; the wind lifted their locks, and whistled through their open halls. Whatever was beyond the necessaries of life was known to them only as the spoil of the Roman province; "the gold of the stranger; the lights of the "stranger; the steeds of the stranger, the children of the rein †."

This representation of Ossian's times, must strike us the more, as genuine and authentick, when it is compared with a poem of later date, which Mr. Macpherson has preserved in one of his notes. It is that wherein five bards are represented as passing the evening in the house of a chief, and each of them separately giving his description of the night ‡. The night scenery is beautiful; and the author has plainly imitated the style and manner of Ossian: But he has allowed some images to appear which betray a later period of society. For we meet with windows clapping, the herds of goats and cows seeking shelter, the shepherd wandering, corn on the plain, and the wakeful hind rebuilding the shocks of corn which had been overthrown by the tempest. Whereas in Ossian's works, from beginning to end, all is consilient; no modern allusion drops from him; but everywhere, the same face of rude nature appears; a country wholly uncultivated, thinly inhabited, and recently peopled. The

* P. 31.
† The chariot of Cuchullin has been thought by some to be represented as more magnificent than is consistent with the poverty of that age; in Book I. of Fingal. But this chariot is plainly only a horse-
litter; and the gems mentioned in the description, are no other than the shining stones or pebbles, known to be frequently found along the western coast of Scotland. ‡ P. 253.
gras of the rock, the flower of the heath, the thistle with its beard, are the chief ornaments of his landscapes. "The dear," says Fingal, "is enough to me, with all its woods and deer."

The circle of ideas and transactions is no wider than suits such an age: Nor any greater diversity introduced into characters, than the events of that period would naturally display. Valour and bodily strength are the admired qualities. Contentions arise, as is usual among savage nations, from the slightest causes. To be affronted at a tournament, or to be omitted in the invitation to a feast, kindles a war. Women are often carried away by force; and the whole tribe, as in the Homeric times, rise to avenge the wrong. The heroes show refinement of sentiment indeed on several occasions, but none of manners. They speak of their past actions with freedom, boast of their exploits, and sing their own praise. In their battles, it is evident that drums, trumpets or bagpipes, were not known or used. They had no expedient for giving the military alarms but striking a shield, or raising a loud cry: And hence the loud and terrible voice of Fingal is often mentioned, as a necessary qualification of a great general; like the Ἐούς ἀρισθὸς Μερελάκες of Homer. Of military discipline or skill, they appear to have been entirely destitute. Their armies seem not to have been numerous; their battles were disorderly; and terminated, for the most part, by a personal combat, or wrestling of the two chiefs; after which, "the "bard sung the song of peace, and the battle ceased along the "field."

The manner of composition bears all the marks of the greatest antiquity. No artful transitions; nor full and extended connection of parts; such as we find among the poets of later times, when order and regularity of composition were more studied and known; but a style always rapid and vehement; in narration concise, even to abruptness, and leaving several circumstances to be supplied by the reader's imagination. The language has all that figurative ease, which, as I before showed, partly a glowing and undisciplined imagination, partly the sterility of language, and the want of proper terms, have always introduced into the early speech of nations: and in several respects, it carries a remarkable resemblance to the style

* Page 78.  
† Page 143.
of the Old Testament. It deserves particular notice, as one of the
most genuine and decisive characters of antiquity, that very few ge-
eral terms or abstract ideas, are to be met with in the whole col-
lection of Offian's works. The ideas of men at first, were all par-
ticular. They had not words to express general conceptions.
These were the consequence of more profound reflection, and lon-
ger acquaintance with the arts of thought and of speech. Offian,
accordingly, almost never expresses himself in the abstract. His
ideas extended little farther than to the objects he saw around him.
A publick, a community, the universe, were conceptions beyond
his sphere. Even a mountain, a sea, or a lake, which he has oc-
casion to mention, though only in a simile, are for the most part
particularized; it is the hill of Cromla, the storm of the sea of Mal-
mor, or the reeds of the lake of Lego. A mode of expression,
which whilst it is characteristic of ancient ages, is at the same time
highly favourable to descriptive poetry. For the same reasons, per-
sonification is a poetical figure not very common with Offian. In-
animate objects, such as winds, trees, flowers, he sometimes per-
sonifies with great beauty. But the personifications which are so
familiar to later poets of Fame, Time, Terror, Virtue, and the rest of
that class, were unknown to our Celtic bard. These were modes of
conception too abstract for his age.

All these are marks so undoubted, and some of them too, so nice
and delicate, of the most early times, as put the high antiquity of
these poems out of question. Especially when we consider, that if
there had been any imposture in this case, it must have been con-
trived and executed in the Highlands of Scotland, two or three cen-
turies ago; as up to this period, both by manuscripts, and by the
testimony of a multitude of living witnesses, concerning the uncon-
troversible tradition of these poems, they can clearly be traced.
Now this is a period when that country enjoyed no advantages for a
composition of this kind, which it may not be supposed to have en-
joyed in as great, if not in a greater degree, a thousand years before.
To suppose that two or three hundred years ago, when we well
know the Highlands to have been in a state of gross ignorance and
barbarity, there should have arisen in that country a poet, of such
exquisite genius, and of such deep knowledge of mankind, and of
history, as to divest himself of the ideas and manners of his own
age, and to give us a just and natural picture of a state of society
ancienter by a thousand years; one who could support this counter-
fected antiquity through such a large collection of poems, without
the least inconsistency; and who possessed of all this genius and art,
had at the same time the self-denial of concealing himself, and of
ascribing his own works to an antiquated bard, without the impor-
ture being detected; is a supposition that transcends all bounds of
credibility.

There are, besides, two other circumstances to be attended to,
still of greater weight, if possible, against this hypothesis. One is,
the total absence of religious ideas from this work; for which the
translator has, in his preface, given a very probable account, on the
footing of its being the work of Ossian. The Druidical superstition
was, in the days of Ossian, on the point of its final extinction;
and for particular reasons, odious to the family of Fingal; whilst
the Christian faith was not yet established. But had it been the
work of one, to whom the ideas of Christianity were familiar from
his infancy; and who had superadded to them also the bigotted su-
perstition of a dark age and country; it is impossible but in some pas-
fage or other, the traces of them would have appeared. The other
circumstance is, the entire silence which reigns with respect to all the
great clans or families, which are now established in the Highlands.
The origin of these several clans is known to be very ancient: And
it is as well known, that there is no passion by which a native High-
lander is more distinguished, than by attachment to his clan, and jea-
louffy for its honour. That a Highland bard, in forging a work re-
lating to the antiquities of his country, should have inserted no cir-
cumstance which pointed out the rise of his own clan, which ascer-
tained its antiquity, or increased its glory, is of all suppositions that
can be formed, the most improbable; and the silence on this head,
amounts to a demonstration that the author lived before any of the
present great clans were formed or known.

Assuming it then, as we well may, for certain, that the poems
now under consideration, are genuine venerable monuments of very
remote antiquity; I proceed to make some remarks upon their ge-
eral spirit and strain. The two great characteristics of Ossian's
poetry are, tenderness and sublimity. It breathes nothing of the
gay
gay and cheerful kind; an air of solemnity and seriousness is diffused over the whole. Ossian is perhaps the only poet who never relaxes, or lets himself down into the light and amusing strain; which I readily admit to be no small disadvantage to him, with the bulk of readers. He moves perpetually in the high region of the grand and the pathetic. One key note is struck at the beginning, and supported to the end; nor is any ornament introduced, but what is perfectly concordant with the general tone or melody. The events recorded, are all serious and grave; the scenery throughout, wild and romantic. The extended heath by the sea shore; the mountain shaded with mist; the torrent rushing through a solitary valley; the scattered oaks, and the tombs of warriors overgrown with moss; all produce a solemn attention in the mind, and prepare it for great and extraordinary events. We find not in Ossian, an imagination that sports itself, and dresses out gay trifles to please the fancy. His poetry, more perhaps than that of any other writer, deserves to be titled, The Poetry of the Heart. It is a heart penetrated with noble sentiments, and with sublime and tender passions; a heart that glows, and kindles the fancy; a heart that is full, and pours itself forth. Ossian did not write, like modern poets, to please readers and critics. He sung from the love of poetry and song. His delight was to think of the heroes among whom he had flourished; to recall the affecting incidents of his life; to dwell upon his past wars and loves and friendships; till, as he expresses it himself, "the light of his soul arose; the days of other years rose before him," and under this true poetic inspiration, giving vent to his genius, no wonder we should so often hear, and acknowledge in his strains, the powerful and ever-pleasing voice of nature.

—— Arte, natura potentior omni.——
Esf Deus in nobis, agitate calceimus illo.

It is necessary here to observe, that the beauties of Ossian's writings cannot be felt by those who have given them only a single or a hafty perusal. His manner is so different from that of the poets, to whom we are most accustomed; his style is so concise, and so much crowded with imagery; the mind is kept at such a stretch in accompanying the author; that an ordinary reader is at first apt to be dazzled and fatigued, rather than pleased. His poems require to be taken up at intervals, and to be frequently reviewed; and then it
is impossible but his beauties must open to every reader who is capable of sensibility. Those who have the highest degree of it, will relish them the most.

As Homer is of all the great poets, the one whose manner, and whose times come the nearest to Ossian's, we are naturally led to run a parallel in some instances between the Greek and the Celtic bard. For though Homer lived more than a thousand years before Ossian, it is not from the age of the world, but from the state of society, that we are to judge of resembling times. The Greek has in several points, a manifest superiority. He introduces a greater variety of incidents; he possesses a larger compass of ideas; has more diversity in his characters; and a much deeper knowledge of human nature. It was not to be expected, that in any of these particulars, Ossian could equal Homer. For Homer lived in a country where society was much farther advanced; he had beheld many more objects; cities built and flourishing; laws instituted; order, discipline, and arts begun. His field of observation was much larger and more splendid; his knowledge, of course, more extensive; his mind also, it shall be granted, more penetrating. But if Ossian's ideas and objects be less diversified than those of Homer, they are all, however, of the kind fittest for poetry: The bravery and generosity of heroes, the tenderness of lovers, the attachments of friends, parents, and children. In a rude age and country, though the events that happen be few, the undisciplined mind broods over them more; they strike the imagination, and fire the passions in a higher degree; and of consequence become happier materials to a poetical genius, than the same events when scattered through the wide circle of more varied action, and cultivated life.

Homer is a more cheerful and sprightly poet than Ossian. You discern in him all the Greek vivacity; whereas Ossian uniformly maintains the gravity and solemnity of a Celtic hero. This too is in a great measure to be accounted for from the different situations in which they lived, partly personal, and partly national. Ossian had survived all his friends, and was disposed to melancholy by the incidents of his life. But besides this, cheerfulness is one of the many blessings which we owe to formed society. The solitary wild state is always a serious one. Bating the sudden and violent bursts of mirth,
mirth, which sometimes break forth at their dances and feasts; the savage American tribes, have been noted by all travellers for their gravity and taciturnity. Somewhat of this taciturnity may be also remarked in Ossian. On all occasions he is frugal of his words; and never gives you more of an image or a description, than is just sufficient to place it before you in one clear point of view. It is a blaze of lightning, which flashes and vanishes. Homer is more extended in his descriptions; and fills them up with a greater variety of circumstances. Both the poets are dramatick; that is, they introduce their personages frequently speaking before us. But Ossian is concise and rapid in his speeches, as he is in every other thing. Homer, with the Greek vivacity, had also some portion of the Greek loquacity. His speeches indeed are highly characteristic; and to them we are much indebted for that admirable display he has given of human nature. Yet if he be tedious any where, it is in these; some of them trifling; and some of them plainly unfeasonable. Both poets are eminently sublime; but a difference may be remarked in the species of their sublimity. Homer’s sublimity is accompanied with more impetuosity and fire; Ossian’s with more of a solemn and awful grandeur. Homer hurries you along; Ossian elevates, and fixes you in astonishment. Homer is most sublime in actions and battles; Ossian, in description and sentiment. In the pathetick, Homer, when he chooses to exert it, has great power; but Ossian exerts that power much oftener, and has the character of tenderness far more deeply imprinted on his works. No poet knew better how to seize and melt the heart. With regard to dignity of sentiment, the pre-eminence must clearly be given to Ossian. This is indeed a surprising circumstance, that in point of humanity, magnanimity, virtuous feelings of every kind, our rude Celtic bard should be distinguished to such a degree, that not only the heroes of Homer, but even those of the polite and refined Virgil, are left far behind by those of Ossian.

After these general observations on the genius and spirit of our author, I now proceed to a nearer view, and more accurate examination of his works: And as Fingal is the most considerable poem in this collection, it is proper to begin with it. To refuse the title of an epic poem to Fingal, because it is not in every little particular, exactly conformable to the practice of Homer and Virgil, were the
mere squeamishness and pedantry of criticism. Examined even according to Aristotle's rules, it will be found to have all the essential requisites of a true and regular epic; and to have several of them in so high a degree, as at first view to raise our astonishment on finding Offian's composition so agreeable to rules of which he was entirely ignorant. But our astonishment will cease, when we consider from what source Aristotle drew those rules. Homer knew no more of the laws of criticism than Offian. But guided by nature, he composed in verse a regular story, founded on heroic actions, which all posterity admired. Aristotle, with great sagacity and penetration, traced the causes of this general admiration. He observed what it was in Homer's composition, and in the conduct of his story, which gave it such power to please; from this observation he deduced the rules which poets ought to follow, who would write and please like Homer; and to a composition formed according to such rules, he gave the name of an epic poem. Hence his whole system arose. Aristotle studied nature in Homer. Homer and Offian both wrote from nature. No wonder that among all the three, there should be such agreement and conformity.

