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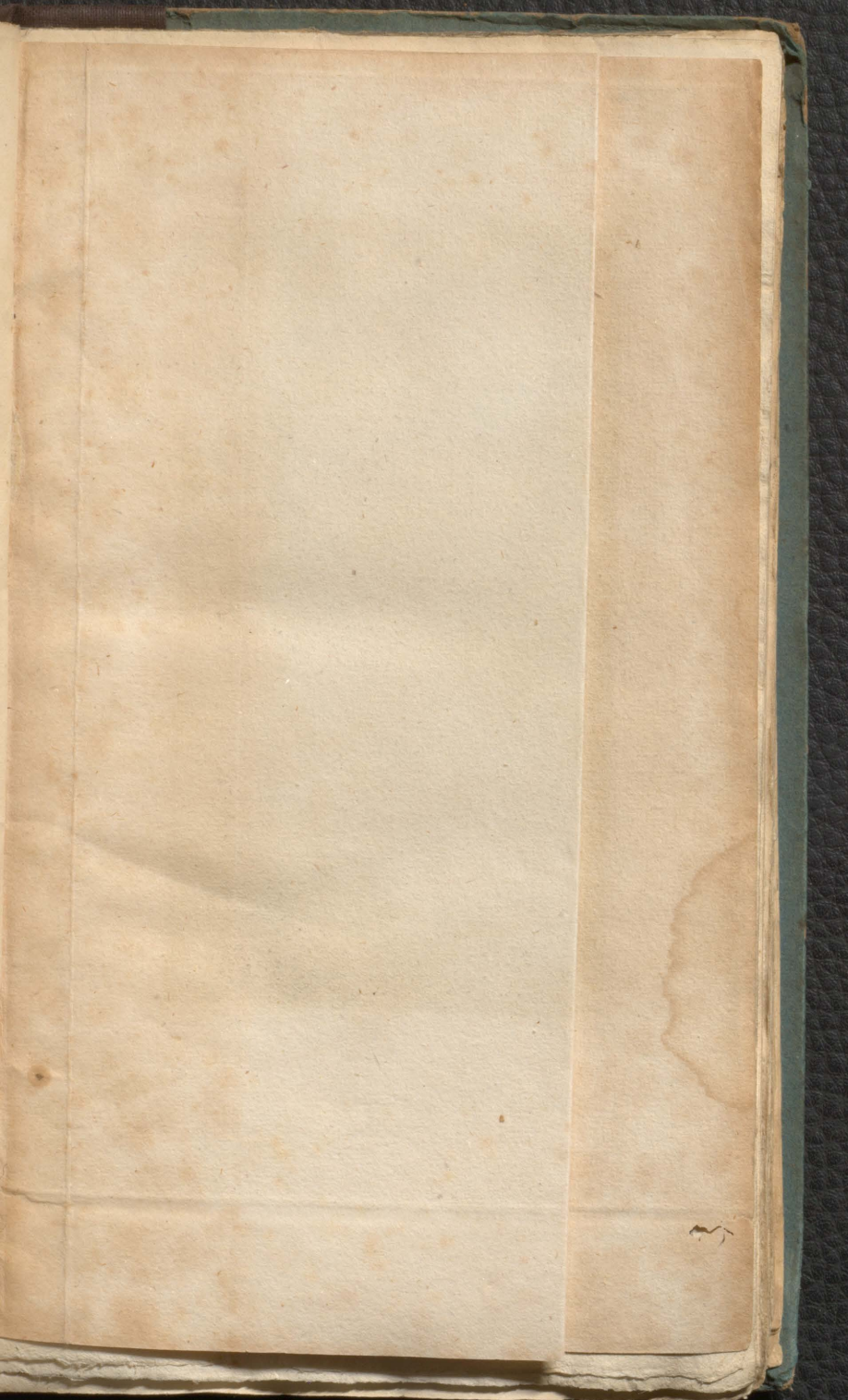
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THE
TOURIST'S GRAMMAR;
OR
RULES
RELATING TO THE
SCENERY AND ANTIQUITIES

Incident to Travellers :

COMPILED FROM THE FIRST AUTHORITIES,

AND INCLUDING

AN EPITOME

OF

Gilpin's Principles of the Picturesque.

BY THE

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THE HISTORY OF GLOUCESTERSHIRE, THE WYE TOUR, &c.

“ N'avez vous pas souvent, au lieux infrequentés,
Rencontré tout-a-coup, ces aspects enchantés,
Qui suspendent vos pas, dont l'image chérie
Vous jette en une douce et une longue reverie ?

DE LILLE.

London :

JOHN NICHOLS AND SON, 25, PARLIAMENT-STREET.

1826.

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THE
TOURIST'S GRAMMAR
OF
RULES

SCENERY AND VIEWS

IN THE

TOURIST'S GRAMMAR

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PREFACE.

THIS work explains itself, and will, it is trusted, be very useful. As the Encyclopedia of Antiquities was intended to facilitate a general acquisition of Archæology, so this has for its object the dissemination, in a cheap form, of the Picturesque, and the Antiquities incident to Travellers; the result of which will, it is hoped, enable the Tourist to have a higher enjoyment of his excursive pleasures, and the Topographer to enliven the heaviness of description by tasteful and interesting additions. *Gilpin* is placed alone; because, though *facile princeps*, his principles are in places contested, and because they exhibit a more contracted view of landscape-gardening, i. e. chiefly by the qualities

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characteristick of good paintings. Besides, this Introduction is an excellent *Accidence* before entering on the Grammar. In the Archæological department authorities are not quoted, because already given in the Encyclopedia of Antiquities. One mistake is to be corrected. The Author of that excellent work, the "Observations on Modern Gardening," was Mr. *Whately*, once Secretary to the Treasury; and the book being anonymous, the Author confounded him with a painter of the name of Wheatley. As to the high merits of the work quoted, it is sufficient to notice the repeated commendations of Alison.

Banks of the Wye,

Jan. 1, 1826.

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INTRODUCTION;

COMPRISING AN

EPITOME OF GILPIN'S WORKS.

FOREST SCENERY, VOL. I.

Trees. All unnatural forms displease. A single stem grown into a tree from a pollard, is bad. (p. 4.) Lightness and beauty of growth, so as to remove the bush form, are beautiful. (p. 5.) Unbalanced trees, like those on sea coasts, are bad (p. 6), unless they impend from a rock. (*Ibid.*) Trees with withered tops are good in landscape to break the regularity of some continued line which we would not entirely hide. (p. 8.) Old ruined trees, with curtailed trunks, discover eminences, while the lateral healthy branches hide parts below, which, wanting variety, are better veiled. (p. 9.) Blasted trees are capital adjuncts to dreary heath-scenery. (p. 14.) The chief beauty of the

Ash is the lightness of its appearance. (p. 35.) The easy sweep of its branches, and looseness of its hanging leaves, are elegant. (p. 41.) *Mountain Ashes*, if a few in a clump, with dark pines and waving birch, have a fine effect. (p. 41.) No tree is better adapted than the *Elm* to receive grand masses of light, and, when aged, few trees excel it in grandeur and beauty. It unites well with the oak, Scotch fir, beech, and many others. (pp. 42, 43.) *Wych-elm* is better on a fore-ground, because it hangs more negligently. (p. 43.) The *Beech* is bad from its bushy form; but in distance it preserves the depth of the forest; is often good in contrast, and as a thick heavy tree may be necessary in the corner of a landscape. Its autumnal hues are good, and, united with those of oak, the finest oppositions of tint are produced. (p. 50.) The summer leaves of both the *Planes* are of so light a hue as to mix ill with the foliage of the oak, the elm, &c. (p. 65.) The *Poplar* is, at least, a stately tree; but its thin quivering foliage is neither adapted to catch masses of light, like that of the Elm; nor has it the hanging lightness of the Ash. Its chief use in landscape is to mix, as a variety, in contrast with other trees. (p. 56.) The *Lombardy Poplar* is best

in groups. (p. 58.) *Walnut* is best alone; it is picturesque, and its ramification is generally beautiful. (p. 58.) The *Sycamore* has an impenetrable shade, and often receives well contrasted masses of light. (p. 61.) The *Chesnut* is noble, when in maturity and perfection. (p. 62.) The *Horse Chesnut* is heavy, but from forming an admirable shade, may be of use in thickening distant scenery. (p. 65.) The *Weeping Willow* is picturesque, and suits a romantic foot-path bridge, or glassy pool: all the other willows are bad. (p. 67.) The *Alder* is, perhaps, the next picturesque of the aquatic tribe. (p. 68.) The *Lady Birch*, or *Weeping Birch*, and full-grown *Acacia*, are elegant pendants. (pp. 70—72.) The *Larch* merely embellishes some trifling artificial scene. It is never grand or noble. (p. 76.) *Cedars*, stone pines, and clump-headed trees, without lateral branches, may become picturesque from circumstances, but rarely are so. (p. 84.) *Weymouth Pines* are formal and regular. (p. 86.) The *Scotch Fir*, in perfection, is very picturesque, but is spoiled by close planting in thickets. (p. 87.) The *Spruce Firs* may do in wild situations, especially if they have broken stumps. In all circumstances, the spruce fir appears best either as

a single tree, or unmixed with any of its fellows, for neither it, nor any of the spear-headed race, will ever form a beautiful clump without the assistance of other trees. (p. 93.) The *Silver Fir* is rarely picturesque. (p. 93.) The form and foliage of the *Yew* are picturesque, (p. 97,) and though blamed for its dingy funereal hue, an attachment to colour, as such, seems an indication of false taste, because from hence arise the numerous absurdities of gaudy decoration. (p. 100.) *Hollies*, mixed with oak, or ash, or other timber trees in a forest, contribute to form the most beautiful scenes, blending themselves with the trunks and skeletons of winter, or with the varied greens of summer. (p. 103.) The *Hawthorn* is of a bad shape. It forms a matted, round, heavy bush. (p. 104.)

For *fore-grounds*, a tree should be in full perfection as a grand object. (p. 117.)

Clumps, smaller for the fore-ground, larger for the distance. The beauty of the former, Gilpin places in *contrasts* of trunks, branches, and foliage well balanced. (182—184.) The use of the latter, he says, is to lighten the heaviness of a continued distant plain, and prevent abrupt transitions. (p. 185.) These clumps must, in size and dimensions, not encroach on

the dignity of the wood; and they must be connected again themselves with the plain by projecting single trees. (p. 187.) “A clump on the side of a hill, or in any situation where the eye can more easily investigate its shape, must be circumscribed by an irregular line, in which it is required that the undulations, both at the base and summit of the clump, should be strongly marked, as the eye probably has a distinct view of both. But if it be seen only on the top of a hill, or along the distant horizon (as in these situations the base is commonly lost in the varieties of the ground), a little variation in the line which forms the summit, so as to break any disagreeable regularity there, will be sufficient.” (p. 187.)

Park Scenery. Generally composed of combinations of clumps, interspersed with lawns. (p. 189.) The park should be proportioned to the size of the house, and the latter should have ample room on every side. A great house stands most nobly on an elevated knoll, from whence it may overlook the distant country, while the woods of the park screen the regularity of the intervening cultivation: or it stands well on the side of a valley, which winds along its front, and is adorned with wood, or a na-

tural stream hiding and discovering itself among the trees at the bottom: or it stands with dignity, as Longleat does, in the centre of demesnes, which shelve gently down to it on every side. Even dead flats may be so varied with clumps of different forms receding behind each other in so pleasing a manner, as to make an agreeable scene. (pp. 190, 191.)

Copses are not picturesque. They have not the projections and recesses which the skirts of forests exhibit. The best effect of them is on the lofty banks of a river. Viewed upwards, the deficiencies are concealed. (pp. 199—202.)

Glen (valley contracted to a chasm). It must have glades, or openings to good objects, as cascades, rocks, winding streams, plains and woods, distant mountains, &c. As an object of distance, also, the woody glen has often a good effect; climbing the sides of mountains, breaking their lines, and giving variety to their bleak and barren sides. (pp. 205—209.)

Groves (open) are seldom picturesque; their boundaries should always be concealed. (pp. 211—218.)

Forest Scenery, as consisting of *wood*, *pasturage*, and *heath*, is to be considered, in a tour view, as the scenery of a *fore-ground*,

and the scenery of a *distance*. Forest scenery as a *fore-ground* depends upon its little openings and glades among the trees, banks, underwoods, pools of water, the multifarious mixture of the trees, wild shrubs, weeds, &c. (pp. 221—237.) As to the distant scenery, the shape of distant woods is then only picturesque when it is broken by a varied line. A regular line at the *base* of a long range of woody scenery is almost as disgusting as at the *summit* of it. The woods must in some parts approach nearer the eye, and in other parts retire, forming the appearance of bays and promontories. At least this is the most beautiful shape in which they appear. Sometimes, indeed, the inequalities of the ground prevent the eye from seeing the base of the *wood*; for as the base is connected with the ground, it is commonly more obscured than the *summit*, which ranges along the sky. All square, round, picked, or other formal shapes in distant woods are disgusting. There should not only be breaks, but contrast also, between the several irregularities of a distant forest-scene. A line, *regularly varied*, disgusts as much as an unvaried one. (p. 240.)

FOREST SCENERY, Vol. ii. A pebbly, or sandy *shore*, has often a good effect at low water, but an oozy one never. (p. 54.)

Grand *woody* scenes are good substitutes for defect of expanse of water. (p. 55.)

A *winding road* through a *wood* has more beauty than a *vista*; but through a vast *forest* the latter is better, for though *regular forms* are certainly unpicturesque, yet from their simplicity, they are often allied to greatness. "So essential is simplicity to greatness, that we often see instances in which the stillness of symmetry hath added to grandeur, if not produced it; while, on the other hand, we as often see a sublime effect injured by the meretricious charms of picturesque forms and arrangements." The *forest vista* is, however, not to be classed with the tame, artificial one; the trees in the former are casually large or small; grow in clumps, or stand single; crowd upon the foreground, or recede from it; form wonderful varieties of groups and beautiful forms; are intermixed with all kinds of trees and bushes; sometimes break into open groves, lawns, tracts of pasture, and smaller openings and recesses. (pp. 64—67.) The poorer the soil, the more beautiful the ramification of the *tree*, and the point of picturesque perfection is when the tree has foliage enough to form a mass; and yet not so much as to hide the branches. The ramification ought to appear here and there under the

foliage, even when the tree is in full leaf. It is the want of this species of ramification which gives a heaviness to the beech. (p. 79.) Nature plants different kinds of trees in masses of each, or indiscriminately mixes them altogether. (p. 76.)

Small harbours are more picturesque than large ones, for ships in profile are formal, but single-masted light-sailing vessels are beautiful in almost any position. (p. 96.)

Wild heaths receive some beauty from swells and hollows. (p. 102.)

Rivulets in forest scenes are only successful when they spread into little pools in the vallies, and animate the view by drawing the cattle to them. (p. 106.)

Every species of country, cultivated as well as uncultivated, when melted down into *distance*, has a fine effect; but the forest distance is among the richest. (p. 109.) The woods, stretching far and wide beyond a lengthened Savannah are fine. (pp. 110, 111.)

Beech has the characteristick imperfections of a spiry pointedness in the extremities of its branches, which gives a littleness to its parts. (p. 111.)

Small *flats* are trivial, mere bowling-greens,

without parts to set them off, or greatness in the whole to confer interest; but large, extensive flats may give one grand uniform idea. The grandest flat is the ocean; but that is grandeur without beauty, and wherever the sea appears in conjunction with a level surface, the effect is bad; it joins one flat to another, and produces confusion. (p. 122.)

Gradation in landscape contributes more than any other thing towards the production of effect. Abruptness and strong opposition are often great sources of picturesque beauty when properly and sparingly introduced. In profusion they are affected. In natural ground, nature *gradually* unites one part with another; the tree with the shrub; the shrub with the brake; that again with the weed; and lastly, the lowest decorations with the level ground, often further softened by patches of luxuriant herbage; but in cultivated fields there is no transition, connection, or gradation among the parts. The smooth, uniform surface of grass or corn joins abruptly with wood or hedge.

Gradation, even, enters into the idea of *contrast*, as applied to artificial lawns bounded with wood. Some of the clumps should be brought forward, and the smaller trees be planted in front,

to connect the lawn with the wood. (pp. 125—127.)

Extensive views may be rendered *picturesque* by breaking the fore-ground and second distance, here and there, with plantations. (p. 132.)

Lakes, or pieces of water, though not dignified by rocks, mountains, and craggy promontories, may yet be made interesting by elegant irregular lines; banks rising in gentle swells from the water; skirts of wood running down to the edge of the lake, and by low points of level land shooting into it, which are always beautiful, especially when adorned with groups of figures, or of cattle. (p. 135.)

Roads passing through woody lanes and open groves are beautiful. (p. 135.)

Old oaks often unite with ruins, so as to form most pleasing *fore-grounds*, while rivers, pools, and woods beyond, make a good distance. (p. 141.)

Sluggish bullrush *streams*, in meadows *unadorned* with *wood*, are bad. (p. 146.)

Winding *roads* in the margins of lakes, such roads being in parts intercepted by clumps; in front, woods, receding a little from the water, and leaving a space of flat meadow, that has a good effect in contrast with the rising grounds and woods on each side, are pleasing. (p. 146.)

— Fallen *trees*, with their branches on, are picturesque, (p. 154,) but not square timber, though timber-yards, with sheds and other circumstances, and ships on the stocks, are not wholly void of the picturesque. (p. 163.)

Bays, land-locked with wood, are noble objects. (p. 165.)

Picturesque. *Horror in the picturesque* is produced by rivers winding between craggy and barren mountains, which should have no wood, except here and there a scathed and rugged pine. (pp. 167—169.) Various beautiful accompaniments may be exhibited in scenes, but striking objects, as castles, picturesque rocks, &c. may be wanting. (p. 174.)

Coasts, to be picturesque, should be broken into parts, not be one large range displayed at once. (p. 189.)

Fore-grounds are essential to landscape, *distances* are not. A picturesque view may consist entirely of water, but that has no fore-ground. It wants on its nearer parts that variety of objects, which, receiving strong impressions of light and shade, are necessary to give it consequence and strength. It turns all into distance, and *distances* are not essential to landscape. *Fore-grounds* may therefore be given to large expanses of water, by taking low stands

for view, and making artificial fore-grounds of groups of ships, boats with figures, light-houses, or something that will make a balance between near and distant objects. (p. 199.)

Stables, if expansive, should contribute to the magnificence of the whole, by making one of the wings, or some other proper appendage of the pile, because ornaments serve only to call attention to nuisances, filth, litter, &c. Cow-sheds and pig-sties should be plain, and stand in some sequestered distant place. (pp. 204, 205.)

Long, tedious and parallel *shores* are bad. (p. 206.)

Clumps have little or no effect in large areas, but corners of woods breaking upon them give variety and grandeur. (p. 208.)

Distances are, at all times, an agreeable part of landscape, and unite with *every mode* of composition.

A plain *fore-ground*, void of ornament may be joined to a removed distance, without the intervention of any middle ground. In a composition of this simple kind, it is necessary to break the lines of the fore-ground, which may easily be done by a tree, or group of cattle. (p. 209.)

A straight *road* over a plain is paltry, because it has not grandeur sufficient to rouse the imagination. (p. 211.)

Railed *fences* are good in sloping ground, because they wind. (p. 216.)

Roads cut through woods, forming gaping chasms, opening like wide portals, discovering the naked horizon, and making a full pause in the landscape, show artifice, and hurt the eye. (p. 221.)

Distances. Plano-convex mirrors (as used by Mr. Gray in surveying landscapes) show objects at hand (particularly when travelling in a chaise) to great advantage; but *distances* reduced to a small surface are lost. (p. 224.)

Prospects. Some extensive scenes are subject to a thousand varieties, from the different modifications of the atmosphere, and may yet be beautiful in all. (p. 232.)

The effect of *light* is best seen in an evening storm when it rises from the East, behind a woody bank, while the sun, sinking in the West, throws a splendour upon the trees, which, seen to such advantage against the darkness of the hemisphere, shews the full effect of light and shade.

Haziness and *mists* are great sources of variety, and are in general good, but are bad when they make a violent chasm in the landscape. Then nothing can more strongly show the use of distances in completing the harmony

of a view. When the several parts of the country melt into each other, a fog, or a distance, can *never* introduce any great mischief. It comes *gradually* on, and therefore only *gradually* obscures. (pp. 243, 244.)

NORTHERN TOUR, VOL. I.

Chalky soils generally produce an impoverished kind of landscape, without the grandeur of the rocky country, or the cheerful luxuriance of the sylvan. (p. 4.)

Haziness adds that light, grey tint, that thin, dubious veil, which is often beautifully spread over landscape. It hides nothing: it only sweetens the lines of nature. It imparts consequence to every common object, by giving it a more indistinct form: it corrects the glare of outline: it softens the harshness of lines: and, above all, it throws over the face of landscape that harmonizing tint which blends the whole into unity and repose.

Mist goes further. It spreads still more obscurely over the face of nature. As haziness softens, and adds a beauty, perhaps, to the most correct forms of landscape; mist is adapted to those landscapes in which we want to hide much, to soften more, and to throw many parts into a greater distance than they naturally occupy.

Even the *Fog*, which is the highest degree of a gross atmosphere, is not without its beauty in landscape; especially in mountain scenes, which are so much the objects of the following remarks. When partial, as it often is, the effect is grandest. When some vast promontory, issuing from a cloud of vapour, with which all its upper parts are blended, shoots into a lake; the imagination is left at a loss to discover whence it comes, or to what height it aspires. The effect rises with the obscurity, and the view is sometimes wonderfully great. (pp. 12, 13.)

Gothic Architecture (late period). The flat roof, with all its ornaments, has not the simplicity and beauty of the ribbed and pointed one. (p. 17.)

White Spots. When a white spot has a meaning, as in a wicket or a seat, if it be only a spot, it may often have a good effect; but when it forces itself on the eye in large, unmeaning patches, it never fails to disturb the landscape. (p. 21.)

Villages. Gilpin questions whether it be possible for a single hand to build a picturesque village. Nothing contributes more to it than the various styles in building, which result from the different ideas of different people. When all these little habitations happen to unite

harmoniously, and to be connected with the proper appendages of a village; a winding road, a number of spreading trees, a rivulet with a bridge, and a spire to bring the whole to an apex; the village is complete. (p. 22.)

Chastity of design. Nothing disturbs the eye more, in contemplating a grand scene, than a multiplicity of glaring temples and pavilions. (p. 42.)

Approaches. The view of a noble building should be confined to the one great object. It should be approached between woods. Such an approach is that of Warwick Castle, and a grander one cannot well be conceived; and, in Gilpin's opinion, no part of the improvement of a great house should be so much attended to as its approach. It strikes the first impression, which is generally the most lasting. (p. 44.)

Water, if it sweeps round, *must* be beautiful in some degree. Its surface cannot, like land, be injured by art: the extremities of it would be generally hid, and it would be continually unfolding itself round the magnificent objects which it encompassed (p. 49.)

Ruins and perfect buildings, difference between. Ruins, to be perfect, should possess a sort of rich mutilation, every part in some degree defaced, and yet the whole so perfect as

to leave room for the imagination to put all together. In a *ruin* this is enough; but where the parts are *entire*, we require the ornaments to be so too. (p. 55.)

Distances appear to more advantage if sometimes seen *over* a wood, and sometimes opening *through* an aperture in one; occasionally through interstices among the boles of trees. (p. 62.)

Paths on higher grounds should not be too open (*ibid.*), and *regular fields* never be foregrounds. (p. 62.) *Ruins* should never be distant ornaments. (p. 66.)

Canals and Rivers. One of the most beautiful objects in nature is a noble river winding through a country, and discovering its mazy course, sometimes half concealed by its woody banks, and sometimes displaying its ample folds through the open vale. Its opposite, in every respect, is one of these *cuts*, as they are called. Its linear and angular course; its relinquishing the declivities of the country, and passing over hill and dale; sometimes banked up on one side, and sometimes on both; its sharp parallel edges, naked and unadorned; all contribute to place it in the strongest contrast with the river. An object disgusting in itself, is still more so when it reminds you, by some distant resemblance, of something beautiful. (p. 70.)

Triumphal Arches, &c. should not be placed in plain fields. (*Ibid.*)

Fictitious Ruins. If a ruin be intended to take a station merely in some distant, inaccessible place, one or two points of view are all that need be provided for. The construction, therefore, of such a ruin, is a matter of less nicety. It is a ruin in a picture. But if it be presented on the spot, where the spectator may walk round it, and survey it on every side, perhaps enter it, the construction of it becomes a matter of great difficulty; for paltry ruins are of no value, and to construct one of a castle or abbey is not only expensive to a foolish excess, but *almost* impracticable in perfect taste, and *absolutely* so with regard to those characters of age, ivy, weeds, mosses, lichens, &c. which time only can introduce. (pp. 72—74.)

Roads leading through groves and lanes, embowered with lofty trees, are beautiful. (p. 77.)

Promontories and high lands, if rough, are very picturesque. (p. 84.)

Sand-Beach, a winding one, especially when seen from a woody fore-ground, is a beautiful distant object. Its hue, amidst the verdure of foliage, is a pleasant, chastising tint. When the tide flows, the sands change their appear-

ance, and take the still more pleasing form of a lake. (p. 85.)

Sylvan Scenes, beautiful, lead interchangeably through close groves, under wooded hills, and along the banks of a lake. (p. 86.)

Mountains, in a picturesque view, are to be considered only as distant objects, their enormous size disqualifying them for objects at hand. In the removed part of a picture, therefore, the mountain properly appears, where its immensity, reduced by distance, can be taken in by the eye; and its monstrous features, losing their deformity, assume a softness which naturally belongs not to them. A mountain, however, is not to be considered as proper only to close an *extended* view. It may take its station in a second or third distance with equal propriety, and, even on a fore-ground, a rugged corner of its base may be introduced, though its upper regions aspire far beyond the limits of any picture. The beauty of a distant mountain, in a great measure, depends on the *line* it traces along the sky, which is generally lighter than the mountain. The pyramidal shapes, and easy flow of an irregular line, will be found here, as in other delineations, the truest source of beauty. Mountains, therefore, rising in regular, mathematical lines, or in

whimsical, grotesque shapes, are displeasing. [Such are those which are notched, serrated, and so forth.] Such forms, also, as suggest the idea of lumpish *heaviness*, are disgusting, roundswelling forms, without any break to disencumber them of their weight. Indeed, a continuity of line without a break, whether it be *concave*, *straight*, or *convex*, will always displease, because it wants variety; unless, indeed, it be well contrasted with other forms. The effect, also, of a broken line is bad, if the breaks are regular. The sources of deformity in the mountain line will easily suggest those of *beauty*. If the line swell easily to an *apex*, and yet, by irregular breaks, which may be varied in a thousand modes, it must be pleasing. And yet *abruptness* itself is sometimes a source of beauty, either when it is in contrast with other parts of the line, or when rocks, or other objects, account naturally for it. The same principles on which we seek for beauty in *single* mountains, will help us to find it in a *combination* of them. Mountains in *composition* are considered as *single* objects, and follow the same rules. If they break into mathematical or fantastick forms; if they join heavily together in lumpish shapes; if they fall into each other at right angles; or if

their lines run parallel; in all these cases, the composition will be more or less disgusting; and a converse of these will, of course, be agreeable. (pp. 87—90.) The most magnificent effects of light and shade are to be seen only on mountains. (p. 94.)

Islands in lakes, if round, or thickened with wood, or placed in a centre of a round lake, or focus of an oval one, or in any regular position, lose their beauty; but when these lines and shapes are both irregular; when they are ornamented with ancient oak, rich in foliage, but light and airy; and when they take some irregular situation in the lake, then they are objects truly beautiful. (p. 103.)

Lake Scenery should have a mountain in the off-skip, the lake at a nearer distance, and the fore-ground be a broken ground, trees, rocks, cascades, and vallies. (p. 111.)

Cascades. Regular falls, however high, are mere spouts; successive falls are often beautiful; a broken fall only suits a small quantity of water; proportion must be observed. Mountain cascades should be broad; and large rivers exceed low falls. (p. 120.)

Vallies. *Open vallies* are objects of distant scenery. *Contracted vallies* should have one of

the side screens a little removed. These side screens may be high or low; rocky or woody; smooth or full of jutting promontories: and when these sides are well proportioned and picturesquely adorned; when they open in a rich distance, a lake, bounded by a rocky mountain, or any other interesting object, they form a very pleasing landscape. (p. 121.)

Dells, i. e. narrow clefts winding between rocky precipices, and overhung with wood, and a rivulet at the bottom, form only fore-grounds. These can only consist of some little sequestered recess; a few twisted boles; a cascade sparkling through the trees; or a translucent pool formed in the cavity beneath some rock, and just large enough to reflect the hanging wood which overshadows it. (p. 123.)

*Lake-scenery** owes its value to magnificence. (p. 126.)

Mountains. The heaviness of a *mountain* is taken off by good combinations of broken ground, rocks, and wood. (p. 190.) Mountain lines should have easy sweeps; for too many tops of mountains, like hay-cocks, injure the ideas of simplicity and grandeur. (pp. 192, 193.)

* Those like the American are not alluded to here. The extent of water throws the scenery too much into distance.

Lakes. The picturesque scenes which a lake affords must be sought by travelling along the rough side screens which adorn it, and catching its beauties as they arise in smaller portions; its little bays and winding shores; its deep recesses and hanging promontories; its garnished rocks and distant mountains. (p. 194.)

Good Landscapes. To obtain a succession of good landscapes, the best way is to follow the lines of the rivers. (p. 210.)

Bridges make a pleasing species of scenery. (*Ibid.*)

Fogs gradually growing off, or partially clearing up at once, give pleasing views of landscapes. (pp. 228, 229.)

Where *Promontories* cause the sweeps of rivers to make too acute angles, the abruptness is softened by a view from lower points. (p. 232.)

A *Stream*, when unaccompanied with verdure, is the strongest emblem of desolation. (p. 235.)

Mountains overhung with clouds gain height in appearance. (p. 238.)

NORTHERN TOUR, VOL. II.—*Lakes* should be oblong, wind round promontories, and be surrounded by mountains. (p. 2.)

Rural Vallies are beautiful when they have bright streams pouring along rocky channels,

and sparkling down numberless little cascades or banks, adorned with wood, and varied with different objects; a bridge; a mill; a hamlet; a glade overhung with wood; or some little sweet recess, or natural vista, through which the eye ranges between irregular trees along the windings of the stream. (p. 9.)

A *Mountain* is an object of grandeur; and its dignity receives new force by mixing with the clouds, and arraying itself in the majesty of darkness. (p. 18.)

Vallies. *Circular Vallies* want that variety which the winding vale affords; where one part is continually receding from another in all the pleasing gradations of perspective. Circular vallies, if they contain beauties, offer too much at once; a *confusion*, rather than a *succession* of scenery. (p. 33.)

Mountains. The fine structure of mountains consists in their abruptness, being hung with rock and finely adorned with wood. (p. 33.)

Scenes. Spaces and grand boundaries always suggest an idea of greatness: a little scene cannot present grandeur. (pp. 40, 41.)

Promontory A *Promontory*, uniting with a mountain, eases greatly the heaviness of a line, and is necessary in nearer grounds. (p. 55.)

Vallies and Knolls. Numberless *breaks*, as

little vallies and knolls, bestow lightness without injuring simplicity. (p. 55.)

Fore-grounds. Woods, intermixed with rock, impending over water, furnish a great variety of beautiful *fore-grounds*. (p. 57.)

Scenes of grandeur are adapted to every state of the sky, but look best under a storm. (p. 58.)

Views from water are, in general, less beautiful than the same views from the land, as they want the advantage of a fore-ground, and bring the horizon too low; but they give effect to grand reaches and woody promontories. (p. 82.)

Moonlight gives sublimity to grand objects. (p. 83.)

Castles are generally heavy, and if tolerably perfect, please only as remote objects, softened by distance. (p. 95.)

Rocks should be of the grey kind, stained with a variety of different tints, not of a red colour. (pp. 102, 103.)

The *banks of rivers*, and the edgings of meadow, should be irregular. (p. 105.)

Large, flat plains want, on the fore-ground, objects to preserve the keeping; and in the off-skip, that profusion of little parts, which, in a scene of cultivation, gives richness to distance. (p. 112.)

Clumps and single trees upon the banks of rivers and areas of the vale, have a good effect in breaking the lines and regular continuity of the side screens; and in hiding, here and there, the course of the river, especially bridges, which would otherwise be too bare and formal. (p. 119.)

Mountains. A small break in a grand pile of ruins or mountains, removes heaviness; but not a division into two equal parts, for then each aspires to pre-eminence. (p. 148.) Regular semi-circular convex hills should be bisected and adorned. (pp. 165, 166.) A convex, regular hill in front of irregular mountains, spoils the effect of them. (p. 169.)

Distances. A wild, unwooded waste, when thrown into distance, has neither variety nor richness. It is one uniform, dark, and dreary spread; unless it be happily enlightened, or consist of hilly ground broken into large parts. The intermixture of tracts of woodland adds a pleasing variety to distance, and is adapted to receive the sweetest effects of light. But the cultivated country forms the most amusing distance. Meadows, corn-fields, hedge-rows, spires, towns and villages, though lost as *single objects*, are all melted together into the *richest mass of variegated surface*, over which the eye ranges

with delight, and following the flitting gleams of sun-shine, catches a thousand dubious objects as they arise, and creates as many more which do not really exist. But such a country will not bear a nearer approach, especially if it be overbuilt, which is the case of most of the rich distances about London; the *parts* assume too much consequence, and the *whole* becomes a scene of confusion. (p. 172.)

Circular Vallies, surmounted by *woody slopes*, suggest *ideas* of retirement; the habitation of cheerful solitude. Here a river (if any exists) should wind carelessly through the lawns and woods, with little decoration, and buildings should be sparingly introduced. (p. 176.)

Ruins. A few fragments scattered around the body of a ruin are *proper* and *picturesque*. They are proper, because they account for what is defaced; and they are picturesque, because they unite the principal pile with the ground; on which union, the beauty of composition, in a good measure, depends. (pp. 179, 180.) The idea of giving a finished splendour to a *ruin* is absurd. How unnatural, in a place evidently forlorn and deserted by man, are the recent marks of human industry. Besides, every sentiment which the scene suggests is destroyed. Instead of that soothing melancholy, on which

the mind feeds in contemplating the ruins of time, a sort of jargon is excited by these heterogeneous mixtures; as if, when some grand chorus had taken possession of the soul; when the sounds, in all their sublimity, were yet vibrating on the ear, a light jig should strike up. *Parts* should not be restored, nor ornaments be added. A ruin is a sacred thing. Rooted for ages in the soil; assimilated to it; and become, as it were, a part of it; we consider it as a work of nature, rather than of art. Art cannot reach it. (pp. 182, 183.)

Views should be broken upon from close lanes, or confined, dark spots. (p. 187.)

Buildings. If the expence which is generally laid out in our great shrubberies, on a variety of *little* buildings, was confined to one or two *capital objects*, the general effect would be better. A profusion of buildings is one of the extravagances of false taste. One object is a proper ornament in every scene; more than one, at least on the fore-ground, distract it. (pp. 190, 191.)

Caverns. Nothing picturesque in caverns. (p. 212.)

Rock. A *single* object rising among surrounding woods takes away the fantastick idea

of pointed rocks, and confers sublimity. It is the multiplicity of these spiry heads which makes them disgusting: as when we see several of them adorning the summits of Alpine mountains. But a *solitary* rock, the spiry; has often a good effect. (p. 225.) The colour of all rocks should be *grey*, because it harmonizes agreeably with the rich tints of herbage. (p. 226.)

Rivers in two channels are deformities. (p. 229.)

Houses. The *entrance* of a great house should consist only of that kind of beauty which arises merely from simplicity and grandeur. These ideas, as you proceed in the apartments, may detail themselves into ornaments of various kinds, and in their *proper places*, even into prettiness. Alien, misplaced, ambitious ornaments, no doubt, are *every where* disgusting; but in the *grand entrance* of a house, they should particularly be avoided. A false taste discovered there is apt to pursue you through the apartments, and throw its colours on what may happen to be good. (p. 237.)

Lanes, adorned on each side by a broad, irregular border of grass, and winding through hedge-rows of full-grown oak, which the several turns of the road form into clumps, make both

a good fore-ground, and give beautiful views, if the country be fine, through the boles of the trees. (p. 260.)

Churches. *Small spires* arising out of massy towers are *very absurd*. (p. 261.)

Distances. In woody distances, intersected by extensive plains, connected with the wood by a sprinkling of scattered trees, the parts should be large. (p. 263.) Distances, not of rising ground, are uninteresting. (*Append.* xii.)

SCOTTISH TOUR, VOL. I.—*Near grounds*, when cultivated, are always formal and disgusting. (p. 11.)

Flat Countries. Nothing sets them off more than lengthened gleams of light (p. 12), but too many of these gleams produce a *spottiness*. Two of them are sufficient, and if two, there should be a subordination between them. The nearer may be broader and more vivid; leaving the more distant a mere strip. (pp. 12, 13.)

Ruins. Heaps of rubbish may be ornamental and useful also in uniting parts of ruins. They give something, too, of more consequence to the *whole*, by discovering the vestiges of what once existed. Ruins should never stand naked; for then all connection with the ground is destroyed. In a ruin, the reigning ideas are *solitude*, *neglect*,

and *desolation*. (pp. 23, 24.) The *improvements proper to ruins*. Though we should not wish to adorn it with *polished nature*; though the shorn lawn, the flowering shrub, and the embellished walk are alien ideas; yet many things offensive may be removed. Some part of the rubbish, or of the brushwood, may be out of place, and hide what ought to be seen. The ground in many parts may be altered, but discreetly altered. A path may wind; but not grand walks, rather for parade than contemplation. Trees and water may be both introduced. But a sort of negligent air should pervade the whole; and if art should *always be concealed*, it should here be *totally hid*. No sunk fence, or netted barrier should restrain the flock. Let them browse within the very precincts of the ruin. It is a habitation, forsaken of men, and resumed by nature; and though nature does not require a slovenly path to walk in, yet she always wishes for one with some degree of rudeness about it. If the mansion stand near the ruins, the ruins themselves will then become only appendages. Neatness in part *must* be introduced. Yet still, even in this case, one should wish to have the ruins in a sequestered place, and less adorned than the environs of a mansion ought to be. There is another species of improvement of

which a ruin is susceptible; but it is of the most delicate kind. Few ruins are exactly what we could wish. We generally find a *deficiency* or a *redundancy*, as far as composition is concerned. Some ruins, from squareness, &c. may be heavy, uniform, and displeasing. The parts are elegant in themselves; but, for want of contrast, they form a disagreeable whole. You can see them to advantage only from particular stands, where one part is thrown behind another in perspective. By the small alteration, therefore, of making either part lower or higher, you might improve the composition; but the operation would be exceedingly nice. No picturesque hand durst *take away*; but an addition might be made without much hazard, because what you *add*, you may likewise *remove*. The *beauty of the composition*, and the *harmony of the architecture*, would be the two chief points to be attended to. For instance, a fragment of a tower would add to some ruins, and so *de ceteris*; but there must be the greatest care taken to observe propriety and versimilitude. (pp. 24—26.) Mere shells of old churches are not ornamental ruins. There should be that dilapidation which gives room for the imagination to wander. (p. 31.)

Dreary scenery may be very grand, and

perhaps *should be mostly viewed from elevated ground.* Gilpin, speaking of a flat *near the close of the mountains of Stanmore*, says, "From this elevated ground on which we stood, the eye commands a noble sweep of mountain scenery. The hills, sloping down on both sides, form a vast bay of wide and distant country, which consists of various removes, and is bounded at length by the mountains of Cumberland." The lines are elegant, and the whole picturesque, as far as a distance, enriched neither by wood, nor any other object, can be so. The scene, though naked, is immensely grand. It has a good effect in its present state, uniting a dreary distance with a dreary country, and a wild fore-ground. We might, perhaps, have a better effect if the distance were more enriched. The beauties of *contrast* would then succeed happily to those of *uniformity*, at least, if the middle ground, or second distance, were somewhat rough, and the landscape proceeded gradually from that roughness into a rich distance. (pp. 33. 34.)

Sides of mountains are much enriched by mosses of different hues. (p. 48.)

Bridges. Rough, old bridges are very picturesque. (p. 49.)

