[Wheatley]

1st Ed

Good

OBSERVATIONS

ON

MODERN GARDENING,

ILLUSTRATED BY

DESCRIPTIONS.

Where Wealth, enthron'd in Nature's pride,
With Taſte and Bounty by her ſide,
And holding Plenty's horn,
Sends Labour to purſue the toil,
Art to improve the happy ſoil,
And Beauty to adorn. F.

By Mr. Wheatley

LONDON,
Printed for T. PAYNE, at the Mews-gate.
MDCCLXX.

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INTRODUCTION.

I. GARDENING, in the perfection to which it has been lately brought in England, is entitled to a place of conſiderable rank among the liberal arts. It is as ſuperior to landſkip painting, as a reality to a repreſentation: it is an exertion of fancy, a ſubject for taſte; and being releaſed now from the reſtraints of regularity, and enlarged beyond the purpoſes of domeſtic convenience, the moſt beautiful, the moſt ſimple, the moſt noble ſcenes of nature are all within its province: for it is no longer confined to the ſpots from which it borrows its name, but regulates alſo the diſpoſition and embelliſhments of a park, a farm, or a riding; and the buſineſs of a gardener is to ſelect and to apply whatever is great, elegant, or characteriſtic in any of them; to diſcover and to ſhew all the advantages of the place upon which he is employed; to ſupply its defects, to correct its faults, and to improve its beauties.

For all theſe operations, the objects of nature are ſtill his only materials. His firſt enquiry, therefore, muſt be into the means by which thoſe effects are attained in nature, which he is to produce; and into thoſe properties in the objects of nature, which ſhould determine him in the choice and arrangement of them.

Nature, always ſimple, employs but four materials in the compoſition of her ſcenes, *ground*, *wood*, *water*, and *rocks*. The cultivation of nature has introduced a fifth ſpecies, the *buildings* requiſite for the accommodation of men. Each of theſe again admit of varieties in their figure, dimenſions, colour, and ſituation. Every landſkip is compoſed of theſe parts only; every beauty in a landſkip depends on the application of their ſeveral varieties.

Of GROUND.

II. The ſhape of ground muſt be either a *convex*, a *concave*, or a *plane*; in terms leſs technical called a *ſwell*, a *hollow*, and a *level*. By combinations of theſe are formed all the irregularities of which ground is capable; and the beauty of it depends on the degrees and the proportions in which they are blended.

Both the convex and the concave are forms in themſelves of more variety than a plane: either

either of them may therefore be admitted to a greater extent than can be allowed to the other; but levels are not therefore totally inadmiſſible. The preference unjuſtly ſhewn to them in the old gardens, where they prevailed almoſt in excluſion of every other form, has raiſed a prejudice againſt them. It is frequently reckoned an excellence in a piece of made ground, that every the leaſt part of it is uneven; but then it wants one of the three great varieties of ground, which may ſometimes be intermixed with the other two. A gentle concave declivity falls and ſpreads eaſily on a flat; the channels between ſeveral ſwells degenerate into mere gutters, if ſome breadth be not given to the bottoms by flattening them; and in many other inſtances, ſmall portions of an inclined or horizontal plane may be introduced into an irregular compoſition. Care only muſt be taken to keep them down as ſubordinate parts, and not to ſuffer them to become principal.

There are, however, occaſions on which a plane may be principal: a hanging level often produces effects not otherwiſe attainable. A large dead flat, indeed, raiſes no other idea than of ſatiety: the eye finds no amuſement, no repoſe, on ſuch a level: it is fatigued, unleſs timely relieved by an adequate termination; and the ſtrength of that termination will compen-

ſate for its diſtance. A very wide plain, at the foot of a mountain, is leſs tedious than one of much leſs compaſs, ſurrounded only by hillocks. A flat therefore of conſiderable extent may be hazarded in a garden, provided the boundaries alſo be conſiderable in proportion; and if, in addition to their importance, they become ſtill more intereſting by their beauty, then the facility and diſtinctneſs with which they are ſeen over a flat, makes the whole an agreable compoſition. The greatneſs and the beauty of the boundary are not, however, alone ſufficient; the form of it is of ſtill more conſequence. A continued range of the nobleſt wood, or the fineſt hill, would not cure the inſipidity of a flat: a leſs important, a leſs pleaſing boundary, would be more effectual, if it traced a more varied outline; if it advanced ſometimes boldly forward, ſometimes retired into deep receſſes; broke all the ſides into parts, and marked even the plain itſelf with irregularity.

At Moor Park †, on the back front of the houſe, is a lawn of about thirty acres, abſolutely flat; with falls below it on one hand, and heights above it on the other. The riſing

† The ſeat of Sir Laurence Dundaſs, near Rickmanſworth in Hertfordſhire.

ground

ground is divided into three great parts, each ſo diſtinct and ſo different, as to have the effect of ſeveral hills. That neareſt to the houſe ſhelves gently under an open grove of noble trees, which hang on the declivity, and advance beyond it on the plain. The next is a large hill, preſſing forward, and covered with wood from the top to the bottom. The third is a bold ſteep, with a thicket falling down the ſteepeſt part, which makes it appear ſtill more precipitate: but the reſt of the ſlope is bare; only the brow is crowned with wood, and towards the bottom is a little groupe of trees. Theſe heights, thus finely characteriſed in themſelves, are further diſtinguiſhed by their appendages. The ſmall, compact groupe near the foot, but ſtill on the deſcent, of the further hill, is contraſted by a large ſtraggling clump, ſome way out upon the lawn, before the middle eminence. Between this and the firſt hill, under two or three trees which croſs the opening, is ſeen to great advantage a winding glade, which riſes beyond them, and marks the ſeparation. This deep receſs, the different diſtances to which the hills advance, the contraſt in their forms, and their accompaniments, caſt the plain on this ſide into a moſt beautiful figure. The other ſide and the end were originally the flat edge of a deſcent, a harſh, offen-

ſive termination; but it is now broken by ſeveral hillocks, not diminutive in ſize, and conſiderable by the fine clumps which diſtinguiſh them. They recede one beyond another, and the outline waves agreably amongſt them. They do more than conceal the ſharpneſs of the edge; they convert a deformity into a beauty, and greatly contribute to the embelliſhment of this moſt lovely ſcene; a ſcene, however, in which the flat is principal; and yet a more varied, a more beautiful landſkip, can hardly be deſired in a garden.

III. A plain is not, however, in itſelf intereſting; and the leaſt deviation from the uniformity of its ſurface, changes its nature; as long as it remains a flat, it depends on the objects around for all its variety, and all its beauty; but convex and concave forms are generally pleaſing; and the number of degrees and combinations into which they may be caſt is infinite: thoſe forms only in each which are perfectly regular muſt be avoided; a ſemicircle can never be tolerable: ſmall portions of large circles blended together; or lines gently curved, which are not parts of any circle; a hollow ſinking but little below a level; a ſwell very much flatten'd at the top; are commonly the moſt agreable figures.

In

In ground which lies beautifully, the concave will generally prevail; within the ſame compaſs it ſhews more ſurface than a ſwell; all the ſides of the latter are not viſible at the ſame time, except in a few particular ſituations; but it is only in a few particular ſituations, that any part of a hollow is concealed; earth ſeems to have been accumulated to raiſe the one, and taken away to ſink the other. The concave, therefore, appears the lighter, and for the moſt part it is the more elegant ſhape; even the ſlopes of a ſwell can hardly be brought down, unleſs broken now and then into hollows, to take off from the heavineſs of the maſs. There are, however, ſituations where the convex form ſhould be preferred. A hollow juſt below the brow of a hill reduces it to a narrow ridge, which has a poor meagre appearance; and an abrupt fall will never ſeem to join with a concave form immediately above it; a ſharp edge divides them; and to connect them, that edge muſt be rounded, or at leaſt flattened; which is, in fact, to interpoſe a convex or a level.

IV. In made ground, the connection is, perhaps, the principal conſideration. A ſwell which wants it is but a heap; a hollow but a hole; and both appear artificial: the one ſeems placed upon a ſurface to which it does not be-

long; the other dug into it. On the great ſcale of nature indeed, either may be ſo conſiderable in itſelf, as to make its relation to any other almoſt a matter of indifference; but on the ſmaller ſcale of a garden, if the parts are disjointed, the effect of a whole is loſt; and the union of all is not more than ſufficient to preſerve an idea of greatneſs and importance, to ſpots which muſt be varied, and cannot be ſpacious. Little inequalities are beſides in nature uſually well blended together; all lines of ſeparation have, in a courſe of time, been filled up; and therefore, when in made ground they are left open, that ground appears artificial.

Even where artifice is avowed, a breach in the connection offends the eye. The uſe of a foſſe is merely to provide a fence, without obſtructing the view. To blend the garden with the country is no part of the idea: the cattle, the objects, the culture, without the ſunk fence, are diſcordant to all within, and keep up the diviſion. A foſſe may open the moſt poliſhed lawn to a corn field, a road, or a common, though they mark the very point of ſeparation. It may be made on purpoſe to ſhew objects which cannot, or ought not to be in the garden; as a church, or a mill, a neighbouring gentleman's ſeat, a town, or a village; and yet no conſciouſneſs of the exiſtence can reconcile

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us to the ſight of this diviſion. The moſt obvious diſguiſe is to keep the hither above the further bank all the way; ſo that the latter may not be ſeen at a competent diſtance: but this alone is not always ſufficient; for a diviſion appears, if an uniformly continued line, however faint, be diſcernible; that line, therefore, muſt be broken; low but extended hillocks may ſometimes interrupt it; or the ſhape on one ſide may be continued, acroſs the ſunk fence, on the other; as when the ground ſinks in the field, by beginning the declivity in the garden. Trees too without, connected with thoſe within, and ſeeming part of a clump or a grove there, will frequently obliterate every trace of an interruption. By ſuch, or other means, the line may be, and ſhould be, hid or diſguiſed; not for the purpoſe of deception, (when all is done we are ſeldom deceived) but to preſerve the continued ſurface entire.

If, where no union is intended, a line of ſeparation is diſagreeable, it muſt be diſguſting, when it breaks the connection between the ſeveral parts of the ſame piece of ground. That connection depends on *the junction of each part to thoſe about it*, and on *the relation of every part to the whole*. To complete the former, ſuch ſhapes ſhould be contiguous as moſt readily unite; and the actual diviſion between them ſhould be anxiouſly con-

concealed. If a ſwell deſcends upon a level; if a hollow ſinks from it, the level is an abrupt termination, and a little rim marks it diſtinctly. To cover that rim, a ſhort ſweep at the foot of a ſwell, a ſmall rotundity at the entrance of a hollow, muſt be interpoſed. In every inſtance, when ground changes its direction, there is a point where the change is effected, and that point ſhould never appear; ſome other ſhapes, uniting eaſily with both extremes, muſt be thrown in to conceal it. But there muſt be no uniformity even in theſe connections; if the ſame ſweep be carried all round the bottom of a ſwell, the ſame rotundity all round the top of a hollow, though the junctionbe perfect, yet the art by which it is made is apparent, and art muſt never appear. The manner of concealing the ſeparation ſhould itſelf be diſguiſed; and different degrees of cavity or rotundity; different ſhapes and dimenſions to the little parts thus diſtinguiſhed by degrees; and thoſe parts, breaking in one place more, in another leſs, into the principal forms which are to be united; produce that variety with which all nature abounds, and without which ground cannot be natural.

V. The relation of all the parts to the whole, when clearly marked, facilitates their junction with

with each other: for the common bond of union is then perceived, before there has been time to examine the ſubordinate connections; and if theſe ſhould be deficient in ſome niceties, the defect is loſt in the general impreſſion. But any part which is at variance with the reſt, is not barely a blemiſh in itſelf: it ſpreads diſorder as far as its influence extends; and the confuſion is in proportion as the other parts are more or leſs adapted, to point out any *particular direction*, or to mark any *peculiar character* in the ground.

If in ground all deſcending one way, a piece is twiſted another, the general fall is obſtructed by it; but if all the parts incline in the ſame direction, it is hardly credible how ſmall a declivity will ſeem to be conſiderable. An appearance even of ſteepneſs may be given to a very gentle deſcent, by raiſing hillocks upon it, which lean to the point, whither all the reſt are tending; for the eye meaſures from the top of the higheſt, to the bottom of the loweſt ground; and when the relation of the parts is well preſerved, ſuch an effect from one is transfuſed over the whole.

But they ſhould not, therefore, all lie exactly in the ſame direction: ſome may ſeem to point to it directly, others to incline very much, others but little, ſome partially, ſome entirely.

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If the direction be ſtrongly marked on a few principal parts, great liberties may be taken with the others, provided none of them are turned the contrary way. The general idea muſt, however, be preſerved, clear even of a doubt. A hillock which only intercepts the ſight, if it does not contribute to the principal effect, is, at the beſt, an unneceſſary excreſcence; and even an interruption in the general tendency, though it hide nothing, is a blemiſh. On a deſcent, any hollow, any fall, which has not an outlet to lower ground, is a hole: the eye ſkips over it, inſtead of being continued along it; it is a gap in the compoſition.

There may indeed be occaſions, when we ſhould rather wiſh to check, than to promote, the general tendency. Ground may proceed too haſtily towards its point; and we have equal power to retard, or to accelerate, the fall. We can ſlacken the precipitancy of a ſteep, by breaking it into parts, ſome of which ſhall incline leſs, than the whole before inclined, to the principal direction; and by turning them quite away, we may even change the courſe of the deſcent. Theſe powers are of uſe in the larger ſcenes, where the ſeveral great parts often lie in ſeveral directions; and if they are thereby too ſtrongly contraſted, or led towards points too widely aſunder, every art ſhould be exerted to

bring

bring them nearer together, to aſſimilate, and to connect them. As ſcenes encreaſe in extent, they become more impatient of controul: they are not only leſs manageable, but ought to be leſs reſtrained; they require more variety and contraſt. But ſtill the ſame principles are applicable to the leaſt, and to the greateſt, tho' not with equal ſeverity: neither ought to be rent to pieces; and though a ſmall neglect, which would diſtract the one, may not diſturb the other, yet a total diſregard of all the principles of union, is alike productive of confuſion in both.

VI. The *ſtyle* alſo of every part muſt be accommodated to the character of the whole; for every piece of ground is diſtinguiſhed by certain properties: it is either tame or bold; gentle or rude; continued or broken; and if any variety, inconſiſtent with thoſe properties, be obtruded, it has no other effect than to weaken one idea, without raiſing another. The inſipidity of a flat is not taken away by a few ſcattered hillocks; a continuation of uneven ground can alone give the idea of inequality. A large, deep, abrupt break, among eaſy ſwells and falls, ſeems at the beſt but a piece left unfiniſhed, and which ought to have been ſoftened: it is not more natural, becauſe it is more rude;

rude; nature forms both the one and the other, but ſeldom mixes them together. On the other hand, a ſmall fine poliſhed form, in the midſt of rough, miſhapen ground, though more elegant than all about it, is generally no better than a patch, itſelf diſgraced, and disfiguring the ſcene. A thouſand inſtances might be adduced to ſhew, that the prevailing idea ought to pervade every part, ſo far at leaſt indiſpenſably as to exclude whatever diſtracts it; and as much further as poſſible to accommodate the character of the ground to that of the ſcene it belongs to.

On the ſame principle, the *proportion* of the parts may often be adjuſted; for though their ſize muſt be very much governed by the extent of the place; and a feature which would fill up a ſmall ſpot, may be loſt in a large one: though there are forms of a particular caſt, which appear to advantage only within certain dimenſions, and ought not therefore to be applied, where they have not room enough, or where they muſt occupy more ſpace than becomes them; yet independant of theſe conſiderations, a character of greatneſs belongs to ſome ſcenes, which is not meaſured by their extent, but raiſed by other properties, ſometimes only by the proportional largeneſs of its parts. On the contrary, where elegance characteriſes the

ſpot,

ſpot, the parts ſhould not only be ſmall, but diverſified beſides with ſubordinate inequalities, and little delicate touches every where ſcattered about them. Striking effects, forcible impreſſions, whatever ſeems to require effort, diſturbs the enjoyment of a ſcene intended to amuſe and to pleaſe.

In other inſtances, ſimilar conſiderations will determine rather the *number* than the proportion of the parts. A place may be diſtinguiſhed by its ſimplicity, which many diviſions would deſtroy; another ſpot, without any pretenſions to elegance, may be remarkable for an appearance of richneſs: a multiplicity of objects will give that appearance, and a number of parts in the ground will contribute to the profuſion. A ſcene of gaiety is improved by the ſame means; the objects and the parts may differ in ſtile, but they muſt be numerous in both. Samenèſs is dull; the pureſt ſimplicity can at the moſt render a place compoſed of large parts placid; the ſublimeſt ideas only make it ſtriking; it is always grave; to enliven it, numbers are wanting.

VII. But ground is ſeldom beautiful or natural without *variety*, or even without contraſt; and the precautions which have been given, extend no further than to prevent variety from de-

degenerating into inconſiſtency, and contraſt into contradiction. Within the extremes, nature ſupplies an inexhauſtible fund; and variety thus limited, ſo far from deſtroying, improves the general effect. Each diſtinguiſhed part makes a ſeparate impreſſion; and all bearing the ſame ſtamp, all concurring to the ſame end, every one is an additional ſupport to the prevailing idea: that is multiplied; it is extended; it appears in different ſhapes; it is ſhewn in ſeveral lights; and the variety illuſtrates the relation.

But variety wants not this recommendation; it is always deſireable where it can be properly introduced; and an accurate obſerver will ſee in every *form* ſeveral circumſtances by which it is diſtinguiſhed from every other. If the ſcene be mild and quiet, he will place together thoſe which do not differ widely; and he will gradually depart from the ſimilitude. In ruder ſcenes, the ſucceſſion will be leſs regular, and the tranſitions more ſudden. The character of the place muſt determine the degree of difference between forms which are contiguous. Beſides diſtinctions in the ſhapes of ground, differences in their *ſituations* and their *dimenſions* are ſources of variety. The poſition will alter the effect, tho' the figure be the ſame; and for particular effects, a change only in the diſtance may be ſtriking.

ing. If that be conſiderable, a ſucceſſion of ſimilar ſhapes ſometimes occaſions a fine perſpective; but the diminution will be leſs marked, that is, the effect will be leſs ſenſible, if the forms are not nearly alike. We take more notice of one difference, when there is no other. Sometimes a very diſagreable effect, produced by too cloſe a reſemblance of ſhapes, may be remedied only by an alteration in the ſize. If a ſteep deſcends in a ſucceſſion of abrupt falls, nearly equal, they have the appearance of ſteps, and are neither pleaſing nor wild; but if they are made to differ in height and length, the objection is removed: and at all times a difference in the dimenſions will be found to have a greater effect, than in ſpeculation we ſhould be inclined to aſcribe to it, and will often diſguiſe a ſimilarity of figure.

VIII. It alſo contributes, perhaps more than any other circumſtance, to the perfection of thoſe *lines*, which the eye traces along the parts of a piece of ground, when it glances over ſeveral together. No variety of form compenſates for the want of it. An undulating line, compoſed of parts all elegant in themſelves, all judiciouſly contraſted and happily united, but equal the one to the other, is far from the line of beauty. A long ſtrait line has no variety at

all; and a little deviation into a curve, if there be ſtill a continued uniformity, is but a trifling amendment. Though ground all falling the ſame way requires every attention to its general tendency, yet the eye muſt not dart down the whole length immediately in one direction, but ſhould be inſenſibly conducted towards the principal point with ſome circuity and delay. The channels between hillocks ought never to run in ſtrait, nor even in regularly curved lines; but winding gently among them, and conſtantly varying in form and in dimenſions, ſhould gradually find their way. The beauty of a large hill, eſpecially when ſeen from below, is frequently impaired by the even continuation of its brow. An attempt to break it by little knoles is ſeldom ſucceſsful; they ſeem ſeparate independent hillocks, artificially put on. The intended effect may indeed be produced by a large knole deſcending in ſome places lower than in others, and rooted at ſeveral points into the hill. The ſame end may be attained by carrying ſome channel or hollow on the ſide upwards, till it cut the continued line; or by bringing the brow forward in one place, and throwing it back in another; or by forming a ſecondary ridge a little way down the ſide, and caſting the ground above it into a different, though not oppoſite direction to the general deſcent.

ſcent. Either of theſe expedients will at leaſt draw the attention off from the defect; but a greater would be ſubſtituted in its ſtead, if the break were to divide the line into equal parts; another uniformity would be added, without removing the former; for regularity always ſuggeſts a ſuſpicion of artifice; and artifice detected, no longer deceives. Our imaginations would induſtriouſly join the broken parts, and the idea of the continued line would be reſtored.

IX. Whatever break be choſen, the poſition of it muſt be oblique to the line which is to be broken. A rectangular diviſion produces ſameneſs; there is no *contraſt* between the forms it divides; but if it be oblique, while it diminiſhes the part on one ſide, it enlarges that on the other. Parallel lines are liable to the ſame objection as thoſe at right angles: though each by itſelf be the perfect line of beauty, yet if they correſpond, they form a ſhape between them, whoſe ſides want contraſt. On the ſame principle, forms will ſometimes be introduced, leſs for their intrinſic than their occaſional merit, in contraſting happily with thoſe about them: each ſets off the other; and together they are a more agreeable compoſition than if they had been more beautiful, but at the ſame time more ſimilar.

One reaſon why tame ſcenes are ſeldom intereſting is, that though they often admit of many varieties, they allow of few, and thoſe only faint contraſts. We may be pleaſed by the number of the former, but we can be ſtruck only by the force of the latter. Theſe ought to abound in the larger and bolder ſcenes of a garden, eſpecially in ſuch as are formed by an aſſemblage of many diſtinct and conſiderable parts thrown together; as when ſeveral riſing grounds appear one beyond another, a fine ſwell ſeen above a ſlanting ſweep which runs before it, has a beautiful effect, which a nearer reſemblance would deſtroy: and (except in particular inſtances) a cloſe ſimilarity between lines which either croſs, or face, or riſe behind one another, makes a poor, uniform, diſagreable compoſition.

X. The application of any of the foregoing obſervations to the ſtill greater ſcenes of nature, would carry me at preſent too far; nor could it well be made, before the other conſtituent parts of thoſe ſcenes, wood, water, rocks, and buildings, have been taken into conſideration. The rules which have been given, if ſuch hints deſerve the name of rules, are chiefly applicable to ground which may be managed by a ſpade; and even there they are only general,

not

not univerſal: few of them are without exception; very few which, on particular occaſions, may not be diſpenſed with. Many of the above remarks are, however, ſo far of uſe in ſcenes the furtheſt from our reach, as they may aſſiſt in directing our choice of thoſe parts which are in our power to ſhew, or to conceal, though not to alter. But in converting them to this purpoſe, a caution, which has more than once been alluded to, muſt always be had in remembrance; never to ſuffer general conſiderations to interfere with *extraordinary great effects*, which riſe ſuperior to all regulations, and perhaps owe part of their force to their deviation from them. Singularity cauſes at leaſt ſurpriſe, and ſurpriſe is allied to aſtoniſhment. Theſe effects are not, however, attached merely to objects of enormous ſize; they frequently are produced by a greatneſs of ſtyle and character, within ſuch an extent as ordinary labour may modify, and the compaſs of a garden include. The caution therefore may not be uſeleſs within theſe narrow bounds; but nature proceeds ſtill further, beyond the utmoſt verge to which art can follow; and in ſcenes licentiouſly wild, not content with contraſt, forces even contradictions to unite. The groteſque diſcordant ſhapes, which are often there confuſedly tumbled together, might ſufficiently juſtify the remark. But the caprice

does not ſtop here: to mix with ſuch ſhapes a form perfectly regular, is ſtill more extravagant; and yet the effect is ſometimes ſo wonderful, that we cannot wiſh the extravagance corrected. It is not unuſual to ſee a conical hill ſtanding out from a long, irregular, mountainous ridge, and greatly improving the view: but at Ilam * ſuch a hill is thrown into the midſt of the rudeſt ſcene, and almoſt fills up an abyſs, ſunk among huge, bare, miſhapen hills, whoſe unwieldly parts and uncouth forms, cut by the tapering lines of the cone, appear more ſavage from the oppoſition; and the effect would evidently be ſtronger, were the figure more complete: for it does not riſe quite to a point, and the want of perfect regularity ſeems a blemiſh. Whether ſuch a mixture of contrarieties would for a length of time be engaging, can be known only to thoſe who are habituated to the ſpot. It certainly at firſt ſight rivets the attention. But the conical hill is the moſt ſtriking object; in ſuch a ſituation it appears more ſtrange, more fantaſtic, than the rude ſhapes which are heaped about it; and together they ſuit the character of the place, where nature ſeems to have delighted to bring diſtances together; where two rivers, which are ingulphed many miles aſunder,

* The ſeat of Mr. Porte, near Aſhbourne in Derbyſhire.

iſſue

iſſue from their ſubterraneous paſſages, the one often muddy when the other is clear, within a few paces of each other; but they appear, only to loſe themſelves again, and immediately unite their ſtreams, juſt in time to fall together into another current, which alſo runs through the garden. Such whimſical wonders, however, loſe their effect, when repreſented in a picture, or mimicked in ground artificially laid. They there want that vaſtneſs which conſtitutes their force; that reality which aſcertains the caprice. As accidents they may ſurpriſe; but they are not objects of choice.

XI. To determine the choice to its proper objects is the purpoſe of the foregoing obſervations. Some of the principles upon which they are founded will be applicable alſo, and perhaps without further explanation, to the other conſtituent parts of the ſcenes of nature: they will there be often more obvious than in ground. But this is not a place for the compariſon; the ſubject now is ground only. It is not, however, foreign to that ſubject to obſerve, that the effects which have been recommended, may ſometimes be produced by wood alone, without any alteration in the ground itſelf: a tedious continued line may by ſuch means be broken; it is uſual for this purpoſe to place ſeveral little clumps along a brow; but if they are ſmall

and numerous, the artifice is weak and apparent: an equal number of trees collected into one or two large maſſes, and dividing the line into very unequal parts, is leſs ſuſpicious, and obliterates the idea of ſameneſs with more certainty. Where ſeveral ſimilar lines are ſeen together, if one be planted, and the other bare, they become contraſts to each other. A hollow in certain ſituations has been mentioned as a diſagreable interruption in a continued ſurface; but filled with wood, the heads of the trees ſupply the vacancy; the irregularity is preſerved; even the inequalities of the depth are in ſome meaſure ſhewn; and a continuation of ſurface is provided. Riſing ground may, on the other hand, be in appearance raiſed ſtill higher, by covering it with wood, of humble growth towards the bottom, and gradually taller as it aſcends. An additional mark of the inclination of falling ground may alſo be obtained, by placing a few trees in the ſame direction, which will ſtrongly point out the way; whereas plantations athwart a deſcent, bolſter up the ground, and check the fall; but obliquely croſſing it, they will often divert the general tendency; the ground will in ſome meaſure aſſume their direction, and they will make a variety, not a contradiction. Hedges, or continued plantations, carried over uneven ground,

render

render the irregularity more conſpicuous, and frequently mark little inequalities, which would otherwiſe eſcape obſervation: or if a line of trees run cloſe upon the edge of an abrupt fall, they give it depth and importance. By ſuch means a view may be improved; by ſimilar means, in more confined ſpots, very material purpoſes may be anſwered.

Of WOOD.

XII. In theſe inſtances, the ground is the principal conſideration: but previous to any enquiry into the greater effects of wood when it is itſelf an object, an examination of the *characteriſtic differences* of trees and ſhrubs is neceſſary. I do not mean botanical diſtinctions; I mean apparent, not eſſential varieties; and theſe muſt be obvious and conſiderable, to merit regard in the diſpoſition of the objects they diſtinguiſh.

Trees and ſhrubs are of different *ſhapes*, *greens*, and *growths*.

The varieties in their ſhapes may be reduced to the following heads.

Some thick with branches and foliage have almoſt *an appearance of ſolidity*, as the beech and the elm, the lilac and ſeringa. Others thin of boughs and of leaves ſeem *light and airy*, as the

the aſh and the arbele, the common arbor vitæ, and the tamariſk.

There is a *mean betwixt the two extremes*, very diſtinguiſhable from both, as in the bladder-nut, and the aſhen-leaved maple.

They may again be divided into thoſe whoſe *branches begin from the ground*, and thoſe which *ſhoot up in a ſtem before their branches begin* *. Trees which have ſome, not much clear ſtem, as ſeveral of the firs, belong to the former claſs; but a very ſhort ſtem will rank a ſhrub, ſuch as the althæa, in the latter.

Of thoſe whoſe branches begin from the ground, ſome riſe in a *conical figure*, as the larch, the cedar of Lebanon, and the holly. Some *ſwell out in the middle of their growth, and diminiſh at both ends*, as the Weymouth pine, the mountain aſh, and the lilac: and ſome are *irregular and buſhy* from the top to the bottom, as the evergreen oak, the Virginian cedar, and Guelder roſe.

There is a great difference between one whoſe *baſe is very large*, and another *whoſe baſe is very ſmall*, in proportion to its height: the cedar of Lebanon, and the cypreſs, are inſtances of ſuch

* Perhaps there are few, if any, which do not put forth branches from the bottom; but in ſome, the lower branches are, from various circumſtances, generally deſtroyed; and they appear, at a certain period of their growth, to have ſhot up into a ſtem before their branches began.

a difference; yet in both the branches begin from the ground.

The heads of thoſe which ſhoot up into a ſtem before their branches begin, ſometimes are *ſlender cones*, as of many firs: ſometimes are *broad cones*, as of the horſe-cheſnut; ſometimes they are *round*, as of the ſtone pine, and moſt ſorts of fruit trees; and ſometimes *irregular*, as of the elm. Of this laſt kind there are many conſiderable varieties.

The branches of ſome grow *horizontally*, as of the oak. In others they *tend upwards*, as in the almond, and in ſeveral ſorts of broom, and of willows. In others they *fall*, as in the lime, and the acacia; and in ſome of theſe laſt they *incline obliquely*, as in many of the firs; in ſome they *hang directly down*, as in the weeping willow.

Theſe are the moſt obvious great diſtinctions in the ſhapes of trees and ſhrubs. The differences between ſhades of green cannot be ſo conſiderable; but theſe alſo will be found well deſerving of attention.

Some are of a *dark green*, as the horſe-cheſnut, and the yew; ſome of a *light green*, as the lime, and the laurel; ſome of a *green tinged with brown*, as the Virginian cedar; ſome of a *green tinged with white*, as the arbele, and the ſage tree; and ſome of *a green tinged with yellow*, as the aſhen-leaved maple, and the Chineſe arbor vitæ.

tæ. The variegated plants alſo are generally entitled to be claſſed with the white, or the yellow, by the ſtrong tincture of the one or the other of thoſe colours on their leaves.

Other conſiderations concerning colours will ſoon be ſuggeſted ; the preſent enquiry is only into great fixed diſtinctions : thoſe in the ſhapes and the greens of trees and ſhrubs have been mentioned ; there are others as great and as important in their growths ; but they are too obvious to deſerve mentioning. Every gradation, from the moſt humble to the moſt lofty, has, in certain ſituations, particular effects : it is unneceſſary to divide them into ſtages.

XIII. One principal uſe in ſettling theſe characteriſtic diſtinctions, is to point out the ſtores whence varieties may at all times be readily drawn, and the cauſes by which ſometimes inconſiſtencies may be accounted for. Trees which differ but in one of theſe circumſtances, whether of ſhape, of green, or of growth, though they agree in every other, are ſufficiently diſtinguiſhed for the purpoſe of variety : if they differ in two or three, they become contraſts ; if in all, they are oppoſites, and ſeldom groupe well together. But there are intermediate degrees, by which the moſt diſtant may be reconciled : the upright branches of the almond

mond mix very ill with the falling boughs of the weeping willow; but an interval filled with other trees, in figure between the two extremes, renders them at leaſt not unſightly in the ſame plantation. Thoſe, on the contrary, which are of one character, and are diſtinguiſhed only as the characteriſtic mark, is ſtrongly or faintly impreſſed upon them, as a young beach and a birch, an acacia and a larch, all pendant, tho' in different degrees, form a beautiful maſs, in which unity is preſerved without ſameneſs; and ſtill finer groupes may often be produced by greater deviations from uniformity into contraſt.

Occaſions to ſhew the effects of particular ſhapes in certain ſituations will hereafter ſo frequently occur, that a further illuſtration of them now would be needleſs. But there are beſides, ſometimes in trees, and commonly in ſhrubs, ſtill *more minute varieties*, in the turn of the branches, in the form and the ſize of the foliage, which generally catch, and often deſerve attention. Even the texture of the leaves frequently occaſions many different appearances; ſome have a ſtiffneſs, ſome an agility, by which they are more or leſs proper for ſeveral purpoſes: on many is a gloſs, very uſeful at times to enliven, at other times too glittering for the hue of the plantation. But all theſe inferior varieties

varieties are below our notice in the conſideration of great effects: they are of conſequence only where the plantation is near to the ſight; where it ſkirts a home ſcene, or borders the ſide of a walk: and in a ſhrubbery, which in its nature is little, both in ſtyle and in extent, they ſhould be anxiouſly ſought for. The nobleſt wood is not indeed disfigured by them; and when a wood, having ſerved as a great object to one ſpot, becomes in another the edge of a walk, little circumſtances, varying with ceaſeleſs change along the outline, will then be attended to; but wherever theſe minute varieties are fitting, the groſſeſt taſte will feel the propriety, and the moſt curſory obſervation will ſuggeſt the diſtinctions; a detail of all would be endleſs; nor can they be reduced into claſſes. To range the ſhrubs and ſmall trees ſo that they may mutually ſet off the beauties, and conceal the blemiſhes, of each other; to aim at no effects which depend on a nicety for their ſucceſs, and which the ſoil, the expoſure, or the ſeaſon of the day may deſtroy; to attend more to the groupes than to the individuals; and to conſider the whole as a plantation, not as a collection of plants, are the beſt general rules which can be given concerning them.

XIV. The different tints of greens may ſeem at

at firſt ſight to be rather minute varieties than characteriſtic diſtinctions; but upon experience it will be found, that from ſmall beginnings they lead to material conſequences; that they are more important on the broad expanſe, than along the narrow outline of a wood; and that by their union, or their contraſt, they produce effects not to be diſregarded in ſcenes of extent and of grandeur.

A hanging wood in autumn is enriched with colours, whoſe beauty cheers the approaches of the inclement ſeaſon they forebode: but when the trees firſt droop, while the verdure as yet only begins to fade, they are no more than ſtronger tints of thoſe colours with which the greens in their vigour are ſhaded; and which now are ſucceeded by a paler white, a brighter yellow, or a darker brown. The effects are not different; they are only more faintly impreſſed at one time than another; but when they are ſtrongeſt, they are moſt obſervable. The fall of the leaf, therefore, is the time to learn the ſpecies, the order, and the proportion of tints, which blended, will form *beautiful maſſes*; and, on the other hand, to diſtinguiſh thoſe which are *incompatible* near together.

The peculiar beauty of the tints of red cannot then eſcape obſervation, and the want of them throughout the ſummer months muſt be re-

regretted; but that want, though it cannot perfectly, may partially, be ſupplied; for plants have a *permanent* and an *accidental* colour. The permanent is always ſome ſhade of green; but any other may be the accidental colour; and there is none which ſo many circumſtances concur to produce as a red. It is aſſumed in ſucceſſion by the bud, the bloſſom, the berry, the bark, and the leaf. Sometimes it profuſely overſpreads; at other times it dimly tinges the plant; and a *reddiſh green* is generally the hue of thoſe plants on which it laſts long, or frequently returns.

Admitting this, at leaſt for many months in the year, among the characteriſtic diſtinctions, a large piece of red green, with a narrow edging of dark green along the further ſide of it, and beyond that a piece of light green ſtill larger than the firſt, will be found to compoſe a beautiful maſs. Another, not leſs beautiful, is a yellow green neareſt to the eye, beyond that a light green, then a brown green, and laſtly a dark green. The dark green muſt be the largeſt, the light green the next in extent, and the yellow green the leaſt of all.