The fundamental rules delivered by Aristotle concerning an epic poem, are these: That the action which is the ground work of the poem, should be one, compleat, and great; that it should be sovereign, not merely historical; that it should be enlivened with characters and manners; and heightened by the marvellous.

But before entering on any of these, it may perhaps be asked, what is the moral of Fingal? For, according to M. Bofin, an epic poem is no other than an allegory contrived to illustrate some moral truth. The poet, says this critic, must begin with fixing on some maxim, or instruction, which he intends to inculcate on mankind. He next forms a fable, like one of Aesop's, wholly with a view to the moral; and having thus settled and arranged his plan, he then looks into traditionary history for names and incidents, to give his fable some air of probability. Never did a more frigid, pedantic notion, enter into the mind of a critic. We may safely pronounce, that he who should compose an epic poem after this manner, who should first lay down a moral and contrive a plan, before he had thought of his personages and actions, might deliver indeed very
found instruction, but would find few readers. There cannot be
the least doubt that the first object which strikes an epic poet, which
fires his genius, and gives him any idea of his work, is the action or
subject he is to celebrate. Hardly is there any tale, any subject a
poet can chuse for such a work, but will afford some general moral
instruction. An epic poem is by its nature one of the most moral of
all poetical compositions: But its moral tendency is by no means to
be limited to some common-place maxim, which may be gathered
from the story. It arises from the admiration of heroic actions,
which such a composition is peculiarly calculated to produce; from
the virtuous emotions which the characters and incidents raise,
whilst we read it; from the happy impression which all the parts
separately, as well as the whole taken together, leave upon the mind.
However, if a general moral be still insisted on, Fingal obviously
furnishes one, not inferior to that of any other Poet, viz. That
Wisdom and Bravery always triumph over brutal force; or another
noble still; That the most compleat victory over an enemy is ob-
tained by that moderation and generofity which convert him into
a friend.

The unity of the Epic action, which, of all Aristotle's rules,
is the chief and most material, is so strictly preserved in Fingal,
that it must be perceived by every reader. It is a more compleat
unity than what arises from relating the actions of one man, which
the Greek critic juftly cenfures as imperfect; it is the unity of one
enterprife, the deliverance of Ireland from the invasion of Swa-
ran: An enterprife, which has Surely the full Heroic dignity. All
the incidents recorded bear a constant reference to one end; no
double plot is carried on; but the parts unite into a regular
whole: And as the action is one and great, so it is an entire or compleat
action. For we find, as the Critic farther requires, a beginning, a
middle, and an end; a Necdus, or intrigue in the Poem; Difficulties
occurring through Cuchullin's rashness and bad success; those dif-
ficulties gradually furmounted; and at last the work conducted to
that happy conclusion which is held effential to Epic Poetry.
Unity is indeed observed with greater exactness in Fingal, than
in almost any other Epic composition. For not only is unity of
subject maintained, but that of time and place also. The Autumn
is clearly pointed out as the season of the action; and from begin-

E
ning to end the scene is never shifted from the heath of Lena, along the sea-shore. The duration of the action in Fingal, is much shorter than in the Iliad or Æneid. But sure, there may be shorter as well as longer Heroic Poems; and if the authority of Aristotle be also required for this, he says expressly that the Epic composition is indefinite as to the time of its duration. Accordingly the Action of the Iliad lasts only forty-seven days, whilst that of the Æneid is continued for more than a year.

Throughout the whole of Fingal, there reigns that grandeur of sentiment, style and imagery, which ought ever to distinguish this high species of poetry. The story is conducted with no small art. The Poet goes not back to a tedious recital of the beginning of the war with Swaran; but hastening to the main action, he falls in exactly, by a most happy coincidence of thought, with the rule of Horace.

Semper ad eventum sefllnat, &c in medias res,
Non fecus ac notas, auditorem rapit——
Nec gemino bellum Trojanum orditur ab ovo.

De Arte Poet.

He invokes no muse, for he acknowledged none; but his occasional addresses to Malvina, have a finer effect than the invocation of any muse. He sets out with no formal proposition of his subject; but the subject naturally and easily unfolds itself; the poem opening in an animated manner, with the situation of Cuchullin, and the arrival of a scout who informs him of Swaran’s landing. Mention is presently made of Fingal, and of the expected assistance from the ships of the lonely isle, in order to give further light to the subject. For the poet often shows his address in gradually preparing us for the events he is to introduce; and in particular the preparation for the appearance of Fingal, the previous expectations that are raised, and the extreme magnificence fully answering these expectations, with which the hero is at length presented to us, are all worked up with such skilful conduct as would do honour to any poet of the most refined times. Homer’s art in magnifying the character of Achilles has been universally admired. Offian certainly shows no less art in aggrandizing Fingal. Nothing could be
more happily imagined for this purpose than the whole management
of the last battle, wherein Gaul the son of Morni, had befought
Fingal to retire, and to leave to him and his other chiefs the honour
of the day. The generosity of the King in agreeing to this propo-
sal; the majesty with which he retreats to the hill, from whence
he was to behold the engagement, attended by his Bards, and
waving the lightning of his sword; his perceiving the chiefs over-
powered by numbers, but loth to deprive them of the glory of
victory by coming in person to their assistance; his sending Ullin,
the Bard, to animate their courage; and at last, when the dan-
ger becomes more pressing, his riding in his might, and interpolating,
like a divinity, to decide the doubtful fate of the day; are all cir-
cumstances contrived with so much art as plainly discover the Cel-
tic Bards to have been not unpractised in Heroic poetry.

The story which is the foundation of the Iliad is in itself as simple
as that of Fingal. A quarrel arises between Achilles and Agamem-
non concerning a female slave; on which, Achilles, apprehending
himself to be injured, withdraws his assistance from the rest of the
Greeks. The Greeks fall into great distress, and beseech him to be
reconciled to them. He refuses to fight for them in person, but
fends his friend Patroclus; and upon his being slain, goes forth to
revenge his death, and kills Hector. The subject of Fingal is this:
Swaran comes to invade Ireland: Cuchullin, the guardian of the
young King, had applied for assistance to Fingal, who reigned in the
opposite coast of Scotland. But before Fingal's arrival, he is hurried
by rash counsel to encounter Swaran. He is defeated; he retreats;
and desponds. Fingal arrives in this conjuncture. The battle is
for some time dubious; but in the end he conquers Swaran; and the
remembrance of Swaran's being the brother of Agandecca, who had
once saved his life, makes him dismiss him honourably. Homer it is
true has filled up his story with a much greater variety of particulars
than Ossian; and in this has shown a compass of invention superior
to that of the other poet. But it must not be forgotten, that though
Homer be more circumstantial, his incidents however are less di-
versified in kind than those of Ossian. War and bloodshed reign
throughout the Iliad; and notwithstanding all the fertility of Ho-
mer's invention, there is so much uniformity in his subjects, that
there are few readers, who, before the close, are not tired of perpetual
fighting.
fighting. Whereas in Offian, the mind is relieved by a more agreeable diversity. There is a finer mixture of war and heroism, with love and friendship, of martial, with tender scenes, than is to be met with, perhaps, in any other poet. The Episodes too, have great propriety; as natural, and proper to that age and country: consisting of the songs of Bards, which are known to have been the great entertainment of the Celtic heroes in war, as well as in peace. These songs are not introduced at random; if you except the Episode of Duchommar and Morna, in the first book, which, though beautiful, is more unartful, than any of the rest, they have always some particular relation to the actor who is interested, or to the events which are going on; and, whilst they vary the scene, they preserve a sufficient connection with the main subject, by the fitness and propriety of their introduction.

As Fingal’s love to Agandecca, influences some circumstances of the Poem, particularly the honourable dismissal of Swaran at the end; it was necessary that we should be let into this part of the hero’s story. But as it lay without the compass of the present action, it could be regularly introduced no where, except in an Episode. Accordingly the poet, with as much propriety, as if Aristotle himself had directed the plan, has contrived an Episode for this purpose in the song of Carril, at the beginning of the third book.

The conclusion of the poem is strictly according to rule; and is every way noble and pleasing. The reconciliation of the contending heroes, the consolation of Cuchullin, and the general felicity that crowns the action, soothe the mind in a very agreeable manner, and form that passage from agitation and trouble, to perfect quiet and repose, which critics require as the proper termination of the Epic work. “Thus they paffed the night in song, and brought back the morning with joy. Fingal arose on the heath; and shook his glittering spear in his hand. He moved first towards the plains of Lena; and we followed like a ridge of fire. Spread the sail, said the King of Morven, and catch the winds that pour from Lena.—We rose on the wave with songs; and rushed with joy through the foam of the ocean.”—So much for the unity and general conduct of the Epic action in Fingal.
With regard to that property of the subject which Aristotle requires that it should be feigned not historical, he must not be understood so strictly, as if he meant to exclude all subjects which have any foundation in truth. For such exclusion would both be unreasonable in itself; and what is more, would be contrary to the practice of Homer, who is known to have founded his Iliad on historical facts concerning the war of Troy, which was famous throughout all Greece. Aristotle means no more than that it is the business of a poet not to be a mere annalist of facts, but to embellish truth with beautiful, probable, and useful fictions; to copy nature, as he himself explains it, like painters, who preserve a likeness, but exhibit their objects more grand and beautiful than they are in reality. That Ollian has followed this course, and building upon true history, has sufficiently adorned it with poetical fiction for aggrandizing his characters and facts, will not, I believe, be questioned by most readers. At the same time, the foundation which those facts and characters had in truth, and the share which the poet himself had in the transactions which he records, must be considered as no small advantage to his work. For truth makes an impression on the mind far beyond any fiction; and no man, let his imagination be ever so strong, relates any event so feelingly as those in which he has been interested; paints any scene so naturally as one which he has seen; or draws any characters in such strong colours as those which he has personally known. It is considered as an advantage of the Epic subject to be taken from a period so distant, as by being involved in the darkness of tradition, may give licence to fable. Though Ollian's subject may at first view appear unfavourable in this respect, as being taken from his own times, yet when we reflect that he lived to an extreme old age; that he relates what had been transacted in another country, at the distance of many years, and after all that race of men who had been the actors were gone off the stage; we shall find the objection in a great measure obviated. In so rude an age, when no written records were known, when tradition was loose, and accuracy of any kind little attended to, what was great and heroic in one generation, easily ripened into the marvellous in the next.

The natural representation of human characters in an Epic Poem is highly essential to its merit: And in respect to this there can be
no doubt of Homer's excelling all the heroic poets who have ever wrote. But though Ossian be much inferior to Homer in this article, he will be found to be equal at least, if not superior, to Virgil; and has indeed given all the display of human nature which the simple occurrences of his times could be expected to furnish. No dead uniformity of character prevails in Fingal; but on the contrary the principal characters are not only clearly distinguished, but sometimes artfully contrasted so as to illustrate each other. Ossian's heroes are like Homer's, all brave; but their bravery, like those of Homer's too, is of different kinds. For instance: the prudent, the sedate, the modest and circumspect Connal, is finely opposed to the presumptuous, rash, overbearing, but gallant and generous Calmar. Calmar hurries Cuchullin into action by his temerity; and when he sees the bad effect of his counsels, he will not survive the disgrace. Connal, like another Ulysses, attends Cuchullin to his retreat, counsels, and comforts him under his misfortune. The fierce, the proud, and high spirited Swaran is admirably contrasted with the calm, the moderate, and generous Fingal. The character of Oscar is a favourite one throughout the whole Poems. The amiable warmth of the young warrior; his eager impetuosity in the day of action; his passion for fame; his submision to his father; his tenderness for Malvina; are the strokes of a masterly pencil; the strokes are few; but it is the hand of nature, and attracts the heart. Ossian's own character, the old man, the hero, and the bard, all in one, presents to us through the whole work a most respectable and venerable figure, which we always contemplate with pleasure. Cuchullin is a hero of the highest class; daring, magnanimous, and exquisitely sensible to honour. We become attached to his interest, and are deeply touched with his distress; and after the admiration raised for him in the first part of the Poem, it is a strong proof of Ossian's masterly genius that he durst adventure to produce to us another hero, compared with whom, even the great Cuchullin, should be only an inferior personage; and who should rise as far above him, as Cuchullin rises above the rest.

Here indeed, in the character and description of Fingal, Ossian triumphs almost unrivalled: For we may boldly defy all antiquity to shew us any hero equal to Fingal. Homer's Hector possesses several great and amiable qualities; but Hector is a secondary personage
in the Iliad, not the hero of the work. We see him only occasionally; we know much less of him than we do of Fingal; who not only in the Epic Poem, but throughout the rest of Ossian's works, is presented in all that variety of lights, which give the full display of a character. And though Hector faithfully discharges his duty to his country, his friends, and his family, he is tinctured, however, with a degree of the same savage ferocity, which prevails among all the Homeric heroes. For we find him insulting over the fallen Patroclus, with the most cruel taunts, and telling him, when he lies in the agony of death, that Achilles cannot help him now; and that in a short time his body, stripped naked, and deprived of funeral honours, shall be devoured by the Vulturs*. Whereas in the character of Fingal, concur almost all the qualities that can ennoble human nature; that can either make us admire the hero, or love the man. He is not only unconquerable in war, but he makes his people happy by his wisdom in the days of peace †. He is truly the father of his people. He is known by the epithet of "Fingal of the mildest look;" and distinguished on every occasion, by humanity and generosity. He is merciful to his foes ‡; full of affection to his children; full of concern about his friends; and never mentions Agandeca, his first love, without the utmost tenderness. He is the universal protector of the distressed; "None ever went sad from Fingal ||."—"O Oscar! bend the strong in arms; but spare the feeble hand. Be thou a stream of many tides against the foes of thy people; but like the gale that moves the grafs, to those who ask thine aid. So Trenmor lived; such Trathal was; and such has Fingal been. My arm was the support of the injured; the weak rested behind the lightning of my steel §."—These were the maxims of true heroism, to which he formed his grandson. His fame is represented as every where

* Iliad 16. 370. II. 17. 127.
† P. 62.
‡ When he commands his sons, after Swaran is taken prisoner, to "pursue the rest of Lochlin, over the heath of Lena; that no vessel may hereafter bound on the dark-rolling waves of imitabore," he means not affixed, as some have misrepresented him, to order a general slaughter of the foes, and to prevent their facing themselves by flight; but, like a wise general, he commands his chiefs to render the victory compleat, by a total rout of the enemy; that they might adventure no more for the future, to fit out any fleet against him or his allies.
§ P. 74.  § P. 44.
spread; the greatest heroes acknowledge his superiority; his 

enemies—tremble at his name; and the highest encomium that can be 

bestowed on one whom the poet would most exalt, is to say, that his 

soul was like the soul of Fingal.

