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ESSAYS

ON

LANDSCAPE GARDENING.

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DIFFERENT SITUATIONS OF HOUSES.

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ESSAYS
ON
LANDSCAPE GARDENING,
AND ON UNITING
PICTURESQUE EFFECT
WITH
RURAL SCENERY:
CONTAINING
DIRECTIONS FOR LAYING OUT AND IMPROVING THE GROUNDS
CONNECTED WITH A
COUNTRY RESIDENCE.

ILLUSTRATED BY SIX PLATES.

BY RICHARD MORRIS, F.L.S.
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"THE BOTANIST'S MANUAL."

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P R E F A C E.

MANY works have been written on the Scientific and Botanical branches of Horticulture, while few have appeared descriptive of the ornamental and decorative parts of the science, particularly those which relate to the tasteful display and improvement of Pleasure Grounds.

Taste, which is so various in all pursuits, may perhaps be more easily defined when applied to the principles of Landscape Gardening, than in any other department of Art, where Taste is deemed essential to its importance.

There are beauties in Nature on which no contrariety of opinion exists, and there are also deformities offensive to every cultivated mind : on these assumptions, Decorative Horticulture claims to be considered an Art, professing, as

it does, to remove or veil objects repulsive to pleasing sensations—to introduce objects of taste, and to excite ideas of refined or delightful associations. Under these considerations, it is presumed that a Work, having for its basis a taste derived from Nature in her most agreeable forms and hues, and connected with the beautiful and picturesque, will prove acceptable to those who inquire into this interesting subject, or who contemplate the improvement of their domains.

The theoretical Works which have appeared, have been eminently serviceable in promoting a taste for Landscape Gardening, by exciting an inquiry into its principles, and a desire to see them reduced to practice.

The elegant Works of the late Mr. Repton have furnished many admirable examples of judicious and beautiful improvement in Scenery surrounding Villas and extensive Domains; indeed the face of the country, where his abilities have been called into action, has bloomed with additional beauty.

On the subject of the Picturesque, the Essays of Mr. Price may be considered to stand unrivalled: in the con-

troversy which existed between Mr. Price and Mr. Repton, much has been elicited, and each has contributed important information on the subject; and also on the ever-varying beauties connected with Landscape Scenery and picturesque effect.

The elegant and pleasing Works of Mr. Gilpin also have had an extensive influence in promoting correct ideas of natural scenery. These Works are evidently the productions of an enlightened mind, deeply conversant with Nature in all her varied combinations.

Other writers on Landscape Scenery and Ornamental Gardening have thrown considerable light upon the different branches of the Art: among these, Shenstone, Mason, Knight, and Whately, have richly contributed; for to them

“ Nature had unveiled her charms.”

That these Essays may concentrate scattered but instructive hints, may unite the result of an earnest application to the effects of natural scenery as connected with the Art of Landscape Gardening, may combine the information derived from professional pursuits in laying

out grounds, and that the annexed six Sketches may serve to elucidate some particulars where description might fail, and render the precepts contained in this Work both clear and useful, is the sincere desire of

THE AUTHOR.

41, *Vincent Square, Westminster,*

May 1825.

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INTRODUCTION.

LANDSCAPE Gardening has very properly been termed an imitative art, for its object is to arrange, to form into symmetry, and to beautify particular scenes, in agreement with the great original,—NATURE; and the closer the adherence, the more pleasing and satisfactory will be the effect. Considering the advancement in the arts and sciences during the latter part of the last century, it is not surprising that gardening should have undergone improvement; indeed, it would have been extraordinary if this delightful art had been neglected.

In the works of Cicero and Pliny, we read of the formal and stiff kind of gardening which then prevailed, such as clipped hedges and long avenues of trees; and in Propertius we read of the introduction of statues and *jets d'eau*. Pliny the younger has given an account of his Villa at Laurentinum, situated some distance from Rome; he describes a variety of building attached to it, and the

garden as being surrounded with hedges of Box, and that this Villa was admired for its extensive prospects.