From theſe combinations, the agreements between particular tints may be known. A light green may be next either to a yellow or a brown green, and a brown to a dark green; all

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in conſiderable quantities; and a little rim of dark green may border on a red or a light green. Further obſervations will ſhew, that the yellow and the white greens connect eaſily; but that large quantities of the light, the yellow, or the white greens, do not mix well with a large quantity alſo of the dark green; and that to form a pleaſing maſs, either the dark green muſt be reduced to a meer edging, or a brown, or an intermediate green, muſt be interpoſed: that the red, the brown, and the intermediate greens, agree among themſelves; and that either of them may be joined to any other tint; but that the red green will bear a larger quantity of the light than of the dark green near it; nor does it ſeem ſo proper a mixture with the white green as with the reſt.

In maſſing theſe tints, an attention muſt be conſtantly kept up to their *forms*, that they do not lie in large ſtripes one beyond another; but that either they be quite intermingled, or, which is generally more pleaſing, that conſiderable pieces of different tints, each a beautiful figure, be, in different proportions, placed near together. Exactneſs in the ſhapes muſt not be attempted, for it cannot be preſerved; but if the great outlines be well drawn, little variations, afterwards occaſioned by the growth of the plants, will not ſpoil them.

XV. A ſmall thicket is generally moſt agreeable, when it is one fine maſs of well-mixed greens: that maſs gives to the whole a *unity*, which can by no other means be ſo perfectly expreſſed. When more than one is neceſſary for the extent of the plantation, ſtill if they are not too much contraſted, if the gradations from one to another are eaſy, the unity is not broken by the variety.

While the union of tints is productive of pleaſing effects, ſtrong effects may, on the other hand, be ſometimes produced by their *diſagreements*. Oppoſites, ſuch, for inſtance, as the dark and light greens, in large quantities cloſe together, break to pieces the ſurface upon which they meet; and an outline which cannot be ſufficiently varied in form, may be in appearance, by the management of its ſhades. Every oppoſition of tints is a break in a continued line: the depth of receſſes may be deepened by darkening the greens as they retire. A tree which ſtands out from a plantation may be ſeparated by its tint as much as by its poſition. The appearance of ſolidity or airineſs in plants depends not ſolely on the thickneſs or thinneſs, but partly on the colour of the leaves. Clumps at a diſtance may be rendered more or leſs diſtinct by their greens; and the fine effect of a dark green tree, or groupe of trees, with nothing

nothing behind it but the ſplendor of a morning, or the glow of an evening ſky, cannot be unknown to any who was ever delighted with a picture of Claude, or with the more beautiful originals in nature.

Another effect attainable by the aid of the different tints, is founded on the firſt principles of *perſpective*. Objects grow faint as they retire from the eye; a detached clump, or a ſingle tree of the lighter greens, will, therefore, ſeem farther off than one equidiſtant of a darker hue; and a regular gradation from one tint to another will alter the apparent length of a continued plantation, according as the dark or the light greens begin the gradation. In a ſtrait line this is obvious; in a broken one, the fallacy in the appearance is ſeldom detected, only becauſe the real extent is generally unknown; but experiments will ſupport the principle, if they are made on plantations not very ſmall, nor too cloſe to the eye: the ſeveral parts may then be ſhortened or lengthened, and the variety of the outline improved, by a judicious arrangement of greens.

XVI. Other effects ariſing from mixtures of greens will occaſionally preſent themſelves in the *diſpoſition* of wood, which is the next conſideration. Wood, as a general term, compre-

hends all trees and ſhrubs in whatever diſpoſition; but it is ſpecifically applied in a more limited ſenſe, and in that ſenſe I ſhall now uſe it.

Every plantation muſt be either a *wood*, a *grove*, a *clump*, or a *ſingle tree*.

A wood is compoſed both of trees and underwood, covering a conſiderable ſpace. A grove conſiſts of trees without underwood; a clump differs from either only in extent; it may be either cloſe or open; when cloſe, it is ſometimes called a *thicket*; when open, a *groupe of trees*; but both are equally clumps, whatever be the ſhape or ſituation.

XVII. One of the nobleſt objects in nature is the *ſurface of a large thick wood*, commanded from an eminence, or ſeen from below hanging on the ſide of a hill. The latter is generally the more intereſting object: its aſpiring ſituation gives it an air of greatneſs; its termination is commonly the horizon; and indeed if it is deprived of that ſplendid boundary, if the brow appears above it, (unleſs ſome very peculiar effect characteriſes that brow) it loſes much of its magnificence; it is inferior to a wood which covers a leſs hill from the top to the bottom; for a whole ſpace filled is ſeldom little: but a wood commanded from an eminence is generally no more than a part of the ſcene below;

and

and its boundary is often inadequate to its greatneſs. To continue it, therefore, till it winds out of ſight, or loſes itſelf in the horizon, is generally deſireable; but then the varieties of its ſurface grow confuſed as it retires; while thoſe of a hanging wood are all diſtinct; the furtheſt parts are held up to the eye; and none are at a diſtance, though the whole be extenſive.

The varieties of a ſurface are eſſential to the beauty of it; a continued ſmooth-ſhaven level of foliage is neither agreable nor natural; the different growths of trees commonly break it in reality, and their ſhadows ſtill more in appearance. Theſe ſhades are ſo many tints, which undulating about the ſurface, are its greateſt embelliſhment; and ſuch tints may be produced with more effect, and more certainty, by a judicious mixture of greens; at the ſame time an additional variety may be introduced, by grouping and contraſting trees very different in ſhape from each other: and whether variety in the greens or in the forms be the deſign, the execution is often eaſy, and ſeldom to a certain degree impoſſible. In raiſing a young wood it may be perfect; in old woods there are many ſpots which may be either thinned or thickened; and there the characteriſtic diſtinctions ſhould determine what to plant, or which to leave; at

the leaſt will often point out thoſe which, as blemiſhes, ought to be taken away; and the removal of two or three trees will ſometimes accompliſh the deſign. The number of beautiful forms, and agreable maſſes, which may decorate the ſurface, is ſo great, that where the place will not admit of one, another is always ready; and as no delicacy of finiſhing is required, no minute exactneſs is worth regarding, great effects will not be diſconcerted by ſmall obſtructions, and little diſappointments.

The contraſts, however, of maſſes and of groupes muſt not be too ſtrong, where *greatneſs* is the character of the wood; for unity is eſſential to greatneſs: but if direct oppoſites be placed cloſe together, the wood is no longer one object; it is only a confuſed collection of ſeveral ſeparate plantations; whereas if the progreſs be gradual from the one to the other, ſhapes and tints widely different may aſſemble on the ſame ſurface; and each ſhould occupy a conſiderable ſpace: a ſingle tree, or a ſmall cluſter of trees, in the midſt of an extenſive wood, is in ſize but a ſpeck, and in colour but a ſpot; the groupes and the maſſes muſt be large to produce any ſenſible variety.

Yet ſingle trees in the midſt of a wood, tho' ſeldom of uſe to diverſify a ſurface, often deſerve particular regard as individuals, and are import-

important to the greatneſs of the whole. The ſuperficies of a ſhrubby thicket, how extenſive ſoever, does not convey the ſame ideas of magnificence, as a hanging wood; and yet at firſt ſight, the difference is not always very diſcernible: it often requires time to collect the ſeveral circumſtances in the latter, which ſuggeſt the elevation to which that broad expanſe of foliage is raiſed, the vaſtneſs of the trunks which ſupport it ſo high, the extent of the branches which ſpread it ſo far: when theſe circumſtances, all of grandeur, croud together upon the mind, they dignify the ſpace, which without them might indifferently be, the ſuperficies of a thicket, or the ſurface of a wood: but a few large trees, not eminent above all about them, but diſtinguiſhed by ſome ſlight ſeparation, and obvious at a glance, immediately reſolve the doubt; they are noble objects in themſelves; become the ſituation, and ſerve as a meaſure to the reſt. On the ſame principle, trees which are thin of boughs and of leaves, thoſe whoſe branches tend upwards, or whoſe heads riſe in ſlender cones, have an appearance more of airineſs than of importance, and are blemiſhes in a wood where greatneſs is the prevailing idea. Thoſe, on the contrary, whoſe branches hang directly down, have a breadth of

head which ſuits with ſuch a ſituation, though their own peculiar beauty be loſt in it.

Theſe decorations are natural graces, which never derogate from greatneſs; and a number of ſhades playing on the ſurface, over a variety of thoſe beautiful forms into which it may be caſt, enliven that ſameneſs, which, while it prevails, reduces the merit of one of the nobleſt objects in nature to that of meer ſpace. To fill that ſpace with objects of beauty; to delight the eye after it has been ſtruck; to fix the attention where it has been caught; and to prolong aſtoniſhment into admiration, are purpoſes not unworthy of the greateſt deſigns; and in the execution productive of embelliſhments, which in ſtyle are not unequal to ſcenes of richneſs and magnificence.

XVIII. When in a romantic ſituation, very broken ground is overſpread with wood, it may be proper on the ſurface of the wood, to mark the inequalities of the ground. *Rudeneſs*, not greatneſs, is the prevailing idea; and a choice directly the reverſe of that which is productive of unity, will produce it; ſtrong contraſts, even oppoſitions, may be eligible; the aim is rather to disjoint than to connect; a deep hollow may ſink into dark greens; an abrupt bank

may

may be ſhewn by a riſing ſtage of aſpiring trees; a ſharp ridge by a narrow line of conical ſhapes: firs are of great uſe upon ſuch occaſions; their tint, their form, their ſingularity, recommend them.

A hanging *wood thin of foreſt trees*, and ſeen from below, is ſeldom pleaſing: thoſe few trees are by the perſpective brought near together; it loſes the beauty of a thin wood, and is defective as a thick one; the moſt obvious improvement therefore is to thicken it. But when ſeen from an eminence, a thin wood is often a lively and elegant circumſtance in a view; it is full of objects; and every ſeparate tree ſhews its beauty. To encreaſe that vivacity, which is the peculiar excellence of a thin wood, the trees ſhould be characteriſtically diſtinguiſhed both in their tints and their ſhapes; and ſuch as for their airineſs have been proſcribed in a thick wood, are frequently the moſt eligible here. Differences alſo in their growths are a further ſource of variety; each ſhould be conſidered as a diſtinct object, unleſs where a ſmall number are grouped together; and then all that compoſe the little cluſter muſt agree; but the groupes themſelves, for the ſame reaſon as the ſeparate trees, ſhould be ſtrongly contraſted; the continued underwood is their only connection; and that is not affected by their variety.

XIX.

XIX. Though the ſurface of a wood, when commanded, deſerves all theſe attentions, yet the *outline* more frequently calls for our regard; it is alſo more in our power; it may ſometimes be great, and may always be beautiful. The firſt requiſite is irregularity. That a mixture of trees and underwood ſhould form a long ſtrait line, can never be natural; and a ſucceſſion of eaſy ſweeps and gentle rounds, each a portion of a greater or leſs circle, compoſing all together a line literally ſerpentine, is, if poſſible, worſe. It is but a number of regularities put together in a diſorderly manner, and equally diſtant from the beautiful both of art and of nature. The true beauty of an outline conſiſts more in breaks than in ſweeps; rather in angles than in rounds; in variety, not in ſucceſſion.

The outline of a wood is a continued line, and ſmall variations do not ſave it from the inſipidity of ſameneſs: one deep receſs, one bold prominence, has more effect than twenty little irregularities. That one divides the line into parts, but no breach is thereby made in its unity; a continuation of wood always remains; the form of it only is altered, and the extent is encreaſed. The eye, which hurries to the extremity of whatever is uniform, delights to trace a varied line through all its intricacies, to pauſe from

from ſtage to ſtage, and to lengthen the progreſs. The parts muſt not, however, on that account be multiplied, till they are too minute to be intereſting, and ſo numerous as to create confuſion. A few large parts ſhould be ſtrongly diſtinguiſhed in their forms, their directions, and their ſituations; each of theſe may afterwards be decorated with ſubordinate varieties; and the mere growth of the plants will occaſion ſome irregularity; on many occaſions more will not be required.

Every variety in the outline of a wood muſt be a *prominence*, or a *receſs*. Breadth in either is not ſo important as length to the one, and depth to the other. If the former ends in an angle, the latter diminiſhes to a point, they have more force than a ſhallow dent, or a dwarf excreſcence, how wide ſoever. They are greater deviations from the continued line which they are intended to break; and their effect is to enlarge the wood itſelf, which ſeems to ſtretch from the moſt advanced point, back beyond the moſt diſtant to which it retires. The extent of a large wood on a flat, but not commanded, can by no circumſtance be ſo manifeſtly ſhewn, as by a deep receſs; eſpecially if that receſs wind ſo as to conceal the extremity, and leave the imagination to purſue it. On the other hand, the poverty of a ſhallow wood might ſome-

ſometimes be relieved by here and there a prominence, or clumps, which by their apparent junction ſhould ſeem to be prominences from it. A deeper wood with a continued outline, except when commanded, would not appear ſo conſiderable.

An inlet into a wood ſeems to have been cut, if the oppoſite points of the entrance tally; and that ſhew of art depreciates its merit: but a difference only in the ſituation of thoſe points, by bringing one more forward than the other, prevents the appearance, though their forms be ſimilar. Other points, which diſtinguiſh the great parts, ſhould in general be ſtrongly marked; a ſhort turn has more ſpirit in it than a tedious circuity; and a line broken by angles has a preciſion and firmneſs, which in an undulated line are wanting: the angles ſhould indeed commonly be a little ſoftened; the rotundity of the plant which forms them is ſometimes ſufficient for the purpoſe; but if they are mellowed down too much, they loſe all meaning. Three or four large parts thus boldly diſtinguiſhed, will break a very long outline; more may be, and often ought to be, thrown in, but ſeldom are neceſſary: and when two woods are oppoſed on the ſides of a narrow glade, neither has ſo much occaſion for variety in itſelf, as if it were ſingle: if they are very different from each other, the

con-

contraſt ſupplies the deficiency to each, and the interval between them is full of variety. The form of that interval is indeed of as much conſequence as their own: though the outlines of both the woods be ſeparately beautiful, yet if together they do not caſt the open ſpace into an agreable figure, the whole ſcene is not pleaſing; and that figure is never agreable, when the ſides too cloſely correſpond; whether they are exactly the ſame, or exactly the reverſe of each other, they equally appear artificial.

Every variety of outline hitherto mentioned, may be traced by the *underwood* alone; but frequently the ſame effects may be produced with more eaſe, and with much more beauty, by a *few trees* ſtanding out from the thicket, and belonging, or ſeeming to belong to the wood, ſo as to make a part of its figure. Even where they are not wanted for that purpoſe, detached trees are ſuch agreable objects, ſo diſtinct, ſo light, when compared to the covert about them, that ſkirting along it in ſome parts, and breaking it in others, they give an unaffected grace, which can no otherwiſe be given to the outline. They have a ſtill further effect, when they ſtretch acroſs the whole breadth of an inlet, or before part of a receſs into the wood: they are themſelves ſhewn to advantage by the ſpace behind them, and that ſpace, ſeen between their ſtems,

ſtems, they in return throw into an agreable perſpective. An inferior grace of the ſame kind may be often introduced, only by diſtinguiſhing the boles of ſome trees in the wood itſelf, and keeping down the thicket beneath them. Where even this cannot be well executed, ſtill the outline may be filled with ſuch trees and ſhrubs as ſwell out in the middle of their growth, and diminiſh at both ends; or with ſuch as riſe in a ſlender cone; with thoſe whoſe branches tend upwards; or whoſe baſe is very ſmall in proportion to their height; or which are very thin of boughs and of leaves. In a confined garden ſcene, which wants room for the effect of detached trees, the outline will be heavy, if theſe little attentions are diſregarded.

XX. The prevailing character of a wood is generally grandeur; the principal attention therefore which it requires, is to prevent the exceſſes of that character, to diverſify the uniformity of its extent, to lighten the unwieldineſs of its bulk, and to blend graces with greatneſs. But the character of a grove is *beauty*; fine trees are lovely objects; a grove is an aſſemblage of them; in which every individual retains much of its own peculiar elegance; and whatever it loſes, is transferred to the ſuperior

beauty

beauty of the whole. To a grove, therefore, which admits of endleſs variety in the diſpoſition of the trees, differences in their ſhapes and their greens are ſeldom very important, and ſometimes they are detrimental. Strong contraſts ſcatter trees which are thinly planted, and which have not the connexion of underwood; they no longer form one plantation; they are a number of ſingle trees. A thick grove is not indeed expoſed to this miſchief, and certain ſituations may recommend different ſhapes and different greens for their effects upon the *ſurface*; but in the *outline* they are ſeldom much regarded. The eye attracted into the depth of the grove, paſſes by little circumſtances at the entrance; even varieties in the form of the line do not always engage the attention: they are not ſo apparent as in a continued thicket, and are ſcarcely ſeen, if they are not conſiderable.

XXI. But the ſurface and the outline are not the only circumſtances to be attended to. Though a grove be beautiful as an object, it is beſides delightful as a ſpot to walk or to ſit in; and the choice and the diſpoſition of the trees for effects *within*, are therefore a principal conſideration. Mere irregularity alone will not pleaſe; ſtrict order is there more agreable than abſolute confuſion; and ſome meaning better than

than none. A regular plantation has a degree of beauty; but it gives no ſatisfaction, becauſe we know that the ſame number of trees might be more beautifully arranged. A diſpoſition, however, in which the lines only are broken, without varying the diſtances, is leſs natural than any; for though we cannot find ſtrait lines in a foreſt, we are habituated to them in the hedge-rows of fields; but neither in wild nor in cultivated nature do we ever ſee trees equi-diſtant from each other: that regularity belongs to art alone. The diſtances therefore ſhould be ſtrikingly different: the trees ſhould gather into groupes, or ſtand in various irregular lines, and deſcribe ſeveral figures: the intervals between them ſhould be contraſted both in ſhape and in dimenſions: a large ſpace ſhould in ſome places be quite open; in others the trees ſhould be ſo cloſe together, as hardly to leave a paſſage between them; and in others as far apart as the connexion will allow. In the forms and the varieties of theſe groupes, theſe lines, and theſe openings, principally conſiſts the interior beauty of a grove.

The force of them is moſt ſtrongly illuſtrated at Claremont *; where the walk to the cottage, though deſtitute of many natural advantages, and eminent for none; though it commands no

* Near Eſher in Surry.

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proſpect; though the water below it is a trifling pond; though it has nothing, in ſhort, but inequality of ground to recommend it; is yet the fineſt part of the garden: for a grove is there planted, in a gently curved direction, all along the ſide of a hill, and on the edge of a wood, which riſes above it. Large receſſes break it into ſeveral clumps, which hang down the declivity; ſome of them approaching, but none reaching quite to the bottom. Theſe receſſes are ſo deep, as to form great openings in the midſt of the grove; they penetrate almoſt to the covert; but the clumps being all equally ſuſpended from the wood; and a line of open plantation, though ſometimes narrow, running conſtantly along the top; a continuation of grove is preſerved, and the connexion between the parts is never broken. Even a groupe, which near one of the extremities ſtands out quite detached, is ſtill in ſtile ſo ſimilar to the reſt, as not to loſe all relation. Each of theſe clumps is compoſed of ſeveral others ſtill more intimately united: each is full of groupes, ſometimes of no more than two trees; ſometimes of four or five; and now and then in larger cluſters: an irregular waving line, iſſuing from ſome little croud, loſes itſelf in the next; or a few ſcattered trees drop in a more diſtant ſucceſſion from the one to the other. The intervals,

winding here like a glade, and widening there into broader openings, differ in extent, in figure, and direction; but all the groupes, the lines, and the intervals are collected together into large general clumps, each of which is at the ſame time both compact and free, identical and various. The whole is a place wherein to tarry with ſecure delight, or ſaunter with perpetual amuſement.

The grove at Eſher-Place * was planted by the ſame maſterly hand; but the neceſſity of accommodating the young plantation to ſome large trees which grew there before, has confined its variety. The groupes are few and ſmall; there was not room for larger or for more: there were no opportunities to form continued narrow glades between oppoſite lines; the vacant ſpaces are therefore chiefly irregular openings ſpreading every way, and great differences of diſtance between the trees are the principal variety; but the grove winds along the bank of a large river, on the ſide and at the foot of a very ſudden aſcent, the upper part of which is covered with wood. In one place it preſſes cloſe to the covert; retires from it in another; and ſtretches in a third acroſs a bold receſs, which runs up high into the thicket.

* Contiguous to Claremont.

The

The trees ſometimes overſpread the flat below; ſometimes leave an open ſpace to the river; at other times crown the brow of a large knole, climb up a ſteep, or hang on a gentle declivity. Theſe varieties in the ſituation more than compenſate for the want of variety in the diſpoſition of the trees; and the many happy circumſtances which concur

——————In Eſher's peaceful grove,
Where Kent and nature vie for Pelham's love,

render this little ſpot more agreable than any at Claremont. But though it was right to preſerve the trees already ſtanding, and not to ſacrifice great preſent beauties to ſtill greater in futurity; yet this attention has been a reſtraint; and the grove at Claremont, conſidered merely as a plantation. is in delicacy of taſte, and fertility of invention, ſuperior to that at Eſher.

Both were early eſſays in the modern art of gardening: and, perhaps from an eagerneſs to ſhew the effect, the trees in both were placed too near together: though they are ſtill far ſhort of their growth, they are run up into poles, and the groves are already paſt their prime; but the temptation to plant for ſuch a purpoſe no longer exiſts, now that experience has juſtified the experiment. If, however, we ſtill have not patience to wait, it is poſſible to ſecure both a preſent and a future effect, by

fixing firſt on a diſpoſition which will be beautiful when the trees are large, and then intermingling another which is agreable while they are ſmall. Theſe occaſional trees are hereafter to be taken away; and muſt be removed in time, before they become prejudicial to the others.

The conſequence of variety in the diſpoſition, is variety in the light and ſhade of the grove; which may be improved by the choice of the trees. Some are impenetrable to the fierceſt ſun-beam; others let in here and there a ray between the large maſſes of their foliage; and others, thin both of boughs and of leaves, only chequer the ground. Every degree of light and ſhade, from a glare to obſcurity, may be managed, partly by the number, and partly by the texture of the trees. Differences only in the manner of their growths have alſo correſponding effects; there is a cloſeneſs under thoſe whoſe branches deſcend low, and ſpread wide; a ſpace and liberty where the arch above is high; and frequent tranſitions from the one to the other are very pleaſing. Theſe ſtill are not all the varieties of which the interior of a grove is capable: trees indeed, whoſe branches nearly reach the ground, being each a ſort of thicket, are inconſiſtent with an open plantation: but though ſome of the characteriſtic diſtinctions

tinctions are thereby excluded, other varieties more minute ſucceed in their place; for the freedom of paſſage throughout brings every tree in its turn near to the eye, and ſubjects even differences in foliage to obſervation. Theſe, ſlight as they may ſeem, are agreable when they occur: it is true they are not regretted when wanting; but a defect of ornament is not neceſſarily a blemiſh.

XXII. It has been already obſerved, that clumps differ only in extent from a wood, if they are cloſe; or from a grove, if they are open: they are ſmall woods, and ſmall groves, governed by the ſame principles as the larger, after allowances made for their dimenſions. But beſides the properties they may have in common with woods or with groves, they have others peculiar to themſelves, which require examination.

They are either *independant* or *relative*; when independant, their beauty, as ſingle objects, is ſolely to be attended to; when relative, the beauty of the individuals muſt be ſacrificed to the effect of the whole, which is the greater conſideration.

The leaſt clump that can be, is of two trees; and the beſt effect they can have is, that their heads united ſhould appear one large tree; two

therefore of different ſpecies, or ſeven or eight of ſuch ſhapes as do not eaſily join, can hardly be a beautiful groupe, eſpecially if it have a tendency to a circular form. Such clumps of firs, though very common, are ſeldom pleaſing; they do not compoſe one maſs, but are only a confuſed number of pinnacles. The confuſion is however avoided, by placing them in ſucceſſion, not in cluſters; and a clump of ſuch trees is therefore more agreable when it is extended rather in length than in breadth.

Three trees together muſt form either a right line, or a triangle: to diſguiſe the regularity, the diſtances ſhould be very different. Diſtinctions in their ſhapes contribute alſo to the ſame end; and variety in their growths ſtill more. When a ſtrait line conſiſts of two trees nearly ſimilar, and of a third much lower than they are, the even direction in which they ſtand is hardly diſcernible.

If humbler growths at the extremity can diſcompoſe the ſtricteſt regularity, the uſe of it is thereby recommended upon other occaſions. It is indeed the variety peculiarly proper for clumps: every apparent artifice affecting the objects of nature, diſguſts; and clumps are ſuch diſtinguiſhed objects, ſo liable to the ſuſpicion of having been left or placed on purpoſe to be ſo diſtinguiſhed, that to divert the attention from

from theſe ſymptoms of art, irregularity in the compoſition is more important to them than to a wood or to a grove; being alſo leſs extenſive, they do not admit ſo much variety of outline: but variety of growths is moſt obſervable in a ſmall compaſs; and the ſeveral gradations may often be caſt into beautiful figures.

The extent and the outline of a wood or a grove engage the attention more than the extremities; but in clumps theſe laſt are of the moſt conſequence: they determine the form of the whole; and both of them are generally in ſight: great care ſhould therefore be taken to make them agreable and different. The eaſe with which they may be compared, forbids all ſimilarity between them: for every appearance of equality ſuggeſts an idea of art; and therefore a clump as broad as it is long, ſeems leſs the work of nature than one which ſtretches into length.

Another peculiarity of clumps, is the facility with which they admit a mixture of trees and of ſhrubs, of wood and of grove; in ſhort, of every ſpecies of plantation. None are more beautiful than thoſe which are ſo compoſed. Such compoſitions are, however, more proper in compact than in ſtraggling clumps: they are moſt agreable when they form one maſs: if the tranſitions from very lofty to very humble

growths, from thicket to open plantations, be frequent and ſudden, the diſorder is more ſuited to rude than to elegant ſcenes.

XXIII. The *occaſions* on which independant clumps may be applied, are many. They are often deſireable as beautiful objects in themſelves; they are ſometimes neceſſary to break an extent of lawn, or a continued line, whether of ground or of plantation; but on all occaſions a jealouſy of art conſtantly attends them, which irregularity in their figure will not always alone remove. Though elevations ſhew them to advantage, yet a hillock evidently thrown up on purpoſe to be crowned with a clump, is artificial to a degree of diſguſt: ſome of the trees ſhould therefore be planted on the ſides, to take off that appearance. The ſame expedient may be applied to clumps placed on the brow of a hill, to interrupt its ſameneſs: they will have leſs oſtentation of deſign, if they are in part carried down either declivity. The objection already made to planting many along ſuch a brow, is on the ſame principle: a ſingle clump is leſs ſuſpected of art; if it be an open one, there can be no finer ſituation for it, than juſt at the point of an abrupt hill, or on a promontory into a lake or a river. It is in either a beautiful termination, diſtinct by its poſition, and enlivened by

by an expanſe of ſky or of water, about and beyond it. Such advantages may ballance little defects in its form; but they are loſt if other clumps are planted near it: art then intrudes, and the whole is diſpleaſing.

XXIV. But though a multiplicity of clumps, when each is an independant object, ſeldom ſeems natural; yet a number of them may, without any appearance of art, be admitted into the ſame ſcene, if they bear a *relation* to each other: if by their ſucceſſion they diverſify a continued outline of wood; if between them they form beautiful glades; if all together they caſt an extenſive lawn into an agreable ſhape, the *effect* prevents any ſcrutiny into the means of producing it. But when the reliance on that effect is ſo great, every other conſideration muſt give way to the beauty of the whole. The figure of the glade, of the lawn, or of the wood, are principally to be attended to: the fineſt clumps, if they do not fall eaſily into the great lines, are blemiſhes: their connections, their contraſts, are more important than their forms.

A line of clumps, if the intervals be cloſed by others beyond them, has the appearance of a wood, or of a grove; and in one reſpect the ſemblance has an advantage over the reality. In different points of view, the relations between

tween the clumps are changed; and a variety of forms is produced, which no continued wood or grove, however broken, can furniſh. Theſe forms cannot all be equally agreable; and too anxious a ſollicitude to make them every where pleaſing, may, perhaps, prevent their being ever beautiful. The effect muſt often be left to chance; but it ſhould be ſtudiouſly conſulted from a few principal points of view; and it is eaſy to make any receſs, any prominence, any figure in the outline, by clumps thus advancing before, or retiring behind one another.

But amidſt all the advantages attendant on this ſpecies of plantation, it is often exceptionable when commanded from a neighbouring eminence; clumps below the eye loſe ſome of their principal beauties; and a number of them betray the art of which they are always liable to be ſuſpected; they compoſe no ſurface of wood; and all effects ariſing from the relations between them are entirely loſt. A proſpect ſpotted with many clumps can hardly be great: unleſs they are ſo diſtinct as to be objects, or ſo diſtant as to unite into one maſs, they are ſeldom an improvement of a view.

XXV. The proper ſituations for ſingle trees are frequently the ſame as for clumps; the choice will often be determined, ſolely by the con-

conſideration of proportion, between the object, and the ſpot it is intended to occupy; and if the deſired effect can be attained by a ſingle tree, the ſimplicity of the means recommends it. Sometimes it will be preferred merely for variety; and may be uſed to mark one point in a ſcene in which two or three points are already diſtinguiſhed by clumps. It may occaſionally be applied to moſt of the purpoſes for which clumps are uſed; may be an independant object; may interrupt a continued line, or decorate an extent of ſpace: there is but one effect reſulting from clumps which may not to a certain degree be produced by ſingle trees; a number of them will never unite into one large maſs; but more diſtant relations may be obſerved between them. Scattered about a lawn, they caſt it into an agreable ſhape; and to produce that ſhape, each muſt be placed with an attention to the reſt; they may ſtand in particular directions, and collectively form agreable figures; or between ſeveral ſtraggling trees little glades may open, full of variety and beauty. The lines they trace are fainter than thoſe which larger plantations deſcribe; but then their forms are their own; they are therefore abſolutely free from all appearance of art; any diſpoſition of them, if it be but irregular, is ſure to be natural.

The

The ſituations of ſingle trees is the firſt conſideration ; and differences in the diſtances between them their greateſt variety. In ſhape, they admit of no choice but that which their ſpecies affords ; greatneſs often, beauty often, ſometimes mere ſolidity, and now and then peculiarity alone, recommends them. Their ſituations will alſo frequently determine the ſpecies : if they are placed before a continued line of wood only to break it, they ſhould commonly be ſimilar to the trees in that wood ; they will elſe loſe their connection, and not affect the outline which they are intended to vary ; but if they are deſigned to be independant objects, they are as ſuch more diſcernible when diſtinguiſhed both in their ſhapes and their greens from any plantations about them. After all, the choice, eſpecially in large ſcenes, is much confined to the trees on the ſpot ; young clumps from the firſt have ſome, and ſoon produce a conſiderable effect ; but a young ſingle tree for many years has none at all ; and it is often more judicious to preſerve one already growing, tho' not exactly ſuch as might be wiſhed, either in itſelf, or in its ſituation, than to plant in its ſtead another, which may be a finer object, and better placed, in a diſtant futurity.

Of

Of WATER.

XXVI. In conſidering the ſubjects of gardening, ground and wood firſt preſent themſelves; water is the next, which, though not abſolutely neceſſary to a beautiful compoſition, yet occurs ſo often, and is ſo capital a feature, that it is always regretted when wanting; and no large place can be ſuppoſed, a little ſpot can hardly be imagined, in which it may not be agreable; it accommodates itſelf to every ſituation; is the moſt intereſting object in a landſcape, and the happieſt circumſtance in a retired receſs; captivates the eye at a diſtance, invites approach, and is delightful when near; it refreſhes an open expoſure; it animates a ſhade; chears the drearineſs of a waſte, and enriches the moſt crouded view: in form, in ſtyle, and in extent, may be made equal to the greateſt compoſitions, or adapted to the leaſt: it may ſpread in a calm expanſe, to ſooth the tranquility of a peaceful ſcene; or hurrying along a devious courſe, add ſplendor to a gay, and extravagance to a romantic, ſituation. So various are the characters which water can aſſume, that there is ſcarcely an idea in which it may not concur, or an impreſſion which it cannot enforce: a deep ſtagnated pool, dank and dark with ſhades which it dimly reflects, beſits the

the ſeat of melancholy; even a river, if it be ſunk between two diſmal banks, and dull both in motion and colour, is like a hollow eye which deadens the countenance; and over a ſluggard, ſilent ſtream, creeping heavily along all together, hangs a gloom, which no art can diſſipate, nor even the ſun-ſhine diſperſe. A gently murmuring rill, clear and ſhallow, juſt gurgling, juſt dimpling, impoſes ſilence, ſuits with ſolitude, and leads to meditation: a briſker current, which wantons in little eddies over a bright ſandy bottom, or babbles among pebbles, ſpreads chearfulneſs all around: a greater rapidity, and more agitation, to a certain degree are animating; but in exceſs, inſtead of wakening, they alarm the ſenſes; the roar and the rage of a torrent, its force, its violence, its impetuoſity, tend to inſpire terror; that terror, which, whether as cauſe or effect, is ſo nearly allied to ſublimity.

Abſtracted, however, from all theſe ideas, from every ſenſation, either of depreſſion, compoſure, or exertion; and conſidering water merely as an object, no other is ſo apt ſoon to catch, and long to fix the attention: but it may want beauties of which we know it is capable; or the marks may be confuſed by which we diſtinguiſh its ſpecies; and theſe defects diſpleaſe: to avoid them, the properties of each ſpecies muſt be determined.

All water is either *running*, or *ſtagnated*; when ſtagnated, it forms a *lake* or a *pool*, which differ only in extent; and a *pool* and a *pond* are the ſame. Running waters are either a *rivulet*, a *river*, or a *rill*; and theſe differ only in breadth; a *rivulet* and a *brook* are ſynonimous terms; a *ſtream* and a *current* are general names for all.

In a garden, the water is generally imitative. That which in the open country would be called a great pond, there aſſumes the name, and ſhould be ſhaped as if it had the extent of a lake; for it is large in proportion to the other parts of the place. Though ſometimes a real river paſſes through a garden, yet ſtill but a ſmall portion of it is ſeen; and more frequently the ſemblance only of ſuch a portion is ſubſtituted inſtead of the reality. In either caſe, the imitation is loſt, if the characteriſtic diſtinctions between a lake and a river be not ſcrupulouſly preſerved.

XXVII. The characteriſtic property of running water is *progreſs*; of ſtagnated, is *circuity*: the one ſtretches into length; the other ſpreads over ſpace: but it is not neceſſary that the whole circumference of a lake be ſeen, or that no bounds be ſet to the proſpect of a river: on the contrary, the latter is never more beautiful than when it is loſt in a wood, or retires behind a hill

hill from the view: the former never appears ſo great as when its termination is concealed; the *ſhape*, not the *cloſe*, denotes the character; if the oppoſite ſhores are both concave, they ſeem intended to ſurround, and to meet; if they are nearly parallel, they ſhew no tendency to come together, but ſuggeſt the idea of continuation.

To make both the banks of a river in concave forms is to ſin againſt this firſt principle; and yet the fault is often committed, in order to encreaſe the expanſe; but when the bold ſweep of a river is thus converted into an inſignificant pool, more is loſt to the imagination in length, than is gained to the view in breadth; and, paradoxical as the aſſertion may ſeem, it is certainly true, that the water would appear more important, were it narrower. When one bank, therefore, retires, the other, if it does not advance, ſhould, at the leaſt, continue its former direction; or if that were convex, it may be ſtraitened; but both muſt not together depart from the appearance of progreſs.

Particular occaſions may, however, juſtify a ſeeming deviation from the rule. To make room for an iſland, it may be proper to widen the river every way; for there the water is, in fact, intended to ſurround and to meet; while the currents on each ſide preſerve the principal character. The ſame liberty may alſo be allowed

lowed on the influx of a collateral ſtream; and the acceſſion will account both for the breadth and for the ſhape; but the licence muſt here be uſed with moderation, leſt the wide place become principal, and divide the river into two ſtreams, the one falling into a pool, and the other iſſuing from it. Both the ſides of a lake may at all times retire; but on ſuch an acceſſion, the encreaſe ſhould be chiefly on the ſhore oppoſite to the collateral ſtream, that it may appear to be a real enlargement of the lake, and not merely the mouth of a river.