To do justice to the poet's merit, in supporting such a character 
as this, I must observe, what is not commonly attended to, that 

there is no part of poetical execution more difficult, than to draw a per-

fect character in such a manner, as to render it distinct and affecting 
to the mind. Some strokes of human imperfection and frailty, are 
what usually give us the most clear view, and the most sensible 
impression of a character; because they present to us a man, such 
as we have seen; they recall known features of human nature. 

When poets attempt to go beyond this range, and describe a fault-
less hero, they, for the most part, set before us, a sort of vague un-
distinguishing character, such as the imagination cannot lay hold of, 
or realize to itself, as the object of affection. We know how 
much Virgil has failed in this particular. His perfect hero, Æneas, 
is an unanimated, insipid personage, whom we may pretend to 
admire, but whom no one can heartily love. But what Virgil has failed 
in, Odiyan, to our astonishment, has successfully executed. His 
Fingal, though exhibited without any of the common human failings, 
is nevertheless a real man; a character which touches and interests 
every reader. To this it has much contributed, that the poet has 
represented him as an old man; and by this has gained the advan-
tage of throwing around him a great many circumstances, peculiar 
to that age, which paint him to the fancy in a more distinct light. 

He is surrounded with his family; he instructs his children in the 
principles of virtue; he is narrative of his past exploits; he is vener-
able with the grey locks of age; he is frequently disposed to mo-
rallize, like an old man, on human vanity and the prospect of 
death. There is more art, at least more felicity, in this, than may 
at first be imagined. For youth and old age, are the two states of 
human life, capable of being placed in the most picturesque lights. 
Middle age is more general and vague; and has fewer circumstances 
peculiar to the idea of it. And when any object is in a situation, 
that admits it to be rendered particular, and to be clothed with a 
variety of circumstances, it always stands out more clear and full in 
poetical description.

Besides
Besides human personages, divine or supernatural agents are often introduced into epic poetry; forming what is called the machinery of it; which most critics hold to be an essential part. The marvellous, it must be admitted, has always a great charm for the bulk of readers. It gratifies the imagination, and affords room for striking and sublime description. No wonder therefore, that all poets should have a strong propensity towards it. But I must observe, that nothing is more difficult, than to adjust properly the marvellous with the probable. If a poet sacrifice probability, and fill his work, as Tasso has done, with extravagant supernatural scenes, he spreads over it an appearance of romance and child's fiction; he transports his readers from this world, into a phantastick, visionary region; and looses that weight and dignity which should reign in epic poetry. No work, from which probability is altogether banished, can make a lasting or deep impression. Human actions and manners, are always the most interesting objects which can be presented to a human mind. All machinery, therefore, is faulty which withdraws these too much from view; or obscures them under a cloud of incredible fictions. Besides being temperately employed, machinery ought always to have some foundation in popular belief. A poet is by no means at liberty to invent what system of the marvellous he pleases: He must avail himself either of the religious faith, or the superstitious credulity of the country wherein he lives; so as to give an air of probability to events which are most contrary to the common course of nature.

In these respects, Ossian appears to me to have been remarkably happy. He has indeed followed the same course with Homer. For it is perfectly absurd to imagine, as some critics have done, that Homer's mythology was invented by him, in consequence of profound reflections on the benefit it would yield to poetry. Homer was no such refining genius. He found the traditiorary stories on which he built his Iliad, mingled with popular legends, concerning the intervention of the gods: and he adopted them, because they amused the fancy. Ossian, in like manner, found the tales of his country full of ghosts and spirits: It is likely he believed them himself; and he introduced them, because they gave his poems that solemn and marvellous cast, which suited his genius. This was
the only machinery he could employ with propriety; because it was the only intervention of supernatural beings, which agreed with the common belief of the country. It was happy; because it did not interfere in the least, with the proper display of human characters and actions; because it had less of the incredible, than most other kinds of poetical machinery; and because it served to diversify the scene, and to heighten the subject by an awful grandeur, which is the great design of machinery.

As Offian’s mythology is peculiar to himself, and makes a considerable figure in his other poems, as well as in Fingal, it may be proper to make some observations on it, independent of its subserviency to epic composition. It turns for the most part on the appearances of departed spirits. These, consonantly to the notions of every rude age, are represented not as purely immaterial, but as thin airy forms, which can be visible or invisible at pleasure; their voice is feeble; their arm is weak; but they are endowed with knowledge more than human. In a separate state, they retain the same dispositions which animated them in this life. They ride on the wind; they bend their airy bows; and pursue deer formed of clouds. The ghosts of departed bards continue to sing. The ghosts of departed heroes frequent the fields of their former fame. "They rest together in their caves, and talk of mortal men. "Their songs are of other worlds. They come sometimes to the "ear of rest, and raise their feeble voice." All this presents to us much the same set of ideas, concerning spirits, as we find in the eleventh book of the Odyssey, where Ulysses visits the regions of the dead: And in the twenty-third book of the Iliad, the ghost of Patroclus, after appearing to Achilles, vanishes precisely like one of Offian’s, emitting a shrill, feeble cry, and melting away like smoke.

But though Homer’s and Offian’s ideas concerning ghosts were of the same nature, we cannot but observe, that Offian’s ghosts are drawn with much stronger and livelier colours than those of Homer. Offian describes ghosts with all the particularity of one who had been and conversed with them, and whose imagination was full of

* See P. 24, 27, 103, 107, 218, 254.
the impression they had left upon it. He calls up those awful and tremendous ideas which the

— Simulacra modis pallentia miris,

are fitted to raise in the human mind; and which, in Shakespeare's style, "harrow up the soul." Crugal's ghost, in particular, in the beginning of the second book of Fingal, may vie with any appearance of this kind, described by any epic or tragic poet whatever. Most poets would have contented themselves with telling us, that he resembled, in every particular, the living Crugal; that his form and dress were the same, only his face more pale and sad; and that he bore the mark of the wound by which he fell. But Ossian sets before our eyes a spirit from the invisible world; distinguished by all those features, which a strong astonished imagination would give to a ghost. "A dark-red stream of fire comes down from the hill. "Crugal sat upon the beam; he that lately fell by the hand of "Swaran, striving in the battle of heroes. His face is like the "beam of the setting moon. His robes are of the clouds of the "hill. His eyes are like two decaying flames. Dark is the wound "of his breast.—The stars dim-twinkled through his form; "and his voice was like the sound of a distant stream." The circum-

stance of the stars being beheld, "dim-twinkling through his "form," is wonderfully picturesque; and conveys the most lively impression of his thin and shadowy substance. The attitude in

which he is afterwards placed, and the speech put into his mouth, are full of that solemn and awful sublimity, which suits the subject.

"Dim, and in tears, he stood and stretched his pale hand over "the hero. Faintly he raised his feeble voice, like the gale of the "reedy Lego.—My ghost, O Connal! is on my native hills; but "my corpse is on the sands of Ulfin. Thou shalt never talk with "Crugal, or find his lone steps in the heath. I am light as the "blast of Cromla; and I move like the shadow of mist. Connal, "son of Colgar! I see the dark cloud of death. It hovers over the "plains of Lena. The sons of green Erin shall fall. Remove "from the field of ghosts.—Like the darkened moon he retired, in "the midst of the whistling blast."
Several other appearances of spirits might be pointed out, as among the most sublime passages of Ossian's poetry. The circumstances of them are considerably diversified; and the scenery always suited to the occasion. "Oscar slowly ascends the hill. The meteor of night set on the heath before him. A distant torrent faintly roars. Unfrequent blasts rush through aged oaks. The half enlightened moon sinks dim and red behind her hill. Feeble voices are heard on the heath. Oscar drew his sword."—Nothing can prepare the fancy more happily for the awful scene that is to follow. "Trenmor came from his hill, at the voice of his mighty son. A cloud, like the steed of the stranger, supported his airy limbs. His robe is of the mist of Lano, that brings death to the people. His sword is a green meteor, half-extinguished. His face is without form, and dark. He sighed thrice over the hero: And thrice, the winds of the night roared around. Many were his words to Oscar—He slowly vanished, like a mist that melts on the sunny hill." To appearances of this kind, we can find no parallel among the Greek or Roman poets. They bring to mind that noble description in the book of Job: "In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face. The hair of my flesh stood up. It stood still; but I could not discern the form thereof. An image was before mine eyes. There was silence; and I heard a voice—Shall mortal man be more just than God?"†

As Ossian's supernatural beings are described with a surprizing force of imagination, so they are introduced with propriety. We have only three ghosts in Fingal: That of Crugal, which comes to warn the host of impending destruction, and to advise them to save themselves by retreat; that of Evirallin, the spouse of Ossian, which calls him to rise and rescue their son from danger; and that of Agandecca, which, just before the last engagement with Swaran, moves Fingal to pity, by mourning for the approaching destruction of her kinmen and people. In the other poems, ghosts sometimes appear when invoked to foretell futurity; frequently, according to

* P. 100, 101.  † Job iv. 13--17.
The notions of these times, they come as fore-runners of misfortune or death, to those whom they visit; sometimes they inform their friends at a distance, of their own death; and sometimes they are introduced to heighten the scenery on some great and solemn occasion. "A hundred oaks burn to the wind; and faint light gleams over the heath. The ghosts of Ardven pass through the beam; and shew their dim and distant forms. Comala is half-unseen on her meteor; and Hidallan is fallen and dim."

"The awful faces of other times, looked from the clouds of Crona." — "Fercuth! I saw the ghost of night. Silent he stood on that bank; his robe of mist flew on the wind. I could behold his tears. An aged man he seemed, and full of thought." The ghosts of strangers mingle not with those of the natives.

"She is seen; but not like the daughters of the hill. Her robes are from the strangers land; and she is still alone."

When the ghost of one whom we had formerly known is introduced, the propriety of the living character is still preserved. This is remarkable in the appearance of Calmar's ghost, in the poem entitled The Death of Cuchullin. He seems to forebode Cuchullin's death, and to beckon him to his cave. Cuchullin reproaches him for supposing that he could be intimidated by such prognostics. "Why dost thou bend thy dark eyes on me, ghost of the carr-borne Calmar? Would'st thou frighten me, O Matha's son! from the battles of Cormac? Thy hand was not feeble in war; neither was thy voice for peace. How art thou changed, chief of Lara! if now thou dost advise to fly! — Retire thou to thy cave: Thou art not Calmar's ghost: He delighted in battle; and his arm was like the thunder of heaven." Calmar makes no return to this seeming reproach: But, "He retired in his blast with joy; for he had heard the voice of his praise." This is precisely the ghost of Achilles in Homer; who, notwithstanding all the dissatisfaction he expresses with his fate in the region of the dead, as soon as he had heard his son Neoptolemus praised for his gallant behaviour, strode away with silent joy to rejoin the rest of the shades.
It is a great advantage of Ossian's mythology, that it is not local and temporary, like that of most other ancient poets; which of course is apt to seem ridiculous, after the superstitions have passed away on which it was founded. Ossian's mythology is, to speak so, the mythology of human nature; for it is founded on what has been the popular belief, in all ages and countries, and under all forms of religion, concerning the appearances of departed spirits. Homer's machinery is always lively and amusing; but far from being always supported with proper dignity. The indecent squabbles among his gods, surely do no honour to epic poetry. Whereas Ossian's machinery has dignity upon all occasions. It is indeed a dignity of the dark and awful kind; but this is proper; because coincident with the strain and spirit of the poetry. A light and gay mythology, like Homer's, would have been perfectly unsuitable to the subjects on which Ossian's genius was employed. But though his machinery be always solemn, it is not, however, always dreary or dismal; it is enlivened, as much as the subject would permit, by those pleasant and beautiful appearances, which he sometimes introduces, of the spirits of the hill. These are gentle spirits; descending on sun-beams; fair-moving on the plain; their forms white and bright; their voices sweet; and their visits to men propitious. The greatest praise that can be given, to the beauty of a living woman, is to say, "She is fair as the ghost of the hill; when it moves in a sun-beam at noon, over the silent Morven."—"The hunter shall hear my voice from his booth. He shall fear, but love my voice. For sweet shall my voice be for my friends; for pleasant were they to me."**

Besides ghosts, or the spirits of departed men, we find in Ossian some instances of other kinds of machinery. Spirits of a superior nature to ghosts, seem to be sometimes alluded to, which have power to embroil the deep; to call forth winds and storms, and pour them on the land of the stranger; to overturn forests, and to send death among the people.† We have prodigies too; a shower of blood; and when some disaster is befalling at a distance, the sound of death heard on the strings of Ossian's harp.§: All per-

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* P. 14. † P. 212. ‡ Vid. P. 39, 114, 13, 162, 180. § P. 133, 163.
fectly consonant, not only to the peculiar ideas of northern nations, but to the general current of a superstitious imagination in all countries. The description of Fingal's airy hall, in the poem called Bertram, and the ascent of Malvina into it, deserves particular notice, as remarkably noble and magnificent. But above all, the engagement of Fingal with the spirit of Loda, in Carric-thura, cannot be mentioned without admiration. I forbear transcribing the passage, as it must have drawn the attention of every one who has read the works of Ossian. The undaunted courage of Fingal, opposed to all the terrors of the Scandinavian god; the appearance and the speech of that awful spirit; the wound which he receives, and the shriek which he sends forth, "as rolled into himself, he rote " upon the wind;" are full of the most amazing and terrible majesty. I know no passage more sublime in the writings of any uninspired author. The fiction is calculated to aggrandize the hero; which it does to a high degree; nor is it so unnatural or wild a fiction, as might at first be thought. According to the notions of those times, supernatural beings were material, and consequently, vulnerable. The spirit of Lodn was not acknowledged as a deity by Fingal; he did not worship the stone of his power; he plainly considered him as the God of his enemies only; as a local Deity, whose dominion extended no farther than to the regions where he was worshipped; who had, therefore, no title to threaten him, and no claim to his submission. We know there are poetical predecessors of great authority, for fictions fully as extravagant; and if Homer be forgiven for making Diomed attack and wound in battle, the gods whom that chief himself worshipped, Ossian surely is pardonable for making his hero superior to the god of a foreign territory +.

