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SIX DESIGNS

FOR

IMPROVING AND EMBELLISHING GROUNDS.

WITH SECTIONS AND EXPLANATIONS.

BY

G. J. PARKYNS, ESQ.

L O N D O N:

Printed for I. and J. TAYLOR, at the Architectural Library, No. 56, HIGH HOLBORN.

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THE publisher deems it necessary to inform the perusers of the following designs of ornamented grounds, that the plans are not the mere sportive effusions of creative fancy, nor the prescribed operations of an established system, but the result of local observations made by Mr. PARKYNS, in the course of a five years desultory tour, whilst he commanded a company in the Nottinghamshire regiment of militia during the last war.

An early propensity to indulge in rural embellishments, soon formed a habit of considering on the best mode of improving every spot of ground that seemed capable of amelioration; and this amusement employed many of the leisure hours of youth. But as theory without practice frequently misleads, and seldom approaches near to perfection, an union of the two was effected by the favourable opportunities which a military life affords; and scarcely a day passed, during the above period, in which the intervals of relaxation from official duty were not employed in surveying and devising simple, but appropriate decorations for numerous little spots, that arrested the eye, in the neighbourhood of those places where the regiment was encamped in the summer, or in quarters during the winter.

To judge of the propriety of some of the arrangements in the following plans, a reference ought to be had to the respective situations of the grounds; in which case, it would, perhaps, be difficult to make any other distribution that could produce so happy an effect, or combine so many advantages. The hills, the dales, the springs of water, all exist as laid down in each plan; the embellishments of woods and buildings, the forms of the lakes and of the rivers, as also the names by which they are distinguished, being the consequence of that regulation which is necessary to make them interesting.

Although the plans were formed with all the attention and care that are requisite for execution, they were not intended, at the time of making them, for publication, beyond the occasional inspection of a few friends; and it is

to be attributed to their partial opinion, and requisition, that a progressive selection has been made, and is now offered to the public. As to any particular merit, therefore, which these essays may possess, the publisher submits it to the decision of the admirers of rural improvements, who, it is trusted, will judge with candour; and should this specimen be approved, it may, at some future period, induce the author to select a more ample collection of designs, in farther illustration of the *ferme ornée*, on a more extensive scale.

DESCRIPTIONS, &c.

No. I. FAIRFIELD COT.

A SMALL secluded residence, surrounded with five acres of pasture, situated in a country abounding with numberless picturesque beauties, and affording, from an happy combination of external objects, all the variety requisite to enliven the mind when retired from the busy world. Its size being very confined will not admit of much embellishment; therefore, to distribute the parts to the utmost advantage, arrange the shrubberies, and so to conduct the walks that every turn shall present a new and interesting scene, is all that can be done, in which the utmost care has invariably been observed never to lose sight of simplicity, and an equal attention shewn to induce the imagination to credit an idea of extent, difficult to accomplish on so confined a scale, but of the highest importance properly to effect.

In respect to the local situation of Fairfield Cot, nature, which should never be overlooked, or too incautiously intruded upon by art, has done a great deal, and in a measure pointed out what is requisite for its utmost improvement. In consequence, on the upper part of a gently rising ascent, commanding over the adjacent country most luxurious views of hill, dale, wood, and water, the Cottage is erected: immediately adjoining are the necessary offices and kitchen garden; these by a shrubbery are concealed. The orchard, placed at an extremity, gives variety, and hides the bounds, where otherwise they would, by being seen, defeat the deception of extent; and likewise confines the view, which but for such management would be considerably too extensive. The remainder of the ground is again subdivided by an hedge, decked with the rose, the honeysuckle, and wild shrubs, and irregularly planted, partly to allow the walk to take an easy bend betwixt the two enclosures, and partly to give internal variety; a circumstance which never fails to cheer the imagination, and relieve the eye.

Having thus noticed the general disposition, it will be necessary to observe, the walk in no instance has been suffered to approach too near the bounds. From the shrubbery, after passing a seat under a few trees (*e*), it leads down the side of the hill to a copse overhanging a purling stream. A bridge adjoining to a root-house (*f*) crosses the rill; the path accompanying its meandering course, till a rustic plank (*g*) thrown over the same, again unites it with the lawn. Every thing here is simple and unadorned: to load with ornament a scene dedicated to contemplation and repose, would destroy the effect which a sequestered situation ever has upon a congenial mind. Pursuing the walk, a sunk fence on the right admits the country.—Clumps of trees in the adjacent pastures unite it with the distance.—A little gate, on gaining the summit, leads to the Temple of Concord (*h*). From the window is seen to peculiar advantage the view, purposely hid by the orchard from the house. This circumstance renders the Temple infinitely more interesting than it otherwise would be, and confirms variety to the whole. From this place the walk waves to the left.—Entering a small shrubbery, with a seat in a sequestered situation (*i*), it soon opens on the green, and terminates at the Cottage.

REFERENCES.

- a. *House.*
- b. *Stable, &c.* Hid from the grounds by a plantation, and approached by a road overshadowed with tall trees.
- c. *Kitchen-Garden.* Screened in the same manner. An opening in the shrubbery, however, admits a view down the principal walk, on each side of which the beds are arranged.
- d. *Orchard.* This, from the Cottage, has an interesting appearance; it was placed there to hide the extremity, and to confine the eye to a ruined tower, to a river meandering through the vale below, and to distant mountains seen from the house across the lawn.
- e. *A Seat*—composed of rude materials, situated under trees. From this spot is seen an extensive distant country, adorned with water, hanging woods, &c.
- f. *Root-House*—built of roots of trees and thatched; the inside lined with moss. Ivy creeps over the door, along with the honeysuckle and jessamine. A tablet and two rustic benches constitute its furniture; on the former an appropriate inscription.
- g. *A Bridge.* A few large stones supporting a plank or two, with a rail on one side, will generally be found sufficient for such a situation. It accords with simplicity, and is therefore infinitely more attractive than a formal structure.
- h. *Temple of Concord.* A small square building. The walls emblematically painted in fresco. From the windows a most extensive view, particularly objects in the distance screened from the house by the orchard.
- i. *A Seat* in a sequestered situation. On the opposite side of the walk, under cypresses and flowering shrubs, an urn dedicated to friendship.

A. B. *First Sectional Line.*

C. D. *Second Ditto.*

E. F. *Line for first Sectional Geometrical View,* giving the general appearance of the lawn rising to its summit; the woods, the house, Temple of Concord, and distant country.

G. H. *Line for second Sectional Geometrical View.* In this is shown the Cottage surrounded with trees; the lawn, the fence bounding the same; a bend of the serpentine walk, with part of the orchard, and the distant country.

No. II. CHALK LODGE.

THE grounds annexed to this retreat are not much more extensive than the secluded residence of Fairfield Cot; yet possessing a considerable variety, admits of greater embellishment; and, having within itself hill and dale, is capable of being made interesting, without demanding so largely the assistance of the distant view.

In the disposal of the enclosures, attention has been paid to their forms, and to placing each respective fence in such direction that the eye may never be disgusted with a formal line, but that the imagination may be deceived as to the extent of ground in each. This circumstance is particularly observable from the house: on the right, the orchard projects boldly, and its extremities are lost. Further on, the ground dips, and the fence itself is consequently hid: a grove of tall trees succeed, round which the lawn appears to wind, whilst over it is seen the distant country: on the other side the grove, a rising hill, bounded by an irregular piece of water, and ornamented with a copse, which, waving up its side, effectually conceals the bounds of this enclosure; and, to a mind not previously informed, such is the effect, that it may be conceived of infinite extent. The plantation on the left of the house, taking a sweep round the fence, hides the extremity of the water; a circumstance those who follow nature must ever studiously and carefully consider.

This little retreat consists but of ten acres. Pursuing the method adopted at Fairfield Cot, the kitchen-garden and offices are thrown into situations most convenient for a family, and not intrusive on the sight whilst viewing the ornamented part of the grounds, wherein every endeavour is used to blend the agreeable with the useful.

To assist nature, and, wherever she has failed in beauty, to supply the deficiency without suffering the appearance of art to intrude itself, has been scrupulously observed in the improvement of this retreat, where nothing is admitted that can destroy the general effect, particularly so far as relates to the water, plantations, walks, and to erecting the ornamental buildings. The first a root-house (*f*), situated in a grove that skirts the lawn, is approached by a path commencing at the shrubbery near the house; crossing the lawn, it passes over a slight bridge, and arrives at this little edifice. Here the view is very confined, consisting principally of a cascade dashing over rocks, with a bold shore, ornamented with roots of trees and the wild forest shrub. The walk next arrives at a seat, from whence may be observed the water, and a small building on the opposite shore concealed amongst trees and underwood. Winding up the hill, entering an enclosure, the distant country opens to the view, and a bench commands a sublime landscape. Entering a gate on the left, the prospect is immediately contracted, and the distant horizon resigned for the placid serenity of the tranquil scene. Looking down the slope, the water appears in the bottom, and plantations rise beyond. A glimpse of the lawn is now obtained; which, passing through a gate to a small temple in another enclosure, is presently lost. Under the shelter of a stately oak, this building (*g*) presents itself, erected to command a most captivating view; consequently every other object is carefully concealed. The walk next proceeds down the hill, the brawling rivulet winding in the bottom on the right; its shores abound with willows and other aquatic plants. On the left the wild hedge confines the eye, and directs it to where, under tall trees, the path is perceived to wind. Crossing a rustic bridge (*h*), it leads into a shrubbery, and to a building (*i*) dedicated to repose. The objects here seen are interesting; and the temple so situated as to command a full view of the water, rising hill, and the plantations which ornament its side. Passing onwards, on entering the lawn, for the first time the house is perceived, to which, through a small shrubbery, the walk proceeds.

REFERENCES.

