

British constitutional type, that can be attributed to a sluggish stream of a hundred yards in width, majestic as it may have appeared to the poet of "Tweed's fair river, broad and deep." In this case, stateliness and dignity attach rather to the land than to the water, if only because there is more of it. Magnitude is essential to them. Kings must not be little, as Louis XIV. taught us with his robes and padding and periwigs. It is an odd sort of sovereign, moreover, that occupies the lowest place in the presence-chamber, and is dominated by all his surroundings.

One visit will not do for the scene before us. He who desires to test its multiformity must see it again and again. The English sky has a vast variety of cloud-effect, which repeats itself in "moving accidents," as artists term them, "by flood and field." When the sky is not en-

tirely overcast, the ever-varying catches of light and shade on so broad a surface forbid its presenting exactly the same appearance for more than a few moments together. The white buildings scattered over it assist this kaleidoscopic movement. As we gaze upon a smooth patch of unbroken shadow some miles off, it is suddenly and sharply flecked, thanks to a drift of the cloud above it, by a bright light, and another and another, till a whole town or range of villas, before unseen, brightens the distance. On-



THOMSON.

ward sweeps the cloud, followed by its fellows, and these new objects fade into nothingness, while others beyond them, or it may be nearer, flash into view. The water aids this incessant change in the general and particular distribution of light and shade by its reflection. It deepens shadow and intensifies light. It is never sombre, however dull may be the visage of the land. Somewhere, edging an island or shooting out from a point, it will furnish a bit of glitter, all the more effective because of the gloomy setting that demands it and supplies its foil.

Singular as is the predominance, in this view



THOMSON'S GARDEN.