# Sketches and hints on landscape gardening : collected from designs and observations now in the possession of the different noblemen and gentlemen, for whose use they were originally made : the whole t...

Repton, Humphry, 1752-1818
London: Printed by W. Bulmer and Co., Shakspeare Printing-Office, and sold by J. and J. Boydell ... and by G. Nicol ..., [1794]

https://digital.library.wisc.edu/1711.dl/GRI3MYTLTX2GJ86

# SKETCHES AND HINTS

ON

# LANDSCAPE GARDENING.

# SKETCHES AND HINTS

ON

# LANDSCAPE GARDENING.

COLLECTED FROM

## DESIGNS AND OBSERVATIONS

NOW IN THE

## POSSESSION OF THE DIFFERENT NOBLEMEN AND GENTLEMEN,

FOR WHOSE USE THEY WERE ORIGINALLY MADE.

THE WHOLE TENDING TO ESTABLISH

FIXED PRINCIPLES IN THE ART OF LAYING OUT GROUND.

---

BY H. REPTON, ESQ.

---

LONDON:

PRINTED BY W. BULMER AND CO.

Shakspeare Printing-Office,

AND SOLD BY J. AND J. BOYDELL, SHAKSPEARE GALLERY; AND BY G. NICOL,

BOOKSELLER TO HIS MAJESTY, PALL-MALL.

# TO THE KING.

SIRE,

YOUR MAJESTY'S gracious patronage of this Volume, while it impresses me with the deepest gratitude, excites in me a desire that the work were more worthy of the Royal favour. If it should appear that, instead of displaying new doctrines, or furnishing novel ideas; it serves rather, by a new method, to elucidate old established principles, and to confirm long received opinions: I can only plead in my excuse, that true taste in every art, consists more in adapting tried expedients to peculiar circumstances, than in that inordinate thirst after novelty, the characteristic of uncultivated minds, which, from the facility of inventing wild theories without experience, are apt to suppose, that taste is displayed by novelty, genius by innovation, and that every change must necessarily tend to improvement.

That Your Majesty may long continue to be the Patron of liberal arts, the encourager of polite literature, and the great arbiter of true taste in this country, must ever be the prayer of those, who delight in contemplating the genius and industry of Great Britain, fostered by our glorious constitution, under the benign protection of Your Majesty.

Permit me, SIRE, to subscribe myself, with the most profound humility,

YOUR MAJESTY'S

most dutiful Subject and Servant,

*Hare-street, near*
*Romford, Dec.* 6, 1794.

H. REPTON.

# CONTENTS.

# ADVERTISEMENT,

EXPLAINING THE NATURE OF THIS WORK.

My opinions on the *general principles of Landscape Gardening* have been diffused in separate manuscript volumes, as opportunities occurred of elucidating them in the course of my practice; and I have often indulged the hope of collecting and arranging these scattered opinions, at some future period of my life, when I should retire from the more active employment of my profession: but that which is long delayed, is not therefore better executed; and the task which is deferred to declining years, is frequently deferred for ever; or at best performed with languor and indifference.

This consideration, added to the possibility of being anticipated by a partial publication of my numerous manuscripts, not always in the possession of those by whom I have the honour to be consulted, induced me to print the following pages, with less methodical arrangement than I originally intended. I once thought it would be possible to form a complete system of *Landscape Gardening*, classed under certain *general rules*, to which this art is as much subject as *Architecture*, *Music*, or any other of the *polite arts:* but though daily experience convinced me that such *rules* do actually exist, yet I have found so much variety in their

application, and so much difficulty in selecting proper examples, without greatly increasing the number of expensive plates, that I have preferred this mode of publishing a Volume of HINTS and SKETCHES; being detached fragments, collected from my different works. It never was my intention to publish the whole of any one *red book*; nor to multiply my examples, by referring to a number of different books, when a single engraving would answer the purpose: I have therefore availed myself of the honour conferred upon me by his Grace the Duke of Portland, in permitting me to use the *red book of Welbeck* as the ground work of the present volume; though I shall occasionally refer to other places, in order to increase the number of examples, without augmenting the number and expence of plates. Thus an opportunity may sometimes occur of comparing my observations with the subjects themselves, or with the original drawings in different libraries.

It will perhaps be expected, that in this advertisement I should give some account of the sequel of this Work, or the number of volumes to which it may be extended; but, from the multitude of my private engagements, I have found so much trouble and difficulty in preparing this volume for the press, that I dare not suggest the period, if ever it should arrive, when I shall produce another.

# CATALOGUE OF THOSE RED BOOKS

*From whence the following Extracts are made; or which are mentioned as containing further Elucidations of the Subjects introduced in this First Volume.*

| Place. | County. | A Seat of |
|---|---|---|
| Antony House | Cornwall | Reginald Pole Carew, Esq. M. P. |
| Babworth | Nottinghamshire | Honourable John Bridgman Simpson, |
| Bessacre Manor | Yorkshire | B. D. W. Cook, Esq. |
| Brandsbury | Middlesex | Honourable Lady Salusbury. |
| Brocklesby | Lincolnshire | Right Honourable Lord Yarborough. |
| Brookmans | Herts | S. R. Gaussen, Esq. |
| Buckminster | Leicestershire | Sir William Manners, Bart. |
| Castle Hill | Middlesex | H. Beaufoy, Esq. M. P. |
| Catchfrench | Cornwall | F. Glanville, Esq. |
| Claybury | Essex | James Hatch, Esq. |
| Cobham Park | Kent | Earl Darnley. |
| Courteen Hall | Northamptonshire | Sir Wm. Wake, Bart. |
| Crewe Hall | Cheshire | John Crewe, Esq. M. P. |
| Culford | Suffolk | Marquis Cornwallis. |
| Donington | Leicestershire | Earl Moira. |
| Ferney Hall | Shropshire | Late Sam. Phipps, Esq. |
| Finedon | Northamptonshire | J. English Dolben, Esq. |
| Garnons | Herefordshire | J. G. Cotterell, Esq. |
| Gayhurst | Bucks | George Wrighte, Esq. |
| Glevering | Suffolk | Chaloner Arcedeckne, Esq. |
| Hanslope Park | Bucks | Edward Watts, Esq. |
| Hazells Hall | Bedfordshire | Francis Pym, Esq. |
| Herriard's House | Hampshire | G. Purefoy Jervoise, Esq. |
| Holkham | Norfolk | T. W. Coke, Esq. M. P. |
| Holme Park | Berkshire | Richard Palmer, Esq. |
| Holwood | Kent | Right Honourable W. Pitt. |
| Lamer | Herts | Lieutenant-Colonel C. Drake Garrard. |

| Place. | County. | A Seat of |
|---|---|---|
| Langley Park | Kent | Sir Peter Burrell, Bart. M. P. |
| Lathom | Lancashire | Wilbraham Bootle, Esq. |
| Little Green | Sussex | Thomas Peckham Phipps, Esq. |
| Livermere Park | Suffolk | N. Lee Acton, Esq. |
| Milton | Cambridgeshire | Samuel Knight, Esq. |
| Milton Park | Northamptonshire | Earl Fitzwilliam. |
| Nacton | Suffolk | P. B. Broke, Esq. |
| Northrepps | Norfolk | Bartlet Gurney, Esq. |
| Ouston | Yorkshire | Bryan Cook, Esq. |
| Port Eliot | Cornwall | Right Honourable Lord Eliot. |
| Prestwood | Staffordshire | Honourable Edward Foley, M. P. |
| Purley | Berkshire | Anthony Morris Storer, Esq. |
| Riven Hall | Essex | C. C. Western, Esq. M. P. |
| Rudding Hall | Yorkshire | Lord Loughborough, L. H. Chancellor. |
| Scrielsby | Lincolnshire | Honourable the Champion Dymock. |
| Sheffield Place | Sussex | Right Honourable Lord Sheffield. |
| Stoke Pogeis | Bucks | John Penn, Esq. |
| Stoke Park | Herefordshire | Honourable E. Foley, M. P. |
| Stoneaston | Somersetshire | Hippesley Coxe, Esq. M. P. |
| Sundridge | Kent | E. G. Linde, Esq. |
| Sunninghill | Berks | James Sibbald, Esq. |
| Tatton Park | Cheshire | William Egerton, Esq. M. P. |
| Thoresby | Nottinghamshire | Charles Pierrepont, Esq. M. P. |
| Trewarthenick | Cornwall | Fr. Gregor, Esq. M. P. |
| Tyrringham | Bucks | William Praed, Esq. M. P. |
| Waresley | Essex | Sir Geo. Allanson Winn, Bart. M. P. |
| Welbeck | Nottinghamshire | His Grace the Duke of Portland. |
| Wembly | Middlesex | Richard Page, Esq. |
| Whersted | Suffolk | Sir Robert Harland, Bart. |
| Widdial Hall | Herts | J. T. Ellis, Esq. |

# INTRODUCTION.

To improve the scenery of a country, and to display its native beauties with advantage, is an Art which originated in England, and has therefore been called *English Gardening;* yet as this expression is not sufficiently appropriate, especially since Gardening, in its more confined sense of *Horticulture*, has been likewise brought to the greatest perfection in this country,* I have adopted the term *Landscape Gardening* as most proper, because the art can only be advanced and perfected by the united powers of the *landscape painter* and the *practical gardener*. The former must conceive a plan, which the latter may be able to execute; for though a painter may represent a beautiful landscape on his canvas, and even surpass nature by the combination of her choicest materials, yet the luxuriant imagination of the *painter* must be subjected to the *gardener*'s practical knowledge in planting, digging, and moving earth; that the simplest and readiest means of accomplishing each design may be suggested; since it is not by vast labour, or great expence, that Nature is generally to be improved; on the contrary,

" Ce noble emploi demande un artiste qui pense,
" Prodigue de genie, mais non pas de depense."

* This appears from the many valuable works on that subject; particularly the well known labours of the ingenious Mr. Speechly, gardener to the Duke of Portland; and from many other useful books produced by English kitchen gardeners.

If the knowledge of painting be insufficient without that of gardening, on the other hand, the mere gardener, without some skill in painting, will seldom be able to *form a just idea of effects before they are carried into execution.* This faculty of *foreknowing effects* constitutes the *master* in every branch of the polite arts; and can only be the result of a correct eye, a ready conception, and a fertility of invention, to which the professor adds practical experience.

But of this art, painting and gardening are not the only foundations: the artist must possess a competent knowledge of *surveying*, *mechanics*, *hydraulics*, *agriculture*, *botany*, and the general principles of *architecture*. It can hardly be expected, that a man bred, and constantly living, in the kitchen garden, should possess all these requisites; yet because the immortal BROWN was originally a kitchen gardener, it is too common to find every man, who can handle a rake or spade, pretending to give his opinion on the most difficult points of improvement. It may perhaps be asked, from whence Mr. Brown derived his knowledge?—the answer is obvious: that, being at first patronised by a few persons of rank and acknowledged good taste, he acquired by degrees the faculty of *prejudging effects;* partly from repeated trials, and partly from the experience of those to whose conversation and intimacy his genius had introduced him: and although he could not design himself, there exist many pictures of scenery, made under his instruction, which his imagination alone had painted.*

* I must not in this place omit to acknowledge my obligations to Launcelot Brown, Esq. late member for Huntingtonshire, the son of my predecessor, for having presented me with the maps of the greatest works in which his late father had been consulted, both in their original and improved states.

Since the art of Landscape Gardening requires the combination of certain portions of knowledge in so many different arts, it is no wonder that the professors of each should respectively suggest what is most obvious to their own experience; and thus the painter, the kitchen gardener, the engineer, the land agent, and the architect, will frequently propose expedients different from those which the landscape gardener may think proper to adopt. The difficulties which I have occasionally experienced from these contending interests, induced me to make a complete digest of each subject proposed to my consideration, affixing the reasons on which my opinion was founded, and stating the comparative advantages to the *whole*, of adopting or rejecting certain *parts* of any plan. To make my designs intelligible, I found that a mere *map* was insufficient; as being no more capable of conveying an idea of the *Landscape*, than the *ground-plan* of an house does of its *elevation*. To remedy this deficiency, I delivered my opinions in writing, that they might not be misconceived or misrepresented; and I invented the peculiar kind of slides to my sketches, which are here imitated by the engraver.

Such drawings, to show the proposed effects, can be useful but in a very few instances: yet I have often remarked, with some mortification, that it is the only part of my labours which the common observer has time or leisure to examine; although it is the least part of that perfection in the art, to which these *hints* and *sketches* will, I hope, contribute.

I confess that the great object of my ambition is, not merely to produce a *book of pictures*, but to furnish some hints for establishing the fact, that *true* taste in *Landscape Gardening*, as well as in all the other Polite Arts, is not an accidental effect, operating on the outward senses, but an appeal to the

understanding, which is able to compare, to separate, and to combine, the various sources of pleasure derived from external objects, and to trace them to some pre-existing causes in the structure of the human mind.*

* "Where disposition, where decorum, where congruity, are concerned,—in short, wherever the best taste differs from the worst, I "am convinced that the understanding operates, and nothing else." *Burke's Preface to Sublime and Beautiful.*

# LANDSCAPE GARDENING.

## CHAP. I.

### CONCERNING DIFFERENT CHARACTERS AND SITUATIONS.

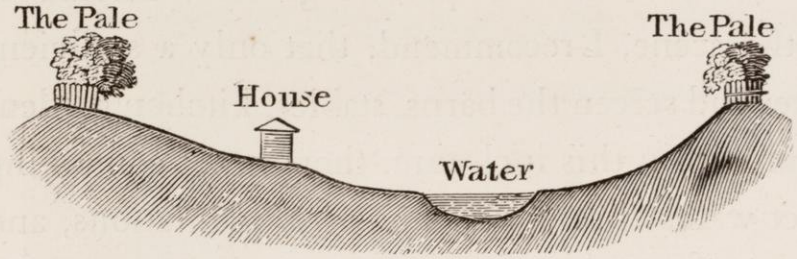
All rational improvement of grounds is, necessarily, founded on a due attention to the Character and Situation of the place to be improved: the *former* teaches what is advisable, the *latter* what is *possible*, to be done; while the extent of the premises has less influence than is generally imagined; as, however large or small it may be, one of the fundamental principles of Landscape Gardening is to disguise the real boundary.

In deciding on the *character* of any place, some attention must be given to its situation with respect to other places; to the natural shape of the ground on which the house is, or may be, built; to the size and style of the house, and even to the rank of its possessor; together with the use which he intends to make of it, whether as a mansion or constant residence, a sporting seat, or a villa; which particular objects require distinct and opposite treatment. To give some idea of the variety that abounds in the *characters* and *situations* of different places, it will be proper to insert a few specimens from different subjects: I shall begin this work, therefore, by a remarkable instance of situation, only two miles distant from the capital.

'BRANDSBURY] Is situated on a broad swelling hill, the ground gently falling from the house '(which looks on rich distances) in almost every direction. Except a very narrow slip of plantation 'to the north, two large elms near the house, and a few in hedge rows at a distance, the spot is 'destitute of trees: the first object, therefore, must be to shelter the house by home shrubberies; as 'on land of such value extensive plantations would be an unpardonable want of economy.

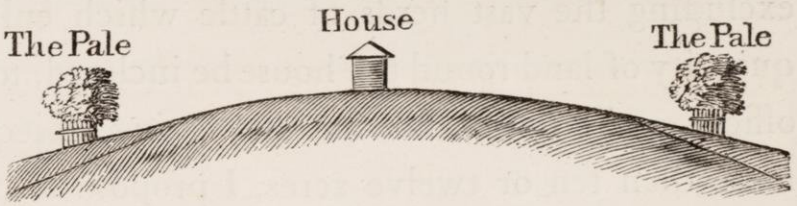
'No *general plan* of embellishment can, perhaps, be devised which is more eligible than that so 'often adopted by Mr. Brown, viz. to surround a paddock with a fence, inclosing a shrubbery and 'gravel walk round the premises: this idea was happily executed by him at Mr. Drummond's 'delightful place near Stanmore; but as an attempt has been made* to follow the same plan at 'Brandsbury, without considering the difference of the two situations, I shall beg leave to explain 'myself by the following sections and remarks.'

* The house was altered under the direction of a gentleman whose long experience in building has deservedly placed him high as an architect, and for whose abilities I have the greatest respect; although, in this instance, I did not adopt his ideas. Every one seems to imagine that the art of laying out ground is within a very small compass, and indeed I once thought so myself; but I have found by long experience, that the closest application, and, I may add, the enthusiastic partiality of an whole life spent in the pursuit, is barely sufficient to qualify the artist for this profession. It is, therefore, no more an impeachment of a person's taste, to suppose him incompetent to the embellishment of ground, without having previously studied the art, than to suppose him unable to build an house without having studied architecture.




SECTION OF STANMORE.

‘ Where the natural shape of the ground is *con-*
‘ *cave*, as that at Stanmore, nothing can be more
‘ desirable than to enrich the horizon by planta-
‘ tions on the highest ground, and to flood the
‘ lowest by a lake or river: in such a situation,
‘ the most pleasing scenes will be, *within the pale*,
‘ looking on the opposite rising bank fringed
‘ with trees, or occasionally catching distant views
‘ over or beyond the fence.’



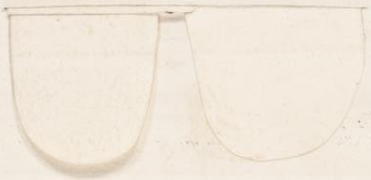

SECTION OF BRANDSBURY.

‘ On the contrary, if the natural shape be *con-*
‘ *vex*, any fence crossing the declivity must inter-
‘ cept those distant views which an eminence
‘ should command, and which at Brandsbury are
‘ so rich and varied, that nothing can justify their
‘ total exclusion. A walk round a paddock in
‘ such a situation, inclosed by a lofty fence,
‘ would be a continual source of mortification;
‘ as every step would excite a wish either to
‘ peep through, or look over, the pale of con-
‘ finement.’