- a. *House*.
- b. *Stables, &c.*—surrounded with trees and shrubs. A gate opens on the turnpike road, as does another on the kitchen-garden.
- c. *Kitchen-Garden*—concealed from the lawn by a grove.
- d. *Orchard*. On one side a shrubbery, through which winds a serpentine walk; on the other, a narrow lane, overhung with tall trees. The orchard, placed in this situation, viewed from any part of the grounds, cannot fail of having a rich effect, and, by giving it the sweep delineated in the plan, occupies a corner that would otherwise be insufficiently filled.
- e. *A small rustic Seat*—entering the lawn, composed of branches of trees, and other productions of the place. The seat is deposited in this situation to command the water and rising grounds beyond.
- f. *Root-House*. This building perhaps more than any other admits of variety, for which reason it may be introduced into almost every ornamented ground: the disposal of parts, the whimsical effect of the whole, but above all the perfect simplicity annexed to it, must render it pleasing to every admirer of taste.
- g. *Temple of Contemplation*. The extensive view, the picturesque scenery, and the various objects of grandeur beneath the eye from this spot, which charm whenever beheld, render it particularly applicable to a retreat of this description. It may be a square building, with a light Ionic portico, and other ornaments of the same order; within, on a tablet, an appropriate inscription from Milton:
- “ These are thy glorious works,” &c.
- h. *Bridge*. Nothing can be more varied than communications of this nature: to the taste of the improver, therefore, must be submitted the design; but when, as in the present case, a foot bridge is only required, its construction cannot be too simple.
- i. *Temple dedicated to Repose*. The secluded situation of this spot, the solemnity of the surrounding scene, the stillness of the water, overhung with the weeping willow, the acacia, united with others of more umbrageous foliage, and the rising ground beyond shutting out every view, expressly determine the dedication of this interesting spot. The building itself simple, unadorned, composed of rude materials, and covered with ivy. Nothing is to be admitted that can possibly injure the character of the place.
- A. B. *First Sectional Line*.
- C. D. *Second Ditto, Ditto*.
- E. F. *Third Ditto, Ditto*.
- G. H. *Fourth Ditto, Ditto*.
- I. K. *Line describing first Sectional Geometrical View*—gives an opportunity by such a range to shew the different parts as they respect each other, with a view over the distant country, and the general effect of the whole.
- L. M. *Line describing second Sectional Geometrical View*—shews the lawn over the water, of which a glimpse is here obtained with the house on its summit, decked with plantations, and admitting a view in the distance. The Temple of Repose is perceived on the banks of the water, embosomed in the lofty grove.

No. III. LAUREL HILL.

THOUGH not possessing so great a variety of hill and dale as the ornamented grounds at Chalk Lodge, yet the sixteen acres at Laurel Hill are not without their beauties. In decorating this little spot, the want of water is a disadvantage scarcely to be overcome; but a large river, rolling its stream through the valley beneath the house, and whose shores are covered with pendant woods, reaching almost to the Hill itself, unites with the grounds. This place resembles Fairfield in the necessity for external objects; the rich view, consequently, takes the lead in the scale of approbation: no circumstance, however, has been omitted to heighten every beauty; to attain which, simplicity has been invariably consulted, and this will prove that there is scarcely any spot so devoid of natural advantages (although with Laurel Hill it may be destitute of water) as not to become interesting, from a consistent arrangement of its different parts.

The house is placed on an elevation of ten feet, and, contrary to the two preceding plans, near the road, which in this place taking a gentle curve, displeases not by its form, and presents an ever-moving picture to the eye. The ground from the dwelling has a gentle ascent up an hill by the road-side, and terminates in a tongue of land happily calculated for a plantation; which forming a gentle wave, presents, from the mansion, the appearance of a large wood: the deception is not a little heightened by the grove behind the house taking nearly a similar form, and appearing to unite with the other, whilst the lawn itself, winding between the two, is carried out of sight. At the lower extremity of the ground another point of land projects: the kitchen garden is placed on this spot, as being more retired, and is hid by a surrounding plantation, which not only screens it from view, but affords a pleasing object by its semicircular form from the house itself.

Having given variety by the irregularity of the enclosures, and the waving appearance of the woods; the walks and appropriate buildings fall next under consideration. In a small shrubbery dividing one of the little fields behind the offices, which, with every offensive object, are completely hid by trees, is situated a rustic lodge (*d*), to which, from the house, the path conducts—it proceeds through a small enclosure bounded on the left by the plantations before alluded to, screening the stables from the eye, and passes by a tuft of trees; an hedge draws this enclosure to a point. Pursuing the walk which leads to it, a small gate opens on a plat of green turf, whereon, embosomed in woods, is the temple of Friendship (*e*): every object here is social and retired—the ground rises in front, which, with a few trees, ornamented with a simple urn, cannot fail to please. On the right the path descends by an hedge into a deep recess, surrounded by the wood that skirts the upper part of the lawn. In this dell is placed an hermitage (*f*): every thing is congenial—the cliff, hollowed into cells, over which the wild ivy luxuriantly creeps—roots of trees hanging from above—sloping grounds opposite, covered with the tall elm and native flowering shrubs, arrest the mind, and lead it to conclude that this is one of Nature's favourite spots; nor, although informed, scarcely can the imagination conceive a simple deserted chalk-pit could be thus improved. From the hermitage the path has a gentle and almost imperceptible ascent; chalk rocks on one side, rising above the earth, and baring their naked fronts to the beating storms, or covered partially by trees and shrubs: on the other, the sloping ground lessens by degrees, until arriving at the temple of Concord (*g*), at once displays one of the most enchanting views imagination can conceive.

Rocks, wood, water, and every luxuriant assemblage, unite to render it complete—the river pours its fertile stream through the valley, and all is harmony and peace.

From the extremity of this grove, the continuation of the walk must either be parallel with the turnpike road, and immediately near the fence (in which case, independent of the summer's dust, its every unmeaning curve would be visible from the house, and consequently highly disgusting), or else it must of necessity return through the grove, near the path which leads from the hermitage to the temple. The latter has the preference. The walk, although near the other, is yet sufficiently varied—the one being on level ground, the other rising by gentle ascent from an hollow; and between the two is a considerably high bank covered with trees, and thickly set with shrubs. From the temple the walk winds through the grove—the house is seen on entering the lawn, which is crossed for another shrubbery passing by a rustic building (*h*) intended for billiards; the path unites with the coach-road, and proceeds immediately to the mansion.

REFERENCES.

- a. *House*—situated about ten feet above the elevation of the turnpike road, to which a passage level with the same communicates, destined for the use of conveying away those articles which might be offensive to the eye. Passing before the saloon on one side of the house, the coach road rises an ascent decorated with shrubs: on the other, in a shrubbery, a flight of steps is concealed, which conducts down to a small gate, and to the walk leading to the kitchen garden.
- b. *Stables and other Offices*—concealed in a grove of trees, through which the carriage-road passes. In the narrow part of the opening leading from the north end of the house, are the different buildings for coal, wood, &c. &c. In the open part of the stable-yard may be erected a Dutch barn.
- c. *Kitchen-Garden*—occupying a corner of the grounds, surrounded with a plantation; on one side melon-beds and other necessary spaces for compost, &c. &c. By removing this most useful appendage from the mansion, space is obtained for the eye whilst tracing the serpentine walk behind the house, by which the offices, thrown to a proper distance, heighten the general effect.
- d. *Rustic Lodge*—a building composed of flint stones, a thatched roof, having a mosaic floor of pebbles stuck into plaster, and the inside walls ornamented in the same manner: opposite the door of entrance is a recess containing a sofa; on each side a small gothic bow window, composed entirely of painted glass; and in the centre of the room, a tablet of inlaid marble.
- e. *Temple of Friendship*—a small octangular building—in six angles, a coved recess, with the bust of a friend in each. The seventh angle contains the door of entrance, opposite to which, in the largest recess, is an altar sacred to Friendship, with an appropriate inscription; the ceiling coved; room lighted from above; the furniture a few chairs.
- f. *Hermitage*—a small thatched building adjoining to a cliff of chalk. This building is interiorly decorated with shells, placed in such a direction as to hang over each other; on one side a straw couch, on the other a tablet with an inscription, and near to it the hermit's arm-chair. From this little erection contiguous to the rock, is a small door, irregularly hewn out of the cliff, leading through a narrow subterranean passage to a little vaulted cell, the chapel of the hermit; at one end

end of which is a recess, with a rude altar; at the other, a door opening on the plain; and over the door, an oval window with painted glass, to admit the light, and throw a gleam upon the altar—a circumstance which cannot fail to impart an enthusiastic veneration. Around these apartments every thing to be in the highest order possible, to convey an idea of the amusements and innocent employ of its once simple inhabitant.

- g. *Temple of Concord*—This building is of Grecian construction, with an elegant portico, and other decorations, chaste, and in the highest style imaginable—the walls painted, and containing allusions to its dedication; over the door of entrance an inscription—elegant furniture within—windows open in the centre, to admit air, and the distant view.
- h. *A Gothic Building*—decorations in the most animated style, designed for a billiard-room: it is proportioned accordingly—one end, a semicircular alcove, with a stove to warm the apartment; at the other end a corresponding one, with two or three small recesses in which to hang the mace, and deposit the other necessary articles of the game.
- i. *Iron Gates*—on the road leading from the turnpike to the house: this road slopes until it arrives at the portico: the gates are of the neatest and most simple construction, and hung on stone piers.
- k. *Gate*—leading to the flight of steps which conducts to the house, and on the other side joins the serpentine walk with the kitchen-garden: this gate, completely hid with shrubs, is likewise of iron; whilst immediately opposite to it, in the hollow of the bank, is a rustic front, resembling the mouth of a cave, and which indeed is the entrance into the passage from the house, already noticed.

A. B. First Sectional Line.

C. D. Second Ditto, Ditto.

E. F. Third Ditto, Ditto.

G. H. Line for one of the Sectional Geometrical Views—giving a range of the whole, and the house on the slope of the lawn. The other view is on the sectional line *A. B*; in this is shewn the house, backed by its plantation—the lawn, the shrubbery round the kitchen-garden, the wood on the upper grounds, and the heights beyond them. In both of the sectional geometrical views the distant country is delineated.

No. IV. ROSE CLIFF.

IN proportion to extent and to local advantages, so may improvement advance, till rural embellishment has nothing further to demand. A small spot labours under innumerable difficulties which it is scarcely possible to remove, particularly as much depends on neighbourhood and view; in regard to which, an envious character may frustrate the labour of years by invidious art, and not only intercept the sight of perhaps the most interesting object, but likewise overlook the grounds, and insult their privacy and retirement.

In this respect, therefore, Rose Cliff claims a superiority over the preceding designs: containing thirty acres, it may not only be highly ornamented, but rendered of some utility as a small dairy farm. It has likewise a sufficient assemblage of wood and water, and such variety in the surface, that scarce any thing farther is necessary than to prune away the exuberances with a careful hand, that none of its natural beauties may be concealed.