+ The scene of this encounter of Fingal with the spirit of Loda is laid in Iniflore, or the islands of Orkney; and in the description of Fingal's landing there, it is said, p. 198. "A rock bends along the coast with all its echoing wood. On the top is the circle of Loda, with the moody stone of power." In confirmation of Ossian's topography, it is proper to acquaint the reader that in these islands, as I have been well informed, there are many pillars, and circles of stones, still remaining, known by the name of the stones and circles of Loda, or Loden; to which some degree of superstitious regard is annexed to this day. These islands, until the year 1463, made a part of the Danish dominions. Their ancient language, of which there are yet some remains among the natives, is called the Nordic.
Notwithstanding the poetical advantages which I have ascribed to Ossian's machinery, I acknowledge it would have been much more beautiful and perfect, had the author discovered some knowledge of a supream Being. Although his silence on this head has been accounted for by the learned and ingenious translator in a very probable manner, yet still it must be held a considerable disadvantage to the poetry. For the most august and lofty ideas that can embellish poetry are derived from the belief of a divine administration of the universe. And hence the invocation of a supream Being, or at least of some superior powers who are conceived as presiding over human affairs, the solemnities of religious worship, prayers preferred, and assistance implored on critical occasions, appear with great dignity in the works of almost all poets as chief ornaments of their compositions. The absence of all such religious ideas from Ossian's poetry, is a sensible blank in it; the more to be regretted, as we can easily imagine what an illustrious figure they would have made under the management of such a genius as his; and how finely they would have been adapted to many situations which occur in his works.

The high merit of Fingal, as an Epic Poem, required a particular discussion. But though the art shown in conducting a work of such length distinguishes it above the other poems in this collection, these, however, contain particular beauties equal, perhaps superior, to any in Fingal. They are historical poems, generally of the elegiac kind; and plainly discover themselves to be the work of the same author. One consistent face of manners is every where presented to us; one spirit of poetry reigns; the masterly hand of Ossian appears throughout; the same rapid and animated style; the same strong colouring of imagination, and the same glowing sensibility of heart. Besides the unity which belongs to the compositions of one man, there is moreover a certain unity of subject which

and is a dialect, not of the Celtic, but of the Scandinavian tongue. The manners and the superstitions of the inhabitants, are quite different from those of the Highlands and western isles of Scotland. Their ancient songs too, are of a different strain and character; turning upon magical incantations and evocations from the dead, which were the favourite subjects of the old Runic poetry. They have many traditions among them of wars in former times with the inhabitants of the western islands.

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very happily connects all these poems. They form the poetical history of the age of Fingal. The same race of heroes whom we had met with in the Epic poem, Cuchullin, Oisear, Connal and Gaul return again upon the stage; and Fingal himself is always the principal figure, presented on every occasion, with equal magnificence, appealing upon us to the last. The circumstances of Oisian's old age and blindness, his surviving all his friends, and his relating their great exploits to Malvina, the spouse or mistress of his beloved son Oisear, furnish the finest poetical situations that fancy could devise for that tender pathetic which reigns in Oisian's poetry.

As each of these poems have their particular merit, there might be room for examining them separately, and for showing, in many instances, what art there is in the conduct and disposition of the incidents, as well as what beauty in the descriptions and sentiments. Carthon is a regular and highly finished piece. The main story is very properly introduced by Clefiammor's relation of the adventure of his youth; and this introduction is finely heightened by Fingal's song of mourning over Moina; in which Oisian, ever fond of doing honour to his father, has contrived to distinguish him, for being an eminent poet, as well as warrior. Fingal's song upon this occasion, when "his thousand Bards leaned forwards from their "feats, to hear the voice of the King," is inferior to no passage in the whole book; and with great judgment put in his mouth, as the seriousness, no less than the sublimity of the strain, is peculiarly fitted to the Hero's character. Temora is the opening of an Epic Poem, which appears to be equal in every respect to Fingal. The contrast between the characters of Cathmor and Cairbar, the death of Oisear, and the assassination of the young prince Cormac, are such interesting scenes, as give the greatest reason to with the recovery of the sequel. In Darthula are assembled almost all the tender images that can touch the heart of man: Friendship, love, the affections of parents, sons, and brothers, the difficulties of the aged, and the unavailing bravery of the young. The beautiful address to the moon, with which the poem opens, and the transition from thence to the subject, most happily prepare the mind for that train of affecting events that is to follow. The story is regular, dramatic, interesting to the last. He who can read it without emotion may congratulate himself, if he pleases, upon being completely armed
armed against sympathetic sorrow. As Fingal had no occasion of appearing in the action of this poem, Ossian makes a very artful transition from his narration, to what was passing in the halls of Selma. The sound heard there on the strings of his harp, the concern which Fingal shows on hearing it, and the invocation of the ghosts of their fathers, to receive the Heroes falling in a distant land, are introduced with great beauty of imagination to increase the solemnity, and to diversify the scenery of the poem.

Carrie-thura is full of the most sublime dignity; and has this advantage of being more cheerful in the subject, and more happy in the catastrophe than most of the other poems. Though tempered at the same time with episodes in that strain of tender melancholy, which seems to have been the great delight of Ossian and the Bards of his age. Lathmon is peculiarly distinguished, by high generosity of sentiment. This is carried so far, particularly in the refusal of Gaul, on one side, to take the advantage of a sleeping foe; and of Lathmon, on the other, to overpower by numbers the two young warriors, as to recall into one's mind the manners of Chivalry; some resemblance to which may perhaps be suggested by other incidents in this collection of Poems. Chivalry, however, took rise in an age and country too remote from those of Ossian to admit the suspicion that the one could have borrowed any thing from the other. So far as Chivalry had any real existence, the same military enthusiasm, which gave birth to it in the feudal times, might, in the days of Ossian, that is, in the infancy of a rising state, through the operation of the same cause, very naturally produce effects of the same kind on the minds and manners of men. So far as Chivalry was an ideal system existing only in romance, it will not be thought surprising, when we reflect on the account before given of the Celtic Bards, that this imaginary refinement of heroic manners should be found among them, as much, at least, as among the Trobadores, or strolling Provençal Bards, in the 10th or 11th century; whose songs, it is said, first gave rise to those romantic ideas of heroism, which for so long a time enchanted Europe.† Ossian's heroes have all the gallantry

† Vid. Huetius de origine fabularum Romanensium:
and generosity of those fabulous knights, without their extravagance; and his love scenes have native tenderness, without any mixture of those forced and unnatural conceits which abound in the old romances. The adventures related by our poet which resemble the most those of romance, concern women who follow their lovers to war disguised in the armour of men; and these are so managed as to produce, in the discovery, several of the most interesting situations; one beautiful instance of which may be seen in Carric-thura, and another in Calthon and Colmal.

Oithona presents a situation of a different nature. In the absence of her lover Gaul, she had been carried off and ravished by Dunrommath. Gaul discovers the place where she is concealed, and comes to revenge her. The meeting of the two lovers, the sentiments and the behaviour of Oithona on that occasion, are described with such tender and exquisite propriety, as does the greatest honour both to the art and to the delicacy of our author; and would have been admired in any poet of the most refined age. The conduct of Croma must strike every reader as remarkably judicious and beautiful. We are to be prepared for the death of Malvina, which is related in the succeeding Poem. She is therefore introduced in person; "she has heard a voice in a dream; she feels the fluttering of her soul;" and in a most moving lamentation addressed to her beloved Oflcar, she sings her own Death Song. Nothing could be calculated with more art to soothe and comfort her, than the story which Oflian relates. In the young and brave Fovargormo, another Oflcar is introduced; his praises are sung; and the happiness is set before her of those who die in their youth, "when their renown is around them; before the feeble behold them in the hall, and smile at their trembling hands."

But nowhere does Oflian's genius appear to greater advantage, than in the concluding poem of the whole collection, "The last sound of the Voice of Cona."

Qualis olor noto positurus littore vitam,  
Ingemit, et maestis mulcens concentibus auras  
Praefago queritur venientia funera cantu.

G 2
The whole train of ideas is admirably suited to the subject. Every thing is full of that invisible world, into which the aged Bard believes himself now ready to enter. The airy hall of Fingal presents itself to his view; "he sees the cloud that shall receive his ghost; "he beholds the mist that shall form his robe when he appears on "his hill," and all the natural objects around him seem to carry the prologues of death. "The thistle shakes its beard to the wind. "The flower hangs its heavy head—it seems to say, I am covered "with the drops of heaven; the time of my departure is near, "and the blast that shall scatter my leaves." Malvina's death is hinted to him in the most delicate manner by the son of Alpin. His lamentation over her, her apotheosis, or ascent to the habitation of heroes, and the introduction to the story which follows from the mention which Offian supposes the father of Malvina to make of him in the hall of Fingal, are all in the highest spirit of Poetry. "And dost thou remember Offian, O Tofer son of Comloch? "The battles of our youth were many; our swords went together "to the field."—Nothing could be more proper than to end his songs with recording an exploit of the father of that Malvina, of whom his heart was now to fail; and who, from first to last, had been such a favourite object throughout all his poems.

But as a separate discourse of the merit of each of the poems in this collection would lead us too far, I shall content myself with making some observations on the chief beauties of our author under the general heads of Description, Imagery, and Sentiment.

A poet of original genius is always distinguished by his talent for description †. A second rate writer discerns nothing new or peculiar in the object he means to describe. His conceptions of it are vague and loose; his expressions feeble; and of course the object is presented to us indistinctly and as through a cloud. But a true Poet makes us imagine that we see it before our eyes: he catches the distinguishing features; he gives it the colours of life and reality; he places it in such a light that a painter could copy after him. This happy talent is chiefly owing to a lively imagination, which

† See the rules of poetical description excellently illustrated by Lord Kaims, in his Elements of Criticism, vol. iii. chap. 21. Of narration and description.
first receives a strong impression of the object; and then, by a proper selection of capital picturesque circumstances employed in describing it, transmits that impression in its full force to the imaginations of others. That Ossian possesses this descriptive power in a high degree, we have a clear proof from the effect which his descriptions produce upon the imaginations of those who read him with any degree of attention and taste. Few poets are more interesting. We contract an intimate acquaintance with his principal heroes. The characters, the manners, the face of the country become familiar; we even think we could draw the figure of his ghosts: In a word, whilst reading him, we are transported as into a new region, and dwell among his objects as if they were all real.

It were easy to point out several instances of exquisite painting in the works of our author. Such, for instance as the scenery with which Temora opens, and the attitude in which Cairbar is there presented to us; the description of the young prince Cormac, in the same book; and the ruins of Balclutha in Carthon. I have seen the walls of Balclutha, but they were desolate. The fire had re sounded in the halls; and the voice of the people is heard no more. The stream of Clutha was removed from its place by the fall of the walls. The thistle shook there its lonely head: The moths whistled to the wind. The fox looked out from the windows; the rank grass of the wall waved round his head. Desolate is the dwelling of Moina; silence is in the house of her fathers.” Nothing also can be more natural and lively than the manner in which Carthon afterwards describes how the conflagration of his city affected him when a child: “Have I not seen the fallen Balclutha? And shall I feast with Comhal’s son? Comhal! who threw his fire in the midst of my father’s hall! I was young and knew not the cause why the virgins wept. The columns of smoke pleased mine eye, when they rose above my walls: I often looked back with gladness, when my friends fled above the hill. But when the years of my youth came on, I beheld the moss of my fallen walls. My sigh arose with the morning; and my tears defac ed

† P. 172, 173.  || P. 183.  †+ P. 132.

“ with
"with night. Shall I not fight, I said to my soul, against the
children of my foes? And I will fight, O Bard! I feel the
strength of my soul *". In the same poem, the assembling of
the chiefs round Fingal, who had been warned of some impending
danger by the appearance of a prodigy, is described with so many
picturesque circumstances, that one imagines himself present in the
assembly. "The king alone beheld the terrible fight, and he
forefaw the death of his people. He came in silence to his hall,
and took his father’s spear; the mail rattled on his breast. The
heroes rose around. They looked in silence on each other,
marking the eyes of Fingal. They saw the battle in his face.
—A thousand shields are placed at once on their arms; and
they drew a thousand swords. The hall of Selma brightened
around. The clang of arms ascends. The grey dogs howl in
their place. No word is among the mighty chiefs. Each
marked the eyes of the King; and half assumed his spear ++."