'Where all the surrounding country presents the most beautiful pasture ground, instead of 'excluding the vast herds of cattle which enliven the scene, I recommend, that only a sufficient 'quantity of land round the house be inclosed, to shelter and screen the barns, stables, kitchen garden, 'offices, and other useful, but unpleasing, objects; and within this inclosure, though not containing 'more than ten or twelve acres, I propose to conduct walks through shrubberies, plantations, and 'small sequestered lawns, sometimes winding into rich internal scenery, and sometimes breaking 'out upon the most pleasing points for commanding distant prospects: at such places the pale may 'be sunk and concealed, while in others it will be so hid by plantation, that the twelve acres thus 'inclosed will appear considerably larger than the sixty acres originally intended to be surrounded 'by a park pale.'*

'RIVENHALL PLACE.] The present *character* of Rivenhall Place is evidently *gloomy* and *se-* '*questered*, with the appearance of being *low* and *damp*. The interference of *art*, in former days, has, 'indeed, rendered the improvement and restoration of its natural beauties a work of some labour; yet 'by availing ourselves of those *natural* beauties, and displacing some of the incumbrances of *art*, 'the character of the place may be made *picturesque* and *cheerful*, and the situation, which is *not really*

* When I had first the honour of being consulted on this subject in 1789, the property annexed to the house consisted of little more than sixty acres: it has since been augmented, by several purchases, to so great an amount, that my plan, and indeed the house itself, are on too small a scale for the present size of the estate; which extends two miles in length from the toll-gate of Kilburn turnpike, and is therefore one of the largest landed properties within so short a distance of London.



'*damp*, may be so managed as *to lose that appearance*. The first object is to remove the stables, and 'all the trees and bushes in the low meadow, which may then with ease be converted into a pleasing 'piece of water, in the front of the house.

'The effect of this alteration is shewn by plate No. II.* In its present state, two tall elms are the 'first objects that attract our notice: from the tops of these trees the eye measures downwards to the 'house, that is very indistinctly seen amidst the confusion of bushes and buildings with which it 'is incumbered; and the present water appearing above the house, we necessarily conclude that the 'house stands low: but instead of this confusion, let water be the leading object, and the eye will 'naturally measure upwards to the house, and we shall then pronounce that it no longer appears in 'a low situation.'

'LIVERMERE PARK.] However delightful a romantic or mountainous country may appear to a 'traveller, the more solid advantages of a flat one to live in, are universally allowed; and in such a 'country, if the gentle swell of the ground occasionally presents the eye with hanging woods, 'dipping their foliage in an expanse of silvery lake, or softly gliding river, we no longer ask for the 'abrupt precipice or foaming cataract.

'Livermere Park possesses ample lawns, rich woods, and an excellent supply of good-coloured

* The plate of Rivenhall, No. II. was engraved when only the first part of the suggested improvement had been carried into execution; but Mr. Western has since purchased the adjoining estate of Felix Hall, where he now resides, and on whose improvements I have the honour to be consulted by him.

'water: its greatest defect is a want of clothing near the house, and round that part of the water 'where the banks are flat; yet, in other parts, the wood and water are most beautifully connected 'with each other.'

'MILTON PARK.] Where the ground naturally presents very little inequality of surface, a great 'appearance of extent is rather disgusting than pleasing, and little advantage is gained by attempts to let 'in distant objects; yet there is such infinite beauty to be produced by judicious management of the 'home scenery, as may well compensate the want of prospect. 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 lines, that are the only causes of disgust in a flat situation. 'Uneven ground may be more striking as 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. Whether this effect be produced by the apparent ease of communication, or by the larger 'proportion of sky which enters into the landscape, or by the different manner in which cattle form 'themselves into groups on a plain, or on a sloping bank, I confess I am at a loss to decide: all 'three causes may, perhaps, contribute to produce that degree of cheerfulness which every one must 'have observed in the scenery of Milton.'

'HASELLS HALL.] There has hardly been proposed to my consideration a spot in which both 'situation and character have undergone a greater change than at Hasells Hall. From the former

'mode of approaching the house, especially from the Cambridge side, a stranger could hardly suppose 'there was any unequal ground in the park: even to the south, where the ground naturally falls 'towards a deep valley, the mistaken interference of art, in former days, had bolstered it up by flat 'bowling greens, and formal terraces; while the declivity was so thickly planted as entirely to choke 'up the lowest ground, and shut out all idea of inequality. The first object of improvement is to 'point out those beautiful shapes in the ground which so copiously prevail in several parts of this 'park; the second, is to change its character, of gloom and sombre dampness, to a more cheerful 'shade; and the third is to mark the whole with that degree of importance and extent, which the 'size of the house, and the surrounding territory demand.'

'CULFORD.] The house stands on the side of a hill, gently sloping towards the south; but nearly 'one half of the natural depth of the valley has been destroyed to obtain an expanse of water, which, 'in so flat a situation, I think ought not to have been attempted; and I am certain, by proper 'management of the water, the house would appear to stand on a sufficient eminence above it, and 'not so low as the present surface of the water seems to indicate; since the eye is always disposed 'to measure from the surface of neighbouring water, in forming a judgment of the height of any 'situation.'

'CREWE HALL.] In judging the character of any place to which I am a stranger, I very minutely 'observe the first impression it makes upon my mind, and, comparing it with subsequent impressions, 'I inquire into the causes which may have rendered my first judgment erroneous. I confess there

‘ has hardly occurred to me an instance where I have experienced so great a fluctuation of opinion ‘ as in this place. I was led, from a consideration of the antiquity of the Crewe family in Cheshire, ‘ to expect a certain degree of magnificence; but my first view of the house being from an unfavourable ‘ point, and at too great a distance to judge of its real magnitude, I conceived it to be very small; and ‘ measuring the surrounding objects by this false standard, the whole place lost that importance ‘ which I afterwards found it assume on a closer examination.

‘ In former days, the dignity of an house was supposed to increase in proportion to the quantity of ‘ walls and buildings with which it was surrounded: to these were sometimes added tall ranks of ‘ trees, whose shade contributed to the gloom at that time held essential to magnificence.

‘ Modern taste has discovered, that greatness and cheerfulness are not incompatible; it has thrown ‘ down the ancient palisade and lofty walls, because it is aware that liberty is the true portal of ‘ happiness; yet while it encourages more cheerful freedom, it must not lay aside becoming dignity. ‘ When we formerly approached the mansion through a village of its poor dependants, we were not ‘ offended at their proximity, because the massy gates and numerous courts sufficiently marked the ‘ distance betwixt the palace and the cottage: these being removed, other expedients must be adopted ‘ to restore the native character of Crewe Hall.’

‘ TATTON PARK.] The situation of Tatton may be justly described as too splendid to be called ‘ interesting, and too vast to be deemed picturesque; yet it is altogether beautiful, in spite of that ‘ greatness which is rather the attribute of sublimity than of beauty.

‘ The mind is astonished and pleased at very extensive prospect, but it cannot be interested, except

'by those objects which strike the eye distinctly; and the scenery of Tatton is at present of a kind 'much beyond the pencil's power to imitate with effect: it is like the attempt to paint a giant by him- 'self in a miniature picture.

'Perfection in landscape may be derived from various sources: if it is sublime, it may be wild, 'romantic, or greatly extensive: if beautiful, it may be comfortable, interesting, and graceful in all 'its parts; but there is no incongruity in blending these attributes, provided the natural situation con- 'tinues to prevail; for this reason, no violation will be offered to the genius of Tatton Park, if we add 'to its splendour the amenity of interesting objects, and give to its vastness the elegance of comfort.

'It is not from the *situation* only that the *character* of Tatton derives its greatness. The command 'of adjoining property, the style and magnitude of the mansion,* and all its appendages, contribute to 'confer that degree of importance which ought here to be the leading object in every plan of im- 'provement.

'Vastness of extent will no more constitute greatness of character in a park, than a vast pile of 'differently coloured building will constitute greatness of *character* in an house. A park, from its vast 'extent, may perhaps surprise, but it will not impress us with the *character* of greatness and im- 'portance, unless we are led to those parts where beauty is shewn to exist, with all its interest, amidst 'the boundless range of undivided property.'

'WEMBLY.] In the vicinity of the metropolis there are few places so free from interruption as 'the grounds at Wembly; and, indeed, in the course of my experience, I have seen no spot within

* This house is building from the elegant design of Samuel Wyat, Esq.

'so short a distance of London, more perfectly secluded from those interferences which are the 'common effects of divided property, and a populous neighbourhood. Wembly is as quiet and re- 'tired at seven miles distance, as it could have been at seventy.

'The fatal experience of some, who begin improvements by building an house too sumptuous for the 'grounds, has occasionally induced others to consider the ground independant of the house; but 'this, I conceive, will unavoidably lead to error. It is not necessary that the house and grounds 'should correspond with each other in point of size, but the *characters* of each should be in strict 'harmony, since it is hardly less incongruous to see a palace by the side of a neglected common, than 'an ugly ill-designed mansion, whether large or small, in the midst of highly-improved scenery; to 'every part of which it must be considered as a disgrace.

'Plate No. III, presents the general view of the house, offices, and stables, as they appear in the 'approach. In the present state there is a gloominess and confinement about the house, proceeding 'from the plantation necessary to hide the vast quantity of unsightly buildings with which it was en- 'cumbered; yet one of those buildings, viz. the laundry, is so large and lofty, that it divides the 'interest with the mansion, or rather takes the lead of the house itself, by its colour and more extra- 'vagant form. I have supposed an opening made betwixt the house and the mass of wood, surround- 'ing the stables, to detach them from each other, and to give an extent and cheerfulness; which is 'the more advisable on that side, as, from the shape of the ground on the other, there is some con- 'finement: though, I confess, if the house were Gothic, that shape would rather be a circumstance 'of picturesque beauty, since we are accustomed to see elegant Gothic structures at the foot, or on 'the sloping side of a hill. The stables, without being too conspicuous, may be just seen to rise

'above the shrubbery, so that while they give importance to the mansion, they will possess only a 'subordinate place in the general scenery; still contributing to that unity of design which makes a 'composition perfect.'

'WELBECK.] The house appears to stand much lower than it really does, by the entrance in the 'basement story; which, being carried up to the principal floor, will not only be of great advantage 'to the inside, by removing all necessity for ascending the present staircase, but the effect on the out-'side will be much greater than may at first be imagined; since, by giving an opportunity of altering 'the shape of the ground, it will take the house out of an hollow, and set it on a pleasing eminence.

'The ground at present slopes gradually towards the house, with a flat hanging level, which is 'evidently artificial; and, from the north-west corner of the projecting wing there is a ridge of earth 'which divides this platform from the adjoining valley: the superfluous earth from this ridge will be 'sufficient to answer every purpose of raising the lawn to the house, and I propose to slope the 'ground with a gradual fall from the riding-house to the valley, and to cross this fall by an additional 'steep from the west front, making both to wind naturally towards the low ground of the valley.

'The earth may be raised just above the tops of the windows in the basement story, which may 'still be sufficiently lighted by an area; but when the lower row of windows is totally hid, the house 'will appear too long for its height, and the depth of roof will be still more conspicuous. Having 'hinted this objection to Mr. Carr, he immediately assented to it; and, after various attempts to coun-'teract this awkward effect, without any great operation, the following appeared the most simple; viz. 'that the present pediment (which is incongruous to the battlements) should be raised as a square tower,

‘ and that the parapets, also, at the ends of the building, should be raised to unite with the chimnies
‘ in the gabels. This will serve not only to hide more of the roof, but will give that importance
‘ to the whole fabrick which, in a large mass of Gothic building, is always increased by the irregu-
‘ larity of its outline.

‘ The following drawing, plate IV. may serve to shew this effect. I have also changed the colour
‘ of the roof and chimnies: for though such minutiæ are apt to pass unnoticed in the great outline of
‘ improvement, I consider the mention of them as a duty of my profession; as the motley appear-
‘ ance of red brick with white stone, by breaking the unity of effect, will often destroy the magnifi-
‘ cence of the most splendid composition.’

# CHAP. II.

## CONCERNING BUILDINGS.

THE perfection of landscape gardening depends on a concealment of those operations of *art* by which *nature* is embellished; but where buildings are introduced, *art* declares herself openly, and should, therefore, be very careful lest she have cause to blush at her interference.

It is this circumstance that renders it absolutely necessary for the *landscape gardener* to have a competent knowledge of *architecture:* I am, however, well aware that no art is more difficult to be acquired; and although every inferior workman pretends to give plans for building, yet perfection in that art is confined to a very few gentlemen, who, with native genius, and a liberal education, have acquired good taste by travel and observation. This remark proceeds from the frequent instances I continually see of good houses built without any taste, and attempts to embellish scenery by ornamental buildings, that are totally incongruous to their respective situations. The country carpenter or bricklayer is only accustomed to consider detached parts; the architect, on the contrary, finds it his office to consider the whole. There is some degree of merit in building good rooms, but there is more in connecting these rooms together: however, it is the regular bred architect alone who can add to these an outside according to the established rules of art: and where these rules are grossly violated, the eye of genuine taste will instantly be offended, although it may not always be able to explain the cause of its disgust,

To my profession belongs chiefly the external part of architecture,* or a knowledge of the effect of buildings on the surrounding scenery.

'WELBECK.] As every conspicuous building in a park should derive its character from that of 'the house, it is very essential to fix, with some precision, what that character ought to be; yet the 'various tastes of successive ages have so blended opposite styles of architecture, that it is often diffi- 'cult, in an old house, to determine the date to which its true character belongs. I venture to deliver 'it as my opinion, that there are only two characters of buildings; the one may be called *perpendi- 'cular*, and the other *horizontal*. Under the first, I class all buildings erected in England before, and 'during the early part of, Queen Elizabeth's reign, whether deemed Saracenic, Saxon, Norman, or the

* I am happy to defend my predecessor, as well as myself, from the imputation of blending *architecture* with *gardening*, by the following extract of a letter from the celebrated author of the ENGLISH GARDEN:

"I have lately had some correspondence with Mr. Penn concerning the intended monument you mention," (to Gray, the poet, who is buried in the church-yard, adjoining to Stoke Park), "and finding that he means to consult you on the subject, I have presumed to tell "him, that he will do well if he gives you the absolute choice of the spot, as well as the size of the building which he means to erect to "my excellent friend's memory: for though I hold the architectural taste of Mr. Wyat in supreme estimation, I also am uniformly of "opinion, that where a place is to be formed, he who disposes the ground, and arranges the plantations, ought to fix the situation at least, "if not to determine the shape and size of the ornamental buildings. Brown, I know, was ridiculed for turning architect, but I always "thought he did it from a kind of necessity, having found the great difficulty which must frequently have occurred to him in forming a "picturesque whole, where the previous building had been ill placed, or of improper dimensions.

"I am, Sir, your most obedient servant,

"ASTON, *April* 24, 1792. "W. MASON."

'Gothic of the thirteenth and fourteenth centuries; and even that peculiar kind called Queen Eliza-
'beth's Gothic, in which turrets prevailed, though battlements were discarded, and Grecian columns
'occasionally introduced. Under the *horizontal* character I include all edifices built since the intro-
'duction of a more regular architecture, whether it copies the remains of Grecian or Roman models.
'There is, indeed, a third kind, in which neither the horizontal nor perpendicular lines prevail, but
'which consists of a confused mixture of both; this is called CHINESE.

'The two characters of architecture might, perhaps, be distinguished by merely calling the one
'GOTHIC, or *of old date*, and the other GRECIAN, or *modern*: but it is not the style or date that necessarily
'determines the character, as will appear from plate V.; which represents a view of an house at such a
'distance that none of its parts can be distinguished, yet the prevalence of horizontal or perpendicular
'lines at once fixes and determines the character. The first we should call a Grecian, or modern
'house; the latter, a Gothic one: and there can be little doubt, in such a situation, which ought to be
'preferred. I may here observe, that it is unnecessary to retain the Gothic character within the
'mansion, at least not farther than the hall, as it would subject such buildings to much inconve-
'nience; for since modern improvement has added glass sashed windows to the ancient Grecian and
'Roman architecture, in like manner the inside of a Gothic building may, with the same propriety,
'avail itself of modern comforts and convenience.

'The character of the house should, of course, prevail in all such buildings as are very conspicuous,
'or in any degree intended as ornaments* to the general scenery; such as lodges, pavilions, temples,

* In consequence of the general observation, respecting the prevalence of perpendicular lines in the Gothic; at plate VI. is introduced a design of a gate, which is every where used at Welbeck, but would be utterly incongruous to Grecian architecture.

'belvederes, and the like. Yet in adapting the Gothic style to buildings of small extent, there may 'be some reasonable objection: the fastidiousness even of good taste will, perhaps, observe, that we 'always see vast piles of buildings in ancient Gothic remains, and that it is a modern, or false Gothic 'only, which can be adapted to so small a building, as a keeper's lodge, a reposoir, or a pavilion. 'There may be some force in this objection, but there is always so much picturesque effect in the 'small fragments of those great piles, that without representing them as ruins, it is surely allowable 'to copy them for the purposes of ornament: and, with respect to the mixture of different styles 'in Gothic edifices, I think there is no incongruity, provided the same character of perpendi-'cular architecture be studiously retained; because there is hardly a cathedral in England in which 'such mixture may not be observed: and while the antiquary only can discover the Saxon and Nor-'man styles from the Gothic of later date, the eye of taste will never be offended, except by the occa-'sional introduction of some Grecian or Roman ornaments.'

'WEMBLY.] The characters of *Grecian* and *Gothic architecture* are better distinguished by an 'attention to their general effects, than to the minute parts peculiar to each. It is in architecture as 'in painting, beauty depends on light and shade, and these are caused by the openings or projections 'in the surface: if these tend to produce horizontal lines, the building must be deemed Grecian, 'however whimsically the doors or windows may be constructed: if, on the contrary, the shadows 'give a prevalence of perpendicular lines, the general character of the building will be Gothic: and 'this is evident from the large houses built in Queen Elizabeth's reign, where Grecian columns are 'introduced; nevertheless, we always consider them as Gothic buildings.

'In Grecian architecture, we expect large cornices, windows ranged perfectly on the same line, 'and that line often more strongly marked by an horizontal facia; but there are few breaks of any 'great depth; and if there be a portico, the shadow made by the columns is very trifling, compared 'with that broad horizontal shadow proceeding from the soffit; and the only ornament its roof will 'admit, is either a flat pediment, departing very little from the horizontal tendency, or a dome, still 'rising from an horizontal base. With such buildings it may often be observed, that trees of a pointed 'or conic shape have a beautiful effect, I believe chiefly from the circumstance of contrast; though 'an association with the ideas of Italian paintings, where we often see Grecian edifices blended with 'firs and cypresses, may also have some influence on the mind.