A collateral ſtream ſhould, in general, keep, or ſeem to keep for ſome way, to nearly the ſame breadth: if it diminiſhes very faſt, it muſt ſoon come to an end, and has more the appearance of a creek than of a ſtream. Whether it be the one or the other, may be matter of indifference when it falls into a lake; but a creek is ſeldom agreable in a river; it diverts the current; its waters ſeem ſtagnated; it weakens the idea of progreſs.

All receſſes in which the current is loſt, are blemiſhes in a river; a bay is as exceptionable as a creek; whatever be the form, if it be a receptacle, not a paſſage, it is a ſymptom that the water rather ſpreads than proceeds, and hurts the character of the river: but a headland which only turns or contracts the ſtream,

though it make a ſort of bay, is not liable to the ſame objection. Such a bay has a vent; ſuch an obſtruction only ſtrengthens the current; they do not ſuggeſt the moſt diſtant idea of ſtagnation. It is almoſt needleſs to add, that in a lake, juſt the reverſe of a river, creeks, bays, receſſes of every kind, are always in character, ſometimes neceſſary, and generally beautiful: the objections to them in the one, are recommendations of them to the other.

XXVIII. Beſides the circumſtances which have been mentioned, and in which a river and a lake eſſentially differ; beſides thoſe in which they agree, and which are too obvious to require illuſtration; there are ſome peculiar to each character, and which though common in the one, can hardly occur in the other; at leaſt, not ſo often, nor to that degree, as to become ſubjects of compariſon.

Space is eſſential to a lake; it may ſpread to any extent; and the mind, always pleaſed to expand itſelf on great ideas, delights even in its vaſtneſs. A lake cannot be too large as a ſubject of deſcription, or of contemplation: but the eye receives little ſatisfaction when it has not a form on which to reſt: the ocean itſelf hardly atones by all its grandeur for its infinity; and a proſpect of it is, therefore, always

ways moſt agreable, when in ſome part, at no great diſtance, a reach of ſhore, a promontory, or an iſland, reduces the immenſity into ſhape. If the moſt extenſive view which can be the object of viſion, muſt be reſtrained, in order to be pleaſing; if the nobleſt ideas which the creation can ſuggeſt, muſt be checked in their career, before they can be accommodated to the principles of beauty; an offence againſt thoſe principles, a tranſgreſſion of that reſtraint, will not eaſily be forgiven on a ſubject leſs than indefinite: a lake whoſe bounds are out of ſight, is circumſcribed in reality, not in appearance; at the ſame time that it diſappoints the eye, it confines the imagination; it is but a waſte of waters, neither intereſting nor agreable.

A diſtant flat coaſt, dimly and doubtfully ſeen, does not obviate the objection, but it may be the means of removing it; for elevation and diſtinctneſs give an appearance of proximity, and contract the ſpace they limit. This is the conſtant effect of a high ſhore; a low one, covered with wood, is in reality raiſed; and marked by buildings, becomes more conſpicuous; it acquires an artificial elevation and diſtinctneſs.

Theſe obſervations, though immediately relative to very large bodies of water, are ſtill applicable to imitative lakes in parks and gar-

dens. The principles upon which they are founded are equally true in both ; and though an artificial lake cannot be ſuppoſed, which ſhall be abſolutely, yet comparatively it may be extravagant : it may be ſo out of proportion to its appendages, as to ſeem a waſte of water ; for all ſize is in ſome reſpects relative : if this exceeds its due dimenſions, and if a flatneſs of ſhore beyond it adds ſtill to the drearineſs of the ſcene, wood to raiſe the banks, and objects to diſtinguiſh them, will, from the ſame cauſe, produce the ſame effects as on a larger ſcale. If the length of a piece of water be too great for its breadth, ſo as to deſtroy all idea of circuity, the extremities ſhould be conſidered as too far off, and made important, to give them proximity : while at the ſame time the breadth may be favoured, by keeping down the banks on the ſide. On the ſame principle, if the lake be too ſmall, a low ſhore will, in appearance, encreaſe the extent.

But it is not neceſſary that the whole ſcene be bounded : if form be impreſſed on a conſiderable part, the eye can, without diſguſt, permit a large reach to ſtretch beyond its ken ; it can even be pleaſed to obſerve a tremulous motion in the horizon, which ſhews that the water has not there yet attained its termination. Still ſhort of this, the extent may be kept in uncer-

uncertainty; a hill or a wood may conceal one of the extremities, and the country beyond it, in ſuch a manner, as to leave room for the ſuppoſed continuation of ſo large a body of water. Opportunities to chooſe this ſhape are frequent, and it is the moſt perfect of any: the ſcene is cloſed, but the extent of the lake is undetermined; a complete form is exhibited to the eye, while a boundleſs range is left open to the imagination.

But mere form will only give content, not delight; that depends upon the outline, which is capable of exquiſite beauty; and the *bays* and the *creeks*, and the *promontories*, which are ordinary parts of that outline, together with the accidents of *iſlands*, of *inlets* and of *outlets* to rivers, are in their ſhapes and their combinations an inexhauſtible fund of variety.

A ſtrait line of conſiderable length may find a place in that variety; and it is ſometimes of ſingular uſe to prevent the ſemblance of a river in a channel formed between iſlands and the ſhore. But no figure perfectly regular ought ever to be admitted; it always ſeems artificial, unleſs its ſize abſolutely forbid the ſuppoſition. A ſemi-circular bay, though the ſhape be beautiful, is not natural; and any rectilinear figure is abſolutely ugly; but if one line be curved, another may ſometimes be almoſt ſtrait; the

contraſt is agreable; and to multiply the occaſions of ſhewing contraſts, may often be a reaſon for giving ſeveral directions to a creek, and more than two ſides to a promontory.

Bays, creeks, and promontories, though extremely beautiful, ſhould not, however, be very numerous; for a ſhore broken into little points and hollows has no certainty of outline; it is only ragged, not diverſified; and the diſtinctneſs and ſimplicity of the great parts are hurt by the multiplicity of ſubdiviſions: but iſlands, though the channels between them be narrow, do not ſo often derogate from greatneſs; they intimate a ſpace beyond them whoſe boundaries do not appear; and remove to a diſtance the ſhore which is ſeen in perſpective between them. Such partial interruptions of the ſight ſuggeſt ideas of extent to the imagination.

The inlets and the outlets of rivers have ſimilar effects: fancy purſues the courſe of the ſtreams far beyond the view; no limits are fixed to its excurſions. The greateſt compoſition therefore of water is that, which is in part a lake, and in part a river; which has all the expanſe of the one, and all the continuation of the other, each being ſtrongly characteriſed to the very point of their junction: if that junction break into a ſide of the lake, the direction of the river ſhould be oblique to the line it cuts;

cuts; rectangular biſections are in this, as in all other inſtances, formal; but when the conflux is at an angle, ſo that the bank of the river coincides with one ſhore of the lake, they ſhould both continue for ſome way in the ſame direction; a deviation from that line immediately at the outlet detaches the lake from the river.

XXIX. THOUGH the windings of a river are proverbially deſcriptive of its courſe, yet without being perpetually wreathed, it may be natural; nor is the character expreſſed only by the turnings. On the contrary, if they are too frequent and ſudden, the current is reduced into a number of ſeparate pools, and the idea of progreſs is obſcured by the difficulty of tracing it. Length is the ſtrongeſt ſymptom of continuation; long reaches are, therefore, characteriſtic of a river, and they conduce much to its beauty; each is a conſiderable piece of water; and variety of beautiful forms may be given to their outlines; but a ſtrait one can very ſeldom be admitted: it has the appearance of a cut canal, unleſs great breadth, a bridge acroſs it, and ſtrong contraſts between the objects on the banks, diſguiſe the formality. A very ſmall curvature obliterates every idea of art and ſtagnation; and a greater is often miſchievous; for an exceſs of deviation from a

ſtrait towards a circular line, ſhortens the view, weakens the idea of continuation, and though not chargeable with ſtiffneſs, yet approaches to regularity ; whereas the line of beauty keeps at a diſtance from every figure, which a rule can determine, or a compaſs deſcribe.

A conſiderable degree of roundneſs is, however, often becoming, where the ſtream changes its direction ; and if the turn be effected by a ſharp point of land on one ſide, there is the more occaſion for circuity on the other. The river ſhould alſo be widened under that other bank ; for it is the nature of water thus driven out of its courſe, to daſh and encroach upon the oppoſite ſhore ; where this circumſtance has been attended to, the bend appears natural ; and the view ending in ſpace, gives ſcope to the imagination : the turn, therefore, ought generally to be larger than a right angle ; if it be leſs, it cloſes immediately, and checks the idea of progreſs.

XXX. To further that idea is one uſe of *bridges* ; though they croſs, they do not cloſe the view : the water is ſeen to run through them, and is ſuppoſed to continue far beyond them ; ſuch a communication between the oppoſite banks implies the want of any other, and gives both length and depth to the ſtream. The form

form of a lake, on the contrary, intimates, that all the ſeveral ſhores are, by making a certain circuit, acceſſible. Bridges, therefore, are inconſiſtent with the nature of a lake, but characteriſtic of a river: they are on that account uſed to diſguiſe a termination; but the deception has been ſo often practiſed, that it no longer deceives; and a bolder aim at the ſame effect will now be more ſucceſsful. If the end can be turned juſt out of ſight, a bridge at ſome diſtance raiſes a belief, while the water beyond it removes every doubt of the continuation of the river; the ſuppoſition immediately occurs, that if a diſguiſe had been intended, the bridge would have been placed further back; and the diſregard thus ſhewn to one deception, gains credit for the other.

As a bridge is not a mere appendage to a river, but a kind of property which denotes its character, the connexion between them muſt be attended to: from the want of it, the ſingle wooden arch, now much in faſhion, ſeems to me generally miſplaced. Elevated without occaſion ſo much above, it is totally detached from the river; it is often ſeen ſtraddling in the air, without a glimpſe of the water to account for it; and the oſtentation of it as an ornamental object, diverts all that train of ideas which its uſe as a communication might ſuggeſt. The vaſt-

neſs

neſs of Walton bridge cannot without affectation be mimicked in a garden, where the magnificent idea of including the Thames under one arch, is wanting; and where the ſtructure itſelf, reduced to a narrow ſcale, retains no pretenſions to greatneſs. Unleſs the ſituation make ſuch a height neceſſary; or the point of view be greatly above it; or wood or riſing-ground, inſtead of ſky, behind it, fill up the vacancy of the arch; it ſeems an effort without a cauſe, forced and prepoſterous.

The vulgar foot-bridge, of planks only, guarded on one hand by a common rail, and ſupported by a few ordinary piles, is often more proper. It is perfect as a communication, becauſe it pretends to nothing further; it is the utmoſt ſimplicity of cultivated nature; and if the banks from which it ſtarts be of a moderate heighth, its elevation preſerves it from meanneſs. No other ſpecies ſo effectually characteriſes a river; it ſeems too plain for an ornament, too obſcure for a diſguiſe; it muſt be for uſe; it can be a paſſage only; it is therefore ſpoiled, if adorned; it is disfigured, if only painted of any other than a duſky colour.

But being thus incapable of all decoration and importance, it is often too humble for a great, and too ſimple for an elegant ſcene: a ſtone bridge is generally more ſuitable to either; but

in that alſo, an extraordinary elevation is ſeldom becoming, unleſs the grandeur compenſate for the diſtance at which it leaves the water below. A gentle riſe, and eaſy ſweep, more cloſely preſerve the relation: a certain degree of union ſhould alſo be formed between the banks and the bridge; that it may ſeem to riſe out of the banks, not barely to be impoſed upon them. It ought not generally to ſwell much above their level; the parapet wall ſhould be brought down near to the ground, or end againſt ſome ſwell; and the ſize and the uniformity of the abutments ſhould be broken by hillocks or thickets about them: every expedient ſhould be uſed to mark the connexion of the building both with the ground from which it ſtarts, and the water which it croſſes.

In wild and romantic ſcenes may be introduced a ruined ſtone bridge, of which ſome arches may be ſtill ſtanding, and the loſs of thoſe which are fallen may be ſupplied by a few planks, with a rail, thrown over the vacancy. It is a pictureſque object; it ſuits the ſituation; and the antiquity of the paſſage, the care taken to keep it ſtill open, though the original building is decayed, the apparent neceſſity which thence reſults for a communication, give it an impoſing air of reality.

In every ſcene of magnificence, in ſome where ele-

elegance chiefly prevails, a bridge with a colonade, or other ornamental ſtructure upon it, is characteriſtically proper; and it has a peculiarity which recommends it to many ſituations. The colonade is alone a perfect independent object, which may belong to ſeveral ſpecies of buildings; it may therefore embelliſh a ſcene where no water is viſible; but the ſight muſt not be let down below the baluſtrade. If the arches appear, it is like other bridges ſhewn by themſelves; they may now and then be of uſe to mark a continuation of water, which would otherwiſe be doubtful; but in general they only remind us of what is wanting to the view.

In ſome ſituations, two or three bridges may be admitted into one ſcene; a collateral ſtream always, the turnings of the ſame ſtream often, afford opportunities to place them in ſeveral directions; and a greater diſtinction between objects is ſeldom required, than that between two bridges, in conſtruction exactly alike, one of which preſents the paſſage over it, and the other that under it, to the eye Such a variety of beautiful forms have beſides been invented for them, that in ſimilar poſitions they may be objects in very different ſtiles: and collateral circumſtances occaſion ſtill further diſtinctions. A bridge, which by means of a bend in the river is backed with wood or riſing-grounds, has

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in the effect little ſimilarity to one, through which nothing can be ſeen but the water and the ſky; and if the accident which diſtinguiſhes immediately groupes with the bridge; if, for inſtance, a tree, or a little cluſter of trees, ſtand ſo that the ſtems appear beneath, the heads above the arches, the whole is but one pictureſque object, which retains no more than a diſtant reſemblance to a bridge quite ſimple and unaccompanied. Amidſt all this variety, two or three may eaſily be choſen, which in the ſame landſcape, ſo far from aſſimilating, will diverſify the parts; and, if properly diſpoſed, neither in a confuſed croud, nor in a formal ſucceſſion, will not incumber the view.

XXXI. A river requires a number of *accompaniments*; the changes in its courſe furniſh a variety of ſituations; while the fertility, convenience, and amenity which attend it, account for all appearances of inhabitants and improvement. Profuſion of ornament on a fictitious river, is a juſt imitation of cultivated nature; every ſpecies of building, every ſtile of plantation, may abound on the banks; and whatever be their characters, their proximity to the water is commonly the happieſt circumſtance in their ſituation. A luſtre is from thence diffuſed on all around; each derives an importance from its

its relation to this capital feature; thoſe which are near enough to be reflected, immediately belong to it; thoſe at a greater diſtance, ſtill ſhare in the animation of the ſcene; and objects totally detached from each other, being all attracted towards the ſame intereſting connexion, are united into one compoſition.

In the front of Blenheim was a deep broad valley, which abruptly ſeparated the caſtle from the lawn and the plantations before it: even a direct approach could not be made, without building a monſtrous bridge over this vaſt hollow: but the forced communication was only a ſubject of raillery, and the ſcene continued broken into two parts, abſolutely diſtinct from each other. This valley has been lately flooded; it is not filled; the bottom only is covered with water; the ſides are ſtill very high, but they are no longer the ſteeps of a chaſm; they are the bold ſhores of a noble river. The ſame bridge is ſtanding without alteration; but no extravagance remains; the water gives it propriety. Above it, the river firſt appears, winding from behind a ſmall thick wood in the valley; and ſoon taking a determined courſe, it is then broad enough to admit an iſland filled with the fineſt trees; others correſponding to them in growth and diſpoſition, ſtand in groupes on the banks, intermixed with younger plantations.

tions. Immediately below the bridge, the river ſpreads into a large expanſe; the ſides are open lawn; on that furtheſt from the houſe formerly ſtood the palace of Henry the Second, celebrated in many an ancient ditty by the name of fair Roſamond's Bower; a little clear ſpring which riſes there is by the country people ſtill called fair Roſamond's Well: the ſpot is now marked by a ſingle willow. Near it is a fine collateral ſtream, of a beautiful form, retaining its breadth as far as it is ſeen, and retiring at laſt behind a hill from the view. The main river, having received this acceſſion, makes a gentle bend, then continues for a conſiderable length in one wide direct reach, and, juſt as it diſappears, throws itſelf down a high caſcade, which is the preſent termination. On one of the banks of this reach is the garden; the ſteeps are there diverſified with thickets and with glades; but the covert prevails, and the top is crowned with lofty trees. On the other ſide is a noble hanging wood in the park; it was depreciated when it ſunk into a hollow, and was poorly loſt in the bottom; but it is now a rich appendage to the river, falling down an eaſy ſlope quite to the water's edge, where, without overſhadowing, it is reflected on the ſurface. Another face of the ſame wood borders the collateral ſtream, with an outline more indented and various;

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while a very large irregular clump adorns the oppoſite declivity. This clump is at a conſiderable diſtance from the principal river; but the ſtream it belongs to brings it down to connect with the reſt; and the other objects, which were before diſperſed, are now, by the intereſt of each in a relation which is common to all, collected into one illuſtrious ſcene. The caſtle is itſelf a prodigious pile of building, which, with all the faults in its architecture, will never ſeem leſs than a truly princely habitation; and the confined ſpot where it was placed, on the edge of an abyſs, is converted into a proud ſituation, commanding a beautiful proſpect of water, and open to an extenſive lawn, adequate to the manſion, and an emblem of its domain. In the midſt of this lawn ſtands a column, a ſtately trophy, recording the exploits of the duke of Marlborough, and the gratitude of Britain. Between this pillar and the caſtle is the bridge, which now, applied to a ſubject worthy of it, is eſtabliſhed in all the importance due to its greatneſs. The middle arch is wider than the Rialto, but not too wide for the occaſion; and yet this is the narroweſt part of the river: but the length of the reaches is every where proportioned to their breadth; each of them is alone a noble piece of water; and the laſt, the fineſt of all, loſes itſelf gradually in a wood, which

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on that ſide is alſo the boundary of the lawn, and riſes into the horizon. All is great in the front of Blenheim; but in that vaſt ſpace no void appears, ſo important are the parts, ſo magnificent the objects: the plain is extenſive; the valley is broad; the wood is deep; though the intervals between the buildings are large, they are filled with the grandeur which buildings of ſuch dimenſions, and ſo much pomp, diffuſe all around them; and the river in its long varied courſe, approaching to every object, and touching upon every part, ſpreads its influence over the whole. Notwithſtanding their diſtances from each other, they all ſeem to be aſſembled about the water, which is every where a fine expanſe, whoſe extremities are undetermined. In ſize, in form, and in ſtile, it is equal to the majeſty of the ſcene; and is deſigned in the ſpirit, is executed with the liberality of the original donation, when this reſidence of a mighty monarch was beſtowed by a great people, as a munificent reward on the hero who had deſerved beſt of his country.

XXXII. In the compoſition of this ſcene, the river, both as a part itſelf, and as uniting the other parts, has a principal ſhare; but water is not loſt, though it be in ſo confined or ſo concealed a ſpot, as to enter into no view; it may

render that ſpot delightful; it is capable of the moſt exquiſite beauty in its form; and though not in ſpace, may yet in diſpoſition have pretenſions to greatneſs; for it may be divided into ſeveral branches, which will form a cluſter of iſlands all connected together, make the whole place irriguous, and, in the ſtead of extent, ſupply a quantity of water. Such a ſequeſtered ſcene uſually owes its retirement to the trees and the thickets with which it abounds; but in the diſpoſition of them, one diſtinction ſhould be conſtantly attended to; a river flowing through a wood, which overſpreads one continued ſurface of ground, and a river between two woods, are in very different circumſtances. In the latter caſe, the woods are ſeparate; they may be contraſted in their forms and their characters; and the outline of each ſhould be forcibly marked. In the former, no outline ought to be diſcernible; for the river paſſes between trees, not between boundaries; and though in the progreſs of its courſe, the ſtile of the plantations may be often changed, yet on the oppoſite banks a ſimilarity ſhould conſtantly prevail, that the identity of the wood may never be doubtful.

A river between two woods may enter into a view; and then it muſt be governed by the principles which regulate the conduct and the accompaniments of a river in an open expoſure: but

but when it runs through a wood, it is never to be ſeen in proſpect; the place is naturally full of obſtructions; and a continued opening, large enough to receive a long reach, would ſeem an artificial cut; the river muſt therefore neceſſarily wind more than in croſſing a lawn, where the paſſage is entirely free: but its influence will never extend ſo far on the ſides: the buildings muſt be near the banks; and, if numerous, will ſeem crouded, being all in one track, and in ſituations nearly alike. The ſcene, however, does not want variety; on the contrary, none is capable of more: the objects are not indeed ſo different from each other as in an open view; but they are very different, and in much greater abundance; for this is the interior of a wood, where every tree is an object; every combination of trees a variety; and no large intervals are requiſite to diſtinguiſh the ſeveral diſpoſitions; the grove, the thicket, or the groupes may prevail; and their forms and their relations may be conſtantly changed, without reſtraint of fancy, or limitation of number.

Water is ſo univerſally and ſo deſervedly admired in a proſpect, that the moſt obvious thought in the management of it, is to lay it as open as poſſible; and purpoſely to conceal it, would generally ſeem a ſevere ſelf-denial: yet

ſo many beauties may attend its paſſage through a wood, that larger portions of it might be allowed to ſuch retired ſcenes, than are commonly ſpared from the view; and the different parts in different ſtiles would then be fine contraſts to each other. If the water at Wotton * were all expoſed, a walk of near two miles along the banks would be of a tedious length, from the want of thoſe changes of the ſcene, which now ſupply through the whole extent a ſucceſſion of perpetual variety. That extent is ſo large as to admit of a diviſion into four principal parts, all of them great in ſtile and in dimenſions; and differing from each other both in character and ſituation. The two firſt are the leaſt; the one is a reach of a river, about the third of a mile in length, and of a competent breadth, flowing through a lovely mead, open in ſome places to views of beautiful hills in the country, and adorned in others with clumps of trees, ſo large, that their branches ſtretch quite acroſs, and form a high arch over the water. The next ſeems to have been once a formal baſin, encompaſſed with plantations; and the appendages on either ſide ſtill retain ſome traces of regularity; but the ſhape of the water is free from them; the ſize is about fourteen

* The ſeat of Mr. Grenville, in the vale of Ayleſbury, in Buckinghamſhire.

acres;

acres; and out of it iſſue two broad collateral ſtreams, winding towards a large river, which they are ſeen to approach, and ſuppoſed to join. A real junction is however impoſſible, from the difference of the levels; but the terminations are ſo artfully concealed, that the deception is never ſuſpected; and when known, is not eaſily explained. The river is the third great diviſion of the water; a lake into which it falls is the fourth. Theſe two do actually join; but their characters are directly oppoſite; the ſcenes they belong to are totally diſtinct; and the tranſition from the one to the other is very gradual; for an iſland near the conflux, dividing the breadth, and concealing the end of the lake, moderates for ſome way the ſpace; and permitting it to expand but by degrees, raiſes an idea of greatneſs, from uncertainty accompanied with encreaſe. The reality does not diſappoint the expectation; and the iſland, which is the point of view, is itſelf equal to the ſcene; it is large, and high above the lake; the ground is irregularly broken; thickets hang on the ſides; and towards the top is placed an Ionic portico, which commands a noble extent of water, not leſs than a mile in circumference, bounded on one ſide with wood, and open on the other to two ſloping lawns, the leaſt of an hundred acres, diverſified with clumps, and bor-

dered by plantations: yet this lake, when full in view, and with all the importance which ſpace, form, and ſituation can give, is not more intereſting than the ſequeſtered river, which has been mentioned as the third great diviſion of the water. It is juſt within the verge of a wood, three quarters of a mile long, every where broad, and its courſe is ſuch as to admit of infinite variety, without any confuſion. The banks are cleared of underwood; but a few thickets ſtill remain; and on one ſide an impenetrable covert ſoon begins; the interval is a beautiful grove of oaks, ſcattered over a green-ſward of extraordinary verdure. Between theſe trees and theſe thickets the river ſeems to glide gently along, conſtantly winding, without one ſhort turn, or one extended reach, in the whole length of the way. This even temper in the ſtream ſuits the ſcenes through which it paſſes; they are in general of a very ſober caſt; not melancholy, but grave; never expoſed to a glare; never darkened with gloom; nor by ſtrong contraſts of light and ſhade exhibiting the exceſs of either; undiſturbed by an extent of proſpects without, or a multiplicity of objects within, they retain at all times a mildneſs of character, which is ſtill more forcibly felt when the ſhadows grow faint as they lengthen; when a little ruſtling of birds in the ſpray, the

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leaping of the fiſh, and the fragrancy of the woodbine, denote the approach of evening; while the ſetting ſun ſhoots its laſt gleams on a Tuſcan portico, which is cloſe to the upper baſin, but which from a ſeat near this river is ſeen at a diſtance, through all the obſcurity of the wood, glowing on the banks, and reflected on the ſurface of the water. In another ſtill more diſtinguiſhed ſpot is built an elegant bridge, with a colonade upon it, which not only adorns the place where it ſtands, but is alſo a pictureſque object to an octogon building near the lake, where it is ſhewn in a ſingular ſituation, over-arched, encompaſſed, and backed with wood, without any appearance of the water beneath. This building in return is alſo an object from the bridge; and a Chineſe room, in a little iſland juſt by, is another; neither of them are conſiderable; and the others which are viſible are at a diſtance; but more or greater adventitious ornaments are not required in a ſpot ſo rich as this in beauties peculiar to its character. A profuſion of water pours in from all ſides round upon the view; the opening of the lake appears; a glimpſe is caught of the upper baſin; one of the collateral ſtreams is full in ſight; and the bridge itſelf is in the midſt of the fineſt part of the river; all ſeem to communicate the one with the other; though

thickets often intercept, and groupes perplex the view, yet they never break the connection between the ſeveral pieces of water; each may ſtill be traced along large branches, or little catches, which in ſome places are over-ſhadowed and dim; in others gliſten through a glade, or glimmer between the boles of trees in a diſtant perſpective; and in one, where they are quite loſt to the view, ſome arches of a ſtone bridge, but partially ſeen among the wood, preſerve their connection. However interrupted, however varied, they ſtill appear to be parts of one whole, which has all the intricacy of number, and the greatneſs of unity; the variety of a ſtream, and the quantity of a lake; the ſolemnity of a wood, and the animation of water.

XXXIII. If a large river may ſometimes, a ſmaller current undoubtedly may often, be conducted through a wood; it ſeldom adorns, it frequently diſfigures a proſpect, where its courſe is marked, not by any appearance of water, but by a confuſed line of clotted graſs, which diſagrees with the general verdure: a rivulet may, indeed, have conſideration enough for a home ſcene, though it be open; but a rill is always moſt agreable when moſt retired from publick view: its characteriſtic excellencies are vivacity and variety, which require attention, leiſure,

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and ſilence, that the eye may pore upon the little beauties, and the ear liſten to the low murmurs, of the ſtream, without interruption. To ſuch indulgence a confined ſpot only is favourable; a cloſe copſe is, therefore, often more acceptable than a high wood; and a ſequeſtered valley at all times preferable to any open expoſure: a ſingle rill at a very little diſtance is a mere water-courſe; it loſes all its charms; it has no importance in itſelf, and bears no proportion to the ſcene. A number of little ſtreams have, indeed, an effect in any ſituation, but not as objects; they are intereſting only on account of the character they expreſs; the irriguous appearance which they give to the whole.

The full tide of a large river has more force than activity, and ſeems too unwieldy to allow of very quick tranſitions; but in a rill, the agility of its motion accounts for every caprice; frequent windings diſguiſe its inſignificance; ſhort turns ſhew its vivacity; ſudden changes in the breadth are a ſpecies of its variety; and however fantaſtically the channel may be wreathed, contracted, and widened, it ſtill appears to be natural. We find an amuſement in tracing the little ſtream through all the intricacies of its courſe, and in ſeeing it force a paſſage thro' a narrow ſtreight, expatiate on every opportunity, ſtruggle with obſtructions, and puzzle out

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its way. A rivulet, which is the mean betwixt a river and a rill, partakes of the character of both: it is not licenſed to the extravagance of the one, nor under the ſame reſtraints as the other; it may have more frequent bends than a river; longer reaches than a rill: the breadth of a ſtream determines whether the principal beauty reſults from extent or from variety.

The murmurs of a rill are amongſt the moſt pleaſing circumſtances which attend it: if the bed of the ſtream be rough, mere declivity will occaſion a conſtant ripling noiſe; when the current drops down a deſcent, though but of a few inches, or forcibly bubbles up from a little hollow, it has a deep gurgling tone, not uniformly continued, but inceſſantly repeated, and therefore more engaging than any; the flatteſt of all, is that ſound rather of the ſplaſhing than the fall of water, which an even gentle ſlope, or a tame obſtruction, will produce; this is leſs pleaſing than the others; but none ſhould be entirely excluded; all in their turns are agreable; and the choice of them is much in our power; by obſerving their cauſes, we may often find the means to ſtrengthen, to weaken, or to change them; and the addition or removal of a ſingle ſtone, or a few pebbles, will ſometimes be ſufficient for the purpoſe.

XXXIV.

XXXIV. A rill cannot pretend to any ſound beyond that of a little water-fall: the roar of a caſcade belongs only to larger ſtreams; but it may be produced by a rivulet to a conſiderable degree; and attempts to do more have generally been unſucceſsful: a vain ambition to imitate nature in her great extravagancies betrays the weakneſs of art: though a noble river, throwing itſelf headlong down a precipice be an object truly magnificent; it muſt, however, be confeſſed, that in a ſingle ſheet of water there is a formality, which its vaſtneſs alone can cure; but the heighth not the breadth is the wonder; when it falls no more than a few feet, the regularity prevails; and its extent only ſerves to expoſe the vanity of affecting the ſtyle of a cataract in an artificial caſcade; it is leſs exceptionable if divided into ſeveral parts; for then each ſeparate part may be wide enough for its depth; and in the whole, variety, not greatneſs, will be the predominant character: but a ſtructure of rough, large, detached ſtones, cannot eaſily be contrived of ſtrength ſufficient to ſupport a great weight of water; it is ſometimes from neceſſity almoſt ſmooth and uniform; and then it loſes much of its effect; ſeveral little falls in ſucceſſion are preferable to one great caſcade which in figure or in motion approaches to regularity.

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When greatneſs is thus reduced to number, and length becomes of more importance than breadth, a rivulet vies with a river; and it more frequently runs in a continued declivity, which is very favourable to ſuch a ſucceſſion of falls. Half the expence and labour which are ſometimes beſtowed on a river, to give it, at the beſt, a forced precipitancy, in one ſpot only, would animate a rivulet through the whole of its courſe; and after all, the moſt intereſting circumſtance in falling waters is their animation; a great caſcade fills us with ſurpriſe; but all ſurpriſe muſt ceaſe; and the motion, the agitation, the rage, the froth, and the variety of the water, are finally the objects which engage the attention: for theſe a rivulet is ſufficient; and they may there be produced without that appearance of effort which raiſes a ſuſpicion of art.

To obviate ſuch a ſuſpicion, it may be ſometimes expedient to begin the deſcent out of ſight; for the beginning is the difficulty; if that be concealed, the ſubſequent falls ſeem but a conſequence of the agitation which characteriſes the water at its firſt appearance; and the imagination is, at the ſame time, let looſe to give ideal extent to the caſcades: when a ſtream iſſues from a wood, ſuch management will have a great effect: the bends of its courſe

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in an open expoſure may afford frequent opportunities for it: and ſometimes a low broad bridge may furniſh the occaſion; a little fall hid under the arch will create a diſorder, in conſequence of which, a greater caſcade below will appear very natural.

Of ROCKS.

XXXV. Rills, rivulets, and caſcades abound among rocks; they are natural to the ſcene; and ſuch ſcenes commonly require every *accompaniment* which can be procured for them: mere rocks, unleſs they are peculiarly adapted to certain impreſſions, may ſurpriſe, but can hardly pleaſe; they are too far removed from common life, too barren, and unhoſpitable, rather deſolate than ſolitary, and more horrid than terrible; ſo auſtere a character cannot be long engaging, if its rigour be not ſoftened by circumſtances, which may belong either to theſe or to more cultivated ſpots; and when the drearineſs is extreme, little ſtreams and waterfalls are of themſelves inſufficient for the purpoſe; an intermixture of vegetation is alſo neceſſary; and on ſome occaſions even marks of inhabitants are proper.

* Middleton dale is a cleft between rocks, aſcending gradually from a romantic village,

* Near Chatſworth.

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till it emerges, at about two miles diſtance, on the vaſt moor-lands of the Peake; it is a diſmal entrance to a deſart; the hills above it are bare; the rocks are of a grey colour; their ſurfaces are rugged; and their ſhapes ſavage; frequently terminating in craggy points; ſometimes reſembling vaſt unwieldy bulwarks; or riſing in heavy buttreſſes, one above another; and here and there a miſhapen maſs bulging out, hangs lowering over its baſe. No traces of men are to be ſeen, except in a road which has no effect on ſuch a ſcene of deſolation; and in the lime kilns conſtantly ſmoaking on the ſide; but the labourers who occaſionally attend them live at a diſtance; there is not a hovel in the dale; and ſome ſcanty withering buſhes are all its vegetation; for the ſoil between the rocks produces as little as they do; it is diſfigured with all the tinges of brown and red, which denote barrenneſs; in ſome places it has crumbled away, and ſtrata of looſe dark ſtones only appear; and in others, long lines of droſs and rubbiſh ſhoveled out of mines, have fallen down the ſteeps. In theſe mines, the veins of lead on one ſide of the dale, are obſerved always to have correſponding veins, in exactly the ſame direction, on the other: and the rocks, though differing widely in different places, yet always continue in one ſtyle for

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ſome way together, and ſeem to have a relation to each other; both theſe appearances make it probable, that Middleton dale is a chaſm rent in the mountain by ſome convulſion of nature, beyond the memory of man, or perhaps before the iſland was peopled: the ſcene, though it does not prove the fact, yet juſtifies the ſuppoſition; and it gives credit to the tales of the country people, who, to aggravate its horrors, always point to a precipice, down which they ſay, that a poor girl of the village threw herſelf headlong, in deſpair at the neglect of the man whom ſhe loved: and ſhew a cavern, where a ſkeleton was once diſcovered; but of what wretch is unknown; his bones were the only memorial left of him: all the drearineſs however of the place, which accords ſo well with ſuch traditions, abates upon the junction of another valley, the ſides of which are ſtill of rock, but mixed and crowned with fine wood; and Middleton dale becomes more mild by ſharing in its beauties: near this junction a clear ſtream iſſues from under the hill, and runs down the dale, receiving as it proceeds many rills and ſprings, all as tranſparent as itſelf; the principal rivulet is full of little waterfalls; they are ſometimes continued in ſucceſſion along a reach of conſiderable length, which is whitened with froth all the way; at other

times

times the brook wreathes in frequent windings, and drops down a ſtep at every turn; or ſlopes between tufts of graſs, in a briſk, though not a precipitate deſcent; when it is moſt quiet, a thouſand dimples ſtill mark its vivacity; it is every where active; ſometimes rapid; ſeldom ſilent; but never furious or noiſy: the firſt impreſſions which it makes are of ſprightlineſs and gaiety, very different from thoſe which belong to the ſcene all around; but by dwelling upon both, they are brought nearer together; and a melancholy thought occurs, that ſuch a ſtream ſhould be loſt in watering a waſte; the wilderneſs appears more forlorn which ſo much vivacity cannot enliven; as the idea of deſolation is heightened by reflecting that the

> Flower is born to bluſh unſeen,
> And waſte its ſweetneſs on the deſart air.