If in the three preceding plans much attention has been requisite to shew them to advantage, and to give, not only from the windows of each house, from the different points, but likewise the walks, an idea of more considerable extent than they really possess—in Rose Cliff the accidental shape, and the natural advantages of hill and dale, have fully accomplished the purpose. The rising knoll at one extremity, backed by a thick grove; the river, pouring its stream through the valley; the swelling grounds beyond; and the rocks, in some parts towering above, in others crowned with the venerable oak, contribute their assistance to render it perfectly romantic and sublime.

In such a situation not much difficulty remained as to a requisite spot for the mansion. The knoll, or hill, already noticed, commanding the most interesting view over the estate, is therefore determined upon. In front, a lawn extends itself, and is bounded by the river. The ground on the opposite side, dotted with clumps of trees, is divided into enclosures by natural sweeps, and ornamented with hedges and thriving plantations. On the right, a small irregular piece of water is perceived glittering amongst underwood and trees, and embellished with a rustic mill. This little home scene is opposed on the other side of the house by a more extensive one—a country enriched with the highest cultivation, luxuriant in the extreme, covered with villages, farm-houses, and adorned with the windings of a large and beautiful river. This view is lost behind the rising grounds and woods of the farm, which terminate at the cliffs; whilst beyond, over the dell, hanging woods discovered in the distance, from an happy combination appear to belong to the estate itself. Behind the mansion are the offices, kitchen-garden, and other necessary family conveniences, screened from the lawn as in the preceding plans.

From the foregoing observations a general idea may be formed of this little farm. Its peculiar beauties, however, can only be understood by tracing the walk, which commences betwixt a clump of trees. After winding near the fence contiguous to the lawn, descends a slope, having the ground high on the left, and a young grove in the corner on the right: passing some venerable oaks, it enters a small wood, where, under the covert of a shade, is an urn of the simplest construction: presently an open field presents itself, and a rustic bench, from whence is perceived the river passing through the valley, the lawn, with rising ground on the opposite shore fringed with wood, and covered with sheep and cattle. Accompanying the path, which now rises the hill, and entering the wood, it soon arrives at a spot close to the edge of the cliff, defended by a rail on one side. Above, the rocks rise, and are overhung with the roots of trees, which form a perfect canopy: scooped into an hollow is a seat; over it,

on a rude stone, an inscription allusive to the tranquillity which every where reigns around. Advancing still farther, on the highest point is situated a temple dedicated to the goddess of Health: from thence the walk commences a gentle descent; and, after arriving at some rocks near the edge of the river, passes a bridge into a little island covered with shrubs and trees; crossing the same, on the left the dairy-house is seen, in a most delightful and retired situation. From this building the view is confined: the river flows at the extremity of a neat little plat of grass, beyond which is the island, backed by the rocks and hanging woods; on the left, fields of luxuriant herbage, up whose side the path winds to a plantation on the summit, at the farthest extremity of which is the temple of Pan, with an appropriate inscription. The objects from hence are perfectly interesting. The rocks and woods, observed from the dairy, here wear a new form; whilst, immediately in front, the house on the summit of the lawn adds to the general effect, and is a most pleasing embellishment of this rural scene. Leaving Pan's lodge, the walk descends near the edge of the stream, which it now generally accompanies, and passing opposite the cold bath, a gate conducts to another enclosure, and exhibits up the river a grove with a rustic bridge; near to which, a small feat presents a scene of uncommon beauty. The water, which hitherto has been only a gentle stream, is now turbulent, forcing its way over pieces of rock that in vain endeavour to impede its course; rough ground, with wild forest shrubs and tall trees, every where abound, through which the mill before noticed is perceived. The sound of falling water is heard; a promontory obstructs the view; but the foam issuing from behind some rocks that form it, indicates the fall to be at no great distance. Leaving this feat, and passing the bridge, the path soon arrives at a rude bench, backed with wild shrubs, that looks full on the cascade, which is beheld here to uncommon advantage. Farther on, at the upper end of an opening in a small thicket, the hermitage is happily placed, and relieves the mind by the placidity of each surrounding object. The walk from the hermitage enters a small gate, and, after taking a sweep up the side of an hill, joins the road which leads from the turnpike to the mansion; following the same, the lawn, the woods, the water, the swelling grounds, and the pendant rocks, present themselves in a new and varied form, and never cease to occasion admiration and delight.

REFERENCES.

- a. *Gate*—entering the grounds from the turnpike-road, bounded on one side by a grove, and on the other by an hedge, which separates the lawn from a small piece of rough uncultivated land, intended to represent a forest scene.
- b. *House*—situated on the summit of the lawn; from which it is divided by an ha-ha, and surrounded by plantations and clumps of trees.
- c. *Stables and other necessary Offices.* The front of these buildings opens on the green, and, being partly hid by shrubs and tall trees, is seen in a picturesque point of view from the mansion: behind the offices is the necessary space for compost, stack-yard, &c.—a gate opens on the turnpike-road for heavy carriages.
- d. *Kitchen-Garden*—screened from the grounds by thick plantations, through one of which winds a serpentine walk, and, passing through a rustic gate, enters on the turnpike road. A grotesque arch in the shrubbery at the back of the house gives a view into the kitchen-garden.
- e. *Cold Bath*—situated on the brink of the river, and approached by a walk. This building is of rude materials, and thatched. A large arch, with two stone piers, projects into the river, which flows through the bath continually. The light,

independent of what enters at the arch, is admitted through a cupola at the top. A small dressing-room is contiguous, with a sofa in the recess; the walls painted a sea-green.

f. *An Urn, with an Inscription.* A little beyond this sequestered spot, is a rustic bench: and on the bark of an adjoining tree is cut an appropriate inscription.

g. *Temple dedicated to the Goddess of Health.* This temple, situated on the highest point of the farm, is a building of an octangular form. A portico at entrance: opposite to which, in a recess, is the figure of Hygeia; and in two others, one on each side the door, are Temperance and Religion: the intermediate spaces filled with the busts of Æsculapius, Drs. Sydenham, Mead, Hervey, &c. &c.

h. *Seat of Stone*—adjoining to a bridge which crosses into the island. Moss and ivy spread over the wall and cover it, reserving only a small irregular space for an inscription, which in some places is also scarcely discoverable for the moss. This view from the spot rests on the island itself, whose romantic shores are covered with the weeping willow, and other aquatic plants.

i. *Dairy-House.* A small building, containing, besides the necessary apartment for the dairy, and accommodation for the family of a labourer, a room fitted up in a style of simplicity, for tea, &c. ornamented with prints inclosed in neat borders on a pale blue ground; a very small collection of books, and a piano forte. Painted glass in the windows; the centre one opening on a plat of turf that descends to the edge of the river; shrubs on each side: behind, are the cow-house and feeding-house, likewise different conveniences for rearing and fattening poultry, &c. A gate from this cottage opens into a lane, which, passing near the farm, and crossing the mill-head, joins the turnpike-road.

k. *Temple of Pan, or Pan's Lodge.* A small rustic building composed of flint stones and pebbles. It consists of a square with circular ends. Opposite the door is the statue of Pan with his oaten reed; the walls on each side are painted in fresco, representing the revels of the god, with allusive inscriptions, expressive of his regard for the husbandman, and his care for the fold.

l. *Small Bench*—under a clump of trees and shrubs. On the left, the cold bath, reflected on the smooth surface of the water, has a good effect: its bold arch is here seen to advantage. Full in front is rising ground, whilst on the right, trees and rocks, with the temple on the heights, unite to render the view interestingly pleasing.

m. *A Bridge.* This fabric, built of stone, has every appearance of antiquity. The arch across the river only entire: the side-walls partly in ruins, and partly repaired with rails; whilst fragments are seen in large masses in the river beneath. This bridge, which is the communication to the different parts of the grounds for carriages, is, notwithstanding its ruinous appearance, sufficiently strong, and well connected. A seat near it commands an interesting view, and has an appropriate inscription.

n. *Rustic Mill*—situated where the river enters the grounds. This building is simplicity itself, and covered with ivy. A large abutment contains the wheel, which not being seen prevents a discovery of the purpose to which the building is applied. Under a natural arch of rock the river flows from the wheel; above,

above, the superfluous water dashes over a bed of stone, and tumbles amongst rocks, in the most romantic manner. The mill is concealed amongst the trees and shrubs, and has every appearance of a wild hut in Savoy.

- o. Hermitage.* This rustic building is situated on a gentle acclivity in the bosom of a grove; trees overshadowing it on all sides, whilst honeysuckle, jessamine, and ivy, cover the walls with luxuriant profusion: these, and a thousand odoriferous shrubs, perfume the air with their united fragrance. The inside of this building is frosted with powdered spar and other minerals; a couch with a straw mattress and pillow, a table and chair, the principal furniture. On one side a very small oratory, containing a rustic crucifix in a niche; under it a table, with a book cut in stone, coloured to appear old, and open; on the leaf an appropriate inscription. Beneath the table, the straw mat on which the hermit knelt; the turf surrounding the door kept exquisitely neat, of an irregular form, and in front terminates at the rivulet, which, after meandering through the wood, unites with the principal stream. From the higher ground, water is conducted by a pipe to the bottom of a large stone basin, situated in a secluded spot, and surrounded by pieces of rock broken and craggy. This has the resemblance of a natural spring, and may be called the Hermit's Well: to give it greater weight, an iron bowl is chained to the side, near to which are a rustic seat and a stone table. This secluded spot is well decorated with shrubs.

The beauty of this spot will not, it is presumed, be its only recommendation. The stillness of the scene, interrupted only by the sound of the waterfall heard through the grove, by the warbling of birds, and by the swelling notes of an Æolian harp, concealed in the roof of the little oratory, irregularly stealing on the ear, must impress on the mind of sensibility a reverential awe, and fit it for the supposition that this has really been the favoured residence of an holy anchorite.

A. B. First Sectional Line.

C. D. Second Ditto, Ditto.

E. F. Third Ditto, Ditto.

G. H. Fourth Ditto, Ditto.

I. K. Line for first Sectional Geometrical View.

L. M. Line for second Ditto, Ditto.

No. V. BELMONT.