From the establishment of the ecclesiastical government of the Popes in the eighth, to the end of the twelfth century, the Monks were nearly the only class of persons in Europe who attended to arts and sciences generally, and to decorative gardening in particular. After which period, the style of gardening practised in Italy and other civilised parts of Europe, consisted principally in tall clipped hedges, square parterres fantastically planted, straight walks, and trees uniformly lopped.

There can be but little doubt, that the Romans first introduced gardening into this country; yet it was little attended to till near the latter end of the sixteenth century. We are informed that Hampton Court was laid out and planted by Cardinal Wolsey, and that King Charles the Second employed Le Notre to plant the Parks of Greenwich and St. James's. Charles also planted the semicircle in Hampton Court. Cashiobury, an ancient seat of the Earls of Essex, was admired, in 1680, for being adorned with walks, ponds, and other such elegancies. In 1683 the grounds of Wanstead House, Essex, Sir Josiah Child's, were considered worthy of notice. In the reign of George the Second, Queen Caroline enlarged and planted Kensington Gardens, and formed what is still called the Serpentine River by uniting a number of detached ponds. Lord Bathurst was

the first who deviated from straight lines, as applied to decorative pieces of water, by following the natural curves of a valley, when widening a brook at Ryskins, near Colnbrook. Lord Stafford, supposing economy to have been the motive, inquired, "What would have been the additional expense to have made the banks of this piece of water straight?"

It appears surprising, while pursuing this subject from the time of Vespasian or Titus to the reign of George the Third, to find that little improvement had been made in the style of Landscape Gardening.

About this period, improvements more natural and elegant were introduced by Kent, Brown, and others, which met with such general approbation, that Sir William Chambers was induced to say, "If this mania be not checked, there will not remain three trees standing in a line throughout the kingdom." Since that period, however, the taste for natural scenery has so much improved, that the specimens of ancient taste in Landscape Gardening are now esteemed as remains of antiquity; the most respected and distinguished of which may be considered those grand avenues at Hampton Court and Windsor Forest: such noble examples may with propriety be deemed worthy of preservation.

Having taken this cursory view of the progress of Landscape Gardening, it will be proper briefly to consider the nature of the Beau-

tiful and the Picturesque: but these are terms on the true meaning of which much controversy has arisen; and, as they are frequently alluded to in the course of these Essays, it may be requisite that they should be noticed with reference to the effect which each may produce on the mind. Ideas of beauty vary as much as those of taste, and the term beautiful is, perhaps, more extensively applied than any other in the English language,—as, a beautiful tree, a beautiful house, a beautiful picture, and a beautiful woman. It has been asserted that uniformity amidst variety is essential to the character of the beautiful; yet this cannot be the criterion in all cases, as many objects please which possess but little variety: again, colour is sometimes the agent in presenting and heightening the character of beauty; figure, in numerous instances, also augments and forcibly displays beauty; sometimes a regularly formed figure appears beautiful, from the neatness and exactness of its workmanship; a graceful variety, also, may be considered as another and striking characteristic of the beautiful, which excites pleasing sensation more often than the utmost regularity or just proportion of form, as a winding river pleases more than a straight canal. Hogarth, for his line of beauty, adopted a waving line, like the letter S; and a curved line is the universal favourite of artists. All these peculiarities, and their various combinations of effect, proceeding from colour, regularity, and opposition, should be united and properly

adjusted by the Landscape Gardener, in forming or improving pleasure-grounds. Park and landscape scenery are frequently viewed as unadorned or natural productions; but the general effect may, notwithstanding, be improved and heightened by the assistance of art, especially by the formation or adaptation of inequalities of surface, by pieces of water, by statuary, and by ornamental buildings.