'Trees of a conic shape mixed with Gothic buildings displease, from their affinity with 'the prevalent lines of the architecture; since the play of light and shadow in Gothic structures 'must proceed from those bold projections, either of towers or buttresses, which cause strong shadows 'in a perpendicular direction: at the same time, the horizontal line of roof is broken into an irregular 'surface, by the pinnacles, turrets, and battlements, that form the principal enrichment of Gothic 'architecture; which becomes, therefore, peculiarly adapted to those situations, where the shape of 'the ground occasionally hides the lower part of the building, while its roof is relieved by trees, 'whose forms contrast with those of the Gothic outline.

'As this observation is new, and may, perhaps, be thought too fanciful, I must appeal to the 'eye, by the help of the plate No. VII. which I hope will find that my observation is not wholly 'chimerical; and will, consequently, lay the foundation for this general principle; viz. that the 'lines of Gothic buildings are contrasted with round-headed trees; or, as Milton observes,—

" Towers and battlements he sees,
" Embosom'd high in *tufted trees*."

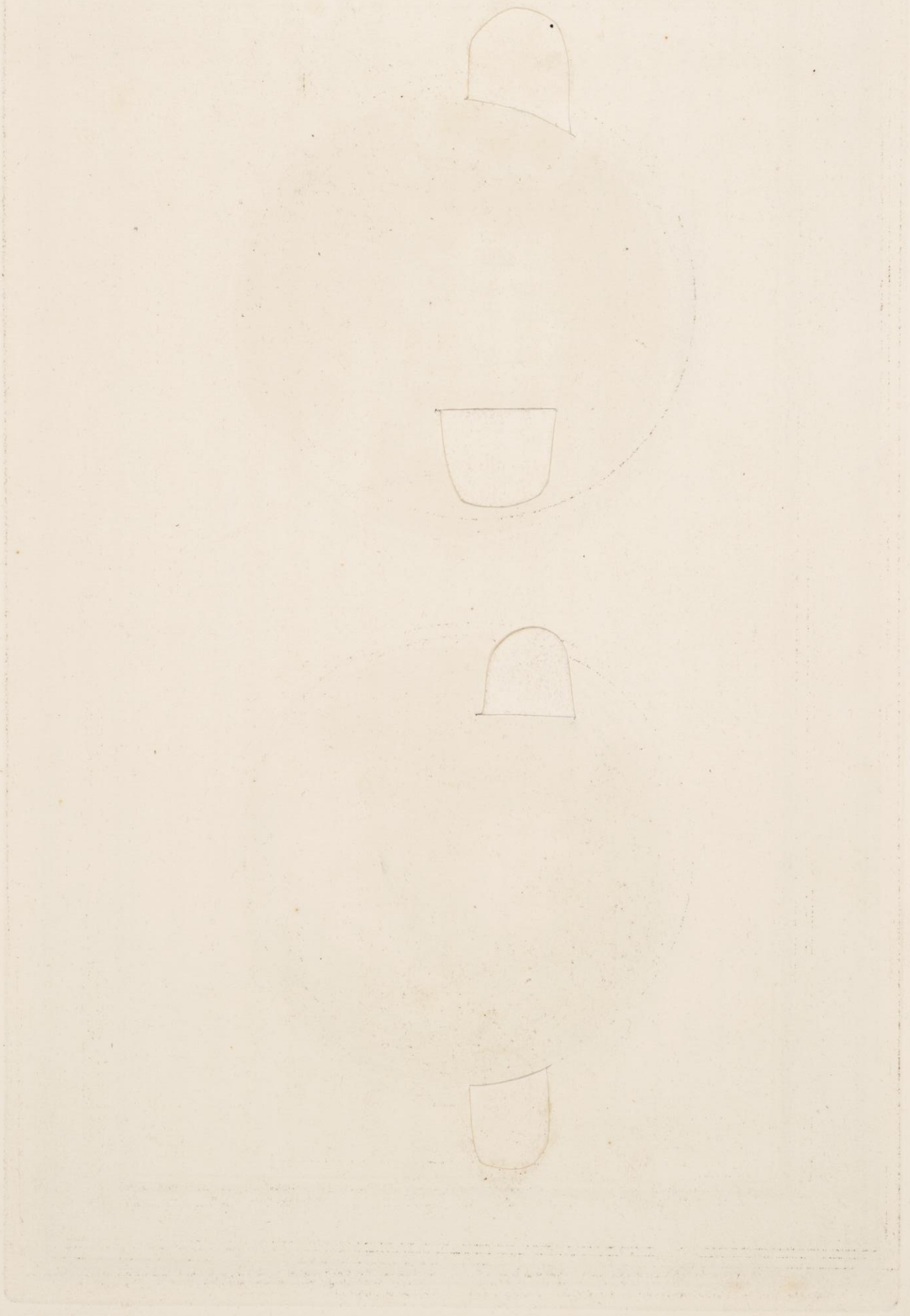
' And that those of the Grecian will accord either with round or conic trees; but, if the base be hid, ' the contrast of the latter will be most pleasing.

' The Gothic style of architecture being the best calculated for additions or repairs to an old house, ' I might here venture to recommend it on the score of mere utility; but when we take into the ' account that picturesque effect, which is always produced by the mixture of Gothic buildings with ' *round-headed* trees, I confess myself to be rather sanguine in my hopes of producing such beauty at ' Wembly, as will render that house, which has hitherto been a reproach to the place, the leading ' feature of the scenery.

' Instead of clogging all the improvements with the dread of showing the house, I conceive it pos- ' sible, without any very great expence, to convert the house itself into the most pleasing object ' throughout every part of the grounds from whence it may be visible.*

* I confess there is much danger in adopting the Gothic, where it is not executed under the direction of architects who have had great experience in that style of building; nor does it always happen that the gentlemen who have studied their profession in Italy are competent to the task. The most correct specimens of true Gothic recently built, in places where I have the honour to be concerned, are Sheffield Place and Nacton, both old houses, altered by James Wyat, Esq.; and Donington, a new house, building from the designs of W. Wilkins, Esq. I have never yet seen Mr. Barrat's house in Kent.

Many other observations respecting Gothic houses have occurred in my red books for Cobham, Lamer, Little Warley, Nacton, Gayhurst, Tyrringham, Wansly Park, Port Eliot, and Cotchfrench.



‘ Having stated some arguments for adopting the Gothic style, I shall now proceed to consider the ‘ objections that may be urged against it.

‘ The first objection will arise from the expence of altering the outside, without any addition to the ‘ internal comfort of the mansion.

‘ The same objection may indeed be made to every species of external ornament in dress, furniture, ‘ equipage, or any other object of taste or elegance: the outside case of an harpsichord does not improve ‘ the tone of the instrument, but it decorates the room in which it is placed: thus it is as an ornament ‘ to the beautiful grounds at Wembly, that I contend for the external improvement of the house.

‘ But in altering the house, we may add a room to any part of the building without injuring the ‘ picturesque outside, because an exact symmetry, so far from being necessary, is rather to be avoided ‘ in a Gothic building.

‘ Another objection may arise from the smallness of the house, as Gothic structures are in general ‘ of considerable magnitude: but the character of great or small is not governed by measurement: a ‘ great building may be made to appear small; and it is from the quantity of windows, and not their ‘ size, that we should pronounce the house at Wembly to be a very considerable edifice.’

# CHAP. III.

## CONCERNING PROPER SITUATIONS FOR AN HOUSE.

'WELBECK.] However various opinions may be on the choice of a situation for an house, yet 'there appear to be certain principles on which such choice ought to be founded; and these may be 'deduced from the following considerations:

'First. The natural character of the surrounding country.

'Secondly. The style, character, and size of the house.

'Thirdly. The aspects or exposure, both with regard to the sun, and the prevalent winds of the 'country.

'Fourthly. The shape of the ground near the house.

'Fifthly. The views from the several apartments; and

'Sixthly. The numerous objects of comfort:—such as a dry soil, a supply of good water, proper 'space for offices, with various other conveniences essential to a mansion in the country; and which 'in a town may sometimes be dispensed with, or at least very differently disposed.

'It is hardly possible to arrange these six considerations according to their respective weight or 'influence, which must depend on a comparison of one with the other, under a variety of circum-'stances; and even on the partiality of individuals in affixing different degrees of importance to

'each consideration. Hence it is obvious, that there can be no danger of sameness in any two 'designs conducted on principles thus established; since in every different situation some one or 'more of these considerations must preponderate; and the most rational decision will result from a 'combined view of all the separate advantages or disadvantages to be foreseen from each.*

'It was the custom of former times, in the choice of domestic situations, to let comfort and conve- 'nience prevail over every other consideration: thus the ancient baronial castles were built on the 'summit of hills, in times when defence and security suggested the necessity of placing them there; 'and difficulty of access was a recommendation which, in our happier days, exists no more. But 'when this necessity no longer operated, (as mankind are always apt to fly from one extreme to the 'other) houses were universally erected in the lowest situations, with a probable design to avoid 'those inconveniences to which the lofty positions had been subject; hence the frequent sites 'of many large mansions, and particularly abbeys and monasteries, the residence of persons who 'were willing to sacrifice the beauty of prospect for the more solid and permanent advantages of 'habitable convenience: amongst which, shelter from wind, and a supply of water, were predomi- 'nant considerations. Nor shall I withhold the following conjecture, which I hope will not be 'considered as a mere suggestion of fancy.—When such buildings were surrounded by trees, for the

* Having always had these considerations in view whenever I have been consulted in the site of a new house, or on the preservation of the old one, I shall take the liberty of mentioning several instances, in some of which the original red books may possibly be consulted, to show the variety of manner in which these general rules have been applied to particular purposes:—Sunninghill, Sundridge, Courteen Hall, Whersted, Waresley Park, Ouston, Bessacre Manor, Northrepps, Buckminster, Little Green, Holme Park, Purley.

‘ comfort of shade, might not the occasional want of circulation in the air, have given the first idea of
‘ cutting long narrow glades through the woods, to admit a current of wind? and is it not possible
‘ that this was the origin of those avenues which we frequently see pointing, from every direction,
‘ towards the most respectable habitations of the two last centuries?’

‘ LANGLEY.] It seems to have been as much the fashion of the present century to condemn
‘ avenues, as it was in the last to plant them; and yet the subject is so little understood, that most
‘ people think they sufficiently justify their opinion, in either case, by merely saying, “ I like an
‘ avenue,” or, “ I hate an avenue:” it is my business to analyze this approbation or disgust.

‘ The several degrees of pleasure which the mind derives from the love of order, of unity, anti-
‘ quity, greatness of parts, and continuity, are all in some measure gratified by the long perspective
‘ view of a stately avenue: for the truth of this assertion, I appeal to the sensations that every one must
‘ have felt who has visited the lofty avenues of Windsor, Hatfield, Burleigh, &c. &c. before experience
‘ had pointed out that tedious sameness, and the many inconveniences which have deservedly brought
‘ avenues into disrepute. This sameness is so obvious, that, by the effect of avenues, all novelty or
‘ diversity of situation is done away; and the views from every house in the kingdom may be re-
‘ duced to the same *landscape*, if looking up or down a straight line, betwixt two green walls, deserves
‘ the name of Landscape.

‘ Among the inconveniences of long, straight avenues, may very properly be reckoned that of their
‘ acting as wind-spouts to direct cold blasts with more violence upon the dwelling, as driven through
‘ a long tube. But I propose rather to consider the objections in point of beauty. If at the end of a

'long avenue be placed an obelisk, or temple, or any other eye-trap, ignorance or childhood alone 'will be caught or pleased by it: the eye of taste or experience hates compulsion, and turns away 'with disgust from every artificial means of attracting its notice: for this reason an avenue is most 'pleasing, which, like that at Langley Park, climbs up an hill, and, passing over its summit, leaves 'the fancy to conceive its termination.

'One great mischief of an avenue is, that it divides a park, and cuts it into separate parts, destroy- 'ing that *unity* of lawn or wood which is necessary to please in every composition: this is so obvious, 'that where a long avenue runs through a park from east to west, it would be hardly possible to 'avoid distinguishing it into the north and south lawn, or north and south division of the park.

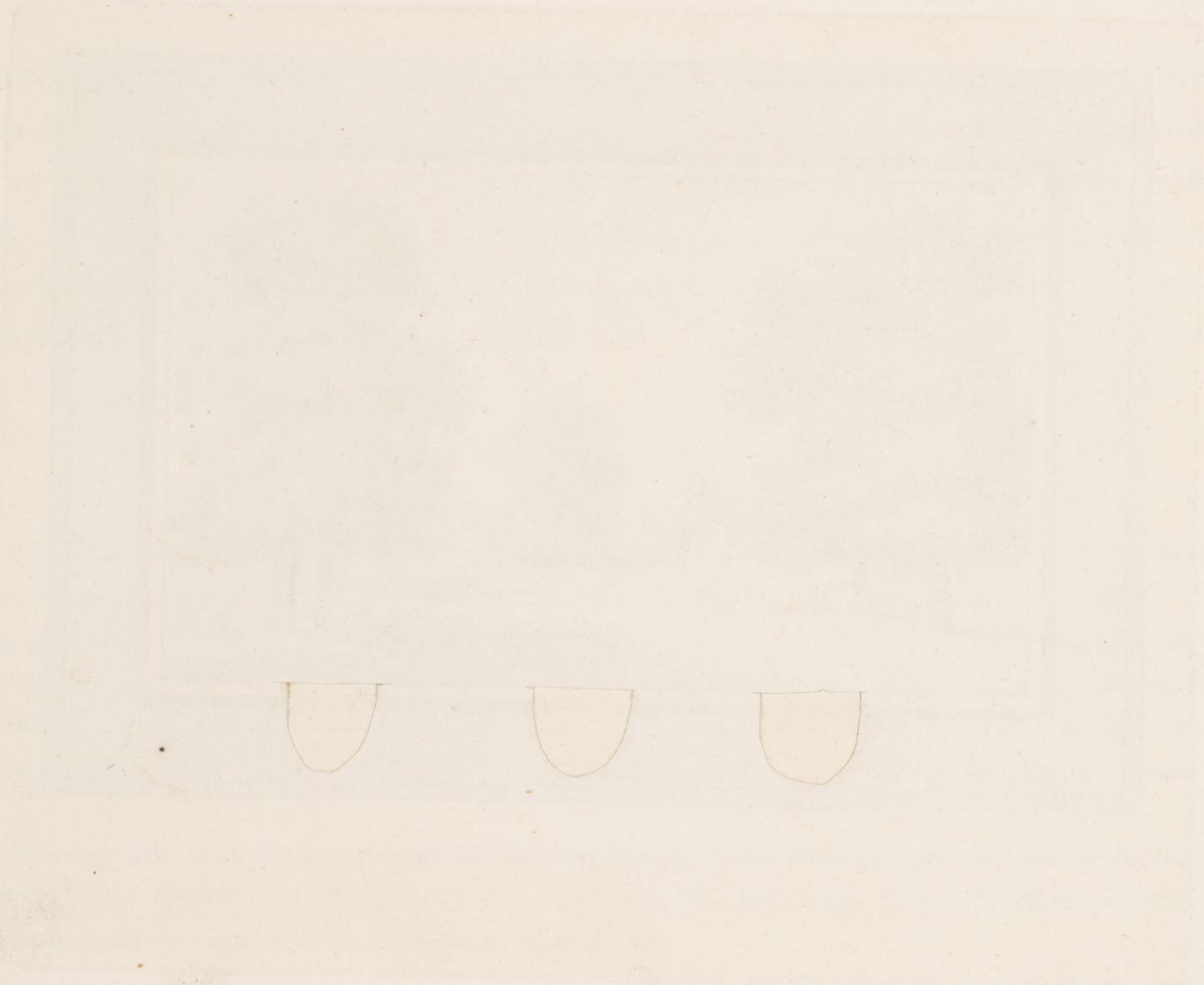
'But the greatest objection to an avenue is, that (especially in uneven ground) it will often act as 'a curtain drawn across to exclude what is infinitely more interesting than any row of trees, however 'venerable or beautiful in themselves; and it is in undrawing this curtain at proper places, that the 'utility of what is called *breaking an avenue* consists: for it is in vain we shall endeavour, by re- 'moving nine-tenths of the trees in rows, to prevent its having the effect of an avenue when 'seen from either end. The drawing No. VIII. may serve to show the effect of cutting down some 'chesnut trees in the avenue at Langley, to let in the hill, richly covered with oaks, and that ma- 'jestic tree, which steps out before its brethren like the leader of an host. Such openings may be 'made in several parts of this avenue with wonderful effect; and yet its venerable appearance from 'the windows of the saloon will not be injured, because the trees removed from the rows will hardly 'be missed in the general perspective view from the house. And though I should not advise the 'planting such an avenue, yet there will always be so much of ancient grandeur in the front trees,

'and in looking up this long vista at Langley, that I do not wish it should be further disturbed, 'especially as the views on each side are sufficiently capable of yielding beauty; and, when seen 'from the end rooms of the house, the avenue will act as a foreground to either landscape.'

'HANSLOPE.] Most of the large trees at Hanslope stand in avenues, yet their pleasant shade 'forbids the cutting down many of them, merely because the false taste of former times has planted 'them in rows; at least till those plantations which are now made shall better replace the shelter, 'which the avenues in some measure afford. The following sketch gives an idea of breaking the 'avenue to the north, which is not to be done by merely taking away certain trees, but also by planting 'a thicket before the trunks of those at a distance; as we may be thus induced to forget that they stand 'in rows. The addition of a few single trees, guarded by cradles, though often used as an expedient 'to break a row, never produces the desired effect: the original lines are for ever visible.*

* It is of little consequence from what spot the drawing, No. IX. was taken, since all avenues bear so great a resemblance to each other. I shall here enumerate a few instances in which avenues have been submitted to my consideration. At Cobham Park I give reasons for preserving one, and destroying the rest; at Prestwood, for retaining the avenue; at Tatton Park, for quitting the avenue, and planting it up; at Trewarthenick, an avenue was very easily broken, from its having been planted on uneven ground; and at Brookmans, I elucidate the necessity of fixing on proper trees to form the outline in breaking an avenue; or, if the trees have stood so long near each other that no good outline can be formed, then the tops of some neighbouring trees may be so introduced as in some degree to supply the defect.