It has been objected to Ossian, that his descriptions of military
actions are imperfect, and much less diversified by circumstances
than those of Homer. This is in some measure true. The amazing
fertility of Homer’s invention is nowhere so much displayed as in
the incidents of his battles, and in the little history pieces he gives
of the persons slain. Nor indeed, with regard to the talent of de-
scription, can too much be said in praise of Homer. Every thing is
alive in his writings. The colours with which he paints are those
of nature. But Ossian’s genius was of a different kind from Homer’s.
It led him to hurry towards grand objects rather than to amuse him-
self with particulars of less importance. He could dwell on the
death of a favorite hero; but that of a private man seldom stopped
his rapid course. Homer’s genius was more comprehensive than
Ossian’s. It included a wider circle of objects; and could work up
any incident into description. Ossian’s was more limited; but
the region within which it chiefly exerted itself was the highest
of all, the region of the pathetic and sublime.

We must not imagine, however, that Ossian’s battles consist
only of general indistinct description. Such beautiful incidents are

++ P. 133. 
sometimes introduced, and the circumstances of the persons slain so much diversified, as show that he could have embellished his military scenes with an abundant variety of particulars, if his genius had led him to dwell upon them. One man "is stretched in the "dust of his native land; he fell, where often he had spread the "feast, and often raised the voice of the harp †." The maid of
Inisfure is introduced, in a moving apostrophe, as weeping for
another ‡; and a third, "as rolled in the dust he lifted his "faint eyes to the king," is remembered and mourned by Fingal
as the friend of Aganidae ||. The blood pouring from the wound
of one who is slain by night, is heard "hissing on the half extinguished "oak," which had been kindled for giving light: Another, climbing
a tree to escape from his foe, is pierced by his spear from behind;
"screaming, panting he fell; whilst moss and withered branches "pursue his fall, and strew the blue arms of Gaul §." Never
was a finer picture drawn of the ardour of two youthful warriors
than the following: "I saw Gaul in his armour, and my soul "was mixed with his: For the fire of the battle was in his eyes;
"he looked to the foe with joy. We spoke the words of friend-
"ship in secret; and the lightening of our swords poured together.
"We drew them behind the wood, and tried the strength of our "arms on the empty air ¶."

Ossian is always concise in his descriptions, which adds much
to their beauty and force. For it is a great mistake to imagine, that
a crowd of particulars, or a very full and extended style, is of advan-
tage to description. On the contrary, such a diffuse manner for the
most part weakens it. Any one redundant circumstance is a nuis-
fance. It encumbers and loads the fancy, and renders the main
image indistinct. "Obstat," as Quintilian says with regard to
style, "quicquid non adjuvat." To be concise in description, is
one thing; and to be general, is another. No description that rests
in generals can possibly be good; it can convey no lively idea; for
it is of particulars only that we have a distinct conception. But
at the same time, no strong imagination dwells long upon any one
particular; or heaps together a mass of trivial ones. By the happy
choice of some one, or of a few that are the most striking, it pre-

fents the image more compleat, shows us more at one glance, than a feeble imagination is able to do, by turning its object round and round into a variety of lights. Tacitus is of all prose writers the most concise. He has even a degree of abruptness resembling our author: Yet no writer is more eminent for lively description. When Fingal, after having conquered the haughty Swaran, proposes to dismiss him with honour: "Raise to-morrow thy white sails to the wind, thou brother of Agandeeca!" he conveys, by thus addressing his enemy, a stronger impression of the emotions, then passing within his mind, than if whole paragraphs had been spent in describing the conflict between resentment against Swaran and the tender remembrance of his ancient love. No amplification is needed to give us the most full idea of a hardy veteran, after the few following words: "His shield is marked with the strokes of battle, his red eye defies danger." When Ossian, left alone, was surrounded by foes, "he stood," it is said, "growing in his place, like the flood of the narrow vale;" a happy representation of one, who, by daring intrepidity in the midst of danger, seems to increase in his appearance, and becomes more formidable every moment, like the sudden rising of the torrent hemmed in by the valley. And a whole crowd of ideas, concerning the circumstances of domestic sorrow occasioned by a young warrior's first going forth to battle, is poured upon the mind by these words: "Calmar leaned on his father's spear; that spear which he brought from Lara's hall, when the soul of his mother was sad."

The conciseness of Ossian's descriptions is the more proper an account of his subjects. Descriptions of gay and smiling scenes may, without any disadvantage, be amplified and prolonged. Force is not the predominant quality expected in these. The description may be weakened by being diffuse, yet notwithstanding, may be beautiful still. Whereas, with respect to grand, solemn and pathetic subject; which are Ossian's chief field, the case is very different. In these, energy is above all things required. The imagination must be seized at once, or not at all; and is far more deeply impressed by one strong and ardent image, than by the anxious minuteness of laboured illustration.

† P. 77. ‡ P. 171. • P. 102. § P. 40.
But Ossian's genius, though chiefly turned towards the sublime and pathetic, was not confined to it: In subjects also of grace and delicacy, he discovers the hand of a master. Take for an example the following elegant description of Agandecca, wherein the tenderness of Tibullus seems united with the majesty of Virgil. "The daughter of the snow overheard, and left the hall of her secret sigh. She came in all her beauty; like the moon from the cloud of the East. Loveliness was about her as light. Her steps were like the music of songs. She saw the youth and loved him. He was the stolen sigh of her soul. Her blue eyes rolled on him in secret: And she blest the chief of Morven." Several other instances might be produced of the feelings of love and friendship painted by our author with a most natural and happy delicacy.

The simplicity of Ossian's manner adds great beauty to his descriptions, and indeed to his whole Poetry. We meet with no affected ornaments; no forced refinement; no marks either in style or thought of a studied endeavour to shine and sparkle. Ossian appears everywhere to be prompted by his feelings; and to speak from the abundance of his heart. I remember no more than one instance of what can be called quaint thought in this whole collection of his works. It is in the first book of Fingal, where from the tombs of two lovers two lonely yews are mentioned to have sprung, "whose branches wished to meet on high." This sympathy of the trees with the lovers, may be reckoned to border on an Italian conceit; and it is somewhat curious to find this single instance of that sort of wit in our Celtic poetry.

The "joy of grief," is one of Ossian's peculiar expressions, several times repeated. If any one shall think that it needs to be justified by a precedent, he may find it twice used by Homer; in the Iliad, when Achilles is visited by the ghost of Patroclus; and in the Odyssey, when Ulysses meets his mother in the shades. On both these occasions, the heroes, melted with tenderness, lament their not having it in their power to throw their arms round the

† P. 37.  
‡ P. 18.  
ghost.
ghost, “that we might,” say they, “in a mutual embrace, enjoy “the delight of grief.”

But in truth the expression stands in need of no defence from authority; for it is a natural and just expression; and conveys a clear idea of that gratification, which a virtuous heart often feels in the indulgence of a tender melancholy. Ollian makes a very proper distinction between this gratification, and the destructive effect of overpowering grief. “There is a joy in grief, when peace “dwell in the breasts of the sad. But sorrow wailes the mournful, “O daughter of Toscar, and their days are few †.” To “give “the joy of grief," generally signifies to raise the strain of soft and grave musick; and finely characterises the taste of Ollian’s age and country. In those days, when the songs of bards were the great delight of heroes, the tragic muse was held in chief honour; gallant actions, and virtuous sufferings, were the chosen theme; preferably to that light and trifling strain of poetry and musick, which promotes light and trifling manners, and serves to emasculate the mind. “Strike the harp in my hall,” said the great Fingal, in the midst of youth and victory. “Strike the harp in my hall, and let Fingal “hear the song. Pleasant is the joy of grief! It is like the shower “of spring, when it softens the branch of the oak; and the young “leaf lifts its green head. Sing on, O bards! To-morrow we lift “the sail ‡.”

Personal epithets have been much used by all the poets of the most ancient ages; and when well chosen, not general and unmeaning, they contribute not a little to render the style descriptive and animated. Besides epithets founded on bodily distinctions, akin to many of Homer’s, we find in Ollian several which are remarkably beautiful and poetical. Such as, Ofcar of the future sights, Fingal of the mildest look, Carril of other times, the mildly blushing Evirallin; Bragela, the lonely sun-beam of Dunleach; a Culdee, the son of the secret cell.

* Odyss. 11. 211. Iliad 23. 98. † P. 250. ‡ Carric-thura, p. 193.
But of all the ornaments employed in descriptive poetry, comparisons or similes are the most splendid. These chiefly form what is called the imagery of a poem: And as they abound so much in the works of Ossian, and are commonly among the favourite passages of all poets, it may be expected that I should be somewhat particular in my remarks upon them.

A poetical simile always supposes two objects brought together, between which there is some near relation or connection in the fancy. What that relation ought to be, cannot be precisely defined. For various, almost numberless, are the analogies formed among objects, by a sprightly imagination. The relation of actual similitude, or likenesses of appearance, is far from being the only foundation of poetical comparison. Sometimes a resemblance in the effect produced by two objects, is made the connecting principle: Sometimes a resemblance in one distinguishing property or circumstance. Very often two objects are brought together in a simile, though they resemble one another, strictly speaking, in nothing, only because they raise in the mind a train of similar, and what may be called, concordant ideas; so that the remembrance of the one, when recalled, serves to quicken and heighten the impression made by the other. Thus, to give an instance from our poet, the pleasure with which an old man looks back on the exploits of his youth, has certainly no direct resemblance to the beauty of a fine evening; farther than that both agree in producing a certain calm, placid joy. Yet Ossian has founded upon this, one of the most beautiful comparisons that is to be met with in any poet. "Wilt thou not listen, son of the rock, to the song of Ossian? My soul is full of other times; the joy of my youth returns. Thus, the sun appears in the west, after the steps of his brightness have moved behind a storm. The green hills lift their dewy heads. The blue streams rejoice in the vale. The aged hero comes forth on his staff; and his grey hair glitters in the beam." Never was there a finer group of objects. It raises a strong conception of the old man's joy and elation of heart, by displaying a scene, which produces in every spectator, a corresponding train of pleasing emotions; the declining sun looking forth

* P. 229.
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in his brightness after a storm; the cheerful face of all nature; and the still life finely animated by the circumstance of the aged hero, with his staff and his grey locks; a circumstance both extremely picturesque in itself, and peculiarly suited to the main object of the comparison. Such analogies and associations of ideas as these, are highly pleasing to the fancy. They give opportunity for introducing many a fine poetical picture. They diversify the scene; they aggrandize the subject; they keep the imagination awake and brightly. For as the judgment is principally exercised in distinguishing objects, and remarking the differences among those which seem like; so the highest amusement of the imagination is to trace likenesses and agreements among those which seem different.

The principal rules which respect poetical comparisons are, that they be introduced on proper occasions, when the mind is disposed to relish them; and not in the midst of some severe and agitating passion, which cannot admit this play of fancy; that they be founded on a resemblance neither too near and obvious, so as to give little amusement to the imagination in tracing it, nor too faint and remote, so as to be apprehended with difficulty; that they serve either to illustrate the principal object, and to render the conception of it, more clear and distinct; or at least, to heighten and embellish it, by a suitable association of images.

Every country has a scenery peculiar to itself; and the imagery of a good poet will exhibit it. For as he copies after nature, his allusions will of course be taken from those objects which he sees around him, and which have oftener struck his fancy. For this reason, in order to judge of the propriety of poetical imagery, we ought to be, in some measure, acquainted with the natural history of the country where the scene of the poem is laid. The introduction of foreign images betrays a poet, copying not from nature, but from other writers. Hence so many Lions, and Tygers, and Eagles and Serpents, which we meet with in the similes of modern poets; as if these animals had acquired some right to a place in poetical comparisons for ever, because employed by ancient authors. They employed them with propriety, as objects generally known in their

* See Elements of Criticism, ch. 19; vol. 3.
country; but they are absurdly used for illustration by us, who know them only at second hand, or by description. To most readers of modern poetry, it were more to the purpose to describe Lions or Tygers by similes taken from men, than to compare men to Lions. Offian is very correct in this particular. His imagery is, without exception, copied from that face of nature, which he saw before his eyes; and by consequence may be expected to be lively. We meet with no Grecian or Italian scenery; but with the mists, and clouds, and storms of a northern mountainous region.

No poet abounds more in similes than Offian. There are in this collection as many, at least, as in the whole Iliad of Homer, though that be a longer work. I am indeed inclined to think, that the works of both poets are too much crowded with them. Similes are sparkling ornaments; and like all things that sparkle, are apt to dazzle and tire us by their lustre. But if Offian's similes be too frequent, they have this advantage of being commonly shorter than Homer's; they interrupt his narration less; he just glances aside to some resembling object, and instantly returns to his former track. Homer's similes include a wider range of objects. But in return, Offian's are, without exception, taken from objects of dignity, which cannot be said for all those which Homer employs. The Sun, the Moon, and the Stars, Clouds and Meteors, Lightning and Thunder, Seas and Whales, Rivers, Torrents, Winds, Rain, Snow, Dews, Mists, Fire and Smoke, Trees and Torrents, Heath and Grass and Flowers, Rocks and Mountains, Musick and Songs, Light and Darkness, Spirits and Ghosts; these form the circle, within which Offian's comparisons generally run. Some, not many, are taken from Birds and Beasts; as Eagles, Sea Fowl, the Hare, the Deer, and the Mountain Bee; and a very few from such operations of art as were then known. Homer has diversified his imagery by many more allusions to the animal world; to Lions, Bulls, Goats, Herds of Cattle, Serpents, Insects; and to the various occupations of rural and pastoral life. Offian's defect in this article, is plainly owing to the desert, uncultivated state of his country, which suggested to him few images beyond natural inanimate objects, in their rudest form. The birds and animals of the country were probably not numerous; and his acquaintance with them was slender, as they were little subjected to the uses of man.