The investigation of the various sources of pleasing ideas connected with the delight attendant upon the exhibition of beauty, either in nature or in art, cannot here be inquired into; but it will be necessary to ascertain the distinction between such objects as may be considered beautiful, and such as may be considered picturesque, with reference to Landscape Gardening. Those objects which possess a degree of elegance in their construction, and give pleasure by smoothness and neatness in their appearance, partake of that quality denominated beauty; while such objects as appear of an opposite character, are denominated picturesque: but, as this may seem to apply to the surface only, it must be observed, that a subject truly picturesque cannot partake in any great degree of regularity; its essential is, that it be diversified and rugged in its appearance. A decorated lawn, or flower-garden, neatly trimmed and preserved in order, presents the constituents of beauty; while the rough and broken precipice, the sinuous and irregular banks of a river, display the picturesque.

As the picturesque requires variety, it is considered by some authors that smoothness must form one of its constituent parts; and that variety sometimes composes one of the essentials of beauty. From this reasoning, it may be concluded that roughness must also be one of the component parts of the beautiful; therefore, to avoid perplexity, it may be advisable to pause here, since many volumes have been written upon these subjects without affording a more satisfactory result than may be deduced from this brief sketch. What is here gleaned from the writings of others, may be considered sufficient to give a pretty correct idea of the generally understood distinguishing characteristics of the beautiful and of the picturesque.

Upon the subject of taste, a greater diversity of opinion has been entertained than upon that of beauty. Alison says, "Taste is that faculty of the human mind, by which we perceive and enjoy whatever is beautiful or sublime in the productions of nature or art."

We are told by another writer, that taste is only the improvement of ideas. It may be said, every one has naturally a portion of taste, which is principally dependent upon education, and improved by cultivated and elegant associations.

One author will not admit the possession of innate taste; a second asserts that taste proceeds from a conscious sense of beauty; a third is of opinion that natural taste is that quick perception of the

beauties or deformities of nature which enables a person at once to decide.

This subject might be pursued through numerous volumes, until the mind became fatigued, or perhaps bewildered, and still have to regret the object of research remained in obscurity.

Thus much may be concluded upon the subject,—that taste is a faculty of the human mind as generally diffused as any other; and that it cannot be limited to the refined classes of society, since persons in the humblest stations have discernment to discover, and to be delighted with, the beauties of one subject more than with another; still their ideas of taste are usually of an uncultivated description, the objects with which they are pleased being of a ruder character than those which are admired by polished and more enlightened minds. This will induce the conclusion, that taste is a faculty capable of improvement by education and elegant associations. Although it is admitted that taste is universal, it is not believed to be possessed in an equal degree by all; perhaps there is a greater inequality in the distribution of this, than of any other faculty with which the human mind is endowed. Taste is also assisted by what is denominated genius. The term genius is frequently confounded with that of taste; but, upon investigation, the difference is obvious;—taste induces the admiration of any superior work of art, while genius possesses the power of producing it. A person may

have taste to admire a production in the fine arts, while he has neither genius to conceive, nor talent to produce it; but where there is genius, there will, in most instances, be taste also.

These brief observations by way of introduction, it is presumed, will be sufficient, before proceeding to the subject of these Essays.

ESSAY I.

THE SITUATION AND STYLE OF BUILDING FOR VILLAS.

THE taste which at present exists for the enjoyment of rural scenery, is such as to render the construction of a country residence of interesting importance. The principal considerations in such structures are, the situation and the character of the building. Under the first head must be considered the quality, the temperature, and the salubrity of the air, the supply of water, the facility of access, and although last, not least, the beauties of the prospects and the surrounding scenery: this latter, however, is of an improveable nature, and comes more especially within the scope of this Essay. The next consideration is an appropriate style of architecture, and the arrangement which shall afford the requisite domestic