And that

> the nightingale attunes her notes,
> Where none are left to hear.

If ſuch a ſcene occurs within the precincts of a park or a garden, no expence ſhould be ſpared to meliorate the ſoil, wherever any ſoil can be found: without ſome vegetation among the rocks, they are only an object of curioſity, or a ſubject of wonder; but verdure alone will give ſome relief to the drearineſs of the ſcene; and ſhrubs or bûſhes, without trees, are a ſufficiency

ficiency of wood; the thickets may alſo be extended by the creeping plants, ſuch as pyracantha, vines, and ivy, to wind up the ſides, or cluſter on the tops of the rocks; and to this vegetation may be added ſome ſymptoms of inhabitants, but they muſt be ſlight and few; the uſe of them is only to cheer, not to deſtroy the ſolitude of the place; and ſuch therefore ſhould be choſen as are ſometimes found in ſituations retired from publick reſort; a cottage may be lonely; but it muſt not here ſeem ruinous and neglected; it ſhould be tight and warm, with every mark of comfort about it, to which its poſition in ſome ſheltered receſs may greatly contribute. A cavity alſo in the rocks, rendered eaſy of acceſs, improved to a degree of convenience, and maintained in a certain ſtate of preſervation, will ſuggeſt ſimilar ideas, of protection from the bittereſt inclemencies of the ſky, and even of occaſional refreſhment and repoſe; but we may venture ſtill further; a mill is of neceſſity often built at ſome diſtance from the town which it ſupplies; and here it would at the ſame time apply the water to a uſe, and encreaſe its agitation. The dale may beſides be made the haunt of thoſe animals, ſuch as goats, which are ſometimes wild, and ſometimes domeſtic; and which accidentally appearing, will divert the mind from the ſenſa-

ſations, natural to the ſcene, but not agreable if continued long without interruption. Theſe and ſuch other expedients, will approximate the ſevereſt retreat to the habitations of men, and convert the appearance of a perpetual baniſhment, into that of a temporary retirement from ſociety.

But too ſtrong a force on the nature of the place always fails; a winding path which appears to be worn, not cut, has more effect than a high road, all artificial and level, which is too weak to overbear, and yet contradicts the geneneral idea: the objects therefore to be introduced muſt be thoſe which hold a mean betwixt ſolitude and population; and the inclination of that choice towards either extream, ſhould be directed by the degree of wildneſs which prevails; for though that runs ſometimes to an exceſs which requires correction; at other times it wants encouragement; and at all times it ought to be preſerved: it is the predominant character of rocks, which mixes with every other, and to which all the appendages muſt be accomodated; and they may be applied, ſo as greatly to encreaſe it: a licentious irregularity of wood and of ground, and a fantaſtic conduct of the ſtreams, neither of which would be tolerated in the midſt of cultivation, become and improve romantic ſpots; even buildings, partly by their

ſtyle,

ſtyle, but ſtill more by their poſition, in ſtrange, difficult, or dangerous ſituations, diſtinguiſh and aggravate the native extravagancies of the ſcene.

In the choice and the application of theſe accompaniments, conſiſts all our power over rocks; they are themſelves too vaſt and too ſtubborn to ſubmit to our controul; but by the addition or removal of the appendages which we can command, parts may be ſhewn or concealed, and the characters with their impreſſions may be weakened or enforced: to adapt the accompaniments accordingly, is the utmoſt ambition of art when rocks are the ſubject.

Their moſt diſtinguiſhed characters are, *dignity*, *terror*, and *fancy*: the expreſſions of all are conſtantly wild; and ſometimes a rocky ſcene is only wild, without pretenſions to any particular character.

XXXVI. That which inſpires ideas of greatneſs, as diſtinguiſhed from thoſe of terror, has leſs wildneſs in it than any; there is a compoſure in dignity, which is diſconcerted by quick tranſitions, and the flutter of variety; a ſucceſſion therefore of nearly the ſame forms, a repetition of them one above the other, do not derogate from an effect, which depends more on the extent than the changes of the ſcene: the

dimenſions which are neceſſary to produce that effect, contract the room for variety; the parts muſt be large; if the rocks are only high, they are but ſtupendous, not majeſtic: breadth is equally eſſential to their greatneſs; and every ſlender, every groteſque ſhape, is excluded.

Art may interpoſe to ſhew theſe large parts to the eye, and magnify them to the imagination, by taking away thickets which ſtretch quite acroſs the rocks, ſo as to diſguiſe their dimenſions; or by filling with wood the ſmall intervals between them; and thus by concealing the want, preſerving the appearance of continuation.

When rocks retire from the eye down a gradual declivity, we can, by raiſing the upper ground, deepen the fall, lengthen the perſpective, and give both height and extent to thoſe at a diſtance: this effect may be ſtill encreaſed by covering that upper ground with a thicket, which ſhall ceaſe, or be lowered, as it deſcends.

A thicket, on other occaſions, makes the rocks which riſe out of it ſeem larger than they are; if they ſtand upon a bank overſpread with ſhrubs, their beginning is at the leaſt uncertain; and the preſumption is, that they ſtart from the bottom.

Another uſe of this bruſhy underwood is to conceal the fragments and rubbiſh which have fallen

fallen from the ſides and the brow, and which are often unſightly. Rocks are ſeldom remarkable for the elegance of their forms; they are too vaſt, and too rude, to pretend to delicacy; but their ſhapes are often agreable; and we can affect thoſe ſhapes to a certain degree, at leaſt we can cover many blemiſhes in them, by conducting the growth of ſhrubby and creeping plants about them.

For all theſe purpoſes mere underwood ſuffices; but for greater effects larger trees are requiſite; they are worthy of the ſcene; and not only improvements, but acceſſions to its grandeur; we are uſed to rank them among the nobleſt objects of nature; and when we ſee that they cannot aſpire to the midway of the heights around them, the rocks are raiſed by the compariſon. A ſingle tree is, therefore, often preferable to a clump; the ſize, though really leſs, is more remarkable: and clumps are beſides generally exceptionable in a very wild ſpot, from the ſuſpicion of art which attends them; but a wood is free from that ſuſpicion; and its own character of greatneſs recommends it to every ſcene of magnificence.

On the ſame principle, all the conſideration which can be, ſhould be, given to the ſtreams; no number of little rills are equal to one broad river; and in the principal current, ſome va-

rieties may be ſacrificed to importance; but a degree of ſtrength ſhould always be preſerved; the water, though it needs not be furious, muſt not be dull; for dignity, when moſt ſerene, is not languid; and ſpace will hardly atone for want of animation.

The character, however, of greatneſs, when diveſted of terror, is placid; it does not, therefore, exclude marks of inhabitants, though it never requires them to tame its wildneſs; and without inviting, it occaſionally admits an intermixture of vegetation; it even allows of buildings intended only to decorate the ſcene; but they muſt be adequate to it, both in ſize and in character: and if cultivation is introduced, that too ſhould be conformable to the reſt; not a ſingle narrow patch cribbed out of the waſte; but the confines of a country ſhelving into the vale, and ſuggeſting the idea of extent; nothing trivial ought to find admittance; but on the other hand, the character is not violated by a mixture of agreableneſs with its grandeur; and far leſs is extravagance required to ſupport it: ſtrange ſhapes in extraordinary poſitions; enormous weights unaccountably ſuſtained; trees rooted in the ſides, and torrents raging at the foot, of the rocks, are, at the beſt, needleſs exceſſes: there is a temperance in dignity, which is rather hurt by a wanton violence

violence on the common order of nature; great objects alone, great in their dimensions and in their ſtyle, are amply ſufficient to ſatisfy and to fill the mind; when theſe fail, then, and then only, we are apt to have recourſe to wonder, in order to excite admiration.

Many of the circumſtances which have been mentioned concur at * Matlock Bath, which is ſituated in a vale near three miles long, ſhut up at one end by a riſing moor, and at the other end by vaſt cliffs of rock: the entrance into it is hewn through one of them, and is indeed a noble rude portal to a ſcene of romantic magnificence. One ſide of the valley is a very high range of hill, rough with buſhes, and great blocks or ledges of ſtone; the other ſide is waſhed by the Derwent, and chiefly of rocks; which, however, are often interrupted by ſteep declivities of greenſwerd, large thickets, and gentle deſcents of fine fields from the adjacent country. The rocks ſometimes form the brow, ſometimes they fix the foot, and ſometimes they break the ſides of the hill; at the high Tor they are an hundred and twenty three yards above the water; in other places they are no more than an abrupt bank of a few feet to the river; for the moſt part they are nearly per-

* In Derbyſhire.

pendicular, falling in ſeveral ſtages, or in one vaſt precipice from the top to the bottom; but though ſimilar in ſhape, they are widely different in their conſtruction; in one place they are irregularly jointed; in another more uniformly ribbed; in a third they form a continued ſurface from the ſummit to the baſe; and frequently they are compoſed of enormous maſſes of ſtone heaped upon each other. From ſome ſuch ſcene probably was conceived the wild imagination in antient mythology of the giants piling Pelion upon Oſſa: in this, all is vaſt; height, breadth, ſolidity, boldneſs of idea, and unity of ſtyle, combine to form a character of greatneſs, conſiſtent throughout, not uniform, unmixed with any littleneſs, unallayed with any extravagance. The colour of the rocks is almoſt white; and their ſplendor is enhanced in many places by ivy and ſingle yew trees appearing amongſt them: the intervals between them are generally filled with a bruſhy underwood, which diverſifies and embelliſhes the ſcene very beautifully; but for want of large trees adds nothing to its grandeur; there are few of any note throughout the vale; the beſt are in a ſmall wood near the bath; but they are not adequate to the magnificence of the objects around them, to the ſteeps of the hill, the loftineſs of the rocks, and the charac-

ter

ter of the Derwent. That character is, indeed, rather too ſtrong for the place; in ſize, and in the direction of its courſe, the river is exactly ſuch as might be wiſhed; but it is a torrent, in which force and fury prevail; the caſcades in it are innumerable; before the water is recovered from one fall, it is hurried down another; and its agitation being thus encreaſed by repeated ſhocks, it puſhes on with reſtleſs violence to the next, where it daſhes againſt fragments of rocks, or foams among heaps of ſtones which the ſtream has driven together. The colour all along is of a reddiſh brown; even the foam is tinged with a duſky hue; and where there are no caſcades, ſtill the declivity of the bed preſerves the rapidity, and a quantity of little breakers continue the turbulence of the current. Many of theſe circumſtances are certainly great; but a more temperate river, rolling its full tide along with ſtrength and activity, without rage; falling down one noble caſcade, inſtead of many; and if animated ſometimes by reſiſtance, yet not conſtantly ſtruggling with obſtructions, would have been more conſiſtent with the ſedate ſteady dignity of theſe noble piles of rock, whoſe brightneſs, together with the verdure of a vigorous and luxuriant, though humble vegetation, and ſome appearances of culture, give to the whole an air of chearful

chearful ſerenity, which is diſturbed by the impetuoſity of the Derwent.

XXXVII. This river would be better ſuited to a ſcene characteriſed by that terror, which the combination of greatneſs with force inſpires, and which is animating and intereſting, from the exertion and anxiety attending it. The terrors of a ſcene in nature are like thoſe of a dramatic repreſentation; they give an alarm; but the ſenſations are agreable, ſo long as they are kept to ſuch as are allied only to terror, unmixed with any that are horrible and diſguſting; art may therefore be uſed to heighten them, to diſplay the objects which are diſtinguiſhed by greatneſs, to improve the circumſtances which denote force, to mark thoſe which intimate danger, and to blend with all, here and there a caſt of melancholy.

Greatneſs is as eſſential to the character of terror as to that of dignity; vaſt efforts in little objects are but ridiculous; nor can force be ſuppoſed upon trifles incapable of reſiſtance; on the other hand it muſt be allowed, that exertion and violence ſupply ſome want of ſpace; a rock wonderfully ſupported, or threatening to fall, acquires a greatneſs from its ſituation, which it has not in dimenſions; ſo circumſtanced, the ſize appears to be monſtrous. A torrent has a

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conſequence which a placid river, of equal breadth, cannot pretend to; and a tree which would be inconſiderable in the natural ſoil, becomes important when it burſts forth from a rock.

Such circumſtances ſhould be always induſtriouſly ſought for; it may be worth while to cut down ſeveral trees, in order to exhibit one apparently rooted in the ſtone. By the removal perhaps of only a little bruſh wood, the alarming poſition of a rock, ſtrangely undermined, rivetted, or ſuſpended, may be ſhewn; and if there be any ſoil above its brow, ſome trees planted there, and impending over it, will make the object ſtill more extraordinary. As to the ſtreams, great alterations may generally be made in them; and therefore it is of uſe to aſcertain the ſpecies proper to each ſcene, becauſe it is in our power to enlarge or contract their dimenſions; to accelerate or retard their rapidity; to form, encreaſe, or take away obſtructions; and always to improve, often to change, their characters.

Inhabitants furniſh frequent opportunities to ſtrengthen the appearances of force, by giving intimations of danger. A houſe placed at the edge of a precipice, any building on the pinnacle of a crag, makes that ſituation ſeem formidable, which might otherwiſe have been unnoticed;

ticed; a ſteep, in itſelf not very remarkable, becomes alarming, when a path is carried aſlant up the ſide; a rail on the brow of a perpendicular fall, ſhews that the height is frequented and dangerous; and a common foot-bridge thrown over a cleft between rocks, has a ſtill ſtronger effect. In all theſe inſtances, the imagination immediately tranſports the ſpectator to the ſpot, and ſuggeſts the idea of looking down ſuch a depth; in the laſt, that depth is a chaſm, and the ſituation is directly over it.

In other inſtances, exertion and danger ſeem to attend the occupations of the inhabitants;

——————Half way down
Hangs one that gathers ſamphire; dreadful trade!

is a circumſtance choſen by the great maſter of nature, to aggravate the terrors of the ſcene he deſcribes. Mines are frequent in rocky places; and they are full of ideas ſuited to ſuch occaſions. To theſe may ſometimes be added the operations of engines; for machinery, eſpecially when its powers are ſtupendous, or its effects formidable, is an effort of art, which may be accommodated to the extravagancies of nature.

A ſcene at the * New Weir on the Wye, which in itſelf is truly great and awful, ſo far

* Near a place called Symonds's Gate, between Roſs and Monmouth.

from

from being diſturbed, becomes more intereſting and important, by the buſineſs to which it is deſtined. It is a chaſm between two high ranges of hill, which riſe almoſt perpendicularly from the water; the rocks on the ſides are moſtly heavy maſſes; and their colour is generally brown; but here and there a pale craggy ſhape ſtarts up to a vaſt heighth above the reſt, unconnected, broken, and bare: large trees frequently force out their way amongſt them; and many of them ſtand far back in the covert, where their natural duſky hue is deepened by the ſhadow which overhangs them. The river too, as it retires, loſes itſelf in woods which cloſe immediately above, then riſe thick and high, and darken the water. In the midſt of all this gloom is an iron forge, covered with a black cloud of ſmoak, and ſurrounded with half-burned ore, with coal, and with cinders; the fuel for it is brought down a path, worn into ſteps, narrow and ſteep, and winding among precipices; and near it is an open ſpace of barren moor, about which are ſcattered the huts of the workmen. It ſtands cloſe to the caſcade of the Weir, where the agitation of the current is encreaſed by large fragments of rocks, which have been ſwept down by floods from the banks, or ſhivered by tempeſts from the brow; and the ſullen ſound, at ſtated intervals, from the ſtrokes

of

of the great hammers in the forge, deadens the roar of the water-fall. Juſt below it, while the rapidity of the ſtream ſtill continues, a ferry is carried acroſs it; and lower down the fiſhermen uſe little round boats, called truckles, the remains perhaps of the ancient Britiſh navigation, which the leaſt motion will overſet, and the ſlighteſt touch may deſtroy. All the employments of the people ſeem to require either exertion or caution; and the ideas of force or of danger which attend them, give to the ſcene an animation unknown to a ſolitary, though perfectly compatible with the wildeſt romantic ſituations.

But marks of inhabitants muſt not be carried to the length of cultivation, which is too mild for the ruggedneſs of the place, and has beſides an air of chearfulneſs inconſiſtent with the character of terror; a little inclination towards melancholy is generally acceptable, at leaſt to the excluſion of all gaiety; and beyond that point, ſo far as to throw juſt a tinge of gloom upon the ſcene. For this purpoſe, the objects whoſe colour is obſcure ſhould be preferred; and thoſe which are too bright may be thrown into ſhadow; the wood may be thickened, and the dark greens abound in it; if it is neceſſarily thin, yews and ſhabby firs ſhould be ſcattered about it; and ſometimes, to ſhew a withering or a dead

dead tree, it may for a ſpace be cleared entirely away. All ſuch circumſtances are acquiſitions, if they can be had without detriment to the principal character; for it muſt ever be remembered, that where terror prevails, melancholy is but a ſecondary conſideration.

XXXVIII. The different ſpecies of rocks often meet in the ſame place, and compoſe a noble ſcene, which is not diſtinguiſhed by any particular character; it is only when one eminently prevails, that it deſerves ſuch a preference as to exclude every other. Sometimes a ſpot, remarkable for nothing but its wildneſs, is highly romantic; and when this wildneſs riſes to fancy, when the moſt ſingular, the moſt oppoſite forms and combinations are thrown together, then a mixture alſo of ſeveral characters adds to the number of inſtances which there concur to diſplay the inexhauſtible variety of nature.

So much variety, ſo much fancy, are ſeldom found within the ſame extent as in Dovedale *; it is about two miles in length, a deep, narrow, hollow valley; both the ſides are of rock; and the Dove in its paſſage between them is perpetually changing its courſe, its motion, and appearance. It is never leſs than ten, nor ſo much

* Near Aſhbourne in Derbyſhire.

as

as twenty yards wide, and generally about four feet deep; but tranſparent to the bottom, except when it is covered with a foam of the pureſt white, under water-falls which are perfectly lucid: Theſe are very numerous, but very different; in ſome places they ſtretch ſtrait acroſs, or aſlant the ſtream; in others they are only partial; and the water either daſhes againſt the ſtones, and leaps over them; or pouring along a ſteep, rebounds upon thoſe below; ſometimes it ruſhes through the ſeveral openings between them; ſometimes it drops gently down; and at other times it is driven back by the obſtruction, and turns into an eddy. In one particular ſpot, the valley almoſt cloſing, leaves hardly a paſſage for the river, which pent up, and ſtruggling for a vent, rages, and roars, and foams, till it has extricated itſelf from the confinement. In other parts, the ſtream, tho' never languid, is often gentle; flows round a little deſart iſland, glides between aits of bulruſhes, diſperſes itſelf among tufts of graſs or of moſs, bubbles about a water-dock, or plays with the ſlender threads of aquatic plants which float upon the ſurface. The rocks all along the dale vary as often in their ſtructure, as the ſtream in its motion; in one place an extended ſurface gradually diminiſhes from a broad baſe almoſt to an edge; in another, a heavy top hang-

hanging forwards, overſhadows all beneath; ſometimes many different ſhapes are confuſedly tumbled together; and ſometimes they are broken into ſlender ſharp pinnacles, which riſe upright, often two or three together, and often in more numerous cluſters. On this ſide of the dale, they are univerſally bare; on the other, they are intermixed with wood; and the vaſt height of both the ſides, with the narrowneſs of the interval between them, produces a further variety; for whenever the ſun ſhines from behind the one, the form of it is diſtinctly and completely caſt upon the other; the rugged ſurface on which it falls diverſifies the tints; and a ſtrong reflected light often glares on the edge of the deepeſt ſhadow. The rocks never continue long in the ſame figure or ſituation, and are very much ſeparated from each other: ſometimes they form the ſides of the valley, in precipices, in ſteeps, or in ſtages; ſometimes they ſeem to riſe in the bottom, and lean back againſt the hill; and ſometimes they ſtand out quite detached, heaving up in cumbrous piles, or ſtarting into conical ſhapes, like vaſt ſpars, an hundred feet high; ſome are firm and ſolid throughout; ſome are cracked; and ſome, ſplit and undermined, are wonderfully upheld by fragments apparently unequal to the weight they ſuſtain. One is placed be-

fore, one over another; and one fills at ſome diſtance behind an interval between two. The changes in their diſpoſition are infinite; every ſtep produces ſome new combination; they are continually croſſing, advancing, and retiring: the breadth of the valley is never the ſame forty yards together; at the narrow paſs which has been mentioned, the rocks almoſt meet at the top, and the ſky is ſeen as through a chink between them: juſt by this gloomy abyſs, is a wider opening, more light, more verdure, more chearfulneſs, than any where elſe in the dale. Nor are the forms and the ſituations of the rocks their only variety; many of them are perforated by large natural cavities; ſome of which open to the ſky; ſome terminate in dark receſſes; and through ſome are to be ſeen ſeveral more uncouth arches, and rude pillars, all detached, and retiring beyond each other, with the light ſhining in between them, till a rock far behind them cloſes the perſpective: the noiſe of the caſcades in the river echoes amongſt them; the water may often be heard at the ſame time gurgling near, and roaring at a diſtance; but no other ſounds diſturb the ſilence of the ſpot; the only trace of men is a blind path, but lightly and but ſeldom trodden, by thoſe whom curioſity leads to ſee the wonders they have been told of Dovedale. It ſeems, indeed,

indeed, a fitter haunt for more ideal beings; the whole has the air of enchantment; the perpetual ſhifting of the ſcenes; the quick tranſitions; the total changes; then the forms all around, groteſque as chance can caſt, wild as nature can produce, and various as imagination can invent; the force which ſeems to have been exerted to place ſome of the rocks where they are now fixed immoveable; the magick by which others appear ſtill to be ſuſpended; the dark caverns; the illuminated receſſes; the fleating ſhadows, and the gleams of light glancing on the ſides, or trembling on the ſtream; and the lonelineſs and the ſtillneſs of the place, all crouding together on the mind, almoſt realize the ideas which naturally preſent themſelves in this region of romance and of fancy.

The ſolitude of ſuch a ſcene is agreable, on account of the endleſs entertainment which its variety affords, and in the contemplation of which both the eye and the mind are delighted to indulge: marks of inhabitants and cultivation diſturb that ſolitude; and ornamental buildings are too artificial in a place ſo abſolutely free from reſtraint. The only accompaniments proper for it are wood and water; and by theſe ſometimes improvements may be made: when two rocks ſimilar in ſhape and poſition

are near together, by ſkirting one of them with wood, while the other is left bare, a material diſtinction is eſtabliſhed between them; if the ſtreams be throughout of one character, it is in our power, and ſhould be our aim, to introduce another. Variety is the peculiar property of the ſpot, and every acceſſion to it is a valuable acquiſition. On the ſame principle, endeavours ſhould be uſed not only to multiply, but to aggravate differences, and to encreaſe diſtinctions into contraſts: but the ſubject will impoſe a caution againſt attempting too much. Art muſt almoſt deſpair of improving a ſcene, where nature ſeems to have exerted her invention.

Of BUILDINGS.

XXXIX. Buildings are the very reverſe of rocks. They are abſolutely in our power, both the ſpecies and the ſituation; and hence ariſes the exceſs in which they often abound. The deſire of doing ſomething is ſtronger than the fear of doing too much: theſe may always be procured by expence, and bought by thoſe who know not how to chooſe; who conſider profuſion as ornament; and confound by number inſtead of diſtinguiſhing by variety.

Buildings probably were firſt introduced into gardens merely for convenience, to afford refuge

fuge from a ſudden ſhower, and ſhelter againſt the wind; or, at the moſt, to be ſeats for a party, or for retirement: they have ſince been converted into objects; and now the original *uſe* is too often forgotten in the greater purpoſes to which they are applied; they are conſidered as objects only; the inſide is totally neglected; and a pompous edifice frequently wants a room barely comfortable. Sometimes the pride of making a laviſh diſplay to a viſitor, without any regard to the owner's enjoyments; and ſometimes too ſcrupulous an attention to the ſtyle of the building, occaſions a poverty and dulneſs within, which deprives them of part of their utility. But in a garden they ought to be conſidered both as beautiful objects, and as agreable retreats; if a character becomes them, it is that of the ſcene they belong to, not that of their primitive application: a Grecian temple, or a Gothic church, may adorn ſpots where it would be affectation to preſerve that ſolemnity within, which is proper for places of devotion; they are not to be exact models, ſubjects only of curioſity or ſtudy; they are alſo ſeats; and ſuch ſeats will be little frequented by the proprietor; his mind muſt generally be indiſpoſed to ſo much ſimplicity, and ſo much gloom, in the midſt of gaiety, richneſs, and variety.

But though the interior of buildings ſhould not be diſregarded, it is by their exterior that they become *objects*; and ſometimes by the one, ſometimes by the other, and ſometimes by both, they are intitled to be conſidered as *characters*.

XL. As objects they are deſigned either to *diſtinguiſh*, or to *break*, or to *adorn*, the ſcenes to which they are applied.

The differences between one wood, one lawn, one piece of water, and another, are not always very apparent; the ſeveral parts of a garden would, therefore, often ſeem ſimilar, if they were not diſtinguiſhed by buildings; but theſe are ſo obſervable, ſo obvious at a glance, ſo eaſily retained in the memory, they mark the ſpots where they are placed with ſo much ſtrength, they attract the relation of all around with ſo much power, that parts thus diſtinguiſhed can never be confounded together. But it by no means follows, that, therefore, every ſcene muſt have its edifice: the want of one is ſometimes a variety; and other circumſtances are often ſufficiently characteriſtic; it is only when theſe too nearly agree, that we muſt have recourſe to buildings for differences; we can introduce, exhibit, or contraſt them as we pleaſe; the moſt ſtriking object is thereby made a mark

of

of diſtinction; and the force of this firſt impreſſion prevents our obſerving the points of reſemblance.

The uniformity of a view may be broken by ſimilar means, and on the ſame principle: when a wide heath, a dreary moor, or a continued plain is in proſpect, objects which catch the eye ſupply the want of variety; none are ſo effectual for this purpoſe as buildings. Plantations or water can have no very ſenſible effect, unleſs they are large or numerous, and almoſt change the character of the ſcene; but a ſmall ſingle building diverts the attention at once from the ſameneſs of the extent, which it breaks, but does not divide; and diverſifies, without altering its nature. The deſign, however, muſt not be apparent; the merit of a cottage applied to this purpoſe, conſiſts in its being free from the ſuſpicion; and a few trees near it will both enlarge the object, and account for its poſition: Ruins are a hackneyed device immediately detected, unleſs their ſtyle be ſingular, or their dimenſions extraordinary. The ſemblance of an ancient Britiſh monument might be adapted to the ſame end, with little trouble, and great ſucceſs; the materials might be brick, or even timber plaiſtered over, if ſtone could not eaſily be procured: whatever they were, the fallacy would not be diſcernible; it

is an object to be ſeen at a diſtance, rude and large, and in character agreable to a wild open view: but no building ought to be introduced, which may not in reality belong to ſuch a ſituation; no Grecian temples, no Turkiſh moſques, no Egyptian obeliſks or pyramids, none imported from foreign countries, and unuſual here; the apparent artifice would deſtroy an effect, which is ſo nice as to be weakened, if objects proper to produce it are diſplayed with too much oſtentation, if they ſeem to be contrivances, not accidents, and the advantages of their poſition appear to be more laboured than natural.

But in a garden, where objects are intended only to adorn, every ſpecies of architecture may be admitted, from the Grecian down to the Chineſe; and the choice is ſo free, that the miſchief moſt to be apprehended, is an abuſe of this latitude in the multiplicity of buildings. Few ſcenes can bear more than two or three; in ſome a ſingle one has a greater effect than any number; and a careleſs glimpſe here and there, of ſuch as belong immediately to different parts, frequently enliven the landſkip with more ſpirit than thoſe which are induſtriouſly ſhewn. If the effect of a partial ſight, or a diſtant view, were more attended to, many ſcenes might be filled, without being crouded;

a greater

a greater number of buildings would be tolerated, when they ſeemed to be caſual, not forced; and the animation, and the richneſs of objects, might be had without pretence or diſplay.

Too fond an oſtentation of buildings, even of thoſe which are principal, is a common error; and when all is done, they are not always ſhewn to the greateſt advantage. Though their ſymmetry and their beauties ought in general to be diſtinctly and fully ſeen, yet an oblique is ſometimes better than a direct view; and they are often leſs agreable objects when entire, than when a part is covered, or their extent is interrupted; when they are boſomed in wood, as well as backed by it; or appear between the ſtems of trees which riſe before or above them: thus thrown into perſpective, thus grouped and accompanied, they may be as important as if they were quite expoſed, and are frequently more pictureſque and beautiful.

But a ſtill greater advantage ariſes from this management, in connecting them with the ſcene; they are conſiderable, and different from all around them; inclined therefore to ſeparate from the reſt; and yet they are ſometimes ſtill more detached by the pains taken to exhibit them: that very importance which is the cauſe of the diſtinction, ought to be a reaſon for

for guarding againſt the independence to which it is naturally prone, and by which an object, which ought to be a part of the whole, is reduced to a mere individual. An elevated is generally a noble ſituation; when it is a point, or a pinnacle, the ſtructure may be a continuation of the aſcent; and on many occaſions, ſome parts of the building may deſcend lower than others, and multiply the appearances of connection; but an edifice in the midſt of an extended ridge, commonly ſeems naked, alone, and impoſed upon the brow, not joined to it. If wood to accompany it will not grow there, it had better be brought a little way down the declivity, and then all behind, above, and about it, are ſo many points of contact, by which it is incorporated into the landſkip.

Accompaniments are important to a building; but they loſe much of their effect, when they do not appear to be caſual. A little mount juſt large enough for it; a ſmall piece of water below, of no other uſe than to reflect it; and a plantation cloſe behind, evidently placed there only to give it relief, are as artificial as the ſtructure itſelf, and alienate it from the ſcene of nature into which it is introduced, and to which it ought to be reconciled. Theſe appendages therefore ſhould be ſo diſpoſed, and ſo connected with the adjacent parts, as to anſwer

ſwer other purpoſes, though applicable to this, that they may be bonds of union, not marks of difference; and that the ſituation may appear to have been choſen, at the moſt, not made for the building.

In the choice of a ſituation, that which ſhews the building beſt, ought generally to be preferred; eminence, relief, and every other advantage which can be, ought to be given to an object of ſo much conſideration: they are for the moſt part deſireable, ſometimes neceſſary, and exceptionable only when, inſtead of riſing out of the ſcene, they are forced into it; and a contrivance to procure them at any rate, is avowed without any diſguiſe. There are, however, occaſions, in which the moſt tempting advantages of ſituation muſt be waved; the general compoſition may forbid a building in one ſpot, or require it in another; at other times, the intereſt of the particular groupe it belongs to, may exact a ſacrifice of the opportunities to exhibit its beauties and importance; and at all times, the pretenſions of every individual object muſt give way to the greater effect of the whole.

XLI. The ſame ſtructure which adorns as an object, may alſo be expreſſive as a character; where the former is not wanted, the latter may be deſireable; or it may be weak for one purpoſe,

poſe, and ſtrong for the other; it may be grave, or gay; magnificent, or ſimple; and according to its ſtyle, may or may not be agreable to the place it is applied to; but mere conſiſtency is not all the merit which buildings can claim: their characters are ſometimes ſtrong enough to *determine*, *improve*, or *correct* that of the ſcene; and they are ſo conſpicuous, and ſo diſtinguiſhed, that whatever force they have is immediately and ſenſibly felt. They are fit therefore to make a firſt impreſſion; and when a ſcene is but faintly characteriſed, they give at once a caſt which ſpreads over the whole, and which the weaker parts concur to ſupport, though perhaps they were not able to produce it.

Nor do they ſtop at fixing an uncertainty, or removing a doubt; they raiſe and enforce a character already marked: a temple adds dignity to the nobleſt, a cottage ſimplicity to the moſt rural ſcenes; the lightneſs of a ſpire, the airineſs of an open rotunda, the ſplendor of a continued colonade, are leſs ornamental than expreſſive: others improve chearfulneſs into gaiety, gloom into ſolemnity, and richneſs into profuſion: a retired ſpot which might have been paſſed unobſerved, is noticed for its tranquility, as ſoon as it is appropriated by ſome ſtructure to retreat; and the moſt unfrequented place ſeems leſs ſolitary than one which appears to have

have been the haunt of a ſingle individual, or even of a ſequeſtered family, and is marked by a lonely dwelling, or the remains of a deſerted habitation.

The means are the ſame, the application of them only is different, when buildings are uſed to correct the character of the ſcene; to enliven its dulneſs; to mitigate its gloom; or to check its extravagance; and on a variety of occaſions to ſoften, to aggravate, or to counteract, particular circumſtances attending it: but care muſt be taken that they do not contradict too ſtrongly the prevailing idea; they may leſſen the drearineſs of a waſte, but they cannot give it amenity; they may abate horrors, but they will never convert then into graces; they may make a tame ſcene agreable, and even intereſting, not romantic; or turn ſolemnity into chearfulneſs, but not into gaiety. In theſe, and in many other inſtances, they correct the character, by giving it an inclination towards a better, which is not very different; but they can hardly alter it entirely; when they are totally inconſiſtent with it, they are at the beſt nugatory.

The great effects which have been aſcribed to buildings, do not depend upon thoſe trivial ornaments, and appendages, which are often too much relied on; ſuch as, the furniture of a hermitage; painted glaſs in a Gothic church;

and

and ſculpture about a Grecian temple; groteſque or bacchanalian figures to denote gaiety; and deaths heads to ſignify melancholy. Such devices are only deſcriptive, not expreſſive, of character; and muſt not be ſubſtituted in the ſtead of thoſe ſuperior properties, the want of which they acknowledge, but do not ſupply: they beſides often require time to trace their meaning, and to ſee their application; but the peculiar excellence of buildings is, that their effects are inſtantaneous, and therefore the impreſſions they make are forcible: in order to produce ſuch effects, the general ſtyle of the ſtructure, and its poſition, are the principal conſiderations; either of them will ſometimes be ſtrongly characteriſtic alone; united, their powers are very great; and both are ſo important, that if they do not concur, at leaſt they muſt not contradict one another: the colour alſo of the buildings is ſeldom a matter of indifference; that exceſſive brightneſs which is too indiſcriminately uſed to render them conſpicuous, is apt to diſturb the harmony of the whole; ſometimes makes them too glaring as objects; and is often inconſiſtent with their characters. When theſe eſſential points are ſecured, ſubordinate circumſtances may be made to agree with them; and though minute, they may not be improper, if they are not affected; they frequently

quently mark a correſpondence between the outſide, and the inſide of a building; in the latter they are not inconſiderable; they may there be obſerved at leiſure; and there they explain in detail the character which is more generally expreſſed in the air of the whole.

XLII. To enumerate the ſeveral buildings which may be uſed for convenience, or diſtinction, as ornaments, or as characters, would lead me far from my ſubject into a treatiſe of architecture; for every branch of architecture furniſhes, on different occaſions, objects proper for a garden; and different ſpecies may meet in the ſame compoſition; no analogy exiſts between the age and the country, whence they are borrowed, and the ſpot they are applied to, except in ſome particular inſtances; but in general, they are naturalized to a place of the moſt improved cultivated nature by their effects; beauty is their uſe; and they are conſiſtent with each other, if all are conformable to the ſtyle of the ſcene, proportioned to its extent, and agreable to its character. On the other hand, varieties more than ſufficient for any particular ſpot, enough for a very extenſive view, may be found in every ſpecies; to each alſo belong a number of characters: the Grecian architecture can lay aſide its dignity in a ruſtic building; and the caprice

price of the Gothic is ſometimes not incompatible with greatneſs; our choice therefore may be confined to the variations of one ſpecies, or range through the contraſts of many, as circumſtances, taſte, or other conſiderations ſhall determine.