An avenue of firs is the most obstinate to break, because they leave no lateral branches; and, therefore, in the stupendous double row of large silver firs, which the false taste of the last century has planted at Herriard's house, I have advised the destruction of one half, leaving the other as a magnificent specimen of the ancient style in gardening.



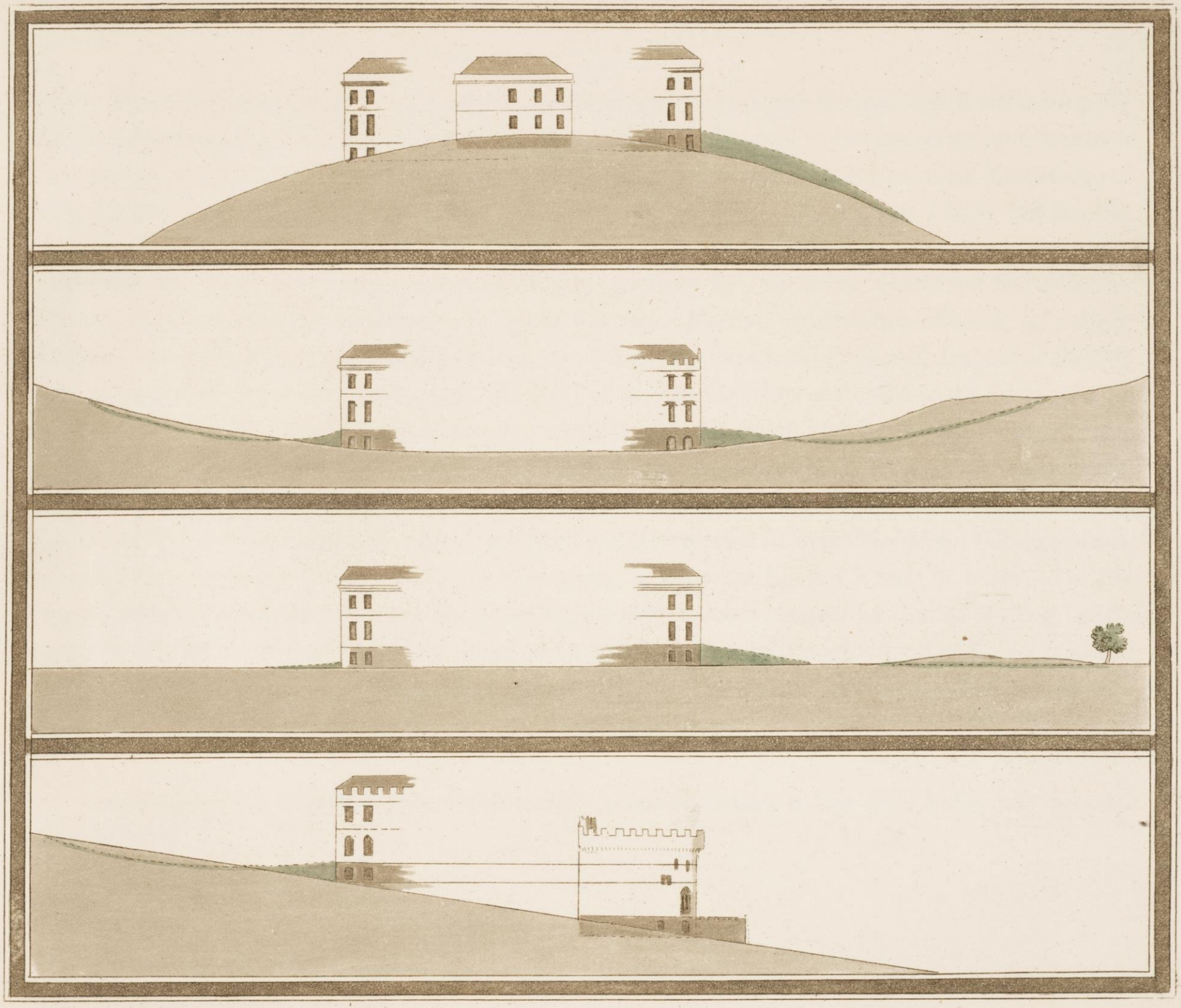
'WELBECK.] Besides the character which the style and size of the house will confer on a place, 'there is a *natural character of country*, which must influence the site and disposition of an house; and 'though, in the country, there is not the same occasion, as in towns, for placing offices under ground, 'or for setting the principal apartments on a basement story, as it is far more desirable to walk 'from the house on the same level with the ground, yet there are situations which require to be 'raised above the natural surface: this is the case at Welbeck, where the park not only abounds with 'bold and conspicuous inequalities, but in many places there are almost imperceptible swellings in 'the ground, which art would in vain attempt to remedy, from their vast breadth; though they are evi-'dent defects whenever they appear to cut across the stems of trees and hide only half their trunks; for if 'the whole trunk were perfectly hid by such a swell, the injury would be less, because the imagination 'is always ready to sink the valley and raise the hill, if not checked in its efforts by some actual stand-'ard of measurement. In such cases the best expedient is to view the ground from a gentle eminence, 'that the eye may look over, and of course lose, these trifling inequalities.

'The family apartments are to the south, the principal suite of rooms to the east, and the hall and some 'rooms of less importance to the west; when, therefore, the eating-room and kitchen offices shall be 'removed to the north, it is impossible to make a better disposition of the whole, with regard to aspect. 'I shall therefore proceed to the fourth general head proposed for consideration, viz. the *shape of the* '*ground* near the house: and as the improvement at Welbeck, originally suggested by his Grace the 'Duke of Portland, has, I confess, far exceeded even my own expectations, I shall take the liberty of 'drawing some general conclusions on the subject, from the success of this bold experiment. At the 'time I had the honour to deliver my former opinion, my idea of raising the ground near the

‘ house, was confined to the west front alone; and, till it had been exemplified and executed, few ‘ could comprehend the seeming paradox of burying the bottom of the house, as the means of elevating ‘ the whole structure; or, as it was very wittily expressed, “ moulding up the roots of the venerable “ pile, that it might shoot up in fresh towers from its top.”

‘ All natural shapes of ground must necessarily fall under one of these descriptions, viz. *convex*, ‘ *concave*, *plane*, or *inclined plane*, as represented in the following sections, plate No. X. I will suppose ‘ it granted that, except in very romantic situations, all the rooms on the principal floor ought to range ‘ on the same level; and that there must be a platform, or certain space of ground, with a gentle descent ‘ from the house every way. If the ground be naturally convex, or what is generally called a knoll, ‘ the size of the house must be adapted to the size of the knoll:* this is shown by the small building A, ‘ supposed to be only one hundred feet in front, which may be placed upon such an hillock, with a ‘ sufficient platform round it; but if a building of three hundred feet long, as B. B. should be re- ‘ quired, it is evident that the crown of the hill must be taken off, and then the shape of the ground ‘ becomes very different from its original form: for although the small house would have a suffi- ‘ cient platform, the large one will be on the brink of a very steep bank at C; and this difficulty ‘ would be increased by raising the ground to the dotted line D, to set the large house on the same ‘ level with the smaller one. It therefore follows, that if the house must stand on a natural hillock, ‘ the building should not be larger than its situation will admit; and where such hillocks do not

* There is a recent instance of a house adapted to the shape of a beautiful knoll at Courteen Hall, where an elegant mansion, with three fronts, has been lately built, under the direction of S. Saxon, Esq.



‘ exist in places proper for an house in every other respect, it is sometimes possible for art to supply ‘ what nature seems to have denied: but it is not possible in all cases; a circumstance which proves ‘ the absurdity of those architects who design and plan an house, without any previous knowledge of ‘ the situation or shape of the ground on which it is to be built.—Such errors I have had too fre- ‘ quent occasion to observe.

‘ When the shape is naturally either *concave*, or perfectly flat, the house would not be habitable, ‘ unless the ground sloped sufficiently to throw the water from it: this is often effected, in a slight ‘ degree, merely by the earth that is dug from the cellars and foundations: but if, instead of sinking ‘ the cellars, they were to be built upon the level of the ground, they may afterwards be so covered ‘ with earth, as to give all the appearance of a natural knoll, the ground falling from the house to any ‘ distance where it may best unite with the natural shape, as shown at E, F, and G: or, as it fre- ‘ quently happens that there may be small hillocks, H and I, near the house, one of them may be ‘ removed to effect this purpose.* This expedient can also be used in an *inclined plane*, falling towards ‘ the house, where the inclination is not very great, as shown at L; but it may be observed of the ‘ *inclined plane*, that the size of the house must be governed in some measure by the fall of the ground; ‘ since it is evident, that although an house of an hundred feet deep might stand at K, yet it would ‘ require an artificial terrace on that side; because neither of the dotted lines shown there would con- ‘ nect with the natural shape; and where the ground cannot be made to look natural, it is better at all

* As at Donington, a seat of Earl Moira, where the house forms a quadrangle, inclosing an inner court, a whole story lower than appears externally.

'times to avow the interference of art, than to attempt an ineffectual concealment of it. Such situations 'are peculiarly applicable to the Gothic style, in which horizontal lines are unnecessary.

'These sections can only describe the shape of the ground as it cuts across in any one direction: 'but another shape is also to be considered: thus it generally happens that a knoll is longer one way 'than the other, or it may even extend to a natural ridge, of sufficient length for a long and narrow 'house; but such an house must be fitted to the ground, for it would be absurd in the architect to 'place it either diagonally or directly across such a ridge: the same holds good of the *inclined plane*, 'which is, in fact, always the side of a valley, whose general inclination must be consulted in the 'position of the building. A square house would appear awry, unless its fronts were made to corres- 'pond with the shape of the adjacent ground.

'I shall conclude this digression by observing, that, on a dead flat or plain, the principal apart- 'ments ought to be elevated, as the only means of showing the landscape to advantage. Where 'there is no inequality, it will be very difficult to unite any artificial ground with the natural shape: 'it will, in this case, be advisable either to raise it only a very few feet, or to set the house on a base- 'ment story. But wherever a park abounds in natural inequalities, even though the ground near the 'house should be flat, we may boldly venture to create an artificial knoll, as it has been executed at 'Welbeck.'

# CHAP. IV.

## CONCERNING WATER.

THERE being no part of my profession so captivating in its effect, and oftentimes so readily executed, as making a large piece of artificial water, it may be proper in this volume to give a few specimens of different improvements presumed to have been produced by it:—though if all that I have written to explain and elucidate this subject were to be inserted, the whole of the volume would be engrossed by it. I must therefore, for the present, only mention a few places where artificial pieces of water have been ornamented under my directions:* viz. at *Holkham*, the magnificent lake has been dressed by walks on its banks, and a peculiar ferry-boat invented to unite the opposite shores.

*Sheffield Place.* A very beautiful lake has been added to the scenery of a place, which abounds in the most perfect specimens of the picturesque effect produced by Gothic architecture.

*Sunning Hill.* This large piece of water, which consists of a lake, with a river flowing into it, is nearly completed, and will be one of the most pleasing objects that can be produced by art.

*Milton in Cambridgeshire.* A small river has been made with great effect, in proportion to its quantity.

* This subject has also been mentioned in the following red books, viz. Ferney Hall, Rudding Hall, Widdial Hall, Babworth, Scrielsby, Milton, Livermere, Garnons, Crewe Hall, Brocklesby, Thoresby, Stoneaston, Nacton, &c.

*Gayhurst.* The water in the park, though it consists of several pieces of different levels, has the effect of being in one single sheet when seen from the house: this was very ingeniously executed by Mr. Brown; but I have also connected the neighbouring river with the park, by means of a dressed walk which passes under the turnpike road; and the banks of this river are worthy of every effort to make them a part of the beautiful scenery of the place.

'WELBECK.] From the number of small promontories and bays, together with its termination 'full in view of the house, the water at Welbeck had acquired the character, and indeed the name, 'of a lake: but as a large river is always more beautiful than a small lake, the character has been 'changed, not only by continuing it beyond the house, but also by altering its line, and taking off 'those projections which were inconsistent with the course of a natural river. This is discovered on 'the removal of the slide of plate No. XI. which also shows, in some degree, the effect of raising the 'earth towards the house; though it appears, in the reality, much more striking, from the difference of 'the scale on which it is presented. In this view, only a very small part of the house is exhibited, 'merely to show its situation; the design for the proposed additions to this front not being finally 'settled.'

'TATTON PARK.] It has often been asserted by authors on gardening, that all pieces of fresh 'water must come under one of these descriptions,—a *lake*, a *pool*, a *river*, or a *rivulet:* but since my 'acquaintance with Cheshire, I am inclined to add the *meer*, as an intermediate term between the lake 'and the pool; it being, frequently, too large to be deemed a pool, and too small, as well as too round

'in its form, to deserve the name of a lake: for the beauty of a lake consists not so much in its size, as 'in those deep bays and bold promontories which prevent the eye from ranging over its whole sur-'face. What is best respecting the two large *meers* in Tatton Park, is a question of some difficulty, 'and on which there has been a variety of opinions. I shall now proceed to deliver mine, and en-'deavour to explain the reasons on which it is founded.

'An unity of design in all compositions is, confessedly, one of the first principles in each of the 'polite arts; and nothing, perhaps, evinces more strongly the love of unity acting on the mind in 'landscape gardening, than the following fact, viz. that the most superficial observer of any park 'scene will be displeased by the view of two separate pieces of water; and he will probably ask, 'without reflecting on the difference of levels, why they are not formed into one? The first 'opinion seems, therefore, that these two waters should be united: but if the union is not clearly 'possible, it certainly ought not to be attempted. The second opinion is, that the upper pool 'ought to be destroyed; or, as some express themselves, should be filled up: but the latter would be 'an Herculean labour to very little purpose; and the former, though practicable, would not be ad-'visable, because so deep an hollow immediately in front of the house, would be a yawning chasm, 'very difficult to convert into an object of beauty. My opinion therefore is, that the two waters 'should, from the house, appear to be connected with each other, although in reality they are very far 'asunder; and the means of effecting such a deception will require some theoretical reasoning to 'explain.

'The deception at present operates to the disadvantage of the waters; for I was myself greatly 'deceived in the size of this pool when I looked at it from the house; and as it produces

'a similar effect on every person who first sees it, I must explain the causes of the *deceptio* '*visus*.

'First. The net fence, through which the water appears, is so near the windows, that by the laws 'of perspective (of which I will explain some general rules in the sequel), it acts as a false standard, 'and by it we measure the size of the pool. It was for this reason that I desired some cattle might be 'driven on the banks, which, as I have elsewhere shown,* are the best standard for assisting the 'judgment with respect to the distance, and of course the dimensions, of other objects.

'Secondly. The pool is almost circular, and the eye darts round its border with such instantaneous, 'imperceptible velocity, that it is impossible to suppose its circumference to be nearly a mile, 'unless we can see cattle on the opposite shores; and then, by their respective dimensions, we judge 'of the comparative distance. This effect, the drawing, No. XII. will elucidate, in which the sheep 'on one side the water appear to be larger than the cows on the other. The bay or creek may be hid 'by shrubs, which will give the eye a check in its circuitous progress.

'To explain the uses of the other bay F, I must take the liberty to describe some effects in *per-* '*spective*, not, I believe, generally attended to in gardening. PERSPECTIVE, in painting, is known 'to be of two kinds; the first is called *linear perspective*, and is that by which objects appear to di- 'minish in proportion to the distance at which they are viewed: this I have here already mentioned 'in referring to the use of cattle as a scale of measurement: an horse, a cow, or a sheep, is 'very nearly of the same size, and with this size the mind is perfectly acquainted; but trees, bushes,

* Castle Hill, a villa of H. Beaufoy, Esq.

‘ hills, or pools of water, are so various in their dimensions, that we are never able to judge exactly of ‘ their size, or at what distance they appear to us.

‘ The second kind of *perspective* is *aerial*, as it depends on the atmosphere ; since we observe that ‘ objects not only diminish in their size, but in their distinctness, in proportion to the body of air ‘ betwixt the eye and the objects: those nearest are strongly represented, while other parts, as they ‘ recede, become less distinct, till at last the outline of a distant hill seems melting into the air itself. ‘ Such are the laws of *aerial perspective* on all objects, but not on all alike; since it is the peculiar ‘ property of *light*, and the reflection of light, unmixed by colour, to suffer much less by comparison ‘ than any other object. It is for this reason that we are so much deceived in the distance of *perfectly* ‘ *white* objects: the light reflected from a white-washed house, makes it appear out of its place; snow, ‘ at many miles distance, appears to be in the next field; indeed, so totally are we unable to judge of ‘ light, that a meteor within our atmosphere is sometimes mistaken for a lantern ; at others, for a ‘ falling star.

‘ Water, like a mirror, reflecting the light, becomes equally uncertain in its real distance; and ‘ therefore an apparent union of the two meers in Tatton Park, may be effected by attending to this ‘ circumstance.

‘ The large piece of water crosses the eye in the view from the house; consequently it looks much ‘ less considerable than it really is, and its effect is of little advantage to the scene, being too distant, ‘ and too widely separated by the vast tract of low ground betwixt the pool and the lake. I propose ‘ that this water should be rendered more interesting, by making it appear as if the arm of a river ‘ proceeded from the lake ; and its termination will easily be hid in the valley at G. From the drawing,

'No. XII. I hope it will appear that the ideal connection of the two waters may be accomplished, 'although the actual junction is impracticable. The facility of deception arises from the causes 'already stated, viz. that water is a mirror from which light is strongly reflected, and that of the 'distance betwixt any light and the eye we form a very inaccurate judgment: it is, therefore, im- 'possible to know, by looking on the surfaces of two distinct waters, whether they are of the same 'level, unless some ground betwixt them assists the measurement. We have therefore only to bring 'the two meers nearer to each other, and give their forms such curvature as I have described, to pro- 'duce that effect of apparent unity, which is all that is necessary in this instance.