IS situated on the bend of a fine navigable river, in one of the most romantic counties in Great-Britain, and in a neighbourhood which claims attention, from the many beautiful views it contains, and from abounding with wood and water. Belmont, deficient in neither, has likewise the advantage of hill and dale alternately relieving each other, and affording every variety the eye can wish, or that may be requisite to enable a judicious arrangement, and an happy improvement of its different parts; independent of which, and of the amusement the mind must receive whilst forwarding the great work of perfection, it has claims, from its size and extent, very different to any of the former plans, and requires a scientific knowledge in rural economics to properly occupy the land, and render it consistently of use.

The views from Belmont are captivating and extensive; the river, which flows at one extremity of the grounds, winds in an easy form through a most luxuriant vale, rich in pasturage, and beautiful from a combination of various objects: several of the highest importance are not only seen from the windows of the house to great advantage, but from particular seats and buildings; whilst diversity in the home woods, the lawns, the waving line of different enclosures, the buildings, and the walks, relieved by the bleatings of the fold, and the playful gambols of cattle, render this scene at once cheerful and interesting.

The situation chosen for the house is upon a gently rising hill overlooking the water, and at no great distance from the bounds of the estate; betwixt which and the mansion is sufficient space for stables, farm-yard, kitchen-garden, and every requisite office; these communicate with a lane, by which the coach-road is spared the injury it would otherwise sustain from the heavy-loaded carriage, and kept in the highest order with the least possible expence. To shew the grounds to advantage, it is introduced from the turnpike, and winds past a lodge at the farthest point, down the side of an hill. On the right, relieved by a waving plantation, and on the left by wood, is the hollow, through whose shade a rivulet gurgles its plaintive stream, which the road crosses over a neat bridge of one arch, and, rising the lawn ornamented with clumps of trees, it passes through a small shrubbery to the mansion.

If the eye is gratified with the variety hitherto afforded, it will be no less so whilst contemplating the views presented from the house itself. In front, a fine lawn stretches to the river, and, expanding on the right, is lost amongst trees; beyond which the ground rising, appears to be a continuation of the lawn: on the left, plantations and enclosures give variety, and please from irregularity of form: in the bottom, a rustic building is seen, embosomed in trees close to the edge of the river, on whose surface the whitened sail passes in rapid succession, wafting the merchandise of the distant world. Behind the house another lawn, not much less than the former, is to the full as interesting; bounded by wood in the bottom, over whose tops the rustic lodge, just discernible, has a pleasing effect: being at no great distance, it deceives us into a supposition of an hanging wood occupying, from the dell, the intermediate space. On the right, are clumps of trees and a waving fence, whilst the distant objects which chequer the scene render the *coup d'œil* such as the mind could wish.

Having thus given a general description of these grounds, as they must attach the stranger from the house, and in his passing to it; to form an adequate idea of the whole, it will be necessary to accompany the walk, commencing at a shrubbery on the left, through which it winds and opens on the lawn at a seat (*E*): proceeding onwards, it passes through a small gate into an enclosure, and to a plantation. A temple (*F*) first interests the attention. From hence the view is uncommonly picturesque: the river, which hitherto has been discovered winding through

through the valley, is here seen to advantage; projecting trees confine the view, and the eye, after traversing the grounds and water, dwells upon a picturesque tower, at one mile distant, rising from the highest point of a beautiful hanging wood. Leaving this spot, at the extremity of the grove, the walk passes near the edge of the river, and soon arrives at a clump of trees enclosing the building (*G*) erected for a fishing-house: then crossing the bottom of the lawn, which the bridge (*H*) unites to a small enclosure, it winds up the ascent, having an hedge on the left, and passing through a gate proceeds to the banqueting-room (*I*), situated at an extremity of the plantation, and commanding as interesting a view as can any where be conceived. Directing the eye down a gentle slope to the rustic bridge, backed with trees, beyond which a reach of the river is discovered through the arch; the view in the distance is animated by a large town surrounded by hills and wood; the intermediate space is occupied by meadows high in cultivation, or filled with cattle; whilst, on the other side, the attention is arrested by the hanging woods before noticed, as partially discovered at the temple of Harmony, and which, with the tower, are now seen in the most interesting manner. On quitting the banqueting-room, the walk soon enters into an enclosure; on the left, a cottage in the grounds, amidst trees, picturesque in the highest degree; in front, a wood to which the path proceeds, having the view on the right concealed by an high hedge. It next crosses the coach-road, and, entering the solemn and secluded grove, passes by the cold bath (*K*). The sound of falling water is heard; shrubs exhale their perfumes; and moss lines the banks, filled with the violet and lily of the vale. An urn sacred to Love is under the shade. Proceeding on, the stream, still heard, presently opens on the sight, rushing over large stones and roots of trees covered with moss; below which, in some places, it steals through the glade, in others, exposes a broader surface to the eye. After passing a seat of large stones in the hollow of the hill, surrounded with jessamine, with roses, and other fragrant plants, a foot-bridge next presents itself, and immediately contiguous the root-house (*L*). Leaving this dell, the path arrives at a verdant field, across which it winds, and next proceeds to a Doric temple (*M*), that is also used as a private entrance from the lane; then passing through the orchard to a shrubbery adjoining the kitchen-garden, concealed by trees, it terminates at the coach-road from the stables to the house.

REFERENCES.

- a. *The Mansion*—situate on the summit of the lawn, but not on the highest ground in the farm. An ha-ha bounds the green, terminating to the south in a small shrubbery, having a neat iron gate therein which admits the coach-road. On the other side are the stables and domestic offices; round which, the turf is kept uncommonly smooth and even: shrubs and trees here grow irregularly, and the latter surrounded with the honeysuckle and other tendrils.
- b. *Stable and Farm-Yard, with the Barns, &c.*—Hay-ricks in the stable-yard, contiguous to the lane, by which a waggon-road passes. The front of the stables regular and uniform, with two corresponding wings, through one of which the coach-road enters on the green.
- c. *Kitchen-Garden*—unites with the farm-yard, from which the wall is divided by paling: betwixt the paling and the wall are raspberry beds, &c. Behind the kitchen-garden are the forcing-grounds, sheltered by surrounding walls; and a shrubbery environs the spot.
- d. *Orchard*—contiguous to the kitchen-garden, irregularly planted; having a shrubbery at each end, and divided from the lawn by an hedge.
- e. *Seat*—entering the lawn, commanding the general view from the house, with a most extensive additional one on the left hand.

- f. *Temple of Harmony*—A neat regular building, conformable to the name, commanding a most interesting view, and having an appropriate inscription.
- g. *Fishing-House*—This is a rustic building with two small wings; one containing fishing-rods, lines, nets, &c. and the other a marble basin, divided into four compartments for such fish as may in any little excursion be taken: water is conveyed by pipes to the basin, which may be emptied or filled at pleasure in a few minutes: the centre apartment is fitted in a neat style; on the walls are painted in fresco the miraculous draught of fishes, and other allusive subjects; the furniture consists of a table, chairs, &c. and, in a niche opposite the door, the figure of a river-god, with suitable accompaniments, folding-doors and seats near the river.
- h. *Bridge of Communication*—A neat edifice of wood, but not painted; the piers covered with moss and ivy, which, with other tendrils, are trained to wind round every part, and hang from the planks dripping to the very surface of the stream.
- i. *Banqueting-Room*—decorated with every species of luxury: the walls exquisitely adorned with ornaments suitable for the purpose, and the ceiling painted with the revels of the heathen gods. In a very small apartment contiguous (lined with marble), is a fountain to play during the repast: opposite, is a corresponding one, containing a side-board, &c. &c. and fronting the door a recess, with a sofa, divided from the saloon by pillars of marble, and ornamented with pea-green silk festoon curtains: a superb Turkey carpet covers the floors of this last recess and the principal room, and the chairs in both are of party-colour and gold: under this building is a small apartment, occasionally used as a kitchen.
- k. *Cold-Bath*—A small rustic building of flint stones, thatched at the top, and lined with moss; the outside covered with ivy: in the centre a bath supplied from the neighbouring stream, and which may be filled or emptied at pleasure: on one side is a recess, surrounded with moss seats: the water rising from the bottom of a small basin, descended to by two or three rude steps, and denominated Jacob's Well. The stream, trickling through a channel over the stone floor, falls into the bath, but may be diverted by another course. Adjoining is the dressing-room, simple and unadorned, yet possessing every convenience and warmth for the bathers.
- l. *Root-House*—A foot-bridge crossing the rivulet unites with this building, and seems to form a part of it. This little edifice is erected of the simplest materials, has two openings, one the door of entrance, and the other nearly opposite, hanging over the stream. In the root-house are a few chairs and table of the simplest construction; the walls ornamented with knots of crab-trees fantastically arranged, and the floor composed of various-coloured pebbles. A rustic open gate serves to secure the door.
- m. *A small square Temple of the Doric Order*—with an arch looking into the lane, guarded by an iron gate, and a similar one entering into the grounds: betwixt the two on each side, is an octagonal recess with seats: the ceiling of the principal apartment having a small dome.

This building, although serving the purpose of communication, may yet be rendered private and retired; folding doors with large panes of plate-glass to fall back, and only used when the apartment is wanted, which it is
 prefumed

perfumed would often happen from its near affinity to the house, and from its enjoying most exquisite scenery, only to be commanded from that particular spot.

n. *Lodge at Entrance*—A Gothic building adjoining the turnpike-road. Edifices of this nature are so frequent and so varied, that taste cannot err in the choice: neat iron gates divide the coach, from the turnpike, road; this, together with the shrubberies and plantations, kept in the highest order of neatness and propriety, must impart a cheerfulness which it is presumed will accompany the stranger during his tour through the grounds.

o. *The Cottage*—In ornamented farms, when their extent is yet but moderate, to keep up that propriety in the whole, and the neatness requisite to ensure approbation, the presence of the labourer is generally necessary; to render his habitation useful, as well as ornamental, will be undoubtedly the wish of every proprietor: hence proceeds the picturesque dwelling covered with trees, and surrounded by every convenience, not only for the inhabitant himself, but for the ground he is to improve.

Respecting the cottage in question, it is a simple edifice, Gothic windows with a treillis covering the walls. The turf in front kept perfectly smooth, and under one of the majestic trees, which shadow the house, is a rustic seat: a little garden is added to this cot, and a convenient yard behind, where poultry may be reared, or, when taken from the farm-yard, there fattened for the table. In the field adjoining, the labourer would, doubtless, be permitted by an humane master to feed his cow: this might enable his little family, in some respect, to partake of the bounties he sees lavished around him, and induce a daily return to his toil, and to the care of the walks, &c. with cheerfulness and content.