The choice of ſituations is alſo very free; circumſtances which are requiſite to particular ſtructures, may often be combined happily with others, and enter into a variety of compoſitions; even where they are appropriated, they may ſtill be applied in ſeveral degrees, and the ſame edifice may thereby be accommodated to very different ſcenes: ſome buildings which have a juſt expreſſion when accompanied with proper appendages, have none without them; they may therefore be characters in one place, and only objects in another. On all theſe occaſions, the application is allowable, if it can be made without inconſiſtency; a hermitage muſt not be cloſe to a road, but whether it be expoſed to view on the ſide of a mountain, or concealed in the depth of a wood, is almoſt a matter of indifference, that it is at a diſtance from publick reſort is ſufficient: a caſtle muſt not be ſunk in a bottom; but that it ſhould ſtand on the utmoſt pinnacle of a hill, is not neceſſary; on a lower knole, and backed by the riſe, it may appear to greater advantage as an object; and

be

be much more important to the general compoſition: a tower,

Boſomed high in tufted trees,

has been ſelected by one of our greateſt poets as a ſingular beauty; and the juſtneſs of his choice has been ſo generally acknowledged, that the deſcription is become almoſt proverbial; and yet a tower does not ſeem deſigned to be ſurrounded by a wood; but the appearance may be accounted for; it does ſometimes occur; and we are eaſily ſatisfied of the propriety, when the effect is ſo pleaſing. Many buildings, which from their ſplendor beſt become an open expoſure, will yet be ſometimes not ill beſtowed on a more ſequeſtered ſpot, either to characteriſe or adorn it; and others, for which a ſolitary would in general be preferred to an eminent ſituation, may occaſionally be objects in very conſpicuous poſitions. A Grecian temple, from its peculiar grace and dignity, deſerves every diſtinction; it may, however, in the depth of a wood, be ſo circumſtanced, that the want of thoſe advantages to which it ſeems entitled, will not be regretted. A happier ſituation cannot be deviſed, than that of the temple of Pan, at the * ſouth lodge on Enfield Chace. It is of the uſual oblong

* A villa belonging to Mr. Sharpe, near Barnet, in Middleſex.

form, encompaſſed by a colonade; in dimenſions, and in ſtyle, it is equal to a moſt extenſive landſkip; and yet by the antique and ruſtic air of its Dorick columns without baſes; by the chaſtity of its little ornament, a crook, a pipe, and a ſcrip, and thoſe only over the doors; and by the ſimplicity of the whole, both within and without, it is adapted with ſo much propriety to the thickets which conceal it from the view, that no one can wiſh it to be brought forward, who is ſenſible to the charms of the Arcadian ſcene which this building alone has created. On the other hand, a very ſpacious field, or ſheep-walk, will not be diſgraced by a cottage, a Dutch barn, or a hay-ſtack; nor will they, though ſmall and familiar, appear to be inconſiderable or inſignificant objects. Numberleſs other inſtances might be adduced to prove the impoſſibility of reſtraining particular buildings to particular ſituations, upon any general principles; the variety in their forms is hardly greater than in their application.

XLIII. To this great variety muſt be added the many changes which may be made by the means of *ruins*; they are a claſs by themſelves, beautiful as objects, expreſſive as characters, and peculiarly calculated to connect with their appendages into elegant groupes: they may be accom-

accommodated with eaſe to irregularity of ground, and their diſorder is improved by it; they may be intimately blended with trees and with thickets, and the interruption is an advantage; for imperfection and obſcurity are their properties; and to carry the imagination to ſomething greater than is ſeen, their effect. They may for any of theſe purpoſes be ſeparated into detached pieces; contiguity is not neceſſary, nor even the appearance of it, if the relation be preſerved; but ſtraggling ruins have a bad effect, when the ſeveral parts are equally conſiderable. There ſhould be one large maſs to raiſe an idea of greatneſs, to attract the others about it, and to be a common centre of union to all: the ſmaller pieces then mark the original dimenſions of one extenſive ſtructure; and no longer appear to be the remains of ſeveral little buildings.

All remains excite an enquiry into the former ſtate of the edifice, and fix the mind in a contemplation on the uſe it was applied to; beſides the characters expreſſed by their ſtyle and poſition, they ſuggeſt ideas which would not ariſe from the buildings, if entire. The purpoſes of many have ceaſed; an abbey, or a caſtle, if complete, can now be no more than a dwelling; the memory of the times, and of the manners, to which they were adapted, is preſerved only

in hiſtory, and in ruins; and certain ſenſations of regret, of veneration, or compaſſion, attend the recollection: nor are theſe confined to the remains of buildings which are now in diſuſe; thoſe of an old manſion raiſe reflections on the domeſtic comforts once enjoyed, and the ancient hoſpitality which reigned there. Whatever building we ſee in decay, we naturally contraſt its preſent to its former ſtate, and delight to ruminate on the compariſon. It is true that ſuch effects properly belong to real ruins; but they are produced in a certain degree by thoſe which are fictitious; the impreſſions are not ſo ſtrong, but they are exactly ſimilar; and the repreſentation, though it does not preſent facts to the memory, yet ſuggeſts ſubjects to the imagination: but in order to affect the fancy, the ſuppoſed original deſign ſhould be clear, the uſe obvious, and the form eaſy to trace; no fragments ſhould be hazarded without a preciſe meaning, and an evident connection; none ſhould be perplexed in their conſtruction, or uncertain as to their application. Conjectures about the form, raiſe doubts about the exiſtence of the ancient ſtructure; the mind muſt not be allowed to heſitate; it muſt be hurried away from examining into the reality, by the exactneſs and the force of the reſemblance.

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In the ruins of * Tintern abbey, the original conſtruction of the church is perfectly marked; and it is principally from this circumſtance that they are celebrated as a ſubject of curioſity and contemplation. The walls are almoſt entire; the roof only is fallen in; but moſt of the columns which divided the iſles are ſtill ſtanding; of thoſe which have dropped down, the baſes remain, every one exactly in its place; and in the middle of the nave, four lofty arches, which once ſupported the ſteeple, riſe high in the air above all the reſt, each reduced now to a narrow rim of ſtone, but completely preſerving its form. The ſhapes even of the windows are little altered; but ſome of them are quite obſcured, others partially ſhaded, by tufts of ivy, and thoſe which are moſt clear, are edged with its ſlender tindrils, and lighter foliage, wreathing about the ſides and the diviſions; it winds round the pillars; it clings to the walls; and in one of the iſles, cluſters at the top in bunches ſo thick and ſo large, as to darken the ſpace below. The other iſles, and the great nave, are expoſed to the ſky; the floor is entirely overſpread with turf; and to keep it clear from weeds and buſhes, is now its higheſt preſervation. Monkiſh tomb-ſtones, and the mo-

* Between Chepſtowe and Monmouth.

numents of benefactors long ſince forgotten, appear above the greenſwerd; the baſes of the pillars which have fallen, riſe out of it; and maimed effigies, and ſculpture worn with age and weather, Gothic capitals, carved cornices, and various fragments, are ſcattered about, or lie in heaps piled up together. Other ſhattered pieces, though disjointed and mouldering, ſtill occupy their original places; and a ſtair-caſe much impaired, which led to a tower now no more, is ſuſpended at a great heighth, uncovered and inacceſſible. Nothing is perfect; but memorials of every part ſtill ſubſiſt; all certain, but all in decay; and ſuggeſting, at once, every idea which can occur in a ſeat of devotion, ſolitude, and deſolation. Upon ſuch models, fictitious ruins ſhould be formed; and if any parts are entirely loſt, they ſhould be ſuch as the imagination can eaſily ſupply from thoſe which are ſtill remaining. Diſtinct traces of the building which is ſuppoſed to have exiſted, are leſs liable to the ſuſpicion of artifice, than an unmeaning heap of confuſion. Preciſion is always ſatisfactory; but in the reality it is only agreable; in the copy, it is eſſential to the imitation.

A material circumſtance to the truth of the imitation, is, that the ruin appear to be very old; the idea is beſides intereſting in itſelf; a

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monument of antiquity is never ſeen with indifference; and a ſemblance of age may be given to the repreſentation, by the hue of the materials; the growth of ivy, and other plants; and cracks and fragments ſeemingly occaſioned rather by decay, than by deſtruction. An appendage evidently more modern than the principal ſtructure will ſometimes corroborate the effect; the ſhed of a cottager amidſt the remains of a temple, is a contraſt both to the former and the preſent ſtate of the building; and a tree flouriſhing among ruins, ſhews the length of time they have lain neglected. No circumſtance ſo forcibly marks the deſolation of a ſpot once inhabited, as the prevalence of nature over it:

Campos ubi Troja fuit

is a ſentence which conveys a ſtronger idea of a city totally overthrown, than a deſcription of its remains; but in a repreſentation to the eye, ſome remains muſt appear; and then the perverſion of them to an ordinary uſe, or an intermixture of a vigorous vegetation, intimates a ſettled deſpair of their reſtoration.

Of ART.

XLIV. The ſeveral conſtituent parts of the ſcenes of nature having now been conſidered,

the next enquiry is into the particular principles and circumſtances which may affect them, when they are applied to the ſubjects of gardening. It has always been ſuppoſed that *art* muſt then interfere; but art was carried to exceſs, when from acceſſory it became principal; and the ſubject upon which it was employed, was brought under regulations, leſs applicable to that than to any other; when ground, wood, and water, were reduced to mathematical figures; and ſimilarity and order were preferred to freedom and variety. Theſe miſchiefs, however, were occaſioned, not by the uſe but the perverſion of art; it excluded, inſtead of improving upon nature; and therefore deſtroyed the very end it was called in to promote.

So ſtrange an abuſe probably aroſe from an idea of ſome neceſſary correſpondence between the manſion, and the ſcene it immediately commanded; the forms, therefore, of both were determined by the ſame rules; and terraces, canals, and avenues, were but ſo many variations of the plan of the building. The regularity thus eſtabliſhed ſpread afterwards to more diſtant quarters: there, indeed, the abſurdity was acknowledged, as ſoon as a more natural diſpoſition appeared; but a prejudice in favour of art, as it is called, *juſt about the houſe*, ſtill remains. If by the term, *regularity* is intended,

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the principle is equally applicable to the vicinity of any other building; and every temple in the garden ought to have its concomitant formal ſlopes and plantations; or the conformity may be reverſed, and we may as reaſonably contend that the building ought to be irregular, in order to be conſiſtent with the ſcene it belongs to. The truth is, that both propoſitions are erroneous; architecture requires ſymmetry; the objects of nature freedom; and the properties of the one, cannot with juſtice be transferred to the other. But if by the term no more is meant than merely *deſign*, the diſpute is at an end; choice, arrangement, compoſition, improvement, and preſervation, are ſo many ſymptoms of art, which may occaſionally appear in ſeveral parts of a garden, but ought to be diſplayed without reſerve near the houſe; nothing there ſhould ſeem neglected; it is a ſcene of the moſt cultivated nature; it ought to be enriched; it ought to be adorned; and deſign may be avowed in the plan, and expence in the execution.

Even regularity is not excluded; ſo capital a ſtructure may extend its influence beyond its walls; but this power ſhould be exerciſed only over its immediate appendages; the platform upon which the houſe ſtands, is generally continued to a certain breadth on every ſide; and whether

whether it be pavement or gravel, may undoubtedly coincide with the ſhape of the building. The road which leads up to the door, may go off from it in an equal angle, ſo that the two ſides ſhall exactly correſpond: and certain ornaments, though detached, are yet rather within the province of architecture than of gardening; works of ſculpture are not, like buildings, objects familiar in ſcenes of cultivated nature; but vaſes, ſtatues, and termini, are uſual appendages to a conſiderable edifice; as ſuch they may attend the manſion, and treſpaſs a little upon the garden, provided they are not carried ſo far into it as to loſe their connection with the ſtructure. The platform and the road are alſo appurtenances to the houſe; all theſe may therefore be adapted to its form; and the environs will thereby acquire a degree of regularity; but to give it to the objects of nature, only on account of their proximity to others which are calculated to receive it, is, at the beſt, a refinement.

XLV. Upon the ſame principles regularity has been required in the *approach*; and an additional reaſon has been aſſigned for it, that the idea of a ſeat is thereby extended to a diſtance; but that may be done by other means than by an avenue; a private road is eaſily known; if carried

carried through grounds, or a park, it is commonly very apparent; even in a lane, here and there a bench, a painted gate, a ſmall plantation, or any other little ornament, will ſufficiently denote it; if the entrance only be marked, ſimple preſervation will retain the impreſſion along the whole progreſs; or it may wind through ſeveral ſcenes diſtinguiſhed by objects, or by an extraordinary degree of cultivation; and then the length of the way, and the variety of improvements through which it is conducted, may extend the appearance of domaine, and the idea of a ſeat, beyond the reach of any direct avenue.

An avenue being confined to one termination, and excluding every view on the ſides, has a tedious ſameneſs throughout; to be great, it muſt be dull; and the object to which it is appropriated, is after all ſeldom ſhewn to advantage. Buildings, in general, do not appear ſo large, and are not ſo beautiful, when looked at in front, as when they are ſeen from an angular ſtation, which commands two ſides at once, and throws them both into perſpective: but a winding lateral approach is free from theſe objections; it may beſides be brought up to the houſe without diſturbing any of the views from it; but an avenue cuts the ſcenery directly in two, and reduces all the proſpect to

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a narrow viſta. A mere line of perſpective, be the extent what it may, will ſeldom compenſate for the loſs of that ſpace which it divides, and of the parts which it conceals.

The approach to * Caverſham, though a mile in length, and not once in ſight of the houſe, till cloſe upon it, yet can never be miſtaken for any other way than it is; a paſſage only through a park is not introduced with ſo much diſtinction, ſo preciſely marked, or kept in ſuch preſervation. On each ſide of the entrance is an elegant lodge; the interval between them is a light open paliſade, croſſing the whole breadth of a lovely valley; the road is conducted along the bottom, continually winding in natural eaſy ſweeps, and preſenting at every bend ſome new ſcene to the view; at laſt it gently ſlants up the ſide of a little riſe to the manſion, where the eminence, which ſeemed inconſiderable, is found to be a very elevated ſituation, to which the approach, without once quiting the valley, had been inſenſibly aſcending all the way. In its progreſs, it never breaks the ſcenes through which it paſſes; the plantations and the glades are continued without interruption, quite acroſs the valley; the oppoſite ſides have a relation to each other, not anſwering, not contraſted, but connected; nor does the

* The ſeat of lord Cadogan, near Reading.

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diſpoſition ever ſeem to have been made with any attention to the road; but the ſcenes ſtill belong purely to the park; each of them is preſerved entire; and avails itſelf of all the ſpace which the ſituation will allow. At the entrance the ſlopes are very gentle, with a few large hawthorns, beeches, and oaks, ſcattered over them; theſe are thickened by the perſpective as the valley winds; and juſt at the bend, a large clump hangs on a bold aſcent, from whence different groupes, growing gradually leſs and leſs till they end in ſingle trees, ſtretch quite away to a fine grove, which crowns the oppoſite brow: the road paſſes between the groupes, under a light and lofty arch of aſh; and then opens upon a glade, broken on the left only by a ſingle tree; and on the right by ſeveral beeches ſtanding ſo cloſe together as to be but one in appearance: this glade is bounded by a beautiful grove, which in one part ſpreads a perfect gloom, but in others divides into different cluſters, which leave openings for the gleams of light to pour in between them. It extends to the edge, and borders for ſome way the ſide, of a collateral dale, which retires ſlowly from the view; and in which the falls of the ground are more tame, the bottom more flattened, than in the principal valley; the banks of this alſo near the junction, are more gentle than before; but on the oppo-

oppoſite ſide, the ſteeps and the clumps ſtill continue; and amongſt them is a fine knole, from which deſcend two or three groupes of large trees, feathering down to the bottom, and by the pendency of their branches favouring the declivity. To theſe ſucceeds an open ſpace, diverſified only with a few ſcattered trees; and in the midſt of it, ſome magnificent beeches crouding together, overſhadow the road, which is carried through a narrow, darkſome paſſage between them: ſoon after it riſes under a thick wood in the garden up to the houſe, where it ſuddenly burſts out upon a rich, and extenſive proſpect, with the town and the churches of Reading full in ſight, and the hills of Windſor foreſt in the horizon. Such a view at the end of a long avenue, would have been, at the beſt, but a compenſation for the tedioufneſs of the way; but here the approach is as delightful as the termination: yet even in this, a ſimilarity of ſtyle may be ſaid to prevail; but it has every variety of open plantations; and theſe are not confuſedly thrown together, but formed into ſeveral ſcenes, all of them particularly marked: one is characteriſed by a grove; the next by clumps; and others by little groupes, or ſingle trees: the plantations ſometimes cover only the brow, and retire along the top from the view; ſometimes they ſeem to be ſuſpended on the

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edge, or the ſides, of the deſcents; in one place they leave the bottom clear; in another they overſpread the whole valley: the intervals are often little leſs than lawns; at other times they are no more that narrow glades between the groves; or only ſmall openings in the midſt of a plantation. The ground, without being broken into diminutive parts, is caſt into an infinite number of elegant ſhapes, in every gradation from the moſt gentle ſlope, to a very precipitate fall: the trees alſo are of ſeveral kinds, and their ſhadows of various tints; thoſe of the horſe-cheſnuts are dark; the beeches ſpread a broader but leſs gloomy obſcurity; and they are often ſo vaſt, they ſwell out in a ſucceſſion of ſuch enormous maſſes, that, though contiguous, a deep ſhade ſinks in between them, and diſtinguiſhes each immenſe individual: ſuch intervals are in ſome places filled up with other ſpecies; the maples are of ſo extraordinary a ſize, that they do not appear inconſiderable, when cloſe to the foreſt trees; large hawthorns, ſome oaks, and in one part many, perhaps too many limes, the remains of former avenues, are intermixed; and amongſt all theſe often riſe the talleſt aſh, whoſe lighter foliage only chequers the turf beneath, while their peculiar hue diverſifies the greens of the groupes they belong to. After enumerating the beauties of this approach,

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and reflecting that they are confined within a narrow valley, without views, buildings, or water, another can hardly be conceived ſo deſtitute of the means of variety, as to juſtify the ſameneſs of an avenue.

XLVI. If regularity is not entitled to a preference in the environs or approach to a houſe, it will be difficult to ſupport its pretenſions to a place in any more *diſtant parts* of a park or a garden. Formal ſlopes of ground are ugly; right or circular lines bounding water, do not indeed change the nature of the element; it ſtill retains ſome of its agreable properties; but the ſhape given to it is diſguſting. Regularity in plantations is leſs offenſive; we are habituated, as has been already obſerved, to ſtrait lines of trees, in cultivated nature; a double row, meeting at the top, and forming a complete arched viſta, has a peculiar effect; other regular figures have a degree of beauty; and to alter or to diſguiſe ſuch a diſpoſition, without deſtroying a number of fine trees, which cannot well be ſpared, may ſometimes be difficult; but it hardly ever ought to be choſen in the arrangement of a young plantation.

Regularity was, however, once thought eſſential to every garden, and every approach; and it yet remains in many. It is ſtill a character,

racter, denoting the neighbourhood of a gentleman's habitation; and an avenue as an object in a view, gives to a houſe, otherwiſe inconſiderable, the air of a manſion. Buildings which anſwer one another at the entrance of an approach, or on the ſides of an opening, have a ſimilar effect; they diſtinguiſh at once the precincts of a ſeat from the reſt of the country. Some pieces of ſculpture alſo, ſuch as vaſes and termini, may perhaps now and then be uſed, to extend the appearance of a garden beyond its limits, and to raiſe the mead in which they are placed above the ordinary improvements of cultivated nature. At other times they may be applied as ornaments to the moſt poliſhed lawns; the traditional ideas we have conceived of Arcadian ſcenes, correſpond with ſuch decorations; and ſometimes a ſolitary urn, inſcribed to the memory of a perſon now no more, but who once frequented the ſhades where it ſtands, is an object equally elegant and intereſting. The occaſions, however, on which we may, with any propriety, treſpaſs beyond the bounds of cultivated nature, are very rare; the force of the character can alone excuſe the artifice avowed in expreſſing it.

Of PICTURESQUE BEAUTY.

XLVII. But regularity can never attain to a great ſhare of beauty, and to none of the ſpecies called *picturesque*; a denomination in general expreſſive of excellence, but which, by being too indiſcriminately applied, may be ſometimes productive of errors. That a ſubject is recommended at leaſt to our notice, and probably to our favour, if it has been diſtinguiſhed by the pencil of an eminent painter, is indiſputable; we are delighted to ſee thoſe objects in the reality, which we are uſed to admire in the repreſentation; and we improve upon their intrinſic merit, by recollecting their effects in the picture. The greateſt beauties of nature will often ſuggeſt the remembrance; for it is the buſineſs of a landſkip painter to ſelect them; and his choice is abſolutely unreſtrained; he is at liberty to exclude all objects which may hurt the compoſition; he has the power of combining thoſe which he admits in the moſt agreable manner; he can even determine the ſeaſon of the year, and the hour of the day, to ſhew his landſkip in whatever light he prefers. The works therefore of a great maſter, are fine exhibitions of nature, and an excellent ſchool wherein to form a taſte for beauty; but ſtill

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their authority is not abſolute; they muſt be uſed only as ſtudies, not as models; for a picture and a ſcene in nature, though they agree in many, yet differ in ſome particulars, which muſt always be taken into conſideration, before we can decide upon the circumſtances which may be transferred from the one to the other.

In their *dimenſions* the diſtinction is obvious; the ſame objects on different ſcales have very different effects; thoſe which ſeem monſtrous on the one, may appear diminutive on the other; and a form which is elegant in a ſmall object, may be too delicate for a large one. Beſides, in a canvaſs of a few feet, there is not room for every ſpecies of variety which in nature is pleaſing. Though the characteriſtic diſtinctions of trees may be marked, their more minute differences, which however enrich plantations, cannot be expreſſed; and a multiplicity of encloſures, catches of water, cottages, cattle, and a thouſand other circumſtances, which enliven a proſpect, are, when reduced into a narrow compaſs, no better than a heap of confuſion. Yet, on the other hand, the principal objects muſt often be more diverſified in a picture than in a ſcene; a building which occupies a conſiderable portion of the former, will appear ſmall in the latter, when compared to the ſpace all around it; and the number of parts which

may be neceſſary to break its ſameneſs in the one, will aggravate its inſignificance in the other. A tree which preſents one rich maſs of foliage, has ſometimes a fine effect in nature; but when painted, is often a heavy lump, which can be lightened only by ſeparating the boughs, and ſhewing the ramifications between them. In ſeveral other inſtances the object is frequently affected by the proportion it bears to the actual, not the ideal, circumjacent extent.

Painting, with all its powers, is ſtill more unequal to ſome ſubjects, and can give only *a faint, if any, repreſentation* of them; but a gardiner is not therefore to reject them; he is not debarred from a view down the ſides of a hill, or a proſpect where the horizon is lower than the ſtation, becauſe he never ſaw them in a picture. Even when painting exactly imitates the appearances of nature, it is often weak in conveying the *ideas* which they excite, and on which much of their effect ſometimes depends. This however is not always a diſadvantage; the appearance may be more pleaſing than the idea which accompanies it; and the omiſſion of the one may be an improvement of the other; many beautiful tints denote diſagreable circumſtances; the hue of a barren heath is often finely diverſified; a piece of bare ground is ſometimes overſpread with a number of delicate

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ſhades; and yet we prefer a more uniform verdure to all their variety. In a picture, the ſeveral tints which occur in nature may be blended, and retain only their beauty, without ſuggeſting the poverty of the ſoil which occaſions them; but in the reality, the cauſe is more powerful than the effect; we are leſs pleaſed with the ſight, than we are hurt by the reflection; and a moſt agreable mixture of colours may preſent no other idea than of drearineſs and ſterility.

On the other hand, *utility* will ſometimes ſupply the want of beauty in the reality, but not in a picture. In the former, we are never totally inattentive to it; we are familiariſed to the marks of it; and we allow a degree of merit to an object which has no other recommendation. A regular building is generally more agreable in a ſcene than in a picture; and an adjacent platform, if evidently convenient, is tolerable in the one; it is always a right line too much in the other. Utility is at the leaſt an excuſe, when it is real; but it is an idea never included in the repreſentation.

Many more inſtances might be alledged to prove, that the ſubjects for a painter and a gardiner are not always the ſame; ſome which are agreable in the reality, loſe their effect in the imitation; and others, at the beſt, have leſs

merit in a ſcene than in a picture. The term pictureſque is therefore applicable only to ſuch objects in nature, as, after allowing for the differences between the arts of painting and of gardening, are fit to be formed into groupes, or to enter into a compoſition, where the ſeveral parts have a relation to each other; and in oppoſition to thoſe which may be ſpread abroad in detail, and have no merit but as individuals.

Of CHARACTER.

XLVIII. CHARACTER is very reconcileable with beauty; and even when independent of it, has attracted ſo much regard, as to occaſion ſeveral frivolous attempts to produce it; ſtatues, inſcriptions, and even paintings, hiſtory and mythology, and a variety of devices have been introduced for this purpoſe. The heathen deities and heroes have therefore had their ſeveral places aſſigned to them in the woods and the lawns of a garden; natural caſcades have been disfigured with river gods; and columns erected only to receive quotations; the compartiments of a ſummer-houſe have been filled with pictures of gambols and revels, as ſignificant of gaiety; the cypreſs, becauſe it was once uſed in funerals, has been thought peculiarly adapted to melancholy; and the decorations, the furniture,

ture, and the environs of a building have been crouded with puerilities, under pretence of propriety. All theſe devices are rather *emblematical* than expreſſive; they may be ingenious contrivances, and recal abſent ideas to the recollection; but they make no immediate impreſſion; for they muſt be examined, compared, perhaps explained, before the whole deſign of them is well underſtood: and though an alluſion to a favourite or well-known ſubject of hiſtory, poetry, or of tradition, may now and then animate or dignify a ſcene, yet as the ſubject does not naturally belong to a garden, the alluſion ſhould not be principal; it ſhould ſeem to have been ſuggeſted by the ſcene: a tranſitory image, which irreſiſtibly occurred; not ſought for, not laboured; and have the force of a metaphor, free from the detail of an allegory.

XLIX. Another ſpecies of character ariſes from direct *imitation*; when a ſcene, or an object, which has been celebrated in deſcription, or is familiar in idea, is repreſented in a garden. Artificial ruins, lakes, and rivers, fall under this denomination; the air of a ſeat extended to a diſtance, and ſcenes calculated to raiſe ideas of Arcadian elegance, or of rural ſimplicity, with many more which have been occaſionally mentioned, or will obviouſly occur

cur, may be ranked in this claſs; they are all repreſentations; but the materials, the dimenſions, and other circumſtances, being the ſame in the copy and the original, their effects are ſimilar in both; and if not equally ſtrong, the defect is not in the reſemblance; but the conſciouſneſs of an imitation, checks that train of thought which the appearance naturally ſuggeſts; yet an over-anxious ſollicitude to diſguiſe the fallacy is often the means of expoſing it; too many points of likeneſs ſometimes hurt the deception; they ſeem ſtudied and forced; and the affectation of reſemblance deſtroys the ſuppoſition of a reality. A hermitage is the habitation of a recluſe; it ſhould be diſtinguiſhed by its ſolitude, and its ſimplicity; but if it is filled with crucifixes, hour-glaſſes, beads, and every other trinket which can be thought of, the attention is diverted from enjoying the retreat to examining the particulars; all the collateral circumſtances which agree with a character, ſeldom meet in one ſubject; and when they are induſtriouſly brought together, though each be natural, the collection is artificial.

The peculiar advantages which gardening has over other imitative arts, will not, however, ſupport attempts to introduce, they rather forbid the introduction of characters, to which

which the ſpace is not adequate. A plain ſimple field, unadorned but with the common rural appendages, is an agreable opening; but if it is extremely ſmall, neither a hay-ſtack, nor a cottage, nor a ſtile, nor a path, nor much leſs all of them together, will give it an air of reality. A harbour on an artificial lake is but a conceit: it raiſes no idea of refuge or ſecurity; for the lake does not ſuggeſt an idea of danger; it is detached from the large body of water; and yet is in itſelf but a poor inconſiderable baſin, vainly affecting to mimick the majeſty of the ſea. When imitative characters in gardening are egregiouſly defective in any material circumſtance, the truth of the others expoſes and aggravates the failure.

L. But the art of gardening aſpires to more than imitation: it can create *original* characters, and give expreſſions to the ſeveral ſcenes ſuperior to any they can receive from alluſions. Certain properties, and certain diſpoſitions, of the objects of nature, are adapted to excite particular ideas and ſenſations: many of them have been occaſionally mentioned; and all are very well known: they require no diſcernment, examination, or diſcuſſion, but are obvious at a glance, and inſtantaneouſly diſtinguiſhed by our feelings. Beauty alone is not ſo engaging

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as this ſpecies of character; the impreſſions it makes are more tranſient and leſs intereſting; for it aims only at delighting the eye, but the other affects our ſenſibility. An aſſemblage of the moſt elegant forms in the happieſt ſituations is to a degree indiſcriminate, if they have not been ſelected and arranged with a deſign to produce certain expreſſions; an air of magnificence, or of ſimplicity, of chearfulneſs, tranquility, or ſome other general character, ought to pervade the whole; and objects pleaſing in themſelves, if they contradict that character, ſhould therefore be excluded; thoſe which are only indifferent muſt ſometimes make room for ſuch as are more ſignificant; many will often be introduced for no other merit than their expreſſion; and ſome which are in general rather diſagreable, may occaſionally be recommended by it. Barrenneſs itſelf may be an acceptable circumſtance in a ſpot dedicated to ſolitude and melancholy.

The power of ſuch characters is not confined to the ideas which the objects immediately ſuggeſt; for theſe are connected with others, which inſenſibly lead to ſubjects, far diſtant perhaps from the original thought, and related to it only by a ſimilitude in the ſenſations they excite. In a proſpect, enriched and enlivened with inhabitants and cultivation, the attention

attention is caught at firſt by the circumſtances which are gayeſt in their ſeaſon, the bloom of an orchard, the feſtivity of a hay-field, and the carols of harveſt-home; but the chearfulneſs which theſe infuſe into the mind, expands afterwards to other objects than thoſe immediately preſented to the eye; and we are thereby diſpoſed to receive, and delighted to purſue, a variety of pleaſing ideas, and every benevolent feeling. At the ſight of a ruin, reflections on the change, the decay, and the deſolation before us, naturally occur; and they introduce a long ſucceſſion of others, all tinctured with that melancholy which theſe have inſpired: or if the monument revive the memory of former times, we do not ſtop at the ſimple fact which it records, but recollect many more coæval circumſtances, which we ſee, not perhaps as they were, but as they are come down to us, venerable with age, and magnified by fame; even without the aſſiſtance of buildings, or other adventitious circumſtances, nature alone furniſhes materials for ſcenes, which may be adapted to almoſt every kind of expreſſion; their operation is general; and their conſequences infinite: the mind is elevated, depreſſed, or compoſed, as gaiety, gloom, or tranquillity, prevail in the ſcene; and we ſoon loſe ſight of the means by which the character is formed; we

we forget the particular objects it preſents; and giving way to their effects, without recurring to the cauſe, we follow the track they have begun, to any extent, which the diſpoſition they accord with will allow: it ſuffices that the ſcenes of nature have a power to affect our imagination and our ſenſibility; for ſuch is the conſtitution of the human mind, that if once it is agitated, the emotion often ſpreads far beyond the occaſion; when the paſſions are rouſed, their courſe is unreſtrained; when the fancy is on the wing, its flight is unbounded; and quitting the inanimate objects which firſt gave them their ſpring, we may be led by thought above thought, widely differing in degree, but ſtill correſponding in character, till we riſe from familiar ſubjects up to the ſublimeſt conceptions, and are rapt in the contemplation of whatever is great or beautiful, which we ſee in nature, feel in man, or attribute to divinity.

Of the GENERAL SUBJECT.

LI. The ſcenes of nature are alſo affected by the general ſubject to which they are applied, whether that be a *farm*, a *garden*, a *park*, or a *riding*. Theſe may all indeed be parts of one place; they may border on each other; they

they may to a degree be intermixed; but each is ſtill a character of ſuch force, that whichever prevails, the propriety of all other characters, and of every ſpecies of beauty, muſt be tried by their conformity to this: and circumſtances neceſſary to either, may be inconſiſtencies in the reſt; *elegance* is the peculiar excellence of a garden; *greatneſs* of a park; *ſimplicity* of a farm; and *pleaſantneſs* of a riding. Theſe diſtinguiſhing properties will alone exclude from the one, many objects which are very acceptable in the others; but theſe are not the only properties in which they eſſentially differ.

A garden is intended to walk or to ſit in, which are circumſtances not conſidered in a riding; a park comprehends all the uſes of the other two; and theſe uſes determine the *proportional extent* of each; a large garden would be but a ſmall park; and the circumference of a conſiderable park but a ſhort riding. A farm is in ſome meaſure denominated from its ſize; if it greatly exceed the dimenſions of a garden, ſo that its bounds are beyond the reach of a walk, it becomes a riding. A farm and a garden hence appear to be calculated for indolent, a riding for active amuſements; and a park for both; ſeats, therefore, and buildings for refreſhment or indulgence, ſhould be frequent

quent in a garden or a farm; ſhould ſometimes occur in a park, but are unneceſſary in a riding.

Within the narrow compaſs of a garden, there is not room for *diſtant effects*; on the other hand, it allows of objects which are ſtriking only in a *ſingle point of view*; for we may ſtop there to contemplate them; and an obſcure catch, or a partial glimpſe of others, are alſo acceptable circumſtances, in the leiſure of a ſeat, or even in the courſe of a loitering walk. But theſe are loſt in a riding, where the pleaſantneſs of the road, not of the ſpot, is the principal conſideration; and its greateſt improvement is a diſtant object, which may be ſeen from ſeveral points, or along a conſiderable part of the way. *Minute beauties* in general may abound in a garden; they may be frequent in a farm; in both we have opportunities to obſerve, and to examine them; in a park they are below our notice; in a riding they eſcape it.

Proſpects are agreable to either of the four general ſubjects; but not equally neceſſary to all. In a garden, or in a farm, ſcenes within themſelves are often ſatisfactory; and in their retired ſpots an opening would be improper. A park is defective, if confined to its encloſure; a perpetual ſucceſſion of home ſcenes, through

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ſo large an extent, wants variety; and fine proſpects are circumſtances of greatneſs; but they are not required in every part; the place itſelf ſupplies many noble views; and theſe are not much improved by a diſtant rim, or a little peep of the country, which is inadequate to the reſt of the compoſition. A riding has ſeldom much beauty of its own; it depends on objects without for its pleaſantneſs; if it only leads now and then to a ſtriking point, and is dull all the reſt of the way, it will not be much frequented; but very moderate views are ſufficient to render its progreſs agreable.

By concealing therefore much of the proſpects, we deſtroy the amuſement of a riding; the view of the country ſhould not be hurt by the improvements of the road. In a garden, on the contrary, continuation of ſhade is very acceptable; and if the views be ſometimes interrupted, they may ſtill be caught from many points; we may enjoy them there whenever we pleaſe; and they would pall if conſtantly in ſight. The beſt ſituation for a houſe is not that which has the greateſt command; a chearful look-out from the windows is all that the proprietor deſires; he is more ſenſible to the charms of the greater proſpects, if he ſees them only occaſionally, and they do not become inſipid by being familiar; for the ſame reaſon he

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does not wiſh for them in every part of his garden; and temporary concealments give them freſh ſpirit whenever they appear; but the views of a riding are not viſited ſo often, as thereby to loſe any of their effect. Plantations therefore in a country ſhould be calculated rather for objects to look at, than for ſhades to paſs through: in a park, they may anſwer both purpoſes; but in a garden, they are commonly conſidered as places to walk or to ſit in: as ſuch too they are moſt welcome in a farm; but ſtill the diſtinction between an improved and an ordinary farm being by no circumſtance ſo ſenſibly marked, as by the arrangement of the trees, they are more important as objects there than in a garden.

Though a farm and a garden agree in many particulars connected with extent, yet in *ſtyle* they are the two extremes. Both indeed are ſubjects of cultivation; but cultivation in the one is *huſbandry*; and in the other *decoration*: the former is appropriated to *profit*, the latter to *pleaſure*: fields profuſely ornamented do not retain the appearance of a farm; and an apparent attention to produce, obliterates the idea of a garden. A park is ſometimes not much hurt by being turned to account. The uſe of a riding is to lead from one beauty to another, and be a ſcene of pleaſure all the way. Made avowedly for that purpoſe only, it admits more em-

embelliſhment and diſtinction, than an ordinary road through a farm.