comforts and conveniences ; but as this relates more particularly to the department of architecture, on which numerous books have been published, and as the aid of eminent professors may be procured, it will not be expected that any extensive details upon that subject should here be noticed. However, it may be said, there is scarcely any part of the Architect's duty that requires more care and attention than the selection of a spot well adapted for building either a mansion or a villa. Previously to the erection of a dwelling, it is most proper to consult the Architect as to the form and plan of the proposed house, and especially as to the materials ; and, at all times, it would be advantageous to the proprietor, and satisfactory to the Architect, if the Landscape Gardener were consulted upon the most Appropriate situation. The various dependencies and offices appertaining to a country villa, added to the effect that may be produced by well-chosen and picturesque scenery, render obvious the propriety of consulting those who have made the art of Landscape Gardening, combined with rural improvements and domestic conveniences, their peculiar study ; yet how frequently has it occurred, that cottages, villas, and even mansions, have been erected without duly considering these important points. The gross errors and bad judgment frequently conspicuous in new buildings, which of late have become so numerous, are too evident to need being particularised : such errors can only be avoided by duly considering all the required and necessary arrangements previously to the com-

mencement of the undertaking. The propriety and advantage of consulting jointly the Architect and the Landscape Gardener have been urged by many, and questioned by few; since it is obvious that the latter ought, in part, to possess the qualifications of the former, so unavoidably do his occupations blend into that art, when designing and executing decorative and horticultural buildings.

Where extent of ground permits the choice of a spot on which to erect a villa, when the hill, the slope, and the valley are alike available, the extremes should be avoided. If a situation too elevated be chosen, however important the building and extensive the prospects from it, or impressive the view of it, much of its grandeur will be lost from deficiency of a wooded back-ground: it will also be too much exposed to bleak and cutting winds, to the constant annoyance of the inhabitants, and which also check the growth of vegetation, and consequently deprive the building of those ornamental accompaniments which contribute so powerfully to render the prospect at once elegant and interesting.

Another, and by no means an unimportant objection, is the difficulty of access,—a sad example of which is reported of a celebrated villa in the neighbourhood of London, the elevated situation of which has been productive of much complaint, and is said to overbalance all the gratifications attendant upon the most elegant and enchanting scenery the county of Surry can boast, which is not to be exceeded in beauty in any county of England.

Low ground, or the bottom of a valley, are equally objectionable; for the view will be confined, scarcely admitting of improvement, and a bad effect will be produced by diminishing in appearance the extent of the building: it will also be liable to damp, and, by being overshadowed, the free circulation of air will be impeded, and the situation will ultimately be found both unpleasant and unhealthy. Buildings of a light cottage description, in such situations, appear trifling and insignificant.

The best site for showing a villa to advantage, is on the brow or near the summit of a wooded hill of moderate elevation; it is also the best situation for the introduction of ornamental and decorative accessories, as well in the gardens as in the shrubberies, in accordance with the buildings or with a bold and extensive scenery. A villa thus placed, excites in the beholders the most pleasing ideas of health and comfort, and of all those various enjoyments which render life delightful: every particular object which is gratifying to the eye of taste, will be seen to advantage; and from the surrounding country the effect of the whole will be impressive and lasting.

Such a situation by nature possesses great advantages, and the application of the decorative parts of Landscape Gardening should be in conformity with the beauty and grandeur of the surrounding scenery; one offensive object, one deviation from the true character of this enchanting spot, in any accessory, will destroy that general unity of effect which should be attentively studied and carefully

preserved. That the readers may clearly understand the precepts here inculcated, and which are so important in the choice of a situation for a convenient and pleasant abode, in the first Plate are shewn examples of houses placed in the situations alluded to; and they are not imaginary, but such as may be seen in many parts of England: a glance at this sketch, it is presumed, will determine the correctness of what has been advanced, and which is the best situation. In addition to the objections against the extremes of hill or dale, the difference produced on the mind of the spectator by the effect of either, individually considered, appears sufficient to induce a determination in favour of the intermediate situation.

Where a villa is placed upon a hill, unsupported by its natural attendants, it will be found but a bad subject for the Painter's art; indeed, a building cutting the line of the horizon will ever present a crude feature, either in a picture or in a landscape: the motives and objects of the Painter and Landscape Gardener, as to effects, are the same,—“*Belle nature toujours*,” as Rousseau enjoins.