'I am aware of the common objection to all efforts that may be deemed *deceptions;* but it is the 'business of taste, in all the polite arts, to avail itself of stratagems, by which the imagination may be 'deceived. The images of poetry and of painting are then most interesting, when they seduce the 'mind to believe their fictions; and, in landscape gardening, every thing may be called a deception, by 'which we endeavour to conceal the agency of art, and make our works appear the sole product of nature. 'The most common attempts to improve may, indeed, be called deceptions: we plant a hill, to make 'it appear higher than it is; we open the banks of a brook, to give it the appearance of a river; or 'stop its current, to produce an expanse of surface: we sink the fence betwixt one lawn and another, 'to give imaginary extent, without inconvenience or confinement; and every piece of artificial water, 'whether it take the shape of a lake, a river, or a pool, must look natural, or it will fail to be agreeable. 'Nor is the imagination so fastidious as to take offence at any well supported deception, even after 'the want of reality is discovered. When we are interested at a tragedy, we do not inquire whence 'the characters are copied: on the contrary, we forget that we see a Garrick or a Siddons, and join

‘ in the sorrows of a Belvidere or a Beverley, though we know that no such persons ever existed: it
‘ is enough, if so much as we are shown of the character appears to be a just resemblance of nature.
‘ In the same manner, the magnificent water at Blenheim strikes with wonder and delight, while we
‘ neither see its beginning or end; and we do not view it with less pleasure after we are told, that it
‘ was not originally a natural lake, but that Mr. Brown, stopping the current of a small river, collected
‘ this vast body of water into the beautiful shape we now admire.’

Mr. Burke very justly observes, “ that a true artist should put a generous deceit on the spectators,
“ and effect the noblest designs by easy methods. Designs that are vast only by their dimensions, are
“ always the sign of a common and low imagination. No work of art can be great, but as it deceives;
“ to be otherwise is the prerogative of nature only.” *Essay on the Sublime, Part II. Sect.* 10.

# CHAP. V.

## CONCERNING PARK SCENERY.

'WELBECK.] The view from the principal apartments should bear some proportion to the im-
'portance of the house itself; not so much in the quantity or extent of the prospect as in the nature
'of the objects which compose the scenery; an extensive prospect being only applicable to a castle,
'a villa, or a belvedere. The landscape from a palace should every where appear appropriate to
'the magnificence or pleasure of its inhabitants: the whole should be, or at least *appear to be*, a park,
'unlimited and unconfined by those lines of division or boundary which characterize the large grass
'fields of a dairy farm. Yet a *park* has a character distinct from a *forest;* for while we admire, and
'even imitate, the romantic wildness of nature, we ought never to forget that a park is the habitation
'of men, and not solely devoted to beasts of the forest. I am convinced that some enthusiastic
'admirers of uncultivated nature are too apt to overlook this distinction. Park scenery compared
'with forest scenery, is like an historical picture compared with a landscape; nature must alike
'prevail in both, but that which relates to man should have a higher place in the scale of arts.

'The objects which nature has furnished at Welbeck are of the most beautiful kind, and truly in
'character with the dignity of the place. The vast range of woods, the extensive lawns, the broad
'expanse of river, and the astonishing oaks scattered about the park, seem to require but a little atten-

'tion from art to mark the residence of a noble possessor; yet as there are a few instances in which 'the interference of art can openly be acknowledged, those few should not be neglected. Buildings 'however simple, if in character, and not too numerous, will more than any thing contribute to dis-'play magnificence.

'Woods, enriched by buildings, and water, enlivened by a number of pleasure-boats, alike contribute 'to mark a visible difference betwixt the magnificent scenery of a park, and that of a sequestered 'forest: the trees, the water, the lawns, and the deer, are alike common to both.

'There is another distinction betwixt park and forest scenery, on which I shall beg leave to state 'my opinion, as it has been a topic of some doubt and difficulty amongst the admirers of my profes-'sion, viz. *How far gravel roads are admissible across the lawns of a park:* yet surely very little doubt 'will remain on this subject, when we consider a park as a place of *residence;* and see the great in-'convenience to which grass roads are continually liable.

'I have endeavoured to discover two reasons which may have given rise to the common technical 'objection, that a gravel road *cuts up a lawn;* the first arises from the effect observed after an avenue 'has been destroyed, where the straight line of gravel, which formerly was less offensive, while ac-'companied by trees, becomes intolerable when it divides a small lawn directly through the middle. 'The other arises from the effect which even a winding turnpike road has in destroying the seques-'tered and solemn dignity of forest scenery: but in a park, a road of convenience, and of breadth 'proportioned to its intention, as an approach to the house for visiters, will often be a circumstance 'of great beauty; and is a characteristic ornament of art, allowable in the finest inhabited scenes of 'nature.'

'WEMBLY ] The park* at Wembly is only defective in two circumstances; the first is the common 'defect of all places where hedges have recently been removed, and too many single trees are left; the na- 'tural reluctance felt by every man of taste and experience to cut down large trees, at the same time that 'he sees the unpleasant effect of artificial rows, is very apt to suggest the idea of breaking those rows 'by planting many young trees; and thus the whole composition becomes frittered into small parts, 'which are neither compatible with the ideas of the sublime or beautiful. 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 distinguishes the park from the grass or dairy farm. This defect will of course easily be re- 'medied when the new plantations shall have acquired a few years growth, and many of the old trees 'shall be either taken down or blended into closer groups by young ones planted very near them: 'but there can be little occasion for dotting young trees with such profusion; and I do not hesitate to 'affirm, that of several hundred such trees now scattered upon the lawn, not more than twenty can 'be absolutely necessary.

'The other defect of Wembly arises from a sameness of objects; and this is a defect common to 'all the countries where the grass land is more generally mowed than fed. It proves what no

* There is at present no word by which we express that sort of territory adjacent to a country mansion, which being too large for a garden, too wild for pleasure ground, and too neat for a farm, is yet often denied the name of a park, because it is not fed by deer. I generally wave this distinction, and call the wood and lawns near every house a park, whether fed by deer, by sheep, or heavy cattle.

'landscape painter ever doubted, that a scene consisting of vegetable productions only, can seldom 'make a pleasing picture. 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 good coloured gravel road, gracefully winding, and of course describing those gentle swells 'of the ground, which are hardly perceptible from the uniform colour of grass land.

'The approach-road to the house will be a feature on the lawn, both as seen from thence, and also 'from the high ground about the park. Cattle might be more frequently introduced than seems to 'be the custom of this country, especially sheep, than which nothing contributes more to enliven a 'lawn, and even to improve and fertilize its verdure; and though some objections may arise from 'the nature of the soil, they are by no means insurmountable.'

'CASTLE HILL.] A scene, however beautiful in itself, will soon lose its interest unless it is 'enlivened by moving objects. This may be effected by sunk fences; and, from the shape of the 'ground, there is another material use in having cattle to feed the lawn before the windows. The 'eye forms a very inaccurate judgment of extent, 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, 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. This doctrine will, I hope, be ex-
'plained by a reference to plate No. XIII.'*

'WEMBLY.] The expedient of producing variety at Wembly by buildings, is perhaps the most
'difficult, and requires the greatest attention; because one source of our admiration is, that in the neigh-
'bourhood of the metropolis a place should exist so perfectly secluded and detached from the "busy
"haunts of men:" we must therefore be particularly cautious that every building should appear to be an
'appendage or inmate of the place, and not a neighbour intruding on its privacy. From hence arose
'some difficulty in the style of building proper for the prospect on the hill: a very small one would
'have been inadequate to the purpose of containing such companies as may resort thither; as well as
'forming a dwelling house for those who should have the care of the prospect rooms, and the dairy;
'yet in building a large house, there was danger of making it appear to belong to some other person.
'A design has at length been made for such a building as is worthy of the situation, from whence
'a view is presented, of which it is very difficult for the pencil to give any just idea; yet it is here
'inserted, No. XIV. for the sake of showing the improvement of which it is capable, on the principles
'already enumerated, viz.

'First. By collecting the wood into larger masses, and distinguishing the lawns in a broad masterly
'manner, without the confused frittering of too many single trees.

* It has been objected to the slides with which I elucidate my proposed alterations, that I generally introduce, in the improved view, boats on the water, and cattle on the lawns. To this I answer, that both are real objects of improvement, and give animation to the scene;

'Secondly. By the interesting line of a road winding through the lawn.

'Thirdly. By the introduction of cattle to enliven the scene; and,

'Lastly, By the appearance of a seat on the knoll; and a part of the house, with its proposed alterations, displaying its turrets and pinnacles amongst the trees.

'To the common observer, the beauties of Wembly may appear to need no improvement; but it is the duty of my profession to discover how native charms may be heightened by the assistance of taste: and that even beauty itself may be rendered more beautiful, this place will furnish a striking example.'

indeed it cannot be too often inculcated, that a large lake without boats, is a dreary waste of water, and a large lawn without cattle, is one of the melancholy appendages of solitary grandeur observable in the pleasure-grounds of the past century.

# CHAP. VI.

## OF THE ANCIENT STYLE OF GARDENING; OF SYMMETRY AND UNIFORMITY.

'FINEDON.] There is no part of my profession more difficult and troublesome, than the attempt 'to modernize, *in part only*, those places which have been formerly decorated by the line and square 'of GEOMETRIC TASTE. To explain this difficulty, I will briefly state the difference between the 'principles on which improvements are now conducted, and those which governed the style of for-'mer periods.

'The perfection of *Landscape Gardening* consists in the four following requisites: First, it must 'display the natural beauties, and hide the natural defects of every situation. Secondly, it should 'give the appearance of extent and freedom, by carefully disguising or hiding the boundary. Thirdly, 'it must studiously conceal every interference of art, however expensive, by which the scenery is 'improved; making the whole appear the production of nature only; and, fourthly, all objects of 'mere convenience* or comfort, if incapable of being made ornamental, or of becoming proper parts 'of the general scenery, must be removed or concealed.

* This last article, I confess, has occasionally misled modern improvers into the absurdity of not only banishing the appearance, but the reality, of all comfort and convenience to a distance; as I have frequently found in the bad choice of a spot for the kitchen garden.

'Each of the four objects here enumerated, are directly opposite to the principles of ancient gar-
'dening, which may thus be stated. First, the natural beauties or defects of a situation had no in-
'fluence, when it was the fashion to exclude by lofty walls every surrounding object. Secondly,
'these walls were never considered as defects; but, on the contrary, were ornamented with vases,
'expensive iron gates, and palisades, to render them more conspicuous. Thirdly, so far from
'making gardens appear natural, every expedient was used to display the expensive efforts of art, by
'which nature had been subdued:—the ground was levelled by a line; the water was squared, or
'scollopped into regular basons; the trees, if not clipped into artificial shape, were at least so
'planted by line and measurement, that the formal hand of art could no where be mistaken. And,
'lastly, with respect to objects of convenience, they were placed as near the house as possible:—
'the stables, the barns, and the kitchen garden, were among the ornaments of a place; while the
'village, the almshouse, the parish school, and churchyard, were not attempted to be concealed by the
'walls or palisades that divided them from the embellished pleasure ground.

'LATHOM.] Congruity of style, uniformity of character, and harmony of parts with the whole,
'are different modes of expressing that *unity*, without which no composition can be perfect: yet there
'are few principles in gardening which seem to be so little understood. This essential unity has
'often been mistaken for symmetry, or the correspondence of similar parts; as where

"Grove nods at grove, each alley has a brother,
"And half the platform just reflects the other." POPE.

'Indeed, this symmetry in the works of art was perfectly justifiable under that style of gardening, 'which confined, within lofty walls, the narrow inclosure appropriated to ancient grandeur.

'When the whole design is meant to be surveyed at a single glance, the eye is assisted in its office 'by making its divisions counterparts of each other; and as it was confessedly the object of the artist 'to display his labour, and the greatness of the effort by which he had subdued nature, it could not 'possibly be more conspicuous than in such shapes of land and water as were most unnatural and 'violent. Hence arose the flat terrace, the square and octagon pool, and all those geometric figures 'which were intended to contrast, and not to assimilate with any scenes in nature. Yet within this 'small inclosure, an *unity* of design was strictly preserved, and few attempts made to extend it farther 'than the garden wall.'

From the prodigious difference of taste in gardening betwixt the last and the present century, it seems, at first sight, almost impossible to lay down any fixed principles; but, on duly considering the subject, it will be found that in this instance, as well as in many others, mankind are apt to fly from one extreme to the other; thus, because straight lines, and highly finished and correspondent parts, prevailed in the ancient style, some modern improvers have mistaken crookedness for the line of beauty, and slovenly carelessness for natural ease; they call every species of regularity formal, and, with the hackneyed assertion, that "*nature abhors a straight line,*" they fatigue the eye with continual curvatures.

There appears to be in the human mind a natural love of order and symmetry. Children who at first draw a house upon a slate, generally represent it with correspondent parts: it is so with the infancy of taste; those who, during the early part of life, have given little attention to objects of taste,

are captivated with the regularity and symmetry of correspondent parts, without any knowledge of congruity, or an harmony of parts with the whole: this accounts for those numerous specimens of bad taste, which are too commonly observable in the neighbourhood of great towns, where we see Grecian villas spreading their little Gothic wings, and red-brick castles supported by Grecian pavilions; but though congruity may be banished, symmetry is never forgotten. If such be the love of symmetry in the human mind, it surely becomes a fair object of inquiry, how far it ought to be admitted or rejected in modern gardening. The following observation from Montesquieu, on Taste, seems to set the matter in a fair light.

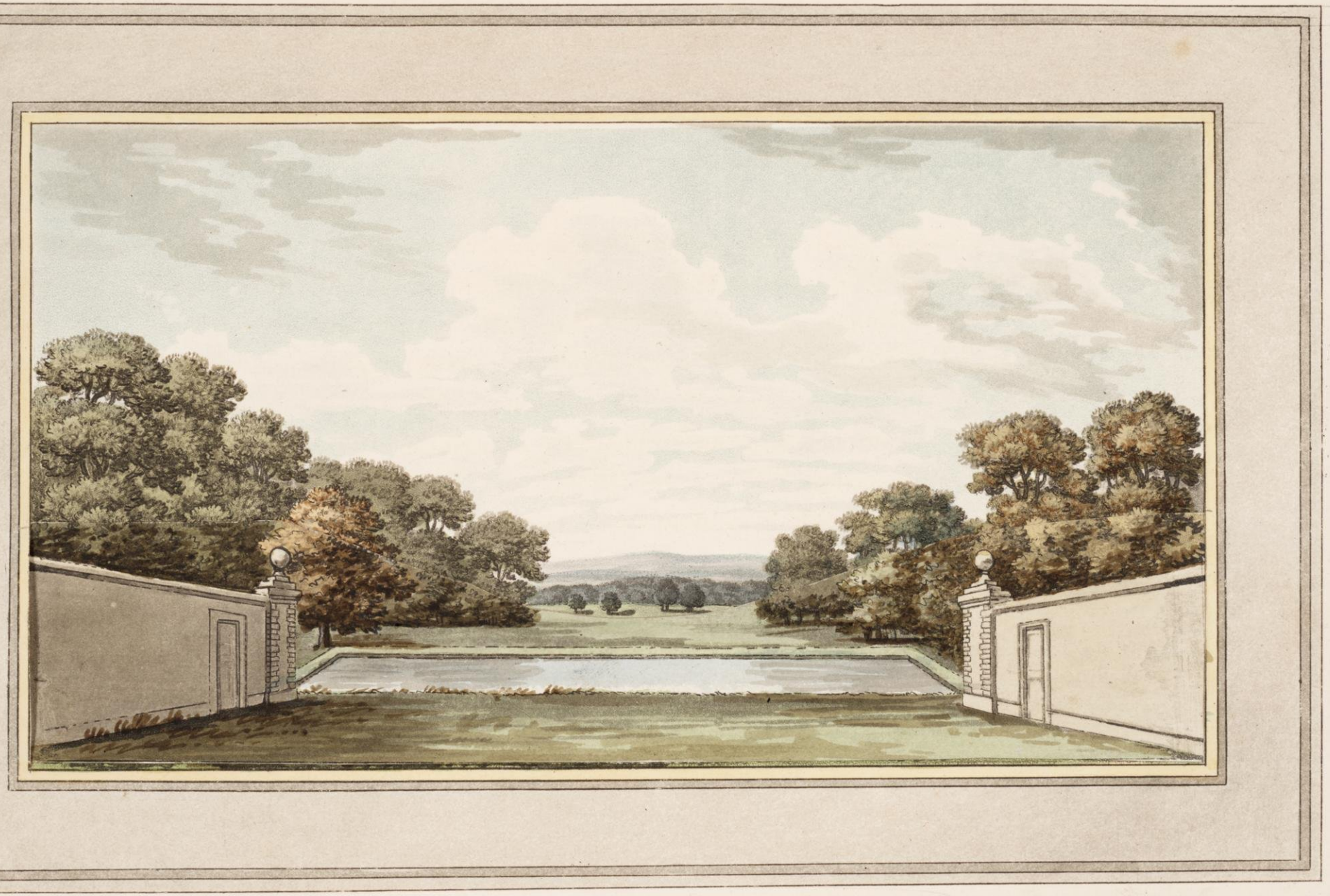
" Wherever symmetry is useful to the soul, and may assist her functions, it is agreeable to her; " but wherever it is useless, it becomes distasteful, because it takes away variety. Therefore, things " that we see in succession ought to have variety, for our soul has no difficulty in seeing them; " those, on the contrary, that we see at one glance, ought to have symmetry: thus, at one glance we " see the front of a building, a parterre, a temple; in such things there is always a symmetry, " which pleases the soul by the facility it gives her of taking the whole object at once."

It is upon this principle that I have frequently advised the most perfect symmetry in those small flower gardens which are generally placed in the front of a green-house, or orangery, in some inner part of the grounds; where, being secluded from the general scenery, they become a kind of episode to the great and more conspicuous parts of the place. In such small inclosures, irregularity would appear like affectation. Symmetry is also allowable, and indeed necessary, at or near the front of a regular building; because, where that displays correspondent parts, if the lines in contact do not also correspond, the house itself will appear twisted and awry. Yet this degree of symmetry ought to go

no farther than a small distance from the house, and should be confined merely to such objects as are confessedly works of art for the uses of man;*—such as a road, a walk, or an ornamental fence, whether of wood or iron; but it is not necessary that it should extend to plantations, canals, or over the natural shape of the ground.