A. B. *First Sectional Line.*

C. D. *Second Ditto, Ditto.*

E. F. *Third Ditto, Ditto.*

G. H. *First Sectional Geometrical View.*

I. K. *Second Sectional Geometrical View.*

No. VI. THE GRANGE.

WHEN grounds requiring improvement are (as in the present instance) rather upon an extensive scale, the first attention requisite to be paid, is to the relative connection of hill and dale, and to the general prevailing features of the country, so that every aid may be conformable thereto. A tract of 120 acres generally contains whatever is most requisite for picturesque beauty, without stepping far beyond the bounds; and if judiciously arranged, will repay by its cheerfulness the expence of bringing it to perfection.

In the Grange, every endeavour has been used to simplify, and so to conduct the improvement that a just proportion may be discovered throughout; in pursuing which, Nature has never been insulted—on the contrary, she is enticed to reside near the habitation, and prevailed upon to lavish her beauties on those spots most frequently to be contemplated, and ofteneft enjoyed.—Splendour, at variance with Nature, is discarded: her meteor-like attractions, it is true, may please for a time, fascinate the sense, and claim the tribute of applause; but this delusion is over whenever Nature condescends to exhibit her charms; she then steals insensibly upon the understanding, and the mind imbibes impressions in her favour, which can never be eradicated.

On a gentle ascent in nearly the centre of the farm, is the situation determined upon for the mansion. This spot commands interesting views of wood, water, hill and dale, and an extensive one from the principal front of the house, over the distant country, seen across a verdant lawn bounded on each side with young plantations or full grown woods: these appear to unite to other hanging ones, a little farther removed, and, like the side scenes in a theatre, serve to heighten the perspective, and produce the happiest effect imaginable: the other front looks down upon a beautiful, irregular, piece of water, skirted with oak and elm, whilst on the opposite side a rising hill is crowned with the temple of Liberty. On the right, from the house, a grove conceals the view, round which the lawn extends. From the windows is obtained a glimpse of the coach-road, which is lost to the eye as it approaches the stables, from whence it proceeds, and terminates at the sweep before the portico.

Distributing the woods, determining the bounds of the enclosures, and the water, to produce a fine effect from the house, has been particularly attended to; nor are the other parts forgot: on the contrary, every care is taken, by combination and union, to render the landscape perfect from whatever station it is viewed: this circumstance will appear evident whilst tracing the walks, which commence on that side of the mansion fronting the south. Passing through a clump of trees, the path arrives at a square rustic building (*f*) overgrown with ivy, on the lawn, and near the skirts of a wood, which it enters, and proceeds to a temple (*g*) surrounded by wood, and having at its farthest extremity a grass enclosure, with a neat cottage. From this place the view expands: the walk next enters a grove, and keeps descending until it arrives at a small bridge thrown across a rivulet, below which the water is heard to fall over pieces of rock, and rough ground, enclosed with underwood, which renders it impervious to the eye; whilst higher up, the rivulet is divided by an island, ornamented with aspen, mountain ash, and the tall poplar. The fragments of a rude altar are visible, part hanging over an edge of an irregular shore, in some places surrounded with dark umbrageous foliage, in others admitting a cheerful gleam of light. Accompanying the stream, the path presently arrives at a secluded retirement (*h*) environed with rock, from which issues a trickling stream, and in gentle murmurs crosses the path. A moss seat joins the fountain, and has an inscription on stone: the whole overarched with roots of trees, jessamine, honeysuckle, and other plants. Winding onwards, at no great distance from the grove, on the banks

banks of the river, and in a clump of trees is the hermitage (*i*). This place is surrounded on every side with wood: in front a cascade pours over rocks, whilst thick foliage bends, and sweeps the surface of the foaming water. Groups of trees happily disposed give an extraordinary effect of light and shade to this enchanting spot: the banks are adorned with flowering shrubs and sweet-smelling plants: a few rays of light reflected by the brightness of the cascade, add to the brilliancy. The walk rises a steep bank, and proceeds close to the edge of the precipice, from whence the cascade appears to the greatest advantage: onward, the lake opens to the sight; a promontory, covered with wood to the water's edge, hides its extent on the left; whilst, on the right, it is bounded by an high hill crowned with trees: in front, over the water, the lawn stretches away, on whose summit the house is situated. The path gently ascends, and gains, after passing a gate leading into another enclosure, the summit of an hill, whereon is situated the temple of Liberty (*k*). The view from hence is as perfectly interesting as the imagination can conceive: here, every beauty unites; the water in the vale, the surrounding woods, the gently-swelling hill, and the house, render the view uncommonly picturesque: a gentle descent commences, and winds close to a cottage (*l*) covered with trees; on the other side a gravel-pit, broken into uncouth forms, is planted with juniper and wild shrubs, and adorned with a few straggling oaks, through whose branches the eye catches part of the valley, the lake, the rising ground and woods beyond. Passing next a small gate, the view over the lake is more extensive; it sweeps the foot of the hill; clumps of trees adorn its summit, with a rustic seat beneath the shade. Proceeding downwards, the view becomes more confined; the path crosses the coach-road and arrives at a wood, where it soon reaches the edge of the rivulet and a rustic bridge (*m*), from whence the opposite rising grounds are seen to the greatest advantage. An ice-house, of simple construction, is observed near the top, embosomed amidst trees impervious to the rays of the sun: near it a spring rises, and trickles down to a cold-bath, near which the walk passes, and winds through an enclosure to a clump of elms in the bottom, wherein is an urn sacred to Love: this mysterious place is concealed by shrubs from every eye. Rising the hill, a seat under tall trees next engages the attention: the view from hence is most interestingly splendid: the hills bound the horizon, whilst an appropriate inscription alludes to the beauties of the creation. Down in the bottom, on the right, a contrary scene occupies the mind: a small temple is observed under a shade (*o*); a brawling rivulet pursues its course through a little valley; forest shrubs enliven the banks, which begin to assume a more wild appearance as it approaches the wood, where it has every resemblance to a chace: pursuing the path, it arrives next at an alcove, overlooking an irregular piece of water, ornamented with trees and shrubs, and lost behind a grove and projecting high land: the walk next proceeds up an ascent by the side of the lawn, and terminates at the sweep, to which it passes over the coach-road through the shrubbery.

REFERENCES.

a. Coach-Road from the Turnpike—This road enters the grounds at one of the highest parts of the estate: it passes over a cultivated field, and, winding near a fence, arrives at the bottom; where, crossing a small river over an handsome bridge, it proceeds round the foot of a gentle hill, on which are luxuriant woods, and presently enters the lawn: from hence the views are interesting; the water, the rising ground beyond covered with trees, an high hill in front ornamented in the same manner, with the house on the left surrounded by a grove, render this scene uncommonly pleasing: pursuing the road, the view from the other lawn, which it enters previous to its termination at the house, is extensive and interesting.

b. Bridge—A neat erection of stone, situated in a valley, and over the river which empties itself into the lake. The views from this bridge are uncommonly

sequestered: through clumps of tall trees, rising ground is perceived ornamented with wood, and divided by hedges into enclosures.

c. *The Mansion*—situated in the centre of the lawn, from which it is divided by an ha-ha, and commanding a rich assemblage of home and distant view, sufficient to gratify the eye in every direction.

d. *Stables, &c.*—surrounded by trees; through which the road winds. In this grove are two entrances to the farm-yard; one from the green by the house, and the other from the road itself.

e. *Kitchen-Garden*—divided from the lawn, and hid by a shrubbery: at one extremity the orchard with the gardener's cottage. The kitchen-garden is surrounded on every side, and screened from piercing winds; from the north by high hills, and from every other quarter by shrubberies and tall trees.

f. *Rustic Temple at the Entrance into a Grove*—This building is composed of unhewn stone, covered with shrubs, and concealed from the eye until a very near approach: the inside is neat, containing chairs in character, with a table: an inscription to Simplicity over the door.

g. *Temple of Neptune*—This building has an elegant Corinthian portico, which opens into a splendid saloon, finished with taste and furnished with elegance; at the upper end, in a recess separated from the principal room by pillars, in imitation of Sienna marble, is a superb Venetian window, commanding through an avenue, on the summit of an hill in the grounds, the figure of the god under a shade. In front from the portico, over an enclosure, the distant view is seen in the most interesting manner. The eye contemplates a venerable ruin in a neighbouring vale, backed with wood, through which a river meanders until it joins a busy port, when the ocean on one hand, and high hills at an extreme distance on the other, bound the view.

h. *A wild romantic Piece of Rock, from which issues a limpid Stream*—Near the spring is a mossy seat, with an inscription; the top overarched with pendent boughs, and with the thick foliage of trees: around, tendrils and ivy cover the rocky walls, and unite to render this asylum not only impervious to the rays of the sun, but to every eye.

i. *Hermitage*—This building consists of a small apartment with a rustic porch. The walls ornamented with sea-weeds and shells, which, as the estate is at no great distance from the coast, is in character. At one end is a drawing of St. Jerome, surrounded by a rustic frame composed of oak knots: an arm-chair, a table, and straw couch, the furniture: adjoining, in a small apartment, are a few simple utensils, supposed to have been used by the anchorite for roots, pulse, and water: from this a door opens, and a passage of treillis, covered with vines and evergreens, unites it with an oratory; on one side, is a small rustic altar, and on the other an arch opening to a walk in the grove, and designed for the common path of the neighbouring inhabitants when they were supposed to have attended the holy man at his devotions: this path, over-run with weeds and briars, has every indication of long disuse.

k. *Temple of Liberty*—An octagon, with porticos fronting each of the four cardinal points: in the centre on a pedestal, under a superb dome, is a figure representing this celestial goddess surrounded by her attributes: the walls ornamented with

basso-relievos, representing Tyranny in chains; as likewise the most celebrated actions of those heroes who have supported, or fallen in defence of their country. In the four niches, one betwixt each of the doors, the figures of Sidney, Hampden, Washington, and Franklin, and on the foot of the pedestal, a solemn invocation to the goddesses. The furniture of this temple is light, airy, and elegant; an organ concealed, played by clock-work, breathes soft airs appropriate to the place.