When a villa is placed in a low situation, however surrounded by luxuriant foliage, or enlivened with water, an unpleasant sensation is produced on the mind; the eye turns with disgust from the cold and dreary situation, where no ideas of grandeur, fitness, or comfort, can be associated. In the intermediate situation, taste, elegance, and a just appropriation of the parts, present a subject containing all the essentials of a perfect picture; the gentle declivity in the front,

the wooded screen behind, the inequality of surface,—all conspire to fill the mind with sensations of pleasure and satisfaction.

However desirable this situation for a villa may be, there are many particulars that claim serious consideration; as the salubrity of the air, the quality of the water, the approaches, and the particular character of the distant scenery;—all these necessarily form parts in the pleasures to be derived from the chosen spot. If the air, the aspect, the approach, and the preferable views respecting the distances, be satisfactory, then the water for the house consumption must be examined, since it materially concerns both the health and the comfort of the occupiers.

The system recently introduced of boring has considerably facilitated the procuring of good water; as in many situations, after forming wells at a great expense, the springs, when found, have frequently produced water of bad quality; whereas, in the case of boring, all such springs are passed through, and the boring is continued until one is discovered both wholesome and sufficient. This process is sometimes continued to the depth of several hundred feet; the expense is inconsiderable, compared with that of sinking a well.

The aspect of the house is important, as it particularly affects the comforts of the inmates. The North aspect is gloomy; the East may be objected to, as the sun shines upon it early in the morning only; the West is objectionable, on account of an excess of sunshine;

the South-west is not good, inasmuch as the rains are the most frequent from that quarter; the South is good, but the South-east aspect is considered the best.

The Architect will necessarily be consulted on what relates to the internal plan of the habitation,—the arrangements of domestic convenience, and their correct appropriation; but, in reference to the prospects from particular rooms, the skill of the Landscape Gardener will contribute much in aid of a just determination. The sitting-room for the family should command a view of some portion of the pleasure-ground; and in this prospect should be introduced a variety of evergreen shrubs, that the scene may appear lively throughout the year. From the drawing-room, and others of occasional resort, the elegancies which the grounds possess, or which can be exhibited, should be seen, leading the eye as well to the home as to the distant scenery; and in these views should be introduced such objects as are adapted to raise emotions of pleasure and admiration.

In taking occasion to introduce the following hints connected with architecture, it may be proper to state that they are submitted with deference, not to intrude upon the profession of the Architect, but merely as connected with the subject under discussion, and collaterally to the profession of the Landscape Gardener.

The architecture or style of a country villa may be now considered; and the great object is to combine neatness with elegance.

The Grecian and the Gothic styles of architecture prevail alike in our modern villas. The florid Gothic is not in such high esteem as heretofore ; the great expense of the ornamental carving, on which its character depends, may be considered one of the causes ; there is also a solemnity in the style more suited to the sublime, and to a religious character of scenery. The castle Gothic is an imposing style ; its character is strength, and as it carries the mind to circumstances of romance and chivalry, it is suited to wild and romantic scenery, and it unites well with the bold and the picturesque. The beauty of the Grecian style demands a corresponding elegance in its situation. Mr. Price has observed, that “ Whatever comes to us from the Greeks has an irresistible claim to our admiration ;” and adds, that “ Their architecture has justly obtained the same pre-eminence as their sculpture, poetry, and eloquence.” Too frequently, in our modern buildings, a mixture of the Gothic and Grecian styles may be observed ; and it is to be regretted that this incongruity has become more usual than either of the pure styles.