'LATHOM.] It is hardly to be conceived how much this view to the north, No. XV. will be improved 'by the removal of the large square pond. Water reflecting only the sky (which is the case with this 'and every other pond raised above the level of the natural ground), acts like a mass of light placed 'betwixt the eye and the more distant objects. Every one knows the effect that a lantern or a torch 'has, to prevent our seeing what is beyond it; and this same cause operates in all cases in proportion 'to the quantity of rays reflected, whether from water, from snow, from white paling, or any other 'luminous object. This accounts for the pleasure we derive from seeing water at a proper distance, 'and of a natural shape. Water is said to attract our notice with irresistible power; but the pond at La-

* "In forming plans for embellishing a field, an artist without taste employs straight lines, circles, and squares, because these look best "upon paper. He perceives not that to humour and adorn nature is the perfection of his art; and that nature, neglecting regularity, dis- "tributes her objects in great variety, with a bold hand. (Some old gardens were disposed like the human frame; alleys, like legs and "arms, answering each other; the great walk in the middle representing the trunk of the body). Nature, indeed, in organized bodies "comprehended under one view, studies regularity; which, for the same reason, ought to be studied in architecture; but in large objects, "which cannot be surveyed but in parts, and by succession, regularity and uniformity would be useless properties, because they cannot "be discovered by the eye. Nature, therefore, in her large works, neglects these properties; and in copying nature, the artist ought to "neglect them." *Lord Kaims's Elements of Criticism.*



'thom, placed in the fore-ground, engrosses too much of the landscape, and is neither sufficiently 'pleasing in its shape, nor natural in its situation, to deserve the place it holds, as the leading feature 'of the scene.

'The management of the view to the north will further serve to elucidate another general prin- 'ciple in gardening, viz. that although we do not require a strict symmetry in the two sides of the land- 'scape, yet there is a certain *balance of composition*,* without which the eye is not perfectly satisfied.

'The two screens of wood beyond the pond may be varied and contrasted; that to the west may 'be left as a thick impenetrable mass of trees and underwood, while great part of that to the east 'should be converted into an open grove; thus destroying the *formality*, while the *balance of composi- 'tion* may still be preserved.

* The balance of composition in landscape, is a subject that requires elucidation by drawings, which could not be introduced in this volume, without increasing its bulk beyond the necessary limits. The subject has been more fully treated in my Remarks on Holwood in Kent, a seat of the Right Hon. Wm. Pitt; and Stoke, in Herefordshire, a seat of the Hon. Edw. Foley.

# CHAP. VII.

## CONCERNING APPROACHES; WITH SOME REMARKS ON THE AFFINITY BETWIXT PAINTING AND GARDENING.

It was not my original intention to have treated of *Approaches* in this volume, as it is a subject that requires to be elucidated by many plates; but the publication of a didactic poem,* where much is said on that subject, under the sanction and authority of two gentlemen of acknowledged taste, obliges me to defend not only my own principles, and the reputation of my late predecessor, Mr. Brown, but also the *art* itself, from attacks, which are the more dangerous, from the manner in which they are conveyed; and because they are accompanied by some doctrines, to which every person of true taste must give his assent. Yet while I pay this tribute due to the merit of a work containing many things worthy of admiration, and while I acknowledge my personal obligation for being the only individual in my profession, to whom any degree of merit is allowed by the author of it, I feel it a kind of duty to watch, with a jealous eye, every innovation on the principles of taste in Landscape Gardening; since I have been honoured with the care of so many of the finest places in this kingdom.

The road by which a stranger is supposed to pass through the park or lawn to the house, is called an approach; and there seems the same relation betwixt the approach and the house externally, that

* The Landscape, a Poem, by R. P. Knight, Esq.; addressed to Uvedale Price, Esq.

there is internally betwixt the hall or entrance, and the several apartments to which it leads. If the hall be too large or too small, too mean or too much ornamented for the style of the house, there is a manifest incongruity in the architecture, by which good taste will be offended; but if the hall be so situated as not to connect well with the several apartments to which it ought to lead, it will then be defective in point of convenience. So it is with respect to an approach:—it ought to be convenient, interesting, and in strict harmony with the character and situation of the mansion to which it belongs.

'COBHAM HALL.] There seems to be as much absurdity in carrying an approach round, to include 'those objects which do not naturally fall within its reach, as there was formerly in cutting through 'an hill, to obtain a straight line pointing to the hall door. A line of red gravel across a lawn, is apt 'to offend, by cutting it into parts, and destroying the unity of verdure, so pleasing to the 'eye: but I have in some places seen the aversion *of showing a road* carried to such a length, that a 'gap has been dug in the lawn, by way of road; and, in order to hide it, the approach to a palace 'must be made along a ditch. In other places, I have seen what is called a *grass approach*, which is 'a broad, hard road, thinly covered with bad verdure, or even moss, to hide it from the sight; and 'thus in a dusky evening, after wandering about the park in search of a road, we suddenly find our-'selves upon grass, at the door of the mansion, without any appearance of mortals ever having before 'approached its solitary entrance.

'Thus do improvers seem to have mistaken the most obvious meaning of an *approach*, which is 'simply this—A ROAD TO THE HOUSE. If that road be greatly circuitous, no one will use it when a much

‘ nearer is discovered: but if there be two roads of nearly the same length, and one be more beautiful ‘ than the other, the man of taste will certainly prefer it; while perhaps the clown, insensible to every ‘ object around him, will indifferently use either.’

‘ TATTON.] The requisites to a good approach may be thus enumerated.

‘ First. An approach is *a road to the house;* and to that principally.

‘ Secondly. If it is not naturally the nearest road possible, it ought artificially to be made impossible ‘ to go a nearer.

‘ Thirdly. The artificial obstacles which make this road the nearest, ought to appear natural.

‘ Fourthly. 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 bend 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.

‘ Fifthly. After the approach enters the park, it should avoid skirting along its boundary, which ‘ betrays the want of extent, or unity of property.

‘ Sixthly. 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.

‘ Seventhly. The house should be at first presented in a pleasing point of view.

‘ Eighthly. 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.

'I shall not here speak of the convenience or inconvenience of a large town situated very near a 'park; but of the influence that the proximity of a large town has on the character of a park, which 'is very considerable; because it must either serve to increase or to diminish its importance: the lat-'ter is at present the case with respect to Tatton and Knutsford.

'The first essential of greatness in a place, is the appearance of united and uninterrupted property; 'and it is in vain that this is studied within the pale, if it is too visibly contradicted without it. 'It is not to be expected that a large manufacturing town, like Knutsford, can be the entire property 'of one individual; but the proportion of interest belonging to the adjoining family, should impress 'the mind with a sense of its influence. There are various ways by which this effect is occasionally 'produced, and I will mention some of them, viz. the church, and churchyard, may be decorated in 'a style that shall in some degree correspond with that of the mansion;—the market-house, or other 'public edifice, an obelisk, or even a *mere stone*,* with distances, may be made an ornament to the 'town, and bear the arms of the family; or the same arms may be the sign of the principal inn of

* This passage having excited a very severe attack from Mr. Knight, I must beg leave to transcribe the following note from his poem, entitled THE LANDSCAPE.

"That I may not be supposed to deal unfairly with the modern improvers of places, or landscape gardeners, I must inform the reader, "that I have taken this passage from one, who will be readily and universally allowed to be the most skilful and eminent among them. "Mr. Repton, in his plan for improving Tatton Park, in Cheshire, with which he means to favour the public in the general collection of "his works, and in which he has professedly detailed the principles of his art, suggests many expedients for showing the extent of property; "and among others, that of placing the family arms upon the neighbouring *mile-stones*; but as difficulties might arise among the trustees "of the turnpikes, who might each wish to have his own arms on some particular stone, I flatter myself that the more direct and explicit

‘ the place; but there are no means so effectual as that which presents itself at Knutsford, of which I ‘ have given a hint in the *slide* of the following sketch.

“ means of gratifying purse-proud vanity, which I here propose, may not be thought unworthy of the attention of those improvers who “ make this gratification the object of their labours.”

The expedient proposed, is to hang up a map of every estate at the porter’s lodge. This introduces a sarcasm on WEALTH and RANK.— But whatever reasons Mr. Knight may be able to assign for indulging his spleen on these subjects, all his ingenuity will not qualify him to gloss over the injustice, to say no more, of misrepresenting my sentiments, and mistaking my expressions.

“ But in your grand approach (the critic cries)
“ Magnificence requires some sacrifice :—
“ As you advance unto the palace gate,
“ Each object should announce the owner’s state;
“ His vast possessions, and his wide domains,
“ His waving woods, and rich unbounded plains.
“ He therefore leads you many a tedious round,
“ To show th’ extent of his employer’s ground;
“ Climbs o’er the hills, and to the vales descends;
“ Then mounts again, through lawn that never ends.”

How far the poet’s license may have been used with fairness and discretion, will appear, by comparing the sentiments conveyed in my observations on Tatton, and his poem. But it seems to be the opinion of this writer, that any approach is a defective part of modern gardening; because, in some instances, it has been injudiciously made to display the whole beauties of the place at the first entrance. I perfectly agree with him, that those ostentatious approaches, from whence the whole scenery is spread before the stranger’s eye, as upon a map, are not to be justified; because they rob the mind of that pleasure which arises from novelty and variety, from expectation and surprise; but there is surely no more incongruity in marking the entrance of a park with some distinction, and displaying some of its beauties in the course of a road that must pass through it, than in showing, by the external appearance of an house, that it is the residence of great wealth or exalted station.



'By taking down a few miserable cottages, and rebuilding them as tenements, in a plain, uniform 'manner, the end of the street will be opened, to show the entrance of the park through a simple, 'handsome arch. The arch should be of stone colour; but the tenements of red brick, as accord-'ing better with the other houses in the town.'

'ANTONY HOUSE.] In this country there will I hope for ever exist different orders and degrees 'of society, which must generally depend on the proportion of property, either inherited or ac-'quired by different individuals; and so long as such distinctions remain, it will be proper 'that the residence of each should be marked by such distinct characters as may not easily be 'mistaken.

'Before the introduction of modern gardening, there always existed a marked difference be-'twixt the residence of the landlord, and that of his tenant; not only in the size and style of the 'house itself, but in that also of the land immediately adjoining. The importance of the man-'sion was supported by a display of convenience rather than of beauty; and thus the *Hall-'house* was distinguished from the neighbouring cottage, not by the extent of lawn, or the variety 'of landscape, but by the quantity of barns, stables, and offices, with which it was surrounded: 'and, as our ancestors thought a certain degree of gloom and confinement necessary to great-'ness, the views from the windows were confined by lofty walls, surrounding quadrangular 'courts, or the kitchen garden; which, being felt as an object of the greatest convenience, was 'deemed the properest object of sight from the principal apartments. This taste in gardening 'continued long after the vaulted kitchen, the buttery-hatch, the carved cellar door, and other

'internal marks of hospitable splendour, had been banished by modern improvements in archi-
'tecture.

'It is now acknowledged that gloom is not necessary to magnificence, that liberty is not incompa-
'tible with greatness, and that convenience is not the sole object of ornament; for though such
'things as are useful may occasionally be ornamental, it does not follow that ornaments must al-
'ways be useful: on the contrary, many of those productions of the polite arts which are most
'admired, are now merely considered as ornaments, without any reference to their original uses.
'This is confessedly the case with works of painting and sculpture (except in that inferior
'branch of each which relates to portraits); for whatever might be the original uses of pictures or
'statues, they are now only considered as ornaments; which, by their number and excellence,
'distinguish the taste, the wealth, and dignity of their possessors. To use these internal marks of
'distinction only, might be prudent in those countries where it would be dangerous to display any
'external ornaments of grandeur; but rank and affluence are not crimes in England; on the con-
'trary, we expect to see a marked difference in the style, the equipage, and the mansions of wealthy
'individuals; and this difference must also be extended to the grounds in the neighbourhood of
'their mansions; since congruity of style, and unity of character, are amongst the first principles of
'good taste.'

It has already been remarked in this volume, that there ought to be some difference betwixt a park and a forest; and as the whole of that false or mistaken theory, which Mr. Knight endeavours to introduce, by confounding the two ideas, proceeds from not duly considering the degree of affinity betwixt painting and gardening, I shall transcribe a few passages from manuscripts, written long

before I saw his poem; although the inquiry was originally suggested by conversations I have occasionally had, both with Mr. Knight, and Mr. Price, at their respective seats in the county of Hereford.

'HOLME PARK.] A great difference betwixt a scene in nature, and a picture on canvas, will 'arise from the following considerations.

'First. The spot from whence the view is taken is in a fixed state to the painter; but the gardener 'surveys his scenery while in motion; and from different windows in the same front, he sees objects 'in different situations; therefore, to give an accurate portrait of the gardener's improvement, would 'require pictures from each separate window, and even a different drawing at the most trifling change 'of situation, either in the approach, the walks, or the drives, about each place.

'Secondly. The quantity of view, or field of vision, is much greater than any picture will 'admit.

'Thirdly. The view from an eminence down a steep hill is not to be represented in painting, al- 'though it is often one of the most pleasing circumstances of natural landscape.

'Fourthly. The light which the painter may bring from any point of the compass, must, in real 'scenery, depend on the time of day. It must also be remembered, that the light of a picture can only 'be made strong by contrast of shade; while in nature, every object may be strongly illumined, 'without destroying the composition, or disturbing the keeping. And

'Lastly, The foreground, which, by framing the view, is absolutely necessary to the picture, is 'often totally deficient, or seldom such as a painter chooses to represent; since the neat gravel walk,

‘ or close mown lawn, would ill supply the place, in painting, of a rotten tree, a bunch of docks, or a
‘ broken road, passing under a steep bank, covered with briers, nettles, and ragged thorns.’

‘ STOKE POGEIS.] Real landscape, or that which my art professes to improve, is not always
‘ capable of being represented on paper or canvas; for although the rules for good natural landscape
‘ may be found in the best painters’ works, in which

——“ we ne’er shall find
“ Dull uniformity, contrivance quaint,
“ Or labour’d littleness; but contrasts broad,
“ And careless lines, whose undulating forms
“ Play through the varied canvas;” *Mason.*

‘ yet Monsieur Gerardin* is greatly mistaken, when he directs, that no scene in nature should be at-
‘ tempted till it has first been painted: and I apprehend the cause of his mistake to be this.—In an arti-
‘ ficial landscape, the foreground is the most important object; indeed some of the most beautiful pictures
‘ of Claude de Lorraine, consist of a dark foreground, with a very small opening to distant country. But
‘ this ought not to be copied in the principal view from the windows of a large house, because it
‘ can only have its effect from one window out of many; and, consequently, the others must all be

* Gerardin Visconte d’Ermenonville sur le Paysage. A work containing many just observations; but often mixed with whimsical conceits, and impracticable theories of gardening.

‘ sacrificed to this sole object. In a picture, the eye is confined within certain limits, and unity is ‘ preserved by artificial means, incapable of being applied to real landscape, in all the extent which ‘ Mons. Gerardin recommends.’

‘ HOLWOOD.] By Landscape I mean a view capable of being represented in painting. It con- ‘ sists of two, three, or more, well marked distances, each separated from the other by an unseen ‘ space, which the imagination delights to fill up with fancied beauties, that may not perhaps exist ‘ in reality.

“ Of nature’s various scenes, the painter culls
“ That for his favourite theme, where the fair whole
“ Is broken into ample parts, and bold;
“ Where, to the eye, three well mark’d distances
“ Spread their peculiar colouring.”—— *Mason.*

‘ Here Mr. Mason supposes an affinity between painting and gardening, which will be found, on a ‘ more minute examination, not strictly to exist.

‘ The landscape painter considers all these three distances as objects equally within the power of ‘ his art; but his composition must have a foreground; and though it may only consist of a single ‘ tree, a rail, or a piece of broken road, it is absolutely necessary to the painter’s landscape.

‘ The subjects of the landscape gardener are very different; though his scenery requires, also, to be ‘ broken into distinct parts or distances, because the eye is never long delighted, unless the imagination ‘ has some share in its pleasure: an intricacy and entanglement of parts heightens the satisfaction. The

'landscape gardener may also class his distances under three distinct characters, but very different from 'those of the painter. The first includes, that part of the scene which it is in his power to improve; 'the second, that which it is not in his power to prevent being injured; and the third, that which it 'is not in the power of himself, or any other, either to injure or improve: of this last kind, is the 'distant line of the horizon in the views from Holwood. The part which the painter calls his 'middle distance, is often that which the landscape gardener finds under the control of others; and 'the foreground of the painter can seldom be introduced into the composition of the gardener's land-'scape, from the whole front of an house, because the best landscapes of Claude will be found to 'owe their beauty to that kind of foreground, which could only be applied to one particular window 'of an house, and would exclude all view from that adjoining.'

'RUDDING HALL.] Having frequently been asked, whether my drawings were made upon 'such a scale, as not to deceive, I shall take this opportunity of answering that question, by discus-'sing its possibility.

'That a rural scene in reality, and a rural scene upon canvas, are not precisely one and the same 'thing, Dr. Burgh, in his Commentary on Mason, says, is a self-evident proposition: and Mr. Gilpin 'has very ingeniously shown, that a picture can hardly be an exact imitation of nature, without 'producing disgust as a picture; but the question, whether landscape is reducible to a scale, can 'only proceed from a total inexperience of the art of painting. A scale can only be applied to a 'diagram, representing parts on the same plane, whether horizontal, as in a map, or perpendicular, 'as in the elevation of a building; but even in these cases the scale is erroneous, if the surface of the

'ground plot be uneven; or if the elevation presents parts in perspective: how then shall any scale 'be applied to a landscape which presents parts innumerable, and those at various distances from the 'eye? my sketches, therefore, do not attempt to describe the minutiæ of a scene, but the general ef- 'fects; and all the accuracy of portraiture to which I pretend, is, never to insert objects that do not 'exist, although I cannot represent all that do. The large single trees shown in the foregoing 'sketch,* are all nearly in the situations of their prototypes; but it may be possible to leave in reality 'more small trees and bushes than I have shown on paper; because such actual groups will cause 'no confusion to the eye on the spot, although it would be impossible to separate them in the pic- 'ture, even if it were finished with the laboured accuracy of Paul Bril, or Velvet Breugel.'