Mountains. Naked mountains form poor

composition. They require the drapery of a little wood to break the simplicity of their shapes, to produce contrasts, to connect one part with another, and give that richness in landscape which is one of its greatest ornaments. (p. 50.) It is not often that these elevated bodies coincide with the rules of beauty and composition; less often, indeed, than any other mode of landscape. In a level country, the awkwardness of a line is hid. But the mountain, rearing its opaqueness against the sky, shews every fault, both in its delineation and combination, with great exactness. (p. 51.) Mere hills often look like mountains when seen through mist. (p. 53.)

A house with *rising ground before it*, is badly situated. (p. 54.)

The *romantic* and *picturesque* are not synonymous. Arthur's seat, near Edinburgh, Gilpin calls *romantic*, but not *picturesque*. (p. 53.) It is odd, mis-shapen, and uncouth, and gave us (he says) the idea of a cap of maintenance in heraldry; and a view, with such a staring feature in it, can no more be *picturesque*, than a face with a bulbous nose can be beautiful. (pp. 59, 60.)

Situations of houses. The horizontal lines of

the house [that of Hopton], and the diverging lines of the hill accord agreeably. A regular building always appears best when thus connected with some irregular object. A new source of beauty arises from the contrast; and, indeed, without it, a regular building has seldom a good effect.

Square lines, and angles uncontrasted, can never be picturesque. (p. 68.)

Bays, or Æstuaries, sometimes assuming the form of a lake, sometimes of a river, are equally grand under both ideas, especially when surrounded by mountains of various forms, and placed at various distances. (p. 69.)

Views. A country may please the eye in all its naked and unadorned rudeness; but when a portion of it is selected from view, its features must be uncommonly striking, if it can support itself without the ornaments of some artificial object, which both characterizes a scene and adds dignity to it. (pp. 71, 72.)

The *Evening sun* often gives the happiest effects to objects. (p. 72.)

Situation of houses. A rising ground running into a lake can rarely fail of pleasing. (p. 73.)

Round lakes, viewed on a level, may lose the

circular appearance, stretch into lengths, and form many beautiful bays. (p. 89.)

Light-grey *mists* exhibit, in great perfection, a graduating tint, which is among the most pleasing sources of beauty. (p. 91.)

A *Noon-day sun*, and a full profusion of light, are unfavourable; because, to give a landscape its full advantages, the shadow, not the light, should prevail.

Mountains, particularly, should be in shade. In almost all cases, the darkened mountain makes the most respectable figure, except perhaps when, under a morning or an evening sun, we wish to top its prominent knolls with light. Under the shadow of mountains, a gentle light spreading into a vale has a beautiful effect; and, as it decays, it may mark two or three objects with splendour, to carry on the idea to the end of the scene. (p. 99.)

A *River* running in a direct straight line between parallel banks, is an awkwardness which may destroy the picturesqueness of a scene. (p. 107.)

There is something very amusing, even in a hasty *succession of beautiful scenes*. The imagination is kept in a pleasing perturbation while these floating, unconnected ideas

become a kind of waking dream, and are often wrought up by fancy into more pleasing pictures than they in fact appear to be, when they are viewed with deliberate attention. (p. 112.)

Rivers which are wild and beautiful require only a simple path to show their different appearances in the most advantageous manner. In adorning such a path, the native forest wood, and natural brush of the place, are sufficient. (p. 119.)

Rocks should have no *artificial* ornaments. (p. 120.)

Cascades of the finest kind. The two rocky cheeks of the river [at Dunkeld] almost uniting, compress the stream into a very narrow compass; and the channel, which descends abruptly, taking also a sudden turn, the water suffers more than common violence, through the double resistance which it receives from compression and obliquity. Its efforts to disengage itself have, in a course of ages, undermined, disjointed, and fractured the rock in a thousand different forms; and have filled the whole channel of the descent with fragments of uncommon magnitude, which are the more easily established, one upon the broken edge of another, as the fall is rather *inclined* than perpendicular.

Down this abrupt channel, the whole stream, in foaming violence forcing its way through the peculiar and happy situation of the fragments which oppose its course, forms a most grand and beautiful cascade. At the bottom it has worn an abyss, in which the wheeling waters suffer a new agitation, though of a different kind. This whole scene, and its accompaniments, are not only grand, but picturesquely beautiful in the highest degree. (pp. 121, 122.)

Rivers with romantic banks should have the path carried up one side of them, and down the other, winding artlessly to those parts where the most beautiful views are presented, without any openings, formal stands, white seats, or other artificial introductions, preparatory to the several scenes. (pp. 128.)

Rivers, beautiful. Gilpin says of the bay, sometimes it came running up to the foreground; then it would hide itself behind a woody precipice; then again, when we knew not what was become of it, it would appear in the distance, forming its meanders along some winding vale. (p. 131.)

River-scenes, beautiful. Gilpin, speaking of a scene on the summit, says, this view was almost purely picturesque. A broad sand-bank

stretched before the eye, as a second distance, round which the river formed an indented curve; its banks were well decorated; and the view was closed in the fashion of Scotch landscape, with beautiful mountains. (p. 132.)

Passes between Mountains sometimes form magnificent scenes. The vallies of approach may be beautiful; the mountains may expand in noble, irregular wings; a shelf road may run half-way up the hills, and a river may foam beneath; or a sloping corner of a mountain, with the road winding round it, may form the fore-ground; the middle be occupied by a river and bridge; and some of the grand prominences of the pass fill the distance; or another scene may consist chiefly of a second distance, in which the river forms a sort of pool, and the mountains form a pleasing combination around it. Within such passes generally occurs every species of rough and picturesque scenery. (pp. 134, 135.)

Cascades bad, if of streams falling into a river, because they appear small by comparison, and do not fill the eye like a river pouring down between rocks, and seen as a simple object in one grand point of view. (pp. 140, 141.)

Valley, beautiful. The sides and bottoms wholly filled with wood, through which winds a rocky and sounding stream. (p. 141.)

Cascade, bad, one naked in its accompaniments. (p. 146.)

Passes between Mountains. These are fine, when mountains retire in different distances from the eye, and marshalling themselves in the most beautiful forms, and expand their vast concave forms to receive the most enchanting lights. (p. 146.)

Vallies, beautiful. A champaign, of four or five miles long, and nearly two broad; a winding road through the middle; on one side a mountain screen, wooded with clumps, and varied with objects, has made them at a distance wear an equivocal veil; on the other side a bold and rocky screen; the middle occupied by a fine distance of retiring mountains. (p. 152.)

Lake-scenery, very grand. A lofty mountain falling into the water, and forming a grand promontory; the lines at the base finely broken by a wooded island; another promontory projecting from the opposite shore, and both together forming the water into a spacious bay between the two promontories; the distant mountains receding in perspective, and the

lake going off in the form of another bay. (p. 153.)

Walks, bad, when they do not take such circuits as shew the scene to advantage, (p. 158,) or are mere avenues to tawdry, inelegant buildings, which terminate them. (p. 158.)

Situations of houses. A noble distance, "longos quæ prospicit agros," is the most desirable.

Distant views, if there is a good fore-ground, are generally the most pleasing, as they contain the greatest variety, both in themselves and their accidental variations. (p. 159.)

Rivers are bad when they exhibit no bold shores, broken promontories, nor sides clothed with wood. (p. 167.)

Hills, wooded, finely disposed, and screening little irriguous vallies, are good. (p. 168.)

Heaths, though totally naked, are in their simplicity often sublime; the ground heaving, like the ocean, into ample swells, and subsiding into vallies equally magnificent. In the smaller parts, the winding of rivulets in their rocky beds, and little bustling cascades, are of picturesque character. (p. 172.)

Lake-scenery, fine, distant hills making an agreeable boundary to the water; promontories hanging over islands.

Use of Islands. The great picturesque view of islands, in the situations last described, is to break the tedious lines of such promontories and mountains as fall into the water. (p. 173.) Lake-scenery may fall off in good perspective, and exhibit a great variety of bays, promontories, and large peninsulas, and yet be bad; because the islands may be formally stationed, and many of the mountain screens, unadorned with wood, be tame and unbroken. (p. 177.)

Mountains are good, when some of them are broken, and others adorned with wood. (p. 181.)

Lakes may not only be beautiful in themselves, but form fine contrasts with the woods and mountains around them. (p. 182.)

Bays, in general, are better when going off in perspective, than of a circular form. (p. 184.)

VOL. II.—*Mountains.* Nothing exalts the dignity of a mountain so much as its rising from the water's edge. In measuring it, as it appears connected with the ground, the eye knows not where to begin, but continues creeping up in quest of a base, till half the mountain is lost. But a water-line prevents this ambiguity, and to the height of the mountain even adds the edging at the bottom, which naturally belongs to it. Such mountains have a more respectable ap-

pearance than many others of twice the height, unconnected with water. (p. 2.)

Lake-screens may be good from the line which the *summits* form, and the *water-line* formed by projections into the lake. (p. 3.)

Mountains and Vallies. A wild and most sublime valley (that of Kinlar) is thus described. Two ranges of mountains, which form its screens, approach within two or three hundred yards. They were magnificent, and yet well proportioned; bare of wood, indeed, but rich from a varied and broken surface. Through the valley ran a stream, tumbling violently over the rocky fragments that oppose its course. (p. 7.)

Mountains brought near the eye, like objects in a microscope, appear monstrous. They require distance to give them softness, and remove deformities.

Vallies of a similar kind, but of fine pasturage, require the bottom and screens to be planted. (p. 11.)

Rocks should have their craggy sides finely broken. (p. 46.)

Peninsulas, adorned with a back ground of mountains, look well. (p. 55.)

Views. Too many breaks in a view injure the perspective. (p. 56.)

Houses, consisting of a centre, with two very deep wings tacked to them at right angles, cannot be beautiful. (p. 57.)

Dells. Frequent as they are in mountainous countries, and rarely as they are marked with any *striking* or *peculiar* features, yet they are always varied and always pleasing. Their sequestered paths; the ideas of solitude which they convey; the rivulets which either sound or murmur through them; the interwoven woods, and frequent openings either to the country or to some little pleasing spot within themselves, form together such an assemblage of soothing ingredients, that they have always a wonderful effect on the imagination. (p. 66.)

Mountains, though void of furniture, may form pleasing lines and contrasts. (p. 67.)

Cascades. The falls of Cory-Lin, near Larnark, are very grand. From a lofty seat you look over the tufted tops of trees, and see the river beyond them precipitating itself from rock to rock, rather passing along an abrupt slope than down a perpendicular descent. The two cheeks are rugged precipices, adorned with broken rocks. On the edge of one of these cheeks stands a solitary tower. A path leads to the top of the falls, where, from a projecting

rock, you have a tremendous view down the furious cataract. Further on are more falls. (p. 72.)

Rising grounds as situations for houses.

Drumlanrig House stands on a rising ground, on the side of a vast sweeping hill, surrounded by mountains, at the distance of two or three miles. This is one of the grand situations which a mountainous country affords; and it is often as beautiful as it is grand; but its beauty depends upon the elegant lines which the surrounding mountains form, upon their recesses, their ornaments, their rugged surface, their variety and contrast. It depends, also, upon the contents of the area within the mountains; its hills, its broken grounds, its woods, rivers, and lakes. *Here* the mountain-screens, in themselves, have no peculiar beauty; but the circular vale which they environ, and in which the house stands, is so broken by intervening hills, so adorned with rivers, and varied with wood, that many of its scenes are beautiful, and the whole greatly diversified. A situation of this kind, circumscribed by hills, which keep the eye within bounds, must always want one of the greatest beauties of nature—an *extensive distance*. The garden front opens on a very delightful

piece of scenery. The ground falls from it near a quarter of a mile, in a steep, sloping lawn, which at the bottom is received by a river, and beyond that rises a lofty, woody bank. (p. 83.)

Rivers. Rapid streams winding between high, sloping, woody banks, with rocky channels obstructing the water, are always pleasing, though common in mountainous countries. (p. 87.)

Flats. There is something pleasing in those long stretches of sand, distant country, and water, which flat shores exhibit. The parts are often large, well-tinted, and well-contrasted. Often, too, their various surfaces appear ambiguous, and are melted together by light mists into one mass. They are beautiful in that ambiguity; as they are, also, when the vapours, vanishing into a gleam of sun-shine, breaks out and shoot over them in lengthened gleams. To make pictures of them, in either case, the fore-ground must be adorned with objects, masts of ships, figures, cattle, or other proper appendages, to break the lines of distance. (p. 102.)

Bays. One, where stands the seat of the Earl of Selkirk, near Dumfries, is singular and beautiful. Where the coast runs almost directly opposite to the South, a bay enters it of considerable circumference. The entrance is narrow,

and occupied by an island, which forms the whole into a grand lake, about nine or ten miles in circumference. The ground which circles it is high, but rather hilly than mountainous. Some parts of it are rocky; others are planted. At the bottom of the bay, a peninsula, about a mile long, and half a mile broad, runs into it. On this peninsula stands the house. Situations of this kind depend chiefly, for their beauty, on the grounds which environ the water. (pp. 103, 104.)

Village. Gretna Green, of matrimonial celebrity, is very pleasing. The village is concealed by a grove of trees, which occupy a gentle rise, at the end of which stands the church; and the picture is finished with two distances, one of which is very remote. (p. 107.)

Tracts in a state of nature. Vast, extensive, flat countries, though covered with wood, cannot possess much beauty. Seen from the sea, they are mere woody lines; and examined in their internal parts, the eye is every where confined, and can see only the trees which circumscribe it. The only countries which are picturesque in a state of nature, are such as consist of variety, both of *soil* and *ground*. You must have variety of soil, that some parts may be covered

with wood, and others with heath or pasturage. You must have variety of *ground*, that you may view the several parts of the country with advantage. Rivers, also, and lakes, belong to a state of nature. Almost every where, pure nature produces something of grandeur or beauty. (pp. 113—115.)

Distances. Poverty of landscape consists in deficiency of objects, especially of wood. In most parts of England, the views are rich. Near the Capital, especially, objects are scattered in such profusion, that, unless the distance be very remote, they are injurious to landscape, by distracting the eye. But a *Scotch* distance rarely exhibits any variety of objects. It is, in general, a barren tract of the same *uniform, unbroken hue*; fatiguing the eye for want of variety, and giving the imagination little scope for the amusement which it often finds amid the ambiguity of remote objects. (p. 119.)

Simplicity and Variety are the acknowledged foundations of all picturesque effect. Either of them will produce it: but it generally takes its line from one. When the landscape approaches nearer to simplicity, it approaches nearer the *sublime*; and when *variety* prevails, it tends more

to the *beautiful*. A vast range of mountains, the lines of which are simple, and the surface broad, grand and extensive, is rather *sublime* than *beautiful*. Add trees upon the fore-ground, tufted woods creeping up the sides of the hills, a castle upon some knoll, and skiffs upon the lake (if there be one), and though the landscape will still be *sublime*, yet, with these additions (if they are happily introduced), the *beautiful* will predominate. Sublime ideas are the effect of unadorned grandeur. The broken lines and surfaces of the latter, mix variety enough with their simplicity to make them often noble subjects of painting. Indeed, wild scenes of sublimity, unadorned even by a single tree, form in themselves a very grand species of landscape. (pp. 121, 122.)

Firs. The *Scotch fir* is naturally a beautiful tree. The *Spruce fir* is often, also, as a *single tree*, an object of great beauty, spiring in a pyramidal form, and yet varying its lateral branches, especially when they are a little broken, so as to remove every unpleasant idea of uniformity; and when it receives the sun, its broken parts, splendid with light, and hanging against the dark recesses in the body of the tree, have a fine effect. (pp. 124, 125.)

Mountains should not have grotesque or unpleasing forms. A general elegance should run through their lines and intersections. A mountain is of use sometimes to close a distance, by an elegant, varied line, and sometimes to come in a second ground, hanging over a lake, or forming a screen to the nearer objects. A grand chain of blue mountains is a fine termination of a distance. (pp. 127, 128.)

Lakes should have fine sweeping lines, bays, recesses, islands, mountain screens, and woody embellishments. (p. 129.)

Æstuaries. In England, the shores are generally low and tame, and the æstuaries often too wide. The water gets out of proportion, which it always does, if it extend more than a mile, or a mile and a half in breadth. In short, English æstuaries are tame and disproportioned. But the Scotch æstuaries, having their boundaries generally marked by the former barriers of mountains, are kept within narrower limits, and rarely exceed a proper width, unless just at their mouths, and even then the height of the mountain is generally such as to preserve a tolerable proportion between the land and the water. (p. 132.)

Rivers. Made rivers are, in general, poor,

unnatural things. One good torrent stream is fairly worth all the serpentine rivers in England. (p. 141.)

Fore-grounds. The grand scenery of nature may sometimes be improved by the addition of a good fore-ground; and this is essential about good houses. (p. 142.)

Mountainous countries are greatly effected by lights, shades, mists, and a variety of other circumstances, for their effects. (p. 145.)

Mountains and Vales. The former may be very good when they do not hang over the vale, when they are removed to a proper distance, and form a grand back-ground to all the objects of it. The vale is beautiful when it consists of great variety of ground, is adorned with wood, and a river runs through it. (p. 149.)

Vales comprising both the sublime and beautiful. A cultivated vale is screened by mountains, which, winding round, push their bases into it in different directions, and form many bays, and promontories of broken ground, as they unite with the vale. In the middle, a portion of a lake makes an ample sweep. (p. 154.)

Lakes too narrow to be viewed across, may have a fine effect when taken in perspective. (p. 155.)

Mountain-vistas. A grand one is thus depicted: A concave part of the base of Skiddaw, sweeping to the road, forms the near screen of the left; on the right is a chain of broken mountains running in perspective, and the lake [of Bassenthwait] having now changed its form, appears like a noble river winding under them. (p. 157.)

Isthmus. A fine one has beautiful meadows, a lake, and rocky mountains on every side. (p. 158.)

Mountains lose all fantastick, grotesque, and disagreeable forms at a distance. (p. 159.)

Lake of Keswick. The *whole* lake together you seldom see; but you have every where the most beautiful views of portions of it; open bays, deep recesses, and spreading sheets, accompanied, both in the distance and foregrounds, with such variety of rocks, wood, and broken knolls, as few landscapes exhibit in so small a compass. (p. 160.)

Paths and Roads about beautiful objects should open on beautiful parts, run obliquely, and give only catching views; sometimes entirely lose sight of the object; for a pause in a grand continuation of scenery is often as pleasing as in a concert of music. It makes the eye, in

one case, as the ear in the other, more alert for every new exhibition. (p. 162.)

Deformities in Nature. In Nature's works there is seldom any deformity. Rough knolls, and rocks, and broken ground, are the very essence of beautiful landscape; but still the craggy points, summits, and whole forms of mountains, may not be good; knots on the fore-ground may offend; bushes and rough underwood may be in the way; trees and clumps may place themselves between the eye and some beautiful part of the scene: all these may be removed, but not more, where Nature herself has made the scene fine. (pp. 163, 164.)

Planting. The chief uses of planting in scenery are *to set off beauty*, and to *hide* such deformities as we cannot remove. The best mode of planting is to plant profusely, and thus to afford scope for the felling axe. That is the instrument which gives the finishing touch of picturesque effect. It forms the outline and marks the breaks. No human judgment can manage this business completely in the first planting; yet human judgment in the first planting should, nevertheless, do what it can; and, under the management of taste, an artificial wood may attain great beauty, and vie,

in some degree, with the beautiful effect of nature. As for any particular rules of planting fine scenes, none can be given. They must be adapted to the spot. Fore-grounds and back-grounds are equally susceptible of the beauties of wood, only, in general, contrast should be observed. The whole side of a hill, for instance, should not be planted, but parts of it be left bare. Sometimes the top may be planted, and sometimes the bottom; and if the wood run down to fine water in one part, the contiguous shore will, perhaps, appear better unadorned. The fore-grounds, however, must generally be adorned with wood. But wood is useful, also, in hiding deformities. Scenes, however beautiful, will always have many parts to hide. But to hide them from every station is impossible; and what may appear from one station as a beauty, may present itself from another as a deformity. All that can be done on this head is to have respect to the several roads and paths marked out, to endeavour, as much as possible, by trees on the fore-ground, to plant out from thence, at least, every thing offensive. Even the ill-formed points and prominencies of mountains, where they are most offensive, may be screened, in some views at least, by the foliage of a spreading tree. (pp. 165—167.)

Ornaments should never be staring things from the top of a hill, or be placed directly in the front of a view. Rude bridges over rocky chasms, foot-bridges over rivulets, and humble things of that kind, are fittest. (pp. 170, 171.)

Trees which have been distorted by the wind are unnatural, and any tree which takes an inclined direction after it is full-grown, appears to be in an unnatural state. (p. 181.)

Lakes and Rivers, artificial. Whether a lake or a river is aimed at, the extremities should be provided for; and if the artificial squareness of the mole, which forms the lake, cannot be hid or disguised, the idea of a lake should be dropped, and that of a river be adopted. (p. 184.)

Vallies. A valley screened on both sides by wood, and bounded by distant country and mountains, is good. Vales in cultivation have no place in the fore-ground, but in the distance. They afford no circumstances on the spot. (pp. 186, 187.)

Extremities ought to wind in such a manner as to promise something still beyond them, and to lead the imagination to investigate parts unseen.—*Append.* xvi.

SOUTHERN TOUR.

THE COASTS OF HAMPSHIRE, SUSSEX, KENT,
&c.

Water accommodates itself in landscape to various objects. It opposes a flat surface to a prominent one, smoothness to roughness, and transparency to opacity. It accommodates itself, also, with the same ease, to every form of country, by the various shapes which its flexibility assumes. On the *plain* it rolls majestically along in the form of a deep, winding river, and thus adds either by its grandeur to an imperfect scene, or is a good accompaniment to a sublime country, or is merely a scene of rural pleasure, with flocks and herds, &c. In a *mountainous country* it becomes sometimes a lake, sometimes a furious torrent broken among shelves and rocks, or precipitates itself in some headlong cascade. When it goes to sea, it sometimes covers half a hemisphere with molten glass, or it rolls about in awful swells, and when it approaches the shore it breaks gently into curling waves, or dashes itself into foam against opposing promontories. *Water*, therefore, is one of the grand accompaniments of landscape. (pp. 1, 2, 3.)

Coast Scenery excites ideas of grandeur. Winding bays, views of the ocean, promontories, rocks of every kind and form, estuaries, mouths of rivers, islands, shooting peninsulas, extensive sand-banks, and all these, adorned, occasionally, with castles, light-houses, distant towns, towers, harbours, all the furniture of navigation, and other incidental circumstances, which belong to sea-coasts, form a rich collection of grand and picturesque materials. To all these circumstances of grandeur in the *coast view*, we may add those vast masses of light and shade which the ocean exhibits, and which, often spreading many leagues unbroken and undisturbed, yet gradually fading away, give instances of grandeur which no land illuminations can reach. To this we may add the brilliant hues which are continually playing on the surface of a quiet ocean. Beautiful, no doubt, in a high degree, are those glimmering tints which often invest the tops of mountains; but they are mere coruscations compared with these marine colours, which are continually varying and shifting into each other, in all the vivid splendour of the rainbow, through the space often of several leagues.

To these grand ideas, which accompany the

stillness of the ocean, we may add the sublimity of storms. A raging sea, no doubt, breaks the uniformity of light and colour, and destroys, of course, that grandeur in the ocean which arises from *the continuation of the same idea*. But it substitutes another species of grandeur in its room: it substitutes immense masses of water, rising, in some parts, to an awful height, and sinking, in others, into dark abysses; rolling in vast volumes clashing with each other, then breaking and flashing light in every direction. All this is among the grandest exhibitions which water presents. (pp. 4, 5.)

Coast views are best taken on shore; because at sea the point is too low, and because that denies a fore-ground, unless we supply one artificially. (p. 7.)

Ruins in elevated ground, shaded with wood, are fine. (p. 9.)

Towns standing in a sort of amphitheatre, surrounded by woody hills, are picturesque. (p. 10.)

Heaths are not void of beauty when they are connected with woody lanes; are bold sweeps of high ground, furnishing extensive views; groves, and corners of woods brushing up in rich

scenery to the very tops of the high grounds, or forming pleasant bays at bottom. (p. 10.)

Church Towers bosomed in wood, and seated under hills, denoting a town, make a distance interesting. (p. 11.)

Downs, though not picturesque, are often amusing from the intersections and play of the grounds. (p. 12.)

Fir groves are only heavy, murky spots, unless thinly planted. (p. 12.)

Roads are fine when they pass through woods oak, sometimes close, sometimes open; form in one place an irregular vista; in another, cross lawns, interspersed with trees, and double, little, shooting promontories, composed either of single trees, or of patches of wood. (p. 13.)

Downs, forming promontories, projecting in beautiful perspective into their several vallies, are good. (p. 41.)

Improvements of Ruins. All contiguous objects should suit each other, and likewise the situations in which they are placed. A modern building admits modern improvements; a ruin rejects them. This rule, though founded in nature, and obvious to sense, is scarcely ever observed. Wherever we see a ruin in the

hands of improvement, we may be almost sure of seeing it deformed. A ruin may, indeed, stand as an ornament in an improved scene; but then it must appear that the improved scene does not belong to the ruin, but that the ruin got accidentally into the improved scene. No improvement, however, should come within the precincts of the ruin. Deformities alone may be removed; and if the ruin retire into some sequestered place, and is seen only through trees, or rising above some screening wood, its situation is better than if it stood a glaring object in full sight. (p. 46.)

Old and new buildings, mixture of, reminds us of the barbarous cruelty of uniting living bodies to dead—

“Mortua quinetiam jungebat corpora vivis
Componens—”

only here the injury is greater. The barbarian, of whom this fact is related, only injured the living; but the modern barbarian injures both the living and the dead. The habitable house suffers equally with the ruin to which it is joined. Besides, the modern mansion requires the hand of neatness and elegance about it, which the ruin totally abhors. It is the hand

of nature, alone, which can confer that grandeur and solemnity in which ruins delight. (p. 52.)

Situation of houses. A very fine one is a gentle rise, with a beautiful concave sweep before it of meadows and woods, confined by woody hills, that form a valley, at the end of which it is still better if there be water. (p. 65.)

Sea views appear to great advantage over a rich wooded country; also when seen from rocky hills, extending over a sweeping line of bay, bounded by a lofty promontory of foreland. (pp. 57, 58.)

Chapels, Churches, or Ruins, seated among lofty trees, on projecting knolls, are fine. (p. 62.)

Hilly country. The interior of an extensive country which is hilly and well-wooded, offers frequent home scenes in its vallies and grand distances. (p. 64.)

Sea views should be adorned with winding coasts. (p. 67.)

Churches. Elevations of the chancel have a good effect, and shew, in miniature, what grandeur would accompany such an elevation in churches of larger dimensions, and more superb architecture. (p. 69.)

Castle views. A well-shaped hill makes a good back-ground to a castle.

Vallies, if beautifully wooded, set off the high grounds which they intersect, especially if those high grounds are of chalk and rock. (p. 71.)

Sea-coast rocks. The *sea-coast rock* is inferior to the *land-rock* from its want of accompaniments. But the *chalky cliff* is still in a lower style. It is a blank, glaring surface, with little beauty, either of form or colour, and in *such cliffs*, the zig-zag edges occasioned by the shivering of the chalk at the top, may add to the disagreeableness of their appearance. (p. 78.)

Union of grounds. The smooth and the rough generally unite imperceptibly. (p. 79.)

Castles. The earliest castle we know in England was the Norman, which was something between a fortress and a mansion. It was seated, generally, on some projecting knoll, without any regular plan. Tower was added to tower, square or round, adhering or projecting, just as the inequality of the ground, or the chieftain's humour prescribed. In the middle of the area (for a lofty wall generally encompasses a spacious court), in a mound, either natural or artificial, was reared some super-eminent part, which was called the *keep*. These are by far the most picturesque castles we know; and the only castles we use in the adorning

landscape. The irregularity of the original plan admits still more irregularity when the castle becomes a ruin.

The *Coast Castle* takes a more regular form, and aims at some degree of *mutual defence* among its several parts. Each tower can give some assistance to its neighbour, though but imperfectly sustained. In a picturesque light, however, though the whole is too regular, as the idea of a keep or prominent part is still preserved, we get a tolerable ruin from these castles, also, especially when one or two of the surrounding towers are decayed, and a chasm is introduced. In later times, when the precision of mathematics applied to military architecture took place; then the salient angle, the ravelin and glacis, were produced: forms so completely unpicturesque, that no part of them, unless, perhaps, the corner of a bastion or battery, can be introduced into a picture, and that only when there are objects at hand to act in contrast with them. (p. 88.)

Cliffs. Regular chalky cliffs, ranging in a line, are only chalk walls. (p. 92.)

Views, however amusing, may not be picturesque. They may be too large for the eye to comprehend, and want, besides, a proportion

of fore-ground, being chiefly made up of distances. (p. 113.)

River views. No countries afford more *pleasing distances* than those which are adorned with noble river views; and what makes these river views more valuable is their scarcity: we have them in very few parts of England. For in the first place the river must be *large*. A small river must be lost in a *distance*; and few rivers in England are of a size sufficient to decorate this *kind of view*. It is true, the river may be too large. If the water exceed, in proportion, the land, picturesque beauty, of course, is lost. But here they are well proportioned. The river also must run through a flat country. High banks may give it beauty of another kind, at least upon the spot; but they destroy its effect in a distance. (p. 116.)

Castles. Round turrets at the corners give a lighter form to the square tower than it commonly possesses. (p. 133.)

WESTERN TOUR.

Situations of old houses. At this day, a situation is generally the first point attended to, as indeed it ought, in building a grand house; but formerly the very worst situations seem to

have been chosen, as if on purpose to show the triumphs of art over nature. Indeed, our ancestors had little taste for the beauties of nature, but conceived beauty to reside chiefly in the expensive conceits and extravagancies of art. (p. 2.)

Downs may consist of beautiful sweeps of intersecting grounds, disfigured here and there by a chalky soil, but adorned with rich and very picturesque distances. (p. 4.)

Box-wood and Holly. A regular clipped box-wood hedge is an object of deformity; but growing wildly, and winding irregularly, at different distances, along the road, is very ornamental. The box itself, also, is a pleasing object. In winter it harmonizes with the ground; and in summer with the woods which surround it. Box has a mellower, a more varied, and a more accommodating tint than any evergreen. One other circumstance of advantage attends it. Almost every species of shrub in a few years overgrows its beauty. If the knife be not freely and frequently used, it becomes bare at the bottom, its branches dis-part, and it rambles into a form too diffuse for its station. But box-wood long preserves its shape, and in the wild state in which we found it here,

is far from regular, though its branches, which are never large, are close and compact. I should, however, mention holly as having all the picturesque qualities of box, except the variety of its tints: but in the room of these it throws out its beautiful clusters of coral berries, which have a pleasing effect among its dark-green polished leaves. Like box, it grows slowly, and alters leisurely. (p. 9.)

Situation of houses. Every house should, if possible, overlook its *own domains*, as far, at least, as the remote distance. All the intermediate spaces, in which objects are seen more distinctly, may suffer great injury from the caprice of different proprietors. This is, indeed, one reason, among others, why noble palaces, with extensive property on every side, are most adapted to these commanding situations. (p. 14.)

Descending fore-grounds of oblique sweeps, every where well-wooded and set off with remote distances, form the simplest mode of landscape; but where the fore-ground and distances are good, though there is a strong opposition between them, they are not unpleasing. (p. 27.)

Distances. The great beauty of scenes which

have distances within the command of the eye, consists in the removal of one distance beyond another, discoverable by lengthened beams of light, and in the melting of the whole into the horizon. If a distance be deprived of *any* of these characteristics, it is imperfect; but the last is most essentially necessary. A *hard edge* of distance, checking the view (which is often the case when the distance is not remote), is exceedingly disgusting. When the distance, indeed, is bounded by mountains, it falls under other rules of picturesque beauty. (p. 30.)

Arcadian scenes. So Gilpin calls lawns, divided from each other by woody copses. (p. 30.)

Flats. A very extensive lawn may be cleared before it, interspersed with combinations of trees; and though it may be a perfect flat, yet the line of its woody boundary being varied and removed to different distances by retiring distances, the whole may have a good effect, and be not a little assisted by some handsome trees in the fore-ground. A flat, if it be *very extensive*, may convey a *grand* idea, but when we have a *small piece of flat* ground to improve, all we can do, unless we vary its surface, is to adorn it with wood. (p. 44.)

Monuments in Churches. Gilpin doubts whether monuments at all in such churches as pride themselves on their architecture, can in any shape be considered as ornamental. The nave of Westminster Abbey, for instance, is injured as a *piece of architecture*, by the several monuments introduced into it, which, like spots of light in a picture, injure the whole: they break in upon its simplicity and grandeur. Thus Gilpin doubts whether the introduction of monuments will be any advantage to St. Paul's. He fears that they would injure the grandeur of the dome, which the judicious architect had already adorned as much as he thought consistent with the sublimity of his idea. In all cathedrals, there are cloisters and other recesses which are the proper situations for monuments, and even here every thing should not be admitted that comes under the name of a monument, and pays the fee. Plain tablets may be allowed; but when figures and ornaments are introduced, they should be such as neither disgrace the sculptor, nor the person whom he meant to honour. It would be of great advantage, also, to class monuments as we hang pictures in a room, with some view to symmetry and order; and, if different professions were

ranged by themselves, it would still make it more agreeable to examine them*.

Ornaments of Churches. The love of ornament is one of the greatest sources of deformity; and it is the more to be lamented, as it is very *expensive*, and very *universal*. It prevails from the church-warden, who paints the pillars of his parish-church blue, and the capitals yellow, to the artist who gilds and carves the choir of a cathedral.

Organ in Churches. A view along the whole range of a church is, no doubt, grand, but not of sufficient consequence to remove the organ to the middle of one of the sides, where it has no correspondent part; besides, an organ, if judiciously adorned, is a proper finishing to one end of the choir, as the communion-table, and its appendages, are to the other. (pp. 47, 48.)

Altar-pieces; Pictures. Every painter should so far provide for the *distant effect* of his picture, that no improper or disagreeable idea may be excited in the *general view* of it. (p. 50.)

* Sir H. Englefield very properly observed, that ancient shrines and table-tombs exquisitely harmonized with the building; but that statues, tablets, and modern monuments, are in utter discord.

Downs may fold beautifully over each other, and, by a few large masterly strokes, afford good studies. (p. 53.)

Views. It is amusing to see a destined point before us, as we come up to it by degrees. It is amusing, also, to transfer our own motion to that of the object which we approach. It seems, as the road winds, to play with us, shewing itself here and there, sometimes totally disappearing, and then rising where we did not expect to find it. But the most pleasing circumstance in approaching a grand object, consists in its depositing, by degrees, various tints of obscurity. Tinged at first with the hazy hue of distance, the spire before us was but little distinguished from the objects of the vale. But as it was much nearer than those objects, it soon began to assume a deeper tint, to break away from them, and leave them behind. As we get still nearer, especially if a ray of sunshine happen to gild it, the sharp touches on the pinnacle shew the richness of the workmanship, and it begins gradually to assume a new form. (pp. 53, 54.)

Spires tapering to a point do not present a sufficient surface for ornament, therefore the bands round that of Salisbury are a deformity.

It is hard to say what Gothic ornaments so tapering a surface as a spire, is capable of receiving. For this reason, though a plain, well-proportioned spire may happily adorn a neat parish-church, and make a picturesque object rising among woods, or in the horizon, it is not so well adapted to the rich style of a Gothic cathedral; and, indeed, succeeding architects, as the Gothic taste advanced in purity, laid aside the spire, and in general adopted the tower.

Pinnacles, which are purely Gothic, are very beautiful; and for this reason, the tower part, or foundation of the spire at Salisbury, which is adorned with them, is the only part of it that is interesting. (p. 55.)

Art can never rise beyond what is pleasing. (p. 72.)

Vale. The true picturesque vale is rarely found in any country but a mountainous one. (p. 97.)

Garden scenes are never *picturesque*. They want the bold roughness of nature. A principal beauty in our *gardens*, as Mr. Walpole justly observes, is the smoothness of the turf; but in a *picture*, this becomes a dead and uniform spot, incapable of light and shade, and

must be broken insipidly by children, dogs, and other unmeaning figures. (p. 98.)

Bridges, more than a plank and rail to pass a trifling stream, are turgid: in large pieces of water, a handsome bridge may be necessary; but what have pillars, walls, pediments, roofs, and the architectural ornaments of houses, to do with bridges? (pp. 99, 100.)

Triumphal Arches on the summits of hills are foolish. Though too pompous structures to form part of the approach to a house, yet they can only be suffered in such a situation.

Galleries for Statues, &c. The *apartments* of a noble house should not suffer their *ornaments* to obtrude *foremost* upon the eye. Each apartment should preserve its *own dignity*; to which the *ornamental* parts should be *subordinate*. In every work of art, and, indeed, of nature also, it is a breach of the most express picturesque canon, if the *parts* engage the eye more than *the whole*. The hall, therefore, stair-case, saloon, and other apartments, may be adorned with a few busts and statues; but to receive a whole collection, perhaps a long *gallery* should be professedly built. In this they may be arranged in profusion. (p. 107.) In such a gallery, the tints of the walls should be that which

best shows off the statues, and the light should be, not vertical, but from high windows on the side opposite to the statues. (p. 108.)

Gothic Houses. We chiefly admire the Gothic style, when its clustered pillars adorn the walls of some cathedral; when its pointed ribs spread along the roof or aisle; or when the tracery of a window occupies the whole end of a choir. Gothic ornaments, in this style of magnificence, lose their littleness. They are not considered as *parts*, but are lost in *one vast whole*, and contribute only to impress a general idea of richness: on the whole, the Grecian architecture seems much better adapted to a private dwelling-house than the Gothic. It has a better assortment of proper ornaments and proportions for all its purposes. The Gothic ornaments might dress up a hall, or a saloon; but they could do little more. We should find it difficult to decorate the flat roof of an apartment with them, or a passage, or a stair-case. Nor are the conveniencies which the Grecian architecture bestows in *private buildings*, less considerable than the beauty of its *decorations*. The Gothic palace is an encumbered pile. We are amused with looking into these mansions of antiquity as objects of

curiosity, but should never think of comparing them, in point of convenience, with the great houses of modern taste, in which the hall and the saloon fill the eye on our entrance; are noble reservoirs for air, and grand ante-chambers to the several rooms of state that divide on each hand from them. (pp. 126, 127.)

Ruins. In *correspondent* parts, if one only be taken away, or considerably fractured, it may possibly be an advantage. (p. 135.)

Distances. Trees in hedge-rows, viewed afar off from heights, may appear like ample woods. (p. 149.)

White seats. A seat, or small building, painted white, may be an advantage in a view; but when these white spots are multiplied, the distinction of their colour detaches them from the other objects of the scene, with which they ought to combine. They distract the eye, and become separate spots, instead of parts of a whole. (p. 157.)

Haziness has often a grand effect in a picturesque scene. The variety of objects, shapes, and lines, which compose an extensive landscape, though inharmonious in themselves, may be harmoniously united by one general tinge

spread over them. The going off of mists and fogs is among the most beautiful circumstances belonging to them. While the obscurity is only partially *clearing* away, it often occasions a pleasing contrast between the formed and unformed parts of a landscape. (p. 162.)

Hills. A hill seemingly connected with another hill much higher (though detached from it), is better than a single insulated hill, because that has an idea of art. (p. 170.)

Grand objects. The consequence of them may be greatly increased by dead flats between them and the eye.

Broken ground in itself is more beautiful; but a *flat* often carries the eye more directly to a capital object, with which, also, it often very agreeably contrasts. Sometimes, however, it is otherwise. (p. 171.)

Hills may be so tame and uniform, and follow each other in such quick succession, as rarely to furnish either a fore-ground or a distance. (p. 173.)

Hills. Steep, winding, woody hills, through the trees of which we have beautiful views of tufted groves and other objects in the opposite side, are interesting. (p. 189.)

Fore-grounds. Extensive sides of hills, co-

vered with woods, rising on the fore-grounds, ranging in noble sweeps, and retiring into distance, are very fine. (p. 198.)

Ruins situated in woody recesses are fine. (p. 239.)

Rivers. Reaches may be too long, and wind too little, and may not have the course of the river traced by the perspective of one screen behind another (often a beautiful circumstance), yet if one of the banks be lofty, broken into large parts, and falling away in good perspective, the length of the reach may possibly be an advantage. (p. 238.)