Of a FARM.

LII. In ſpeculation it might have been expected that the firſt eſſays of improvement ſhould have been on a *farm*, to make it both advantageous and delightful; but the fact was otherwiſe; a ſmall plot was appropriated to pleaſure; the reſt was preſerved for profit only; and this may, perhaps, have been a principal cauſe of the vicious taſte which long prevailed in gardens: it was imagined that a ſpot ſet apart from the reſt ſhould not be like them; the conceit introduced deviations from nature, which were afterwards carried to ſuch an exceſs, that hardly any objects truly rural were left within the encloſure, and the view of thoſe without was generally excluded. The firſt ſtep, therefore, towards a reformation, was by opening the garden to the country, and that immediately led to aſſimilating them; but ſtill the idea of a ſpot appropriated to pleaſure only prevailed; and one of the lateſt improvements has been to blend the uſeful with the agreable; even the ornamented farm was prior in time to the more rural; and we have at laſt returned to ſimplicity by force of refinement.

The ideas of *paſtoral poetry* ſeem now to be the ſtandard of that ſimplicity; and a place conformable to them is deemed a farm in its utmoſt purity. An alluſion to them evidently enters into the deſign of * the Leaſowes, where they appear ſo lovely as to endear the memory of their author; and juſtify the reputation of Mr. Shenſtone, who inhabited, made, and celebrated the place; it is a perfect picture of his mind, ſimple, elegant, and amiable; and will always ſuggeſt a doubt, whether the ſpot inſpired his verſe; or whether, in the ſcenes which he formed, he only realized the paſtoral images which abound in his ſongs. The whole is in the ſame taſte, yet full of variety; and except in two or three trifles, every part is rural and natural. It is literally a grazing farm lying round the houſe; and a walk as unaffected and as unadorned as a common field path, is conducted through the ſeveral encloſures.

Near the entrance into the grounds, this walk plunges ſuddenly into a dark narrow dell, filled with ſmall trees which grow upon abrupt and broken ſteeps, and watered by a brook,

* In Shropſhire, between Birmingham and Stourbridge. The late Mr. Dodſley publiſhed a more particular deſcription than is here given of the Leaſowes; and to that the reader is referred for the detail of thoſe ſcenes of which he will here find only a general idea.

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which falls among roots and ſtones down a natural caſcade into the hollow. The ſtream at firſt is rapid and open; it is afterwards concealed by thickets, and can be traced only by its murmurs; but it is tamer when it appears again; and gliding then between little groupes of trees, loſes itſelf at laſt in a piece of water juſt below. The end of this ſequeſtered ſpot opens to a pretty landſkip, which is very ſimple; for the parts are but few, and all the objects are familiar; they are only the piece of water, ſome fields on an eaſy aſcent beyond it, and the ſteeple of a church above them.

The next ſcene is more ſolitary: it is confined within itſelf, a rude neglected bottom, the ſides of which are over-run with buſhes and fern, interſperſed with ſeveral trees. A rill runs alſo through this little valley, iſſuing from a wood which hangs on one of the declivities; the ſtream winds through the wood in a ſucceſſion of caſcades, down a quick deſcent of an hundred and fifty yards in continuance; alders and hornbeam grow in the midſt of its bed; they ſhoot up in ſeveral ſtems from the ſame root; and the current trickles amongſt them. On the banks are ſome conſiderable trees, which ſpread but a chequered ſhade, and let in here and there a ſun-beam to play upon the water: beyond them is a ſlight coppice,

juſt ſufficient to ſkreen the ſpot from open view; but it caſts no gloom; and the ſpace within is all an animated ſcene; the ſtream has a peculiar vivacity; and the ſingular appearance of the upper falls, high in the trees, and ſeen through the boughs, is equally romantic, beautiful, and lively. The walk having paſſed through this wood, returns into the ſame valley, but into another part of it, ſimilar in itſelf to the former; and yet they appear to be very different ſcenes, from the conduct only of the path; for in the one, it is open, in the bottom, and perfectly retired; in the other, it is on the brow, it is ſhaded, and it over-looks not only the little wild below, but ſome cornfields alſo on the oppoſite ſide, which by their chearfulneſs and their proximity diſſipate every idea of ſolitude.

At the extremity of the vale is a grove of large foreſt trees, inclining down a ſteep declivity; and near it are two fields, both irregular, both beautiful, but diſtinguiſhed in every particular: the variety of the Leaſowes is wonderful; all the encloſures are totally different; there is ſeldom a ſingle circumſtance in which they agree. Of theſe near the grove, the lower field comprehends both the ſides of a deep dip: the upper is one large knole; the former is encompaſſed with thick wood; the latter

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is open; a ſlight hedge, and a ſerpentine river, are all its boundary. Several trees, ſingle or in groupes, are ſcattered over the ſwells of the ground: not a tree is to be ſeen on all the ſteeps of the hollow. The path creeps under a hedge round the one, and catches here and there only peeps of the country. It runs directly acroſs the other to the higheſt eminence, and burſts at once upon the view.

This proſpect is alſo a ſource of endleſs variety: it is chearful and extenſive, over a fine hilly country, richly cultivated, and full of objects and inhabitants: Hales Owen, a large town, is near; and the Wrekin, at thirty miles diſtance, is diſtinctly viſible in the horizon. From the knole, which has been mentioned, it is ſeen altogether, and the beautiful farm of the Leaſowes is included in the landſkip. In other ſpots, plantations have been raiſed, or openings cut, on purpoſe to ſhut out, or let in, parts of it, at certain points of view. Juſt below the principal eminence, which commands the whole, is a ſeat, where all the ſtriking objects being hid by a few trees, the ſcene is ſimply a range of encloſed country. This at other ſeats is excluded, and only the town, or the church, or the ſteeple without the church, appears. A village, a farm houſe, or a cottage, which had been unobſerved in the confu-

ſion of the general proſpect, becomes principal in more contracted views; and the ſame object which at one place ſeemed expoſed and ſolitary, is accompanied at another with a foreground of wood, or backed by a beautiful hill. The attention to every circumſtance which could diverſify the ſcene has been indefatigable; but the art of the contrivance can never be perceived; the effect always ſeems accidental.

The tranſitions alſo are generally very ſudden: from this elevated and gay ſituation, the change is immediate to ſober and quiet home views. The firſt is a paſture, elegant as a poliſhed lawn, in ſize not diminutive, and enriched with ſeveral fine trees ſcattered over ground which lies delightfully; juſt below it is a little waſte, ſhut up by rude ſteps, and wild hanging coppices; on one ſide of which is a wood, full of large timber trees, and thick with underwood. This receives into its boſom a ſmall irregular piece of water, the other end of which is open; and the light there breaking in enlivens all the reſt; even where trees overhang, or thickets border upon the banks, tho' the reflection of the ſhadows, the ſtillneſs of the water, and the depth of the wood, ſpread a compoſure over the whole ſcene; yet the coolneſs of it ſtrikes no chill; the ſhade ſpreads

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no gloom ; the retreat is peaceful and ſilent, but not ſolemn ; a refreſhing ſhelter from the ſcorching heat of noon, without ſuggeſting the moſt diſtant idea of the damp and the darkneſs of night.

A rill much more gentle than any of the former, runs from this piece of water, through a coppice of conſiderable length, dropping here and there down a ſhallow fall, or winding about little aits, in which ſome groupes of ſmall trees are growing. The path is conducted along the bank to the foot of a hill, which it climbs in an aukward zig-zag; and on the top it enters a ſtrait walk, over-arched with trees : but though the aſcent and the terrace command charming proſpects, they are both too artificial for the character of the Leaſowes. The path, however, as ſoon as it is freed from this reſtraint, recovers its former ſimplicity ; and deſcends through ſeveral fields, from which are many pretty views of the farm, diſtinguiſhed by the varieties of the ground, the different encloſures, the hedges, the hedge-rows, and the thickets, which divide them ; or the clumps, the ſingle trees, and now and then a hay-ſtack, which ſometimes break the lines of the boundaries, and ſometimes ſtand out in the midſt of the paſtures.

At the end of the deſcent, an enchanting grove overſpreads a ſmall valley, the abrupt

ſides of which form the banks of a lovely rivulet, which winds along the bottom: the ſtream ruſhes into the dell by a very precipitate caſcade, which is ſeen through openings in the trees, glimmering at a diſtance among the ſhades which over-hang it: the current, as it proceeds, drops down ſeveral falls; but between them it is placid and ſmooth; it is every where clear, and ſometimes dappled by gleams of light; while the ſhadow of every ſingle leaf is marked on the water; and the verdure of the foliage above, of the moſs, and the graſs, and the wild plants, on the brink, ſeem brightened in the reflection: various pretty cluſters of open coppice wood are diſperſed about the banks; ſtately foreſt trees riſe in beautiful groupes upon fine ſwelling knoles above them; and often one or two detached from the reſt, incline down the ſlopes, or ſlant acroſs the ſtream: as the valley deſcends, it grows more gloomy; the rivulet is loſt in a pool, which is dull, emcompaſſed and darkened by large trees; and juſt before the ſtream enters it, in the midſt of a plantation of yews, is a bridge of one arch, built of a duſky coloured ſtone, and ſimple even to rudeneſs: but this gloom is not a black ſpot, ill-united with the reſt; it is only a deeper caſt of ſhade; no part of the ſcene is lightſome; a ſolemnity prevails over the whole; and it receives an additional

ditional dignity from an inſcription on a ſmall obeliſk, dedicating the grove to the genius of Virgil; near to this delightful ſpot is the firſt entrance into the grounds; and thither the walk immediately tends, along the ſide of a rill.

But it would be injuſtice to quit the Leaſowes, without mentioning one or two circumſtances, which in following the courſe of the walk could not well be taken notice of. The art with which the diviſions between the fields are diverſified is one of them; even the hedges are diſtinguiſhed from each other; a common quickſet fence is in one place the ſeparation; in another, it is a lofty hedge-row, thick from the top to the bottom; in a third, it is a continued range of trees, with all their ſtems clear, and the light appearing in the interval between their boughs, and the buſhes beneath them; in others theſe lines of trees are broken, a few groupes only being left at different diſtances; and ſometimes a wood, a grove, a coppice, or a thicket, is the apparent boundary, and by them both the ſhape, and the ſtyle of the encloſures is varied.

The inſcriptions which abound in the place, are another ſtriking peculiarity; they are well known, and juſtly admired; and the elegance of the poetry, and the aptneſs of the quotations, atone for their length and their number; but in general,

general, inſcriptions pleaſe no more than once; the utmoſt they can pretend to, except when their alluſions are emblematical, is to point out the beauties, or deſcribe the effects, of the ſpots they belong to; but thoſe beauties and thoſe effects muſt be very faint, which ſtand in need of the aſſiſtance: inſcriptions however to commemorate a departed friend, are evidently exempt from the cenſure; the monuments would be unintelligible without them; and an urn in a lonely grove, or in the midſt of a field, is a favourite embelliſhment at the Leaſowes; they are indeed among the principal ornaments of the place; for the buildings are moſtly meer ſeats, or little root-houſes; a ruin of a priory is the largeſt, and that has no peculiar beauty to recommend it; but a multiplicity of objects are unneceſſary in the farm; the country it commands is full of them; and every natural advantage of the place within itſelf has been diſcovered, applied, contraſted, and carried to the utmoſt perfection, in the pureſt taſte, and with inexhauſtible fancy.

Among the ideas of paſtoral poetry which are here introduced, its mythology is not omitted; but the alluſions are both to ancient and to modern fables; ſometimes to the fayes and the fairies; and ſometimes to the naiads and muſes. The objects alſo are borrowed partly from the

ſcenes

ſcenes which this country exhibited ſome centuries ago, and partly from thoſe of Arcadia; the priory, and a Gothic ſeat, ſtill more particularly characteriſed by an inſcription in obſolete language and the black letter, belong to the one; the urns, Virgil's obeliſk, and a ruſtic temple of Pan, to the other. All theſe alluſions and objects are indeed equally rural; but the images in an Engliſh and a claſſical eclogue are not the ſame; each ſpecies is a diſtinct imitative character; either is proper; either will raiſe the farm it is applied to above the ordinary level; and within the compaſs of the ſame place both may be introduced; but they ſhould be ſeparate; when they are mixed, they counteract one another; and no repreſentation is produced of the times and the countries they refer to. A certain diſtrict ſhould therefore be allotted to each, that all the fields which belong to the reſpective characters may lie together; and the correſponding ideas be preſerved for a continuance.

LIII. In ſuch an aſſortment, the more open and poliſhed ſcenes will generally be given to the Arcadian ſhepherd; and thoſe in a lower degree of cultivation, will be thought more conformable to the *manners of the ancient Britiſh yeomanry*. We do not conceive that the country in

in their time was entirely cleared, or diſtinctly divided; the fields were ſurrounded by woods, not by hedges; and if a conſiderable tract of improved land lay together, it ſtill was not ſeparated into a number of encloſures. The ſubjects therefore proper to receive this character, are thoſe in which cultivation ſeems to have encroached on the wild, not to have ſubdued it; as the bottom of a valley in corn, while the ſides are ſtill overgrown with wood; and the outline of that wood indented by the tillage creeping more or leſs up the hill. But a glade of graſs thus circumſtanced, does not peculiarly belong to the ſpecies; that may occur in a park or a paſtoral farm: in this, the paſtures ſhould rather border on a waſte or a common: if large, they may be broken by ſtraggling buſhes, thickets, or coppices; and the ſcattered trees ſhould be beſet with brambles and briars. All theſe are circumſtances which improve the beauty of the place, yet appear to be only remains of the wild, not intended for embelliſhment. Such interruptions muſt however be leſs frequent in the arable parts of the farm; but there the opening may be divided into ſeveral lands, diſtinguiſhed, as in common fields, only by different ſorts of grain. Theſe will ſufficiently break the ſameneſs of the ſpace; and tillage does not furniſh a more pleaſing ſcene,

than

than ſuch a ſpace ſo broken, if the extent be moderate, and the boundary beautiful.

As much wood is eſſential to the character, a ſpot may eaſily be found, where turrets riſing above the covert, or ſome arches ſeen within it, may have the ſemblance of a caſtle or an abbey; the partial concealment is almoſt neceſſary to both; for to accord with the age, the buildings muſt ſeem to be entire; the ruins of them belong to later days: the diſguiſe is however advantageous to them as objects; none can be imagined more picturesque, than a tower boſomed in trees, or a cloyſter appearing between the ſtems and the branches. But the ſuperſtitions of the times furniſh other objects, which are more within compaſs; hermitages were then real; ſolitary chapels were common; many of the ſprings in the country being deemed holy wells, were diſtinguiſhed by little Gothic domes built over them; and every hamlet had its croſs; even this, when perfect, ſet on a little ruſtic pillar, and that raiſed upon a baſe of circular ſteps, may in ſome ſcenes be conſiderable: if a ſituation can be found for a Maypole, whence it would not obtrude itſelf on every view, that alſo might not be improper; and an ancient church, however unwelcome it may be, when it breaks into the deſign of a park or a garden, in ſuch a farm as this would be

be a fortunate accident; nor would the old yew in the church-yard be indifferent; it would be a memorial of the times when it was uſeful.

Many other objects, ſignificant of the manners of our anceſtors, might perhaps, upon recollection, occur; but theſe are amply ſufficient for a place of conſiderable extent; and cottages muſt abound in every age and every country; they may therefore be introduced in different forms and poſitions. Large pieces of water are alſo particularly proper; and all the varieties of rills are conſiſtent with every ſpecies of a farm. From the concurrence of ſo many agreable circumſtances in this, be the force or the effect of the character what it may, a number of pleaſing ſcenes may be exhibited either in a walk or a riding, to be contraſted to thoſe, which in another part of the place may be formed on Arcadian ideas; or even to be ſubſtituted in their ſtead, if they are omitted.

LIV. A part may alſo be free from either of theſe imitative characters, and laid out in a common ſimple farm; ſome of the greateſt beauties of nature are to be found in the fields, and attend an ordinary ſtate of cultivation; wood and water may there be exhibited in ſeveral forms and diſpoſitions; we may enlarge or divide the encloſures, and give them ſuch ſhapes

and

and boundaries as we pleaſe; every one may be an agreable ſpot; together they may compoſe beautiful views; the arable, the paſture, and the mead may ſucceed one another; and now and then a little wild may be intermixed without impropriety; every beauty, in ſhort, which is not unuſual in an encloſed country, whether it ariſe from neglect or improvemeut, is here in its place.

The buildings alſo which are frequent in ſuch a country, are often beautiful objects; the church and the manſion are conſiderable; the farm-yard itſelf, if an advantageous ſituation be choſen for it; if the ricks, and the barns, and the outhouſes are ranged with any deſign to form them into groupes; and they are properly blended with trees; may be made a picturesque compoſition. Many of them may be detached from the groupe, and diſperſed about the grounds: the dove-cote, or the dairy, may be ſeparated from the reſt; they may either of them be elegant in their forms, and placed wherever they will have the beſt effect. A common barn, accompanied by a clump, is ſometimes pleaſing at a diſtance; a Dutch barn is ſo when near; and a hay-ſtack is generally an agreable circumſtance in any poſition. Each of theſe may be ſingle; and beſides theſe, all kinds of cottages are proper. Among ſo many buildings,

ings, ſome may be converted to other purpoſes than their conſtruction denotes; and whatever be their exterior, may within be made agreable retreats, for refreſhment, indulgence, or ſhelter.

With ſuch opportunities of improvement, even to decoration, within itſelf, and with advantages of proſpect into the country about it, a ſimple farm may undoubtedly be delightful; it will be particularly acceptable to the owner, if it be cloſe to his park or his garden; the objects which conſtantly remind him of his rank, impoſe a kind of conſtraint; and he feels himſelf relieved, by retiring ſometimes from the ſplendor of a ſeat into the ſimplicity of a farm; it is more than a variety of ſcene; it is a temporary change of ſituation in life, which has all the charms of novelty, eaſe, and tranquillity, to recommend it. A place therefore can hardly be deemed perfect, which is not provided with ſuch a retreat; but if it be the whole of the place, it ſeems inadequate to the manſion; a viſitor is diſappointed; the maſter is diſſatisfied; he is not ſufficiently diſtinguiſhed from his tenants; he miſſes the appendages incidental to his ſeat and his fortune; and is hurt at the ſimilarity of his grounds with the country about them. A paſtoral or an ancient farm is a little above the common level; but even theſe, if brought

brought cloſe up to the door, ſet the houſe in a field, where it always appears to be neglected and naked. Some degree of poliſh and ornament is expected in its immediate environs; and a garden, though it be but a ſmall one, ſhould be interpoſed between the manſion and any ſpecies of farm.

LV. A ſenſe of the propriety of ſuch improvements about a ſeat, joined to a taſte for the more ſimple delights of the country, probably ſuggeſted the idea of an *ornamented farm*, as the means of bringing every rural circumſtance within the verge of a garden. This idea has been partially executed very often; but no where, I believe, ſo completely, and to ſuch an extent, as at * Woburn farm. The place contains an hundred and fifty acres, of which near five and thirty are adorned to the higheſt degree; of the reſt, about two-thirds are in paſture, and the remainder is in tillage: the decorations are, however, communicated to every part; for they are diſpoſed along the ſides of a walk, which, with its appendages, forms a broad belt round the grazing grounds; and is continued, though on a more contracted ſcale, through the arable. This walk is properly

* Belonging to Mrs. Southcote, near Weybridge in Surry.

garden; all within it is farm; the whole lies on the two ſides of a hill, and on a flat at the foot of it: the flat is divided into corn-fields; the paſtures occupy the hill; they are ſurrounded by the walk, and croſſed by a communication carried along the brow, which is alſo richly dreſſed, and which divides them into two lawns, each completely encompaſſed with garden.

Theſe are in themſelves delightful; the ground in both lies beautifully; they are diverſified with clumps and ſingle trees; and the buildings in the walk ſeem to belong to them. On the top of the hill is a large octagon ſtructure; and not far from it, the ruin of a chapel. To one of the lawns the ruin appears, on the brow of a gentle aſcent, backed and grouped with wood; from the other is ſeen the octagon, upon the edge of a ſteep fall, and by the ſide of a pretty grove, which hangs down the declivity. This lawn is further embelliſhed by a neat Gothic building; the former by the houſe, and the lodge at the entrance; and in both, other objects of leſs conſequence, little ſeats, alcoves, and bridges, continually occur.

The buildings are not, however, the only ornaments of the walk; it is ſhut out from the country, for a conſiderable length of the way, by a thick and lofty hedge-row, which is enriched

riched with woodbine, jeſſamine, and every odoriferous plant, whoſe tendrils will entwine with the thicket. A path, generally of ſand or gravel, is conducted in a waving line, ſometimes cloſe under the hedge, ſometimes at a little diſtance from it; and the turf on either hand is diverſified with little groupes of ſhrubs, of firs, or the ſmalleſt trees, and often with beds of flowers; theſe are rather too profuſely ſtrewed, and hurt the eye by their littleneſſes; but then they repleniſh the air with their perfumes, and every gale is full of fragrancy. In ſome parts, however, the decoration is more chaſte; and the walk is carried between larger clumps of evergreens, thickets of deciduous ſhrubs, or ſtill more conſiderable open plantations. In one place it is entirely ſimple, without any appendages, any gravel, or any ſunk fence to ſeparate it from the lawn, and is diſtinguiſhed only by the richneſs of its verdure, and the nicety of its preſervation: in the arable part it is alſo of greenſwerd, following the direction of the hedges about the ſeveral encloſures; theſe hedges are ſometimes thickened with flowering ſhrubs; and in every corner, or vacant ſpace, is a roſary, a cloſe or an open clump, or a bed of flowers: but if the parterre has been rifled for the embelliſhment of the fields, the country has on the other hand been

ſearched for plants new in a garden; and the ſhrubs and the flowers which uſed to be deemed peculiar to the one, have been liberally tranſferred to the other; while their number ſeems multiplied by their arrangement in ſo many and ſuch different diſpoſitions. A more moderate uſe of them would, however, have been better, and the variety more pleaſing, had it been leſs licentious.

But the exceſs is only in the borders of the walk; the ſcenes through which it leads are truly elegant, every where rich, and always agreable. A peculiar chearfulneſs overſpreads both the lawns, ariſing from the number and the ſplendor of the objects with which they abound, the lightneſs of the buildings, the inequalities of the ground, and the varieties of the plantations. The clumps and the groves, though ſeparately ſmall, are often maſſed by the perſpective, and gathered into conſiderable groupes, which are beautiful in their forms, their tints, and their poſitions. The brow of the hill commands two lovely proſpects; the one gay and extenſive, over a fertile plain, watered by the Thames, and broken by St. Ann's Hill, and Windſor Caſtle; a large mead, of the moſt luxuriant verdure, lies juſt below the eye, ſpreading to the banks of the river; and beyond it the country is full of farms, villas, and villages,

lages, and every mark of opulence and cultivation. The other view is more wooded; the ſteeple of a church, or the turrets of a ſeat, ſometimes riſe above the trees; and the bold arch of Walton Bridge is there a conſpicuous object, equally ſingular and noble. The enclo-ſures on the flat are more retired and quiet; each is confined within itſelf; and all together they form an agreable contraſt to the open expoſure above them.

With the beauties which enliven a garden, are every where intermixed many properties of a farm; both the lawns are fed; and the lowing of the herds, the bleating of the ſheep, and the tinklings of the bell-wether, reſound thro' all the plantations; even the clucking of poultry is not omitted; for a menagerie of a very ſimple deſign is placed near the Gothic building; a ſmall ſerpentine river is provided for the water-fowl; while the others ſtray among the flowering ſhrubs on the banks, or ſtraggle about the neighbouring lawn: and the corn-fields are the ſubjects of every rural employment, which arable land, from ſeed-time to harveſt, can furniſh. But though ſo many of the circumſtances occur, the ſimplicity of a farm is wanting; that idea is loſt in ſuch a profuſion of ornament; a ruſticity of character cannot be preſerved amidſt

all the elegant decorations which may be laviſhed on a garden.

Of a PARK.

LVI. A *park* and a garden are more nearly allied, and can therefore be accommodated to each other, without any diſparagement to either. A farm loſes ſome of its characteriſtic properties by the connection, and the advantage is on the part of the garden; but a park thus bordered, retains all its own excellencies; they are only enriched, not counteracted, by the intermixture. The moſt perfect compoſition of a place that can be imagined, conſiſts of a garden opening into a park, with a ſhort walk through the latter to a farm, and ways along its glades to ridings in the country; but to the farm and the ridings the park is no more than a paſſage; and its woods and its buildings are but circumſtances in their views; its ſcenes can be communicated only to the garden.

The affinity of the two ſubjects is ſo cloſe, that it would be difficult to draw the exact line of ſeparation between them: gardens have lately encroached very much both in extent and in ſtyle on the character of a park; but ſtill there are ſcenes in the one, which are out of the reach

reach of the other; the ſmall ſequeſtered ſpots which are agreable in a garden, would be trivial in a park; and the ſpacious lawns which are among the nobleſt features of the latter, would in the former fatigue by their want of variety; even ſuch as being of a moderate extent may be admitted into either, will ſeem bare and naked, if not broken in the one; and loſe much of their greatneſs, if broken in the other. The proportion of a part to the whole, is a meaſure of its dimenſions: it often determines the proper ſize for an object, as well as the ſpace fit to be allotted to a ſcene; and regulates the ſtyle which ought to be aſſigned to either.

But whatever diſtinctions the extent may occaſion between a park and a garden, a ſtate of highly cultivated nature is conſiſtent with each of their characters; and may in both be of the ſame kind, though in different degrees. The ſame ſpecies of preſervation, of ornament, and of ſcenery, may be introduced; and though a large portion of a park may be rude; and the moſt romantic ſcenes are not incompatible with its character; yet it ſhould ſeem rather to be reclaimed from a foreſt, than a neglected corner of it; the wildneſs muſt not be univerſal; it is but a circumſtance; and it is a happy circumſtance only when it is kept within due bounds; ſome appearance of improvement is

eſſential; and a high degree of poliſh is at times expected, and generally agreable. All ſcenes wherein it prevails, naturally coaleſce; the roughneſs of others is ſoftened by diſtance; and even theſe, when near, may be noble views, though too vaſt and too wild to be parts of a garden. On the other hand, the minute beauties of a walk, when ſeen acroſs a ſpacious lawn, are combined into large maſſes, and by their number amount to greatneſs. As a park, therefore, and a garden, agree in ſo many circumſtances, and may by the point of view be accommodated to each other in thoſe wherein they principally differ, frequent opportunities muſt occur to form an intimate union between them.

Painſhill * is ſituated on the utmoſt verge of a moor, which riſes above a fertile plain, watered by the Mole. Large vallies deſcending in different directions towards the river, break the brow into ſeparate eminences; and the gardens are extended along the edge, in a ſemi-circular form, between the winding river which deſcribes their outward boundary, and the park which fills up the cavity of the creſcent: the moor lies behind the place, and ſometimes appears too conſpicuouſly; but the views on the other ſides into the cultivated country are agre-

* The ſeat of Mr. Hamilton, near Cobham in Surry.

able;

able; they are terminated by hills at a competent diſtance; the plain is ſufficiently varied with objects; and the richeſt meadows overſpread the bottom juſt below: the proſpects are, however, only pretty, not fine; and the river is languid and dull. Painſhill, therefore, is little benefited by external circumſtances; but the ſcenes within itſelf are both grand and beautiful; and the diſpoſition of the gardens affords frequent opportunities of ſeeing the ſeveral parts, the one from the other, acroſs the park, in a variety of advantageous ſituations.

The houſe ſtands at one extremity of the creſcent, on a hill which is ſhut out from the park, but open to the country. The view is chearful; and the ſpot is laid out in an elegant garden taſte, pretending to no more than to be pleaſant. In the midſt of the thicket which ſeparates it from the park, is a parterre, and an orangerie, where the exotic plants are, during the ſummer, intermixed with common ſhrubs, and a conſtant ſucceſſion of flowers. The ſpace before the houſe is full of ornament; the ground is prettily varied; and ſeveral ſorts of beautiful trees are diſpoſed on the ſides in little open plantations.

This hill is divided from another much larger by a ſmall valley; and on the top of the ſecond eminence, at a ſeat juſt above a large vine-

yard

yard which overſpreads all the ſide, a ſcene totally different appears: the general proſpect, though beautiful, is the circumſtance the leaſt engaging; the attention is immediately attracted from the cultivated plain, to the point of a hanging wood at a diſtance, but ſtill within the place, and which is not only a noble object in itſelf, but affords the moſt pleaſing encouragement to all who delight in gardening; for it has been raiſed by the preſent poſſeſſor; and by its ſituation, its thickneſs, and extent, while it retains the freſhneſs of a young plantation, has already in appearance all the maſſy richneſs of an old one. Oppoſite to the hill thus covered, is another in the country, of a ſimilar ſhape, but bare and barren; and beyond the opening between them, the moor falling back into a wide concave, cloſes the interval. Had all theſe heights belonged to the ſame proprietor, and been planted in the ſame manner, they would have compoſed as great, as romantic a ſcene, as any of thoſe which we rarely ſee, but always behold with admiration, the work of nature alone, matured by the growth of ages.

But Painſhill is all a new creation; and a boldneſs of deſign, and a happineſs of execution, attend the wonderful efforts which art has there made to rival nature. Another point of the ſame eminence exhibits a landſkip diſtinguiſhed

guiſhed from the laſt in every particular, except in the æra of its exiſtence: it is entirely within the place; and commanded from an open Gothic building, on the very edge of a high ſteep, which riſes immediately above a fine artificial lake in the bottom: the whole of this lake is never ſeen at once; but by its form, by the diſpoſition of ſome iſlands, and by the trees in them and on the banks, it always ſeems to be larger than it is: on the left are continued plantations, to exclude the country; on the right, all the park opens; and in front, beyond the water, is the hanging wood, the point of which appeared before, but here it ſtretches quite acroſs the view, and diſplays all its extent, and all its varieties. A broad river, iſſuing from the lake, paſſes under a bridge of five arches near the outlet, then directs its courſe towards the wood, and flows underneath it. On the ſide of the hill is couched a low hermitage, encompaſſed with thicket, and overhung with ſhade; and far to the right, on the utmoſt ſummit, riſes a lofty tower, eminent above all the trees. About the hermitage, the cloſeſt covert, and the darkeſt greens, ſpread their gloom: in other places the tints are mixed; and in one, a little glimmering light marks an opening in the wood, and diverſifies its uniformity, without diminiſhing its greatneſs.

Through-

Throughout the illuſtrious ſcene conſiſtency is preſerved in the midſt of variety; all the parts unite eaſily; the plantations in the bottom join to the wood which hangs on the hill; thoſe on the upper grounds of the park, break into groves, which afterwards divide into clumps, and in the end taper into ſingle trees. The ground is very various, but it points from all ſides towards the lake, and ſlackening its deſcent as it approaches, ſlides at laſt gently into the water. The groves and the lawns on the declivities are elegant and rich; the fine expanſe of the lake, enlivened by the gay plantations on the banks, and the reflection of the bridge upon the ſurface, animates the landſkip; and the extent and the height of the hanging wood gives an air of grandeur to the whole.

An eaſy winding deſcent leads from the Gothic building to the lake, and a broad walk is afterwards continued along the banks, and acroſs an iſland, cloſe to the water on one hand, and ſkirted by wood on the other: the ſpot is perfectly retired; but the retirement is chearful; the lake is calm; but it is full to the brim, and never darkened with ſhadow; the walk is ſmooth, and almoſt level, and touches the very margin of the water; the wood which ſecludes all view into the country, is compoſed of the moſt elegant

trees,

trees, full of the lighteſt greens, and bordered with ſhrubs and with flowers; and though the place is almoſt ſurrounded with plantations, yet within itſelf it is open and airy; it is embelifhed with three bridges, a ruined arch, and a grotto; and the Gothic building, ſtill very near, and impending directly over the lake, belongs to the place; but theſe objects are never viſible all together; they appear in ſucceſſion as the walk proceeds; and their number does not croud the ſcene which is enriched by their frequency.

The tranſition is very ſudden, almoſt immediate, from this poliſhed ſpot, to another of the moſt uncultivated nature; not dreary, not romantic, but rude; it is a wood, which overſpreads a large tract of very uneven ground; the glades through it are juſt cleared of the buſhes and plants, which are natural to the ſoil; ſometimes they are cloſed on both ſides with thickets; at other times they are only cut through the fern in the openings; and even the larches, and the firs, which are mixed with beech on the ſide of the principal glade, are left in ſuch a ſtate of apparent neglect, that they ſeem to be the product of the wild, not decorations of the walk: this is the hanging wood, which before was ſo noble an object, and is now ſuch a diſtant retreat; near the tower it is thin; but about the

the hermitage it is thickened with trees of the darkeſt greens; a narrow gloomy path, overhung with Scotch and ſpruce firs, under which the fern ſeems to have been killed, not cleared, and ſcarce a blade of graſs can grow, leads to the cell; that is compoſed of logs and of roots; the deſign is as ſimple as the materials; and the furniture within is old and uncouth; all the circumſtances which belong to the character, are retained in the utmoſt purity, both in the approach and the entrance; in the ſecond room they are ſuddenly changed for a view of the gardens and the country, which is rich with every appearance of inhabitants and cultivation. From the tower on the top of the hill is another proſpect, much more extenſive, but not more beautiful; the objects are not ſo well ſelected, nor ſeen to ſo great advantage; ſome of them are too diſtant; ſome too much below the eye; and a large portion of the heath intervenes, which caſts a cloud over the view.

Not far from the tower is a ſcene poliſhed to the higheſt degree of improvement, in which ſtands a large Doric building, called the temple of Bacchus, with a fine portico in the front, a rich alto relievo in the pediment, and on each ſide a range of pilaſters: within, it is decorated with many antique buſts, and a noble ſtatue of the god in the centre; the room has none of

that

that ſolemnity which is often affectedly aſcribed to the character, but without being gaudy is full of light, of ornament, and ſplendor; the ſituation is on a brow, which commands an agreable proſpect; but the top of the hill is almoſt a flat, diverſified however by ſeveral thickets, and broad walks winding between them; theſe walks run into each other ſo frequently, their relation is ſo apparent, that the idea of the whole is never loſt in the diviſions; and the parts are, like the whole, large; they agree alſo in ſtyle; the interruptions therefore never deſtroy the appearance of extent; they only change the boundaries, and multiply the figures: to the grandeur which the ſpot receives from ſuch dimenſions, is added all the richneſs of which plantations are capable; the thickets are of flowering ſhrubs; and the openings are embelliſhed with little airy groupes of the moſt elegant trees, ſkirting or croſſing the glades; but nothing is minute, or unworthy of the environs of the temple.

The gardens end here; this is one of the extremities of the creſcent, and from hence to the houſe in the other extremity, is an open walk through the park; in the way a tent is pitched, upon a fine ſwell, juſt above the water, which is ſeen to greater advantage from this point than from any other; its broadeſt expanſe is at the

foot

foot of the hill; from that it ſpreads in ſeveral directions, ſometimes under the plantations, ſometimes into the midſt of them, and at other times winding behind them; the principal bridge of five arches is juſt below; at a diſtance, deep in the wood, is another, a ſingle arch, thrown over a ſtream which is loſt a little beyond it; the poſition of the latter is directly athwart that of the former; the eye paſſes along the one, and under the other; and the greater is of ſtone, the ſmaller of wood; no two objects bearing the ſame name, can be more different in figure and ſituation: the banks alſo of the lake are infinitely diverſified; they are open in one place, and in another covered with plantations; which ſometimes come down to the brink of the water; and ſometimes leave room for a walk; the glades are either conducted along the ſides, or open into the thickeſt of the wood; and now and then they ſeem to turn round it towards the the country, which appears in the offskip, riſing above this pictureſque and various ſcene, through a wide opening between the hanging wood on one hand, and the eminence crowned with the Gothic tower on the other.

