

manner in the introduction to his edition of Reinhart Fuchs, manifests a genuine delight in nature. The animals, not chained to the ground, passionately excited, and supposed to be gifted with voice, form a striking contrast with the still life of the silent plants, and constitute the ever-animated principle of the landscape. "Ancient poetry delights in considering natural life with human eyes, and thus lends to animals, and sometimes even to plants, the senses and emotions of human beings, giving at the same time a fantastic and child-like interpretation of all that had been observed in their forms and habits. Herbs and flowers that may have been gathered and used by gods and heroes are henceforward named after them. It seems, on reading the German *Animal Epos*, as if the fragrance of some ancient forest were wafted from its pages."*

We might formerly have been disposed to number among the memorials of the Germanic poetry of natural scenery the remains of the Celto-Irish poems, which for half a century flitted like vapory forms from nation to nation under the name of Ossian; but the charm has vanished since the literary fraud of the talented Macpherson has been discovered by his publication of the fictitious Gaelic original text, which was a mere retranslation of the English work. There are undoubtedly ancient Irish Fingal songs, designated as Finnian, which do not date prior to the age of Christianity, and, probably, not even from so remote a period as the eighth century; but these popular songs contain little of that sentimental delineation of nature which imparted so powerful a charm to the productions of Macpherson.†

We have already observed that, although sentimental and romantic excitement of feeling may be considered as in a high degree characteristic of the Indo-Germanic races of Northern Europe, it can not be alone referred to climate, or, in other words, to a longing, increased by protracted deprivation. We have already remarked how the literature of the Indians and Persians, which has been developed under the genial glow of southern climes, presents the most charming descriptions, not

* Jacob Grimm, in *Reinhart Fuchs*, 1834, s. ccxciv. (Compare, also, Christian Lassen, in his *Indische Alterthumskunde*, bd. i., 1843, s. 296.)

† (*Die Unächtheit der Lieder Ossian's und des Macpherson'schen Ossian's insbesondere, von Talvj*, 1840.) The first publication of Ossian by Macpherson was in 1760. The Finnian songs are, indeed, heard in the Scottish Highlands as well as in Ireland, but they have been carried, according to O'Reilly and Drummond, from the latter country to Scotland.