River views. When we are on a level with the surface, we have rarely more than a foreground; at most, we have only a first distance. But when we take a higher stand, and view a remote river, lofty banks become then an incumbrance; and instead of discovering, they hide its winding course. When the distance becomes more remote, the valley through which the river winds should be open, and the country flat, to produce the most pleasing effect. (p. 238.)

Hilly countries. These hills we were continually ascending or descending. When we had mounted on one hill, we were presented

with the side of another, so that all distance was shut out, and all variety of country intercepted. A pleasant glade here and there at the dip of a hill we sometimes had; but this did not compensate for that tiresome sameness of ascent and descent which runs through the country. (p. 244.)

Hills seen from a low point may be less grand, but more picturesque. Hills which are, when seen from high points, compressed to the surface, begin here to arise and take their form in the landscape, break the continued lines of distance, and create new lights and new shades, with their varied elevations. (p. 251.)

Views. Extensive views cannot be pleasing if bounded by a hard edge. A distance should either melt into the sky, or terminate in a soft and varied mountain line. (p. 255.)

Bays are fine when they have the form of a lake, and are furnished with shipping instead of boats; and the banks consist of lofty, wooded hills, shelving down in all directions. But such scenes are always different from the pastoral simplicity of an inland lake. The sea always impresses a peculiar character on its bays. The water has a different aspect; its tints are more varied, and its surface differently disturbed. Its

banks, too, have a more weather-beaten and rugged appearance, losing generally their verdure within the air of the sea. The sea-rock, also, wants that rich incrustation of mosses and lichens which adorns the rock of the lake; and the wood, though it grow luxuriantly, as it does here, shews plainly, by its mode of growth, that it is the inhabitant of a sea-girt clime. To this may be added, that the appendages of the bay and lake are very different. A quay, perhaps, for landing goods, an anchor, a floating buoy, or a group of figures in seamen's jackets, are the ornaments of one scene, but unknown to the other. The bay, in the mean time, may be as picturesque as the lake; only the character of each is different. (p. 260.) Torbay is a fine specimen. Its form is semi-lunar. Its winding shores, on both sides, are screened with grand ramparts of rock, between which, in the central part, the ground from the country, forming a gentle vale, falls easily to the water's edge. Wood grows all round the bay, even on its rocky sides. (p. 263.)

Mist. The most picturesque moment of a misty morning is just as the sun rises, and begins its contention with the vapour which obstruct its rays. (p. 269.)

Gaiety in Carpets. Axminster carpets are, in general, so gay, that furniture must be glaring to be in harmony with them. Of course, they are too gay to be beautiful. No carpeting, perhaps, equals the Persian in beauty. The Turkey carpet is modest enough in its colouring; but its texture is coarse, and its pattern consists commonly of such a jumble of incoherent parts, that the eye seldom traces any meaning in its plan. The British carpet, again, has *too much meaning*. It often represents fruits, and flowers, and baskets, and other things, which are generally ill represented, or at least, improperly placed under our feet. The Persian carpet avoids these two extremes. It seldom exhibits any real forms, and yet, instead of the disorderly pattern that deforms the Turkey carpet, it usually presents some neat and elegant plan, within the compartments of which, its colours, though rich, are modest. The texture, also, of the carpet is as neat and elegant as the ornamental scrawl which adorns it. (p. 273.)

Valley, beautiful. The sides of a circular valley [Ford Abbey, Devon,] slope gently into the area in various directions, but are no where steep. Woody screens, circling its precincts,

conceal its bounds, and, in many parts, connecting with the trees which descend into the valley, form themselves into various tufted groves. Through the middle of this sweet retreat winds a gentle stream. From this retreat all foreign scenery is excluded. It wants no adventitious ornaments; sufficiently blessed with its own sweet groves and solitude. (p. 274.)

Vallies. It is a capital feature of them when they wind among hills of various forms, and are covered with woods, which sometimes advance boldly on projecting knolls, and sometimes retire in bays and recesses. (p. 288.)

Hills. Woody hills, with a variety of steep and easy slopes, with a vale and winding river, are fine. (p. 291.)

Downs are very picturesque when they are finely spread, and form elegant sweeps, with many pleasant views into a woody country. (p. 292.)

Flats. Nothing can be more disagreeable than heathy flats, uniting, in one level, with swamps. (p. 294.)

Coast views, where the shores are low, have little picturesque scenery. (p. 297.)

Rivers. A tide-river has always its disadvantages; but it has its advantages also. It is

generally once or twice a day adorned with the white sails of little skiffs passing to and fro; and at all times with boats or anchoring barks, which have lost the tide and wait for its return. These are picturesque circumstances which an inland river cannot have. (p. 303.)

Rocks. A vast chasm winds between two high promontories, and opens to the sea. Both sides of the chasm are adorned with rock, and both with wood; and it is, in general, a picturesque scene; but it has not the beauty of the dells of a mountainous country, where the wood is commonly finer, and the rocks more adorned and more majestick; and where a stream, pouring over ledges of rock, or falling down a cascade, adds the melody of sound to the beauty of the scene. (pp. 306, 307.)

Views. A *bird's-eye* view on water is always less pleasing than *on land*, as the variety of ground is more amusing in itself than water, and as it carries off the perspective better. (p. 308.)

Cottage, artificial. Pleasing ideas, no doubt, may be executed under the form of a cottage; but to make them *pleasing*, they should be *harmonious*. We sometimes see the *cottage idea* carried so far, as to paste ballads on the

walls with good effect. But we need not restrict what may be called the *artificial cottage*, to so very close an imitation of the *natural one*. In the *inside*, certainly, it may admit of much greater neatness and convenience; though even here, every ornament that approaches *splendour* should be rejected; without, too, though the roof be thatched, we may allow it to cover two stories; and if it project somewhat over the walls, the effect may be better. We should not object to sashed windows, but they must not be large; and if you wish for a vestibule, a common brick porch, with a plain, neat roof, is all we allow. We often see the front of a cottage, covered with what is called *rough-cast*, which has a good effect; and this may be tinted with a yellowish tinge, mixed with lime, which is more pleasing than the cold raw tint of lime and ashes: but if, in the front, there is any stone-work under the denomination of frieze, architrave, or ornament of any kind, it is too much. The ground about a cottage should be neat, but artless. There is no occasion to plant cabbages in the front. The garden may be removed out of sight; but the lawn that comes up to the door should be grazed, rather than mown. The sunk fence, the net, and the

painted rail, are ideas alien to the cottage. The broad gravel-walk, too, we totally reject, and in its room wish only for a simple, unaffected one. These things being considered, it may, perhaps, be a more difficult thing to rear a cottage, with all its proper uniformities, than is generally imagined; inasmuch as it may be easier to introduce the elegancies of art, than to catch the pure simplicity of nature. (pp. 309—311.)

Park scenery. A fine specimen occurs at Appuldercomb, in the Isle of Wight. A wood rising behind is a beautiful back-ground to the house, as well as an excellent shelter from the North. In front is spread a magnificent lawn, or rather a park (for it is furnished with deer), well varied, and not ill planted, stretching far and wide. Its boundary in one part is confined, at the distance of about two miles, by a hill, running out like a promontory, whose continuous horizontal ridge might hurt the eye if it were not crowned with a castle. Views are judiciously opened from all the higher grounds about the house. (p. 312.)

Cave. A perforated cave, with a good view appearing through it, may have a picturesque effect. (p. 327.)

Corn-fields are the most unpicturesque of every species of cultivation. The regularity of them disgusts, and the colour of corn, especially near harvest, is out of tune with every thing else. (p. 328.)

Distances. A distance must stretch away many leagues from the eye. It must consist of various *intermediate parts*; it must be enriched by numerous objects, which lose, by degrees, all form and distinctness; and finally, perhaps, terminate in faint purple mountains, or perhaps mix with the blue mists of ether, before it can pretend to the character of *grandeur*. (p. 330.)

Island views. When the fore-grounds are happily disposed with the sea beyond them, we may get a grand and simple sea-view, grander, perhaps, than the *distances* alluded to in the preceding paragraph, but for that reason less *beautiful* and *amusing*. (p. 331.)

Pastoral scenes. Many lawns and woods, and a variety of ground, must be ever*pleasing; but still they may furnish only little, pleasant, pastoral scenes, and these but seldom in any perfection; for if the whole country is under the discipline of cultivation, the picturesque eye is every where more or less offended. (p. 331.)

Coast views. The ingredients of a pleasing

coast view are a variety of line, and an extent of distance. The true, beautiful coast-line breaks away in various irregular curves, or ample bays, sweeping from the eye in winding perspective. If a whole length of coast presents only a narrow edging of land, then an extent of distance is wanting. (pp. 332, 333.)

Rocks. These may make only a show at sea, and there they may be grand, rather than picturesque. Their height may give them *grandeur*, and their extent, also, may be magnificent; but their form and colour unite in injuring their beauty. With regard to their forms, instead of presenting those noble masses and broad surfaces of projecting rocks, which we see along many of the coasts of England, they may be broken and crumbled into minute parts. The chalky substance of which they are constructed may not have consistence to spread into an ample surface. It may shiver too much. This, however, is a disadvantage only in the fore-ground. *At sea*, all these frittered parts dissolve away, and are melted, by distance, into broad surfaces. (p. 335.) But here again the colour offends. Nature, in many parts, may spread over them a few stains and tints; but on so large a surface, this has but a partial effect,

and the whole coast, for many leagues together, appears nearly *white*, the most refractory and unaccommodating of all tints. (p. 336.)

Avenues of trees, as connecting threads between a town and a country, are good. (p. 352.)

TOURS THROUGH CAMBRIDGE, NORFOLK,
SUFFOLK, ESSEX, AND PARTS OF NORTH
WALES.

Roads, full of buildings. Wherever an opening presents itself, it is crowded with buildings which are the fatiguing objects in every part of the environs of London. So great a number of them, instead of adorning landscape, distracts the eye, and destroys all idea of unity. One object, or two in a view, is sufficient, but not such as we meet with here. (p. 2.)

Plains, descending, closed with woody scenes, are good (p. 7); and such scenes afford an opportunity of studying the beauties of a *winding road*, forming an easy serpentine line, and diminishing in perspective along a slip of wooded common. In other parts, we see it sinking into a dip of the forest, beyond which it appears winding among boles of trees, till it is lost in a thicket; and is discovered again, perhaps, at a considerable distance, entering a village in a

direction contrary to that in which it entered the wood. (p. 8.)

Fenny Countries. The distances, such as they are (no where furnished with variety of objects, nor even remote), are terminated with one even line of horizon; and the fore-grounds are spongy swamps, producing only rushes, the natural appendages of a fenny country. (p. 10.)

Buildings. At the end of Queen's-walk, Clare-hall makes a good perspective. When you see it *in front*, as you do from Clare-hall piece, it loses half its grandeur. In full view, you are sure you see the *whole*; whereas, a perspective view leaves the imagination room to *extend* the idea. (p. 11.)

Buildings should not be too narrow, for height and length disturb the eye. (p. 11.)

Fen scenery. Trees, groves, extensive distances, and all the variety of landscape are now totally gone. All is blank. The eye meets nothing but dreary causeways, stretches of flat, swampy ground; and long ditches running in straight lines, and intersected at right angles in various parts, by other ditches, make the whole of the scenery on each side. A fen differs from a lake in these particulars: a lake is the produce of a mountainous country, formed commonly by

a rapid river, which carries off the superfluous waters in the continuance of the same stream that introduced them. A fen, on the contrary, is generated on a flat, by land-springs, or the exuberance of rain-waters, which, having no natural discharge but by exhalation, or through the pores of the earth, stagnate and putrify upon the surface. The lake has commonly a beautiful line, formed by the undulation of the rocks and rising grounds along its banks. The fen unites in rushy plashees with the swampy soil on which it borders. Here and there, as the waters subside, the eye traces a line of decaying sedge, and other offensive filth, which is left behind. Instead of the rocks and woods which so beautifully adorn the lake, the fen presents, at best, only pollard-willows, defouled with slime, and oozy refuse hanging from their branches; standing in lines, and marking the hedge-rows, which appear by degrees as the waters retire. Again, the lake is a resplendent mirror, reflecting trees and rocks from its *margin*, and the cope of heaven from its *bosom*; all glowing in the vivid tints of nature. The fen, spread with vegetable corruption, or crawling with animal generation, forms a surface without depth or fluidity, and is so far from reflecting

an image, that it hardly comes within the definition of a fluid. Lastly, the lake is generally adorned with light skiffs, skimming with white sails along its banks; or with fishing-boats, drawing their circular nets; or groups of cattle, laying their sides near the shore. The fen has no cheerful inhabitants. Here and there may be seen a miserable cow, or horse, dragging its legs besmeared with slime; and endeavouring, with painful operation, to get some stable footing. (p. 18.)

Gloom. The gloom in Gothic cathedrals is solemn: and, among so many arches and pillars, exceedingly grand. (p. 19.)

Wood. It is impossible to have wood without beauty, however badly it may be disposed. (p. 42.)

Flats, though extensive, may be formed into fine amphitheatres by a rich edging of wood, with, here and there, groups and single trees advancing and bringing the woods loosely into the plain. (p. 81.)

Roads are interesting when they open upon woody scenes, which look like the skirts of a forest, and have here and there beautiful dips, interspersed with cottages, a variety of fine woods, a good distance, and a church-tower. (p. 86.)

Sylvan Scenes. Among the most pleasing are those which sometimes retire to a distance; sometimes advance; now encircle a common with cottages, and form a back-ground behind them; then close up the whole road so as to leave the eye at a loss where it can break out. (p. 87.)

Rivers. A large river winding through a vast vale, bounded on one side by high grounds, on the other by hills, ships appearing on the river, is very grand. (p. 92.)

NORTH WALES.—*Forest Scenery.* The parts large, with many considerable hills and smaller inequalities; pleasing intersections; roads winding through woods; lawns interspersed with groves, or bounded by the dark recesses of the forest: these are features of fine landscape. (pp. 99, 100.)

Vale, every where screened with lofty mountains, varied in parts by little mountain recesses; the area sometimes open and extensive, forming the most amusing distances, in other parts full of little knolls and hillocks, and thickly planted with wood; one end of the vale opening to the sea, the other closed by mountains: such is the picturesque vale of Cluid. (p. 106.)

A Valley opening into glades, which termi-

nate in sequestered scenes; a river proportioned to the valley; the side-screens variously adorned with wood; and a path judiciously conducted through the whole is picturesque. (p. 109.)

Vallies. Lofty screens of rock on one side, high woody banks on the other; a winding stream, and a small bridge at the bottom, is a beautiful scene. (p. 110.)

Hills. A spacious amphitheatre of them, clothed with wood, is grand. (p. 113.)

Rivers dividing into several channels, and forming a little plain into two or three woody islands, make an agreeable shifting scene.

Marshes, bounded on one side by mountains, on the other by the sea, may form a good distance; and viewed from the woods of a lofty bank, every where rough and broken, may make an excellent contrast, as well as foreground. (p. 115.)

Sublime and beautiful in Landscape. The ingredients are, water, rising ground, woody banks, and a castle, all of grand dimensions, and of picturesque forms. (p. 120.)

Castles and eminent buildings in ruin. Some castles are more picturesque, in their form and situation, than others; and some part almost of every castle may be picturesque. But with

regard to the whole, we seldom see any castle, however meliorated by age and improved by ruin, which can, in all respects, be called a complete model. The castle certainly is not. The picturesque advantages which a castle, or any eminent building, receives from a *state of ruin*, are chiefly these:—It gains irregularity in its *general form*. We judge of beauty in castles as we do in figures, in mountains, and other objects. The solid, square, heavy form we dislike; and are pleased with the pyramidal one, which may be infinitely varied, and which ruin contributes to vary. Secondly, a pile gains from a state of ruin an irregularity in its *parts*. The cornice, the window, the arch and battlement, which in their original form are all regular, receive from ruin a variety of little irregularities, which the eye examines with renewed delight. Lastly, a pile in a state of ruin receives the richest decorations from the various colours which it acquires from time. It receives the stains of weather, the incrustations of moss, and the varied tints of flowering weeds. The Gothic window is hung with festoons of ivy, the arch with pendent wreaths streaming from each broken coigne; and the summit of the wall is planted with little twining bushes, which fill up

the square corners, and contribute still more to break the lines. (p. 122.)

Mountains. A mountain (as *Penmanmaur*) may have no variety of line, but be one heavy, lumpish form, falling *plump* into the water, without any of those little projections from its base, which let a promontory down gently, as by a step, and which are, in general, great sources of beauty, as they prevent heaviness, and add variety: but where the scene is *merely grand*, without being at all indebted to beauty, this lumpish appearance, as more simple, tends more strongly to impress the grandeur of the scene. (p. 126.)

A mountain, where one uniform, dreary aspect prevails over the whole body of it; where there are no large parts, no projecting masses of broken rock, nor beautiful interlacing of soil, herbage, and wood, has a hideous appearance. (p. 127.)

Flats. There is something peculiarly grand in the great amphitheatres of nature, where the eye, stationed in a centre, especially if that centre be on a spacious plain, and viewing a profusion of grand objects on every side, passes along mountains, vallies, rivers, towns, forests, islands, and promontories, in succession, con-

trasting one part with another, and every part with the level area which forms the fore-ground. (p. 132.)

Views of mountains, islands, and promontories, through breaks and woods, are very fine. (p. 143.)

Mountains, when uncouthly shaped and inharmoniously combined, may not form scenes of any value. (p. 144.) A lake or body of water among mountains has the use of shewing, by the little bays which it forms, how one mountain folds over another, which strengthens the picturesque idea of a *graduating distance*. (p. 156.)

River-views. The banks of the Wye, in Herefordshire, are so lofty, that, in most places, the river and its appendages are seen to more advantage from the bottom than from the top. But, unless the banks of a river are uncommonly high, the eye, when stationed upon the water, is so low, that the scenery is lost. (p. 163.)

Creeks may run up a bottom, between two woody hills; and the spot may be a beautiful valley when the tide ebbs, and a beautiful lake when it flows. (p. 162.)

Ruins, by means of planting, should sometimes exhibit a *distinct view*, and sometimes one

at hand; here the *whole*, and there some *distinguished* part. (p. 168.)

Meadow. The flatness of a meadow may be a beauty, when it is in contrast with other objects. (p. 169.)

Hills. In a scene of mere grandeur, a lumpish hill may heighten the idea; but where beauty is meant to participate, and especially where the objects are small, it disgusts. Rich hills may be greatly improved by a little judicious *semi-planting*, which may be so contrived as to vary the line, and take off much from the heaviness of the appearance. If lumpish hills are planted all over, a round hill is only transformed into a round bush. (p. 170.)

Vallies may have no bold screens, no flat, extended meadow, no magnificent ruin, and yet may be very pleasing through the composition, the ground being beautifully thrown about, the little knolls and vallies diversified and contrasted, the trees happily interspersed, and the openings and windings of the river displayed to advantage. (p. 174.)

Mountains which are detached objects, may add beauty to a country which is barren of scenery. (p. 190.)

Ruins should not be bare and desolate. The

parts should be *connected with each other* by fragments of old walls; and *connected with the ground* by a few heaps of rubbish; and be a little adorned with wood. (p. 196.)

Vistas. A vista of trees along a valley at the entrance of a town, is one of those connecting circumstances which draws the eye gradually from one mode of object to another, and prevents abruptness. The two objects united here, are a town and a country. A vista, partaking both of the regularity of the one, and of the natural simplicity of the other, is a good connecting link. Where objects, indeed, are small, an introduction is unnecessary. A house, though a formal object if it be not superb, may stand in the midst of rural ideas. But when the eye is to dwell long on a large object, as on a town or a palace, a connecting tie is natural. Indeed, nature generally introduces a change of objects in this gradual way, joining one country to another, with some circumstances which participate of both. (p. 208.)

* * * *The WYE TOUR is re-printed by the Author in a distinct work; and Extracts are given in the body of this Grammar. The ESSAYS are not noticed, because they refer to Pictures and Drawings.*

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THE
TOURIST'S GRAMMAR.

PART I.

PICTURESQUE SCENERY.

THE term *Picturesque* is borrowed from the Italians, and according to the idiom of that language, by which the meaning of all adjectives ending in *esco* is precisely ascertained, *pittoresco* must mean after the *manner of Painters*. Accordingly, picturesque parts are those which Nature has formed in the style and manner appropriated to painting.—*R. P. Knight*.

“The Picturesque” implies that which is like to a picture, or such combinations of form, light, shade, colour, and effect, as a painter would choose to record by his pencil. A fundamental error has arisen out of the too common opinion, that all which is not rugged and rude is not picturesque; whereas, beauty and fitness

are its indispensable characteristics. It exists wherever these qualities are combined, and ceases where they are not. The picturesque ends at the point where nature or art is distorted or exaggerated; where nature herself is extravagant, she is not beautiful, but fantastic.—*Papworth*, 52.

The following, however, are distinctions between objects in Nature and on Pictures.

1. The *field of vision*, or quantity of view in nature, is much greater than any picture will admit. 2. The view from an eminence down a steep hill is not to be represented in painting, although it is often one of the most pleasing circumstances of natural landscape. 3. The light, which a painter may bring from any point of the compass, must, in real scenery, depend on the time of day. The light of a picture can only be made strong by a contrast of shade, while in nature every object may be strongly illumined without destroying the composition or disturbing the keeping. *Repton*. 4. Nature has no foregrounds. 5. Variety may be gratified by natural landscape in a thousand ways, which painting cannot imitate.* No objects are picturesque

* A statement of further differences may be seen in Alison, *Taste*, i. 124—126.

which do not strike the imagination by themselves.—*Alison, on Taste*, i. 43.

Gilpin's works on the Picturesque are more applicable to Drawings than to Nature; but his remark that the predominance of shade over light is a great source of picturesque beauty, applies to both. Nevertheless, all the systems oppose too many limits to nature; for though it is in the main true that rough, not smooth objects, and curved lines (for there are no straight ones in nature), are essential characteristics of the Picturesque, yet Nature frequently moulds both smooth objects and straight lines (formed by art) into a picturesque character, only by uneven surface, contrast, or novelty.

Ground, wood, rock, and water, are the subjects on which Nature operates.

I. GROUND.

Flats of a considerable extent must have large boundaries of wood, in bold outline of prominence and recess.—*Wheatley*, 4, 8vo edit.

Flats, with falls on one side and heights on the other, must be broken into numerous distinct parts. *Id.* 5.

Channels between hillocks ought never to run in straight, nor even in regularly curved lines, but wind gently, and constantly vary in form and direction.—*Wheatley*, 18.

The slopes of a swell should be broken now and then into hollows, to take off from the heaviness of the mass.—*Id.* 7.

A hollow below the brow of a hill reduces it to a meagre narrow ridge; an abrupt fall never joins with a concave above it; for a sharp edge divides them, and that must be rounded or flattened, i. e. a convex or level must be interposed.—*Ibid.*

Levels must be varied by convex and concave forms, but never semicircles, or regular shapes. Concaves generally form the most beautiful ground. (*Id.* 7.) In made grounds, the connection is the principal consideration, and all lines which break the surface should be hid or disguised. 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.—*Id.*

Ground of continued descent one way should be left on the descent unplanted. The eye,

however, must not dart down the whole length immediately in one direction, but should be insensibly conducted towards the principal point with some circuitry and delay; but, whatever break be chosen, the position of it must be oblique to the line which is to be broken.—*Wheatley, 19.*

If in ground all descending one way, one piece is twisted by 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, but they should not all lie in the same direction; some may seem to point to it directly; others to incline very much; others but little; some partially, some entirely. If the direction be strongly marked on a few principal parts, great liberties may be taken with others, provided none of them are turned the contrary way. The general idea must, however, be preserved. A hillock which only intercepts the sight, if it does not contribute to the principal effect, is 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 to the composition. If a steep is too precipitate it may be broken 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.—*Wheatley*, 12.

Plantations must not go directly athwart a descent, but obliquely.—*Id.* 24.

Tame scenes admit of many varieties, but few and only faint contrasts.—*Id.* 20.

Flats ought to be highly and variously ornamented, in order to occupy the mind, and prevent our regretting the insipidity of an uniform plain.—*Lord Kaimes' Elements of Criticism*, vol. ii. 446.

There is always great cheerfulness in a view on a flat lawn, well stocked with cattle, if it be properly bounded by wood at a distance; neither too far off to lessen its importance, nor too near to act as a confinement to the scene; and which contributes also to break *those straight and parallel lines that are the only causes of disgust in a flat situation*. Uneven ground may be more striking in a picture, and more interesting

to the stranger's eye; it may be more bold, or magnificent, or romantic; but the *character of cheerfulness* is peculiar to the *plain*.—*Repton's Inquiry*, 53.

In *concave* ground, Mr. Repton proposes to plant the highest ground; and the flood the lowest by a lake or river, because all the view from the house must be within the natural amphitheatre, which should therefore be enriched with trees, or be open only to catch distant views.—*Id.* 51.

In *convex* ground, where the site commands views, he recommends only a shelter of offices, kitchen-gardens, and appendages, and walks through shrubberies, plantations, and small sequestered lawns, sometimes winding into rich internal scenery, and sometimes breaking out upon beautiful points of view, the fences being either sunk or concealed by plantations.—*Id.* 52.

In ground full of hillocks and hollows (if of small dimension), the surface may be increased in apparent extent by raising the hills, and sinking the hollows.—*Id.* 58.

The ugliest ground is that which has neither the beauty of smoothness, verdure, and gentle undulation, nor the picturesqueness of bold and sudden breaks, and varied tints of

soils. Of such kind is ground that has been disturbed, and left in that unfinished state; as in a rough ploughed field run to sward. Such, also, are the slimy shores of a flat tide river, or the sides of a mountain stream in summer, composed merely of loose stones, uniformly continued, without any mould or vegetation. The steep shores of rivers, where the tide rises at times to a great height, and deposits promontories of mud; and those on which torrents among the mountains leave huge shapeless heaps of stones, may certainly lay claim to some mixture of deformity.—*Price*, i. 93.

The sides of smooth green hills, torn by floods, are also deformities, because they assimilate living animals, disfigured by gashes. Quarries, gravel-pits, and heaps of mould and stones, are also deformities.—*Id.* i. 195.

[The general rule is, to conceal all deformities by planting. Nature covers all winding brooks, whether occasionally dry or not, by fringing them with trees and underwood; and she throws mountain torrents into cascades by breaking the fall with rocks or interruptions, and hanging trees or bushes. Art, therefore, has here no difficulty. Only break the chasm with steps, and plant the sides. Holes and heaps she con-

ceals by briars, weeds, or wild trees. If the former are planted not only *within* them, but *around* them, in an irregular form, with low trees, the interior with the taller kind, or *vice versa* with regard to heaps, the inequalities are not apparent; but, if near the dwelling, such ground should be levelled, or thrown into forms accordant with the proposed disposition of the artificial embellishment.]—See II. Wood.

There are, in many places, deep hollows and broken ground, not immediately in view, which do not interfere with any sweep of lawn necessary to be kept open. To fill up and level these would often be difficult and expensive: to dress and adorn them costs little trouble or money. Even in the most smooth and polished scenes, they may be often so masked by plantations, and so united with them, as to blend with the general scenery at a distance, and to produce great novelty and variety when approached.—*Id.* 196.

As to distant ground, when it slopes and forms an extensively inclined plane, the masses and groups of trees upon it are exhibited with much greater effect than upon level ground; and when it is continued in local undulations, then the display is benefited.—*Papworth's Ornament. Gardening*, p. 17.

Through sinking vallies and raising hills, plants and trees obtain the appearance of several growths, as they are situated on greater or less elevations, and produce varieties of incident and opposition of light, shadow, form, and colour, that cannot be effected on level ground. Such undulations also allow a command of views, and occasionally furnish sites for seats, &c.—*Papworth*, 49.

Hollows, like exhausted ponds, should be judiciously opened at the extremities, by which a valley-like continuity is produced.—*Id.* 50.

The mound or knoll, when a little curved on its surface, and rounding only as it becomes a sort of terrace near the house, is more natural and pleasing than when altogether convex; indeed the rising surfaces of lawn and rising pasture are improved when so hollowed, and are viewed with advantage from lower ground, for they there exhibit the whole area, which is abridged in the other instance; besides, the shadows projected upon them are often considerably lengthened by this form, and thence become means of greater repose to the landscape.—*Id.* 51.

Ground composed of hill and valley in graceful undulations, exhibits many local and incidental beauties not possessed by the level plain.

The continual changes of form produced by the movements of the spectator—the diversity of light, shade, and colour, changed by the varied angles at which they are viewed—the intricacy and pleasing combinations of differently elevated objects as they are passed, all combine to prove the superiority of an undulating surface.—*Papworth*, 51.

In making ground, attention should be paid to harmony with the character of the country.

The *romantic* requires bold and broken ground, combining steep declivities with dell-like ravines; the *rural* natural irregularities, but not so broken and abrupt; the *park* and *pastoral* sweeping and expansive undulation, without the necessity of wholly disguising the means employed for its improvement. The studied landscape, harmonizing with the features, should form the fore-ground of the mansion.—*Id.* 51.

Ground may have the character of greatness, wildness, gaiety, tranquillity, or melancholy. If no attention is paid to these circumstances as they occur, in laying out the grounds, the composition is only confusion, and utterly void of effect.—*Alison on Taste*, ii. 9—13, where this subject is well illustrated.

II. WOOD.

Variety of tints must be consulted. Beautiful masses are formed by 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; or by 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.—*Wheatley, 32.*

No stripes should appear in *grouping the trees.*
—*Id. 33.*

Opposites may be set in large quantities close together. A *tree which stands out* from a *plantation* should be separated by its tint as much as its position.—*Id. 33, 34.*

Outlines, which cannot be sufficiently varied in form, may be so in appearance by dark and light greens being planted together.—*Id. 34.*

Surfaces of wood seen from eminences or *hanging woods* on the sides of hills are noble objects. Both should be carried out of sight, and no boundary be seen beyond.—*Id. 36.*

The varieties of a surface are essential to the beauty of it; a continued smooth-shaven level

of foliage is neither agreeable nor natural. Trees which have different growths break it in reality, and their shadows, aided by a judicious mixture of greens, still more in appearance.—*Wheatley, 37.*

Single trees in the midst of a wood are important to the greatness of the whole, for they relieve it from the character of a shrubby thicket.—*Id. 38.*

Trees, thin of boughs and leaves, whose branches tend upwards, or whose heads rise in slender cones, have an appearance more of airiness than importance, and are blemishes in a wood where greatness is the prevailing idea.—*Id. 39.*

In romantic situations of *broken ground, overspread with wood,* strong contrasts are desirable. A *deep hollow* may sink into dark greens; an *abrupt bank* 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 tints, their form, their singularity, recommend them.—*Id. 40, 41.*

Hanging woods should be thick.—*Id. 41.*

Thin woods viewed from eminences are good.—*Id. 41.*

The *outlines of woods* should be irregular.—*Id. 42.*

Prominences in woods should be lengthy; the *recesses* deep.—*Wheatley*, 43.

A few trees should stand out from a *thicket* which belongs to a wood.—*Id.* 45.

Woods should be only diversified; but *groves* should consist of endless variety in the disposition of the trees; and differences in the shapes and greens are seldom important.—*Id.* 47.

In *groves* trees should not be equi-distant from each other, but quite irregular.—*Id.* 48.

Recesses should approach the bottom, but never quite reach it.—*Id.* 49.

In *two or three trees together*, the distance and the forms of the trees should be different.—*Id.* 54.

Any disposition of *single trees*, if it be but irregular, is natural.—*Id.* 59.

Woods, groves, and *extensive thickets*, are more particularly adapted to the sides of hills and elevated sites. The *larger clumps, groups, and single trees* to the lower ground.—*Marshall*.

A *naked hill* gives an idea of bleakness, and a *valley filled with wood* of dankness.—*Id.*

Hills should never be *partially* covered with wood.—*Mason's English Garden*.

In *distant objects*, the timber tree, in approximating, the shrub, ought to prevail.—*Marshall*.

Single trees should be occasionally footed with evergreens and native flowers.—*Marshall*.

If *buildings or other artificial ornaments abound in the offscape* so as to mark it strongly, they ought more or less to appear in the fore-ground. If *the distance abound with wood*, the fore-ground should be thickened; if *open and naked*, elegance rather than richness should be studied.—*Id.*

Woods on hills, thinly scattered at top, should thicken as they descend.—*Gilpin's Northern Tour*, i. 120.

A *hill covered with trees* appears more beautiful, as well as more lofty, than when naked; to *distribute trees in a plain* requires more art. *Near the dwelling-house* they ought to be scattered so distant from each other as not to break the unity of the field, and even at the greatest distance of distinct vision, they ought never to be so crowded as to hide any beautiful object.—*Lord Kaimes' Elem. of Criticism*, ii. 440.

A *number of thickets in a line*, with an opening in each, directs the eye from one to another. This will make them appear more distant from each other than in reality they are, and in appearance enlarge the size of the whole field. To give this plan its utmost effect, the space

between the thickets ought to be considerable; and in order that each may be seen distinctly, the opening nearest the eye ought to be wider than the second, the second wider than the third, and so on.—*Kaimes*, 441.

By a judicious *distribution of trees* various beauties may be produced. A landscape so rich as to engross the whole attention, and so limited as secretly to be comprehended under a single view, has a much finer effect than the most extensive landscape, which requires a wandering of the eye through successive scenes. This observation suggests a capital rule in laying out a field, which is never, at any one station, to admit a larger prospect than can easily be taken in at once. A field so happily situated as to command a great extent of prospect, is a delightful subject for applying this rule; let the prospect be split into proper parts by means of trees, studying, at the same time, to introduce all the variety possible.—*Id.* 442.

In *the disposition of trees*, according to the paintings of Claude, some should have their stem half concealed by bushes and thickets; others should stand alone, but by means of those thickets or detached trees, be connected with other groups of various sizes and shapes.—*Price*, i. 17, 31.

Pinioned trees in plantations drawn up straight and even together are tame.—*Price*, i. 26.

A *continued sweep of hills*, either entirely wooded or entirely bare, will, in the exposed parts, have one broad light upon them; in the parts hidden, one broad shade. If *the wood be thinned in such a manner* as to retain masses, groups, and single trees so disposed as to present a pleasing and connected whole, though with detached parts; or the bare hills be planted in the same style, the variety of light and shadow will be greatly increased, and the general breadth still be preserved; nor will that breadth be injured if an old ruin, a cottage, or any building of a quiet tint were to be discovered among the trees. But if the wood be so thinned as to have a poor scattered unconnected appearance; or the hills be planted with clumps and detached trees, the lights and shadows will have the same broken and disjointed effect as the objects themselves; and if to this be added any harsh contrast, such as clumps of firs and white buildings, the irritation will be greatly increased. In all these cases, the eye, instead of reposing on one broad connected whole, is stopped and harassed by little disunited and discordant parts.—*Id.* i. 150.

To avoid *edginess*, and preserve a fine effect of light and shade in the disposition of woods, the outline against the sky should be attended to, so that nothing lumpish, meagre, or discordant should be there; for at all times in such a situation the form is made out; but most of all, when twilight has melted the other parts together. At that time, many varied groups and elegant shapes of trees which were scarcely noticed in the more general diffusion of light, distinctly appear; then, too, the *stubborn clump*, which before was but too plainly seen, makes a still fouler blot on the horizon.—*Prtce*, 154.

Clumps should stretch into length, and not be of uniform size.—*Wheatley*, 56.

Clumps are useful as breaks of continuity, and they are good, if by their succession they diversify a continued outline of wood; if between them they form beautiful glades; if altogether they cast an extensive lawn into an agreeable shape.—*Id.* 57.

Clumps should never be below the eye.—*Id.* 58.

The points of abrupt hills or promontories projecting over lakes and rivers are favourable situations for clumps.—*Id.* 56.

Natural groups, formed by trees of different ages and sizes, and at different distances from

each other, often, too, by a mixture of those of the largest size with thorns, hollies, and others of inferior growth, are full of variety in their outlines; and from the same causes, no two groups are exactly alike. But *clumps*, from the trees being generally of the same age and growth, from their being planted nearly at the same distance in a circular form, and from each tree being equally pressed by his neighbour, are as like each other as so many puddings turned out of one common mould. Natural groups are full of openings and hollows of trees advancing before, or retiring behind, each other; all productive of intricacy, of variety, of deep shadows, and brilliant lights: in walking about them the form changes at each step; new combinations, new lights and shades, new inlets present themselves in succession. But *clumps*, like compact bodies of soldiers, resist attacks from all quarters; examine them in every point of view; walk round and round them; no opening, no vacancy, no stragglers; but, in the true military character, *ils font face partout*.—*Id.* i. 245. See PLANTATIONS.

Avenues and Belts. Nature's vistas are formed sometimes of mountains, sometimes of rocks, and sometimes of woods; but if the idea of re-

gularity be imposed upon the general form, the parts are broken with a thousand varieties.—*Gilpin's Wye*, 124.

Belts are mere insipid circles, like a snake with the tail in its mouth. They have all the sameness and formality of the *avenue* to which they have succeeded, without any of its simple grandeur; for though in an *avenue* you see the same objects from beginning to end, and in the *belt* a new set every twenty yards, yet each successive part of this insipid circle is so like the preceding that, though really different, the difference is scarcely felt; and there is nothing that so dulls, and at the same time so irritates the mind, as perpetual change without variety.

The *avenue* has a most striking effect from the very circumstance of its being straight. No other figure can give that image of a grand Gothic aisle, with its natural columns and vaulted roof, the general mass of which fills the eye, while the particular parts insensibly steal from it in a long gradation of perspective; but the *avenue* must not be too long; for Burke observes, that colonnades and avenues of trees of a moderate length are far grander than when they are suffered to run to immense distances. The broad solemn shade adds a twilight calm to

the whole, and makes it, above all other places, most suited to meditation. To that also its straightness contributes; for when the mind is disposed to turn inwardly on itself, any serpentine line would distract the attention—all the characteristic beauties of the *avenue*, its solemn stillness, the religious awe which it inspires, are greatly heightened by moonlight. Perhaps, too, they are the fittest appendage to ancient Castellated and Abbatial seats. Sometimes, indeed, they do cut through the middle of very beautiful and varied ground, with which the stiffness of their form but ill accords, and where it were greatly to be wished they had never been planted; but, being there, it may often be very doubtful whether they ought to be destroyed. As to saving a few of the trees (says Mr. Price), I own I never saw it done with a good effect; they always pointed out the old line, and the spot was haunted by the ghost of the departed *avenue*. They are, however, sometimes planted where a boundary of wood approaching to a straight line was required; and in such situations they furnish a walk of more perfect and continued shade than any other disposition of trees, and what is of no small consequence, they may not interfere with the rest of the place. You may

escape from the *avenue* for a view, but there is none from the *belt*. It hems you in on all sides; destroys expectation and uncertainty, and damps all search after novelty.

If ever a *belt* be allowable, it is where the house is seated on a dead flat, and in a naked ugly country. There, at least, it cannot injure any variety of ground, or exclude any distant prospect. It will also be the real boundary to the eye, however uniform, and any exclusion in such cases is a benefit; but where there is any play of ground, and a descent from the house, it more completely disfigures the place than any other improvement. What most delights us in the intricacy of varied ground, of swelling knolls, and of vallies between them retiring from sight in different directions, amidst trees or thickets, is that, according to Hogarth's expressions, it leads the eye a kind of wanton chace. This is what he calls the beauty of intricacy, and is that which distinguishes what is produced by soft winding shapes from the more sudden and varying kind, which arises from abrupt and rugged forms. All this wanton chace, as well as the effects of more wild and picturesque intricacy, is immediately checked by any *circular plantation*, which never appears to retire from

the eye and lose itself in the distance; never admits of partial concealments. Whatever varieties there may be of hills and dales, such a plantation must stiffly cut across them.—*Price*, i. 246—252.

Avenues continued. 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 a narrow vista.—*Wheatley*, 140.

A long *avenue*, terminated by a large old mansion, is a magnificent object, although it may not be a proper subject for a picture; but the *view from* such a mansion is, perhaps, among the greatest objections to an *avenue*, because it destroys all variety; since the same landscape would be seen from every house in the kingdom, if a view between rows of trees deserves the name of landscape.—*Repton*, 25.

An obelisk temple, or any *eye-trap* at the end of a long avenue, is puerile.—*Id.* 26.