The origin of architecture is of ancient date : the Grecians divided it into three styles, or orders ;—the Doric, Ionic, and Corinthian. The character of the Doric is plain—perhaps the most agreeable to those scenes of nature which are unadorned : the character of the Ionic is more delicate, uniting with chaste and elegant scenery : the character of the Corinthian is the richest

and most ornamental, requiring scenes of luxuriance and refined taste in its associations. To these the Romans added two other orders, the Tuscan and the Composite: the Tuscan is simple in character, and solid, agreeing with the solemn or grand in landscape; the Composite, uniting in its capital the ornaments of all the other orders, demands the richest combinations of the most enchanting scenery. These five orders have been handed down to us through ages, and still retain their pre-eminence, however numerous the infringements and deviations that have been attempted. Fanciful architecture possesses no particulars worthy of notice: it is degeneracy, consistent with the perishable materials of which it is usually constructed; and it is not to be regretted, that a vain attempt to introduce a succedaneum to the established orders will, perhaps, be unknown to future ages.

In rural buildings it is proper to avoid introducing the characteristics of a town residence. Where the extent of the plan is unlimited, the sitting-rooms should range on the ground-floor, and none but sleeping-rooms should be above: the various domestic offices may form wings to the villa, or may be detached, and a communication obtained by a covered passage, as circumstances may render it convenient or necessary. The stables, coach-houses, drying-yard, and all such requisite appendages to a villa, should be at the back of the house, or so disposed as not to obtrude: nothing that can be deemed derogatory to the general character of a gentleman's residence should be seen from the windows of an elegant villa.

ESSAY II.

EXTERNAL DECORATIONS.

IN treating upon the fitness of external decorations to villas, it is proposed to consider such as may rather be termed horticultural, than architectural appendages ; as the veranda, the green-house, the conservatory, &c. Ornaments of this description, if appropriately arranged, at all times appear interesting ; and, while they contribute to improve the beauty of the scenery, they afford occupation and amusement to the inmates, and are requisite in the grounds of the mansion and the villa.

A veranda of proper height, judiciously surrounding a dwelling, produces a pleasing effect from without : it yields shelter from the rays of the sun in summer, and protection from rains in winter ; it affords also an agreeable covered walk, which may be enlivened by

a pleasing variety of evergreens, and should be decorated in conformity with the surrounding scenery.

Amongst the variety of useful and decorative buildings that may with propriety be attached to a villa, is one constructed to answer the purposes of a green-house in winter, and a pleasant retreat in summer. The building is formed like a conservatory, and paved in fanciful figures of selected pebbles or coloured stones, on which the plants may stand; or they may be placed on stages as in a green-house. The front of this building is so constructed, that the lights and frames may be removed in summer, and an open temporary ornamental front introduced, with Venetian blinds and curtains; and green-house plants at this season being placed out in the air, the interior may be ornamented with a succession of blooming plants,—those ever pleasing objects of all-inspiring nature. In the winter season, the building may reassume its character of a green-house with little trouble or expense. The dampness of a green-house may be prevented from affecting the dwelling, if they communicate, by a partition of glass, or a glazed porch, through which the flues should pass; which will effectually obviate every unpleasantness that may arise from the conservatory being attached to the house.

A tasteful disposal of such offices as are indispensable to a residence in the country is of great importance, and yet convenience must not be sacrificed to ornament; therefore, when they can be made to

possess both requisites, and be disposed so as to arrange in conformity with the architecture of the principal structure, it will be desirable to build them of suitable size and character, for the purpose of increasing the general magnitude of the appearance. Where the offices cannot with propriety be attached to the residence, they may nevertheless be advantageously shown, since they give beauty and picturesque effect to the scenery, particularly if their character partake of grandeur. A portico or colonnade, in many instances, will add considerably to the beauty of a villa or mansion; but neither should be adopted unless in perfect accordance with the style of both building and scenery. These decorations are not applicable to the cottage, where simplicity and neatness are the leading characteristics.

Many windows in view from one point have a bad effect, from the monotony, and should be particularly guarded against. If a number of windows be requisite for internal convenience, a curved form may be given to such as seem most to require alteration, or a bow may be projected, but regulated by symmetry and in agreement with the style of the building.

