

reproduction, — and sent them out into the fields and the woods with greatly enlarged vocabularies, to describe new things in fresh language. And thus has he exercised an indirect but potent influence on the thinking and mode of description of poets whose writings furnish little or no trace of his peculiar style or manner. Even in style and manner, however, we discover in his pregnant writings the half-developed germs of after schools. In his lyrics we find, for instance, the starting notes of not a few of the happiest lyrics of Campbell. The noble ode “On the Loss of the Royal George” must have been ringing in the ears of the poet who produced the “Battle of the Baltic;” and had the “Castaway” and the “Poplar Field” been first given to the world in company with the “Exile of Erin” and the “Soldier’s Dream,” no critic could have ever suspected that they had emanated from quite another pen. We may find similar traces in his works of the minor poems of the Lake School. “The Distressed Travellers, or Labor in Vain;” “The Yearly Distress, or Tithing-Time;” “The Colubriad;” “The Retired Cat;” “The Dog and the Water Lily;” and “The Diverting History of John Gilpin,” — might have all made their first appearance among the “Lyrical Ballads,” and would certainly have formed high specimens of the work. But it is not form and manner that the restored literature of England mainly owes to Cowper, — it is spirit and life; not so much any particular mode of exhibiting nature, as a revival of the habit of looking at it.

I had selected as my inn at Olney a quiet old house, kept by a quiet old man, who, faithful to bygone greatness, continued to sell his ale under the somewhat faded countenance of the late Duke of York. On my return, I found him smoking a pipe, in his clean, tile-paved kitchen, with a man nearly as old as himself, but exceedingly vigorous for his years, — a fresh-