One great mischief of an avenue is, that it divides a park, and cuts it into two distinct parts, thus destroying the variety of lawn.—*Repton*, 26.

But the greatest objection to an *avenue* is, that (especially in uneven ground) it often acts as a curtain drawn across the most interesting scenery.—*Id.* 26.

Belts, with *drives through them* are bad, because the monotony of the same mixtures of trees makes the drive tedious. But if the plantation be judiciously made of various breadths, if its outline be adapted to the natural shape of the ground, and *if the drive be conducted irregularly through its course, sometimes totally within the dark shade, sometimes skirting so near its edge as to shew the different scenes betwixt the trees, and sometimes quitting the wood entirely* to enjoy the unconfined view of distant prospects; such a plantation is the best possible means of connecting and displaying the various pleasing points of view at a distance from each other within the limits of the park; and the only just objection is, where such points do not occur often enough, and where the *length* of a drive is substituted for its *variety*.—*Id.* 51, 151.

There should be no drives or paths around *belts*, except in small villas, where a dry path

around a person's own field is always more interesting to him than any other walk.—*Repton*, 173.

A Belt should not be adopted where there are parks, but where the domain is small, it obtains seclusion; it opposes itself to offensive neighbourhoods over which the person planting may have no controul; it conceals the boundary fences, and if planted with proper trees, some of which the fence may be formed to exclude, in occasional groups, or single trees, it obtains a natural character of effect. So, if the interior form be made to follow the irregular workings of nature in the shapes of bays, promontories, and islets of pasture and plantation, the boundary will soon lose the evidence of the labours of art.—*Papworth*, 44.

The common practice in *Belts* of repeating, alternately, oak, elm, lime, fir, &c. is absurd, for it utterly destroys effect by identity. The kinds of trees should be suited to the soil, and they should be planted in masses conformably to suitableness, contrast, opposition, and harmony of form and colour; not be abruptly placed in masses of oak, elm, and other trees, but be, as it were, dove-tailed into each other, in the way that nature herself has joined varieties of soil and growths.—*Id.* 45, 46.

Plantations. Nature in forest scenery is the best guide. Through trees being too thick in this wild scenery, a vast variety of light and shadow is lost, nevertheless, in forests and woody commons, we sometimes come from a part where hollies had chiefly prevailed; to another, where junipers or yews are the principal evergreens; and where, perhaps, there is the same sort of change in the deciduous underwood. This strikes us with a new impression; but mix them equally together in all parts, and diversity becomes a source of monotony.

The great cause of the superior variety and richness of unimproved parks and forests, when compared with lawns and dressed grounds, is, that the trees and groups are seldom totally alone and unconnected; that they seldom exhibit either of those two principal defects in the composition of landscapes, the opposite extremes of being either too crowded, or too scattered; whereas, the clump is a most unhappy union of them both. It is scattered in respect to the general composition, and close and lumpish when considered by itself.

Single trees, when they stand alone and are round-headed, have some tendency towards the defects of the clump; and it is worthy of re-

mark, that in the *Liber Veritatis* of Claude, consisting of nearly two hundred drawings, there are not (Mr. Price believes) more than three single trees. This is one strong proof, which the works of other painters would fully confirm, that those who most studied the effect of visible objects attended infinitely less to their distinct individual forms than to their grouping and connection.

The great sources of all that painters admire in natural scenery are accident and neglect, for in forests and old parks the rough bushes nurse up young trees and grow up with them; and thence arises that infinite variety of openings, of inlets, of glades, of forms of trees, &c. The rudeness of many such scenes might be softened by a judicious style and degree of clearing and smoothing, without injuring what might be successfully imitated in the most polished parts, their varied and intricate character.—*Price*, i. 287—290.

To adapt this forest scenery to the vicinity of the house, nothing more is necessary than to change the forest trees and underwood for exotics, such as planes, acacias, tulip-trees, pines, arbutuses, laurels, laurustines, red cedars, and

the like, having the ground mowed instead of fed, and the clumps dug.—*Price*, ii. 126, 377.

Larch Plantations produce a complete monotony of outline.—See *postea*, § MIXTURE OF TREES.

Fir-plantations never harmonize with the rest of the landscape. They form black, heavy spots. One principal cause of this heaviness is their being planted so close together. The inside of these plantations is very dismal. The whole wood is a collection of tall naked poles, with a few ragged boughs near the top; above, one uniform rusty cope, seen through decayed and decaying sprays and branches; below, the soil parched and blasted with the baleful droppings; hardly a plant or a blade of grass; nothing which can give an idea of life or vegetation. Even its gloom is without solemnity: it is only dull and dismal, and what light there is

“ Serves only to discover scenes of woe,
“ Regions of sorrow, doleful shades.”

But fir plantations, such as the Scotch fir and the pine tribe, if planted with room to spread, may, in their gloom, have a character of solemn grandeur. That grandeur arises from the broad and varied canopy over head,

“ *Media ipsa ingentem sustinet umbram;*”

Virgil.

from the small number and great size of the trunks by which the canopy is supported, and from the large undisturbed spaces between them. —*Price*, i. 273, 276.

Mr. Price recommends the planting of the firs to be at various distances of ten, twelve, or more yards asunder, and the spaces between to be filled with lower evergreens. All this would, for some years, grow up together, till at length the firs would shoot above them all, and find nothing afterwards to check their growth in any direction. Suppose such a wood, upon the largest scale, to be left to itself, and not a bough to be cut for twenty, thirty, any number of years; and that then it came into the hands of a person who wished to give variety to this rich and uniform mass. He might in some parts choose to have an open grove of firs only. In this case, he would only have to clear away all the lower evergreens; and the firs which remained, from the free, unconstrained growth of their heads, would appear as if they had been planted with that design. In other parts, he might make that beautiful forest-like mixture of open grove, with thickets and loosely scattered trees; of lawns and glades of various shapes and

dimensions, differently blended. Sometimes he might find the ground scooped out into a deep hollow, forming a sort of amphitheatre; and there, in order to show its general shape, and yet preserve its sequestered character, he might only make a partial clearing; when all that can give intricacy, variety, and retirement to a spot of this kind would be ready to his hands.—*Price*, i. 281, 282.

Nothing can be gained by thinning a thick wood of firs only. There is no room for selection; no exercise of the judgment in arranging the groups, masses, or single trees; no power of renewing vegetation by pruning or cutting down; no hope of producing the smallest intricacy or variety. If one bare pole be removed, that behind differs from it so little that one might exclaim with Macbeth:

Thy air

Is like the first—a third is like the former —

Horrible sight.—— *Id.* i. 285.

Plantations in general.—Separate groves, or woods of different trees, have their beauty; but oaks may be also suffered to prevail in some places, beech in others, birch in a third; and in

some parts there may be encouraged such masses of thorns, hazle and maple, hollies, or other brush-wood of low growth, as may best imitate the thickets of a forest*.—*Repton*, 23.

Thinning plantations. It is not sufficient to attend to the large trees. Often the loss of a few trees, nay, of a single tree of middling size, is of infinite consequence to the general effect of the place, by making an irreparable breach in the outline of a principal wood: often some

* Mr. Repton here says, “It is difficult to lay down rules for any system of planting, which may ultimately be useful to this purpose. Time, neglect, and accident, produce unexpected beauties. The gardener, or nurseryman, makes his holes at equal distances, and generally in straight lines; he then fills the holes with plants, and carefully avoids putting two of the same sort near each other; he considers them as cabbages or turnips which will rob each other’s growth, unless placed at equal distances; although in forests we must admire those double trees, or thick clusters, whose stems seem to rise from the same root, and are entangled with the root of thorns and bushes in every direction.”—*Ibid.*

This mode of planting the trees in equi-distance is alone sufficient to produce formality; but it has another mischief pointed out *postea*, § GROUPS.

of the most beautiful groups owe the playful variety of their form, and their happy connection with other groups, to some apparently insignificant, and to many eyes even ugly, trees.—*Price*, i. 255.

Disposition of Plantations. The arrangement of groups and masses of trees should be so made that they shall not divide the ground into equal portions, for it is important that broad spaces of verdure shall be preserved and contrasted by the less, being so proportioned that the larger shall be seemingly magnified by the opposition. Unequal gradations in distances of objects should also be observed: on this the effect of the aërial and linear perspective of the scene is greatly dependant.—*Papworth*, 73.

When the ground consists of hill and valley, much beauty may be produced by disposing the forms so as to rise irregularly up the ascent, thus increasing the heights, whilst the valley is chiefly disposed in pasture; for the seeming elevation of the hill is magnified by the additional altitude of the trees, so long as the valley is unoccupied.—*Id.* 73.

Quantities, management of, or sizes of the trees for the masses. When the quantities are nearly equal in any design, the composition is

bad. In planting, they should be so arranged that contention shall not exist between them, but that the low growths shall improve the appearance of their more exalted neighbours, and the groups readily yield to the larger masses; these should all occasionally give way to the expanse of the plain or the water, which, in other points of view, will as readily be made to submit to them.—*Papworth*, 74.

Projecting insulated trees and small groups.

Trees planted so as to appear detached from the groups or masses, and being yet in their neighbourhood, have a very pleasing effect, produce variety, and give solidity and breadth to the greater masses. These should be placed at unequal distances, or they betray the interference of art. Insulated trees are rarely displeasing when so disposed as to leave spaces, decidedly differing in quantity, between them: it is otherwise if they occupy the lawn or park in spaces of mathematical sameness; and it has been observed of small groups, that the effect is most agreeable when their trees are planted in odd numbers, at least as far as seven, beyond which the eye does not regard whether the number is odd or even.—*Id.* 74, 75. Of GROUPS, see *postea*.

Light, Shade, and Colour in Plantations. The broad effects of light and shade are produced by irregularity of outline, large bays, and bold promontories. Light is augmented in the general arrangements by light-coloured trees, and depths are increased by the dark ones. Thus contrast and opposition may be produced, and the general effect of disposition and colour be given, even without the invigorating benefit of sunshine.—*Papworth, 77.*

In natural scenery, the colours of the great ingredients, ground, water, woods, rocks, and buildings, are very different, and are susceptible of great varieties. In every scene, however, which is expressive, we look for and demand an unity in the expression of these different colours. The vivid green, so pleasing in a cheerful landscape, ill suits a scene of melancholy and desolation; the brown heath, which harmonizes with gloom and barrenness, is intolerable in a landscape of gaiety. The grey rock, so venerable in grave and solemn scenes, has but a feeble effect in scenes of horror. The blue and peaceful stream, which gives such loveliness to the solitary valley, appears altogether misplaced amid scenes of rude and savage majesty. The white foam and the discoloured waters of the torrent,

alone suit the wildness of the expression.—

Alison, ii. 40.

Mixture of trees in Plantations. The prevailing trees of the country should be the chief, and other trees of a dark colour, or spire-like form, though when planted in patches they have such a motley appearance, yet may be so grouped with these prevailing trees of the country as to produce infinite richness and variety, and still seem part of the original design. The summits of round-headed trees, especially the oak, vary in each tree, but there can be only one form in those of pointed trees; on that account, wherever ornament is the aim, great care ought to be taken that the general outline be round and full, and only *partially* broken and varied by pointed trees, and that too many of those should not rise above the others, so as principally to catch the eye. Now, wherever larches are mixed, even in a small proportion, over the whole of a plantation, the quickness of their growth, their pointed tops, and the peculiarity of their colour, make them so conspicuous that the whole wood seems to consist of nothing else.—*Price*, i. 269.

An alternating mixture of trees produces only dullness and heaviness of colour, in consequence

of the complete mixture of the bright and the dark together; thus black and white, the greatest of all contrasts, when blended become grey; thus, too, the most brilliant primitive colours, red, blue, and yellow, when mixed together, form a dusky hue, nearly approaching to a sooty black.—*Papworth*, 45.

The great difference in the colours of trees requires attention in their composition into groups. If the oak, the yew, the birch, the fir, the aspin, the willow, &c. were mixed together indiscriminately, no relation and no character will be preserved. If, however, such trees only are united as are distinguished by colours of a similar character, the composition will be beautiful, and the variety will only serve to enhance and strengthen the expression. Different compositions of colours also are necessary to the different appearances of trees, whether as clumps, as thickets, as groves, or as woods. The same degree of uniformity in colouring which is beautiful in a wood, is displeasing in a thicket or open grove: the same degree of variety which is beautiful in these, is displeasing in the other.—*Alison*, ii. 41.

Groups should be planted at unequal distances, and be of the same kind of trees. Those

pleasing combinations of trees which we admire in forest scenery, will often be found to consist of forked trees, or at least of trees placed so near to each other that the branches intermix; and by a natural effort of vegetation the stems of the trees themselves are forced from their perpendicular direction, which is so observable in trees planted at regular distances from each other. No *groups* will therefore appear natural unless two or more trees are planted very near each other; whilst, however, the perfection of a *group* consists in a combination of trees of different ages, size, and character, yet it will be generally more consistent to nature if groups be formed of the same species of trees.—*Carlisle*, 84.

Almost any ordinary tree may contribute to form a group. Its deformities are lost in a crowd; nay, even the deformities of one tree may be corrected by the deformities of another.—*Gilpin's Wye*, 2.

Forms of different character never unite and constitute a beautiful composition. A mixture, for instance, of the light and upright branches of the almond, with the falling branches of the willow; the heavy branches of the horse-chestnut, and the wild arms of the oak would be absolute confusion, and would be intolerable in

any scene where design or intention could be supposed. The mixture of trees, on the other hand, which correspond in their form, and unite in the production of one character, constitute beautiful groups.—*Alison*, ii. 30.

Trees which flourish earliest and fade latest should be joined together.—*Mason's English Garden*.

The beech and pine trees are best suited to hills and bleak situations; the ash to groves.—*Marshall*.

Oak and elm are adapted to strong; the beech, larch, or pines to *light* soils.—*Id.*

Elms harmonize with the Scotch fir.—*Gilpin's Forest Scenery*, i. 40.

The union of oak and beech produces a fine contrast of tints.—*Id.* 47.

In the choice of trees, the following arrangement is recommended by Mr. Papworth:

FOREST TREES for the leading features and characteristics of the place*.

* In planting forest trees with underwood, the former ought to be at least thirty feet apart, say the Rules for Planting, but irregularity and grouping close ought to be consulted where the object is ornament.

LOW GROWTHS to plant with them, for the purposes of thickening the bottom, to produce contrasts, and occasionally to soften the outline forms*.

COPSE or UNDERWOOD to thicken.

PLANTATION OF ORNAMENTAL TREES for the immediate vicinity of the home walks, and to intersperse in suitable situations.

EVERGREENS to produce variety, and supply foliage in the winter.

SHRUBS to ornament and soften.

Simple characters of trees. That of the weeping willow is *melancholy*; of the birch and aspen *gaiety*; of the horse-chestnut, *solemnity*; of the oak, *majesty*; of the yew, *sadness*.—*Alison, on Taste, i. 27.*

Characters of trees to be consulted; viz. whether in the connection of objects their outlines are best suited to the pointed forms of the fir, or to the rounding and undulating forms of other trees; *again*, as to the character of the architecture adopted: firs do not harmonize with the

* Amphitheatre plantations in climax, of low growths in front, higher growths next, and so in succession: the tallest behind have been recommended.—See *Marshall*.

Gothic style; its pinnacles and pointed terminations offer no contrast to their upright stems and conic forms; whereas, the horizontal and massive heads of the oak and elm, by opposing the prevailing lines of the building, give additional grace to it. Firs are decorative to plantations, and useful as evergreens; they are beautiful in masses*, but do not mix well with other trees. When associated with them and viewed at a distance, their form and colour disagree; and if placed in the rear of plantations, should they overtop them, they present a meagre, fringe-like border to the bold waving line, and in some seasons of the year disturb the sober colouring of the greater mass by the obtrusive brightness of their shoots.

Where a property is already wooded, although insufficiently, the later growths may be made to operate to great advantage in contrast with the established features of the place: in this instance, size, form, and colour, are in favour of it.—*Papworth*, 81, 82.

Trees, picturesque, &c. It is in the arrangement and management of trees, that the great

* In this opinion, Mr. Papworth is at variance with Gilpin, &c.

art and improvement consists: earth is too cumbersome and lumpish for man to contend much with, and when worked upon, its effects are flat, and dead like its nature. But trees detaching themselves at once from the surface, and rising boldly into the air, have a more lively and immediate effect on the eye. They alone form a canopy over us, and a varied frame to all other objects; which they admit, exclude, and group with, almost at the will of the improver. In beauty, they not only far excel every thing of inanimate nature, but their beauty is complete and perfect in itself, while that of almost every other object requires their assistance. Without them, the most varied inequality of ground is uninteresting: rocks, though their variety is of a more striking kind, and often united with grandeur, still want their accompaniment; and although in the higher parts of mountains trees are neither expected nor required, yet, if there be none in any part of the view, a scene of mere barrenness and desolation, however grand, soon fatigues the eye. Water, in all its characters of brooks, rivers, lakes, and waterfalls, appears cold and naked without them. The sea alone forms an exception, its sublimity absorbing all

idea of lesser ornaments, and its perpetual motion giving it interest.—*Price*, i. 260.

The beauty of a tree depends much on breaks and hollows, and its ability to catch masses of light.—*Gilpin's Forest Scenery*, i. 52.

Roughness, mossiness, the characters of age, and sudden variations in their forms (such as are rugged old oaks, or knotty wych-elm), constitute the picturesque in trees.—*Price*, i. 57.

There are trees, which may be beautiful, though not, precisely speaking, picturesque. Such trees are those whose proportions are rather tall; whose stems have an easy sweep; but which return again in such a manner that the whole appears completely poised and balanced, and whose boughs are in some degree pendent, but towards their extremities make a gentle curve upwards; if to such a form we add fresh and tender foliage and bark, we have every quality assigned to beauty.—*Id.* i. 78.

No tree, if it be like a gooseberry bush, however luxuriant the foliage, is picturesque, because all lumpishness is ugly, and it presents one uniform, unbroken mass of leaves.—*Id.* i. 263.

No vegetable productions of a regular form are beautiful, though they may be curious or singular.—*Alison*, ii. 65.

The ugliest trees are those which are shapeless from having been long pressed by others, or from having been regularly and repeatedly stripped of their boughs.—*Alison*, i. 296.

Deformed trees. Such are oaks, which wreath not into vigorous or fantastic branches; *yews*, which grow into thin and varied forms; *planes*, or *horse-chesnuts*, without a solid mass of foliage, &c. which do not grow according to their nature.—*Id.* ii. 28.

Dead trees. Without greatness of size, joined to an air of grandeur and high antiquity, a dead tree should seldom, if ever, be left; especially in a conspicuous place; to entitle it to such a station, it should be majestic even in ruin.—*Id.* i. 234.

Single trees. Gilpin is of opinion that the fir should be planted as a single ornamental tree, because the pyramidals, from not forming a flowing outline, like the round heads, are not fit for masses.

Detached trees should be planted at unequal distances.—*Carlisle*, 80.

Insulated trees should be so disposed as to leave spaces, decidedly differing in quantity, between them.—*Id.* 80.

Single trees are useful to break an uniform view from a house.—*Id.*

Trees are not to be dotted *profusely* upon lawns.—*Repton*, 100.

Beeches, as single trees, are heavy, and offend the eye.—*Gilpin's Wye*, 2.

Few trees have those characters of beauty which will enable them to appear with advantage as individuals.—*Gilpin's Wye*, 3.

Young single trees. There is for many years a poverty in the appearance of young single trees, which will discourage improvers from planting them, although they may clearly foresee the future effect of each plant. This poverty may be remedied by making *dug clumps* in most of the places fixed upon for single trees, and by mixing shrubs with them. This produces an immediate mass. The temporary digging and the shelter promote the growth of the trees, intended to produce the effect. By degrees, the shrubs may be removed entirely, or some be left to group with them, as may best suit the situation; and as they get up, the boughs may be opened and trained so as to admit or exclude what is beyond them, just as the planter thinks best.—*Carlisle*, 85.

Blossoming trees. Flowers and blossoms, from their too distinct and splendid appearance, are apt to produce a glare and spottiness destructive of that union which is the very essence of a picture, whether in nature or in imitation. White blossoms are, in one very natural respect, more unfavourable to landscape than any others; as white, by bringing objects too near the eye, disturbs the aërial perspective, and the gradation of distance.—*Price*, i. 195.

The blossoms of some trees present a feature of colour, which should be carefully applied: they admirably embellish the near grounds and home plantations by their gaiety and brilliancy; but on those accounts they are not suitable to the general scenery, because they either produce a spotty appearance, or otherwise disturb the general harmony and park-like character. In low growths, however, if sparingly brought forward from the masses of trees which they contrast, they are certainly decorative and inoffensive.—*Papworth*, 77.

See WATER, § IV. and CHURCH YARDS, COTTAGES, ORCHARD, in the alphabetical series.

III. ROCK.

The rock, as all other objects, though more than all, receives its chief beauty from contrast. Some objects are beautiful in themselves; but the rock, bleak, naked, and unadorned, seems scarcely to deserve a place among them. Tint it with mosses and lichens of various hues, and you give it a degree of beauty. Adorn it with shrubs and hanging herbage, and you make it still more picturesque. Connect it with wood, and water, and broken ground, and you make it in the highest degree interesting. Its *colour* and its form are so accommodating, that it generally blends into one of the most beautiful appendages of landscape. Different kinds of rocks have different degrees of beauty. Some are simple and grand; rarely formal or fantastic: sometimes they project in those beautiful square masses, yet broken and shattered in every line, which is characteristic of the most majestic species of rocks: sometimes they slant obliquely from the eye in shelving diagonal strata; and sometimes they appear in large masses of smooth stone, detached from each other and half buried in the soil. Rocks of this last kind are the

most lumpish, and the least picturesque.—*Gilpin on the Wye*, 24, 25, small edit.

Massiveness is a most efficient cause of grandeur in rocks; but where the summit of such massive rocks runs on a parallel line, and the breaks and projections lower down are slightly melted, the first impression is less strong, and the eye soon becomes weary; for though a natural wall, of such solidity and magnitude must always be a grand object, it is still a wall.—*Price*, ii. 207.

But where certain bold projections are detached from the principal body of rock; where in some places they rise higher than the general summit, and in others seem a powerful buttress to the lower part, the eye is forcibly struck with the grandeur of such detached masses, and occupied with the variety of their form, and of their light and shadow. Such is the effect and character of many of the ancient castles.—*Ibid.*

Rocks with the lower parts varied in shape and boldly relieved, but with a uniform line of summit, lose the effect of their projections when seen from afar, especially in a front view; for the eye is occupied with the line of the summit: but when approached so near, that the summit is partially concealed and broken by the pro-

jecting parts below ; then the whole becomes varied, yet the masses are preserved.—*Price*, 208.

Rocks of slate and shivering stone, parted into thin layers, however lofty, have no effect but under the disguise of mist or twilight.—*Id.* 209.

The effect of a fine rock is utterly destroyed by clearing, levelling, and turfing the ground around, because then it looks as if it had been brought there.—*Price*, 184. Note.

Wildness should accompany rock scenery ; even licentious irregularities of ground and wood, and a fantastic conduct of streams.—*Wheatley*, 98.

Rocks should be mixed and crowned with wood.—*Id.* 95.

Some vegetation should always accompany rocks in the precincts of a park, and even shrubs or bushes, without trees, are a sufficiency of wood ; and the thickets may be extended by creeping plants winding up the sides, and clustering on the tops of rocks. A cavern, a cottage in a recess, and a mill, if there be a stream, are here good accompaniments.—*Id.* 96, 97.

Brushy underwood may hide unsightly heaps of fragments and rubbish, and may cover blemishes and bad shapes in rocks ; but though this

brushy underwood diversifies and embellishes rocky scenery, yet the scene without large trees is void of grandeur.—*Id.* 100, 101, 104.

Single trees, not clumps, should be the accessory ornaments of rocks.—*Id.* 101.

Trees rooted in a rock should always be exhibited; and rocks in interesting positions should be cleared of obscuring earth for the same purpose; over the latter, impending trees should be placed.—*Wheatley*, 107.

If 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.—*Id.* 100.

Rocks may be magnified to the imagination by taking away thickets which stretch quite across them, or by filling the intervals between them with wood.—*Ibid.*

When rocks descend down a 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; and the effect will be still increased by covering the upper ground with a thicket, which should cease or be lowered as it descends.—*Ibid.*

A thicket makes rocks which rise out of it look larger than they are; and if they stand on

a bank, they seem to start from the bottom.—*Wheatley*.

Rails may be placed over perpendicular scarps, and foot-bridges thrown over clefts to give effect.—*Id.* 108.

In grand and awful scenes, cultivation has too cheerful an appearance. Objects too bright should be darkened; and dark greens, as yews and shabby firs, should be planted, if it is necessarily thin. A withering, or a dead tree, should be cleared around for exhibition of it.—*Id.* 110.

The only accompaniments proper for rock scenery are wood and water. If two rocks are alike, one may be skirted with wood, the other left bare; for as sameness is too likely to attend rock scenery, differences should be multiplied, and even aggravated, and distinctions be increased into contrasts.—*Id.* 115, 116.

Rocky projections add to the grandeur of woody hills.—*Gilpin's Wye*, 39.

Precipices hanging over a river are awful, tranquil, and majestic.—*Id.* 41.

A bridge flung across a chasm between rocks is picturesque.—*Alison*, i. 43.

A cottage on a precipice is picturesque.—*Id.*

A rock, lofty, broad-fronted, tufted with pendent foliage, and descending in oblique irregular strata, is fine.

A castle crowning the brow of a naked rock which overhangs the water; on the opposite side a steep wood, and a river winding between, is a magnificent scene.—*Cilgarran Castle.*

Rocks may want contrast; the side screens may meet at a formal angle.—*Fall of the Rhydol.*

Romantic rocks in confusion, accompanied with torrent streams, are grand introductions to passes between mountains.—*Parsons' Bridge on the Rhydoll.*

The striated, basaltic appearance of rocks is not displeasing, if the lines are not marked too regularly and strongly.—*Cader Idris, Craig y Werys.*

Rocks should not be in horizontal strata, resembling flights of stairs.—*Cairi in Wales.*

See VALE, VALLEY, for an exquisite specimen of rock scenery.

IV. WATER.

Natural Rivers. Perfect river views are composed of four grand parts: the *area*, which is the river itself; the two *side screens*, which are the opposite banks, and lead the perspective; and the *front screen*, which points out the winding of the river.

Area. A river, to have grandeur, must be large, and have ample sweeps, or long reaches; otherwise it is a mere pool, or only a winding surface of smooth water. If the river be small, it must be agitated; should pour over shelving rocks, and form eddies and cascades; but in these rapid rivers you lose the opportunity of contemplating the grandeur of the banks from the surface of the water.—*Gilpin on the Wye*, 72, 73.

The *side screens*, between parallel banks, only lengthen to a point. Variety is effected by the contrast of the screens: sometimes one of the side screens is elevated; sometimes the other; and sometimes the front, or both the side screens may be lofty; and the front either high or low. Again, they are varied by the *folding of the side screens over each other*, and hiding more or less of the front. When none of the front is discovered, the folding side either winds round like an amphitheatre, or becomes a long reach of perspective. Complex variations may also ensue. One of the sides may be compounded of various parts, while the other remains simple; or the front alone may be compounded.—*Id.* 19, 20.

Trees on the edge of the water, clumped here

and there, diversify hills, as the eye passes them, and remove that heaviness which always, in some degree, arises from continuity of ground. They also give a degree of distance to the more removed parts.—*Gilpin on the Wye*, 23, 24.

A river, of which the stream is buried between two high banks, is dismal.—*Wheatley*, 62.

A sluggard, silent stream, creeping heavily along altogether, has a gloom which no art can dissipate, no sunshine disperse.—*Ibid.*

A river should be lost in a wood, or retire behind a hill.—*Id.* 63.

Rivers should not be formed into pools by making both the banks concave, unless it be to make room for an island.—*Id.* 64.

No recesses should be allowed in *rivers*; but in *lakes* they are beauties.—*Id.* 65.

No figure perfectly regular ought ever to be admitted in the outline of a river.—*Id.* 69.

Too frequent and sudden turns divide a river into separate pools; long reaches, but not straight (for that makes the river like a canal), conduce much to beauty; for each reach is a considerable piece of water, and a variety of beautiful forms may be given to their outlines.—*Id.* 71.

The curvatures of rivers ought to be small.—*Id.* 71.

All turns should generally be larger than a right angle.—*Wheatley*, 72.

Banks of rivers, consisting of a great variety of wooded recesses, hills, sides of mountains, and contracted vallies thwarting and opposing each other in various forms, and adorned with little cascades running every where among them in guttered chasms, are grand and beautiful.—*Gilpin*.

On the opposite *banks of rivers*, a similarity of style should constantly be observed in the plantations, that the identity of the wood may never be doubtful.—*Gilpin*, 82.

Rivers between woods should wind more than in crossing lawns: but between trees and thickets should wind gently. When they wind through woods, they are never to be seen in prospect; for a continued opening, large enough to receive a long reach, would seem an artificial cut.—*Id.* 83, 86.

Mr. Price's observations on rivers, in contrast with artificial pieces of water, are these:

In the turns of a beautiful river, the lines are so varied with projecting coves and inlets, with smooth and broken ground; with some parts open, and with others fringed and overhung with

trees and bushes, with peeping rocks, large mossy stones, and all their soft and brilliant reflections, that the eye lingers upon them. The two banks seem, as it were, to protract their meeting, and to perform their junction insensibly, they so blend and unite with each other. But the modern pieces of water are very tame, like flood-water or inundations.—*Price*, i. 299, 300.

Artificial pieces of water are not like natural; because they have no banks.—*Id.* 304.

The courses of natural rivers, however they may approach to regular curves, never fall into them.—*Gilpin*, 312.

A mere naked sheet of water has a cold white glare. Mr. Price humourously says it may be made of linen, for nothing can be more like than a sheet of water and a real sheet.—*Id.* i. 315—317.

The most uninteresting parts of any river are those of which the immediate banks are flat, green, naked, and of equal height. I have said uninteresting, for they are merely insipid, not ugly; but should the same kind of banks be fringed with flourishing trees and underwood, there is not a person who will not be much pleased at looking down such a reach, and seeing such a fringe reflected in the clear mirror. If a little

further on, instead of this pleasing, but uniform fringe, the immediate banks were higher in some places, and suddenly projecting; if on some of these projections, groups of trees stood on the grass only; in others, a mixture of them with fern and underwood, and between them the turf alone came down almost to the water's edge and let in the view towards the most distant objects, any spectator who observed at all must be struck with the difference between one rich, but uniform fringe, and the succession and opposition of high and low, of rough and smooth, of enrichment and simplicity. A little further on, other circumstances of diversity might occur. In some parts of the bank, large trunks and roots of trees might form coves over the water, while the broken soil might appear amidst them, and the overhanging foliage, add to the fresh green the warm and mellow tints of a rich ochre, or a bright yellow. A low ledge of rocks might likewise shew itself a little above the surface, but be so shaded by projecting boughs as to have its form and colour darkly reflected. At other times, these recesses might be open to the sun, and in place of wood, a mixture of heath and furze, with their purple and yellow flowers, might crown the top; between them, wild roses,

honeysuckles, periwinkles, and other trailing plants might hang down the sides towards the water, in which all these brilliant colours and varied forms would be fully reflected.—*Price*, ii. 36—38.

The banks of rivers should be varied, otherwise they are dull and monotonous—*Id.* ii. 45.

The charm of a simple view on a river consists in having a few objects happily placed. A small group of trees, a single tree, with no other back ground than the sky, or a bare hill, a mere bush, a tussock, may happen to give that character; and any addition, any diminution, might injure or destroy *quel tantino che fa tutto*.—*Id.* ii. 47.

Varieties and breaks in the banks, rocks, stones, trunks and roots of trees, blended with the smooth and undulating, are the *natural* embellishments of the banks of rivers.—*Id.* 60.

The romantic style admits the lake and the river, the ravine and the cataract, with all the wild abruptness of which water is capable. The rural and the pastoral compose the lake, the meer, the pool, the river, and all the lesser and milder operations of the stream. When the grounds are sufficiently extensive, it is very desirable to enlist portions of both the river

and the lake into the landscape, commencing at the point of juncture as exhibited in nature. The variety of scene consequent on this proceeding would be very pleasing, and obviate the objectionable repetition of river forms in the several views about the property.—*Papworth*, 62.

In laying out ground for the river, particular regard should be had to the point from which it will be chiefly viewed, as from the house or lawn, so that it may obtain variety of form and incident, and display the greatest possible breadth, contrasted with the narrowness consequent on the perspective. For if we look up the serpentine course of a river, the margins of which are parallel, the perspective occasions the sides to contract as the eye ascends, wherefore, if the river be widened as it becomes more distant, the effect will be increased, and the water appear of greater magnitude.—*Papworth*, 62.

The embellishment of water depends upon circumstances. If the banks are steep, and the water narrow, an ill effect is produced, because the height of the banks is exaggerated, and the width of the water seemingly diminished. If the water is wide, as in lakes, then the steepness of its banks, and the overhanging foliages of its margin, acquire added dignity and multiplied

effect. The management of the varieties of the margin of ornamental water, is of great consequence. When it is viewed transversely, or over narrow portions of it, the ground should slope to the water's edge, or the banks will intercept its surface, and perhaps hide it wholly: on the other hand, when water is viewed upward in its length, steep and broken banks add the advantages of form and colour to the variety which it produces, and give force and vigour to the scene.—*Papworth*, 66.

When the valley is not of sufficient extent to allow the introduction of the lake, the river may be much improved by separating its course into branches, thus forming small islands, or aits, which, when planted according to their forms and characters, will become admirable embellishments.—*Id.* 67.

ARTIFICIAL RIVERS. Here there should be a profusion of ornament. Every species of building, and every style of plantation, may abound on the banks.—*Wheatley*, 77.

In the attempt to make factitious rivers, the supply of water must be ample; for half-empty pools, lakes, or canals, especially in dry seasons (when the coolness and beauty of water is most inviting and desired), are disgusting, and infect

the air with offensive vapours. But when the supply is abundant at all times, then water becomes a striking and interesting material in the hands of the improver. The brilliancy of sheets of water gives lustre to the most dull and insipid portions of a landscape; and it is the chief means by which the artist produces those vivid and fascinating reliefs in the grounds, which by white or redness of colour, the painter exhibits in his picture. The deep tones of shade, essential to vigour and striking effect, are also augmented by water, in the reflections of overshadowing objects, whilst its occasional rippling movements create partial and brilliant touches of light that begem its surface.—*Papworth*, 56.

A beautiful piece of water, particularly if it be seated in a well-clothed, sequestered, and tranquil spot, engages the mind, and fills it with pleasing sentiments.—*Id.* 57.

With regard to the situation of water in landscape improvements, it is scarcely necessary to observe, that the practices of nature in her happiest works should be followed, and therefore that the valley is the properest site for it; for when situated on high ground, or on rapidly inclined planes particularly, the operations of art, in some points of view, will be manifest,

unless the effect be discreetly hid by such well-arranged plantations as will conceal the embankments, arrest the view of the slope, and produce the appearance of a valley.—*Papworth*, 58.

It sometimes happens, that the natural slope of ground will not permit so large a piece of water as may be desired, unless it is made to occupy two or more levels; at such points, a low bridge erected over its fall will conceal the irregularity.—*Id.* 59. See BRIDGES, *postea*.

In the formation of water, bolder curves than what are used in land may be employed; but no terminating bound of water must be seen.—*Mason's English Garden*.

The water should be placed to the southward of the mansion, not only on account of coolness and effect, but from its brilliancy being thus augmented.—*Carlisle*, 103.

[Made water is, however, in general, so formal and insipid, that art fails more here than in any other part of landscape-making. The fact is, that nature, except in mountainous countries, does not well show off small bodies of water, because she withdraws the accompaniments. The best plan is to run the stream through the wood, sometimes on both banks, sometimes on one only, and then on plain, and then back to wood, and a hill, &c.—*F.*]

An artificial pool, or lake, may be made exactly to imitate a natural or accidental one; and if it be diversified with broken and uneven banks, bays, and promontories, according to Mr. Price's directions, it may form one of the most beautiful features in the composition of a landscape. But this has never satisfied improvers: their ambition has always been to make artificial rivers, and thus to imitate that which is, in reality, inimitable; for without running water, the river can be but a mere canal. Even if the curling, rippling, and foaming of the water, which constitute the principal beauties of natural rivers, could be dispensed with, no contrivance of art, no exertion of labour, can ever mould the banks into that endless variety of picturesque forms, into which they are hollowed and broken by the various eddies and falls of a running stream. An artificial river, therefore, even if it could be made beautiful to the eye, will always be an impostor, whose false pretensions will offend the mind. A natural brook, on the contrary, be it ever so small, may be extremely beautiful in a confined situation; and where the ground admits of its expansion, it may be made to issue from, or terminate in, a lake or pool, with ex-

tremely happy effect; but if ever an attempt is made to turn it into a river by widening it and damming it up, it is utterly ruined.—*Knight, on Taste*, p. 230.

Made rivers have an incorrigible dullness.—*Price*, ii. 41.

Many of the choice American plants of low growth, and which love shade, such as kadmeas and rhododendrons, by having the mould they most delight in placed to the north, on that sort of shelf which is often seen between a lower and an upper ledge of rocks, would be as likely to flourish as in a garden: and it may here be remarked, that when plants are placed in new situations, with new accompaniments, half hanging over one mass of stone, and backed by another, or by a mixture of rock, soil, and wild vegetation, they assume so new a character, such a novelty and brilliancy in their appearance, as can hardly be conceived by those who only see them in a shrubbery, or a botanical garden. In short, we have but little idea of the effects of many flowering and beautiful shrubs, when loosely hanging over rocks and stones, or over the dark coves which might be made among them. These effects of a more dressed and minute kind, might be tried with great conve-

nience and propriety in those parts of artificial pieces of water which are often inclosed for the pasture grounds, and dedicated solely to shrubs and verdure; while other circumstances of a ruder nature, and not so liable to be injured, might with equal propriety be placed in less polished scenes; and by such methods, a varied succession of pictures might be formed on the banks of made water. Some of soft turf, and a few simple objects; others full of enrichment and intricacy; others partaking of both those characters, yet while monotony was avoided in the simple parts, general breadth and harmony might no less be preserved in those which were most enriched, for they are preserved in the most striking parts of natural rivers, which are often so full of richness, intricacy, and variety, that art must despair to rival them.—*Price*, ii. 43—45.

By sacrificing the effect of water to the surface of grass, the character of a meadow or lawn is destroyed, yet that of a lake or river is not obtained; for nothing can more completely separate and disunite the two parts of a meadow, than a naked, glaring piece of water; and nothing can be less like a beautiful river or lake, than such a pretended imitation.—*Id.* 50.

Water on flat ground may be improved by means of wood in the forest fashion on the banks of it, for water so backed would not need a continued fringe for the purpose of concealing what was behind.—Price, ii. 64, 65.

LAKES. These are preferred, where there is room in the valley to make them.

Lakes should have at no great distance a reach of shore, a promontory, or an island.—*Wheatley, 67.*

Lakes of ample dimensions should not have low shores, or a flat country beyond them.—*Id. 68.*

If the lake be too small, a low shore will, in appearance, increase the extent.—*Ibid.*

A hill or a wood may conceal the extremities.—*Id. 69.*

Recesses, not to be allowed in rivers, are beauties in lakes.—*Id. 66.*

No figure perfectly regular ought ever to be admitted in the formation of lakes, because it always seems artificial.—*Id. 69.*

Lakes, as admitting bays and inlets, are better subjects of imitation than rivers, because the latter must be confined to one or two reaches, and then it must stop.—*Price, ii. 76, 77.*

Lakes should be so placed with regard to the house, that spectators from thence should look across, not along their course; for thus their magnitude will, in appearance, be greatly increased.—*Papworth*, 62.

Lakes should be viewed *early* in the morning, and *after* sunset, on account of the reflections from the surface, which are then very beautiful.—*Newell's Wales*, 166.

Islands may be large and high above lakes; the ground may be irregularly broken, and thickets hang on the sides.—*Wheatley*, 85.

Clusters of islands may have a good effect.—*Id.* 82.

Islands in lakes should be accompanied by a succession of small points of land, which project a little way into the water.—*Id.* 87.

Islands, though the channels between them are narrow, do not derogate from greatness, because they intimate a space beyond, and remove to a distance the shore which is seen in perspective behind them.—*Id.* 70.