LVII. Both the park and the gardens at Painſhill thus mutually contribute to the beauty of the ſeveral landſkips; yet they are abſolutely diſtinct;

diſtinct; and not only ſeparated by fences very artfully concealed, but the character of each is preſerved pure in the ſpots, from which the ſcenes wherein they mix are commanded. They may, however, be more cloſely united; and by transferring to the one, ſome of the circumſtances which are uſually, but not neceſſarily, confined to the other, they may be actually *blended* together. There are, indeed, properties in a garden, which cannot be applied to a park: its bloom and its fragrancy cannot there be preſerved; if they could, the flowers, and the flowering ſhrubs, and the culture they require, would not aſſort with the place; even the more curious trees could hardly be ſecured from injuries; the little groupes, if raiſed, would ſeldom kindly coaleſce with the woods of the foreſt around them; and ſeveral delicate finiſhings, and elegant ornaments, which become the confined ſpots of a garden, would, at the beſt, be loſt in the larger ſcenes of a park. But ſtill the latter may borrow many decorations from the former; and if the lawns and the woods be of a moderate extent, and great rather in ſtyle than in dimenſions; if they be every where diſtinguiſhed by elegance in their forms and their outlines; and if, in the communications between them, the appendages of a walk be preferred to thoſe of a riding; the

park may retain its own character; may be ſtocked with deer and with ſheep, and amply provided with harbour and paſture; yet adopt, without any derogation, the capital beauties of a garden.

The excellencies both of a park and of a garden are thus happily blended at * Hagley, where the ſcenes are equally elegant and noble. It is ſituated in the midſt of a fertile and lovely country, between the Clent and the Witchberry Hills, neither of which are within the pale, but both belong to the place. The latter riſe in three beautiful ſwells; one of them is covered with wood; another is an open ſheep-walk, with an obeliſk on the ſummit; on the third, the portico of the temple of Theſeus, exactly on the model of that at Athens, and little leſs in the dimenſions, ſtands boldly out upon the brow, backed by the dark ground of a fir plantation, and has a moſt majeſtic appearance, above the ſteeps which fall before and beſide it. The houſe is ſeen to the greateſt advantage from theſe eminences, and every point of them commands ſome beautiful proſpect; the buſy town of Stourbridge is juſt below them; the ruins of Dudley caſtle riſe in the offskip; the country is full of induſtry and in-

* Near Stourbridge, in Worceſterſhire.

habit-

habitants; and a ſmall portion of the moor, where the minerals, manufactured in the neighbourhood, are dug, breaking in upon the horizon, accounts for the richneſs, without derogating from the beauty of the landſkip. From the Clent hills the views are ſtill greater; they extend on one ſide to the black mountains in Wales, a long ridge which appears, at ſixty miles diſtance, in the interval between the unweildy heap of the Malvern hills, and the ſolitary peak of the Wrekin, each thirty miles off, and as many aſunder. The ſmoak of Worceſter, the churches in Birmingham, and the houſes in Stourbridge, are diſtinctly viſible; the country is a mixture of hill and dale, and ſtrongly encloſed, except in one part, where a heath, varied by riſing grounds, pieces of water, and ſeveral objects, forms an agreable contraſt to the cultivation which ſurrounds it. From the other extremity of the Clent hills, the proſpect is leſs extenſive; but the ground is more rude and broken; it is often overſpread with large and beautiful woods; and the view is dignified with numerous ſeats of the nobility and gentry: the hills alſo being very irregular, large advanced promontories frequently interrupt the ſight, and vary the ſcene: in other parts, deep vallies ſhelving down towards the country below, exhibit the objects there in dif-

ferent lights. In one of theſe hollows is built a neat cottage, under a deep deſcent, ſheltered beſides by plantations, and preſenting ideas of retirement in the midſt of ſo much open expoſure; from the heights above it, is ſeen all that view which before was commanded from the Witchberry hills, but which is ſeen here over Hagley Park, a noble fore-ground, beautiful in itſelf, and completing the landſkip.

The houſe, though low in the park, is yet above the adjacent country, which it overlooks to a very diſtant horizon: it is ſurrounded by a lawn, of fine uneven ground, and diverſified with large clumps, little groupes, and ſingle trees; it is open in front, but covered on one ſide by the Witchberry hills; on the other ſide, and behind, by the eminences in the park, which are high and ſteep, and all overſpread with a lofty hanging wood. The lawn preſſing to the foot, or creeping up the ſlopes of theſe hills, and ſometimes winding along glades into the depth of the wood, traces a beautiful outline to a ſylvan ſcene, already rich to luxuriance in maſſineſs of foliage, and ſtatelineſs of growth.

But though the wood appears to be entire, it in reality opens frequently into lawns, which occupy much of the ſpace within it: in the number, the variety, and the beauty of theſe lawns,

lawns, in the ſhades of the ſeparations between them, in their beauties alſo, and their varieties, the glory of Hagley conſiſts; no two of the openings are alike, in dimenſions, in ſhape, or in character; one is of no more than five or ſix acres; another of not leſs than fifty; and others are of all the intermediate ſizes; ſome ſtretch out into lengthened glades; ſome widen every way; they are again diſtinguiſhed by buildings, by proſpects, and often by the ſtyle only of the plantations around them. The boundary of one is deſcribed by a few careleſs lines; that of another is compoſed of many parts, very different, and very irregular; and the ground is never flat, but falls ſometimes in ſteep deſcents, ſometimes in gentle declivities, waves along eaſy ſwells, or is thrown into broken inequalities, with endleſs variety.

An octagon ſeat, ſacred to the memory of Tomſon, and erected on his favourite ſpot, ſtands on the brow of a ſteep; a mead winds along the valley beneath, till it is loſt on either hand behind ſome trees; oppoſite to the ſeat, a noble wood crowns the top, and feathers down to the bottom, of a large, oval, ſwelling hill; as it deſcends on one ſide, the diſtant country becomes the offskip; over the fall on the other ſide the Clent hills appear; a duſky antique tower ſtands juſt below them, at the

extremity of the wood; and in the midſt of it is ſeen a Doric portico, called Pope's Building, with part of the lawn before it; the ſcene is very ſimple; the principal features are great; they prevail over all the reſt, and are intimately connected with each other.

The next opening is ſmall, circling about a rotunda on a knole, to the foot of which the ground riſes every way; the trees which ſurround it are large; but their foliage is not very thick; and their ſtems appearing beneath, their ramifications between, the boughs, are, in ſo confined a ſpot, very diſtinguiſhed and agreable circumſtances: it is retired; has no proſpect; no viſible outlet but one, and that is ſhort and narrow, to a bridge with a portico upon it, which terminates a piece of water.

The grove behind the rotunda, ſeparates this from a large, airy, foreſt glade, thinly ſkirted with wood, careleſs of dreſs, and much overgrown with fern. The wildneſs is an acceptable relief in the midſt of ſo much elegance and improvement as reign in the neighbouring lawns; and the place is in itſelf pleaſant; in no part confined; and from a Gothic ſeat at the end is a perſpective view of that wood and tower, which were ſeen before in front, together with the Witchberry hills, and a wide range of country.

The

The tower, which in proſpect is always connected with wood, ſtands however on a piece of down, which ſtretches along the broad ridge of a hill, and ſpreads on each hand for ſome way down the ſides: thick groves catch the falls; the deſcent on the right is ſoon loſt under the trees; but that on the left being ſteeper and ſhorter, it may be followed to the bottom; a wood hangs on the declivity, which is continued in the valley beneath; the tower overlooks the whole; it ſeems the remains of a caſtle, partly entire, partly in ruins, and partly overgrown with buſhes; a finer ſituation cannot be imagined; it is placed in an expoſed unfrequented ſpot; commands an extenſive proſpect; and is every where an intereſting object.

At the end of the valley below it, in an obſcure corner, and ſhut out from all view, is a hermitage, compoſed of roots and of moſs; high banks, and a thick covert darkened with horſe-cheſnuts, confine the ſequeſtered ſpot; a little rill trickles through it, and two ſmall pieces of water occupy the bottom; they are ſeen on one ſide through groupes of trees; the other is open, but covered with fern: this valley is the extremity of the park, and the Clent hills riſe in all their irregularity immediately above it.

The other deſcent from the caſtle is a long declivity, covered like the reſt with noble woods, in which fine lawns are again emboſomed, differing ſtill from the former, and from each other: in one, the ground is very rough, the boundary is much broken, and marked only by the trunks of the trees which ſhoot up high before the branches begin. The next is more ſimple; and the ground falls from an even brow into one large hollow, which ſlopes towards the glen, where it ſinks into the covert. This has a communication through a ſhort glade, and between two groves, with another, called the Tinian lawn, from the reſemblance which it is ſaid to bear to thoſe of that celebrated iſland; it is encompaſſed with the ſtatelieſt trees, all freſh and vigorous, and ſo full of leaf that not a ſtem, not a branch, appears, but large maſſes of foliage only deſcribe an undulating outline: the effect however is not produced by the boughs feathering down to the bottom; they in appearance ſhoot out horizontally a few feet above the ground to a ſurprizing diſtance, and form underneath an edging of ſhade, into which the retreat is immediate at every hour of the day; the verdure of the turf is as luxuriant there as in the open ſpace; the ground gently waves in both over eaſy ſwells and little dips, juſt varying, not breaking

breaking the ſurface; no ſtrong lines are drawn; no ſtriking objects are admitted; but all is of an even temper, all mild, placid, and ſerene, in the gayeſt ſeaſon of the day not more than chearful, in the ſtilleſt watch of night not gloomy; the ſcene is indeed peculiarly adapted to the tranquility of the latter, when the moon ſeems to repoſe her light on the thick foliage of the grove, and ſteadily marks the ſhade of every bough; it is delightful then to ſaunter here, and ſee the graſs, and the goſſamer which entwines it, gliſtening with dew; to liſten, and hear nothing ſtir, except perhaps a withered leaf dropping gently through a tree; and ſheltered from the chill, to catch the freſhneſs of the evening air: a ſolitary urn, choſen by Mr. Pope for the ſpot, and now inſcribed to his memory, when ſhewn by a gleam of moon-light through the trees, fixes that thoughtfulneſs and compoſure, to which the mind is inſenſibly led by the reſt of this elegant ſcene.

The Doric Portico which alſo bears his name, though not within ſight is near; it is placed on the declivity of a hill; and Thomſon's ſeat, with its groves and appendages, are agreable circumſtances in the proſpect before it. In the valley beneath is fixed a bench, which commands a variety of ſhort views; one is up the

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aſcent to the portico, and others through openings in the wood to the bridge and the rotunda.

The next lawn is large; the ground is ſteep and irregular, but inclines to one direction, and falls from every ſide into the general declivity; the outline is diverſified by many groupes of trees on the ſlopes; and frequent glimpſes of the country are ſeen in perſpective through openings between them: on the brow is a ſeat, in the proudeſt ſituation of all Hagley; it commands a view down the bold ſweep of the lawn, and over a valley filled with the nobleſt trees, up to the heights beyond; one of thoſe heights is covered with a hanging wood; which opens only to ſhew Thomſon's ſeat, and the groves, and the ſteeps about it; the others are the Witchberry hills, which ſeem to preſs forward into the landſkip; and the maſſy heads of the trees in the vale, uniting into a continued ſurface, form a broad baſe to the temple of Theſeus, hide the ſwell on which it is built, and croud up to the very foundation; farther back ſtands the obeliſk; before it is the ſheep-walk; behind it the Witchberry wood; the temple is backed by the firs; and both theſe plantations are connected with that vaſt ſylvan ſcene, which overſpreads the other hill, and all the intermediate valley; ſuch extent of wood; ſuch variety in the diſpoſition of it; objects

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ſo illuſtrious in themſelves, and ennobled by their ſituations, each contraſted to each, every one diſtinct, and all happily united; the parts ſo beautiful of a whole ſo great; ſeen from a charming lawn; and ſurrounded by a delightful country; compoſe all together a ſcene of real magnificence and grandeur.

The ſeveral lawns are ſeparated by the fineſt trees; which ſometimes grow in airy groves, chequered with gleams of light, and open to every breeze; but more frequently, their great branches meeting or croſſing each other, caſt a deep impenetrable ſhade. Large boughs feathering down often intercept the ſight; or a vacant ſpace is filled with coppice wood, nut, hawthorn, and hornbeam, whoſe tufted heads mixing with the foliage, and their little ſtems cluſtering about the trunks of the trees, thicken and darken the plantation; here and there the diviſion is of ſuch coppice wood only, which then being leſs conſtrained and oppreſſed, ſprings up ſtronger, ſpreads further, and joins in a low vaulted covering; in other places the ſhade is high over-arched by the talleſt aſh, or ſpreads under the branches of the moſt venerable oaks; they riſe in every ſhape, they are diſpoſed in every form, in which trees can grow; the ground beneath them is ſometimes almoſt level; ſometimes a gentle

gentle ſwell; but generally very irregular and broken: in ſeveral places, large hollows wind down the ſides of the hills, worn in the ſtormy months by water-courſes, but worn many ages ago; very old oaks in the midſt of the channels prove their antiquity: ſome of them are perfectly dry moſt part of the year; and ſome are watered by little rills all the ſummer; they are deep and broad; the ſides are commonly ſteep; often abrupt and hollow; and the trees on the banks ſometimes extend their roots, all covered with moſs, over the channels of the water. Low down in one of theſe glens, under a thick ſhade of horſe-cheſnuts, is a plain bench, in the midſt of ſeveral little currents, and water-falls, running among large looſe ſtones, and the ſtumps of dead trees, with which the ground is broken: on the brink of another glen, which is diſtinguiſhed by a numerous rookery, is a ſeat in a ſtill wilder ſituation, near a deeper hollow, and in a darker gloom; the falls are nearly perpendicular; the roots of ſome of the trees are almoſt bare, from the earth having crumbled away; large boughs of others, ſinking with their own weight, ſeem ready to break from the trunks they belong to; and the fineſt aſh, ſtill growing, lie all aſlant the water-courſe below, which, though the ſtream runs in winter only, yet conſtantly retains

tains the black tinge of damp, and caſts a chill all around.

Gravel walks are conducted acroſs the glens, through the woods, the groves, or the thickets, and along the ſides of the lawns, concealed generally from the ſight, but always ready for the communication; and leading to the principal ſcenes; the frequency of theſe walks, the number and the ſtyle of the buildings, and the high preſervation in which all the place is kept, give to the whole park the air of a garden; there is however one ſpot more peculiarly adapted to that purpoſe, and more artificially diſpoſed than the reſt; it is a narrow vale, divided into three parts; one of them is quite filled with water, which leaves no room for a path, but thick trees on either ſide come down quite to the brink; and between them the ſight is conducted to the bridge with a portico upon it, which cloſes the view: another part of this vale is a deep gloom, over-hung with large aſh, and oaks, and darkened below by a number of yews; theſe are ſcattered over very uneven ground, and open underneath; but they are encompaſſed by a thick covert, under which a ſtream falls, from a ſtony channel, down a rock; other rills drop into the current, which afterwards pours over a ſecond caſcade into the third diviſion of the vale, where it forms a piece of water, and is loſt under

under the bridge: the view from this bridge is a perfect opera ſcene, through all the diviſions of the vale, up to the rotunda; both theſe buildings, and the other decorations of the ſpot, are of the ſpecies generally confined to a garden; the hermitage alſo, which has been deſcribed, and its appendages, are in a ſtyle which does not belong to a park; but through all the reſt of the place, the two characters are intimately blended; the whole is one ſubject; and it was a bold idea to conceive that one to be capable of ſo much variety; it required the moſt vigorous efforts of a fertile fancy to carry that idea into execution.

Of a GARDEN.

LVIII. The gravel paths have been mentioned as contributing to the appearance of a garden; they are unuſual elſewhere; they conſtantly preſent the idea of a walk; and the correſpondence between their ſides, the exactneſs of the edges, the nicety of the materials and of the preſervation, appropriate them to ſpots in the higheſt ſtate of improvement: applied to any other ſubject than a park, their effect is the ſame; a field ſurrounded by a gravel walk is to a degree bordered by a garden; and many ornaments may be introduced as appendages to the

the latter, which would otherwiſe appear to be inconſiſtent with the former; when theſe accompaniments occupy a conſiderable ſpace, and are ſeparated from the field, the idea of a garden is complete as far as they extend; but if the gravel be omitted, and the walk be only of turf, a greater breadth to the border, and more richneſs in the decorations, are neceſſary, to preſerve that idea.

Many gardens are nothing more than ſuch *a walk round a field*; that field is often raiſed to the character of a lawn; and ſometimes the encloſure is, in fact, a paddock; whatever it be, the walk is certainly garden; it is a ſpot ſet apart for pleaſure; it admits on the ſides a profuſion of ornament; is fit for the reception of every elegance; and requires the niceſt preſervation; it is attended alſo with many advantages; may be made and kept without much expence; leads to a variety of points; and avails itſelf in its progreſs of the ſeveral circumſtances which belong to the encloſure it ſurrounds, whether they be the rural appurtenances of a farm, or thoſe more refined which diſtinguiſh a paddock.

But it has at the ſame time its inconveniencies and defects: its approach to the ſeveral points is always circuitous, and they are thereby often thrown to a diſtance from the houſe, and from

from each other; there is no acceſs to them acroſs the open expoſure; the way muſt conſtantly be the ſame; the view all along is into one opening, which muſt be peculiarly circumſtanced, to furniſh within itſelf a ſufficient variety; and the embelliſhments of the walk are ſeldom important; their number is limited, and the little ſpace allotted for their reception admits only of thoſe which can be accommodated to the ſcale, and will conform to the character. This ſpecies of garden, therefore, reduces almoſt to a ſameneſs all the places it is applied to; the ſubject ſeems exhauſted; no walk round a field can now be very different from ſeveral others already exiſting. At the beſt too it is but a walk; the fine ſcenery of a garden is wanting; and that in the field, which is ſubſtituted in its ſtead, is generally of an inferior character; and often defective in connection with the ſpot which commands it, by the intervention of the fence, or the viſible difference in the preſervation.

This objection, however, has more or leſs force according to the character of the encloſure: if that be a paddock or a lawn, it may exhibit ſcenes not unworthy of the moſt elegant garden, which agreeing in ſtyle, will unite in appearance, with the walk. The other objections alſo are ſtronger or weaker in propor-

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tion to the ſpace allowed for the appendages; and not applicable at all to a broad circuit of garden, which has room within itſelf for ſcenery, variety, and character; but the common narrow walk, too indiſcriminately in faſhion, if continued to a conſiderable extent, becomes very tireſome; and the points it leads to muſt be more than ordinarily delightful, to compenſate for the fatigue of the way.

This tediouſneſs may, however, be remedied, without any extravagant enlargement of the plan, by taking in, at certain intervals, an additional breadth, ſufficient only for a little ſcene to interrupt the uniformity of the progreſs. The walk is then a communication, not between points of view, through all which it remains unaltered; but between the ſeveral parts of a garden, in each of which it is occaſionally loſt; and when reſumed, it is at the worſt a repetition, not a continuation, of the ſame idea; the eye and the mind are not always confined to one tract; they expatiate at times, and have been relieved before they return to it. Another expedient, the very reverſe of this, may now and then be put in practice: it is to contract, inſtead of enlarging, the plan; to carry the walk, in ſome part of its courſe, directly into the field; or at the moſt to ſecure it from cattle; but to make it quite ſimple, omit all

its appendages, and drop every idea of a garden. If neither of them, nor any other means are uſed to break the length of the way, tho' the encloſures ſhould furniſh a ſucceſſion of ſcenes, all beautiful, and even contraſted to each other, yet the walk will introduce a ſimilarity between them. This ſpecies of garden, therefore, ſeems proper only for a place of a very moderate extent; if it be ſtretched out to a great length, and not mixed with other characters, its ſameneſs hurts that variety, which it is its peculiar merit to diſcover.

LIX. But the advantages attending it upon ſome, and the uſe of it on ſo many occaſions, has raiſed a partiality in its favour; and it is often carried round a place, where *the whole encloſure is garden*; the interior openings and communications furniſh there a ſufficient range; and they do not require that number and variety of appendages, which muſt be introduced to diſguiſe the uniformity of the circuitous walk, but which often interfere with greater effects. It is at the leaſt unneceſſary in ſuch a garden; but plain gravel walks to every part are commonly deemed to be indiſpenſable; they undoubtedly are convenient; but it muſt alſo be acknowledged, that though ſometimes they adorn, yet at other times they disfigure, the

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ſcenes through which they are conducted. The proprietor of the place, who viſits theſe ſcenes at different ſeaſons, is moſt anxious for their beauty in fine weather; he does not feel the reſtraint to be grievous, if all of them be not at all times equally acceſſible; and a gravel walk perpetually before him, eſpecially when it is uſeleſs, muſt be irkſome; it ought not, therefore, to be oſtentatiouſly ſhewn; on many occaſions, it ſhould be induſtriouſly concealed: that it lead to the capital points is ſufficient; it can never be requiſite along the whole extent of every ſcene; it may often ſkirt a part of them, without appearing; or juſt touch upon them, and withdraw; but if it cannot be introduced at all without hurting them, it ought commonly to be omitted.

The ſides of a gravel walk muſt correſpond, and its courſe be in ſweeps gently bending all the way. It preſerves its form, though conducted through woods, or along glades, of the moſt licentious irregularity; but a graſs walk is under no reſtraint; the ſides of it may be perpetually broken; and the direction frequently changed; ſudden turns, however, are harſh; they check the idea of progreſs; they are rather diſappointments than varieties; and if they are ſimilar, they are in the worſt ſtyle of affectation. The line muſt be curved, but

it ſhould not be wreathed; if it be truly ſerpentine, it is the moſt unnatural of any; it ought conſtantly to proceed; and wind only juſt ſo much, that the termination of the view may differ at every ſtep, and the end of the walk never appear; the thickets which confine it ſhould be diverſified with ſeveral mixtures of greens; no diſtinctions in the forms of the ſhrubs or the trees will be loſt, when there are opportunities to obſerve them ſo nearly; and combinations and contraſts without number may be made, which will be there truly ornamental. Minute beauties are proper in a ſpot precluded from great effects; and yet ſuch a walk, if it be broad, is by no means inſignificant; it may have an importance which will render it more than a mere communication.

But the peculiar merit of that ſpecies of garden, which occupies the whole encloſure, conſiſts in the larger ſcenes; it can make room for them both in breadth and in length; and being dedicated entirely to pleaſure, free from all other conſiderations, thoſe ſcenes may be in any ſtyle which the nature of the place will allow; a number of them is expected; all different; ſometimes contraſted; and each diſtinguiſhed by its beauty. If the ſpace be divided into little ſlips, and made only a collection of walks, it forfeits all its advantages, loſes

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its character, and can have no other excellence than ſuch as it may derive from ſituation; whereas by a more liberal diſpoſition, it may be made independent of whatever is external; and though proſpects are no where more delightful than from a point of view which is alſo a beautiful ſpot, yet if in ſuch a garden they ſhould be wanting, the elegant, pictureſque, and various ſcenes within itſelf, almoſt ſupply the deficiency.

This is the character of the gardens at Stowe; for there the views into the country are only circumſtances ſubordinate to the ſcenes; and the principal advantage of the ſituation is the variety of the ground within the encloſure. The houſe ſtands on the brow of a gentle aſcent; part of the gardens lie on the declivity, and ſpread over the bottom beyond it; this eminence is ſeparated by a broad winding valley from another which is higher and ſteeper; and the deſcents of both are broken by large dips and hollows, ſloping down the ſides of the hills. The whole ſpace is divided into a number of ſcenes, each diſtinguiſhed with taſte and fancy; and the changes are ſo frequent, ſo ſudden, and complete, the tranſitions ſo artfully conducted, that the ſame ideas are never continued or repeated to ſatiety.

Theſe gardens were begun when regularity was in faſhion ; and the original boundary is ſtill preſerved, on account of its magnificence ; for round the whole circuit, of between three and four miles, is carried a very broad gravel walk, planted with rows of trees, and open either to the park or the country ; a deep-ſunk fence attends it all the way, and comprehends a ſpace of near four hundred acres. But in the interior ſcenes of the garden, few traces of regularity appear ; where it yet remains in the plantations, it is generally diſguiſed ; every ſymptom almoſt of formality is obliterated from the ground ; and an octagon baſin in the bottom, is now converted into an irregular piece of water, which receives on one hand two beautiful ſtreams, and falls on the other down a caſcade into a lake.

In the front of the houſe is a conſiderable lawn, open to the water, beyond which are two elegant Doric pavillions, placed in the boundary of the garden, but not marking it, though they correſpond to each other ; for ſtill further back, on the brow of ſome riſing grounds without the encloſure, ſtands a noble Corinthian arch, by which the principal approach is conducted, and from which all the gardens are ſeen, reclining back againſt their hills ; they are rich with plantations, full of objects, and lying on both

both ſides of the houſe almoſt equally, every part is within a moderate diſtance, notwithſtanding the extent of the whole.

On the right of the lawn, but concealed from the houſe, is a perfectly garden ſcene, called the queen's amphitheatre, where art is avowed, though formality is avoided; the fore-ground is ſcooped into a gentle hollow; the plantations on the ſides, though but juſt reſcued from regularity, yet in ſtyle are contraſted to each other; they are, on one hand, chiefly thickets, ſtanding out from a wood; on the other, they are open groves, through which a glimpſe of the water is viſible: at the end of the hollow, on a little knole, quite detached from all appendages, is placed an open Ionic rotunda; beyond it, a large lawn ſlopes acroſs the view; a pyramid ſtands on the brow; the queen's pillar, in a receſs on the deſcent; and all the three buildings being evidently intended for ornament alone, are peculiarly adapted to a garden ſcene, yet their number does not render it gay; the duſky hue of the pyramid, the retired ſituation of the queen's pillar, and the ſolitary appearance of the rotunda, give it an air of gravity; it is encompaſſed with wood; and all external views are excluded; even the opening into the lawn is but an opening into an encloſure.

At the king's pillar, very near to this, is another lovely ſpot; which is ſmall, but not confined; for no termination appears; the ground one way, the water another, retire under the trees out of ſight, but no where meet with a boundary; the view is firſt over ſome very broken ground, thinly and irregularly planted; then between two beautiful clumps, which feather down to the bottom; and afterwards acroſs a glade, and through a little grove beyond it, to that part of the lake, where the thickets, cloſe upon the brink, ſpread a tranquility over the ſurface, in which their ſhadows are reflected: nothing is admitted to diſturb that quiet; no building obtrudes; for objects to fix the eye are needleſs in a ſcene, which may be comprehended at a glance; and none would ſuit the paſtoral idea it inſpires, of elegance too refined for a cottage, and of ſimplicity too pure for any other edifice.

The ſituation of the rotunda promiſes a proſpect more enlarged; and in fact moſt of the objects on this ſide of the garden, are there viſible; but they want both connection and contraſt; each belongs peculiarly to ſome other ſpot; they are all blended together in this, without meaning; and are rather ſhewn on a map, than formed into a picture. The water only is capital; a broad expanſe of it is ſo near

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as to be ſeen under the little groupes on the bank without interruption; beyond it is a wood, which in one place leaves the lake, to run up behind a beautiful building, of three pavillions, joined by arcades, all of the Ionic order; it is called Kent's Building; and never was a deſign more happily conceived; it ſeems to be characteriſtically proper for a garden; it is ſo elegant, ſo varied, and ſo purely ornamental; it directly fronts the rotunda, and a narrow rim of the country appears above the trees beyond it: but the effect even of this noble object is fainter here than at other points; its poſition is not the moſt advantageous; and it is but one among many other buildings, none of which are principal.

The ſcene at the temple of Bacchus is in character directly the reverſe of that about the rotunda, though the ſpace and the objects are nearly the ſame in both; but in this, all the parts concur to form one whole; the ground from every ſide ſhelves gradually towards the lake; the plantations on the further bank open to ſhew Kent's building, riſe from the water's edge towards the knole on which it ſtands, and cloſe again behind it; that elegant ſtructure, inclined a little from a front view, becomes more beautiful by being thrown into perſpective; and though at a greater diſtance, is more

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important than before, becauſe it is alone in the view; for the queen's pillar and the rotunda are removed far aſide; and every other circumſtance refers to this intereſting object; the water attracts, the ground and the plantations direct the eye thither; and the country does not juſt glimmer in the offskip, but is cloſe and eminent above the wood, and connected by clumps with the garden. The ſcene all together is a moſt animated landſkip; and the ſplendor of the building; the reflection in the lake; the tranſparency of the water; and the picturesque beauty of its form, diverſified by little groupes on the brink, while on the broadeſt expanſe no more trees caſt their ſhadows than are ſufficient to vary the tints of the ſurface; all theſe circumſtances, vying in luſtre with each other, and uniting in the point to which every part of the ſcene is related, diffuſe a peculiar brilliancy over the whole compoſition.

The view from Kent's building, is very different from thoſe which have been hitherto deſcribed; they are all directed down the declivity of the lawn; this riſes up the aſcent; the eminence being crowned with lofty wood, becomes thereby more conſiderable; and the hillocks into which the general fall is broken, ſloping further out this way than any other,

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they alſo acquire an importance which they had not before; that particularly on which the rotunda is placed, ſeems here to be a proud ſituation; and the ſtructure appears to be properly adapted to ſo open an expoſure. The temple of Bacchus on the contrary, which commands ſuch an illuſtrious view, is itſelf a retired object, cloſe under the covert: the wood riſing on the brow, and deſcending down one ſide of the hill, is ſhewn to be deep; is high, and ſeems to be higher than it is; the lawn too is extenſive; and part of the boundary being concealed, it ſuggeſts the idea of a ſtill greater extent; a ſmall portion only of the lake indeed is viſible; but it is not here an object; it is a part of the ſpot; and neither termination being in ſight, it has no diminutive appearance; if more water had been admitted, it might have hurt the character of the place, which is ſober and temperate; neither ſolemn nor gay; great and ſimple, but elegant; above ruſticity, yet free from oſtentation.

Theſe are the principal ſcenes on one ſide of the gardens; on the other, cloſe to the lawn before the houſe, is the winding valley abovementioned; the lower part of it is aſſigned to the Elyſian fields; they are watered by a lovely rivulet; are very lightſome, and very airy, ſo thinly are the trees ſcattered about them; are

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open at one end to more water and a larger glade; and the reſt of the boundary is frequently broken to let in objects afar off, which appear ſtill more diſtant from the manner of ſhewing them. The entrance is under a Doric arch, which coincides with an opening among the trees, and forms a kind of viſta, through which a Pembroke bridge juſt below, and a lodge built like a caſtle in the park, are ſeen in a beautiful perſpective: that bridge is at one extremity of the gardens; the queen's pillar is at another; yet both are viſible from the ſame ſtation in the Elyſian fields; and all theſe external objects are unaffectedly introduced, diveſted of their own appurtenances, and combined with others which belong to the ſpot: the temple of friendſhip alſo is in ſight juſt without the place; and within it, are the temples of antient virtue, and of the Britiſh worthies, the one in an elevated ſituation, the other low down in the valley, and near to the water: both are decorated with the effigies of thoſe who have been moſt diſtinguiſhed for military, civil, or literary merit; and near to the former ſtands a roſtral column, ſacred to the memory of captain Grenville, who fell in an action at ſea: to place the meed of valour in the fields of Elyſium, and to fill them with the repreſentations of thoſe who have deſerved

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beſt of mankind, is an idea equally juſt and poetical; and the number of the images which are here preſented or excited, correſponds with the character; ſolitude was never reckoned among the charms of Elyſium; it has been always pictured as the manſion of delight and of joy; and in this imitation, every circumſtance accords with that eſtabliſhed idea; the vivacity of the ſtream which flows through the vale; the glimpſes of another approaching to join it; the ſprightly verdure of the greenſwerd, and every buſt of the Britiſh worthies, reflected in the water; the variety of the trees; the lightneſs of their greens; their diſpoſition; all of them diſtinct objects, and diſperſed over gentle inequalities of the ground; together with the multiplicity of objects both within and without, which embelliſh and enliven the ſcene; give it a gaiety, which the imagination can hardly conceive, or the heart wiſh to be exceeded.

Cloſe by this ſpot, and a perfect contraſt to it, is the alder grove, a deep receſs, in the midſt of a ſhade, which the blaze of noon cannot brighten: the water ſeems to be a ſtagnated pool, eating into its banks, and of a peculiar colour, not dirty, but clouded, and dimly reflecting the dun hue of the horſechefnuts and alders, which preſs upon the brink;

brink; the ſtems of the latter, riſing in cluſters from the ſame root, bear one another down, and ſlant over the water: miſhaped elms, and ragged firs are frequent in the wood which encompaſſes the hollow; the trunks of dead trees are left ſtanding amongſt them; and the uncouth ſumach, and the yew, with elder, nut, and holly, compoſe the underwood; ſome limes and laurels are intermixt; but they are not many; the wood is in general of the darkeſt greens; and the foliage is thickened with ivy, which not only twines up the trees, but creeps alſo over the falls of the ground; they are ſteep and abrupt; the gravel walk is covered with moſs; and a grotto at the end, faced with broken flints and pebbles, preſerves in the ſimplicity of its materials, and the duſkineſs of its colour, all the character of its ſituation: two little rotundas near it were better away; one building is ſufficient for ſuch a ſcene of ſolitude as this, in which more circumſtances of gloom concur than were ever perhaps collected together.

Immediately above the alder grove is the principal eminence in the gardens; it is divided by a great dip into two pinnacles, upon one of which is a large Gothic building; the ſpace before this ſtructure is an extenſive lawn; the ground on one ſide falls immediately into the

the dip; and the trees which border the lawn, ſinking with the ground, the houſe riſes above them, and fills the interval: the vaſt pile ſeems to be ſtill larger than it is; for it is thrown into perſpective, and between and above the heads of the trees, the upper ſtory, the porticoes, the turrets, and baluſtrades, and all the flated roofs appear in a noble confuſion: on the other ſide of the Gothic building, the ground ſlopes down a long continued declivity into a bottom, which ſeems to be perfectly irriguous; divers ſtreams wander about it in ſeveral directions; the conflux of that which runs from the Elyſian fields with another below it, is full in ſight; and a plain wooden bridge thrown over the latter, and evidently deſigned for a paſſage, impoſes an air of reality on the river; beyond it is one of the Doric porticoes which front the houſe; but now it is alone; it ſtands on a little bank above the water, and is ſeen under ſome trees at a diſtance before it; thus grouped, and thus accompanied, it is a happy incident, concuring with many other circumſtances to diſtinguiſh this landſkip by a character of chearfulneſs and amenity.

From the Gothic building a broad walk leads to the Grecian valley, which is a ſcene of more grandeur than any in the gardens; it enters them from the park, ſpreading at firſt to a conſider-

conſiderable breadth; then winds; grows narrower but deeper; and loſes itſelf at laſt in a thicket, behind ſome lofty elms, which interrupt the ſight of the termination: lovely woods and groves hang all the way on the declivities; and the open ſpace is broken by detached trees, which near the park are cautiouſly and ſparingly introduced, leſt the breadth ſhould be contracted by them; but as the valley ſinks, they advance more boldly down the ſides, ſtretch acroſs or along the bottom, and cluſter at times into groupes and forms, which multiply the varieties of the larger plantations: thoſe are ſometimes cloſe coverts, and ſometimes open groves; the trees riſe in one upon high ſtems, and feather down to the bottom in another; and between them are ſhort openings into the park or the gardens. In the midſt of the ſcene, juſt at the bend of the valley, and commanding it on both ſides, upon a large, eaſy, natural riſe, is placed the temple of concord and victory: at one place its majeſtic front of ſix Ionic columns, ſupporting a pediment filled with bas relief, and the points of it crowned with ſtatues, faces the view; at another, the beautiful colonade on the ſide of ten lofty pillars, retires in perſpective; it is ſeen from every part, and impreſſing its own character of dignity on all around, it ſpreads an

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awe over the whole; but no gloom, no melancholy attends it; the ſenſations it excites are rather placid; but full of reſpect, admiration, and ſolemnity; no water appears to enliven, no diſtant proſpect to enrich the view; the parts of the ſcene are large; the idea of it ſublime; and the execution happy; it is independant of all adventitious circumſtances; and relies on itſelf for its greatneſs.

