

Thomson's characteristic as exhibited in his works is his love of external nature, and his description of the natural beauty of the landscape at the opening of the poem is written with such idyllic and fervor that we are sensibly affected by the word-scene. We can hear the sleepy murmur of the forest, the ripple of the rills. The impression grows upon us and we half experience the drowsy mood that fell upon the Castle's inmates. Our spirits are lulled to rest by the peaceful pen-picture.

The Castle with all its appointments stands forth in vivid imagery. Here the poet's exuberance of style and thoughts must be admired, but elsewhere occasionally this same exuberance borders on tediousness. A minuteness of detail, as in depicting of the Castle's company and their diversions, results in a shade of monotony.

There is noticeable a slow pleasant humour in those passages in which certain inmates are specially referred to, for evidently Thomson here intended to portray his own character, and those of his friends. This is the only approach to levity, the only digression from the seriousness of his theme in the whole poem.

In the second canto, there is a falling off in poetic imagery and beauty of narrative. Here the subject does not admit of the same elaborate elegance of diction which characterizes the former canto. The more prosaic career of Industry demands a heavier form of phrase. There is, however, considerable coloring and the alliteration principle continues to find place. But the delineation of the adventures, enterprises and triumphs of Sir Industry requires the stronger, sterner, more serious language which Thomson employs.

The bard's song approaches the majestic. It is the finest portion of the whole lyric. The tone is lofty, often sublime, with which he urges the victims of Indolence to burst their bonds of "slavish sloth," and attempts to arouse in their breasts noble aspirations long dormant. The slow, solemn march of the sentences is suited to the expression of the high sentiments, embodying a sense of religious truth. that the song contains.

In this poem three different elements are harmonized, for the plan of the story is derived from chivalric legends, the moral sentiment from the lofty philosophy of Plato, while the flowing grace of the versification is that of the modern poets.

This poem, compared with the Lotus Eaters and Palace of Art of the Victorian age, presents a marked contrast; yet