Heads of artificial water may be formed by islands. A break, or a disguise of some kind, is necessary to the head of water; but as it is likewise the place where the water is commonly

the deepest, neither a projection from the land, nor an island, can easily be made thereabouts. There are generally, however, some shallow parts at a sufficient distance from one of the sides, and not at too great a distance from the head, where one or more islands may easily be formed so as to conceal no inconsiderable part of the line of the head from many points. In such places, and for such purposes, islands are particularly proper. A large projection from the side of the real bank might too much break the general line, but by this method, that line would be preserved, and the proposed effect be equally preserved.—*Price*, ii. 88.

It is not necessary that islands should strictly correspond with the shores, either in height or shape; for there are frequent instances in nature, where islands rise high and abruptly from the water, though the shore be low and sloping; and this liberty of giving height to islands may be made use of with particular propriety and effect towards the head, which usually presents a flat, thin line, but little disguised or varied by the usual style of planting. An island, therefore (or islands), in the situation proposed, with banks higher than those of the head, abrupt in parts, with trees projecting sideways over the water, by

boldly advancing itself to the eye, by throwing back the land of the head, and showing only part of it, would form an apparent termination of a perfectly new character, and so disguise the real one, that no one could tell, when viewing it from the many points, whence such island would have its effect; which was the head, or probable ending.—*Price*, ii. 89.

A large, uniform extent of water requires to be broken and diversified, like lawns; but islands, if circular, resemble clumps, and are bad.—*Id.* ii. 91.

In making islands, no regular figure should be observed, and the ground thrown up should be suffered to sink into swells and hollows. The trees planted (*never firs*) should be those inclined to throw out lateral shoots, especially the plain and wych-elm, whose form of boughs is peculiarly beautiful when hanging over water. To force the lateral growth, poplars may be planted behind them. In any part, where the trees were wished to project considerably over the water, the bank may be raised higher than the rest of the ground, even to abruptness, and may be rendered picturesque, and prevented from breaking down by stones and roots. In islands, it is not necessary to plant more trees

than is absolutely necessary, the low growths being better raised from seeds and berries.—*Price*, ii. 90—93.

Islands, like lakes, should be viewed across from the house.—*Papworth*, 62.

POOLS; PONDS. All pieces of water, square, round, or of any geometrical form, are very bad, “because they produce no intelligible change, though viewed at various places.”—*Id.* 63.

In forests and woody commons, where the ground is bold and unequal, it often happens that a high, broken bank, enriched with wild vegetation, sometimes with a single tree upon it, sometimes with a group of them, hangs over a small pond. From the fondness of representing such scenes, shown by the Dutch, Flemish, and Italian painters, Mr. Price recommends thus using small hollows, which can be supplied with water, because such pools give consequence to surrounding objects; reflect large masses of shadow; revive the tints of vegetation, broken soil, and sky; and give surprising richness and harmony to every thing within the field of vision.—*Price*, ii. 84, 82.

[The following are modes, by which ponds may be improved according to nature:

A spring may be immersed in wood, and be surrounded by a margin of grass, as in Ovid:

Fons erat illimis, nitidis argenteus undis,

Gramen erat circa——

Sylvaque sole lacum passura tepescere nullo.

Metam. L. iii.

Or it is still better, if it issues from a rock or cavern, overhung with wood, and be surrounded with an amphitheatre of wood, open at a good point of view.

Sylva vetus stabat, nullâ violata securi,—

Est specus in medio, virgis ac vimine densus,

Efficiens humilem lapidum compagibus arcum,

Uberibus fœcundus aquis——”

Id. L. iii.

A common pond may be made to imitate part of a river, by cutting a new bed for it in the form of the letter ω (*a swan's neck is a better curve*) laid horizontally, elongating it according to circumstances, opposing the long side to the view from the house, and hiding the curved extremities in wood: or the commencement may be hid by a bank or ridge at one end,

between the pond and the eye; while the extremity winds round another bank, also planted.

These remarks are essential, because ponds, which may be made picturesque at a trifling expence, are sadly neglected.—*F.*]

WATERFALLS. Several little falls in succession are preferable to one great cascade, because there is in a single sheet of water, a formality which nothing but height and vastness can remedy; but the beginning should always be concealed, either by wood, or sometimes by a low broad bridge.—*Wheatley*, 91, 92, 93.

Rocks are exquisite additions to waterfalls.

Dolmelylyn Fall (engraved by Mr. Newell, *Scenery of Wales*, p. 129) is a perfect picture of romantic beauty, and in variety and decorations perhaps unrivalled. Mr. Newell thus describes it: “The variety of water in this scene is admirable. Here are four falls, and all different: two principal ones, of which the higher and more distant is divided by a rock into two sheets, and rather less inclined than the lower; two smaller differing from them, and from one another; the first broken into numerous arched cascades; the second indented by opposite currents. These are connected and contrasted with a smooth horizontal sheet, and

again with the flashing torrent below. This variety is still further increased by the changeful *direction* of the water: first, from right to left; next, from left to right; then in both directions; and lastly, from right to left again. The accompaniments are equally various and happily disposed. The more distant rocks on one side, are headed with spreading trees, on the other variegated with shrubs and hanging wood: the nearer steep partially clothed and topped with a stunted oak, and opposed to an almost perpendicular rock on the right. All these are again blended, or contrasted in form and colour, without an offensive tint or line."

RIVULETS; BROOKS; and RILLS. Rivulets may have more frequent bends than a river; a rill should be full of short turns.—*Wheatley*, 89.

A brook seems to be that kind of water which most perfectly accords with the scale and character of a village.—*Price*, ii. 363.

A narrow, shallow brook in assimilation of nature over a gravelly bottom, is an object of beauty, and worthy of imitation.—*Carlisle*, 104.

Close copses and sequestered vallies are preferable to any open exposure for a rill, because then it becomes a mere water-course.—*Wheatley*, 89.

A rill has many pleasing features among rocks and declivities.—*Wheatley*, 90—93. See VALE, VALLEY.

AQUATIC TREES. Because nature is not prolific of the nobler trees in the neighbourhood of water, she has added to her store such as are particularly suited to its decoration; and in the aquatic plants will be found the means of adding still more extensive variety than at first appears to the scenery of the grounds. This difference in colour and character may be so arranged as to be highly ornamental, and favourably contrast the valley with the hill.—*Carlisle*, 103.

BRIDGES. If the end of a river can be turned out of sight, a bridge at some distance raises a belief of the continuation of the water.—*Wheatley*, 73.

Rustic foot-bridges are good when the elevation of the banks preserves them from meanness.—*Id.* 74.

In wild and romantic scenes, ruined stone bridges, with a few arches, and the rest planks and rails, are highly picturesque.—*Id.* 75.

Stone bridges should not be too high; for 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 effect without a cause, forced and preposterous.—*Wheatley*, 74.

In some situations, two or three bridges may be admitted into one scene, for a collateral stream, or windings of the same, may furnish opportunities for both. One, however, must show the passage over it to the eye; the other, that under it. A bridge which, by means of a bend in the river, is backed with wood, or rising grounds, has in the effect little similarity to one which only shows water and sky; and if the accident which distinguishes it immediately groups 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 but distantly resembles a bridge quite simple and unaccompanied.—*Id.* 77.

Where pieces of water through the ground sloping, require two or more levels, a low bridge over the fall will conceal the irregularity.—*Papworth*, 59.

Where the banks of a stream are precipitous, a bridge and temple united would be an agreeable feature, and accordingly, as the stream favourably deviated from a straight line, the

view from the temple would be varied and interesting.—*Papworth*, 64.

Where water intersects a park in such a way as to render a bridge across it necessary in the line of approach, it is better to have a centre arch, and two side ones; because, without the side arches, the bridge would divide the grounds on both banks; but with three arches, a free communication would be obtained, and the walks along the margins be preserved entire. A bridge of this description should be placed so near the mansion as to combine with its general design, and appear to be an essential part of the whole, in which case it would greatly add to its seeming magnitude and consequence, and lose its liability to the objection raised to many bridges standing in the middle of a park, on account of their unsupported and solitary appearances.—*Id.* 65.

The most tasteful characteristic of stone bridges is lightness.—*Price*, ii. 277.

Flat and rude stone bridges over brooks admirably suit village scenery.—*Id.* ii. 271.

Bridges should have no projections or ornaments, which break the continuity of the outline, and destroy the effect of the arcade. Columns, too, are not appropriate.—*Id.* ii. 279—280.

Wooden bridges of irregular and intricate construction have a picturesque character well adapted to wild and Alpine scenery.—*Price*, ii. 282.

Bridges of straight timbers, supported by massive stone piers, have sometimes a good effect by showing the grandeur of massiness and straight lines, and their powerful effect in a fore-ground of throwing off the distance.—*Id.* ii. 285, 286.

Mr. Repton prefers for several places a *Viaduct* (undefinable by description) to a bridge.—*p.* 111.

SUBJECTS OF SCENERY

IN ALPHABETICAL ARRANGEMENT.

APPROACHES. This term is applied to the road which leads through the park or lawn to the house.

Mr. Repton thus enumerates the requisites to a good approach. 1. It ought to be a road *to the house*. 2. If it is not naturally the nearest road possible, it ought artificially to be made impossible to go a nearer. 3. The artificial obstacles which make this road the nearest ought

to appear natural. 4. Where an approach quits the high road, it ought not to break from it at right angles, or in such a manner as robs the entrance of importance, but rather at some head of the public road, from whence a lodge or gate may be more conspicuous, and where the high road may appear to branch from the approach, rather than the approach from the high road. 5. After the approach enters the park, it should avoid skirting along its boundary, because that demonstrates limitation. 6. The house, unless very large and magnificent, should not be seen at so great a distance as to make it appear much less than it really is. 7. The first view of the house should be from the most pleasing point of view. 8. As soon as the house is visible from the approach, there should be no temptation to quit it (which will ever be the case if the road be at all circuitous), unless sufficient obstacles, such as water, or inaccessible ground, appear to justify its course.—*Repton*, 108, 109.

The shortest road (says Mr. Papworth) may not be the best line to adopt, because superior benefits may result from a different course. The entrance should be so conspicuously placed, that the visitor shall not seem to pass the house before he obtains a sight of the lodge or gates;

nor should he, from any other circumstances, be in doubt that he has missed his way; and as it is desirable that the grounds should escape the appearance of too great limitation, it is advantageous that the road should exhibit so much of its line as will assure the visitor that the grounds are of an extent proportionate to the building, of which he has had already a distant view, and which should not be visible from the gates, because it would at once define the distance, more usefully left to be discovered in future; and here the form of ground or plantation should screen the landscape, that it may not be overlooked.

In its progress towards the house, the road should not skirt the boundary, because by doing so it demonstrates limitation; and it ought not to divide the pasture into similar quantities, but pass so near the one side as to escape the first error, giving to the greater portion all the benefit of contrast. The road should be judiciously supported by occasional plantations, to prevent the nakedness which is otherwise offensive; and its line should be curved, because the most pleasing, as it produces greater variety of scene than a straight one as it is traversed; and if the ground be rising, it is also the most natural.

The house having been already viewed, it should be concealed as near approached, until, arrived at the most favourable point, it may be commanded under all the imposing circumstances of its perspective: here it should burst at once upon the sight, and if from amidst a well-grown plantation, whose shadows, as a foreground, would give greater brilliancy to the sunshine upon its surface, the effect would be additionally striking.

This road, for a certain distance, will lead toward both house and offices; but as the stable or farm-yard should be at some distance in the rear, at a convenient point a second road should branch off to them, less in width, and so differing from the sweep of the main road, that its purpose shall be unquestionable; and this should be sufficiently distant from the house to prevent the gravel in its vicinity being disturbed by the traffic to the offices.—*Papworth*, 85, 86.

Strong contrasts are not always favourable, generally the reverse; and certainly, in some residences, ought not to be attempted. Trees, banks, and other obstructions, compel the passenger to deviate from the straight line, and he readily inclines to the curve of path that leads from it.—*Carlisle*, 75.

ARCHITECTURE. Grecian architecture pleases by symmetry and regularity, which are adverse to the picturesque; but in the Gothic, the outline of the summit presents such a variety of forms, of turrets, of pinnacles; some open, some fretted and variously enriched, that even where there is an exact correspondence of parts, it is often disguised by an appearance of splendid confusion and irregularity. In the doors and windows of Gothic churches, the pointed arch has as much variety as any regular figure can well have: the eye, too, is less strongly conducted than by the parallel lines in the Grecian style, from the top of one aperture to that of another; and every person must be struck with the extreme richness and intricacy of some of the principal windows of our cathedrals and ruined abbies. In these last is displayed the triumph of the picturesque.—*Price*, i. 53, 54.

The Grecian architects rigidly adhered to uniform proportions, the consequence of which is, that buildings always appear smaller than they really are; but the Gothic architects worked only for effect, and made all their subordinate parts and incidental decorations of as small a proportion as was compatible with their being distinctly seen; for the ornaments appear more

light and elegant by being small, and the very profusion with which they were scattered, in order to diffuse them over a large space, still extended the scale which they afford to the eye for the admeasurement of the whole.

This grandeur of effect was rendered more solemn, and consequently more grand, by large masses of dim and discoloured light, diffused in various directions, and at different intervals, through unequal varieties of space, divided, but not separated, so as to produce intricacy without confusion. The view was interrupted through successive ranges of arches, piers, and columns; and there was no point from which the eye could see the whole of it at one glance. Thus effects more imposing have been produced than are, perhaps, to be found in any other works of man.
—*Knight, on Taste*, 177, 178. *ed.* 4.

In short, Grecian buildings please, because, says Montesquieu, things which we see at one glance owe all their effect to symmetry.

The Grecian, as dependant upon studied proportions, is beautiful in nudity: but not so the Gothic; it depends entirely upon its ornaments; divested of these, the finest cathedral becomes only a barn.

Mr. Repton says, that there are only two

characters in buildings, derived from light and shade; the *perpendicular* shadow, which belongs to the Gothic; the horizontal to the Grecian.—*Inquiry*, 73.

Trees of a conical form harmonize with Grecian architecture; the round-headed with the Gothic.—*Id.* 77, 78.

The Oriental style of building is distinguished by columns extravagantly slender and high. (*Knight*, i. 166.) Its beauty entirely depends upon its enrichments and decorations, which are well shown off by elevation on a platform, so that they never appear to rise crudely from the ground.—*Price*, ii. 408.

The *Arabian*, or *Moorish* style, which is a mixture of the Grecian, Gothic, and Oriental, in fancy style is certainly susceptible of great beauty*, and can be ruined only by heaviness.

The Egyptian style has been introduced partially into this country. It is suited only to gi-

* Nothing can be more palace-like than the beautiful specimens in Murphy's *Arabian Antiquities* of Spain. In p. 3 he observes, that when a variety of styles prevail in the different parts of which columns are composed, it is evident that they originally belonged to different nations and ages.

gantic edifices; and the fronts of buildings which appear in that style, are to be regarded only in the light of models.

AVENUES. See § WOOD, *Avenues and Belts*.

BANKS. Smooth, sloping banks are insipid; and to break them into natural forms, Mr. Price recommends "*cutting them down perpendicularly, and undermining them in different degrees,*" as the *only* means by which *natural* variety and irregularity can be produced. (ii. 19.) The fragments which fall will indicate where large stones may be placed, and trees, bushes, and tufts of rude vegetation, be planted. (p. 20.) Roots, mosses, flowering and trailing plants may also be added. (p. 33.) [For further ornaments, see *antea*, § WATER.]

A smooth bank, uniformly and regularly sloped, is, in ground, what a mere wall is in building, neat and finished, but totally without variety. Nature's banks have projections and coves, and various inequalities in the sides and summits, arising from mould deposited there, from large stones or bits of rock, whence the mould has been washed away, old trunks of trees and other rude objects; and every break, cove, or projection, is an indication where some

tree, shrub, climbing or trailing plants may be placed with effect; for in all broken, picturesque banks, whatever their scale, each variety that is destroyed is not only a loss in itself, but it is also a loss, considered as an indication, how other correspondent beauties and varieties might have been produced.—*Price*, ii. 138—142.

[Nature often shews good patterns of picturesque banks on the sides of old roads or lanes.—*F.*]

BELTS. See *Avenue*, § *WOOD*.

BROWN'S PLAN OF LANDSCAPE-MAKING. An undulating surface of ground was sought, and improved to such natural slopes as were calculated to produce variety and grace. On the most commanding spot he usually placed the mansion, supporting it by shrubberies on the sides and in the rear, through which the walks were conducted so as to be immersed in shade, occasionally opening to the park or landscape in favourable points. Water he conducted through the park as a small river, so as to be conspicuous and decorative from the principal apartments of the house; its banks were gently sloped; bridges, cascades, and islands, formed its chief embellishments, and its effect was heightened by the plantations, which were scattered over the whole

park, and which he surrounded by another called a belt, supported by large masses of plantation where the property was extensive enough to permit it, and through them he formed a boundary drive, or walks. The road of approach was made to traverse a considerable portion of the park in a sinuous progress to the building, and so favourably to display some of the leading features of the design. It was embellished and supported by the plantations, through some of which it was made to pass, and by bridges, as it crossed the river, until nearly approaching the mansion, the view at once opened completely, with bold and striking magnificence. The wild, as well as the polished characters of scenery were cultivated as varieties in the arrangements: and decorative edifices and ornamental works were distributed over the whole as objects of embellishment and pleasure. —*Papworth*, 13.

[Though it is to be granted that Mr. Price is too severe, yet it is plain that Brown's method is imperfect: that it would be extremely injurious (and has been so) in wild and romantic scenery; that monotony and baldness are its grand defects; and that by making every thing naked, the ground smooth and shorn, the water

naked, the buildings naked, and the trees scattered and unconnected, it robs nature of all her minor ornaments, and is at variance with her grand laws of action in making landscapes.—*F.*]

BUILDINGS.

1. *Situations of Houses ; Appearance ; Views, &c.* In the choice of a situation, that which shews the buildings best ought generally to be preferred. An edifice in the midst of an extensive ridge seems naked, alone, and violently imposed upon the scene.—*Wheatley*, 122, 123.

Buildings are often better seen in an oblique, than a direct view ; or when a part is covered or the extent interrupted, or they are bosomed in, or backed by, wood, or appear between the stems of trees rising before or above them.—*Id.* 121.

On *convex* grounds, the size of the house should be adapted to the size of the knoll ; on *concaves*,^s or *flats*, the cellars should form the ground story, and be covered with earth ; on *inclined planes*, the size of the house must be governed, in some measure, by the fall of the ground, for an artificial terrace must be formed. Such situations are peculiarly applicable to the Gothic style, in which horizontal lines are less necessary. On *ridges*, the house must be long

and narrow; for a square house would look awry, unless its fronts corresponded with the shape of the adjacent ground. On a *dead flat*, the house must be raised a very few feet, or be set on a basement story.—*Repton*, 86—90.

In an excellent work (which every gentleman who intends to alter or build should possess), viz. "*Hints for Rural Residences*; by Nich. Carlisle, Esq. 4to. 1825," are the following rules:

A plan should be made upon the spot, in order that every door and window may be adapted to the aspects and purposes of the situation.

The *south* aspect is the best; the *south-west* the worst; because all blowing winds and driving rains come from the S. W. and consequently the windows are so covered with wet as to render the landscape hardly visible.—*p. 7.*

The best rooms are to be placed towards the best views and the best aspects; and the entrances should not be on the same side of the house with the principal entrance.

The southern aspect is the most desirable for rooms which are to be occupied throughout the year, because the sun in winter is low and acceptable; and in summer it is so much more elevated, that it is rarely objectionable, and easily shaded. This is not the case with the

eastern or western aspects, where the rays, being more oblique, are not to be shaded but by obliterating the prospect*.—*Repton*, 8.

In choosing a situation for a house, which is to be a principal feature in a place, more consideration ought to be had of the views *towards*, rather than of those *from-wards*, it; then, according to the painters, the middle ground will be the most proper situation, as being the medium between the too exposed ridges of the hills, and the too secluded recesses of the valleys. In any situation, however, above the point of sight, such objects may be happily placed, and contribute to the embellishment of the adjoining scenery; but there are scarcely any buildings, except bridges, which will bear being looked down upon; a fore-shortening from the roof to the base being apparently awkward and ungraceful.—*Knight*, 226, 227. *pl. 2. c. 2. § 102.*

Castles and Abbies, or remains of them, should never stand naked in lawns, or the fosses of the former be filled up; for such nakedness destroys all grandeur of character.—*Price*, ii. 183 *seq.*

* In Mr. Carlisle's work quoted, will be found the most valuable instructions for the sites of rooms, doors, &c. &c. not within the plan of this work.

Uniform views from a house should be broken by trees, for, without some objects in the fore-ground, any prospect or view, however charming, would be nearly the same from each window; whereas, by means of trees, each window would present a different picture, and even those windows, whence the objects would be most concealed, may present certain portions of the more distant view across the branches and foliage in a picturesque manner.—*Price*, ii. 189—191.

In buildings, where the forms and the heights are varied by means of pavilions, colonnades, &c. there generally are places where trees may be planted with great advantage to the effect of the building, considered as part of a picture, without injury to it as a piece of architecture.—*Id.* ii. 193.

A square, detached house requires trees to make up for the want of variety in its form, but affords no indication where they may be placed with effect.—*Id.* ii. 194.

The sublime in buildings is produced by succession and uniformity, united to greatness of dimension (as by massive towers at the end of avenues by cathedrals, &c.), by the accumulation of unequal and irregular forms, and the intri-

cacy of their disposition, as old castles upon eminences, with massive gateways, towers behind towers, &c. and by massiness and solidity of construction, as assimilating majestic rocks.—*Price*, ii. 197—207.

In Grecian buildings, when viewed at a distance, the porticoes and columns are less observed than the general squareness and the straight lines of the roof; but if the spectator is on a level with the base of the building, and confined with respect to distance, then the columns and porticoes have a noble and beautiful effect.—*Price*, ii. 208.

In more distant views of houses in the country, those are the most generally pleasing where trees and masses of wood intervene, and where, consequently, the base is not seen: in such views, porticoes and breaks below the summit are in a great degree concealed, and the line of the roof being the part opposed to the sky, becomes principal; in which cases, the advantage of towers, and of whatever varies that line, is obvious.—*Id.* ii. 211.

Some of the most striking and varied compositions, both in painting and in nature, are those where the more distant view is seen between the stems, and across and under branches of large

trees, and where some of those trees are very near the eye. But where trees are so disposed, a house with a regular extended front could not be built without destroying, together with many of the trees, the greatest part of such well composed pictures. Now if the owner of such a spot, instead of making a regular front and sides, were to insist upon having many of the windows turned towards those points which were most happily arranged, the architect would be forced into the invention of a number of picturesque forms and combinations, which otherwise might never have occurred to him, and would be obliged to do what so seldom has been done, accommodate his building to the scenery, not make that give way to his building. —*Price*, ii. 263.

Lightness and airiness in buildings are produced by open porticoes and colonnades. *Id.* ii. 295.

The *practice of the present day* in the arrangements of the dwellings is thus described by Mr. Papworth:

“The house is approached by a line of gravel road winding up the slope of ground, on which it is placed in the way naturally chosen to surmount an ascent, and so that the

offices would be seen between and above the plantations as they are passed. The house itself would be occasionally viewed through the intervening masses of trees, and the grounds gradually open to an increased display, towards which its elevated terrace in front would contribute, besides affording an ample platform on which the building would stand, and the carriages turn about and find a station when attending for visitors.

“The terrace becomes a means of uniting the building with the grounds, removing the field-like approximation of the lawn on the spot, where the objection commonly existing would be the most apparent, and from this platform the scenery would have a varied and park-like effect, in comparison with those obtained by the spectator when within the south apartments. From these a considerable expanse would be viewed, varied by the undulating forms of the ground, and enriched by the masses, groups, and single trees of the fore-ground, middle, and distances, and by the enlivening effect of the water, which would be viewed up its course in the most favourable manner to create the interesting display of which it is so eminently capable. From this point, the whole prospect

towards the south is composed in exact imitation of the natural scenery of a park, commencing at the evergreen plantations of the fore-ground, and terminating in the distant prospects which the country might afford, and to which the park character is united by the wilder plantations near the boundary of the property.

“ In the adjoining apartments towards the west, and in the rear of the building, a new character is created. The windows sheltered by verandahs, open to the level of the lawn, in which complete seclusion from the park is obtained by a boundary of evergreen shrubs, overhung by the most ornamental trees, and varied, for the purpose of embellishments, by colour, by blossom, and leafage. The lawn is disposed in flower-beds, and, from its situation, is capable of affording shady or sunny walks at every hour of the day.

“ Against the wall which separates the lawn from the kitchen garden, a corridor and conservatory is placed, and in connection with it, an aviary and pheasantry. This corridor being entered from the vestibule, it would lead the spectator forward to a considerable length, and until he would arrive at the rosiary. Along this

extensive line of covered way, statues, vases, plants, and other embellishments of art and nature might be placed to advantage, and receive the protection of ample shelter.

“The rosiary at the extremity of the avenue is circular, and contains in the centre a fountain and receptacles for gold and silver fish. As this little garden is formed upon the projecting point of the hill on which the house is placed, it commands views of the surrounding country, and towards the south, that of the home grounds, in which the water becomes a leading feature. It is in these select spots, in the neighbourhood of the house, that evergreen shrubs are chiefly placed, and about which walks are planned for the purpose of being benefited by verdure in all seasons of the year. By these means, buildings and works of art are embellished and connected with landscape scenery, and, being mixed with trees of the deciduous kind, they may be made gradually to yield their compact and deep-toned effects, and insensibly unite with the park arrangements.

“The walks about the house are disposed both for variety of scene, and to obtain warmth, or coolness, as the season or the day may permit :

these are assisted in their object by alcoves, seats, and verandahs, so placed as to afford the benefits required.

“ The kitchen-garden forms a part of the arrangements for walks, and it is so connected with the pleasure grounds, that it may be entered from several parts of it. This circumstance, to many, is not of value; but although the kitchen-garden is not arranged for pleasure or display, its usefulness, and perpetually changing culture, is not without its charms, and therefore should not be estranged from the neighbourhood of the pleasure-gardens; besides, as the course of walk should properly permit every spot appropriated to interesting purposes to be entered, the kitchen-garden may fairly claim the privilege. The walks communicating with the distant grounds, diverge from the home plantations in various places.

“ In the front, descending the hill by the line of approach, a path passes the lodge and proceeds in concealment until new prospects are obtained by openings into the grounds, and sometimes towards the country. From this line, which may be termed the boundary path, others diverge, leading into the park, and to

certain points, by shortened routes; these should be chiefly mown, except when they speedily return unto the boundary line.

“To prevent the too obvious appearance of passing near the inclosures, the plantations must generally have sufficient depth to hide them: with this precaution, and by changing the direction gradually, and at interesting objects, amidst the intricacies of the scene, the visitor may circumambulate the place, unaware that he has nearly approached its confines.

“In varied spots in the course of the walks, ornamental temples, bridges, and aviaries, may be presented to the eye, being at once useful and pleasing; and as the park would lead to contrasting effects of scenery, these should be designed and disposed accordingly; remembering always, that suitableness is the essential quality, to which each will be indebted for approbation, and that the accompanying scenery must be harmonized with them.” *Papworth*, 27—30.

Where there is want of room, it appears, by a diagram in *Papworth* (36), that it is most advantageous to place the house obliquely.

HOUSES, BEAUTY AND UGLINESS OF—KINDS OF, &c.

The *Palace* must be accompanied with grand scenery.—*Papworth*, 14.—*Repton*, 29. See ACCOMPANIMENTS OF BUILDINGS.

Castles should stand in a *commanding*, or an *uncommanded* situation.—*Price*, ii. 263.

The *Castle* should be decorated with rocks, rugged, forest, and Alpine scenery.—*Ibid.*

The *Villa* should be placed in beautiful, i. e. gay, luxuriant, and light scenery.—*Ibid.*—*Carlisle*, 3.

Country-houses should never be taken from town-houses, because in streets or squares only one front is required.—*Price*, ii. 173.

Greek architecture is proper only on a large scale.—*Gilpin's Northern Tour*, i. 28.

Grecian buildings may be, and often are, beautiful; but there is a bad style of Roman architecture in this country, where spindle columns, bald capitals, wide intercolumniations, and scanty entablatures, form a sort of frippery trimming fit only to adorn a house built after the model of a brick clamp.—*Knight*, 179.

The Grecian architecture, for want of breaks and divisions, can never be picturesque, except in ruins; but a Gothic building, in an entire

state, may be both beautiful and picturesque.—
Price, ii. 261.

Old Manor-houses, which are only in a state of neglect, not of ruinous decay, accompanied by their walled terraces, by their summer-houses covered with ivy, and mixed with wild vegetation, have the most picturesque effect. When any of them are sufficiently preserved to be capable of being repaired, and are intended to be made habitable, too much caution cannot be used in clearing away those disguises and intricacies which the hand of time has slowly created, lest with those venerable accompaniments their ancient and venerable character should be destroyed.—*Price*, ii. 264.

Old buildings are often picturesque from their irregularity, and being built at different times.—
Id. ii. 266.

Dressed Cottages should not be large. Offices, if wanted, should be detached in hamlets.

The *ugliest buildings* are those which have no feature, no character; which resemble a clamp of bricks. The term which most expresses what is shapeless is that of a lump; and it generally indicates what is detached from other objects, what is without variation of parts in itself, or any material difference in length, breadth, or

height; a sort of equality that appears best to accord with the monotony of ugliness. Still, perhaps, tall buildings, as many-storied houses and manufactories, may contend for the palm of ugliness. They disbeautify an enchanting piece of scenery; they contaminate the most interesting views; and are so tall that there is no escaping from them in any part. In that respect they have the same unfortunate advantage over a squat building that a stripped elm has over a pollard willow.—*Price*, ii. 198.

Deformed Houses. Where the architecture is regular, if any part be taken away so as to interrupt the symmetry, or any thing be added which has no connection with its character, the building is manifestly deformed.—*Id.* 199.

Tall *chimnies* have a very bad effect in low houses—*Price*, ii. 349.

Roofs should not slant too much: they should be nearly flat. Slanting roofs do not, in general, accord with splendid architecture. The reason is, because the roof has no effect of light or shadow, and does not admit of decoration; and it has also a more unfinished look than any other part. For this reason, it ought not to predominate in the object, for this defect ensues in too long and sloping roofs.—*Id.* ii. 337, 338.

Farm-houses should be blended with trees.—*Wheatley*, 175.

In picturesque rural dwellings, irregularity should be studied, and projecting parts should be rather over-charged than curtailed; because the picturesque depends, in a great measure, upon a judicious contrast of light and shade.—*Carlisle*, 27, 28.

Climbing plants are fit for projections, porches, &c.—*Id.* 90, 91.

Cottages should be only small, or in hamlets. They should never have sharp-pointed arches in the doors or windows; only flat arches, like those of the time of Henry VIII.—*Id.* 25.

Cottages may be introduced to diversify large plains; but no incongruous, ornamental buildings.—*Wheatley*, 120.

The Cottage should be accompanied with rustic or rural scenery.—*Papworth*, 14.

The outline of cottages, against the sky, should be generally composed of forms of unequal heights, thrown into many different degrees of perspective; the sides be varied by projecting windows and doors; by sheds supported by brackets, with flower-pots on them; by the light, airy, and detached appearance of bird-cages hung out from the wall; and by porches and

trellices of various constructions, often covered with vine or ivy.—*Price*, ii. 326.

Baldness of effect in all objects arises from want of shadow; but many circumstances produce depth of shadow, such as are projecting roofs, porches, and windows that are recessed. These are perfectly consistent with uniformity and simplicity, and are proper in cottages. The old-fashioned chimnies, massive, and including the oven, should be preserved; for chimnies tall and thin, produce in cottages a wretched, meagre outline; are only long detached tubes.—*Price*, ii. 350.

Trees seem to unite better with low than high buildings. Cottages appear to repose under their shades, to be protected, sometimes supported, by them; and they, on the other hand, hang over and embrace the cottages with their branches. It seems as if they could never have separated from each other, and there would be a sort of cruelty in dividing them.—*Id.* ii. 350.

Climbing plants should not be nailed against the houses; but the proper place for them is porches and projections.—*Id.* 354.

LODGES should be considered as a higher class of cottages, and be sparingly decorated.—*Papworth*, 49.

Mr. Repton (p. 30) recommends magnificent

gates, rather than humble picturesque cottages, in palaces and large buildings. Elsewhere he says: Lodges should partake of the style of the house, and announce its character. Where the entrance is the most obvious in point of convenience, and is rather to show the beauties of the situation than the character of the place, a woodman's cottage near the gate is quite sufficient; and if such a cottage is built in the style and date of the old cottages on the borders of a forest, it will still less betray the innovation of modern improvement. But such a style should not be imitated by pointed door-ways, or sham Gothic windows; but be formed upon the construction of such buildings in the days of Queen Elizabeth.—*Repton*, 114, [who condemns triumphal arches, double lodges, like Roman mausolea, &c.]

Rustic lodges to parks, dressed cottages, pastoral seats, gates, and gateways, made of unhewn branches and stems of trees, have all a strong character of affectation; the rusticity of the first being that of a clown in a pantomime, and the simplicity of the others, that of a shepherdess in a French opera.—*Knight*, 224.

Offices annexed to Mansions. The practice, which was so prevalent in the beginning of this century, of placing the mansion-house between

two correspondent wings, in which were contained the offices, has of late fallen into disuse; and one still more adverse to composition succeeded; namely, that of entirely hiding the offices behind masses of plantation, and leaving the wretched, square, solitary mansion-house to exhibit its pert, bald front between the dwarf shrubberies, which seem like whiskers added to the portico or entrance. Had the offices been shown with it, in subordinate ranges of less elevated buildings, though the forms had individually been bad, yet by dividing and grouping them with trees, pleasing effects of composition might have been produced; at once to gratify the eye with some varieties of tint, and light, and shadow, and to amuse the imagination with some appearance of intricacy. Where they are only masked by shrubberies, this may still be done; but, unfortunately, they are often concealed in recesses, or behind mounds; the improver generally picking out the most retired, intricate, and beautiful spot that can be found near the house to bury them in.—*Knight*, 220, 221. [With this arrangement, Mr. Papworth agrees, p. 26.]

The offices should be of good forms, and harmonize with the house; the difference of ex-

pense between good and bad forms being trifling; the difference in their appearance immense.—*Price*, ii. 181, 182.

A Palace must not be a solitary object: it requires to be supported and surrounded by subordinate buildings, which, like the attendants on royalty, form part of its state; but no such buildings must be longer than the house (or they become rivals, instead of attendants), only the gates, or elevated turrets of such buildings should be of the same character and style, without the rich decorations of the palace. In small buildings, the same richness of ornament may prevail as in the house; offices, half buried in wood, may preserve their humble and appropriate character; but all which are conspicuous should be ornamented, and make part of the scenery.—*Repton*, 30.

Accompaniments of buildings are only proper to supply want of variety, and break uniformity of view; especially on heaths, moors, or large plains.—*Wheatley*, 119.

Inconsistencies should be avoided. Hermitages should not be placed by the side of a road, nor castles in a bottom.—*Id.* 128.

Towers should be bosomed high in tufted trees.—*Id.* 129—199,

An old tower in the middle of a deep wood is picturesque.—*Alison*, i. 43.

CHALK IN LANDSCAPES. Large patches of chalk spoil a landscape.—*Gilpin's Northern Tour*, i. 21.

Churches. A winding road, spreading trees, a rivulet with a bridge, and a church with a spire, to bring the whole to an apex, are proper appendages to villages.—*Id.* i. 22.

Of the most conspicuous parts of churches, there are various forms; among which, none is perhaps more suited to a village than that which occurs in the often quoted lines of Milton—a tower with battlements. A tower, in its most simple, unvaried, unornamented state, always strikes and pleases the eye. It also admits of a high degree of ornament. The battlement is the simplest break to the uniformity of a mere wall; it is sufficient to give variety to the summit, without injury to its massiveness. On the other hand, pinnacles and open-work are the most striking specimens of richness and lightness, both of design and execution. They are, however, on account of that richness, less suited to a village than to a city; yet they will not bear to be simplified; for where a plain pinnacle is placed at each corner of a tower, the whole has

a very meagre appearance; indeed, when we consider what are the chief characteristics of the style of architecture to which they belong, plain, simple Gothic is almost as great a contradiction as plain, simple intricacy and enrichment. Battlements are not liable to the same objections as pinnacles; for their effect, though simple, is never meagre. The battlemented tower admits also of many picturesque additions, such as turrets rising above, or projecting beyond, the main body.—*Price*, ii. 360.

The spire has its own peculiar beauty, though of a very inferior kind to that of the tower; yet there are situations where the spire, on account of its height, and for the sake of variety, may have the preference; but, as its beauty consists in its height, its gradual diminution, and its connection with the base, nothing can be more absurd than a short spire stuck upon a tower, and that by way of ornament.—*Id.* ii. 361.

[The beauty of a spire depends upon the elegance of its proportions. Five diameters of the base appear to form the utmost proportion of tapering consistent with beauty.—*F.*]

CHURCH-YARDS, like all other buildings, are much improved by the accompaniment of trees; but whatever trees are planted in a church-yard,

whether evergreens or deciduous, it is clear that they should be of a dark foliage: evergreens, therefore, as more solemn, in general deserve the preference; and there seems to be no reason why, in the more southern parts of England, cypresses should not be mixed with yews, or why cedars of Libanus, which are perfectly hardy, and of a much quicker growth than yews, should not be introduced. In high, romantic situations, particularly where the church is elevated above the general level, a cedar, spreading its branches downward from that height, would have the most picturesque, and at the same time, the most solemn effect.—*Price*, ii. 362, 363.

COLONNADES; COLUMNS. Open colonnades are always light and airy, (*Id.* ii. 295) especially if directly opposite to the eye.—*Id.* 301.

Two of the noblest effects of columns are where they are grouped together in a bold projection, as in a portico; or when, upon that grand principle of uniformity and succession, they are arranged on a line in one or more rows, as in most of the ancient temples.—*Id.* ii. 281.

To make columns support some trifle, only placed upon them as an excuse for their introduction, is to degrade a member of such great

and obvious use to a mere gew-gaw.—*Price*, ii. 280.

FERME ORNEE. See ORNAMENTED FARMS.

FLOWER-GARDENS. Gilpin recommends flowers to be planted, each sort in masses, as under trees and on banks, by nature, with regard to blue-bells and primroses.

There is a defect in our *al fresco* gardens. Flowers are there planted and sown for succession, as it is called, so that one plant is seen to flourish in full blossom and display, whilst its neighbour on one side is proceeding to decay, and on the other just budding into promise: this is a defect; and it will be found that in the best gardens, if they are not prepared for the luxuriance of one or two months in the year alone, the flowers are in the state alluded to, and do not present the full effects of which they are capable.—*Papworth*, 101.*

The ancients used to have gardens suited to the seasons of the year, and this is the only mode of guarding against the mixture of bloom and decay.—*Ibid.*

The flowers of colours may be strong in con-

* *Papworth's* plan for an aviary and flower-garden is exceedingly beautiful.—pl. xxi.

trast, though they do not harmonize without the intervention of a third. The colours that are said to be in perfect harmony are RED and GREEN; BLUE and ORANGE; YELLOW and PURPLE: they are, nevertheless, perfect contrasts, or in the extremes of opposition. All colours agree with green. White increases lustre.—*Papworth*, 77.

Flower-gardens are now formed in beds upon the lawn.

FRUIT-TREES adorn stone or brick houses. The effect of blossoms, however gay and cheerful, is often spotty and glaring; but when they are connected with stone buildings, or houses of a light colour, the whole is upon the same scale of colouring, and produces a highly brilliant, but harmonious picture.—*Price*, ii. 357.

Fruit-trees nailed to walls may give cheerful ideas, but they should be near habitations.—*Carlisle*, 95. See ORCHARD.

GROTTOES. See SHRUBBERIES.

HILLS AND MOUNTAINS. The beauty of a succession, or range of mountains, depends upon each having a different outline. No two hills should be like each other.—*Gilpin*.

Mountains are only proper at the close of a view.—*Id. Northern Tour*, i. 82.

When the beauty of a large hill, seen from below, is impaired by the even continuation of its brow, a large knoll, descending in some places lower than the others, and rooted at several points into the hill, will remedy the defect; as would some channel, or hollow, carried upwards till it cut the continued line; or throwing the brow forward in one place, and back in another; or 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. Dividing the line into equal parts, or breaking it by hillocks, is bad.—*Wheatley*, 18.