The enthusiasm for picturesque effect, seems to have so completely bewildered the author of the *poem* already mentioned, that he not only mistakes the essential difference between the landscape painter and the landscape gardener; but appears even to forget that a dwelling-house is an object of comfort and convenience, for the purposes of habitation; and not merely the frame to a landscape, or the foreground of a rural picture. The want of duly considering the affinity between painting and gardening, is the source of those errors and false principles, which I find too frequently prevailing in the admirers of, or connoisseurs in, painting: and I do not hesitate to acknowledge, that I once supposed the two arts to be more intimately connected, than my practice and experience have since confirmed. I am not less an admirer of those scenes which painting represents; but I have discovered

* The sketch alluded to in the above quotation, is not inserted in this volume.

that *utility* must often take the lead of beauty, and *convenience* be preferred to picturesque effect, in the neighbourhood of man's habitation. From Mr. Knight's poem, which is not without ingenious observations, and beautiful images, I will enrich my work with the following quotations.

" The *quarry long neglected*, and o'ergrown
" With thorns, that hang o'er mould'ring beds of stone,
" May oft the place of nat'ral rocks supply,
" And frame the verdant picture to the eye;
" Or, closing round the solitary seat,
" Charm with the simple scene of calm retreat."

" Bless'd is the man, in whose sequester'd glade
" Some *ancient abbey*'s walls diffuse their shade;
" With mould'ring windows pierc'd, and turrets crown'd,
" And pinnacles with clinging ivy bound.
" Bless'd too is he, who, 'midst his tufted trees,
" Some *ruin'd castle*'s lofty towers sees,
" Imbosom'd high upon the mountain's brow,
" Or nodding o'er the stream that glides below.
" Nor yet unenvied, to whose humbler lot
" Falls the retired, *antiquated cot:*—

" Its roof with weeds and mosses cover'd o'er,
" And honey-suckles climbing round the door;
" While mantling vines along its walls are spread,
" And clust'ring ivy decks the chimney's head."

Insensible, and tasteless indeed, must that mind be, which cannot admire such scenes as these, whether in reality, in poetry, or in painting: they are precious relicks, which deserve the utmost care and preservation;—pictures worthy the study of the connoisseur; but not tea-boards for common use. They are objects to be visited with admiration, and protected amidst all their wild and native charms; but they are situations ill adapted to the residence of man. The *quarry long neglected*, may supply an home for swallows and martens; the *mouldering abbey*, for ravens and jackdaws; the *ruined castle*, for bats and owls; and the *antiquated cot*, whose chimney is choked up with ivy, may perhaps yield a residence for squalid misery and want.—But is affluence to be denied a suitable habitation, because

—" Harsh and cold the builder's work appears,
" Till soften'd down by long revolving years;
" Till time and weather have conjointly spread
" Their mould'ring hues and mosses o'er its head?"

or because, in some wild and romantic scenery, the appearance of art would offend the eye of taste, are we to banish all convenience from close mown grass, or firm gravel walks, and to bear with weeds, and

briers, and docks, and thistles, in compliment to the slovenly mountain nymphs, who exclaim with this author,—

" Break their fell sithes, that would these beauties shave,
" And sink their iron rollers in the wave?"

And again, in the bitterness of prejudice against all that is neat and cleanly,—

" Curse on the shrubbery's insipid scenes
" Of tawdry fringe, encircling vapid greens!"

By those who do not know the author's situation, such a curse may perhaps be attributed to the same spirit of discontent, which laments that,

" Vain is the pomp of wealth, its splendid halls,
" And vaulted roofs, sustain'd by marble walls;"

but it is evident to me, that the only source of disgust excited in this gentleman's mind, on viewing the scenes improved by Mr. Brown, proceeds from their not being fit objects for the representation of the pencil.—The painter turns with indignation from the trim mown grass, and swept gravel walk; but the gardener, who knows his duty, will remove such unsightly weeds as offend the view from a drawing-room window, although perfectly in harmony with the savage pride and dignity of the forest;

" Where every shaggy shrub, and spreading tree,
" Proclaims the seat of native liberty."

It would have been far more grateful to my feelings and inclination, to have pointed out those passages in which I concur with the author of the *Landscape;* but I am compelled by the duties of my profession, to notice those parts only, which tend to vitiate the taste of the nation, by introducing false principles; by recommending negligence for ease, and slovenly weeds for native beauty. Extremes are equally to be avoided; and I trust that the taste of this country, will neither insipidly slide into the trammels of that smooth shaven "*genius* of the bare and bald," which he so justly ridicules; nor enlist under the banners of that shaggy and harsh-featured *spirit*, which knows no delight but in the scenes of Salvator Rosa;—scenes of horror, well calculated for the residence of banditti,

" Breathing blood, calamity, and strife."

Thus have I been led to consider the theory* of this ingenious author; or rather, to analyze and examine what he deems

" Harmless drugs, roll'd in a gilded pill,"

lest the subtle poison they contain should not only influence the art of gardening, but in-

* In Mr. Knight's work, there are two etchings from the masterly pencil of Mr. Hearne, which, though intended as examples of good and bad taste, serve rather to exemplify bad taste in the two extremes of artificial neatness and wild neglect. I can hardly suppose any humble follower of Brown, or any admirer of the " bare and bald," to shave, and smooth, and serpentine, a scene like this caricature of modern improvement; nor would any architect of common taste, suggest such a house, instead of the venerable pile in the other drawing. At the same time, there is a concomitant absurdity in the other view, unless we are to consider it as the forsaken mansion of a noble

fuse itself into the other polite arts. In *Sculpture*, we ought to admire the graces of the Venus de Medicis, as well as the majestic Apollo, the brawny Hercules, or the agonizing Laocoon. In *Architecture*, there is not less beauty in the Grecian columns, than in the Gothic spires, pinnacles, and turrets. In *Music*, it is not only the bravurà, the march, or allegro furioso, that ought to be permitted; we must sometimes be charmed by the soft plaintive movement of the Siciliano, or the tender graces of an amoroso. In like manner, *Gardening* must include the two opposite characters of native wildness, and artificial comfort, each adapted to the genius and character of the place; yet ever mindful that near the residence of man, convenience, and not picturesque effect, must have the preference, wherever they are placed in competition with each other.

I flatter myself that no part of this chapter will be deemed irrelevant to the subject of my work, which is an attempt to explain and elucidate certain general principles in the art I profess: especially as those principles have been formally attacked and misrepresented, by one who has given such consummate proof of good taste in the improvement of his own place, Downton Vale near Ludlow, one of the most beautiful and romantic valleys that the imagination can conceive. It is impossible by description to convey an idea of its natural charms, or to do justice to that taste which has displayed these charms to the greatest advantage,

"With art clandestine, and conceal'd design."

family gone to decay: for if it be allowable to approach the house by any road, and if that road must cross the river, there are architects in this country, who would suggest designs for a bridge in unison with the situation, without either copying fantastic Chinese models, or the no less fantastic wooden bridge here introduced; which, though perfectly picturesque in its form, and applicable to the steep banks of the Teme, yet, in this flat situation, looks like the miserable expedient of poverty, or a ridiculous affectation of rural simplicity.

A narrow, wild, and natural path, sometimes creeps under the beetling rock, close by the margin of a mountain stream. It sometimes ascends to an awful precipice, from whence the foaming waters are heard roaring in the dark abyss below, or seen wildly dashing against its opposite banks; while, in other places, the course of the river Teme being impeded by natural ledges of rock, the vale presents a calm, glassy mirror, that reflects the surrounding foliage. The path, in various places, crosses the water by bridges of the most romantic and contrasted forms; and, branching in various directions, including some miles in length, is occasionally varied and enriched by caves and cells, hovels, and covered seats, or other buildings, in perfect harmony with the wild but pleasing horrors of the scene. Yet, if the same picturesque objects were introduced in the gardens of a villa near the capital, or in the more tame, yet interesting, pleasure-grounds which I am frequently called upon to decorate, they would be as absurd, incongruous, and out of character, as a Chinese temple from Vauxhall transplanted into the Vale of Downton.

" Whate'er its essence, or whate'er its name,
" Whate'er its modes, 'tis still in all the same;
" 'Tis *just congruity* of parts combin'd,
" Must please the sense, and satisfy the mind."

# APPENDIX.

# APPENDIX.

THE delay occasioned by the want of punctuality in the several artists, who had undertaken to etch, engrave, and colour the plates for this Volume, has exposed me to anticipation in several parts of my work.—This is the case in Mr. Price's ingenious *Essay on the Picturesque*, which its author calls "a direct and undisguised attack on the art;" and which, in fact, is also a "caustic" satire upon the taste of the present century; and particularly on those gentlemen, who not having been so fortunate as to consider "drawing and painting" to be the first requisites in a polite education, have never been taught to refer each object of sight to its effect upon canvas. The attack on the *Art* itself, I have already answered in a Letter, which is here reprinted as a note.*—That letter was written under the

* *A Letter to* UVEDALE PRICE, *Esq. of Foxley in Herefordshire.*

SIR,

I AM much obliged by your attention, in having directed your bookseller to send me an early copy of your ingenious work. It has been my companion during a long journey, and has furnished me with entertainment, similar to that which I have occasionally had the honour to experience, from your animated conversation on the subject. In the general principles and theory of the art, which you have considered with so much attention, I flatter myself that we agree; and that our difference of opinion relates only to the *propriety*, or, perhaps, *possibility*, of reducing them to practice.

I must thank both Mr. Knight, and yourself, for mentioning my name as an exception to the tasteless herd of Mr. Brown's followers. But while you are pleased to allow me some of the qualities necessary to my profession, you suppose me deficient in others; and therefore strongly recommend the study of "what the higher artists "have done, both in their pictures and drawings:" a branch of knowledge which I have always considered to be not less essential to my profession than hydraulics or surveying; and without which I should never have presumed to arrogate to myself, the title of "LANDSCAPE GARDENER," which (in allusion to my having adopted it) you observe is, "*a title of no small pretension.*"

It is difficult to define GOOD TASTE in any of the polite arts; and

immediate impression of surprise, on my first perusing the work, of which I had not the most distant idea; or I should certainly have been more guarded in my conversations with its author, who has frequently adopted my ideas; and has, in some instances, robbed me of originality; particularly in that observation concerning the prevalence of lines in architecture; on which subject the Right Honourable Mr. Burke, in a letter to me, says, "I have no sort of doubt that you are in the right; your "observation seems not more acute and ingenious than solid; and I believe it is quite new, at least I "do not recollect to have seen it any where else; nor has it, in my thoughts on the subject, ever "occurred to myself."

among the respective professors of them, I am sorry to observe that it is seldom allowed in a rival; while those who are not professors, but, being free from the business or dissipation of life, find leisure to excel in any one of these arts, generally find time also to cultivate the others; and because there really does exist some affinity betwixt them, they are apt to suppose it still greater. Thus *Music* and *Poetry* are often coupled together, although very few instances occur in which they are made to assimilate; because the melody of an air is seldom adapted either to the rhyme or measure of the verse. In like manner, *Poetry* and *Painting* are often joined; but the canvas rarely embodies those figurative personages to advantage, which the poet's enthusiasm presents to the reader's imagination.

During the pleasant hours we passed together amidst the romantic scenery of the Wye, I do remember my acknowledging that an enthusiasm for the picturesque, had originally led me to fancy greater affinity betwixt *Painting* and *Gardening*, than I found to exist after more mature consideration, and more practical experience; because, *in whatever relates to man, propriety and convenience are not less objects of good taste, than picturesque effect;* and a beautiful garden scene is not more defective because it would not look well on canvas, than a didactic poem because it neither furnishes a subject for the painter or the musician. There are a thousand scenes in nature to delight the eye, besides those which may be copied as pictures; and, indeed, one of the keenest observers of picturesque scenery (Mr. Gilpin), has often regretted, that few are capable of being so represented, without considerable license and alteration.

If, therefore, the painter's landscape be indispensable to the perfection of gardening, it would surely be far better to paint it on canvas at the end of an avenue, as they do in Holland, than to sacrifice the health, cheerfulness, and comfort of a country residence, to the wild but pleasing scenery of a painter's imagination.

There is no exercise so delightful to the inquisitive mind, as that

I had the honour of knowing Mr. Price, as a gentleman, long before he became an author; and I trust he knew me as such before I entered into a profession, which he must have known I was endeavouring to render liberal, rational, and respectable, at the very time which he selects for loading its professors with contempt and ridicule, as belt-makers—deformers—shavers of nature—dealers in ready made taste, and such like opprobrious epithets. However, amidst this despicable herd, Mr. Price has the goodness to distinguish me in the following note: "Mr. Repton (who is deservedly at the head of

of deducing theories and systems from favourite opinions: I was therefore peculiarly interested and gratified by your ingenious distinction betwixt the *beautiful* and the *picturesque*; but I cannot admit the propriety of its application to landscape gardening; because *beauty*, and not "*picturesqueness*," is the chief object of modern improvement: for although some nurserymen, or labourers in the kitchen garden, may have badly copied Mr. Brown's manner, the unprejudiced eye will discover innumerable beauties in the works of that great self-taught master: and since you have so judiciously marked the distinction betwixt the *beautiful* and the *picturesque*, they will perhaps discover, that where the habitation and convenience of man can be improved by *beauty*, "*picturesqueness*" may be transferred to the ragged gipsy, with whom "the wild ass, the Pomeranian dog, and shaggy goat," are more in harmony, than "the sleek-coated horse," or the dappled deer. The continual motion and lively agitation observable in herds of deer, is one of the circumstances which painting cannot represent; but it is not less an object of beauty and cheerfulness in park scenery.

Amidst the severity of your satire on Mr. Brown and his followers, I cannot be ignorant that many pages are directly pointed at my opinions; although with more delicacy than your friend Mr. Knight has shewn, in the attempt to make me an object of ridicule, by misquoting my unpublished MSS.

It is the misfortune of every liberal art, to find, among its professors, some men of uncouth manners; and since my profession has more frequently been practised by mere day labourers, and persons of no education, it is the more difficult to give it that rank in the polite arts, which I conceive it ought to hold. But I am now more particularly called upon to support its respectability, since you attack the very existence of that profession; at the head of which both you and Mr. Knight have the goodness to say that I am deservedly placed.

Your new theory of deducing *landscape gardening* from *painting* is so plausible, that, like many other philosophic theories, it may captivate and mislead, unless duly examined by the test of experience and practice. I cannot help seeing great affinity betwixt deducing gardening from the painter's studies of wild nature, and deducing government from the uncontrolled opinions of man in a savage state.

" his profession) might effectually correct the errors of his predecessors, if, to his taste and facility in " drawing (an advantage they did not possess), to his quickness of observation, and to his experience " in the practical part, he were to add an attentive study of what the higher artists have done, both in " their pictures and drawings. Their selections and arrangements would point out many beautiful " compositions and effects in nature, which, without such a study, may escape the most experienced " observer. The fatal rock on which all professed improvers are likely to split, is system: they

The neatness, simplicity, and elegance of English gardening, have acquired the approbation of the present century, as the happy medium betwixt the wildness of nature and the stiffness of art; in the same manner as the English constitution is the happy medium between the liberty of savages, and the restraint of despotic government; and so long as we enjoy the benefit of these middle degrees, between the extremes of each, let experiments of untried theoretical improvement be made in some other country.

So far I have endeavoured to defend Mr. Brown, with respect to the general principle of improvement; but it is necessary to enter something farther into the detail of his practice of what has been ludicrously called *clumping* and *belting*. No man of taste can hesitate betwixt the natural group of trees, composed of various growths, and those formal patches of firs which too often disfigure a lawn, under the name of a clump: but the most certain method of producing a group of five or six trees, is to plant fifty or sixty within the same fence; and this Mr. Brown frequently advised, with a mixture of firs, to protect and shelter the young trees during their infancy: unfortunately, the neglect or bad taste of his employers would occasionally suffer the firs to remain long after they had completed their office as nurses; while others have actually planted *firs only* in such clumps, totally misconceiving Mr. Brown's original intention. Nor is it uncommon to see these black patches surrounded by a painted rail, a quick hedge, or even a stone wall, instead of that temporary fence which is always an object of necessity, and not of choice.

If a large expanse of lawn happens unfortunately to have no single trees or groups to diversify its surface, it is sometimes necessary to plant them; and if the size and quantity of these clumps or masses bear a just proportion to the extent of lawn, or shape of the ground, they are surely less offensive than a multitude of starving single trees, surrounded by heavy cradle fences, which are often dotted over the whole surface of a park. I will grant, that where a few old trees can be preserved of former hedge-rows, the clump is seldom necessary, except in a flat country. The clump, therefore, is never to be considered as an object of present beauty, but as a more certain expedient for producing future beauties, than young trees, which very seldom grow when exposed singly to the wind and sun.

I shall now proceed to defend my predecessor's *belt*, on the same

" become mannerists, both from getting fond of what they have done before, and from the ease of " repeating what they have so often practised: but to be reckoned a mannerist, is at least as great a " reproach to the improver as to the painter. I have never seen any piece of water that Mr. Repton " had both planned and finished himself. Mr. Brown seems to have been perfectly satisfied when " he had made a natural river look like an artificial one: I hope Mr. Repton will have a nobler am- " bition;—that of having his artificial rivers and lakes mistaken for real ones."

principle of expedience. Although I perfectly agree, that, in certain situations, it has been executed in a manner to be tiresome in itself, and highly injurious to the general scenery; yet there are many places in which no method could be more fortunately devised, than a belt or boundary of plantation to encompass the park or lawn. It is often too long, and always too narrow; but from my own experience I am convinced, that notwithstanding the obstinacy and presumption of which Mr. Brown is accused, he had equal difficulties to surmount from the profusion and the parsimony of his employers, or he would never have consented to those meagre girdles of plantation, which are extended for many miles in length, although not above twenty or thirty yards in breadth.