- l. *Cottage contiguous to the Road*—surrounded by trees, and having on the right a gravel-pit, with shrubs and wild plants: this little edifice, designed for one of the labourers, near the gate of entrance, and where the key is left, is picturesque, beautiful, and romantic. The views from it are interesting, particularly over the estate; and nearly the same as those exhibited from the temple of Liberty.
- m. *Rustic Bridge over the Rivulet*—a wild rugged feat near to it, with an inscription cut in the bark of a fine grown ash, that hangs pendent over it. This feat commands, on the rising hill, the ice-house, shaded with trees, and seen from hence in an uncommon manner, as likewise the cold bath below.
- n. *Cold Bath*—situated on a small running stream. This rivulet rises near the ice-house, and after trickling through grass and shrubs, down a gentle slope, enters the cold bath, which is a neat building of stone, with circular ends; on one side is a small portico; on the other a dressing-room, communicating by a passage round the water. The rivulet from the bath crosses the walk, and loses itself amongst shrubs and trees.
- o. *The Temple of Diana*—a building in character; ornamented with paintings describing the sylvan exploits of the goddesses, in which is to be introduced the story of Actæon. A figure in marble of the goddesses, at one end, with greyhounds at her feet: on the pedestal an inscription, likewise another appropriate one over the door, alluding to the chastity of Diana, to her partiality for the chase, and to the scenery around, which is to be wild, and every way congenial.
- p. *Pebble Alcove*—a plain edifice, interiorly ornamented with stained pebbles, arranged on the walls either in landscape, or as the fancy of the proprietor may suggest; an inscription made with pebbles over the door, indicating, that in the creation nothing can possibly exist without its use, and that the most simple article may be so managed as to produce the happiest effect. The view from hence over a small piece of water, in a little valley, forms a cool sequestered scene, well adapted for the contemplative mind.
- q. *Cottage*—erected not only as a picturesque object, but likewise to accommodate another labourer and his family, which the size of the farm will find constant employment for: this building is surrounded with oak and elm, and from many points forms an interesting object, that cannot but relieve and enliven the mind.

A. B. *First Sectional Line.*

C. D. *Second Ditto, Ditto.*

E. F. *Third Ditto, Ditto.*

G. H. *Fourth Ditto, Ditto.*

I. K. *Fifth Ditto, Ditto.*

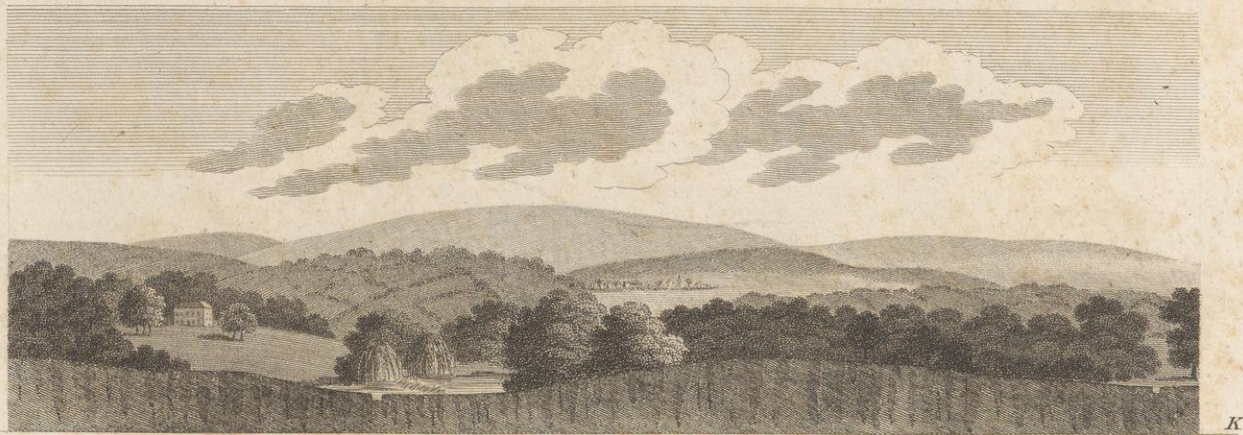
L. M. *Line for first Sectional Geometrical View.*

N. O. *Line for second Ditto, Ditto.*

*Sectional
Geometrical
Views.*



FAIR FIELD COT. N° 1.

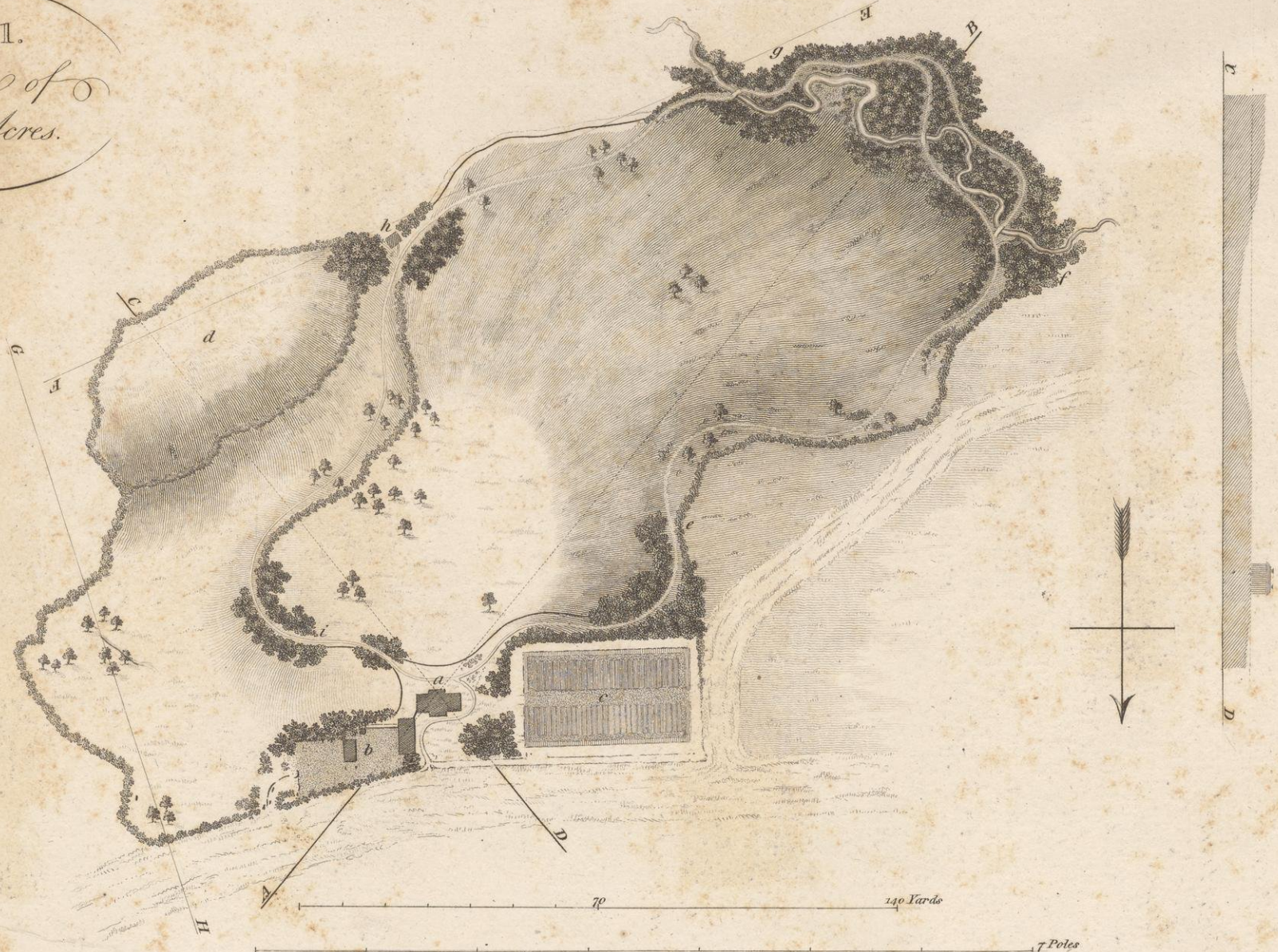


CHALK LODGE. N° 2.

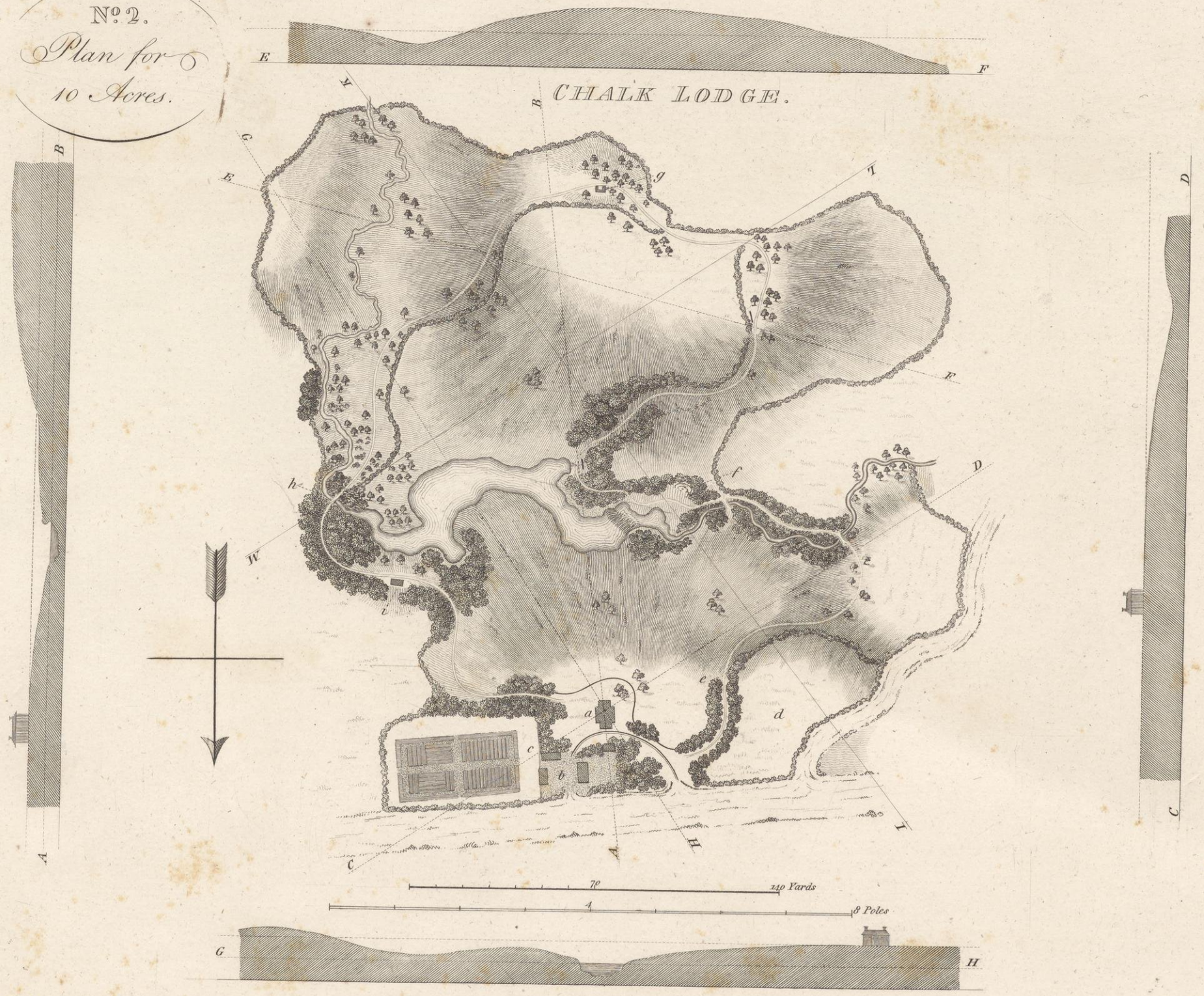


FAIR FIELD COT.