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The great objection made to Offian's imagery, is its uniformity, and the too frequent repetition of the same comparisons. In a work so thick flown with similes, one could not but expect to find images of the same kind sometimes suggested to the poet by resembling objects; especially to a poet like Offian, who wrote from the immediate impulse of poetical enthusiasm, and without much preparation of study or labour. Fertile as Homer's imagination is acknowledged to be, who does not know how often his Lions and Bulls and Flocks of Sheep, recur with little or no variation; nay, sometimes in the very same words? The objection made to Offian is, however, founded, in a great measure, upon a mistake. It has been supposed by inattentive readers, that wherever the Moon, the Cloud, or the Thunder, returns in a simile, it is the same simile, and the same Moon, or Cloud, or Thunder, which they had met with a few pages before. Whereas very often the similes are widely different. The object, whence they are taken, is indeed in substance the same; but the image is new; for the appearance of the object is changed; it is presented to the fancy in another attitude; and clothed with new circumstances, to make it suit the different illustration for which it is employed. In this, lies Offian's great art; in so happily varying the form of the few natural appearances with which he was acquainted, as to make them correspond to a great many different objects.

Let us take for one instance the Moon, which is very frequently introduced into his comparisons; as in northern climates, where the nights are long, the Moon is a greater object of attention, than in the climate of Homer; and let us view how much our poet has diversified its appearance. The shield of a warrior is like "the darkened moon when it moves a dun circle through the heavens." The face of a ghost, wan and pale, is like "the beam of the setting moon." And a different appearance of a ghost, thin and indistinct, is like "the new moon seen through the gathered mist, when the sky pours down its flaky snow, and the world is silent and dark;" or in a different form still, it is like "the watry beam of the moon, when it rushes from between two clouds, and the

* P. 29.  † P. 22.  ‡ P. 131.  " midnight
"midnight shower is on the field." A very opposite use is made of the moon in the description of Agandecca: "She came in all her beauty, like the moon from the cloud of the East." Hope, succeeded by disappointment, is "joy rising on her face, and sorrow returning again, like a thin cloud on the moon." But when Swaran, after his defeat, is cleared by Fingal's generosity, "His face brightened like the full moon of heaven, when the clouds vanish away, and leave her calm and broad in the midst of the sky." Venvela is "bright as the moon when it trembles o'er the western wave," but the soul of the guilty Uthal is "dark as the troubled face of the moon, when it foretells the storm." And by a very fanciful and uncommon allusion, it is said of Cormac, who was to die in his early years, "Nor long shalt thou lift the spear, mildly shining beam of youth! Death stands dim behind thee, like the darkened half of the moon behind its growing light."

Another instance of the same nature may be taken from mist, which, as being a very familiar appearance in the country of Ossian, he applies to a variety of purposes, and pursues through a great many forms. Sometimes, which one would hardly expect, he employs it to heighten the appearance of a beautiful object. The hair of Morna is "like the mist of Cromla, when it curls on the rock, and shines to the beam of the west."—"The song comes with its musick to melt and please the ear. It is like soft mist, that rising from a lake, pours on the silent vale. The green flowers are filled with dew. The sun returns in its strength, and the mist is gone."—But, for the most part, mist is employed as a simili-

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* P. 119.
† P. 37.
‡ P. 119.
|| P. 79.
§ P. 195.
¶ P. 264.
** P. 146.
†† P. 8.
†† P. 215. There is a remarkable propriety in this comparison. It is intended to explain the effect of soft and mournful musick. Armin appears disturbed at a performance of this kind. Carmor says to him, "Why burrfts the sigh of Armin? Is there a cause to mourn? The song comes with its musick to melt and please the ear. It is like soft mist, &c." that is, such mournful songs have a happy effect to soften the heart, and to improve it by tender emotions, as the moisture of the mist refreshes and nourishes the flowers; whilst the sadness they occasion is only transient, and soon dispelled by the succeeding occupations and amusements of life: "The sun returns in its strength, and the mist is gone."
tude of some disagreeable or terrible object. "The soul of Nathos
was sad, like the sun in the day of mist, when his face is watery
and dim. *" "The darkness of old age comes like the mist of
the desert.†" The face of a ghost is "pale as the mist of
Cromla.‡" "The gloom of battle is rolled along as mist that
is poured on the valley, when storms invade the silent sun-shine
of heaven.‖" Fame, suddenly departing, is likened to "mist
that flies away before the rustling wind of the vale.§" A ghost,
slowly vanishing, to "mist that melts by degrees on the funny
hill.‖" But of all the similes founded on mist, the most highly
finished, is that wherein Cairbar, after his treacherous assassination of
Oisar, is compared to a pestilential fog. "I love a foe like Cath-
mor," says Fingal, "his soul is great; his arm is strong; his
battles are full of fame. But the little soul is like a vapour that
hovers round the marshy lake. It never rises on the green hill,
left the winds meet it there. Its dwelling is in the cave; and it
sends forth the dart of death.**" These instances may sufficiently
shew with what richness of imagination Ossian's comparisons abound,
and at the same time, with what propriety of judgment they are
employed. If his field was narrow, it must be admitted to have
been as well cultivated as its extent would allow.

As it is usual to judge of poets from a comparison of their similes
more than of other passages, it will perhaps be agreeable to the
reader, to see how Homer and Ossian have conducted some images
of the same kind. This might be shewn in many instances. For
as the great objects of nature are common to the poets of all nations,
and make the general store-house of all imagery, the ground-work
of their comparisons must of course be frequently the same. I shall
select only a few of the most considerable from both poets. Mr.
Pope's translation of Homer can be of no use to us here. The par-
allel is altogether unfair between prose, and the imposing harmony
of flowing numbers. It is only by viewing Homer in the simplicity
of a prose translation, that we can form any comparison between the
two bards.

* P. 159. † P. 162. ‡ P. 52. § P. 27.
The shock of two encountering armies, the noise and the tumult of battle, afford one of the most grand and awful subjects of description; on which all Epic poets have exerted their strength. Let us first hear Homer. The following description is a favourite one, for we find it twice repeated in the same words *. "When now "the conflicting hosts joined in the field of battle, then were mutu- 
ally opposed shields, and swords, and the strength of armed "men. The boisterous bucklers were dashed against each other. The "universal tumult rose. There were mingled the triumphant shouts "and the dying groans of the victors and the vanquished. The "earth streamed with blood. As when winter torrents, rushing "from the mountains, pour into a narrow valley, their violent wa- 
ters. They issue from a thousand springs, and mix in the "hollowed channel. The distant shepherd hears on the mountain, "their roar from afar. Such was the terror and the shout of the "engaging armies." In another passage, the poet, much in the manner of Ossian, heaped similes on similes, to express the vastness of the idea, with which his imagination seems to labour. "With a "mighty shout the hosts engage. Not so loud roars the wave of "ocean, when driven against the shore by the whole force of the "boisterous north; not so loud in the woods of the mountain, the "noise of the flame, when rising in its fury to consume the forest; "not so loud the wind among the lofty oaks, when the wrath of "the storm rages; as was the clamour of the Greeks and Tro- "jans, when, roaring terrible, they rushed against each other †."

To these descriptions and similes, we may oppose the following from Ossian, and leave the reader to judge between them. He will find images of the same kind employed; commonly less extended; but thrown forth with a glowing rapidity which characterises our poet. "As autumn's dark storms pour from two echoing hills, "towards each other, approached the heroes. As two dark "streams from high rocks meet, and mix, and roar on the plain; "loud, rough, and dark in battle, meet Lochlin and Inisfail. "Chief mixed his strokes with chief, and man with man. Steel "clanging, founded on steel. Helmets are cleft on high; blood

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* Iliad iv. 446. and II. viii. 69. † Iliad xiv. 393. "burstts
"bursts and smoaks around.—As the troubled noise of the ocean,
when roll the waves on high; as the last peal of the thunder of
heaven, such is the noise of battle*.—As roll a thousand waves
to the rock, so Swaran’s host came on; as meets a rock a thou-
fand waves, so Inisfail met Swaran. Death raises all his voices
around, and mixes with the sound of shields—The field echoes
from wing to wing, as a hundred hammers that rise by turns on
the red son of the furnace †.—As a hundred winds on Mor-
ven; as the streams of a hundred hills; as clouds fly successivel
over heaven; or as the dark ocean assaults the shore of the de-
fart; so roaring, so vast, so terrible, the armies mixed on Lena’s
echoing heath ‡. In several of these images, there is a remark-
able similarity to Homer’s; but what follows is superior to any
comparison that Homer uses on this subject. "The groan of the
people spread over the hills; it was like the thunder of night,
when the cloud bursts on Cona; and a thousand ghosts shriek at
once on the hollow wind.§. "Never was an image of more aw-
ful sublimity employed to heighten the terror of battle.

Both poets compare the appearance of an army approaching, to
the gathering of dark clouds. "As when a shepherd," says Ho-
mer, "beholds from the rock, a cloud borne along the sea by the
western wind; black as pitch it appears from afar, failing over
the ocean, and carrying the dreadful storm. He shrinks at the
fight, and drives his flock into the cave: Such, under the Ajaces,
moved on, the dark, the thickened phalanx to the war ||."

—"They came," says Offian, "over the desert like stormy
clouds, when the winds roll them over the heath; their edges
are tinged with lightening; and the echoing groves foresee the
storm ′." The edges of the cloud tinged with lightning, is a
sublime idea; but the shepherd and his flock, render Homer’s simile
more picturesque. This is frequently the difference between the
two poets. Offian gives no more than the main image, strong and
full. Homer adds circumstances and appendages, which amule the
fancy by enlivening the scenery.

* P. 12. † P. 14. ‡ P. 43. § Ibid.
|| Iliad iv. 275. ′ P. 109.
Homer compares the regular appearance of an army, to "clouds that are settled on the mountain top, in the day of calms, when the strength of the north wind sleeps ". Offian, with full as much propriety, compares the appearance of a disordered army, to "the mountain cloud, when the blast hath entered its womb; and scatters the curling gloom on every side ". Offian's clouds assume a great many forms; and, as we might expect from his climate, are a fertile source of imagery to him. " The warriors followed their chiefs, like the gathering of the rainy clouds, behind " the red meteors of heaven ". An army retreating without coming to action, is likened to " clouds, that having long threatened rain, retire slowly behind the hills ". The picture of Oithona, after she had determined to die, is lively and delicate. " Her soul was resolved, and the tear was dried from her wildly-looking eye. A troubled joy rose on her mind, like the red path of the lightning on a stormy cloud. " The image also of the gloomy Cairbar, meditating, in silence, the assassination of Oïcar, until the moment came when his designs were ripe for execution, is extremely noble, and complete in all its parts. " Cairbar heard their words in silence, like the cloud of a shower; it stands dark on Cromla, till the lightning bursts its side. The valley gleams with red light; the spirits of the storm rejoice. So ftood the silent king of Temora; at length his words are heard."

Homer's comparison of Achilles to the Dog-Star, is very sublime. " Priam beheld him rushing along the plain, shining in his armour, like the star of autumn; bright are its beams, distinguished amidst the multitude of stars in the dark hour of night. It rises in its splendor; but its splendor is fatal; betokening to miserable men, the destroying heat " . The first appearance of Fingal, is, in like manner, compared by Offian, to a star or meteor. " Fingal, tall in his ship, stretched his bright lance before him. Terrible was the gleam of his steel; it was like the green meteor of death, setting in the heath of Malmor, when the traveller is alone,

* Iliad, v. 522.  † P. 224.  ‡ P. 4.  § P. 165.

|| P. 246.  ¶ P. 176.  || Iliad, xxii. 26.  " and
“and the broad moon is darkened in heaven.” The hero’s appearance in Homer, is more magnificent; in Offian, more terrible.

A tree cut down, or overthrown by a storm, is a similitude frequent among poets for describing the fall of a warrior in battle. Homer employs it often. But the most beautiful, by far, of his comparisons, founded on this object, indeed one of the most beautiful in the whole Iliad, is that on the death of Euphorbus. “As the young and verdant olive, which a man hath reared with care in a lonely field, where the springs of water bubble around it; it is fair and flourishing; it is fanned by the breath of all the winds, and loaded with white blossoms; when the sudden blast of a whirlwind descending, roots it out from its bed, and stretches it on the dust.” To this, elegant as it is, we may oppose the following simile of Offian’s, relating to the death of the three sons of Ufnoth. “They fell, like three young oaks which stood alone on the hill. The traveller saw the lovely trees, and wondered how they grew so lonely. The blast of the desert came by night, and laid their green heads low. Next day he returned; but they were withered, and the heath was bare.” Malvina’s allusion to the same object, in her lamentation over Ofcar, is so exquisitely tender, that I cannot forbear giving it a place also. “I was a lovely tree in thy presence, Ofcar! with all my branches round me. But thy death came, like a blast from the desert, and laid my green head low. The spring returned with its showers; but no leaf of mine arose.” Several of Offian’s similes taken from trees, are remarkably beautiful, and diversified with well chosen circumstances; such as that upon the death of Ryno and Orla: “They have fallen like the oak of the desert; when it lies across a stream, and withers in the wind of the mountains.” Or that which Offian applies to himself: “I, like an ancient oak in Morven, moulder alone in my place; the blast hath lopped my branches away; and I tremble at the wings of the north.”

As Homer exalts his heroes by comparing them to gods, Offian makes the same use of comparisons taken from spirits and ghosts.

* P. 41. † Iliad xvii. 53. ‡ P. 170. §§ P. 250. § P. 70. ¶ P. 191.