Let me briefly trace the origin, intention, and uses of a belt. The comfort and pleasure of a country residence requires, that some ground, in proportion to the size of the house, should be separated from the adjoining ploughed fields; this inclosure, call it park, or lawn, or pleasure-ground, must have the air of being appropriated to the peculiar use and pleasure of the proprietor. The love of seclusion and safety is not less natural to man than that of liberty, and I conceive it would be almost as painful to live in an house without the power of shutting any door, as in one with all the doors locked: the mind is equally displeased with the excess of liberty, or of restraint, when either is too apparent. From hence proceeds the necessity of inclosing a park, and also of hiding the boundary by which it is inclosed: now a plantation being the most natural means of hiding a park pale, nothing can be more obvious than a drive or walk in such a plantation. If this belt be made of one uniform breadth, with a drive as uniformly serpentining through the middle of it, I am ready to allow that the way can only be interesting to him who wishes to examine the growth of his young trees: to every one else it must be tedious, and its dullness will increase in proportion to its length. On the contrary, if the plantation be judiciously made of various breadth, 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 show the different scenes betwixt the trees, and sometimes quitting the wood entirely, to enjoy the unconfined view of distant prospects,—it will surely be allowed that such a plantation is the

This advice concerning the study of pictures I have already answered; and with respect to artificial waters, I must only observe, that for some years the banks of a new made lake will generally appear bald and naked: for this reason, I have myself ridiculed the absurd *fashion* of cutting down trees in rich valleys, to make a vast sheet of water, without any accompaniment of wood.—The following lines are extracted from the red book of Babworth, written in the beginning of the year 1790.

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 that can be urged, is—where such points do not occur often enough, and where the *length* of a drive is substituted for its *variety*.

This letter, which has been written, at various opportunities, during my journey into Derbyshire, has insensibly grown to a bulk which I little expected when I began it: I shall therefore cause a few copies to be printed, to serve as a general defence of an art, which, I trust, will not be totally suppressed, although you so earnestly recommend every gentleman to become his own landscape gardener. With equal propriety might every gentleman become his own architect, or even his own physician: in short, there is nothing that a man of abilities may not do for himself, if he will dedicate his whole attention to that subject only. But the life of man is not sufficient to excel in all things; and as "a little knowledge is a dangerous thing," so the professors of every art, as well as that of medicine, will often find that the most difficult cases are those, where the patient has begun by *quacking himself*.

The general rules of art are to be acquired by study, but the manner of applying them can only be learned by practice; yet there are certain good plans which, like certain good medicines, may be proper in almost every case; it was therefore no greater impeachment of Mr. Brown's taste, to anticipate his belt in a naked country, than it would be to a physician to guess, before he saw the patient, that he would prescribe James's powders in a fever.

In the volume of my works now in the press, I have endeavoured to trace the difference betwixt *painting* and *gardening*, as well as to make a distinction betwixt a *landscape* and a *prospect;* supposing the former to be the proper subject for a painter, while the latter is that in which every body delights; and, in spite of the fastidiousness of connoisseurship, we must allow something to the general voice of mankind. I am led to this remark from observing the effect of picturesque scenery on the visiters of Matlock Bath (where this part of my letter has been written). In the valley, a thousand delightful subjects present themselves to the painter, yet the visiters of this place are seldom satisfied till they have climbed the neighbouring hills, to take a bird's-eye view of the whole spot, which no painting can

Despotic FASHION, in fantastic garb,
Oft, by her vot'ries, for the magic robe
Of TASTE mistaken, with ill guiding step
Directs our path. Perchance, among the roots
Of shadowy alders (by entangled grass
Half veil'd), the shining face of some clear brook,
That winding gurgles o'er its pebbly bed,
Her prying glance discerns:——"A lake," she cries,
"A lake shall fill this undulating vale!"
Nor heeds she that the naked banks, alas!
Shall many a tedious year be naked still.
Slow is the progress of great NATURE's work;

represent:—the love of prospect seems a natural propensity, an inherent passion of the human mind, if I may use so strong an expression.

This consideration confirms my opinion that *painting* and *gardening* are nearly connected, but not so intimately related as you imagine: they are not sister arts, proceeding from the same stock, but rather congenial natures, brought together like man and wife; while, therefore, you exult in the office of mediator betwixt these two "imaginary personages," you should recollect the danger of interfering in their occasional differences, and especially how you advise them both to wear the same articles of dress.

I shall conclude this long letter, by an allusion to a work, which it is impossible for you to admire more than I do.—Mr. Burke, in his Essay on the Sublime and Beautiful, observes, that habit will make a man prefer the taste of tobacco to that of sugar; yet the world will never be brought to say that sugar is not sweet. In like manner, both Mr. Knight and you are in the habits of admiring fine pictures, and both live amidst bold and picturesque scenery: this may have rendered you insensible to the beauty of those milder scenes that have charms for common observers. I will not arraign your taste, or call it vitiated, but your palate certainly requires a degree of "irritation" rarely to be expected in garden scenery; and, I

While ART, by raising high the *puddled* mound,
Suddenly drowns a country, spreading wide
The watery desolation.——Here, perhaps,
Some venerable trees, by grandsires rear'd,
" From storms their shelter, and from heat their shade,"
With stubborn, knotty roots, impede the plan
Of FASHION's deluge. Then aloud she calls
ART, and her ruthless myrmidons, to rear
The sacrilegious axe—See, it descends!
Too late the shaggy *Genius* of the place
Bewails his comforts gone. The deed is done!
The lake expands—the guardian trees are fell'd—
And chilling *Eurus* howls along the vale.

trust, the good sense and good taste of this country will never be led to despise the comfort of a gravel walk, the delicious fragrance of a shrubbery, the soul expanding delight of a wide extended prospect,* or a view down a steep hill, because they are all subjects incapable of being painted.

Notwithstanding the occasional asperity of your remarks on my opinions, and the unprovoked sally of Mr. Knight's wit, I esteem it a very pleasant circumstance of my life to have been personally known to you both, and to have witnessed your good taste in many situations. I shall beg leave, therefore, to subscribe myself, with much regard and esteem,

SIR,

Your most obedient,

humble servant,

H. REPTON.

*Hare-street, near Romford,*
*July* 1, 1794.

* An extensive *prospect* is here mentioned as one of the subjects that may be delightful, although not picturesque.—But I have repeatedly given my opinion, that however desirable a prospect may be from a tower or belvidere, it is seldom advisable from the windows of a constant residence.

The author of the Essay has very unfairly attributed to Mr. Brown all the bad taste of the day-labourers, who became his successors; but of his own good taste, there is surely one lasting monument in the first entrance of Blenheim park, the pride of this country, and the astonishment of foreigners. It was this part of the water that Mr. Brown viewed with exultation, and not the serpentine river below the cascade, which I believe he never saw finished. There is another misrepresentation concerning that self-taught genius: so far from his being insensible to the wild scenery of nature, he frequently passed whole days in studying the sequestered haunts of Needwood forest, as I have done those in the forest of Hainault; and, I trust, from these studies, we have both acquired not only picturesque ideas, but this useful lesson: *that the landscape ought to be adapted to the beings which are to inhabit it*—to men, and not to beasts. The landscape painter may consider men subordinate objects in his scenery, and place them merely as "*figures*, to adorn his picture." The landscape gardener does more:—he undertakes to study their comfort and convenience.

I will allow that there is a shade of difference betwixt the opinions of Mr. *Price* and Mr. *Knight*, which seems to have arisen from the different characters of their respective places: *Foxley* is less romantic than *Downton*, and therefore Mr. Price is less extravagant in his ideas, and more willing to allow some little sacrifice of picturesque beauty to neatness, near the house; but by this very concession he acknowledges, that real *comfort*, and his ideas of *picturesqueness*, are incompatible. In short, the mistake of both these gentlemen arises from their not having gone deep enough in the inquiry, and not having carefully traced, to all its sources, that pleasure which the mind receives from landscape gardening; for although picturesque effect is a very copious source of our delight, it is far from being the only one.

After sedulously endeavouring to discover other causes of this pleasure, I think it may occasionally be attributed to each of the following different heads; which I have enumerated in my red book of Warley, near Birmingham, a seat of Samuel Galton, Esquire.

## SOURCES OF PLEASURE IN LANDSCAPE GARDENING.

I. *Congruity;* or a proper adaptation of the several parts to the whole; and that whole to the character, situation, and circumstances of the place and its possessor.

II. *Utility.* This includes convenience, comfort, neatness, and every thing that conduces to the purposes of habitation with elegance.

III. *Order.* Including correctness and finishing; the cultivated mind is shocked by such things as would not be visible to the clown.: thus, an awkward bend in a walk, or lines which ought to be parallel, and are not so, give pain; as a serpentine walk through an avenue, or along the course of a straight wall or building.

IV. *Symmetry;* or that correspondence of parts expected in the front of buildings, particularly Grecian; which however formal in a painting, require similarity and uniformity of parts to please the eye, even of children. So natural is the love of order and of symmetry to the human mind, that it is not surprising it should have extended itself into our gardens, where nature itself was made subservient, by cutting trees into regular shapes, planting them in rows, or at exact equal distances, and frequently of different kinds in alternate order.

These first four heads may be considered as generally adverse to picturesque beauty; yet they are not, therefore, to be discarded: there are situations in which the ancient style of gardening is very

properly preserved: witness the academic groves and classic walks in our universities; and I should doubt the taste of any improver, who could despise the congruity, the utility, the order, and the symmetry of the small garden at Trinity college, Oxford, because the clipped hedges and straight walks would not look well in a picture.

V. *Picturesque Effect.* This head, which has been so fully and ably considered by Mr. Price, furnishes the gardener with breadth of light and shade, forms of groups, outline, colouring, balance of composition, and occasional advantage from roughness and decay, the effect of time and age.

VI. *Intricacy.* A word frequently used by me in my red books, which Mr. Price has very correctly defined to be, "that disposition of objects, which, by a partial and uncertain concealment, excites "and nourishes curiosity."

VII. *Simplicity;* or that disposition of objects which, without exposing all of them equally to view at once, may lead the eye to each by an easy gradation, without flutter, confusion, or perplexity.

VIII. *Variety.* This may be gratified by natural landscape, in a thousand ways that painting cannot imitate; since it is observed of the best painters' works, that there is a sameness in their compositions, and even their trees are all of one general kind, while the variety of nature's productions is endless, and ought to be duly studied.

IX. *Novelty.* Although a great source of pleasure, this is the most difficult and most dangerous for an artist to attempt; it is apt to lead him into conceits and whims, which lose their novelty after the first surprise.

X. *Contrast,* supplies the place of novelty, by a sudden and unexpected change of scenery, provided the transitions are neither too frequent nor too violent.

XI. *Continuity.* This seems evidently to be a source of pleasure; from the delight expressed in a long avenue, and the disgust at an abrupt break between objects that look as if they ought to be united; as in the chasm betwixt two large woods, or the separation betwixt two pieces of water; and even a walk, which terminates without affording a continued line of communication, is always unsatisfactory.

XII. *Association.* This is one of the most impressive sources of delight; whether excited by local accident, as the spot on which some public character performed his part; by the remains of antiquity, as the ruin of a cloister or a castle; but more particularly by that personal attachment to long known objects, perhaps indifferent in themselves, as the favourite seat, the tree, the walk, or the spot endeared by the remembrance of past events: objects of this kind, however trifling in themselves, are often preferred to the most beautiful scenes that painting can represent, or gardening create: such partialities should be respected and indulged, since true taste, which is generally attended by great sensibility, ought to be the guardian of it in others.

XIII. *Grandeur.* This is rarely picturesque, whether it consists in greatness of dimension, extent of prospect, or in splendid and numerous objects of magnificence; but it is a source of pleasure mixed with the sublime: there is, however, no error so common as an attempt to substitute extent for beauty in park scenery, which proves the partiality of the human mind to admire whatever is vast or great.

XIV. *Appropriation.* A word ridiculed by Mr. Price as lately coined by me, to describe extent of property; yet the appearance and display of such extent is a source of pleasure not to be disregarded; since every individual who possesses any thing, whether it be mental endowments, or power, or property, obtains respect in proportion as his possessions are known, provided he does not too vainly

boast of them ; and it is the sordid miser only who enjoys for himself alone, wishing the world to be ignorant of his wealth. The pleasure of appropriation is gratified in viewing a landscape which cannot be injured by the malice or bad taste of a neighbouring intruder: thus an ugly barn, a ploughed field, or any obtrusive object which disgraces the scenery of a park, looks as if it belonged to another, and therefore robs the mind of the pleasure derived from appropriation, or the unity and continuity of unmixed property.

XV. *Animation ;* or that pleasure experienced from seeing life and motion ; whether the gliding or dashing of water, the sportive play of animals, or the wavy motion of trees ; and particularly the playsomeness peculiar to youth in the two last instances, affords additional delight.

XVI. And lastly, the *seasons*, and times of day, which are very different to the gardener and the painter. The noontide hour has its charms ; though the shadows are neither long nor broad, and none but a painter or a sportsman, will prefer the sear and yellow leaves of autumn to the fragrant blossoms and reviving delights of spring, " the youth of the year."

I cannot better conclude my remarks on this new theory of Landscape Gardening (though in fact it ought rather to be called *Picture Gardening)* than by the following abstract of a letter, which I received from a Right Honourable Friend, whose name, were I permitted to mention, would confer lustre on this work, as it does on every cause to which he gives his support.

" Dear Sir,

*" I must not delay to thank you at once for your obliging offer " of the use of your house, and for the very agreeable present of " your printed letter to Mr. Price. I read it the moment that I " received it, and read it in the way most flattering to the " writer, by taking it up without any settled purpose, and be- " ing carried on by approbation of what I found there. You " know of old that I am quite of your side in the question be- " tween you, and am certain that the farther you go in this " controversy, the more you will have the advantage. Nothing*

" *indeed can be so absurd, nor so unphilosophical, as the system*
" *which Mr. Knight and Mr. Price seem to set up. It not only*
" *is not true in practice, that men should expose themselves to*
" *agues and rheumatisms, by removing from their habitations*
" *every convenience that may not happen to fall in with the ideas*
" *of picturesque beauty; but it is not true that what is adverse*
" *to comfort and convenience, is in situations of that sort the most*
" *beautiful. The writers of this school, with all their affectation*
" *of superior sensibility, shew evidently that they* do not trace
" with any success the causes of their pleasure. *Does the*
" *pleasure that we receive from the view of parks and gardens*
" *result from their affording in their several parts subjects that*
" *would appear to advantage in a picture? In the first place,*
" *what is most beautiful in nature is not always capable of being*
" *represented most advantageously by painting; the instance of*
" *an extensive prospect, the most affecting sight that the eye can*
" *bring before us, is quite conclusive. I do not know any thing*
" *that does, and naturally should, so strongly affect the mind,*
" *as the sudden transition from such a portion of space as we*
" *commonly have in our minds, to such a view of the habitable*
" *globe as may be exhibited in the case of some extensive pro-*
" *spects. Many things too, as you illustrate well in the instance*
" *of deer, are not capable of representation in a picture at all;*
" *and of this sort must every thing be that depends on motion and*
" *succession. But in the next place, the beauties of nature itself,*
" *and which painting* can *exhibit, are many, and most of them,*
" *probably, of a sort which have nothing to do with the purposes*
" *of habitation, and are even wholly inconsistent with them. A*
" *scene of a cavern, with banditti sitting by it, is the favourite*
" *subject of Salvator Rosa; but are we therefore to live in*
" *caves, or encourage the neighbourhood of banditti?—Gains-*
" *borough's country girl is a more picturesque object than a child*
" *neatly dressed in a white frock; but is that a reason why our*
" *children are to go in rags? Yet this is just the proposition*
" *which Mr. Knight maintains, in the contrast which he exhibits*
" *of the same place, dressed in the modern style, and left, as he*
" *thinks, it ought to be. The whole doctrine is so absurd, that*
" *when set forth in its true shape, no one will be hardy enough*
" *to stand by it, and accordingly they never do so set it forth, nor*
" *exhibit it in any distinct shape at all; but only take a general*
" *credit for their attachment to principles which every body is*
" *attached to as well as they; and where the only question is*
" *of the application which they afford you no means of making.*
" *They are lovers of picturesque beauty, so is every body else;*
" *but is it contended that in laying out a place, whatever is*
" *most picturesque, is most conformable to true taste? If they*
" *say so, as they seem to do in many passages, they must be led*
" *to consequences which they can never venture to avow: if they*
" *do not say so, the whole is a question of how much, or how*
" *little, which without the instances before you can never be de-*
" *cided; and all that they do is to lay down a system as de-*
" *pending on one principle, which they themselves are obliged to*

*" confess afterwards, depends upon many. They either say what " is false, or what turns out upon examination to be nothing " at all.*

*" I hope, therefore, that you will pursue the system which I " conceive you to have adopted, and vindicate to the art of lay- " ing out ground its true principles, which are wholly different " from those which these wild improvers would wish to intro- " duce. Places are not to be laid out with a view to their ap- " pearance in a picture, but to their uses, and the enjoyment of " them in real life, and their conformity to those purposes is " that which constitutes their true beauty: with this view gravel " walks, and neat mown lawns, and in some situations, straight " alleys, fountains, terraces, and, for aught I know, parterres " and cut hedges, are in perfect good taste, and infinitely more " conformable to the principles which form the basis of our " pleasure in these instances, than the docks and thistles, and " litter and disorder, that may make a much better figure in a " picture."*

# EXPLANATION OF THE PLATES.

at Welbeck. The lake is here altered to a river; and the ground being raised near the house, the situation of the building is in appearance considerably elevated *page* 30

XII. View from the house at Tatton, showing the manner of connecting the two waters; and also the effect of the net-fence as a false scale, which lessens the size of the nearest water - - - - 32

XIII. A scene near the entrance of the grounds at Castle Hill, showing the effect of cattle, to mark the extent of a lawn which slopes from the eye :—without such objects, the ground is lost, and foreshortened - 40

XIV. View from the tower at Wembly: this is rather a *prospect* than a *landscape*; and therefore the pencil gives an inadequate idea of its real beauty. But this scene is attempted, to show how breadth of light and shade is produced, and that flutter corrected which had been the consequence of too many trees dotted on the lawn. In the unimproved state of this view, there is an evident confusion; and the chief circumstance attracting notice, is the smoke of a distant lime-kiln.—But, by introducing objects within the park, the view becomes more appropriate and concentred; and the distance is rendered more subordinate in the general composition - - - *page* 42

XV. View from the house at Lathom; showing the effect of removing a pond, which is so near the eye, that its glare prevents the lawn from being seen beyond it - 46

XVI. The entrance into Tatton park from the end of the town of Knutsford.—This idea not being carried into execution, the plate was not originally intended to have been here introduced, especially as the architectural design for the entrance gate is not yet finished; but after the MS. of Tatton had been so unfairly misrepresented, it became necessary to insert the Chapter VII. instead of other matter, which had been actually prepared for this Volume - - 52

THE END.