A conical hill, standing out from a long, irregular, mountainous ridge, improves the view.—*Id.* 22.

The sides of a hill, if broken into hollows and protuberances, form beautiful masses of light and shade, which do not occur in a regular slope. Fine specimens occur on the Banks of the Wye.—*F.*

One of the sublimest objects in natural scenery is an old and deep wood, covering the side of a mountain, when seen from below.—*Alison on Taste*, i. 29.

Those hills and mountains which nearly ap-

proach to angles, are called beautiful; and when their size and colour are diminished and softened by distance, they accord with the softest and most pleasing scenes, and compose the distance of some of Claude's most polished landscapes. The ugliest hills are those which are lumpish, and, as it were, unformed: such, for instance, as are called pig-backed. When the summits of any of these are notched into paltry divisions, or have such insignificant risings upon them as appear like knobs, or bumps; or when any improver has imitated those knobs or notches, by means of patches or clumps, they are then both ugly and deformed.—*Price*, i. 192, 193.
See GROUND.

LANES. See ROADS.

LAWN. By this term is here meant that grass plat which lies between the house and the pasture. It is usually separated from the pasture by a light iron fence; from parks by a ha-ha, or sunk fence and terrace. Its embellishments are beds of choice shrubs and flowers formed upon it, of various shapes; and by single evergreen trees or shrubs growing from the grass. These, if judiciously disposed, will harmonize the landscape with the building, and dismiss the nakedness which too commonly pre-

vails in the lawns of villas in general. From the interior, this decorative planting will carry forward the richness and furnished effect of the apartments, and obviate that abrupt and offensive difference which seems otherwise to prevail between them and the external scenery. Small ornamental seats of china or porcelain; rustic or fanciful chairs; vases; and basket-work border to the flower-beds, are furniture of the lawn; and the tent or marquee is, in summer, an important accompaniment.—*Papworth*, 95.

Of LAWNS IN PARKS. See PARKS.

MILLS are excellent specimens of the picturesque, unmixed with grandeur or beauty.—*Price*, ii. 321.

MOUNTAINS. See HILLS.

ORCHARD. I have seen an orchard made both picturesque and useful. The fruit-trees were planted along the fronts of the hedge, irregularly and at unequal distances. The fruit trees on the middle were only two or three, and formed into natural thickets by adding filbert-trees. The straight line of the hedge, and angular corners, were broken into irregular curves by the same means.

ORCHARDS look like gardens; but make a scattered, discordant landscape. The blossoms

are beautiful in a near view, when the different shades and gradations of their colours may be distinguished; but at a distance they lose all their richness and variety.—*Price*, i. 175.

[The foliage of fruit-trees is in general bad, and their numerous branches grow in the form of a mere huddle of sticks.—*F.*]

ORNAMENTAL BUILDINGS. A profusion of them has a glaring, unconnected appearance; and, however judiciously they may be placed and accompanied, have always a want of interest.—*Price*, ii. 343. See BUILDINGS; TEMPLES.

ORNAMENTED FARMS. All the inclosures should be totally different.—*Wheatley*, 164.

Transitions should be very sudden, and the paths varying.—*Id.* 166.

Pastures, if large, may be broken by straggling bushes, thickets, or coppices; and scattered trees should be beset with brambles and briars.—*Id.* 172.

Arable lands may be distinguished by different sorts of grain.—*Id.* 172.

Much wood is essential in these ornamented farms; and ruins and churches are very advantageous.—*Id.* 173.

The farm-house and buildings should be blended with trees.—*Id.* 175.

The dairy-farm is as much a part of the place as the deer-park, and in many respects more picturesque; consisting of such varied and pleasing inclosures, and so enriched by groups of trees, that it would not be improved by the removal of any hedges: its character is strictly preserved by the style of the buildings. An old farm-house, a labourer's cottage, a hay-stack, or a thatched hovel, are far more appropriate than the pseudo-Gothic dairy [See RUINS], or the French-painted trellis in an useful dairy-farm.—*Repton*, 32.

PARKS. A park should not be too wild. It should seem rather to be reclaimed from a forest, than be a neglected corner of it. The wildness must not be universal.—*Wheatley*, 183.

The most romantic scenes are not, however, incompatible with the character of a park.—*Id.*

The lawns should be separated by fine trees, either in groves, or otherwise, or patches of coppice-wood.—*Id.* 203.

Smoothness, verdure, and undulation, are the most characteristic beauties of a lawn; but they are, in miniature, closely allied to monotony. The proper plan for disposing the wood should be taken from natural forests.—*Price*, i. 288 seq.

The view from the hall-door is in too many

instances a boundless extent of open lawn in every direction, which the despairing visitant must traverse before he can get to any change of scenery; and the clumps with which this monotonous tract is dotted, and the winding stream or canal by which it is intersected, is made as neat and formal as ever the ancient gardens were.—*Knight*, 218.

The shrubbery should open into the park: A short walk through the latter should lead to a farm, and the ways along the glades to ridings in the country.—*Wheatley*, 182.

Park scenery is often injured by too many young trees being planted to destroy the formality of rows of old trees, the remains of hedge-rows; but thus the whole composition is frittered into small parts. The masses of light and shade, whether in a natural landscape or a picture, must be broad and unbroken, or the eye will be distracted by the flutter of the scene; and the mind will be rather employed in retracing the former lines of hedge-rows, than in admiring the ample extent of lawn, and continuity of wood, which alone distinguish the park from the grass or dairy farm.—*Repton*, 100.

Where old hedge-row timber exists, there can be little occasion for dotting young trees

with such profusion ; we often see several hundred such trees scattered upon a lawn, where not more than twenty can be absolutely necessary.—*Repton*, 101.

The contrasted greens of wood and lawn are not sufficient to gratify the eye. It requires other objects, and those of different colours ; such as rocks, water, and cattle ; but where these natural objects cannot easily be had, the variety may be obtained by artificial means ; such as a building, a tent, or a road ; and perhaps there is no object more useful in such countries than a gravel-road of a good colour, gracefully winding between, and of course defining those gentle swells of the ground which are hardly perceptible from the uniform colour of grass land.—*Id.* 101.

A scene, however beautiful in itself, will soon lose its interest unless it is enlivened by moving objects ; and from the shape of the ground near most houses, there is another material use in having cattle to feed on the lawn in view of the windows. The eye forms a very inaccurate judgment of extent, especially in looking down a hill, unless there be some standard by which it can be measured. Bushes and trees are of such various sizes, that it is impossible to use

them as a measure of distance; but the size of a horse, a sheep, or a cow, varies so little, and is so familiar to us, that we immediately judge of their distance from their apparent diminution, according to the distance at which they are placed; and as they occasionally change their situation, they break that surface over which the eye passes without observing it, to the first object it meets to rest upon.—*Repton*, 103.

The park is an appendage of magnificence rather than of utility; and its decorations, therefore, should partake of the character of the palace; they should appear to belong to its state and ornament; they should rather consist of covered seats, a pavilion, or a prospect-room, than objects of mere use, as a hay-barn or a cottage, because the latter may be found in any grass field, but the former denote a superior degree of importance.—*Id.* 32.

Towers, columns, or obelisks, on the summits of the highest hills in a park, as being conspicuous landmarks, draw the attention from the place to themselves, but on lower sites may be pleasing embellishments, not obtrusive features.—*Id.* 33.

In the decorations of ground adjoining a house, much should depend upon the character

of the house itself. If it be neat and regular, neatness and regularity should accompany it; but if it be rugged and picturesque, and situated amidst scenery of the same character, art should approach it with caution: at all events, the character of dress and artificial neatness ought never to be suffered upon the park or the forest, where it is as contrary to propriety as it is to beauty.—*Knight*, 159.

PATHS, See WALKS.

PLEASURE GARDEN. See SHRUBBERY.

PROSPECT. No prospect should be anticipated. It should be planted against, and be approached by a dark walk, or terminate a glade. Prospects are best when they burst upon the view from a precipitous high ground.

REGULARITY AND UNIFORMITY in rocks or mountains, or in any of the ingredients of natural scenery, is a defect instead of a beauty.—*Alison*, ii. 65.

But uniformity in the whole number of leaves in a tree is very beautiful.—*Id.* 66.

ROADS. New-made roads are always raw, and mostly of insipid nakedness, because they are not fringed with trees, and time has not effaced artificiality of every kind. But there is a rich picturesque beauty in old roads and

lanes, which ought to be studiously preserved, and no further liberties be taken with them than to render them convenient thoroughfares, only smoothing the ruts and openings of the sides, for views will often be all that is necessary. In fact, an old lane, merely levelled and gravelled, would often make the most picturesque, longest, and cheapest walk in a shrubbery or wood, only by leaving the banks and sides untouched, or by dressing them in places, but *with judgment**.

—F.

* It is impossible that any person can either walk, ride, or drive comfortably in a *rutty* road; for they cannot walk abreast in such roads, or escape wet and dirty feet and legs. The picturesque principle, however, of such roads, may still be retained. With this saving clause, the descriptive, poetical beauty of the following passage in Mr. Price, will gratify the lover of scenery. Speaking of the studies which painters have often taken from parts of old roads, Mr. Price writes thus:

“ In hollow lanes and bye-roads, all the leading features, and a thousand circumstances of detail, promote the natural intricacy of the ground: the turns are sudden and unprepared: the banks sometimes broken and abrupt; sometimes smooth, and gently, but not uniformly, sloping; now wildly overhung with thickets of trees and bushes; now

In a *dressed lane*, every effort of art seems directed against the natural disposition of the ground; the sides are so regularly sloped, so loosely skirted with wood, no regular verge of grass, no cut edges, no distinct line of separation; all is mixed and blended together, and the varied lines, described by foot-paths and wheel-tracks, mark the way among trees and bushes; often some obstacle, a cluster of low thorns, a furze bush, a tussuck, alters the way into sudden and intricate turns; often a group of trees, or a thicket, occasions the road to separate into two parts, leaving a sort of island in the middle. These are a few of the picturesque accidents which in lanes and bye-roads attract the notice of painters. In many scenes of that kind, the varieties of form, of colour, and of light and shade, which present themselves at every step, are numberless; and it is a singular circumstance, that some of the most striking among them should be owing to the indiscriminate hacking of the peasant, nay, to the very decay that is occasioned by it. When opposed to the tameness of the poor pinioned trees (whatever their age) of a gentleman's plantation, drawn up straight and even together, there is often a sort of spirit and animation in the manner in which old neglected pollards stretch out their limbs quite across these hollow roads in every wild and irregular direction. On

regularly planted, and the space, when there is any, between them and the road so uniformly levelled, the sweeps of the road so plainly arti-

some, the large knots and protuberances add to the ruggedness of their twisted trunks; in others, the deep hollows of the inside, the mosses on the bark, the rich yellow of the touchwood, with the blackness of the more decayed substance, afford such a variety of tints, of brilliant and mellow lights, with deep and peculiar shades, as the finest timber-tree, however beautiful in other respects, with all its health and vigour, cannot exhibit. This careless method of cutting just as the farmer happened to want a few stakes or poles, gives infinite variety to the general outline of the banks. Near to one of these "unwedgable and gnarled oaks," often rises the slender, elegant form of a young beech, ash, or birch, that had escaped the axe, whose tender bark and light foliage appears still more delicate and airy when seen sideways against the rough bark and massy head of the oak: sometimes it rises along from the bank, sometimes amidst a cluster of rich hollies, or wild junipers: sometimes its light and upright stem is embraced by the projecting and cedar-like boughs of the yew.

The ground itself in these lanes is as much varied in form, tint, and light and shade, as the plants that grow upon it; this, as usual, instead of owing any

ficial, the verges of grass that bound it so nicely edged; the whole, in short, has such an appearance of having been made by a receipt, that thing to art, is, on the contrary, occasioned by accident and neglect. The winter torrents, in some places, wash down the mould from the upper grounds, and form projections of various shapes, which, from the fatness of the soil, are generally enriched with the most luxuriant vegetation; in other parts, they tear the banks into deep hollows, discovering the different strata of earth, and the shaggy roots of trees: these hollows are frequently overgrown with wild roses, with honeysuckles, periwinkles, and other trailing plants, which, with their flowers and pendent branches, have quite a different effect when hanging loosely over one of these recesses, opposed to its deep shade, and mixed with the fantastic roots of trees, and the varied tints of the soil, from that which they produce when they are trimmed into bushes, or crawl along a shrubbery, where the ground has been worked into one uniform slope. Near the house, picturesque beauty must, in many cases, be sacrificed to neatness; but it is a sacrifice, and one which should not wantonly be made. A gravel walk cannot have the playful variety of a bye-road: there must be a border to the gravel, and that and the sweeps must, in a great measure, be regular,

curiosity, a most active principle of pleasure, is almost extinguished.—*Price*, i. 24.

A road is an artificial work of convenience, and not a natural production. At one time it has been displayed as the most ostentatious feature through the centre of a park, in the serpentine line, described by the track of sheep; at another, concealed between two hedges, or in a deep chasm, between two banks, lest it should be discovered; and in a place where several roads have been brought together, a direction-post has been placed within two hundred and consequently formal. I am convinced, however, that many of the circumstances which give variety and spirit to a wild spot, might be successfully imitated in a dressed place; but it must be done by attending to the principles, not by copying the particulars. It is not necessary to model a gravel-walk, or drive, after a sheep-track, or a cart-rut, though very useful hints may be taken from them both; and without having water-docks or thistles before one's door, their effect in a painter's fore-ground may be produced by plants which are considered as ornamental. I am equally persuaded, that a dressed appearance might be given to one of these lanes, without destroying its peculiar and characteristic beauties.—*Price*, i. 24—30.

dred yards of the hall-door, as necessary to point out the way to the house. The width of a road must depend on its uses: if much frequented, there should be always room for two carriages to pass on the gravel; if little frequented, the gravel may be narrower, but there must be more room left on each side; yet we often see the broadest verges of grass to the broadest roads, where, in strict propriety, the breadth should be in an inverse ratio. If a corner projects too far into the road, the driver will certainly go over it, unless preserved by some obstacle; yet it never can be right to endanger safety by unnecessary obstacles.—*Repton*, 212. See APPROACHES, p. 76, and WALKS, p. 137.

ROMANTIC SCENERY. The marks of habitation must not be carried to the length of cultivation, and dark greens should predominate in the wood.—*Wheatley*, 110.

RUINS. A paltry ruin is of no value: a grand one is magnificent, and should be that of a Castle, or Abbey,—*Gilpin's Northern Tour*, i. 67.

Stragglng ruins are bad, unless there be one large mass to form a centre of union for the whole.—*Wheatley*, 131.

Cracks and fragments should appear in the walls, and among ruins: the shed of a cottager, and a tree flourishing among them, add contrast and the idea of antiquity.—*Wheatley*, 135.

But smaller ruins, if backed by foliage of many-tinted green, occasionally hidden, and then bursting on the sight, may enrich the home grounds: and Mr. Papworth has made a picturesque dairy of a mock ruin of a church, or chapel, and it is admirable for effect.—*pl. xi. p. 68.*

Ruins are only picturesque when the whole form, and its parts, are broken into irregularities; the walls weather-stained, encrusted with lichens and mosses, and variously tinted with wild flowers; the windows and arches laced and festooned with ivy; and the tops of the walls planted with little twining bushes.—*Gilpin.*

SHRUBBERY. Sameness is the fault of shrubberies. The subject is exhausted.—*Wheatley*, 208.

Common narrow walks, if too long, are very tiresome. They should be broken by openings to admit little scenes to break the uniformity.—*Id.* 209.

Walks should never have sudden turns. They

must only wind so much, that the termination of the view may differ at every step, and the end of the walks never appear: the thickets, which confine the view, should be diversified with several mixtures of greens; no distinctions in the forms of the shrubs or trees should 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. The ruin of such shrubberies is division of them into slips, and making them only a collection of walks.—*Wheatley*, 212.

Objects to fix the eye are needless in a scene which may be comprehended in a glance.—*Id.* 216.

For winter-walks, evergreens 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 may wind 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 the one hand, while they are open

to the sun on the other. Walks should lead to the green-house or conservatory.—*Wheatley*, 254, 255.

An object will appear more distant than it really is, if different coloured evergreens be planted between it and the eye. Suppose holly and laurel, and the holly, which is of the deeper colour, nearer the eye. The degradation of the colour in the laurel makes it appear at a great distance from the holly, and consequently removes the object in appearance to a greater distance than it really is.—*Elem. of Criticism*, i. 441.

Flowering shrubs should be planted near the house. They are not suitable to the general country, because they either produce a spotty appearance, or otherwise disturb the general harmony.—*Carlisle*, 97.

The pleasure-garden being a work of art, and in which art is avowedly directing nature, in contradistinctional submission to her great mistress in all other parts of the domain; the canal, the basin, and the fountain, are legitimate materials to the artist, provided he does not violate the laws of fitness and propriety in the use of them, and admits them only when designed with taste.—*Papworth*, 61.

GROTTOES. The natural situation of grottoes is at the end of woody vallies, near a running stream, with a grassy margin.

“Vallis erat piceis, et acutâ densa cupressu,

* * * * *

Cujus in extremo est antrum nemorale recessu,
 Arte laboratum nullâ; simulaverat artem,
 Ingenio Natura suo; nam pumice vivo,
 Et levibus tophis nativum duxerat arcum;
 Fons erat a dextrâ, tenui perlucidus undâ,
 Margine gramineo patulos incinctus hiatus.”

Ovid's Met. L. iii. § Actæon.

Summer-houses and *Alcoves* should face the north, in order to insure shade in the summer, and look forward on the effects of sunshine before it, which would be augmented to the spectator by being viewed from a shaded spot. This circumstance should be attended to in all buildings of the flower-garden erected for alcoves, not intended for the reception of plants.—*Papworth*, 100.

Garden-seats should be disposed with reference to the season of the year; some open to the sun for spring and autumn, others with ample shade and free ventilation for the summer.—*Id.* 100.

Marble statues are offensive in gardens, because of their whiteness; and, especially so where there are no buildings nor architectural ornaments near them; for, like other white objects, they make spots when placed amidst verdure only; whereas the colour and substance of stone or stucco, by assimilating with that of marble, takes off from a certain crudeness which such statues are apt to give the idea of, when placed alone among trees and shrubs.—*Price*, ii. 158.

Fountains and statues are exceedingly liable to be introduced into gardens with impropriety; but fountains may be introduced near a house, on a large scale, with exact propriety.—*Id.* ii. 152. 156.

TEMPLES. The barn-form and Dorick columns, is the best for temples; and the best situation for them is partially within a wood.—*Wheatley*, 129.

In our parks and gardens, Grecian temples stand wholly unconnected with all that surrounds them, and are mere unmeaning excrescences.—*Knight*, 170.

In Claude, not only ruins, but temples and palaces, are often so mixed with trees, that the

tops overhang their balustrades, and the luxuriant branches shoot between the openings of their magnificent columns and porticoes; but the modern practice is to exhibit the architectural characters.—*Price*, i. 18.

TERRACES *in gardens*—merely walking up and down stairs in the open air.—*Id.* ii. 101.

THATCH, certainly picturesque.—*Id.* ii. 340.

TOWNS. The best form of towns is when the buildings advance or retire from the eye, according to situation, while a happy mixture of trees completes the whole.—*Id.* ii. 219.

Towers, domes, columns, open arches, clusters of pillars, with all their finished ornaments, or else the more pointed forms of Gothic splendour and magnificence, are essential in views of cities.—*Id.* ii. 120.

When a town built nearly on level ground is viewed at a distance, the summits of the houses are of much less consequence, for they then either disappear totally, or are so blended with each other, that their shapes are scarcely distinguishable; but in towns built upon hills, roofs and chimnies become conspicuous objects.—*Id.* 221.

Sloping roofs have been avoided by all the

painters of cities, as destructive of magnificence in cities and every assemblage of buildings.—
Knight, ii. 317, 318.

VALES; VALLIES. Gilpin says, that the Welch vales and vallies are the finest which he ever saw. Cultivation is kept under by being blended with wildness, and they certainly have the most beautiful commixture of groves, promontories, knolls, rivulets, water-falls, and rocks; cottages and farms faintly traced along the sides at a distance, varying and enriching the scene; all together forming an endless variety of landscapes by the perpetual windings of the road, and all well finished off by mountains in the distance. The *rocky valley* is a scene of more singularity; and *Dove-dale* (engraved in the frontispiece), says Mr. Dayes (*Picturesque Tour*, p. 8*), “possesses a union of grandeur and beauty, not to be equalled by any thing which he had ever seen.” Dr. Clarke assimilates it to Tempè.

It is thus described by Wheatley:

“The inexhaustible variety of nature is seldom found within the same extent, as in Dove-dale [near Ashbourne in Derbyshire]. It is

* This work may be recommended for its beautiful and interesting engravings of highly picturesque scenery.

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 as twenty yards wide, and generally about four feet deep; but transparent to the bottom, except when it is covered with foam of the purest white, under waterfalls, which are perfectly lucid. These are very numerous, but very different. In some places they stretch straight 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, though never languid, is often gentle; flows round a little desert island, glides between cists 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 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 bot-

tom, and lean back against the hill; and sometimes they stand out quite detached, heaving up into 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 which they sustain; one is placed before, 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, 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 Dove-dale. It seems,

indeed, a fitter haunt for mere 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, immovable; the magic by which others appear still to be suspended; the dark caverns; the illuminated recesses; the fleeting shadows, and gleams of light glancing on the sides, or trembling on the stream; and the loneliness and the stillness of the place, all crowding together on the mind, almost realize the ideas which naturally present themselves in this region of romance and of fancy."—*Wheatley*, 111—115.

VILLAGES are easily susceptible of improvement.

Villages on rising ground. One cottage may be placed on the edge of a steep, and some winding steps of unhewn stone lead up to the door; another into 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.—*Wheatley*, 231:

Villages on flats. The larger intervals between the houses may be filled with open groves, and little clumps may be introduced upon other occasions. The church may be made picturesque, the cottages neat, and sometimes grouped with thickets. If there be a stream, the crossings may be in a variety of pleasing designs; and simple and pretty coverings may be thrown over wells and springs; even a small alteration in a house may occasion a great difference in the appearance. A few trifling plantations may assist objects which have a good effect, or disguise those which have not; and the forms offensive to the eye, whether of ground, trees, or buildings, may sometimes be broken by an advanced paling, or only by a bench.—*Id.* 132.

Villages in streets may be grouped into a mass by plantations *outside* of them.—*Id.* 233.

Should a person choose to preserve the look of a farm or hamlet, but wish at the same time to improve the general mass, any building of a good form, rising higher than the rest from amidst them, would probably answer that purpose, and serve at once both to vary and unite the whole group, especially with the aid of a few

trees judiciously planted. Sometimes a person, with great property all around, may have only a small piece of ground in such a hamlet, and be unable to purchase any more. Such a building as that described might do all that a lover of painting would wish for, and give him a sort of property in the whole.—*Price*, ii. 313, 314.

Towns and cities, from their necessary connection with symmetry, architecture, and regularity, require streets and squares, but nothing can be more insipid than to make the houses of villages of the same form and shape, and place them in parallel lines, and at equal distances from each other. Symmetry, which is essential to all the higher styles of architecture, is not suited to humble scenes and buildings. There the picturesque should prevail.—*Id.* ii. 346. 350.
See COTTAGES, BROOKS.

WALKS; PATHS, If a comfortable and convenient walk or ride can be so conducted through wood or forest scenery, as to appear a mere sheep-track or accidental opening, it will be the more pleasing to the imagination; but if it is to go along the sides of banks or other grounds, so formed that a convenient road must necessarily be the work of labour and art, it had better avow its character boldly, and stand forth as an artifi-

cial terrace or shelf, than bunglingly attempt to hide it in the broken banks and unequal sides of an accidental slip: for such breaks and inequalities, if natural or accidental, would also extend to the surface, and completely disqualify it for the use to which it is appropriated. Where the ground is rocky, indeed rugged and unequal banks may be obtained by breaking instead of hewing the stone to be removed; and this may almost always be done with good effect; but if the terrace or walk be to be formed out of mere earth, irregularities and inequalities will always appear either affected or slovenly.—*Knight*, 230, 231.

In making curved paths in ornamental grounds, we should imitate nature, as to the manner she observes in the course of rivulets, the paths of sheep and other animals, tracks across grounds, &c.; but up hills bolder curves are allowable.—*Mason's Engl. Garden*.

In the garden scene at Blenheim the gravel-walk appears in great perfection; the sweeps are large, easy, and well taken; and though in wild and romantic parts such artificial bends destroy the character of the scenery, yet in shrubberies, where there must be regular borders to the walks, an attention to the different curves is indispensable; for of cork-screw walks,

Brown used so say justly, that you might put one foot upon *zig*, and the other upon *zag*. In regard to the walks at Blenheim, another circumstance, though minute, adds to their perfection; they are so artfully laid, that the surface becomes a sort of Mosaic, and notwithstanding their inherent defects, they add a higher polish to that beautiful garden scene.—*Price*, ii. 149—151.

Walks and drives are necessarily the means by which the spectator is brought to view successively, the different scenes that are prepared for him, and the course of the walks is to be directed to the best points of view, and the effects of variety. The effects and benefits of sun and shade must both be regarded; in the heat of the day, the refreshing coolness of the latter should be secured, and all the opportunities of sunshine be obtained against the chill hours of morning and evening, and of spring and autumn.—*Papworth*, 97.

The rules concerning paths are these:

Paths should not be seen to cross the lawn before the windows of the apartments.

They should not be viewed from the windows along their course,

They should not seem to divide portions of lawn or shrubbery into equal parts.

They should not be quickly sinuous without sufficient cause, and in all cases, connected curves should be unlike each other in extent and compass. The whole of two or more curves should not be visible at the same view.

Paths which are parallel, or which appear to be so, should not be seen at the same time.

They should be well drained, and particularly so where the ground is sloping.

They should not ascend rising ground abruptly, but inclinedly.

Walks should always have an outlet, and occasionally diverge into ramifications, so that visitors shall not be obliged to return by the path they went, or to join society when they would choose to be private.—*Papworth*, 99.

Gravel walks must be separated from beds of flowers or plantations by a border or verge; where the labour to the soil is frequent, as in flower beds and the kitchen garden, box is the favourite edging; but to plantation paths, the verge should be of grass, from fifteen to twenty-four inches in width, where they are not connected with portions of lawn: but otherwise, if it can be so distributed, the path should seem to

be inlaid upon the lawn itself, skirting its area, and separating it into occasional bays, and avoiding the objectionable parallel lines, which otherwise belong to grass verges.—*Papworth*, 99.

Grass walks require a greater depth of border, and more richness of decoration, than a gravel walk.—*Wheatley*, 207.

Grass walks are suited to spacious avenues, or diverging branches from principal gravel walks, and for summer terraces. They should be wide, that the footstep may not be constrained to form a beaten path, and they should be bounded by dwarf shrubberies, separating them from the overhanging branches of larger trees, that they may avoid the injurious consequences of their drip. Great care should also be taken to keep them mown and rolled for the purpose of having them smooth and even, and permitting to evaporate speedily the damps which it may have received by rain or dews. There should also be laid between the soil and the turf, a bed of lime and smith's ashes, or other sufficient means to prevent the occurrence of worm-casts upon them; for without this precaution they become unpleasant to walk upon, unsightly, and very troublesome to the gardener.—*Papworth*, 99.

be laid upon the lawn itself skirting its area, and separating it into occasional bays, and avoiding the objectionable parallel lines, which otherwise belong to grass walks.—Vernon, 88.
Grass walks require a greater depth of border, and more richness of decoration, than a gravel walk.—Woods, 207.

Grass walks are suited to spacious avenues or diverging branches from principal gravel walks, and for summer terraces. They should be wide, that the footstep may not be constrained to form a beaten path, and they should be bounded by dwarf shrubbery, separating them from the overlapping branches of taller trees, that they may avoid the injurious consequences of their drip. Great care should also be taken to keep them smooth and rolled for the purpose of having them smooth and even, and permitting to evaporate speedily the damps which it may have received by rain or dews. There should also be laid between the soil and the turf a bed of lime and smith's ashes, or other sufficient means to prevent the occurrence of worm-casts upon them; for without this precaution they become unpleasant to walk upon, and are very troublesome to the gardener.—Vernon, 88.

PART II.

ANTIQUITIES.

EARTHWORKS.—RUDE STONEMWORKS.

BARROWS. (i.) *Funereal*. The oblong and the round, with bases of Cyclopean masonry, the most ancient. Size determines the rank of the deceased, when Greek or Roman, [and probably among ourselves, for at Churcham, co. Warwick, upon the Watling-street, is a barrow so large, that it makes passengers turn out of the high road.—*Dugd. Warw. p. 11*]. Barrows in Greece (*Polyandria*), indicative of battles.

(ii.) *Not funereal*. 1. Barrows of Honour, or Cenotaphs. 2. Commemorative of great events. 3. For marking distances, small, and on sides of roads. 4. Hill Altars. 5. For sports. 6. *Ermaia*, or *Tumuli Mercuriales*, attached to altars of Mercury*. 7. In camps, for reconnoissance

* This Mercury was *Teutates*. (See *Eusebius*.) Livy says, "Scipio in Tumulum obversus, quem

used in towns, which grew out of stations, for the public business of the inhabitants.

BARROWS.

1. With cistvaens, urns, cups, beads, weapons in wooden scabbards, bosses of shields, &c. *British.* 2. Campaniform, in clusters, without any remains of cloaths. *Anglo Saxon.* 3. *Danish.* None, except where there were no stones to make pyramids or obelisks. (See *Dugd. Warw. p. 3. 1st edit.*)

Sir R. C. Hoare's rules for determining the æras of British Barrows are as follow :

1. By a road, or ditch, making a curve to avoid them. 2. By having nothing of metal in them. 3. By deep interments. 4. By the body in a cist, with the legs drawn up. This is the oldest æra.

The second æra, the body prostrate, accompanied with articles of brass and iron.

The third æra, interment by cremation, with the bones deposited in a cist cut in the chalk.

The fourth æra, ashes, or bones, deposited in an urn. Romanized Britons are distinguished

Mercurium Teutatem appellant." Mercury, as Teutates, was much worshipped by the Britons and Gauls.

by superior utensils, such as iron knives, bone handles, urns turned in lathes, &c.

BANKS AND DITCHES.—These are common to all nations.

1. Of capricious outline, connected with camps or earthworks. *Wandsdike.*

2. A vallum between two ditches, with artificial mounts or forts along the course. *Offa's Dyke.*

3. Covered way between ditches communicating with some strong hold. *British.*—To connect a village with its fortress. *British* also.

4. Numerous ditches together always connected with British settlements.

5. Across an isthmus of projecting land. *British, Anglo-Saxon, and Danish.*

6. As lines of circumvallation, common to all nations and æras.

7. Foss and bank for spectators, as at Abury.

8. Banks around stone-circles for the *Deasil*, or Druidical perambulation.

CAIRNS AND CARNEDHS.—Not sepulchral; mere barrows of memorials. (*Sir R. C. Hoare.*) At all events, only barrows made with stones; commemorative of chieftains who fell in battle, and, if perfect, a large stone placed endwise at a few yards distance.

ON CASTRAMETATION.

1. Equilateral, or oblong square. Sometimes with two valla entrances at the point of the compass. A Prætorium in or near the centre. Interior level. *Roman**. The higher the vallum the more ancient.

2. Promontories, or projecting hills; valla across the isthmus. *British, Anglo-Saxon, Danish.*

3. Hills cut into terraces winding to the summit. *British.*

4. Elevations with triple ramparts. *British.*

5. Hills, reticulated or irregularly hooped with walls, full of cells, the chieftain's residence on the summit. *British.*

6. Elevations, with capricious or irregular valla. *British.*

7. Camps, combining heterogeneous characteristics; *British*, occupied by *Romans* or *Saxons*; *Roman*, occupied by *Saxons*, &c.

8. Valla, forming two or more parts of a

* Vegetius makes the form of the outline indifferent; but as he wrote in the fourth century, and just before the Roman evacuation of Britain, it is utterly improbable that there were any camps of that æra made in *England*.

circle surrounding another vallum, with higher ground, also circular. *Pure Anglo-Saxon**.

* In my opinion, the Earthwork at Eaton, co. Bedfordshire, taken from King's Monumenta Antiqua, iii. 265, and re-printed in the Gentleman's Magazine for 1804 (vol. lxxiv. pp. 939, 940) is a correct delineation of an undoubted Anglo-Saxon camp. "The form, though very irregular, approaches somewhat to that of a semicircle, having the river for its diameter. It is on all sides, except this diametrical side next the river, surrounded by two complete ditches, the outermost fosse being more perfect than usual, and the innermost exceeding deep, and there being a pretty broad plain level between the two, *higher* than the adjacent country, whilst within the innermost fosse, not only the interior vallum, but also the whole space of ground rises *higher still*, quite contrary to the appearance of any Roman camps; and not far from the middle, rather approaching towards the S. E. corner next the river, is a sort of mount, *raised considerably above all the rest*, which commands the whole adjacent level country, and from whence is now a fine view of St. Neot's. There are not four entrances, as in Roman camps, but one only, and that narrow and passing straight forward over both ditches on the West side opposite the river. Somewhat similar is Brent Knoll, Somerset, ascribed to Alfred. Several double intrenchments, in different

9. Circular valla round the tops of hills, with parts of the kingdom, may most justly be ascribed to the Saxons." Brent Knoll alluded to, is a *double* irregular work. (*Gough's Camd.* i. 74.) Strutt says thus: The Romans threw up high vallums only; but the Saxons raised the whole surface of their stations above the common level of the earth in the shape of a keep, or low, flat hill, and this keep, instead of banks of earth, was surrounded by a strong, thick wall, within which were built the stations for soldiers, &c. Around the whole work was made a deep, broad ditch, encompassed with a strong vallum of earth, on which was built an exterior wall, turreted after the Roman fashion. (*Horda*, i. 24.) Thus it appears, that Saxon camps consisted of double or more works, the inner commanding the outer, i. e. when they throw up camps *de novo*: but it appears that they occupied both British and Roman camps, and then the alterations form those irregularities, which puzzle the antiquary. Sir R. C. Hoare, a very high authority, says, "Whenever we find *very strong* and *elevated* ramparts, and *deep ditches*, with *advanced outworks*, such as are at Bratton, Battlebury, Scratchbury, Yarnbury, Chedbury, Barbury, Oldbury, &c. we may, without hesitation, attribute these camps to the Belgick. or Saxon era; for neither the Britons, nor the Romans, had recourse to old ramparts."—*Anc. Wilts*, ii. 107, 108.

watering branches carried down to a river.
Danish.

EARTHWORKS, *various.*

1. Elevated keep and oblong outwork, purpose unknown, but probably the fort of a British village, as they frequently occur in Wales.
2. Oval or round pits with high banks, all of turf. *Castrensian Amphitheatres.*
3. Squares, with high ramparts and a single entrance. *Roman Castella.* Outposts to camps.
4. Small intrenchments, used for Hundred Courts.
5. Small hills cut into terraces. *Anglo-Saxon Forts.*
6. Mounts, surrounded by fesses thrown up for fortifications, and deemed of great moment if the ditches could be inundated.
7. Hemispherical mounds, with some stones on end around the base. The Motes of Scotland. Presumed Courts of Justice.
8. Horses cut in turf. Supposed memorials of successful battles.
9. *Labyrinths ; Mazes.* In England they have often the appearance of large Barrows. Pliny mentions boys making them.
10. Entrenched eminences near camps. The *Disgwolfa*, where a guard of observation was placed.

11. Long cylindrical hollows, with round ends; the British Cursus from the Greek *Stadium*. The latter adjoined the Theatre.

12. *Hiding-pits of the Britons*. Holes large enough to contain one person sitting, the top being covered with a broad stone, earth, &c. —*King*.

13. Circles, the foss inside, sometimes two or more connected by a covered way; appendages to British villages, for civil or religious purposes. Found also in Greece (*Walpole*) and America. (*Hodgson*.)

ROADS.

1. Paved, quite ancient. Over rocks, curiously hewn into channels. Paved with large square flags, unlike those of the Romans, which were polygons. *Grecian*. (*Dodwell*, ii. 208—434.) The Romans had various sorts of roads. *Consular*, *Prætorian*, or *Military*, the grand roads; *Vicinal*, the cross roads; *Semita*, a foot-path; *Callis*, a bridle-road; *Actus*, four feet broad, for beasts of burden, or simple carriages; *Iter*, two feet, for men only; *Via*, eight feet, for carriages to pass. Roman highways are straight from military rules, except where hills compel a deviation. They are over low grounds, causeways. Tumuli occur upon the line. Some-

times a deep trench, with a vallum on each side, marks the course of the causeway, and in descending hills they take the form of a terrace, with a parapet next the precipice. Where Roman roads have not the causeway-aspect, they were originally, perhaps, like the Foss and Ikenild-streets, British trackways adopted by the conquerors. A straight line for a considerable distance is a sure denotation of a Roman road. The Vicinal ways cross at right angles, do not wind.

British Trackways are the old roads before the Roman Invasion. Paved, gravelled, causeway-formed roads or elevated streets were then utterly unknown. The trackways, still remembered by the name of *portways* and *ridgeways*, had no basis but the verdant turf. Sometimes they are terraces. Instead of keeping a straight line, they wind along the top or sides of the chains of hills, which lie in their way. They are generally attended by tumuli, and vestiges of villages and settlements, which are placed on their sides; some at the very crossing of two trackways. During their course they very frequently throw off branches, which, after running parallel for miles, are again united with the original stem. New Roman roads often run

parallel with these trackways. Whenever an old road exists, by means of which a person might travel from one side of a county to another, in continuation, it may be presumed to have been an old British trackway.

Anglo-Saxon Roads. The old Roman roads were called the Military-ways; the British trackways, the country roads. The highways were distinguished by *one waggon's-way*, 4 feet broad, and *two waggon's-way*, probably eight feet or more, whence came our modern village-roads.

Stations, Roman. The following rules must be strictly observed: Roman roads must be at or near it, or lead to or from it; or all the bye-roads or lanes about it must be straight; or the roads must point to it on all sides. No attention is to be paid to mere etymology, but the appellations *Bury Hill*, or *Brill, Street, Stone, Stretton*; the termination *Cester, Week, or Wick, Cold Harbour, Sarn* (in Wales), are indicative terms. The intersection of great roads, barrows placed at certain intervals, four streets crossing each other at right angles, N. E. W. and S., a Roman road running through, are further denotations. Mere coins and articles excavated prove only habitancy; for a station, the above adjuncts are necessary, as well as com-

parison with the Itineraries, by the intermediate distances from other known stations; but these distances should be measured by the line of the old Roman roads, not those now used. The Itineraries did not take the nearest ways, only those where the high roads existed.

Towns, Settlements, and Villages. The Britons had no walled towns before the Roman conquest.

The favourite sites of Celtick towns were *Linguae*, or promontories on the sea shore, with gentle declivities, not accessible on foot at high water. The high lands were first occupied by the British inhabitants; after the Roman conquest the vales. Sometimes settlements appear on the sides of hills, or occupy the declivities between two hills, or are seated at the intersection of two ancient trackways. They are of various forms, and are known, by numerous slight banks dividing the ground into unequal parcels; barrows in the vicinity; excavations of very old and rude pottery; and covered ways communicating with strong holds; and banks and ditches as lines of communication from one village to another. Articles of iron, pottery of a particular kind, flues, glass, and coins distinguish *Roman-British* settlements. Broad-headed iron

nails, and a sheltered situation, are peculiar tests of recent date.

“Whenever (says Sir R. C. Hoare) we traverse these elevated and dreary regions (the Wiltshire Downs, and find the ground unnaturally excavated,) and a black rich soil turned up by the moles, we may there safely fix upon a British settlement.”

In short, British settlements appear to have been an irregular connection of huts and patches of ground, communicating by covered ways with a strong hold (where sometimes was the residence of the Chieftain), and accompanied with a stone circle, or (where there was no stone) an inclosure within a vallum, by way of Church, and Barrows for burial-places.—*Sir R. C. Hoare.*

The towns, when they were seated amidst marshes, appear to have been fortresses. Such as were Old Lincoln, and Grampound, in Manaton, co. Devon, a circular inclosure of about three acres, surrounded by a low vallum of loose stones, the remains of a wall, and entered by two apertures opposite to each other, North and South.