Nº1.
Plan of
5 Acres.



N^o 2.
 Plan for
 10 Acres.



*Sectional
Geometrical
Views.*



LAUREL HILL . N^o 3 .

LAUREL HILL.

N^o 3.
Plan for
16 Acres.



Scale of 7 Poles

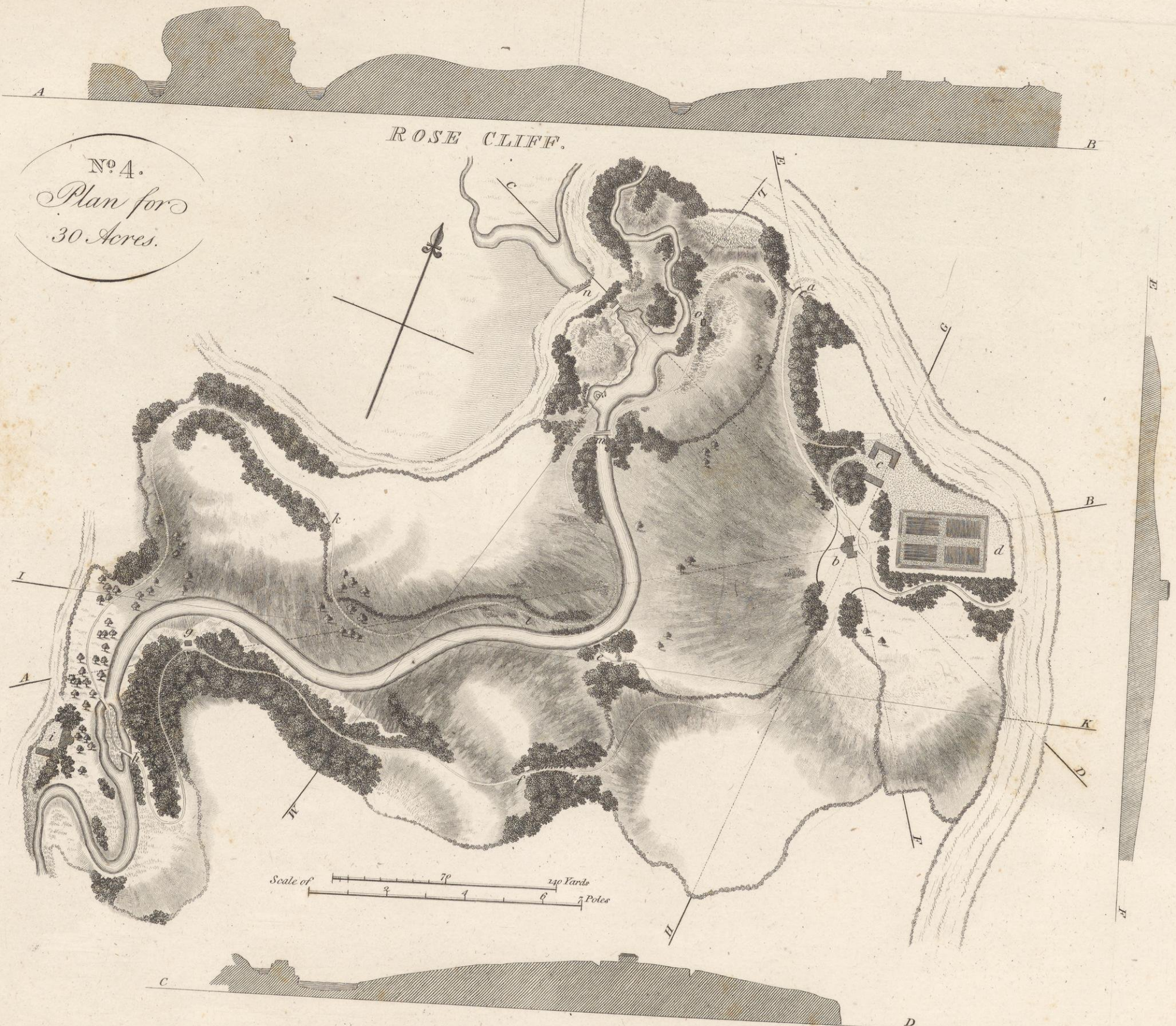
Scale of 140 Yards

33, 56 Yards to one Inch.

*Sectional
Geometrical
Views.*



*I
ROSE CLIFF. N^o 4.*

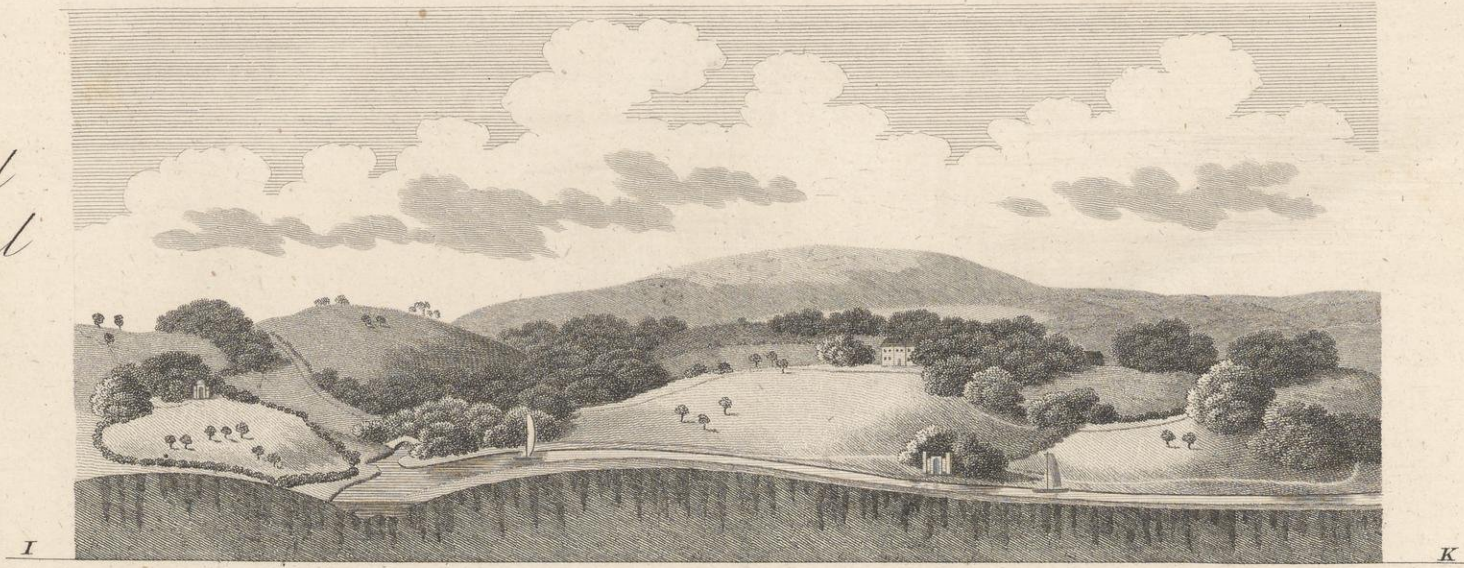


N^o 4.
 Plan for
 30 Acres.

ROSE CLIFF.

Scale of 70 240 Yards
 9 7 Poles

*Sectional
Geometrical
Views.*



BELMONT. N^o 5.



Nº 5.
Plan for
60 Acres.

BELMONT.

Scale of 70 140 Yards

13.90 Yards to one Inch.

Scale of 4 8 Poles

Published by I. & J. Taylor, High Holborn, London, Jan: 1st 1793.