The ſcenes which have been deſcribed are ſuch as are moſt remarkable for beauty or character; but the gardens contain many more; and even the objects in theſe, by their ſeveral combinations, produce very different effects, within the diſtance ſometimes of a few paces, from the uneveneſs of the ground, the variety of the plantations, and the number of the buildings; the multiplicity of the laſt has indeed been often urged as an objection to Stowe; and certainly when all are ſeen by a ſtranger in two or three hours, twenty or thirty capital ſtructures, mixed with others of inferior note, do ſeem too many; but the growth of the wood every day weakens the objection, by concealing them one from the other; each belongs to a diſtinct ſcene; and if they are conſidered ſeparately, at different times, and at leiſure, it may be difficult to determine which to take away: yet ſtill it muſt be acknowledged that their

frequency deſtroys all ideas of ſilence and retirement: magnificence and ſplendor are the characteriſtics of Stowe; it is like one of thoſe places celebrated in antiquity, which were devoted to the purpoſes of religion, and filled with ſacred groves, hallowed fountains, and temples dedicated to ſeveral deities; the reſort of diſtant nations; and the object of veneration to half the heathen world: this pomp is at Stowe blended with beauty; and the place is equally diſtinguiſhed by its amenity and its grandeur.

In the midſt of ſo much embeliſhment as may be introduced into this ſpecies of garden, a plain field, or a ſheep walk, is ſometimes an agreable relief; and even wilder ſcenes may occaſionally be admitted: theſe indeed are not properly parts of a garden; but they may be comprehended within the verge of it; and their proximity to the more ornamented ſcenes is at leaſt a convenience, that the tranſition from the one to the other may be eaſy, and the change always in our option; for though a ſpot in the higheſt ſtate of improvement be a neceſſary appendage to a ſeat, yet in a place which is perfect, other characters will not be wanting; if they cannot be had on a large ſcale, they are acceptable on a ſmaller; and ſo many circumſtances are common to all, that they may often be

be intermixt; they may always border on each other.

Of a RIDING.

LX. Even a *Riding*, which in extent differs ſo widely from a garden, yet agrees with it in many particulars; for, excluſive of that community of character which reſults from their being both improvements, and both deſtined to pleaſure, a cloſer relation ariſes from the property of a riding, *to extend the idea of a ſeat*, and appropriate a whole country to the manſion; for which purpoſe it muſt be diſtinguiſhed from common roads; and the marks of diſtinction muſt be borrowed from a garden; thoſe which a farm or a park can ſupply are faint and few; but whenever circumſtances belonging to a garden occur, they are immediately received as evidence of the domaine: the *ſpecies* of the trees will often be deciſive; plantations of firs, whether placed on the ſides of the way, or in clumps or woods in the view, denote the neighbourhood of a ſeat; even limes and horſe-cheſnuts are not indifferent; for they have always been frequent in improvements, and rare in the ordinary ſcenes of cultivated nature: if the riding be carried through a wood, the ſhrubs, which for their beauty or

their fragrancy, have been tranſplanted from the country into gardens, ſuch as the ſweet-briar, the viburnum, the euonymus, and the wood-bine, ſhould be encouraged in the under-wood; and to theſe may be added ſeveral which are ſtill peculiar to ſhruberies, but which might eaſily be transferred to the wildeſt coverts, and would require no further care.

Where the ſpecies are not, the *diſpoſition* may be particular; and any appearance of *deſign* is a mark of improvement; a few trees ſtanding out from a hedge-row, raiſe it to an elegance above common ruſticity; and ſtill more may be done by clumps in a field; they give it the air of a park: a cloſe lane may be decorated with plantations in all the little vacant ſpaces: and even the groupes originally on the ſpot, (whether it be a wood, a field, or a lane,) if properly ſelected, and thoſe only left which are elegant, will have an effect; though every beauty of this kind may be found in nature, yet many of them are ſeldom ſeen together, and never unmixed. The number and the choice are ſymptoms of deſign.

Another ſymptom is *variety:* if the appendages of the riding be different in different fields; if in a lane, or a wood, ſome diſtinguiſhing circumſtance be provided for every bend; or, when carried over an open expoſure,

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it winds to ſeveral points of view; if this be the conduct throughout, the intention is evident, to amuſe the length of the way: variety of ground alſo is characteriſtic of a riding, when it ſeems to have proceeded from choice; and pleaſure being the purſuit, the changes of the ſcene both compenſate and account for the circuity.

But a part undiſtinguiſhed from a common road, ſucceeding to others more adorned, will by the contraſt alone be ſometimes agreable; and there are beauties frequent in the high-way, and almoſt peculiar to it, which may be very acceptable in a riding: a green lane is always delightful; a paſſage winding between thickets of brambles and briars, ſometimes with, ſometimes without a little ſpring-wood riſing amongſt them, or cut in a continued ſweep through the furze of a down, or the fern of a heath, is generally pleaſant. Nor will the character be abſolutely loſt in the interruption; it will ſoon be reſumed; and never forgotten: when it has been once ſtrongly impreſſed, very ſlight means will preſerve the idea.

Simplicity may prevail the whole length of the way, when the way is all naturally pleaſant; but eſpecially if it be a communication between ſeveral ſpots, which in character are raiſed above the reſt of the country: a fine open grove is

unuſual, except in a park or a garden; it has an elegance in the diſpoſition which cannot be attributed to accident; and it ſeems to require a degree of preſervation beyond the care of mere huſbandry: a neat railing on the edge of a ſteep which commands a proſpect, alone diſtinguiſhes that from other points of view: a building is ſtill more ſtrongly characteriſtic; it may be only ornamental; or it may be accommodated to the reception of company; for though a place to alight at interrupts the range of a riding; yet, as the object of an airing, it may often be acceptable; a ſmall ſpot, which may be kept by the labour of one man, encloſed from the fields, and converted into a ſhrubery, or any other ſcene of a garden, will ſometimes be a pleaſing end to a ſhort excurſion from home; nothing ſo effectually extends the idea of a ſeat to a diſtance; and not being conſtantly viſited, it will always retain the charms of novelty and variety.

LXI. When a riding is carried along a high road, a kind of property may in appearance be claimed even there, by planting on both ſides trees equidiſtant from each other, to give it the air of an approach; *regularity* intimates the neighbourhood of a manſion; *a village* therefore ſeems to be within the domaine, if any of the inlets to it are avenues; other formal

mal plantations about it, and ſtill more trivial circumſtances, when they are evidently ornamental, ſometimes produce, and alway corroborate ſuch an effect; but even without raiſing this idea, if the village be remarkable for its beauty, or only for its ſingularity, a paſſage through it may be an agreable incident in a riding.

The ſame ground which in the fields is no more than rough, often ſeems to be romantic, when it is the ſcite of a village; the buildings and other circumſtances mark and aggravate the irregularity: to ſtrengthen this appearance, one cottage may be placed on the edge of a ſteep, and ſome winding ſteps of unhewn ſtone lead up to the door; another in a hollow, with all its little appurtenances hanging above it. The poſition of a few trees will ſometimes anſwer the ſame purpoſe: a foot-bridge here and there for a communication between the ſides of a narrow dip, will add to the character; and if there be any rills, they may be conducted ſo as greatly to improve it.

A village which has not theſe advantages of ground, may, however, be beautiful: it is diſtinguiſhed by its elegance, when the larger intervals between the houſes are filled with open groves, and little clumps are introduced upon other occaſions. The church often is, it gene-

rally may be made a pictureſque object. Even the cottages may be neat, and ſometimes grouped with thickets. If the place be watered by a ſtream, the croſſings may be in a variety of pleaſing deſigns; and if a ſpring riſe, or only a well for common uſe be ſunk, by the ſide of the way, a little covering over it may be contrived, which ſhall at the ſame time be ſimple and pretty.

There are few villages which may not eaſily be rendered agreable; a ſmall alteration in a houſe will ſometimes occaſion a great difference in the appearance. By the help of a few trifling plantations, the objects which have a good effect may be ſhewn to advantage; thoſe which have not may be concealed; and ſuch as are ſimilar be diſguiſed. And any form which offends the eye, whether of ground, of trees, or of buildings, may ſometimes be broken by the ſlighteſt circumſtances, by an advanced paling, or only by a bench. Variety and beauty, in ſuch a ſubject, are rather the effects of attention than expence.

LXII. But if the paſſage through the village cannot be pleaſant; if the buildings are all alike, or ſtand in unmeaning rows and ſimilar ſituations; if the place furniſhes no opportunities to contraſt the forms of dwellings with thoſe

thoſe of outhouſes; to introduce trees and thickets; to interpoſe fields and meadows; to mix farms with cottages; and to place the ſeveral objects in different poſitions; yet on the *outſide* even of ſuch a village, there certainly is room for wood; and by that alone, the whole may be grouped into a maſs, which ſhall be agreable when ſkirted by a riding; and ſtill more ſo when ſeen from a diſtance. The ſeparate farms in the fields alſo, by planting ſome trees about them, or perhaps only by managing thoſe already on the ſpot, may be made very intereſting objects: or if a new one is to be built, beauty may be conſulted in the form of the houſe, and the diſpoſition of its appurtenances. Sometimes a character not their own, as the ſemblance of a caſtle or an abbey, may be given to them; they will thereby acquire a degree of conſideration, which they cannot otherwiſe be entitled to; and objects to improve the views are ſo important to a riding, that buildings muſt ſometimes be erected for that purpoſe only; but they ſhould be ſuch as by an actual effect adorn or dignify the ſcene; not thoſe little ſlight deceptions which are too well known to ſucceed, and have no merit if they fail; for though a fallacy ſometimes contributes to ſupport a character, or ſuggeſts ideas to the imagination; yet in itſelf it may be no improve-

provement of a ſcene; and a bit of a turret, the tip of a ſpire, and the other ordinary ſubjects of theſe frivolous attempts, are ſo inſignicant as objects, that whether they are real or fictitious is almoſt a matter of indifference.

LXIII. The ſame means by which the proſpects from a riding are improved, may be applied to thoſe from a garden; though they are not eſſential to its character, they are important to its beauty; and wherever they abound, the extent only of the range which commands them, determines, whether they ſhall be ſeen from a riding or a garden. If they belong to the latter, that aſſumes in ſome degree the predominant properties of the former, and *the two characters approach very near to each other:* but ſtill they differ in one or two particulars; progreſs is a prevailing idea in a riding; and the pleaſantneſs of the way is, therefore, a principal conſideration; but particular ſpots are more attended to in a garden; and to them the communications ought to be ſubordinate; their direction muſt generally be accommodated, their beauties ſometimes ſacrificed to the ſituation and the character of the ſcenes they lead to: an advantageous approach to theſe muſt be preferred to an agreable line for the *walk*; and the circumſtances which might otherwiſe become it

are

are miſplaced, if they anticipate the openings; it ſhould ſometimes be contraſted to them; be retired and dark if they are ſplendid or gay, and ſimple if they are richly adorned. At other times it may burſt unexpectedly out upon them; not on account of the ſurprize, which can have its effect only once; but the impreſſions are ſtronger by being ſudden; and the contraſt is enforced by the quickneſs of the tranſition.

In a riding the ſcenes are only the amuſements of the way, through which it proceeds without ſtopping; in the garden they are principal; and the ſubordination of the walks raiſes their importance; every art, therefore, ſhould be exerted to make them ſeem parts of the place; diſtant proſpects cannot be ſo; and the alienation does not offend us; we are familiarized to it; the extent forbids every thought of a cloſer connection; and if a continuation be preſerved between them and the points which command them, we are ſatisfied: but *home-views* ſuggeſt other ideas; they appear to be within our reach; they are not only beautiful in proſpect, but we can perceive that the ſpots are delightful; and we wiſh to examine, to inhabit, and enjoy them. Every apparent impediment to that gratification is a diſappointment; and when the ſcenes begin beyond the opening, the conſequence of the place is lowered; nothing

thing within it engages our notice; it is an exhibition only of beauties, the property of which does not belong to it; and that idea, though indifferent in a riding, which is but a paſſage, is very diſadvantageous to ſuch a reſidence as a garden; the points of view therefore ſhould be made important; the objects within be appendages to thoſe without; the ſeparations be removed or concealed; and large portions of the garden be annexed to the ſpots which are contiguous to it. The ideal boundary of the place is then carried beyond the ſcenes which are thus appropriated to it; and the wide circuit in which they lie, the different poſitions in which they may be ſhewn, afford a greater variety than can generally be found in any garden, the ſcenery of which is confined to the encloſure.

*Persfield is not a large place; the park contains about three hundred acres; and the houſe ſtands in the midſt of it. On the ſide of the approach, the inequalities of the ground are gentle, and the plantations pretty; but nothing there is great: on the other ſide a beautiful lawn falls precipitately every way into a deep vale, which ſhelves down the middle; the declivities are diverſified with clumps and with

* The ſeat of Mr. Morris, near Chepſtowe, in Monmouthſhire.

groves;

groves; and a number of large trees ſtraggle along the bottom. This lawn is encompaſſed with wood; and through the wood are walks, which open beyond it upon thoſe romantic ſcenes which ſurround the park, and which are the glory of Persfield. The Wye runs immediately below the wood; the river is of a dirty colour; but the ſhape of its courſe is very various, winding firſt in the form of a horſe-ſhoe, then proceeding in a large ſweep to the town of Chepſtowe, and afterwards to the Severn. The banks are high hills; in different places ſteep, bulging out, or hollow on the ſides; rounded, flattened, or irregular at top; and covered with wood, or broken by rocks. They are ſometimes ſeen in front; ſometimes in perſpective; falling back for the paſſage, or cloſing behind the bend of the river; appearing to meet, riſing above, or ſhooting out beyond one another. The wood which encloſes the lawn crowns an extenſive range of theſe hills, which overlook all thoſe on the oppoſite ſhore, with the country which appears above or between them; and winding themſelves as the river winds, their ſides, all rich and beautiful, are alternately exhibited; and the point of view in one ſpot becomes an object to the next.

In many places the principal feature is a continued rock, in length a quarter of a mile, perpendicular, high, and placed upon a height: to reſemble ruins is common to rocks; but no ruin of any ſingle ſtructure was ever equal to this enormous pile; it ſeems to be the remains of a city; and other ſmaller heaps ſcattered about it, appear to be fainter traces of the former extent, and ſtrengthen the ſimilitude. It ſtretches along the brow which terminates the foreſt of Dean; the face of it is compoſed of immenſe blocks of ſtone, but not rugged; the top is bare and uneven, but not craggy; and from the foot of it, a declivity, covered with thicket, ſlopes gently towards the Wye, but in one part is abruptly broken off by a ledge of leſs rocks, of a different hue, and in a different direction. From the grotto it ſeems to riſe immediately over a thick wood, which extends down a hill below the point of view, acroſs the valley through which the Wye flows, and up the oppoſite banks, hides the river, and continues without interruption to the bottom of the rock; from another ſeat it is ſeen by itſelf without even its baſe; it faces another, with all its appendages about it; and ſometimes the ſight of it is partially intercepted by trees, beyond which, at a diſtance, its long line continues on through all the openings between them.

Another

Another capital object is the caſtle of Chepſtowe, a noble ruin, of great extent; advanced to the very edge of a perpendicular rock, and ſo immediately rivetted into it, that from the top of the battlements, down to the river ſeems but one precipice: the ſame ivy which overſpreads the face of the one, twines and cluſters among the fragments of the other; many towers, much of the walls, and large remains of the chapel are ſtanding. Cloſe to it is a moſt romantic wooden bridge, very antient, very groteſque, at an extraordinary height above the river, and ſeeming to abut againſt the ruins at one end, and ſome rocky hills at the other. The caſtle is ſo near to the alcove at Persfield, that little circumſtances in it may be diſcerned; from other ſpots more diſtant, even from the lawn, and from a ſhrubery on the ſide of the lawn, it is diſtinctly viſible, and always beautiful, whether it is ſeen alone, or with the bridge, with the town, with more or with leſs of the rich meadows which lie along the banks of the Wye, to its junction three miles off with the Severn. A long ſweep of that river alſo, its red cliffs, and the fine riſing country in the counties of Somerſet, and Glouceſter, generally terminate the proſpect.

Moſt of the hills about Persfield are full of rocks; ſome are intermixed with hanging woods, and either advance a little before them, or retire

tire within them, and are backed, or overhung, or ſeparated by trees. In the walk to the cave, a long ſucceſſion of them is frequently ſeen in perſpective, all of a dark colour, and with wood in the intervals between them. In other parts the rocks are more wild and uncouth; and ſometimes they ſtand on the tops of the higheſt hills; at other times down as low as the river; they are home objects in one ſpot; and appear only in the back-ground of another.

The woods concur with the rocks to render the ſcenes of Persfield romantic; the place every where abounds with them; they cover the tops of the hills; they hang on the ſteeps; or they fill the depths of the vallies. In one place they front, in another they riſe above, in another they ſink below the point of view: they are ſeen ſometimes retiring beyond each other, and darkening as they recede; and ſometimes an opening between two is cloſed by a third at a diſtance beyond them. A point, called the Lover's Leap, commands a continued ſurface of the thickeſt foliage, which overſpreads a vaſt hollow immediately underneath. Below the Chineſe ſeat the courſe of the Wye is in the ſhape of a horſe-ſhoe; it is on one ſide encloſed by a ſemi-circular hanging wood; the direct ſteeps of a table-hill ſhut it in on the other; and the great rock fills the interval between them.

them: in the midſt of this rude ſcene lies the peninſula formed by the river, a mile at the leaſt in length, and in the higheſt ſtate of cultivation: near the iſthmus the ground riſes conſiderably, and thence deſcends in a broken ſurface, till it flattens to the water's edge at the other extremity. The whole is divided into corn fields and paſtures; they are ſeparated by hedge-rows, coppices, and thickets; open clumps and ſingle trees ſtand out in the meadows; and houſes and other buildings, which belong to the farms, are ſcattered amongſt them: nature ſo cultivated, ſurrounded by nature ſo wild, compoſe a moſt lovely landſkip together.

The communications between theſe ſeveral points are generally by cloſe walks; but the covert ends near the Chineſe ſeat; and a path is afterwards conducted through the upper park to a ruſtic temple, which over-looks on one ſide ſome of the romantic views which have been deſcribed, and on the other the cultivated hills and rich valleys of Monmouthſhire. To the rude and magnificent ſcenes of nature now ſucceeds a pleaſant, fertile, and beautiful country, divided into encloſures, not covered with woods, nor broken by rocks and precipices, but only varied by eaſy ſwells and gentle declivities, yet the proſpect is not tame; the hills in it are high; and it is bounded by a vaſt ſweep

of the Severn, which is here viſible for many miles together, and receives in its courſe the Wye and the Avon.

From the temple a road leads to the Windcliff, an eminence much above the reſt, and commanding the whole in one view. The Wye runs at the foot of the hill; the peninſula lies juſt below; the deep boſom of the ſemi-circular hanging wood is full in ſight; over part of it the great rock appears; all its baſe, all its accompaniments are ſeen; the country immediately beyond it is full of lovely hillocks; and the higher grounds in the counties of Somerſet and Glouceſter riſe in the horizon. The Severn ſeems to be, as it really is, above Chepſtowe, three or four miles wide; below the town it ſpreads almoſt to a ſea; the county of Monmouth is there the hither ſhore; and between its beautiful hills appear at a great diſtance the mountains of Brecnock and Glamorganſhire. In extent, in variety, and grandeur, few proſpects are equal to this. It comprehends all the noble ſcenes of Persfield, encompaſſed by ſome of the fineſt country in Britain.

Of the SEASONS.

LXIV. To every view belongs a light which ſhews it to advantage; every ſcene and every object

object is in its higheſt beauty only at particular hours of the day; and every place is, by its ſituation or its character, peculiarly agreable in certain months of the year. The *ſeaſons* thus become ſubjects of conſideration in gardening; and when ſeveral of thoſe circumſtances which diſtinguiſh a ſpot more at one time than another happen to concur, it will often be worth the while to add to their number, and to exclude ſuch as do not agree with them, for no other purpoſe than to ſtrengthen their effect at that particular time. Different parts may thus be adapted to different ſeaſons; and each in its turn will be in perfection. But if the place will not allow of ſuch a ſucceſſion, ſtill *occaſional effects* may often be ſecured and improved without prejudice to the ſcene when they are paſt, and without affectation while they continue.

The temple of concord and victory at Stowe has been mentioned as one of the nobleſt objects that ever adorned a garden; but there is a moment when it appears in ſingular beauty; the ſetting ſun ſhines on the long colonade which faces the weſt; all the lower parts of the building are darkened by the neighbouring wood; the pillars riſe at different heights out of the obſcurity; ſome of them are nearly overſpread with it; ſome are chequered with a

variety of tints; and others are illuminated almoſt down to their baſes. The light is gently ſoftened off by the rotundity of the columns; but it ſpreads in broad gleams upon the wall within them; and pours full and without interruption on all the entablature, diſtinctly marking every dentil: on the ſtatues which adorn the ſeveral points of the pediment, a deep ſhade is contraſted to ſplendor; the rays of the ſun linger on the ſide of the temple long after the front is over-caſt with the ſober hue of evening; and they tip the upper branches of the trees, or glow in the openings between them, while the ſhadows lengthen acroſs the Grecian valley.

Such an occaſional effect, however tranſient, is ſo exquiſitely beautiful, that it would be unpardonable to neglect it. Others may be produced at ſeveral hours of the day; and the diſpoſition of the buildings, of the ground, the water, and the plantations may often be accommodated to ſupport them. There are alſo occaſional effects in certain months or only weeks of the year, ariſing from ſome particular bloom, ſome occupation then carrying on, or other incident, which may ſo far deſerve attention as to recommend a choice and arrangement of objects, which at that time will improve

prove the compoſition, though at another they may have no extraordinary merit.

LXV. Beſides theſe tranſitory effects, there are others which may be defined and produced with more exactneſs, which are fixed to ſtated periods, and have certain properties belonging to them. Some ſpecies and ſituations of objects are in themſelves adapted to receive or to make the impreſſions which characterize the principal parts of the day; their ſplendor, their ſobriety, and other peculiarities recommend or prohibit them upon different occaſions; the ſame conſiderations direct the choice alſo of their appendages; and in conſequence of a judicious aſſemblage and arrangement of ſuch as are proper for the purpoſe, the *ſpirit* of the morning, the *exceſs* of noon, or the *temperance* of evening, may be improved or corrected by the application of the ſcene to the ſeaſon.

In a *morning*, the freſhneſs of the air allays the force of the ſun-beams, and their brightneſs is free from glare; the moſt ſplendid objects do not offend the eye; nor ſuggeſt the idea of heat in its extreme; but they correſpond with the glitter of the dew which beſpangles all the produce of the earth, and with the chearfulneſs diffuſed over the whole face of the creation. A variety of buildings may therefore be introduced to enliven the view; their

colour may be the pureſt white, without danger of exceſs, though they face the eaſtern ſun; and thoſe which are in other aſpects ſhould be ſo contrived, that their turrets, their pinnacles, or other points, may catch glances of the rays, and contribute to illuminate the ſcene. The trees ought in general to be of the lighteſt greens, and ſo ſituated as not to darken much of the landſkip by the length of their ſhadows. Vivacity in the ſtreams, and tranſparency in a lake, are more important at this than at any other hour of the day; and an open expoſure is commonly the moſt delightful, both for the effect of particular objects, and the general character of the ſcene.

At *noon* every expedient ſhould be uſed to correct the exceſs of the ſeaſon: the ſhades are ſhortened; they muſt therefore be thick; but open plantations are generally preferable to a cloſe covert; they afford a paſſage, or at leaſt admittance to the air, which tempered by the coolneſs of the place, ſoft to the touch, and refreſhing at once to all the ſenſes, renders the ſhade a delightful climate, not a mere refuge from heat. Groves, even at a diſtance, ſuggeſt the ideas which they realize on the ſpot; and by multiplying the appearances, improve the ſenſations of relief from the extremity of the weather: grottos, caves, and cells, are on

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the ſame account agreable circumſtances in a ſequeſtered receſs; and though the chill within be hardly ever tolerable, the eye catches only an idea of coolneſs from the ſight of them. Other buildings ought in general to be caſt into ſhade, that the glare of the reflection from them may be obſcured. The large expanſe of a lake, is alſo too dazling; but a broad river moving gently, and partially darkened with ſhadow, is very refreſhing; more ſo perhaps than a little rill; for the vivacity of the latter rather diſturbs the repoſe which generally prevails at mid-day: every breeze then is ſtill; the reflection of an aſpin leaf ſcarcely trembles on the water; the animals remit their ſearch of food; and man ceaſes from his labour; the ſteam of heat ſeems to oppreſs all the faculties of the mind, and all the active powers of the body; and any very lively motion diſcompoſes the languor in which we then delight to indulge. To hear, therefore, the murmurs of a brook purling underneath a thicket, or the echo of falling waters through a wood, is more agreable than the ſight of a current; the idea conveyed by the ſound is free from any agitation; but if no other ſtream than a rill can be introduced, the refreſhment which attends the appearance of water muſt not be denied to the ſcene.

In the *evening* all ſplendor fades; no buildings glare; no water dazzles; the calmneſs of a lake ſuits the quiet of the time; the light hovers there, and prolongs the duration of day. An open reach of a river has a ſimilar, though a fainter effect; and a continued ſtream all expoſed, preſerves the laſt rays of the ſun along the whole length of its courſe, to beautify the landſkip. But a briſk current is not ſo conſiſtent as a lake with the tranquillity of evening; and other objects ſhould in general conform to the temper of the time; buildings of a duſky hue are moſt agreable to it; but a very particular effect from a ſetting ſun will recommend thoſe of a brighter colour; and they may alſo be ſometimes uſed, among other means, to correct the uniformity of twilight. No contraſt of light and ſhade can then be produced; but if the plantations which by their ſituation are the firſt to be obſcured, be of the darkeſt greens; if the buildings which have a weſtern aſpect be of a light colour; and if the management of the lawns and the water be adapted to the ſame purpoſe, a diverſity of tints will be preſerved long after the greater effects are faded.

LXVI. The delights, however, of the morning and evening are confined to a few months of

of the year; at other times two or three hours before, and as much after noon, are all that are pleaſant; and even then the heat is ſeldom ſo extreme as to require relief from its exceſs. The diſtinctions therefore between the three parts of the day may in general be reckoned among the characteriſtics of ſummer, the occaſional effects which by the poſition of objects may occur at any hour, are common to all the ſeaſons of the year; and ſuch as ariſe from the accidental colours of plants, though they are more frequent and more beautiful in one ſeaſon than another, yet exiſt in all: and very agreable groupes may be formed by an aſſemblage of them. A degree of importance may be given even to the flowers of a border, if inſtead of being indiſcriminately mixed, they are arranged according to their heights, their ſizes, and their colours, ſo as to diſplay their beauties, and to blend or contraſt their varieties to the greateſt advantage. The bloom of ſhrubs differs from that of flowers only in the ſcale; and the tints occaſioned by the hue of the berry, the foliage, or the bark, are ſometimes little inferior to bloom. By collecting into one ſpot ſuch plants as have at the ſame time their accidental colours, conſiderable effects may be produced from the concurrence of many little cauſes.

Thoſe

Thoſe which ariſe from bloom are the moſt ſtriking, and the moſt certain; and they abound chiefly in the *ſpring*; bloom is a characteriſtic of the ſeaſon; and a villa near town, which is deſigned principally for that time of the year, is not adapted to its uſe, if this property be not amply provided for. In ſuch a place, therefore, ſhruberies, with an intermixture of flowers, are peculiarly proper. In the ſummer months, a border between the thicket and the greenſwerd, breaks the connection, and deſtroys the greater effect; it ought not to be then introduced, except to enliven ſmall ſpots, and as the beſt ſpecies of parterre. But in the ſpring, the thicket is hardly formed; its principal beauty is bloom; and flowers before or among the ſhrubs, are agreable to the character of the ſeaſon. An orchard, which at other times is unſightly, is then delightful; and if a farm joins to the garden, ſhould not be forgotten: but evergreens appear in general to great diſadvantage; moſt of them have a ruſſet or a dark hue, which ſuffers by being contraſted to the lively verdure of the young ſhoots on the deciduous trees; that verdure is, however, ſo light, and ſo univerſal, that effects from a mixture of greens can ſeldom be produced; and thoſe which depend on a depth of ſhade will often be diſappointed; but buildings, views of water,

ter, and whatever tends to animate the ſcene, accords with the ſeaſon, which is full of youth and vigour, freſh and ſprightly, brightened by the verdure of the herbage and the woods, gay with bloſſoms and flowers, and enlivened by the ſongs of the birds in all their variety, from the rude joy of the ſky lark, to the delicacy of the nightingale.

In *ſummer* both the buildings and the water are agreable, not as objects only, but alſo as circumſtances of refreſhment; the pleaſantneſs, therefore, of the rooms in the former, of the ſeats and the walks near the latter, are to be regarded. The plantations alſo ſhould be calculated at leaſt as much for places of retreat, as for ornaments of the view; and a continuation of ſhade be preſerved, with very few and ſhort interruptions, through all the parts of the garden. Communications by gravel walks are of leſs conſequence; they do not ſuggeſt that idea of utility which attends them in winter or autumn; and their colour, which in ſpring is a lively contraſt to the verdure through which it winds, is in the intemperate blaze of a ſummer day, glaring and painful. They ſhould, therefore, be concealed as much as poſſible; and the other conſiderations which belong to the noon-tide hour, ſhould be particularly attended to; at the ſame time that the delights of the morn-

morning and the evening are alſo liberally provided for. But excluſive of all ſuch incidental circumſtances, the ſcenes of nature in general appear at this ſeaſon to the greateſt advantage; though the bloom of the ſpring be faded, and the verdure of the herbage may be ſometimes affected by drought; yet the richneſs of the produce of the earth, and the luxuriance of the foliage in the woods, the ſenſations of refreſhment added to the beauty of water, the ideas of enjoyment which accompany the ſight of every grove, of every building, and every delightful ſpot; the characters of rocks, heightened by their appendages, and unallayed by any diſconſolate reflections; the connection of the ground with the plantations; the permanency of every tint; and the certainty of every effect; all concur in ſummer to raiſe the ſeveral compoſitions to their higheſt ſtate of perfection.

But maturity is always immediately ſucceeded by decay; flowers bloom and fade; fruits ripen and rot; the graſs ſprings and withers; and the foliage of the woods ſhoots, thickens, and falls. In the latter months of *autumn*, all nature is on the decline; it is a comfortleſs ſeaſon; not a bloſſom is left on the ſhrubs or the trees; and the few flowers which ſtill remain in the borders, dripping with wet, and ſickening even as they blow, ſeem hardly to ſurvive the leaves of the plant which

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are ſhriveling beneath them; but the change of the leaf precedes the fall; and thence reſults a variety of colours ſuperior to any which the ſpring or the ſummer can boaſt of. To ſhew and to improve that variety ſhould be principally attended to, in a place, ſuch as a ſporting ſeat, which is frequented only in autumn. It appears to advantage, whenever the ſurface of a wood can be commanded; and it may be produced to a conſiderable degree even in a ſhrubbery, if the plants are ſo diſpoſed as to riſe in gradation one behind another. By obſerving the tints which the leaves aſſume when they change, the choice may be directed to the improvement of their variety; and by attending to the times when they fall, a ſucceſſion of theſe tranſitory beauties may be provided, from the earlieſt to the lateſt in the ſeaſon. Many ſhrubs and trees are at this time alſo covered with berries, which furniſh ſtill further varieties of colour; both evergreens and deciduous plants abound with them; and the verdure of the former is beſides a welcome ſubſtitute to that which is daily fading away. Open buildings, airy groves, views of water, and the other delights of ſummer, now loſe their charms; and more homely circumſtances of comfort and convenience are preferable to all their beauties.

A place

A place which is the reſidence of a family all the year is very defective, if ſome portion of it be not ſet apart for the enjoyment of a fine day, for air and exerciſe in *winter:* to ſuch a ſpot ſhelter is abſolutely eſſential; and evergreens being the thickeſt covert, are therefore the beſt; their verdure alſo is then agreable to the eye; and they may be arranged ſo as to produce beautiful mixtures of greens, with more certainty than deciduous trees, and with almoſt equal variety: they may be collected into a wood, and through that wood gravel walks may be led, along openings of a conſiderable breadth, free from large trees, which would intercept the rays of the ſun, and winding in ſuch a manner as to avoid any draft of wind, from whatever quarter it may blow. But when a retreat at all times is thus ſecured, other ſpots may be adapted only to occaſional purpoſes; and be ſheltered towards the north or the eaſt on one hand, while they are open to the ſun on the other: the few hours of chearfulneſs, and warmth which its beams afford are ſo valuable, as to juſtify the ſacrifice even of the principles of beauty, to the enjoyment of them; and therefore no objections of ſameneſs or formality, can prevail againſt the pleaſantneſs of a ſtrait walk, under a thick hedge, or a ſouth wall: the eye may however be diverted from the ſkreen, by a border before

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it, where the aconite and the ſnowdrop, the crocus and hepatica, brought forward by the warmth of the ſituation, will be welcome harbingers of ſpring; and on the oppoſite ſide of the walk, little tufts of lauruſtines, and of variegated evergreens, may be planted. The ſpot thus enlivened by a variety of colours, and even a degree of bloom, may be ſtill further improved by a green-houſe; the entertainment which exotics afford peculiarly belongs to this part of the year; and if amongſt them be interſperſed ſome of our earlieſt flowers, they will there blow before their time, and anticipate the gaiety of the ſeaſon which is advancing. The walk may alſo lead to the ſtoves, where the climate and the plants are always the ſame: and the kitchen garden ſhould not be far off; for that is never quite deſtitute of produce, and always an active ſcene; the appearance of buſineſs is alone engaging; and the occupations there are an earneſt of the happier ſeaſons to which they are preparative. By theſe expedients even the winter may be rendered chearful in a place, where ſhelter is provided againſt all but the bittereſt inclemencies of the ſky, and agreable objects, and intereſting amuſements are contrived for every hour of tolerable weather.

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CONCLUSION.

LXVII. WHATEVER contributes to render the ſcenes of nature delightful, is amongſt the ſubjects of gardening; and animate as well as inanimate objects, are circumſtances of beauty or character. Several of theſe have been occaſionally mentioned; others will readily occur; and nothing is unworthy of the attention of a gardiner, which can tend to improve his compoſitions, whether by immediate effects, or by ſuggeſting a train of pleaſing ideas. The whole range of nature is open to him, from the parterre to the foreſt; and whatever is agreable to the ſenſes or the imagination, he may appropriate to the ſpot he is to improve: it is a part of his buſineſs to collect into one place, the delights which are generally diſperſed through different ſpecies of country.

But in this application, the genius of the place muſt always be particularly conſidered; to force it is hazardous; and an attempt to contradict it is always unſucceſsful. The beauties peculiar to one character, cannot be transferred to its oppoſite; even where the characters are the ſame, it is difficult to copy directly from the one into the other; and by endeavouring to produce a reſemblance of a ſcene which is juſtly admired,

admired, the proper advantages of the place, are often neglected for an imitation much inferior to the original. The excellence of the latter probably depends on the happy application of the circumſtances to the ſubject; and the ſubjects of both are never exactly alike. The art of gardening therefore is not to be ſtudied in thoſe ſpots only where it has been exerciſed; though they are in this country very numerous, and very various; yet all together they contain but a ſmall proportion of the beauties which nature exhibits; and unleſs the gardener has ſtored his mind with ideas, from the infinite variety of the country at large, he will feel the want of that number, which is neceſſary for choice; he will have none ready to apply to the ſubject immediately before him; and will be reduced to copy an imitation. But improved places are of ſingular uſe to direct the judgment in the choice, and the combinations of the beauties of nature: an extenſive knowledge of them is to be acquired in the country where they caſually occur; diſcernment of their excellencies, and a taſte for the diſpoſition of them, is to be formed in places where they have been ſelected, and arranged with deſign.

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