Roman Towns. Oblong squares, with four streets in the form of a cross, E. W. N. and S.

Traces of this fashion still appear in many English towns, originally stations.

Anglo-Saxon, Norman, and English Towns.
The Britons and Northern nations knew nothing of streets. Anglo-Saxon towns were placed near a river, bordered on one side with hills and woods, on the other with meadows. To royal seats, forests were annexed. Some towns (to omit those created by Roman stations) were formed around castles; others around monasteries. The sites of others were dictated by convenience for commerce, through rivers, ports, high roads, manufactories, central distances, and circumstances which are of themselves apparent. A peculiarity attaches to several ancient towns, which stood upon hills, where there are, or were, castles, viz. a very steep, straight ascent, originally protected by a gate. Whitaker notices it at Richmond in Yorkshire; and Ludlow is a fine instance. A narrow bridge crosses the river, and just beyond is a gate, opening to a street, of great steepness, and quite straight. All this was founded upon military principles, and implies towns which grew out of garrisons, or castles, or warlike considerations. It may also be presumed that towns, where there are mounts, upon which stood a keep, are of Anglo-

Saxon origin; for the castles of these, our early ancestors, were rare, and all which are known of the Britons and them (where the natural soil was level) stood upon mounts of earth; whereas, such adjuncts were not indispensable additions to Norman fabrics. A tongue of land, peninsulated by a river, is a very strong characteristic of an ancient town, not of Roman origin, for the sites of these are plateaux of rising ground, or gentle knolls, surrounded by distant heights. The long street of houses denotes a town created by convenience.

Remnants of town walls and gates are not uncommon. The motive, where they inclosed little more than the market-place (as at Richmond), is evident. They generally consist of demi-bastions (that the enemy might derive no protection if he got within) and embattled walls between, with a shelf or ledge to stand upon. The gates have often statues, or coats of arms upon them. Among the Romans, statues of the gods were at first placed, in order to render them sacred, but afterwards, figures of the Emperors were substituted, from whence came the practice of putting up the arms of princes to whom the towns belonged.

STONEWORKS.

Caves. 1. The first habitations and temples. 2. With niches, votive tablets, inscriptions, and sometimes stationary ladders, made by holes cut in the rocks, *Paneia*, or *Nymphæa*. 3. Ergastula, or Prisons. 4. Druidical. 5. Sepulchral or Spelæa. 6. Baths. 7. Residences of the Ancient Britons.

Cavern Temples. For the Mithriacal Worship. Mausolea.

Single stones standing erect. 1. Cippi, inscribed for mile-stones. 2. With epitaphs, to mark a burial-place. 3. For boundaries. 4. For memorials of remarkable events. 5. Used by the Britons to mark a spot where a chieftain fell. 6. One or two at the end of a long barrow-like grave. *Danish.*

Stone circles. In Homer, courts of judicature. Druidical temples; those of unhewn stone the oldest.

Cistvaens. Three or four stones placed edge-ways, covered by another at top; found under barrows.

Cromlechs. Flat stones standing upon others, like a table tomb, or round top stones resting upon others. The former is the most ancient.

Garseddau. A copped heap of stones, upon which sat the Arch-druid in judgment. Adja-

cent to it was a *Brin-gwyn*, or circular hollow, surrounded with an immense agger, a stone circle and cromlech.

Maen-Hir, Meini-Horion, Meini-Gwyr. Large stone cippi, set upright, sometimes two or more adjacent. *British pillars of memorial.*

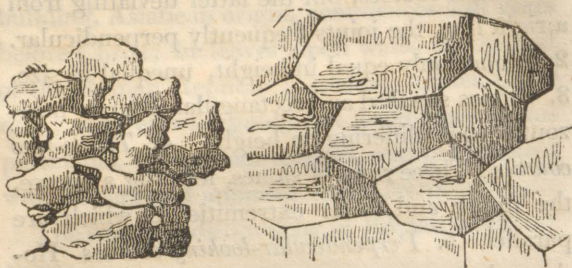
Maen-Sigl. See *Rocking-stone.*

Mont-joye. An appellation given to little hills, where the Saints suffered martyrdom, or which were laid together by pilgrims, when in view of the end of their journey. Crosses were erected on them.

Rocking-stones. Natural rocks, apparently cut away below till they tottered. They are presumed to have been used by the Druids, for divination; especially according to Ossian, for determining the fate of battles. That they were superstitiously used, is attested by one being surrounded with a foss, a narrow path leading to it, and other *indicia.*

Tolmen. Stones, with holes in them, through which diseased persons were drawn in order to be cured. *Druidical.*

ARCHITECTURE.

*Cyclopean Styles.*

CYCLOPEAN MASONRY. By this term is understood the Greek masonry, which obtained in the Heroic ages. The enormous size of the blocks distinguishes it from the later styles. The antiquity of buildings in Greece is determined by the existence or absence of Cyclopean masonry, in one or other of its forms.

I. *The two oldest styles have no courses.* The earliest is the (1) *Interstitial*, huge irregular blocks, with small stones in the interstices. (2.) The next in date is the *Polygonal*, or *polygons*, nicely fitting together. This style is presumed to have been disused about the time of Alexander.

II. *The next styles have courses* *. 1. *Incipient, or imperfect courses.*—The stones laid in horizontal courses, but the latter deviating from a right line, the joints frequently perpendicular. 2. Stones only equal in height, unequal in size. 3. Stones squared and rectangular, courses horizontal, but differing in height. 4. *Triple-row courses.* Three rows of stones, forming a course, the upper and lower extremities of which are parallel. 5. *Perpendicular-looking courses.* Horizontal courses, but in which the perpendicular only begins to appear. 6. *Long flat-stoned courses.* Long and flat stones in imperfect courses, not much anterior to the age of Epaminondas.

GREEK LATER MASONRY.

1. Large blocks distinguish ancient from modern building.
2. The *Emplecton* of Vitruvius, viz. small stones and cement, coated with hewn stones.
3. The *Insertum* of Vitruvius, small polygons.
4. Monuments of brick, cased with marble, are not exclusively Roman. They occur in Greece.

* The definition of Mr. Hamilton, Col. Squire, &c. appear too vague and sweeping. I have therefore made additions from Sir William Gell's Ithaca.

5. *Pseudisodomum*. See ENGLISH MASONRY.

ROMAN MASONRY. 1. Marble, used for building, Asiatic in origin, commences 720 years before Christ; in leaves upon walls, at the end of the Roman Republic; stained, under Claudius; covered with gold, put in coloured compartments, diversified, spotted, and ornamented with flowers and animals, under Nero.

The external distinctions of Roman work are these:

1. *Mattoni*, reticulated plaster facing. 2. *Three feet triple courses*. To every three feet of cement (*i. e.* stones and mortar) three courses of bricks. 3. *Three feet single course*. A single course of brick to every two or three feet of cement, or pebbles. 4. Irregular stones. 5. *Large squared stone courses*, locking in small squared stones. 6. *Riempita*, or *Coffer-work*. Mortar and all sorts of stones in mass, bound with transverse partitions or without, made within boxes of planking afterwards removed. 7. *Spicata testacea* or *Herring-bone work*, bricks or stones, laid on the edges like wheat-ears. 8. *Rag-stone ligature*, flat rag-stone ligatures, instead of bricks. 9. *Hewn stone facings*, interior grout work or rubbish.

ENGLISH MASONRY. The early the same in

all points as the Roman work, mentioned by Vitruvius. The style which was very much used from the Saxon times to the reign of Henry VI. was the *Pseudisodomum*, squared stones, only at the angles, doors, and windows, a practice where flat rag-stones were scarce, the walls being made of these, eked out with mortar. The *Emplecton* was also common.

BRICKS. Unburnt in Egypt, Babylon, Greece, and first houses of Rome; in the latter afterwards kiln-baked. The sorts of Roman bricks were, the *Bipeda*, two Roman feet long; the *Lidoron*, about six inches long and one broad, and the kite-shaped triangular, or quadrant, formed for columns, four making a circle. Inscribed, and with bas-reliefs, Babylonian, Roman, and Mediæval. Our earliest bricks were called *wall-tiles*. The old bricks are larger than the modern. They were used by the Saxons only in windows and coins, according to *Strutt*; and till the 15th century were called *wall-tiles*. Buildings, purely of brick, do not appear in this country before the end of the fourteenth or beginning of the fifteenth century. The art of making bricks, as now practised, is said to be an invention of Sir Richard Crispe, temp. Charles I.

Tiles. Greek of marble, two kinds, flat pieces, and *Harmi*, or prisms, formed to cover joints. Tiles, even of gold, but more often of bronze gilt, mentioned in inscriptions. Shingles, or wooden tiles, the only sort used by the Romans till 470 U. C. Afterwards two forms of tiles were used: the *Imbrese*, placed in regular rows to receive the shower; and the *Tegula*, which covered, and prevented the rain from penetrating the joints. The latter were finished at the eaves with upright ornaments, which were repeated at the junctions of these tiles along the ridges. These ornaments are called by Pliny *Personæ*. He refers their invention to Dibutades, a Sicyonian potter, who called them *protypes*, being stamped in front only. Those upon the ridges, and worked on all sides, were called *Ectypes*. From the circumstance of their having been originally formed of a plastic material, the ornamented ridges still continued to be called *Plasters*, after Byzes of Naxos had introduced marble in their execution. The *γραπτοι τυποι*, or *picta tigilla*, were probably the painted *Antefixes*. (*Pompeiana*, 220—222.) Besides these, the Romans used slates, and hexagonal stone-tiles; tiles for columns, presenting their angles in their alternate courses, so as to form a ground

for the plaster, fillets, and flutes; tiles hollow and inscribed, used for the construction of tombs; grooved, to prevent the foot from slipping, for baths, &c.

Shingles, or wooden tiles, and those of pottery, like the Roman, were used by the Anglo-Saxons, Normans, &c.; but between the thirteenth and fourteenth centuries, the Flemish manner of making them was introduced, and the form changed. Convex, or pan-tiles, and Dutch ornamented tiles, were in use in the middle ages.

ORDERS OF ARCHITECTURE.

Egyptian. The most ancient Egyptian columns are cylindrical, with fillets, and intervals, around them, the capitals being an obtuse frustum of a cone, with the bottom rounded (*i. e.* of the form of the thick end of a carrot), the thin end uppermost, surmounted by a square abacus. The next in date are the capitals formed like an inverted bell.

GRECIAN ORDERS.

Doric. The shorter the column the more ancient. The earliest Doric is less than five diameters. The second Doric is six diameters, as in the *Theseum* at Athens. The Roman or corrupted Doric is more than six diameters.

Ionic. The ancient has a much deeper capital than the Roman.

Corinthian. The most ancient has no volute at the corners.

Tuscan. Only one ancient column known, that at the Emissario, in the Fucine lake.

Composite. First seen in the arch of Titus.

Plinths beneath the bases are not older than the time of the Roman Emperors. Stylobates do not appear to be older than the reign of Hadrian. Octangular, polygonal, and oval columns are very ancient. Reeded columns occur at Pompeii. Columns with wreaths around the shafts, filleted, polygonal towards the bottom, with very high bases, and twisted columns, only appear in the decline of the Empire.

Columns were not introduced into the architecture of Roman houses before the end of the Republic.

Arches over columns instead of entablatures commence in or about the time of Diocletian.

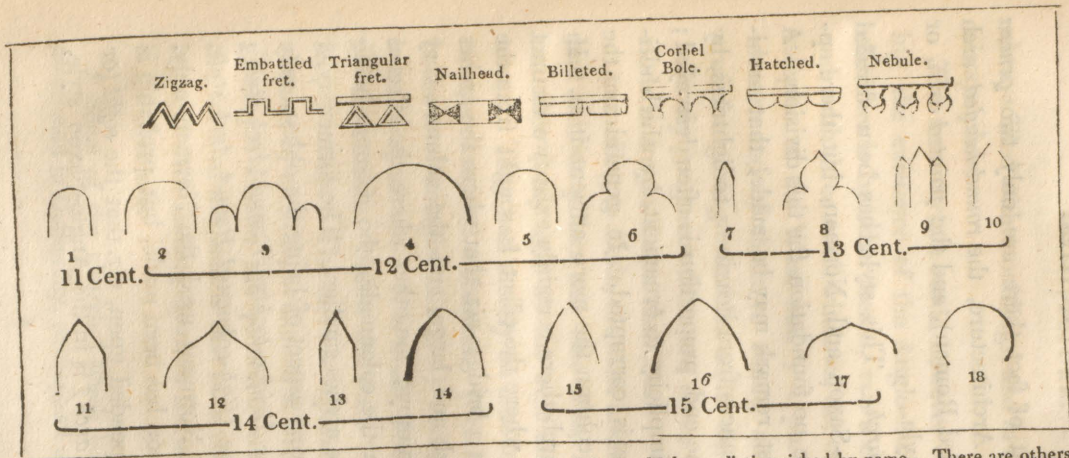
Arabesque (capricious flower-work) not introduced into Italy before the time of Augustus.

Grotesque (fantastic forms of men and animals) Egyptian, brought to Rome in the reign of Adrian.

Ropography, fantastic slender columns, formed of parts of animals and flowers, purely Roman.

The grand distinction between ancient and modern architecture is, the simplicity of parts and ornaments in the former, and the intricacy and profusion of them in the latter *.

* The difference between ancient and modern architecture, as instanced in the style of Michael Angelo, further corrupted by Bernini, is thus given by Eustace, ii. 224—228: I. Pillars which support nothing, which are coupled together, or are hid in niches and recesses. II. The repetition of the same order on a different scale, or the introduction of another order in the same story, or on the same plan. III. The same order carried through different stories, and the consequent confusion of proportions. IV. Multiplicity of pedestals and pilasters. V. Prodigality of ornaments. VI. Breaks, interruption, or waving of the cornice. VII. Profusion of pediments, pediments of various forms, such as curves, semicircles, arcs of circles, advancing, receding, &c. VIII. Abuse of the rustic. IX. Introduction of the low stories, called *Mezzonini*, and little windows between the principal stories. X. Protuberance of columns in the shaft. XI. Multiplication of slips of columns and pilasters with portions of capitals, crowded together in the angles of edifices.



The upper line contains all the Anglo-Saxon and Norman Mouldings which are distinguished by name. There are others not classified. The specimens are taken from Green's Worcester. The second and third compartments are the various forms of Gothic arches. Nos. 1, 2, 3, 4, 5, 6, 8, 11, 12, 14, 16, are from Lysons's Britannia (Cambridgeshire), in Ely. No. 7 is a lancet arch from Lysons's Envir. I. 348, § Merton Chancel. No. 10 is from the Tower of Durham Cathedral, taken from the plate in Hutchinson's Durham, II. 227. No. 13 is an arch of the time of Edw. III. taken from Lysons's Gloucestershire Etchings. No. 15 is from a building of the date of Hen. VI. No. 17 is an arch temp. Hen. VII. No. 18 is a horse-shoe arch from Grose and Canterbury.

In point of fact there are only two *genera* of Gothic Architecture, the *round-headed arch* (or degraded Roman), and the *pointed arch*, or Oriental style.

Round arch. This style has been divided into Anglo-Saxon and Norman, but there appears to be no foundation for this division. A general just remark may be made, that architecture advances from heaviness to lightness, by which in the end, proportion is often destroyed; and from simplicity to ornament, by which ultimately taste is corrupted. In general too, the shorter the column the more ancient it is. In the round arch there certainly exist two distinct styles; *one*, where the effect is sought from the arcade, as in a bridge, *viz.* that where the arches are very high and large, and the columns very short and stumpy; the other where the effect is sought from the colonnade, the columns being lofty and the arches smaller. The former style, which has every aspect of being the oldest, may be called the *Bridge-looking Round Arch style*; the other the *High-columned Round Arch style*. Perhaps the Normans used the Norman only. One distinction has been made, but probably is not to be depended upon, *viz.* that the *soffit* (or *sweep of the arch*) is in the Anglo-Saxon style,

always filled with mouldings, and in the Norman always plain.

The most certain mode however of ascertaining the existence of the Anglo-Saxon style in churches is by other means, *viz.* a circular East end, with three small windows, not one; circular steeples at the West end*, a porticus at the western end of the nave *inside*, and an upper croft for storing valuables under danger.

In my judgment there are three distinct periods in Anglo-Saxon churches.

According to Bede, the most ancient churches had neither pillars nor side-aisles, and no side entrance (only one at the west end), and no tower. They had merely an *ante-temple* or *porticus*, a nave, and a chancel. (See Mr. Wilkins in the *Archæologia*, xiii. 299.) Avington, Berks, is a fine specimen. It is small, and quite plain on the outside; within the walls 75 feet by 14 feet 7 inches. The nave is separated from the chancel by an arch, ornamented with zigzag and grotesque heads; the piers lean outwards, and the form of the arch is that of a crown, diverging and then sinking down in the middle. This is the first æra.

* Some of the churches which have them are mentioned in Domesday, perhaps all of them.

The second period is after the addition of the tower at the West end, which of course would remove the entrance to the side. If the tower did come up in the time of Alfred, as asserted, then this second style has its commencement about that reign. Such churches are also like that of Stukeley, with towers in the centre of a cross.

The third period is when side-aisles are added, as at Melbourne (see *Archæol. ubi supr.*); and this specimen would seem to show that they all originally had circular terminations at the East end. Many of these appear to have been destroyed for the purpose of introducing a large ramified window. This is the latest period, and runs into the Norman æra. The Conquest took place in 1066, and soon after this (to omit the well-known cathedral specimen) plain semi-circular arches, springing from square massive piers (as at Elstow, co. Bedford), show a fashion of the day with regard to country churches. As to those on a superior scale, except in the kind and quantity of embellishment, they have all a similar general character, *viz.* round massy columns; semi-circular arches; round-headed windows; and a second tier of arches in the clere story, springing from columns carried up

between the piers of the lower tier. According to Whitaker, narrow single lights prove the existence of a church in the year 1200.

Pointed Arch genus. This style passed from the East through Italy and France to England; and Bishop de Lucy is universally understood to be the first who introduced lancet-arches, supported by clusters of slender columns, with capitals of foliage, into the cathedral of Winchester, on or about the year 1202.

That this soon became the prevalent fashion is evident from Salisbury Cathedral, the Temple Church, Tintern Abbey, &c. There is a very simple test of the edifices of this æra, the thirteenth century, *viz.* that of the mullions of the windows, and pilasters of walls, being slender columns with large capitals of foliage. The large windows too are scalloped in the exterior outline. Round or cylindrical mouldings appertain to this and the preceding æras.

The next striking change of fashion is in the mullions of the windows. They are altered from pillars with capitals, into plain bars, which ramify at the head into lace-work patterns.

The reign of Edward III. produced a new peculiarity in the arch. The head has no bend, and taken from the perpendicular jamb, forms

nearly an equilateral triangle. Straight lined heads of arches appear in subsequent æras, but then they are very flat. They are only obtuse triangles. Oak leaves, quatrefoil roses, and crockets, are exceedingly common in this finest and most perfect style of Gothic architecture, *viz.* that ascribed to the reign of Edward III.

The large ramified window, with the curved pointed arch, like a heater shield inverted, preceded, was contemporary with, and continued after, the year 1300; but it appears at Westminster Abbey filled with three quatrefoils, two and one within circles, in the year 1285, and perhaps there are instances still earlier. It was retained with its sharp-pointed head, even after the flat one was in vogue, as appears by Sudeley Chapel, built in the reign of Henry VI. The division of these great windows into horizontal stories was merely a consequence of length, for such a division appears in the lower windows of Durham Tower, of the date of 1258.

The obtuse arch of the florid Gothic of the fifteenth century, becomes, in the time of Henry VIII. a deformity, by enlarging the breadth, and curtailing the length of the window. Of this there are specimens in the hall of Christ Church, Oxford, and that of Sudeley Castle. Whitaker

says, that round-headed windows were introduced in the latter end of the reign of Henry VIII. Broad, ugly windows, in the form of an obtuse demi-oval, are frequent in buildings of this æra.

Very heavy, low churches, with massive towers, (of which Finchley and Enfield are good instances), show a fashion of the early part of the sixteenth century. From 1532 to 1630 we meet with church-windows merely composed of unornamented mullions up to the top, the lights being finished with scalloped work. There are specimens at St. Andrew Undershaft, and St. Mary Cree-church, London. No tall, modern spire is earlier than the twelfth century. Fine slender towers denote the fifteenth century.

The summary of Messrs. Lysons will supply minutiae.

In the beginning of the thirteenth century, the Gothic style seems to have been completely established. In this early style the arches differed very much, but were usually sharp-pointed; the windows long, narrow, and lancet-shaped, and frequently decorated in the inside, and sometimes on the outside also, with slender shafts, frequently with fasciæ round them, and the capitals enriched with foliage. There were often

three, and sometimes more windows under one arch, with trefoils or quatrefoils between their tops, some of the windows consisting of two lights divided by a pillar or mullion, with a quatrefoil between them. The columns were frequently surrounded by slender marble pillars, detached from them in the shaft, and uniting with them in the bases; and the capitals were often richly ornamented with foliage. The vaultings were usually high pitched, the cross-springers had plain mouldings, and were enriched at their intersections with orbs, foliage, and other sculptured devices. The general characteristic of this style is simplicity; but when ornaments were united, they were usually elegant, especially the foliated capitals, and the scrolls of foliage, with which the spandrils of arches were sometimes filled. Towards the latter end of this century, the pillars became more solid, the lights of the windows were enlarged, and the slender detached shafts in a great measure laid aside.

14th Century. This century differed considerably from the preceding, particularly in the vaulting and formation of the windows. The first became more decorated, and divided into different angular compartments, forming a sort

of tracery, ornamented at the intersections with foliated orbs, carved heads, and other embossed works. The columns were clustered frequently with rich foliated capitals; the windows were greatly enlarged, and divided into several lights, by stone mullions, ramified into different forms in the upper part, particularly the great Eastern and Western windows, which frequently occupied nearly the whole width of the nave, or choir, and were carried up almost as high as the vaulting. The arches of door-ways, monuments, &c. were richly ornamented on the sides with foliage, generally known by the name of crockets, and the pinnacles were usually enriched in the same manner. In the early parts of this century, the arches were also frequently ornamented with rows of rose-buds in the hollow mouldings. In this century also prevailed that singular arch formed of four segments of circles, contrasted like an ogee moulding: buttresses, terminated with pinnacles, and sometimes ornamented with tracery, were much used in door-ways, tombs, piscinæ, &c. where slender pillars had been employed for the same purpose in the preceding century.

15th *Century*. The angles of the arches became more and more obtuse, till, at last, they

were almost flat. The ribs of the vaulting were divided into a great variety of parts, and enriched with a profusion of sculpture, and a cluster of pendent ornaments. The side walls were very frequently covered with abundance of rich tracery to the heads of the windows, instead of being divided into various forms, as in the preceding century, and were filled with a great number of small compartments, with trefoil heads supported by perpendicular mullions: the large windows were usually divided by two large mullions into three compartments, which were subdivided into smaller ones.

The mouldings in use in the Anglo-Saxon and Norman æras, and the respective forms of the arches at various periods, will be seen in the wood-cuts, p. 167.

GREEK AND ROMAN EDIFICES.

I. *Temples.* Egyptian Temples can only be understood by plates. The sloping walls originated in the necessity of thus building in unbaked bricks, a fashion which was imitated in stone.

Greek Temples are, with scarce an exception, of the barn-form. They are distinguished from the Roman by a lower aspect,

thicker columns, and want of the artificial podium or basement. There are no rules for the details or proportions of Greek temples. Where there are mixtures of two orders in temples, one is, according to Mr. Payne Knight, a subsequent addition; for he says, that in all the temples known to be of remote antiquity, both in Europe and Asia, the two ranges of columns are of the same order. The several distinctions of temples are these:—

In Antis. Only pilasters at the corners, and Tuscan columns at the side of the door.

Prostyle. Only pillars in front.

Amphiprostyle, or Tetrastyle. Four columns in front, and four behind.

Dipteros, or Octostyle. Eight columns in front and two ranks of isolated columns around it.

Pseudo-dipteral. Eight columns in front, with a single rank of columns in circuit.

Hypæthral. Ten columns in the exterior front, and another range within; the middle open, like a cloister.

Monopteral. Round; no walls; only a dome supported by columns.

Peripteral, or Hexastyle. Six columns in front, and four ranks of isolated columns in the circumference.

Pseudo-peripteral. Where the side columns are fixed in the walls.

Peripteros, or *Rotundus*. A round cella within a circular range of columns, like the temple of Vesta or the Sibyl, at Tivoli.

Ædiculum was a small *roofed* temple. The *Sacellum*, one not roofed.

There were other distinctions made according to the intercolumniations, viz. *Picnostyle*, intercolumniation $1\frac{1}{2}$ diameter of the column. *Systyle*, 2 diameter. *Eustyle*, $2\frac{1}{4}$ diameter. *Diastyle*, 3 diameter. *Areostyle* so wide as to be fit only for supporting beams.

The *Cavern Temples*, supposed of the Cylleonian Mercury, were probably Hypogæan sepulchres.

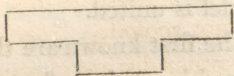
Octagon Temples, ascribed by Montfaucon to the Gauls, occur both among the Greeks and Romans.

Dr. Clarke says, that the temple of Jupiter Panhellenius, at Ægina, is the most ancient and remarkable of all the Greek temples.

Basilicæ are distinguishable from temples by having a semicircular recess at the East end, and no columns around the cella.

Theatres. The Greek are scooped out of the hollow of a mountain, and have a stadium below.

The orchestra was a platform, not a pew or cavity, as in the Roman theatre. Remains of the stage part are very rare; but Mr. Hughes, in his *Albanian Travels* (ii. 340), has engraved one. It is of this form.



Both in Greek and Roman theatres the stage part is very narrow, for it is distinguished from our theatres by having a house built upon it. The first Roman theatres of stone are ascribed to Pompey. The theatre of Herculaneum, of which there is a model in the picture-gallery at Oxford, is the most complete specimen known.

Amphitheatres, of which specimens are numerous, take date 725 U. C.

The Greek *Stadium* is a narrow, staple-formed level, with high banks all round it. The most ancient is at Sicyon, which has Cyclopean masonry annexed to it.

The Roman *Circus* is the *Stadium* improved. It existed among us in the Hippodrome or *Cursus*, and is found also in America; so that it is more an ancient than an historical record.

Aqueducts. The subterranean are ancient.

The Roman commence A. U. C. 444. Their construction is well known. In some aqueducts there were three channels, conveying distinct streams. Near Constantinople is one, which has a road annexed to it; and with another at Cumæ, a citadel is united.

Sewers. The first known are those of Pheax, in Sicily, formed by arches of projecting layers of stone.

Bridges. The most ancient were of wood, and the earliest of stone were not arched. In short, the Greeks seem to have paid no attention to bridges as matters of architectural consideration. They had no wide rivers. If the Greeks had arched bridges, they are not of remote antiquity in their history: but at Alitoura and Messena are triangular bridges, similar to those of Croyland. Roman bridges are of very curious construction, varying according to circumstances. It is a remarkable fact, according to Plutarch (in Numa), that *Pontifex* was derived from sacrifices made upon bridges, and that Priests were commissioned to keep them in repair. It is certain that a chapel (*Sacellum*) was annexed to the famous bridge of Alcantara; and it appears from those of London, Droitwich, Cloud in Warwickshire, &c. &c. that Cha-

pels or hermitages were annexed to them for the purpose of repairing them by means of the offerings. If we may believe some authorities, the Romans preferred ferries to bridges, as safer; if so, it must have been on military principles, rivers being natural valla.

Acropoles. Greek cities (as indeed those in Egypt, Asia, &c.) had a citadel, or fortress on elevated ground, communicating with the town beneath, a fashion imitated in the Capitol at Rome, our British fortresses, and our Mediæval castles. Some cities, as Haliartos, had more than one Acropolis.

Town Walls. The oldest and latest are double, i. e. terraces with stone facings, divided into intervals by towers (sometimes solid) *πυργοι*, *μεσοπυργοι*. Plataea furnishes an excellent specimen of a later period (though itself very ancient), which has mostly square towers, but some circular, but what is peculiar to them, and most walls of that period, are perpendicular stripes or incisions made in them by way of ornament. The fosse, supplied by water where practicable, appears to have been a later addition. The circular towers were near the gates; the distinction between them and square towers being this: the former afforded no protection to be-

siegers attacking from the outside. The square towers were intended to divide the terrace of the walls into sections, so that if one intermediate space was carried, the conquest should extend no further; wherefore these square towers were built upon the wall, with only a small thoroughfare in them, which was easily stopped. The gateways between round towers occur at Daulis, Alexandria Troas, &c. and they are always so constructed, that the besieger was obliged to expose the side, unprotected by the shield. The approaches, also, were so narrowed, that the attacking party could not bring a large front to the gate. The Roman walls were constructed on the same principles, as were also those of castles in the middle age, with the exception of open demi-bastions, instead of the intermediate square towers.

Baths are distinguishable from other buildings by various appendages of evident manifestation, but generally also by a rotunda accompanying them. Reservoirs of water appear in the form of cellars, with pillars and arches. Such is the pretended Thermæ of Julian at Paris.

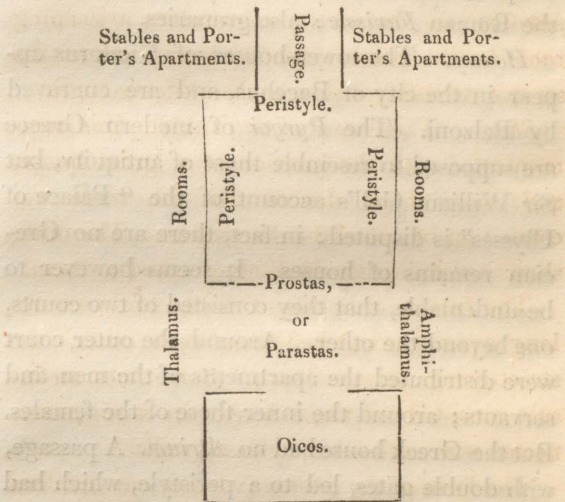
Obelisks. The ancient (though Belzoni has found an exception) have no pedestals, like the modern.

Triumphal Arches. None in Greece till the time of the Roman Emperors.

Treasuries, like that of Atreus at Mycenæ, viz. of the form of a bee-hive and subterranean, occur in Greece, Italy, and Sardinia. They are thought to have been tombs also, and possibly temples, or rather excavations under them, like the Roman *Favissæ*: also granaries.

Houses. The tower-houses of Diodorus appear in the city of Bacchus, and are engraved by Belzoni. The *Pyrgoi* of modern Greece are supposed to resemble those of antiquity, but Sir William Gell's account of the "Palace of Ulysses" is disputed; in fact, there are no Grecian remains of houses. It seems however to be undeniable, that they consisted of two courts, one beyond the other. Around the outer court were distributed the apartments of the men and servants; around the inner those of the females. But the Greek house had no *Atrium*. A passage, with double gates, led to a peristyle, which had only three sides; on the fourth were two *antæ*, at an ample distance asunder, with a connecting architrave. Two thirds of their distance apart was their depth, and this was called the *prostas*, or *parastas*. Within was the great *oikos*, in which the family resided; on the right and left

of the *parastas* were the *cubicula*, of which one was called *thalamus*, the other *amphithalamus*. Around, under the portico, were the commonly used *triclinia*, *cubicula*, and *cellæ familiaræ*.— (*Pompeiana*, 150.) According to this description the plan of a Greek house was this:



As to Roman houses, the ichnography of them is given in an ancient plan of Rome of the time of Septimius Severus, preserved at the Capitol. They are of a square form, full of small rooms. The habitations of obscure persons were very

irregular, and had no *atrium*, though they were full of rooms, and had a court or peristyle.

The house of a small tradesman at Pompeii had a corridor of entrance, a shop adjoining on one side, then a covered court, of which the roof was supported by columns, and which formed a kind of Atrium Pseudotetra style, with an *impluvium*, to receive the rain-water; a sleeping room for the master; another little room for the servant or slave; below a small kitchen.

Shops. These were of two kinds. One communicated with the interior of a great house, and these shops denote that the trade was carried on by one of the domesticks. The other shops had a distinct dwelling attached to them.

The *Insulae*, or houses of distinction, were oblong squares, detached from each other, the street going between each. Sometimes an insula consisted of three houses in a row, connected with each other by party walls.

The form of the *atrium* [whence our modern hall was borrowed] distinguishes the ages of houses. The Tuscan atrium was the only one used in the first times. The Tuscan atrium was that of which the roof, sloping on all sides towards the centre of the court (within), was only supported by four beams crossing at right

angles; the middle remained open, and was called the *compluvium*.

A Corinthian atrium, with a circular colonnade, was a form of distinction. It only differed from the Tetrastyle by the number of columns which supported the roof, and by the size of the *impluvium* (basin in the floor, which received the water from the roof). It was preferable to the other for great habitations and palaces, because it gave more air to the apartments which surrounded it.

Houses also occur with two *atria*, the *testudinatum* and the *displuviatum*. The *testudinatum* had a shelving roof to shoot off the rain out of the house, instead of conducting it to the *impluvium*. The *displuviatum* was that where the roof had no uncovered space, *i. e.* no *compluvium*.

The Roman house appears to have been entered through a vestibule outside, into a large hall (the atrium), beyond which were two rooms in succession, or a court between the two, the last being the dining-room. On each side of the atrium were small closets or bed-rooms. The exterior form was not uniform. The *country villas* appear to have had a portico or piazza outside. In the city the atrium is placed next

the entrance; in the country the peristyle occupied that situation, the atrium was within. The plans, however, and internal dispositions of Roman houses are so variable, that it is hard to appropriate the rooms in them, except the atrium, or *cuvædium*, and triclinium beyond. For instance, the Roman villas at Bignor, in Sussex, and Whitcombe in Gloucestershire, have no resemblance to each other, and neither to the remains found at Pompeii; nor are the latter alike.

Tombs, Mausolea. The first form of sepulchres is said to have been the barrow; the second the pyramidal; the third the *Spelæia* or Hypogæum. These generally contained sarcophagi, and the tumuli had a vaulted chamber within, which protected a vase, with figures and inscriptions. Cremation was rare, and therefore Hypogæa which had Columbaria appears to be subsequent to the Roman Conquest. The tombs of the poor contain only broken pottery, bones, and vases of a votive or dedicatory kind. Articles, emblematic of profession, sex, rank, &c. are found among the Romans; very splendid mausolea appear to have been common in the time of the early Emperors; but *Monumenta*, those smaller superstructures, so repeated in

Boissard, and made, like ours, over graves, do not appear at Pompeii, and therefore may be ascribed to the decline of the Empire, an opinion which is further vindicated by the style of the architecture, and the corruption of the language. If D. M. occurs, the monument is *not* a cenotaph.

EDIFICES OF THE MIDDLE AGE.

Castles. The Greek castle of the classical æra is characterized by serrated battlements on the walls and towers, the latter of which are more lofty and slender than those of the middle age. The *Roman* castle was a square, with four broad square towers at each corner, and had a low aspect.

The castle of the ancient Britons was perched upon a hill, and may be best explained by the Irish *rath*. On the summit was placed a tower (*dun*), for the chieftain, under the *dun* or *tower* was a *cellar* (*vagh, vaigh,*) for stores, and retreat of the women and children. Around the *dun* or tower was an area (*rath*) which included small habitations for the family of the chief. A rampart, called the *ran*, surrounded the *rath*; and *outside* (generally) of this rampart was the mote or mothan. The space below (*bealleagh*) was inclosed, and there resided the servants and

domestic animals. Annexed to the whole was a *watch-tower* (*amhaire*, or *radhaire*), where there was a constant guard. The external form of these raths or artificial sites was circular, but on natural ground followed the shape of the hill. Now in *Trer-cairi*, *Launceston* (*British*), the Anglo-Saxon keeps, &c. on hills, we find the *dun* (whence *dungeon-tower*), with its small area *rath*, and fences *ran* and *mote*; and in the *beal-leagh* we have the outer *bailey*, or Romanized *ballium* of later castles. The Anglo-Saxon *burgh-kening* or *barbican*, answered to the *specula* or *amhaire* *.

* At *Sekindon*, co. *Warwick*, near the church, upon an ascending ground, is yet to be seen a noble fort, made after a circular form, the dimensions whereof, though much less than they were at first, are yet as followeth, *viz.* the breadth of the outer ditch at the top, 20 feet, and at the bottom 10 feet; the depth of it 12 feet; the diameter within the bank is 297 feet. On the North side of it, opposite to the entrance, is a round hill artificially raised, of 42 feet in height, which at the top is 24 feet in breadth, whereupon, as it should seem, some *watch-tower* hath formerly stood. By the country people it bears the name of a castle.—*Dugd. Warw.* 813, ed. 1.

The castle of the Anglo-Saxons may be known by its erection upon a superior elevation, or artificial tumulus. In Domesday Book only *six* castles are mentioned, of which all known to the author stand upon *tumuli*, a fashion certainly not indispensable but *where the natural ground was low*, apparent in all Anglo-Saxon castles so situated. At Corfe, a *natural* eminence, the *artificial* mount does not occur. Sturminster Newton Castle, Dorset, mentioned in Alfred's will, was of the form of a D, stood upon a high hill, and was surrounded by a lofty vallum and deep ditch, except on the side of the precipice. On the centre of the top was a small keep. Thus it appears, that where the natural ground was sufficient, there was no artificial tumulus. Nevertheless, Tamworth, Warwick, Dudley, Windsor, &c. are mentioned in Domesday, and all have a keep upon a tumulus. The first was a palace of the Mercian kings, and a vast ditch, called King's Ditch, included the precincts, within a quadrangular figure. Lady Elfreda, says Dugdale, built a strong tower upon an artificial mount of earth, called the *Dungeon*; upon which mount that building now called the castle hath of late times been erected, for the body of the old castle stood below, towards the market

place, where the stables are at present. This vicinity towards the market place was for protection of the latter. Whitaker observes of the town walls of Richmond, in Yorkshire, that they inclosed little more than the market place. Warwick, another castle, built by Lady Elfreda, had a strong tower placed upon a high mount of earth artificially raised, such being usually thrown up towards the side of a castle or fort which was least defensible. In these Anglo-Saxon keeps, as in the British, a flight of steps leads directly in front up the tumulus to an arched entrance.

The Norman castle has also a large and lofty keep, but strengthened further by a side-long entrance up a flight of steps. The buildings and offices were below, in connection with it.

In the 13th century appear castles with four angular towers, one of them being stronger, and forming a keep. At the end of the same century the square with corner towers is enlarged into high walls, with numerous towers and turrets. In the fourteenth century three styles appear. The first, or quadrangular, is a square court, with angular towers and machicolated gateways, sometimes flanked by slender round towers. The second style is distinguished by a

low round keep and lofty round turrets *. The third is the castellated mansion, or house and castle united, resembling an Oxford College.

This fashion continued in the succeeding centuries, and various ancient castles received additions, or modifications, in order to unite comfortable residence with the protection of fortification.

But there were inferior fortresses (for such they were intended to be), viz. *Manor-houses*.

Hugh, Earl of Chester, in the time of Henry III. built a manor-house at Hartshill, in Warwickshire, for the purposes of defence, on the utmost point of a ridge, which stretched between two deep and narrow vallies.

Afterwards two styles prevailed; the *Flemish*, or High Gables, and the *English*, or Two Stories only.

FLEMISH, OR HIGH GABLES. In the illuminations of the Roman d'Alexandre, are several

* The round keeps were called *Round Tables*, and were in vogue temp. Edw. III. See Howes' Stowe, pp. 239. 264; but a very similar fashion prevailed in the reign of Henry VIII. for Camber Castle at Winchelsea, built by him, was a very low broad round tower, with round intermediate walls, and windows or embrasures at the bottom.

views of fortified houses with high gables, a fashion which was introduced from Flanders, through the wars in that country in the reigns of the first Edwards. They have a mixed character of a keep and house, having angular demi-towers square, the faces diagonal to the building, like the buttresses of church-towers, and differ from the castle in having pine-end roofs. They stand within a moat, and have towered gateways. Beverstone Castle, in Gloucestershire, built temp. Edw. III. and engraved by Grose, is a fine specimen.