*Sectional
Geometrical
Views.*



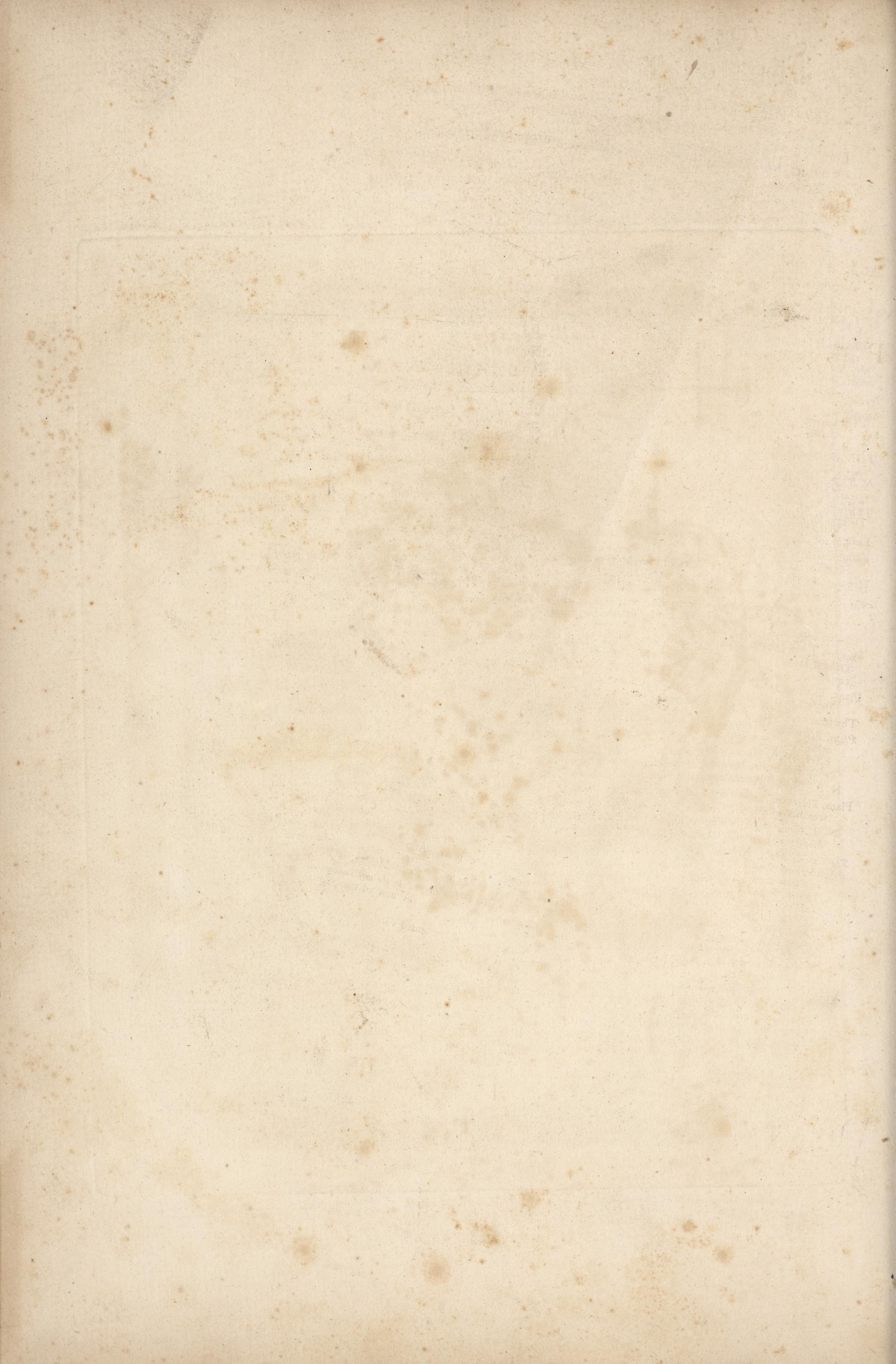
THE GRANGE. N^o 6.

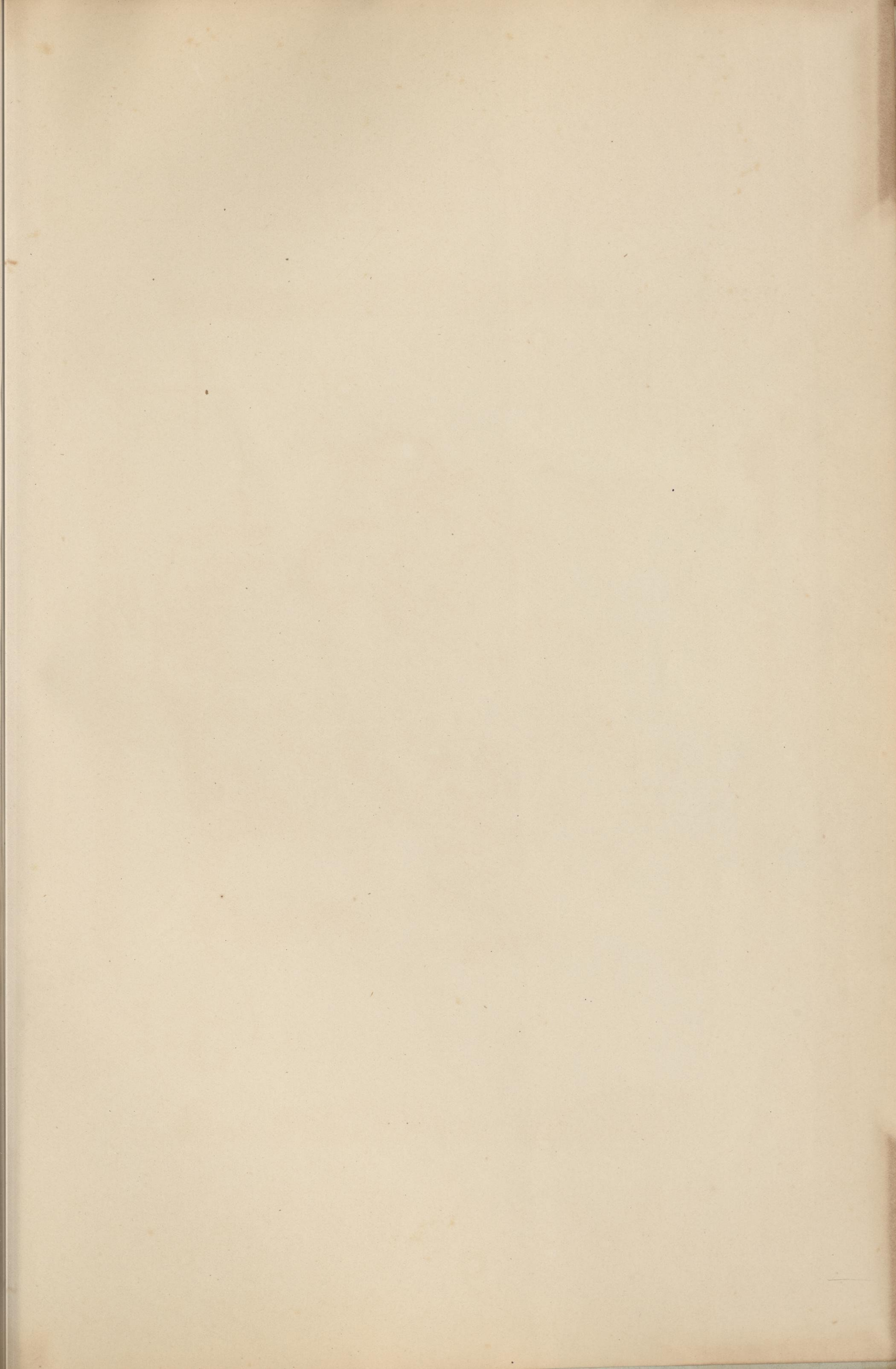


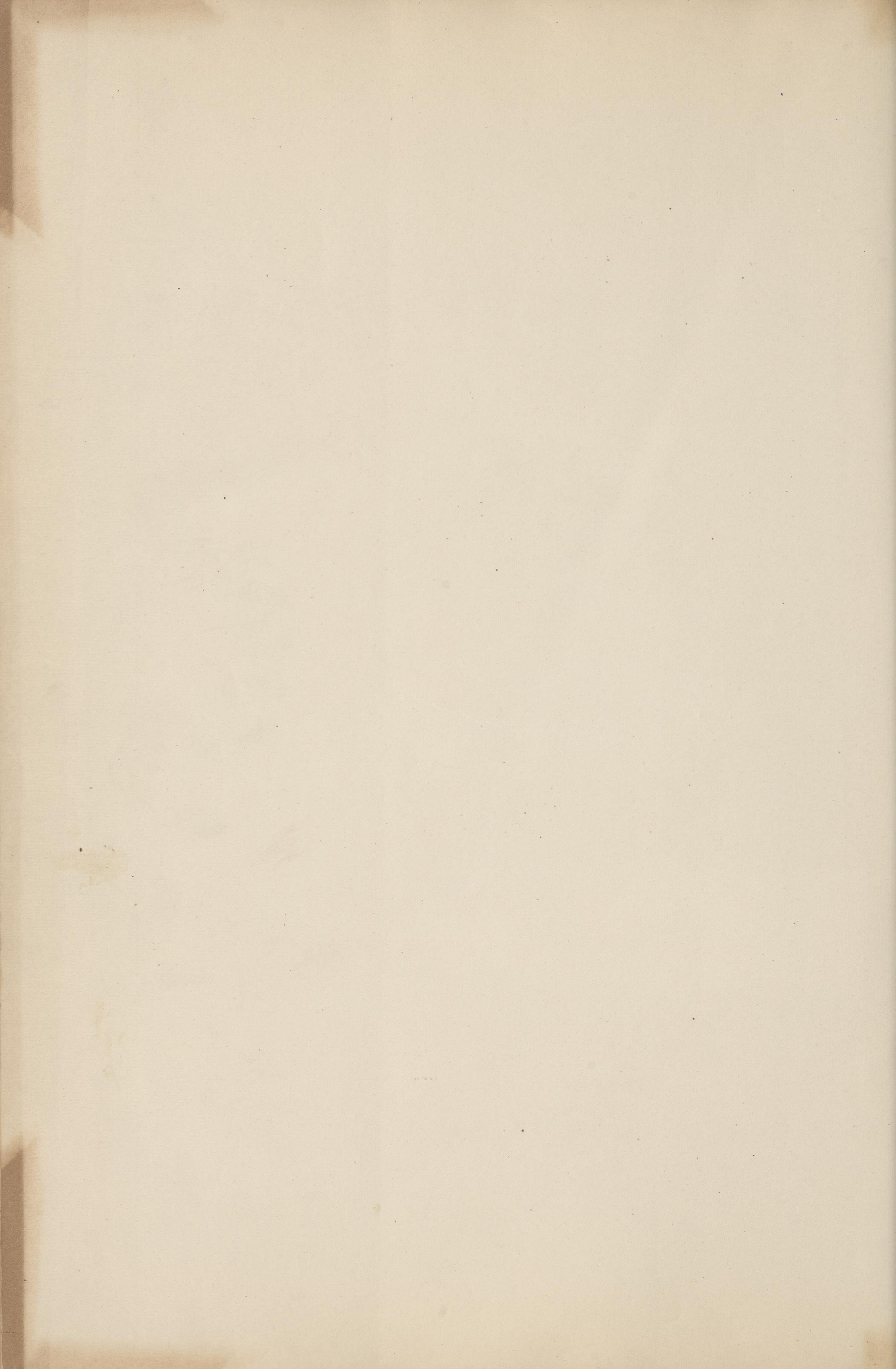
No. 6.
Plan for
120 Acres.

THE GRANGE.

Scale of 70 140 Yards
2 4 6 8 Paces







FLAT SHELVING