Swaran
Swaran "roared in battle, like the shrill spirit of a storm that fits
dim on the clouds of Gormal, and enjoys the death of the mar-
iner ". His people gathered around Erragon, " like storms
around the ghost of night, when he calls them from the top of
Morven, and prepares to pour them on the land of the stran-
ger ". They fell before my son, like groves in the desert,
when an angry ghost rushes through night, and takes their green
heads in his hand ". In such images, Offian appears in his
strength; for very seldom have supernatural beings been painted
with so much sublimity, and such force of imagination, as by this
poet. Even Homer, great as he is, must yield to him in similes
formed upon the. Take, for instance, the following, which is
the most remarkable of this kind in the Iliad. "Meriones followed
Idomenes to battle, like Mars the destroyer of men, when he
rushes to war. Terror, his beloved son, strong and fierce, at-
tends him; who fills with dismay, the most valiant hero. They
come from Thrace, armed against the Ephyrians and Phlegyans;
nor do they regard the prayers of either; but dispose of success at
their will. " The idea here, is undoubtedly noble: But observe
what a figure Offian fits before the astonished imagination, and with
what sublimely terrible circumstances he has heightened it. "He
rushed in the sound of his arms, like the dreadful spirit of Loda,
when he comes in the roar of a thousand storms, and scatters
battles from his eyes. He fits on a cloud over Lochlin's seas.
His mighty hand is on his sword. The winds lift his flaming
locks. So terrible was Cuchullin in the day of his fame "

Homer's comparisons relate chiefly to martial subjects, to the ap-
pearances and motions of armies, the engagement and death of her-
roes, and the various incidents of war. In Offian, we find a greater
variety of other subjects illustrated by similes; particularly, the
songs of bards, the beauty of women, the different circumstances
of old age, sorrow, and private distress; which give occasion
to much beautiful imagery. What, for instance, can be more
delicate and moving, than the following simile of Oithona's,
in her lamentation over the dishonour she had suffered? "Chief of

* P. 13.
† P. 114.
‡ P. 180.
§ Iliad xiii. 288.
‖ P. 151.
<br>
"Strumonp,"
"Strumon, replied the singing maid, why didn't thou come over to the dark blue wave to Nuaith's mournful daughter? Why did not I pass away in secret, like the flower of the rock, that lifts its fair head unseen, and strews its withered leaves on the blast?" The music of bards, a favourite object with Ossian, is illustrated by a variety of the most beautiful appearances that are to be found in nature. It is compared to the calm shower of spring; to the dews of the morning on the hill of roes; to the face of the blue and still lake. Two similes on this subject, I shall quote, because they would do honour to any of the most celebrated classics. The one is; Sit thou on the heath, O bard! and let us hear thy voice; it is pleasant as the gale of the spring that sighs on the hunter's ear, when he wakens from dreams of joy, and has heard the music of the spirits of the hill. The other contains a short, but exquisitely tender image, accompanied with the finest poetical painting. The music of Carryl was like the memory of joys that are past, pleasant and mournful to the soul. The ghosts of departed bards heard it from Slimora's side. Soft sounds spread along the wood; and the silent valleys of night rejoice. What a figure would such imagery and such scenery have made, had they been presented to us, adorned with the sweetness and harmony of the Virgilian numbers! I have chosen all along to compare Ossian with Homer, rather than Virgil, for an obvious reason. There is a much nearer correspondence between the times and manners of the two former poets. Both wrote in an early period of society; both are originals; both are distinguished by simplicity, sublimity, and fire. The correct elegance of Virgil, his artful imitation of Homer, the Roman staterlines which he everywhere maintains, admit no parallel with the abrupt boldness, and enthusiastic warmth of the Celtic bard. In one article, indeed, there is a resemblance. Virgil is more tender than Homer; and thereby agrees more with Ossian; with this difference, that the feelings of the one are more gentle and polished, those of the other, more strong; the tender effusions of Virgil softens, that of Ossian dissipates and overcomes the heart.

* P. 244.
† Vid. p. 215, 18, 35, 194.
‡ P. 72.
§ P. 147.
A resemblance may be sometimes observed between Ossian's comparisons, and those employed by the sacred writers. They abound much in this figure, and they use it with the utmost propriety*. The imagery of Scripture exhibits a foil and climate altogether different from those of Ossian; a warmer country, a more smiling face of nature, the arts of agriculture and of rural life much farther advanced. The wine press, and the threshing floor, are often presented to us, the Cedar and the Palm-tree, the fragrance of perfumes, the voice of the Turtle, and the beds of Lillies. The similes are, like Ossian's, generally short, touching on one point of resemblance, rather than spread out into little episodes. In the following example, may be perceived what inexpressible grandeur poetry receives from the intervention of the Deity. "The nations "shall rush like the rushings of many waters; but God shall re- "buke them, and they shall fly far off, and shall be chased as "the chaff of the mountains before the wind, and like the down of "the thistle before the whirlwind †." 

Besides formal comparisons, the poetry of Ossian is embellished with many beautiful metaphors: Such as that remarkably fine one applied to Deugala; "She was covered with the light of beauty; "but her heart was the house of pride ‡." This mode of expression, which suppresses the mark of comparison, and substitutes a figured description in room of the object described, is a great enlivener of style. It denotes that glow and rapidity of fancy, which without pausing to form a regular simile, paints the object at one stroke. "Thou art to me the beam of the east, rising in a land "unknown §."—"In peace, thou art the gale of spring; in war, "the mountain storm ||."—"Pleasant be thy rest, O lovely beam, "soon hast thou set on our hills! The steps of thy departure were "stately, like the moon on the blue trembling wave. But thou "hast left us in darkness, first of the maids of Lutha!—Soon hast "thou set Malvina! but thou risest, like the beam of the east, "among the spirits of thy friends, where they sit in their stormy "halls, the chambers of the thunder §§." This is correct and finely supported. But in the following instance, the metaphor,

* See Dr. Lowth de Sacra Poesi Hebraeorum.  † P. 31.  ‡ P. 244.  § P. 188.  || P. 253.

though.
though very beautiful at the beginning, becomes imperfect before it closes, by being improperly mixed with the literal sense. "Trothall went forth with the stream of his people; but they met a rock; "Fingal stood unmoved; broken they rolled back from his side. "Nor did they roll in safety; the spear of the king pursued their "flight *.

The hyperbole is a figure which we might expect to find often employed by Ossian; as the undisciplined imagination of early ages generally prompts exaggeration, and carries its objects to excess; whereas longer experience, and farther progress in the arts of life, chasten men's ideas and expressions. Yet Ossian's hyperboles appear not to me, either so frequent or so harsh as might at first have been looked for; an advantage owing no doubt to the more cultivated state, in which, as was before shewn, poetry sublimated among the ancient Celts, than among most other barbarous nations. One of the most exaggerated descriptions in the whole work, is what meets us at the beginning of Fingal, where the scout makes his report to Cuchullin of the landing of the foe. But this is so far from deserving censure, that it merits praise, as being, on that occasion, natural and proper. The scout arrives, trembling and full of fears; and it is well known, that no passion disposes men to hyperbolize more than terror. It both annihilates themselves in their own apprehension, and magnifies every object which they view through the medium of a troubled imagination. Hence all those indistinct images of formidable greatness, the natural marks of a disturbed and confused mind, which occur in Moran's description of Swaran's appearance, and in his relation of the conference which they held together; not unlike the report, which the affrighted Jewish spies made to their leader of the land of Canaan. "The land through which we have gone to "search it, is a land that eateth up the inhabitants thereof; and "all the people that we saw in it, are men of a great stature: and "there saw we giants, the sons of Anak, which come of the giants; "and we were in our own sight as grasshoppers, and so were we "in their sight †."
With regard to personifications, I formerly observed that Ossian was sparing, and I accounted for his being so. Allegorical personages he has none; and their absence is not to be regretted. For the intermixture of those shadowy Beings, which have not the support even of mythological or legendary belief, with human actors, seldom produces a good effect. The fiction becomes too visible and phantastick; and overthrows that impression of reality, which the probable recital of human actions is calculated to make upon the mind. In the serious and pathetick scenes of Ossian especially, allegorical characters would have been as much out of place, as in Tragedy; serving only unseasonably to amuse the fancy, whilst they stopped the current, and weakened the force of passion.

With apostrophes, or addresses to persons absent or dead, which have been, in all ages, the language of passion, our poet abounds; and they are among his highest beauties. Witness the apostrophe, in the first book of Fingal, to the maid of Iniitore, whose lover had fallen in battle; and that inimitably fine one of Cuchullin to Bragela at the conclusion of the same book. He commands the harp to be struck in her praise; and the mention of Bragela's name, immediately suggesting to him a crowd of tender ideas; "Doft thou "raise thy fair face from the rocks," he exclaims, "to find the "foam of Cuchullin? The sea is rolling far distant, and its white "foam shall deceive thee for my tears." And now his imagination being wrought up to conceive her as, at that moment, really in this situation, he becomes afraid of the harm she may receive from the inclemency of the night; and with an enthusiasm, happy and affectting, though beyond the cautious strain of modern poetry, "Retire," he proceeds, "retire, for it is night, my love, and the "dark winds sigh in thy hair. Retire to the hall of my feasts, and "think of the times that are past; for I will not return till the storm "of war has ceased. O Connal, speak of wars and arms, and send "her from my mind; for lovely with her raven hair is the white-"bosomed daughter of Sorglan *." This breathes all the native spirit of passion and tenderness.

The addresses to the sun †, to the moon ‡, and to the evening star §, must draw the attention of every reader of the, as among

* P. 18. † P. 141. ‡ P. 155. § P. 273.
the most splendid ornaments of this collection. The beauties of each are too great, and too obvious to need any particular comment. In one passage only of the address to the moon, there appears some obscurity. "Whither dost thou retire from thy course, when the darkness of thy countenance grows? Hast thou thy hall like "Offian? Dwellest thou in the shadow of grief? Have thy sisters "fallen from heaven? Are they who rejoiced with thee at night, "no more? Yes, they have fallen, fair light! and thou dost often "retire to mourn." We may be at a loss to comprehend, at first view, the ground of these speculations of Offian, concerning the moon; but when all the circumstances are attended to, they will appear to flow naturally from the present situation of his mind. A mind under the dominion of any strong passion, tinctures with its own disposition, every object which it beholds. The old bard, with his heart bleeding for the loss of all his friends, is meditating on the different phases of the moon. Her waning and darkness, presents to his melancholy imagination, the image of sorrow; and presently the idea arises, and is indulged, that, like himself, she retires to mourn over the loss of other moons, or of stars, whom he calls her sisters, and fancies to have once rejoiced with her at night, now fallen from heaven. Darkness suggested the idea of mourning; and mourning suggested nothing so naturally to Offian, as the death of beloved friends. An instance precisely similar of this influence of passion, may be seen in a passage which has always been admired of Shakespeare's King Lear. The old man on the point of distraction, through the inhumanity of his daughters, sees Edgar appear disguised like a beggar and a madman.

Lear. Didst thou give all to thy daughters? And art thou come to this?
Couldst thou leave nothing? Didst thou give them all?

Kent. He hath no daughters, Sir.

Lear. Death, traitor! nothing could have subdued nature,
To such a lowness, but his unkind daughters.

King Lear, Act 3. Scene 5.
The apostrophe to the winds, in the opening of Darthula, is in the highest spirit of poetry. "But the winds deceive thee, O Darthula! and deny the woody Etha to thy sails. These are not thy mountains, Nathos, nor is that the roar of thy climbing waves. The halls of Cairbar are near, and the towers of the foe lift their head.—Where have ye been, ye southern winds; when the sons of my love were deceived? But ye have been sporting on plains, and pursuing the thistle's beard. O that ye had been rustling in the sails of Nathos, till the hills of Etha roe! till they rose in their clouds, and saw their coming chief!" This passage is remarkable for the resemblance it bears to an expostulation with the wood nymphs, on their absence at a critical time; which, as a favourite poetical idea, Virgil has copied from Theocritus, and Milton has very happily imitated from both.

Where were ye, nymphs! when the remorseless deep
Clos'd o'er the head of your lov'd Lycidas?*
For neither were ye playing on the steep
Where your old bards, the famous Druids, lie;
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wizard stream †.

Having now treated fully of Ossian's talents, with respect to description and imagery, it only remains to make some observations on his sentiments. No sentiments can be beautiful without being proper; that is, suited to the character and situation of those who utter them. In this respect, Ossian is as correct as most writers. His characters, as above observed, are in general well supported; which could not have been the case, had the sentiments been unnatural or out of place. A variety of personages of different ages, sexes, and conditions, are introduced into his poems; and they speak and act with a propriety of sentiment and behaviour, which it is surprising to find in so rude an age. Let the poem of Darthula, throughout, be taken as an example.

* P. 157; Milton's Lycidas.
Πα ποι δε νη' εικα Δαρ'ειται; πα ποια, Νυμφα, &c.
Que nemora, aut qui vos fultus ha buere, puella, &c.
But it is not enough that sentiments be natural and proper. In order to acquire any high degree of poetical merit, they must also be sublime and pathetick.

The sublime is not confined to sentiment alone. It belongs to description also; and whether in description or in sentiment, imports such ideas presented to the mind, as raise it to an uncommon degree of elevation, and fill it with admiration and astonishment. This is the highest effect either of eloquence or poetry: And to produce this effect, requires a genius glowing with the strongest and warmest conception of some object awful, great or magnificent. That this character of genius belongs to Ossian, may, I think, sufficiently appear from many of the passages I have already had occasion to quote. To produce more instances, were superfluous. If the engagement of Fingal with the spirit of Loda, in Caric-thura; if the encounters of the armies, in Fingal; if the address to the sun, in Carthon; if the similes founded upon ghosts and spirits of the night, all formerly mentioned, be not admitted as examples, and illustrious ones too, of the true poetical sublime, I confess myself entirely ignorant of this quality in writing.