ENGLISH, or LOW HOUSES. Moats, double or single, were deemed essential fortifications, but from the twelfth to the fifteenth century houses were so low, that in the former æra those in London are presumed to have been only sixteen feet high; and at Southwell College, first built in 1399, there were only two stories, the upper one being in the roof, which was so deep as to reach to the ceilings of the lower rooms. In 1485 the upper story was raised. God's House at Southampton, built in the fourteenth century, was of similar character. But even in the next century the houses continued very low. In the Paston Letters it is said, "Z^r housis her ben so low, yat yer may non man schet (shoot)

out wt no long bowe." The old part of the manerial house of Wootton, Kent, is presumed to have been of the time of the Edwards. It was built of flint. The walls were uncommonly thick. It had here and there lancet windows; a little round tower, with a newel staircase; and thick studded folding doors under a pointed arch, which led to a chapel. It had also within memory a hall with a coved wooden roof, painted with stars and other ornaments, *of the height of the two stories*, and perfect Gothic windows, pointed, with mullions and trefoils.

It therefore may be inferred, that except in the castles and castellated mansions, the manor-houses of the English style in the fourteenth and fifteenth centuries, did not exceed two stories, a ground-floor and a garret. The Chronicle of Dunstable mentions the erections of carpenters' and wheelers' houses within the court of a manor-house, as early as the thirteenth century; so that all these incumbrances of offices are quite ancient, indeed they are Anglo-Saxon.

The styles of Gothic architecture will sufficiently point out the æras of these ancient manor-houses, where there are remains.

Gables with steps were also borrowed from the Flemings. They occur in the *Roman*

d' Alexandre, and appear to have continued in fashion during the fourteenth, fifteenth, and sixteenth centuries.

Very curious mansions, called BORDER MANSIONS, occur in the North of England. They unite the appearance of a church and castellated mansion. One at Mortham, of the date of Henry the Seventh's reign, is thus recorded by Whitaker: "It has a thorough lobby, kitchens on the left hand, with arched doors out of the lobby to the butteries; a hall on the right hand up to the roof, and a handsome tower beyond the hall; at one end an inclosure for the nightly protection of the castle from depredation, strongly walled about with stone."

In the sixteenth century there is great elegance in the houses. Superb gateways; slender turrets; octangular staircase towers, with or without domed tops, covered with lead; large projecting chimney stacks, topped by two, three, or four chimnies, tall, and often of richly modelled brick; great square windows in profusion; projecting bay windows; lofty porches and many other minute distinctions, of which the instances are frequent.

Conveyances of smoke by holes in walls are of very ancient æras in our castles; but the ear-

liest certain instance of chimnies, properly so called, is said to occur in 1347, abroad.

Escalloped gables are ascribed to the beginning of the seventeenth century.

Figures, badges, and arms carved in wood, are called of the sixteenth century; at least over-hanging projecting stories are of the same æra; in some instances of the end of the preceding century.

It may be assumed, that no brick buildings are earlier than the fifteenth century, and those very rare indeed. But the brick walls of these æras are merely facings, the interior being filled with rubbish. We have no good brick walls till the time of Charles I.

Houses, of curious fancy patterns, in wood, lath and plaster, (such as was NONSUCH,) Evelyn makes an Italian fashion of the 16th century.

In the same century occur the fashion of chequering brick and stone fronts with flints, or glazed bricks of deeper colour; or figures or mouldings of baked clay, in the manner of pottery; or moulded bricks covered with plaster. "During the reigns of Mary and Elizabeth (says Mr. Essex) the ornaments of Grecian architecture were frequently imitated in burnt clay, and laced the fronts of their houses, and

covered the shafts of their chimnies; for this purpose. The fashion continued till James I. when they began to make plainer chimnies, and these moulded chimnies were laid aside."

In short, the following rules may be admitted concerning *country-houses*, as distinguished from castles and castellated mansions, *viz.* that there were two styles, the *English*, low, of only two stories; and the *Flemish*, with high gables, which fashion continued till the seventeenth century, when Inigo Jones introduced a style entirely new, *viz.* a long handsome front, full of large windows. The projecting chimney-stacks and gables are banished from this style. Square Dutch-built houses, with the top of the roof flat, leaved and ballustraded, for prospect, are of contemporary introduction.

During the wars of Charles I. some manor-houses were fortified. There is a tolerable specimen at Walford in Herefordshire. The house was of the Flemish high gable character, but it was thus guarded:—in front it had a small raised recess, ballustraded, and ascended by steps; this commanded a side-long entrance (the principal one) into a walled court of offices; that walled court, and a barn opposite, commanded the high road. Before arriving at the entrance was a little walled court, which enfiladed the

road. The South side of the house was flanked by a walled bowling-green and farm-yard (in which cannon-shot have been found), and the side of the house here consists of a long room, where the soldiers were lodged. Supposing this court carried, beyond is an orchard, walled, and ha-haed on the inner side, with a mount in the centre, which orchard and mount again commands the bowling-green and farm-yard. The road, winding in the rear, is enfladed by a receding part of the orchard-wall, by which shot could be fired straight up the road. The North side is protected by a walled garden and court, which are again commanded by the orchard. It was thus fortified, says tradition, in check of the neighbouring garrison at Goodrich Castle; and very possibly could not have been taken without cannon and a regular siege.

Fish-ponds were important annexations to manor-houses at all periods, and conceived appendages of dignity.

There was another use of manor-houses. Pregnant women of quality used to retire thither to avoid concourse of people.

Gate-houses and Lodges, as attached to castles, came much into vogue during the reigns of Richard II. and Henry IV. They

were often elegant and embattled. When attached to the outer court, they were the dwellings of the keepers, falconers, &c. In the time of Elizabeth they often resemble mere inn-like openings. Hans Holbein, in 1530, introduced a magnificent style in them.

Some particulars connected with ancient houses are interesting. The *bowers* were apartments for ladies, richly decorated, and had circular or octangular windows. In the reign of Henry VIII. many rooms were to have a view into the chapel; others are connected with the parish-church by passages; certain rooms also looked into the hall. The buttery and pantry were at the lower end of this, and adjacent to them was a parlour. *Oratories* were annexed to bed-chambers. The privy-chamber adjoined the state-room. The Porter's lodge is often accompanied by a dungeon, and formerly had stocks placed near it, because it was the place of summary punishment for the servants and dependants. The hall was opposite the gate-house. It was customary for visitors to present their coats of arms in stained glass, for the windows of the hall or other rooms, of which practice frequent instances occur. As to the numerous offices, the following account of Hengrave

Hall, Suffolk, built between 1535 and 1538, will supply an explanation :

“ The approach was by a straight road, raised above the level of the country, fenced on each side by a deep ditch, lined with a triple row of trees, and terminating at a large semi-circular fosse, over which a stone bridge led at some little distance to the outer court. This court was formed by a central lodge, the residence of the keepers and falconers; and by a range of low surrounding buildings, used for offices, including a stable for the horses of pleasure. Beyond was a moat inclosing the mansion, which is a quadrangular structure of free-stone and white brick, embattled, having an octagonal turret at each angle, with turrets larger and more ornamented, that flank the gate-house or entrance to the inner court. At some distance to the East and West were detached buildings, comprising the dovecote, the grange, the great barn, the mill, the forge, the great stable, and various offices; separate kennels for the hounds and spaniels, and mews for the hawks. The mansion had its great and little parks, vineyards, or orchard and gardens, a hop-ground and a hemp-ground, and was well provided with fish-ponds. A bowling-alley occupied the space

between the North side of the house and the moat, having the convenience of an open corridor, communicating with the hall; and a pair of butts [for archery] was placed on an artificial mound, still visible in the upper part of the park. The grounds were laid out by Dutchmen, clipping the knots, &c. a new fashion, then seemingly come up, for there is this item: 'Paid to the Dutchmen for clipping the knots, altering the alleys, setting the grounds, finding herbs, and bordering the same, xis.' "

I shall end with Evelyn's account of the houses of his day, the end of the 17th century:

"The court should afford convenient light to the apartments about it, and be large enough for usual access. The vestibule, or porch, should precede the hall; the hall the parlour; next the withdrawing rooms (which are of ceremony I speak, as with us in England), where the first floor is commonly so composed of ante-chambers, bed-chambers, cabinets, galleries, and rooms of parade and state in the second stage, suitable to the expense and dignity of the owner. I say nothing of the height, and other dimensions, because there are established rules; but it is what I have generally observed gentlemen most of all to fail in; not allowing decent pitch

to the respective rooms and apartments, which I find they constantly repent of when it is too late. One should seldom, therefore, allow less than 14 feet to the first floor, 12 or 13 to the second, in a dwelling-house of any considerable quality; to greater fabrics, and such as approach to palaces, 16, 18, 20, &c. with regard to other capacities. Nor let the less benign temper of the clime (compared with other countries) be any longer the pretence; since, if the building and finishing be staunch, the floors well laid, apertures of doors and windows close, that objection is answered. The same rules, as to the consequence of rooms and economie, are to be observed in the distribution of other offices, even the most inferior, in which the curious consult their health above all convenience, by designing their best lodging chambers towards the sun-rising; and so libraries, cabinets of curiosities, and galleries, more to the North, affording the less glaring and fittest light, of all others, to pictures."

ECCLESIASTICAL ANTIQUITIES.

CHURCHES. In entering them the following objects are to be sought:

1. The *Porch*, whether it contains a room

over it; if so, it was either a school or place where records were kept. The porch itself was devoted to parish business, settling law suits, paying rents, and celebrating marriages. The South porch was generally devoted to this purpose. Upon the spandrils of the arch there are sometimes the arms of the founders of the church.

The *Font*. The larger they are, the more ancient. Generally speaking, those which are cylindrical or conical, without feet, are Anglo-Saxon; but others, which are massy, containing only a basin of stone, with very rude bas-reliefs, and standing on four short thick columns, are of equal antiquity.

The *Rood-loft and Screen*. This was the gallery crossing the chancel-arch, where stood the images of the Crucifixion, Mary and John, and where the musicians played. Commonly nothing more remains of it than a piece of the screen below it, and the door of the staircase leading to it in the wall.

Advancing into the chancel, observe if the East end is curved, because that is decisive evidence that the church is older than the Conquest. Upon one side of the altar is often one or more stalls for the officiating priests, and

a *piscina*, i. e. a basin in the wall, sometimes richly adorned with tabernacle work, by way of canopy. Into this basin the Priest emptied the water in which he washed his hands before mass, the cleansings of the chalice, &c.

Besides the *piscina*, there is a *locker* in the wall, which was used to contain the cruets of mixed wine and water for the altar, oil for the holy unction, chrism, &c. Lockers are more ancient than *piscinæ*, which probably are not of the Anglo-Saxon or early Norman æras, but subsequent additions.

On the North side of the chancel, if there be an arch in the wall, or a table-tomb, it might contain an actual interment, yet it was further intended to support the *paschal*, or wooden box, by means of which the resurrection of Christ was represented at Easter.

Pillars are sometimes pierced for the convenience of viewing the host, when elevated.

Chancel-doors are supposed to be for penitents coming to, or going from confession. Instances occur of these doors communicating with small rooms for this purpose.

In some churches, just under the roof where the nave is separated from the chancel, is a small arch, intended to commuicate the sound

of the Saints' bell, which was rung at the elevation of the host. At Tewkesbury, this bell was hung in a beautiful demi-turret of tabernacle work, fixed into the wall.

In Abbey churches, there are *Lady-chapels*, or retro-choirs, where sick and strange monks attended divine service, and *triforia*, or galleries, running round the church, used for the convenience of suspending tapestry, &c.

In church-yards the interments are mostly on the South sides for the benefit of paters and aves, from the worshippers coming to church. Unconsecrated ground was devoted to the burial of excommunicates. Of the usual annexation of the cross, see under that article.

TOMBS. The following extracts from the "Encyclopedia of Antiquities" will furnish much elucidation of them :

1. The first form is the coffin lid prismatic, or triangular, to shoot off wet, because the bottom part only lay in the ground.

2. Prismatic, but carved on the lid A. D. 1160.

3. Tables, whereon are effigies or sculpture. Priests distinguished by chalices in their hands on the breasts ; Prelates by Pontificals ; Knights by armour.

4. Tombs, with heads or bodies emerging from them, and under arches and tombs, with arches over them, 13th century.

5. Burials in chapels, 15th century.

6. Inlaid with brass.—Altar monuments, beginning of the 16th century.

7. Monuments against the wall, chiefly since the Reformation.

Monuments within the substance of the walls or chapels. Founders or re-founders: if the figures be religious, incumbents, perhaps, who built or rebuilt the church.

Crossed Legs. All married persons. Badge of croisaders. They occur on brass plates.

Effigies on Tombs. Only portraits after the 13th century.

Wooden Figures. Of various ages, half recumbent, not uncommon with the Greeks and Romans.

Brass Statue. That of Henry III. the first.

Flat Gravestone. 13th century.

Deviations from the Gothic forms of Tombs. The first is the monument of Mary, Countess of Lenox, mother of Lord Darnley. *Skeletons in shrouds* succeeded, and were imitated by corpses in shrouds, tied at head and foot.

Angels appear at the corner, carrying the

soul to heaven. In the 16th century, figures supported their heads on the right hands, an attitude taken from Greek and Roman monuments. *Children* occur under the feet of parents. A kneeling attitude for children takes date not till after the Reformation, nor for *parents*, except to the cross, nor the infant in swaddling clothes, nor cradle.

Situations of Tombs. Rectors and Vicars' places, near and about the altar, or in the chancel; chaplains and chantry priests in their respective chapels; and lords of manors, patrons, and founders in the chancel.

Animals at the feet. Lions allude to *Ps. xci. v. 13.* Sometimes family supporters are there, always after the Reformation. Dogs at the feet of ladies, perhaps lap-dogs; in knights and nobles, companions of their sports, or symbols of their rank. The latest instance of animals at the feet is in 1645. The next disposition of animals is that of supporters of various memorials of the parties, whose arms or supporters they are.

Cumbent figures occur till 1676.

Mantle and Ring. Ladies who took the vow of chastity.

Shrines. Sepulchres of Saints. Burial of

eminent prelates, or religious, close to the high altar, the next practice to that of enshrining. The coffins of men of exemplary piety and mortification were placed on a level with the surface of the earth; the bodies of Saints of the second class rested upon the floor, whilst the remains of martyrs were elevated.

Figures on the sides of Altar-tombs, &c. called Mourners or Weepers. The scroll in the hands of these, or other persons, was called a *reason*.

Epitaphs. The first inscribed funeral monuments are those bearing the names of Romanized Britons in Cornwall or Wales. A small hand instead of capitals, was introduced about the 7th century. Lombardick capitals became general on tomb-stones, 13th century; 1361 the latest instance. The text hand introduced about 17 years after continued to the reign of Elizabeth. To the Lombardick capitals succeeded inscriptions in text letters, with abbreviations, engraved on brass. Roman round hand took place about the end of Henry VIII. The old English about the middle of the 14th century. Workmen or officers of churches, not unfrequently had epitaphs on the outsidewalls. A and Ω the most accustomed form of epitaph, and the monogram; in after ages, *Hic jacet*, or *Orate pro*

animâ. French epitaphs are as early as the 13th century. [They are earlier. F.] Savage, in his "Memorabilia," says, that *Orate pro animâ* was omitted temp. Edward VI.; that the oldest instance of a skeleton monument is in 1241; that the cross-legged figures are to be placed between 1224 and 1313; that the first table monument is that of King John, who died in 1216, and that the fashion lasted from 1300 to James I.

The ages of monumental effigies in Armour may be thus determined :

Rustred, ringed, trellised, tegulated, masled, and edge-ringed armour, obtained in the early centuries.

Thirteenth century. Complete mail, with only knee-pieces of plate. John is the first English king who appears in a sur-coat.

Fourteenth century. Mixed mail and plate, but most of the former.

Fifteenth century. In 1400, all plate but the gorget. In 1416, all plate occurs.

Edward V. The armour on one arm differing from that of the other.

Richard III. Most superb armour. Very remarkable radiated ornaments at the elbows.

Henry VII. An ornamented cuirass in the

form of a pair of stays, which terminate at the hip, in a petticoat covered with plates of steel.

◦ *Edward VI.* Very long waisted breast-plates.

◦ *Elizabeth.* The body armour seldom lower than just beneath the hips.

◦ *James I.* In the latter part of his reign, the jambs, or leg-armour, almost wholly laid aside.

◦ *Charles I.* No armour below the knees.

◦ *Cromwell.* Cuirasses without garde-de-reines. No armour down to the knees.

◦ *Cross-legged Monuments.* When the figure is in the attitude of sheathing the sword, it is supposed to designate the performance of the vow for making the Crusade.

The first instance of arms sculptured upon sepulchral effigies, is in 1144.

Arms used upon the mantle *just au corps*, or boddice, as well as copes of arms, occur in the 14th century, and were in complete fashion in the next.

◦ **FEMALE COSTUMES.** A few short rules may suffice. Females are muffled up, and no constriction of the abdomen, as by stays, appears before the 14th century.

◦ *Thirteenth century.* Gowns, with or without sleeves, supersede mantles and copes. Caps like coronets first appear, as does also the horned

head-dress, i. e. one like the top of a heart in a pack of cards.—The *Wimple*, a sort of hood brought round the neck beneath the chin: the *Gorget*, or neck covering poked up by pins, so that the head seemed to be within a fork: chaplets or garlands of flowers first appear.

Fourteenth century. Gowns of various kinds. *Rochets* (gowns without sleeves); *Bibs* and *Aprons*; *Corsets*, fitting close to the body, with petticoats; *Boddices*, or stay-formed vestments, worn outside; *Josephs*, buttoned down the front; *Steeple*, or conical bonnet; *Horned* head dress, as before; the hair inclosed in nets and bags; the body costume tight, showing the shape, the tunicks of the women in the preceding century being loose, and only reeved in at the waist.

Fifteenth century. Enormous trains to the gowns; in the end of the century, borders substituted instead of trains; surplice-formed dresses, with falling capes; corsets over the other dress; boddiced waists; steepled and horned head-dresses; the hair in a cylindrical net, with a square compartment behind, affixed at right angles, like a boat's rudder.

Sixteenth century. Ruffs, tippetts, stays, stomachers, boddiced waists, petticoats full round the hips.

FIGURES FOR TABLE TOMBS. The mode of making them, and their respective denominations, are thus given in the contract for the tomb of Richard Beauchamp, Earl of Warwick, in the time of Henry VI. and Edward IV. :

“ Fourteen images embossed of lords and ladies in divers vestures, called *Weepers*, to stand in *housings* (*niches*) made about the tomb, those images to be made in breadth, length, thickness, &c. to xiv patterns made of timber. Also he shall make xviii lesse images of Angels to stand in their *housings*, as shall be appointed by patterns, whereof ix after one side, and ix after another. Also he must make a *hearse* (*roof*) to stand on the tomb, according to pattern.”—*Gough*.

The monumental effigies were also formed from models made during life.

Isabel Le Despencer, Countess of Warwick, in her instructions for her tomb, at the Abbey of Tewkesbury, directs “ that her statue shall be made naked, with her hair cast backwards [the hood thrown backwards was a sign of mourning], according to the design and model, that one Thomas Porchalion had for this purpose, and Mary Magdalen laying her hands across, with St. John the Evangelist on the

right side, and on the left side St. Anthony, and at her feet a scocheon, impaling her armes with those of the Earl her last husband, supported by two gryphons, but on the sides thereof the statues of poor men and women in their poor array, with their beads in their hands."

PAINTED GLASS. There are no whole-length figures earlier than the 14th century.

If figures, or arms of the same family are frequent, they were either founders of, or great benefactors to the building*.

Coats of arms, with epitaphs in painted glass, were given to church-windows as late as 1635.—*Dugdale.*

Events in the history of the patron were recorded in the church windows †.

* "I am of opinion (says Sir Will. Dugdale) that a great part of the Church of Grendon was built by the before specified Sir William [Chetwynd], for it is evident that the pictures in glass of many of that family, in their surcoats of arms, were set up there about the time of Edw. III. and Rich. I."

† The donation of the Castle of Tamworth by William the Conqueror to Rob. Marmion was recorded in the East window of the chancel of the Church.—*Dugdale*

The following accounts concerning the other subjects of painted glass is extracted from the Encyclopedia of Antiquities, *vol. i. pp. 99—103.*

Andrew. Has his peculiar cross beside him.

Anastasia. A palm branch.

Anthony. A tau-cross and pig by his side; the bell at the end of the cross in the Legend. In Gough's account, round the neck of the pig.

Agnes. A lamb, from her appearance to her parents, who were watching at her sepulchre, with a lamb by her side.

Agatha. Carries her breasts in a dish, because they were cut off and miraculously restored.

Agathon. A crosier and a book.

Anne. A book in her hand.

Apollonia. A palm branch and tooth. She was applied to for curing the tooth ache.

Asaph. A bishop with a crosier, the hand elevated in benediction.

Aydan. A bishop with a crosier, his soul carried in a sheet by two angels to Heaven.

Barbara. Palm branch and book, or tower, in which she was confined, with whom the cut in the Legend.

Bartholomew. A knife.

Barnabas. A book open in one hand, a staff in the other.

Blaise. His body was torn with *combs of iron*, whence his symbol.

Bridget. A book and crosier.

Cecilia. She is generally represented playing on the organ, or harp; but her existence is dubious, as she is only first mentioned in the end of the sixth century. At Trasterrere she is a cumbent statue, with the face downwards, evidently alluding to the Legend, which says, that the executioner, being unable to behead her, left her half dead to linger three days.

Catherine. Her wheel, or a sword pointed downwards.

Clare. Holds the expositorium; in the cuts of the Legend, a palm branch.

Clement. The papal crown and an *anchor*; for he was drowned with one tied about his neck.

Christopher. He is always represented in England by a gigantick figure carrying our Saviour over a river. He was the patron of field-sports, whence figures fishing, wrestling, &c. accompanying his picture. His figure in our Churches was commonly placed opposite the South door, or just within it; abroad, at the gates and entrances: because it was held that whoever saw his image would be safe from pestilence. The Greek Christians represented him

with a dog's head, like Anubis, to show that he was of the country of the *Cynocephali*.

Circumcision. Two women hold a child on an altar, before a man looking upwards.

Conception of the Virgin Mary. A man and woman embracing and kissing before the door of a house.

Corpus Christi. Two men carrying a shrine upon poles resting on their shoulders. Such shrines were matters of bequest.

Cosme and Damyan, eminent in medicine. They are conversing together; one holds a bottle high in his hand (as casting urine), the other has a covered vessel in one hand, and forceps or shears in the other. A man had a cancer, which had eaten away his thigh. Cosme and Damyan in his sleep brought an instrument and ointment (whence the cut), and cutting off the thigh of an Ethiopian corpse, substituted it for the cancerous one of the patient. They were patron saints in wounds, ulcers, &c,

Crispin and Crispinian. Two men at work in a shoemaker's shop, which profession they followed at Rome.

Cuthbert. Carries St. Oswald's head in his hand.

Dedication of the Church. Three men stand

before an altar, before which is a cross; on the side a taper.

Dennis, Saint. Headless; carries his head, mitred, in his hand.

Dorothy, carries a basket of fruit from the roses, spices, and apples which she had gathered in the garden of Christ, and which a child presented after her death to Theophilus the Scribe, and vanished away, upon which he was converted. Where her life was written or read in any house, it was deemed a protection from lightning, thieves, fire, sudden death, and de- cease without the Sacrament.

Edward, King and Martyr, (murdered at Corfe,) appeared crowned to a man in bed, whom he ordered to take measures for removal of his body.

Edward the Confessor. Crowned with a nim- bus and sceptre, holding the ring which he gave to the poor man.

Edmund, King. An arrow. He was shot with arrows by the Danes, under Hingnar and Hubba.

Elizabeth. St. John and the lamb at her feet, from her having appointed that Saint "warden of her vyrgynte."

Epiphany. The Virgin Mary holding the infant Christ, and the three kings offering gifts.

Erasmus, lies on the ground, while his bowels are extracting, by being wound round a windlass above. “And they leyde thys holie martyr under the wyndlance alle naked,” &c.

Evangelists, symbol of. See *Mark* i. p. 221.

Exaltation of the Cross. King kneeling and worshipping the cross, held by a person in Heaven.

Faith, Saint. A gridiron, like St. Laurence.

Felix. With an anchor like Clement.

Francis. “This holy man, Saynt Fraunceys, saw in a vision above him Seraphyn crucified, the whych empynted in hym the signe of his crucefyng,” &c. Accordingly he appears in the cut with the Seraphim, inflicting the five wounds of Christ.

Flower, Saint. Her head in her hand, and a flower sprouting out of her neck.

Fyacre. A long hermit's robe; figure kneeling and praying, a string of beads in one hand.

Gabriel. A lily, a flower-pot full of which is placed between him and the Virgin.

Giles. A hind with its head in his lap (from the one that took refuge with him), and a branch

of a tree sprouting before him (the thorny bush not to be penetrated).

George, Saint. Represented with the dragon, exactly as on the Signs, in the stained glass at Sodbury, co. Gloucester; but Selden says, that the dragon is only symbolical.

Innocents, Slaughter of. Herod is seated on a throne; two or three persons are standing by, one of whom holds an infant, which he is piercing with a sword.

Invention of the Cross. The Cross, lifted out of a tomb amidst spectators.

James the Great. A club and a saw.

James the Less. A pilgrim's staff, book, scrip, and hat, with an escallop shell in it.

John the Baptist. Has a long mantle and long wand, surmounted by a small shaft forming a cross, and a lamb is generally at his feet, or crouching, or imprest on a book in his hand, or on his hand without a book.

John the Evangelist. Has a chalice, with a dragon or serpent issuing out of it, and an open book. [In the cuts of the Golden Legend, xxxvii. John the Evangelist is writing in a book. John the Almoner has no cut, nor John Porte Latin, nor John the Abbot, nor John Chrysostom. John and Paul are conversing; one with

a book before him, a dove, with a scroll in his mouth, flying above. John the Baptist has, in the Golden Legend, the cut as before given.

John of Beverley. Pontifically habited; his right hand blessing, his left holding a cross.

John the Almoner. A pilgrim with a nimbus, a loaf in the right hand, pilgrim's staff in the left, and a large rosary.

Lady of Pity. The Virgin Mary weeping over the body of Christ, whilst Nicodemus was making the tomb. It is engraved Archæolog. xiv. pl. xlvi. She holds the body in her lap.

Laurence. A book and gridiron; so the Gold. Leg. but the gridiron (in the legend, an iron bed) has only three bars, and those lengthways.

Lewis, Saint, (King of France.) A King kneeling: at his feet the arms of France, a dove dropping on his head a bishop's blessing.

Lilies in a pot. The never-failing symbols of the Virgin Mary.

Loy, carries a crosier and hammer. He was the patron saint of Smiths.

Lucy. A short staff in her hand: behind her is the Devil; a representation common to others.

Luke. In the cuts of the Legend, St. Luke

is sitting before a reading desk, beneath which appears an *ox's* head, "because he devised about the presthode of Jes. Christ." See *Mark*.

Margaret. She treads, or pierces a dragon with a cross; sometimes holds a book, sometimes wears a crown. In the cuts of the Legend she holds between her hands, in a praying position, a cross bottonée; below, appears the head of a lion or beast biting her robe; but it must mean the dragon which assailed her, and was expelled by the sign of the cross.

Mark. Has no cut in the Legend, but his known symbol is the lion. Of the origin of the symbols of the Evangelists, there has been much discussion. But according to the Legend the attributes are taken from the four faces in the first chapter of Ezekiel, allegorized.

Martin. He is painted on glass at Oxford, on horseback, with a beggar behind him on foot, to whom he is giving his cloak; i. e. the half of it, which he cut in two.

Mary. 1. the Virgin. She generally carries the child Jesus; but a lily is also her symbol. In the Annunciation, she is seated at a table reading; Gabriel is cloathed but winged; upon his mantle a cross; in one hand a sceptre, surmounted by a fleur-de-lis. See *Conception*,

Lady of Pity, and Lily. 2. *Mary Egyptiaca* is entirely covered with her hair, to represent her living in the desert, and being “all black over all her body of the grete hete and brennyng of the sun.” 3. *Mary Magdalen* carries a box of ointment.

Matthew, carries a fuller’s club. Elsewhere he is expounding a book held before him by a young man.

Michael. In armour, with a cross, or scales, weighing souls. In the Legend he is in armour winged; in one hand holding a sword, in the posture of going to strike, in the other a cross bottonée.

Nicholas. A tub with three or four naked infants in it is his symbol; sometimes the children are at his feet. He was the patron saint of children.

Patriarchs, &c. Abraham holds a tremendous sabre, ready to strike Isaac, kneeling on an altar. An angel lays hold of the sword. Beneath is a ram, and servant with a bundle of wood. Noah looks out of the window of the ark, at the dove with the branch. Esau is coming to Isaac seated, with bow and arrows. Joseph is conversing with his brethren, among whom is Benjamin, a boy. Moses, with cow’s

horns, is kneeling before an altar, God speaking to him out of a cloud. Saul is in a rich tunick, and crowned hat, a harp behind him. David is kneeling, an angel above with a sword. Solomon in a rich tunick stands under an arch. Job sits naked on the ground, his three friends talking to him. Judith, a man is carrying a head upon the point of a sword, females meeting him with harps and musical instruments; the cut properly belonging to David with the head of Goliath.

Paul. A sword; sometimes a book, or drawing a sword across the knee. In the Legend the Conversion is represented by Christ appearing in Heaven, with the cross, Paul looking up to him, and his horse fallen under him. In his Legend, as "Paule thapostle and doctour," he carries a book open. In the other hand a staff.

Paul the Hermit, as *Fyacre*, p. 218.

Peter. The keys, and a triple cross; sometimes a church.

Philip. A crosier.

Popes. Triple crown and anchor, or triple cross, and the dove whispering in their ears.

Roche. Boots, a wallet, dog sitting with a loaf in his mouth; Roche shows a boil on his thigh. The dog is Gotarde's hound, who

brought him whole loaves at a time, and the boil shews the pestilence which had seized him.

Sebastian. Pierced through with arrows; his arms tied, and two men with bows standing by his side; he was so pierced by order of Dioclesian, but it was not the means of his death.

Seven Sacraments. Seven Works of Mercy. Common subjects each for a window of stained glass.

Seven Sleepers. As many persons praying.

Stephen. A stone in his hand and book.

Theodora. The Devil tempting her, and taking her hand.

Theodore. Armed, a huge sabre by his side; in his other hand the ancient bill, of the halberd kind.

Thomas of Canterbury. Kneeling, a man behind with a sword, the middle edge of which is fixed in Becket's skull.

Ursula. A book and arrow, because she was thus shot through by the Prince of the Huns.

Virgins, eleven thousand. Young women crowned kneeling.

CROSSES

of various kinds will frequently arrest the attention of the Traveller. The following account may therefore be acceptable:

Stone Crosses owed their origin to marking the Druid stones with crosses, in order to change the worship without breaking the prejudice. Many of the crosses presumed to be Runic rather belong to the civilized Britons. Crosses were also erected by many of the Christian kings before a battle, or great enterprize, with prayers and supplications for the assistance of Almighty God. Whitaker thinks that crosses with scroll-work are always antecedent to the Conquest.

Preaching Crosses. That of the Black-friars, or Friars Preachers, in Hereford, is of an hexagonal shape, open on each side, and raised on steps. In the centre is a kind of table of the same shape, supporting the shaft, which, branching out into ramifications, forms the roof, and passing through it appears above in a mutilated state. The top of the pulpit is embattled, and round the cross were, no doubt, pentices for the congregation, as there were at St. Paul's Cross in London.

Market Crosses. As crosses were in every place designed to check a worldly spirit; these were intended to inculcate upright intentions and fairness of dealing. In almost every town which had a religious foundation, there was one of these crosses, to which the peasants resorted to vend provisions.

Weeping Crosses; because penances were finished before them.

Street Crosses. Here sermons were preached, royal proclamations made, laws published, and malefactors sometimes hanged. The corpse, in conveyance to church, was set down there, that all the people attending might pray for the soul of the deceased. Mendicants stationed themselves there to beg alms for Christ's sake. "Qwersoever," says an ancient MS. "a cross standeth, there is a forgiveness of payne."

Crosses of Memorial. Where the bier of an eminent person stopped, in attestation of a miracle performed there,—in commemoration of battles, murder, and fatal events,—sepulchral mementoes.

Crosses for Landmarks. Mentioned anno 528, and common afterwards. Kings and Lords used them as tokens of dominion; and they

were especial landmarks of the Templars and Hospitalers. The form of a cross was used that no man for conscience sake should remove them.

Crosses of small stones, where a person had been killed.

Crosses on the High-way: frequently placed to call the thoughts of the passenger to a sense of religion, and restrain the predatory incursions of robbers,—usually erected also in the way leading to parochial churches, possibly for stations, when the roads were visited in processions.

Crosses at the entrance of Churches, to inspire recollection and reverence.

Crosses in attestation of a Peace made.

Circus 179	Egyptian 161—Grecian 161
Clunys 13	Gothic 167
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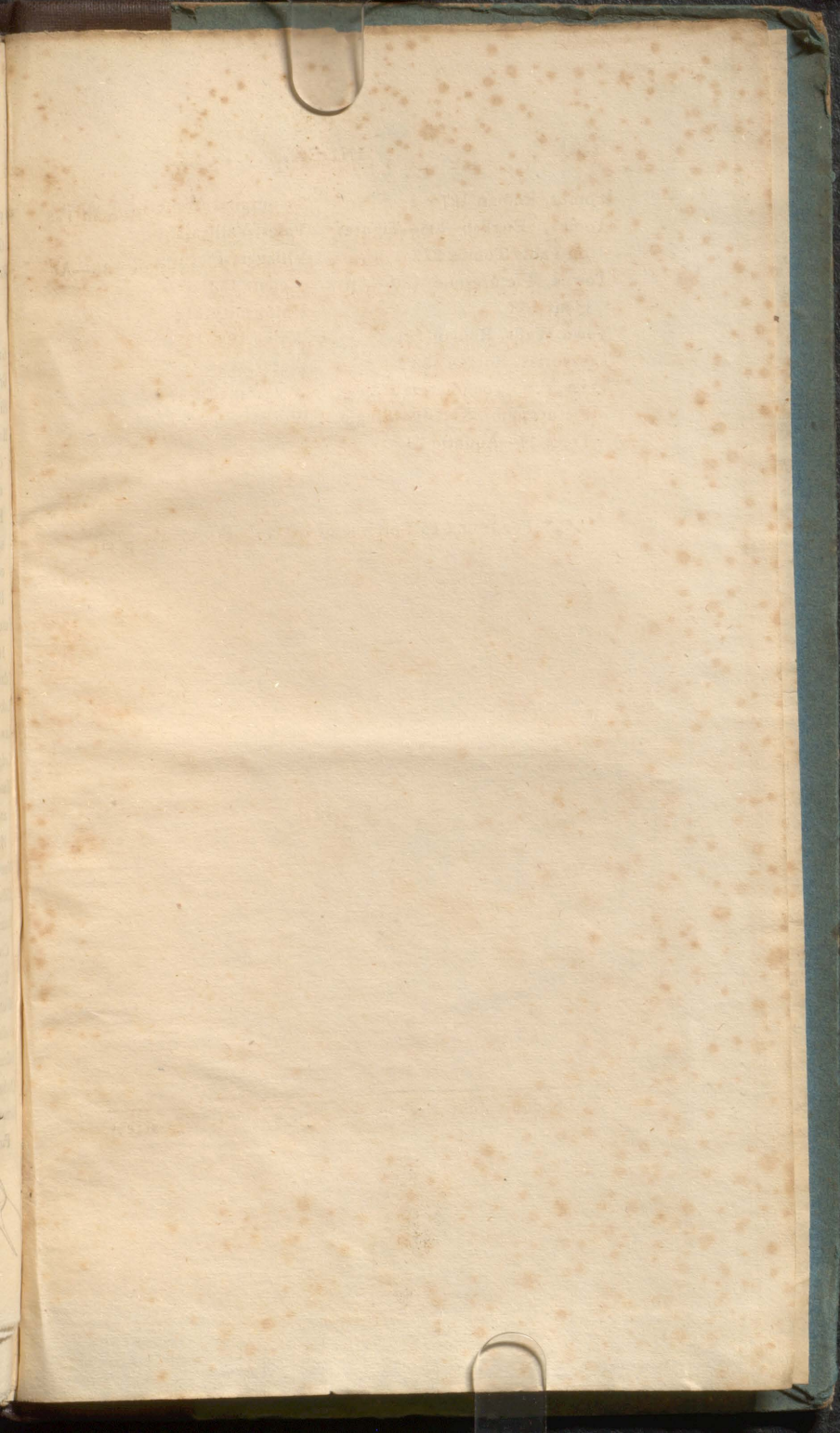
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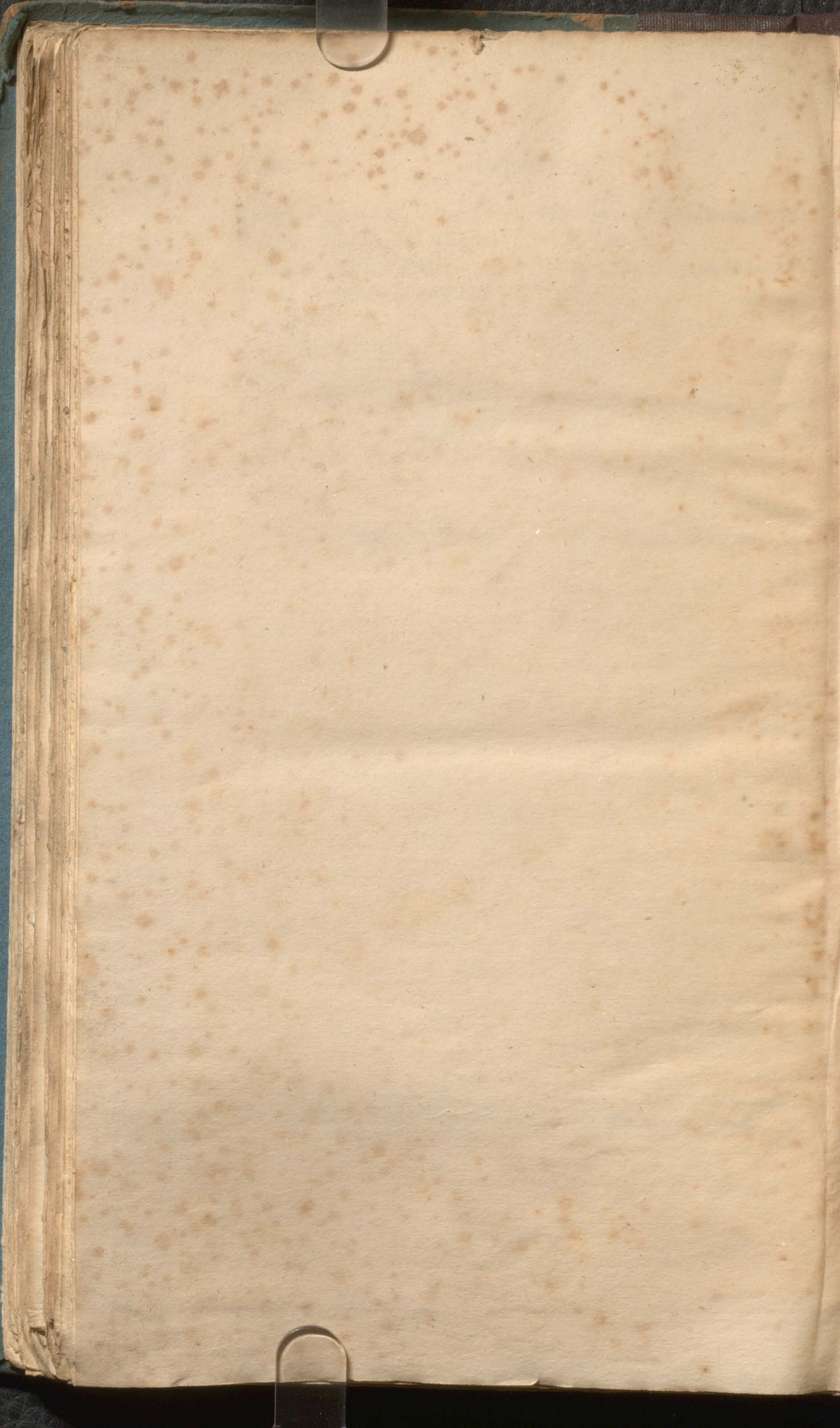
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