All the circumstances, indeed, of Ossian's composition, are favourable to the sublime, more perhaps than to any other species of beauty. Accuracy and correctness; artfully connected narration; exact method and proportion of parts, we may look for in polished times. The gay and the beautiful, will appear to more advantage in the midst of smiling scenery and pleasurable themes. But amidst the rude scenes of nature, amidst rocks and torrents and whirlwinds and battles, dwells the sublime. It is the thunder and the lightning of genius. It is the offspring of nature, not of art. It is negligent of all the lesser graces, and perfectly consistent with a certain noble disorder. It associates naturally with that grave and solemn spirit, which distinguishes our author. For the sublime, is an awful and serious emotion; and is heightened by all the images of Trouble, and Terror, and Darkness.

Ipsa pater, media nimborum in nocte, coruscâ
Fulmina molitur dextrâ; quo maxima motu

Terra
ON THE POEMS OF OSSIAN. 69

Terra tremit; fugere feræ; & mortalia corda
Per gentes, humiliis stravit pavor; ille, flagranti
Aut Atho, aut Rhodopen, aut alta Ceraunia telo

Simplicity and conciseness, are never-failing characteristics of the style of a sublime writer. He rests on the majesty of his sentiments, not on the pomp of his expressions. The main secret of being sublime, is to say great things in few, and in plain words: For every superfluous decoration degrades a sublime idea. The mind rises and swells, when a lofty description or sentiment is presented to it, in its native form. But no sooner does the poet attempt to spread out this sentiment-or description, and to deck it round and round with glittering ornaments, than the mind begins to fall from its high elevation; the transport is over; the beautiful may remain, but the sublime is gone. Hence the concise and simple style of Ossian, gives great advantage to his sublime conceptions; and afflicts them in seizing the imagination with full power *.

Sublimity as belonging to sentiment, coincides in a great measure with magnanimity, heroism, and generosity of sentiment. Whatever discovers human nature in its greatest elevation; whatever speaks a high effort of soul; or shews a mind superior to pleasures,

* The noted saying of Julius Cæsar, to the pilot in a storm; "Quid times? "Cæfarem vehis;" is magnanimous and sublime. Lucan, not satisfied with this simple conciseness, resolved to amplify and improve the thought. Observe, how every time he twists it round, it departs farther from the sublime, till at last, it end in tumid declamation.

Sperne minas, inquit, Pelagi, ventoque furenti
Trade finum. Italian, si celo authore, recusas,
Me, pete. Sola tibi causa hac est juita timoris

Vestorem non nofle tuum; quem numina nunquam
Destituunt; de quo male tunc forfuna meretur,
Cum poft vota venit; medias per-rumpe procellas
Tutelâ secure meâ. Coeli Íste fre-tique,
Non puppis noftrae, labor est. Hanc
Cæfare preffam
A fluftu defendit onus.
——Quid tantâ fitage paratur,
Ignoras? Quod pelagi cælique tu-multu
Quid præflet forfuna mihi. Pharsal. V. 578.
to dangers, and to death, forms what may be called the moral or sentimental sublime. For this, Ossian is eminently distinguished. No poet maintains a higher tone of virtuous and noble sentiment, throughout all his works. Particularly in all the sentiments of Fingal, there is a grandeur and loftiness proper to swell the mind with the highest ideas of human perfection. Wherever he appears, we behold the hero. The objects which he pursues, are always truly great; to bend the proud; to protect the injured; to defend his friends; to overcome his enemies by generosity more than by force. A portion of the same spirit actuates all the other heroes. Valour reigns; but it is a generous valour, void of cruelty, animated by honour, not by hatred. We behold no debasing passions among Fingal's warriors; no spirit of avarice or of infilt; but a perpetual contention for fame; a desire of being distinguished and remembered for gallant actions; a love of justice; and a zealous attachment to their friends and their country. Such is the strain of sentiment in the works of Ossian.

But the sublimity of moral sentiments, if they wanted the softening of the tender, would be an hazard of giving a hard and stiff air to poetry. It is not enough to admire. Admiration is a cold feeling, in comparison of that deep interest, which the heart takes in tender and pathetick scences; where, by a mysterious attachment to the objects of compassion, we are pleased and delighted, even whilst we mourn. With scences of this kind, Ossian abounds; and his high merit in these, is incontestable. He may be blamed for drawing tears too often from our eyes; but that he has the power of commanding them, I believe no man, who has the least sensibility, will question. The general character of his poetry, is the heroic mixed with the elegiac strain; admiration tempered with pity. Ever fond of giving, as he expressies it, "the joy of grief," it is visible, that on all moving subjects, he delights to exert his genius; and accordingly, never were there finer pathetick situations, than what his works present. His great art in managing them, lies in giving vent to the simple and natural emotions of the heart. We meet with no exaggerated declamation; no subtile refinements on sorrow; no substitution of description in place of passion. Ossian felt strongly himself; and the heart when uttering its native lan-

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language never fails, by powerful sympathy, to affect the heart. A great variety of examples might be produced. We need only open the book to find them everywhere. What, for instance, can be more moving than the lamentations of Oíthona, after her misfortune? Gaul, the son of Morni, her lover, ignorant of what she had suffered, comes to her rescue. Their meeting is tender in the highest degree. He proposes to engage her foe, in single combat, and gives her in charge what she is to do, if he himself shall fall. "And shall the daughter of Nuáth live, she replied with a burbling sigh? Shall I live in Tromathon, and the son of Morni low? My heart is not of that rock; nor my soul careless as that sea, which lifts its blue waves to every wind, and rolls beneath the storm. The blast, which shall lay thee low, shall spread the branches of Oíthona on earth. We shall wither together, son of car-borne Morni! The narrow house is pleasant to me; and the grey stone of the dead; for never more will I leave thy rocks, fear-ridden Tromathon!—Chief of stramon, why camest thou over the waves to Nuáth's mournful daughter? Why did not I pass away in secret, like the flower of the rock, that lifts its fair head unseen, and strews its withered leaves on the blast? Why didst thou come, O Gaul! to hear my departing sigh?—O had I dwelt at Duvranna, in the bright beams of my fame! Then had my years come on with joy; and the virgins would bless my steps. But I fall in youth, son of Morni, and my father shall blush in his hall."

Oíthona mourns like a woman; in Cuchullin's expressions of grief after his defeat, we behold the sentiments of a hero, generous but desponding. The situation is remarkably fine. Cuchullin, roused from his cave, by the noise of battle, sees Fingal victorious in the field. He is descried as kindling at the sight. "His hand is on the sword of his fathers; his red-rolling eyes on the foe. He thrice attempted to rush to battle; and thrice did Connal stop him;" suggesting, that Fingal was routing the foe; and that he ought not by the show of superfluous aid, to deprive the king of any part of the honour of a victory, which was owing to him alone.

* P. 244, 245, 248.

Cuchullin
Cuchullin yields to this generous sentiment; but we see it stinging him to the heart with the sense of his own disgrace. "Then, "Carril, go, replied the chief, and greet the king of Morven. "When Lechlin falls away like a stream after rain, and the noise "of the battle is over. Then be thy voice sweet in his ear, to "paise the king of swords. Give him the sword of Caithbat; for "Cuchullin is worthy no more to lift the arms of his fathers. But, "O ye ghosts of the lonely Cromla! Ye souls of chiefs that are no "more! Be ye the companions of Cuchullin, and talk to him in "the cave of his sorrow. For never more shall I be renowned "among the mighty in the land. I am like a beam that has shone: "Like a mist that has fled away; when the blast of the morning "came, and brightened the shaggy side of the hill. Connal! Talk "of arms no more: Departed is my fame. My sighs shall be on "Cromla's wind; till my footsteps cease to be seen. And thou, "white-boomed Bragela! mourn over the fall of my fame; for "vanquished, I will never return to thee, thou sun-beam of Dun-
"scaich*!

———Atuat Ingens

Uno in corde pudor, luctusque, & conscia virtus.

Besides such extended pathetick scenes, Ossian frequently pierces the heart by a single unexpected stroke. When Oscar fell in battle, "No father mourned his son slain in youth; no brother, his bro-
"ther of love; they fell without tears, for the chief of the people "was low†." In the admirable interview of Hector with Andromache, in the sixth Iliad, the circumstance of the child in his nurse's arms, has often been remarked, as adding much to the tender-ness of the scene. In the following passage relating to the death of Cuchullin, we find a circumstance that must strike the imagination with still greater force. "And is the son of Semo fallen? "said Carril with a sigh. Mournful are Tura's walls, and sorrow "dwell at Dunscaich. Thy spouse is left alone in her youth; the "son of thy love is alone. He shall come to Bragela, and ask her "why she weeps. He shall lift his eyes to the wall, and see his "father's sword. Whose sword is that? he will say; and the

* P. 60.  † P. 182.

"soul
"soul of his mother is fad*.") Soon after Fingal had shewn all the grief of a father's heart for Ryno, one of his sons, fallen in battle, he is calling, after his accustomed manner, his sons to the chase. "Call," says he, "Fillan and Ryno—But he is not here—My son rests on the bed of death."—This unexpected start of anguish, is worthy of the highest tragic poet.

If she come in, she'll sure speak to my wife—
My wife! my wife?—I have no wife—
Oh insupportable! Oh heavy hour!

Othello, Act. 5. Scene 7.

The contrivance of the incident in both poets is similar; but the circumstances are varied with judgment. Othello dwells upon the name of wife, when it had fallen from him, with the confusion and horror of one tortured with guilt. Fingal, with the dignity of a hero, corrects himself, and suppresses his rising grief.

The contrast which Ossian frequently makes between his present and his former state, diffuses over his whole poetry, a solemn pathetic air, which cannot fail to make impression on every heart. The conclusion of the songs of Selma, is particularly calculated for this purpose. Nothing can be more poetical and tender, or can leave upon the mind, a stronger, and more affecting idea of the venerable aged bard. "Such were the words of the bards in the days of the song; when the king heard the music of harps, and the tales of other times. The chiefs gathered from all their hills, and heard the lovely sound. They praised the voice of Cona; the first among a thousand bards. But age is now on my tongue, and my soul has failed. I hear, sometimes, the ghosts of bards, and learn their pleasant song. But memory fails on my mind; I hear the call of years. They say, as they pass along; why does Ossian sing? Soon shall he lie in the narrow houle, and no bard shall raise his fame. Roll on, ye dark-brown years! for ye bring no joy in your course. Let the tomb open to Ossian, for his strength has failed. The sons of the song are gone to rest. My voice re-

* P. 152. † P. 31. ‡ Ossian himself is poetically called the voice of Cona.
"main, like a blast, that roars lonely on a sea-surrounded rock, after the winds are laid. The dark moss whispers there, and the distant mariner sees the waving trees."

Upon the whole; if to feel strongly, and to describe naturally, be the two chief ingredients in poetical genius, Ossian must, after fair examination, be held to possess that genius in a high degree. The question is not, whether a few improprieties may be pointed out in his works; whether this, or that passage, might not have been worked up with more art and skill, by some writer of happier times? A thousand such cold and frivolous criticisms, are altogether indecisive as to his genuine merit. But, has he the spirit, the fire, the inspiration of a poet? Does he utter the voice of nature? Does he elevate by his sentiments? Does he interest by his descriptions? Does he paint to the heart as well as to the fancy? Does he make his readers glow, and tremble, and weep? These are the great characteristics of true poetry. Where these are found, he must be a minute critic indeed, who can dwell upon slight defects. A few beauties of this high kind, transcend whole volumes of faultless mediocrity. Uncouth and abrupt, Ossian may sometimes appear by reason of his conciseness. But he is sublime, he is pathetick, in an eminent degree. If he has not the extensive knowledge, the regular dignity of narration, the fulness and accuracy of description, which we find in Homer and Virgil, yet in strength of imagination, in grandeur of sentiment, in native majesty of passion, he is fully their equal. If he flows not always like a clear stream, yet he breaks forth often like a torrent of fire. Of art too, he is far from being defitute; and his imagination is remarkable for delicacy as well as strength. Seldom or never is he either trifling or tedious; and if he be thought too melancholy, yet he is always moral. Though his merit were in other respects much less than it is, this alone ought to entitle him to high regard, that his writings are remarkably favourable to virtue. They awake the tenderest sympathies, and inspire the most generous emotions. No reader can rise from him, without being warmed with the sentiments of humanity, virtue and honour.

*P. 217.*
Though unacquainted with the original language, there is no one but must judge the translation to deserve the highest praise, on account of its beauty and elegance. Of its faithfulness and accuracy, I have been assured by persons skilled in the Gàelic tongue, who from their youth, were acquainted with many of these poems of Ossian. To transfuse such spirited and servile ideas from one language into another; to translate literally, and yet with such a glow of poetry; to keep alive so much passion, and support so much dignity throughout, is one of the most difficult works of genius, and proves the translator to have been animated with no small portion of Ossian's spirit.

The measured prose which he has employed, possesces considerable advantages above any sort of versification he could have chosen. Whilst it pleases and fills the ear with a variety of harmonious cadences, being, at the same time, freer from constraint in the choice and arrangement of words, it allows the spirit of the original to be exhibited with more justness, force, and simplicity. Elegant however, and masterly as Mr. Macpherson's translation is, we must never forget, whilst we read it, that we are putting the merit of the original to a severe test. For, we are examining a poet, stripped of his native drefs; divested of the harmony of his own numbers. We know how much grace and energy the works of the Greek and Latin poets receive from the charm of versification in their original languages. If then, destitute of this advantage, exhibited in a literal version, Ossian still has power to please as a poet; and not to please only, but often to command, to transport, to melt the heart; we may very safely infer, that his productions are the offspring of true and uncommon genius; and we may boldly assign him a place among those, whose works are to last for ages.

FINIS.