As a concluding remark, it may be repeated, that every species of incongruity should be avoided; and every additional object not in harmony with the character of the building and scenery should be rejected, as offensive to the principles of art, and irreconcilable to the dictates of good taste.

ESSAY III.

LAYING OUT GROUNDS.

To form the surface of the grounds which surround the proposed villa, demands all the skill of the Landscape Gardener: it is by the judicious employment of the power to create unequal surfaces, to obscure or obliterate existing deformities, and to render conspicuous those beauties which are hidden or neglected, that forms the basis upon which the elegance and importance of the art is erected. It is of the utmost consequence that the entire design should be seen as with a painter's eye; that the projected outlines of buildings, shrubberies, woods, &c. should be discerned at the commencement, should regulate every exertion during the progress, and promote the intended display of nature and art in the completion.

Natural objects should ever be presented to the sight, though the means by which they are obtained be laborious and artificial. It is by practice and intimacy with the subject, that the Landscape Gardener is enabled to decide where and how improvements may be effected; for there is a material difference between altering and improving, as many theorists have discovered too late. It is not by forming in the mind's eye a rural scene, either picturesque or beautiful, and desiring it to be realised, that can produce it; there is no such talisman in the power of the theorist. Many designs there are which cannot be executed, although at the commencement of the work no obstacle be presented: thus expense is incurred, time is lost, disappointment follows unsuccessful effort, and the final impossibility of attaining the object confounds the projector and the agent.

It is with Landscape Gardening as with painting: from observation, assisted by good taste, such a knowledge of pictures may be acquired, that the possessor shall be considered as having a perfect acquaintance with the art; but if it be required that the possessor of this judgment should produce a picture of merit, the theory only of the art becomes a stumbling-block: the ideal subject, it is true, exists in the mind, but it cannot be realised by the untutored hand; nevertheless, the wide diffusion of correct feeling on all particulars connected with the arts is of the greatest value in Landscape Gardening.

The owner of a property delightfully situated cannot be supposed to be insensible to its beauties; his taste suggests an improvement, and the judgment by which it is regulated is founded on correct principles; but if his sketch of the proposed picture be committed to hands unused to the pallet and the pencil, it must not be thought extraordinary that failure should be the result. The study of the Landscape Gardener, aided by a practical knowledge, enables him to perceive what can be effected towards the accomplishment of the proposed improvements, and a familiar intimacy with the subject teaches him how to avoid certain obstacles; or the best methods for their removal; the beautiful and the picturesque of nature ever occupying his mind and directing his hand—

“He best can paint them, who can feel them most.”

In considering the surface of ground, the breaks, the cavities, and the inequalities should be noticed; and if the spot which is fixed upon for the building should be level, or that near the site of the house the surface should be lower than the surrounding parts, such spot should be raised, not merely to make it appear dry and comfortable, but to render it so in reality. In doing this, if the soil necessary for the purpose be taken from some adjoining land, the effect is more speedily produced, and an undulated surface may be formed in view from the house, which gives the desired variety, and assists, even where the grounds are very limited, in producing the pleasing

effect called the picturesque. A flat surface, at all times, appears to contract the view, while a waved outline contributes to an appearance of extent. Monotony of surface fatigues the eye, and is insipid, compared with irregularity of contour : if nature has given such surfaces, then it is to be considered, whether the concave, the convex, or the level, be well disposed for the different points of view. It often happens that accidental deformities and natural excrescences may be rendered ornamental, and assist considerably in producing the picturesque or the beautiful.

Whatever arrangement may be made in the form of the grounds, it is of importance to conceal such objects as define the boundary, whether on a limited or more extensive scale. In laying out the grounds, much may be done to destroy the highly displeasing appearance of a fence ; and although fences must of necessity be used, it is bad taste to exhibit them as a surrounding border with a walk in the front, which too much defines and invites to an examination of the limits of the property.

Of roads, the most considerable should be that leading to the mansion : the entrance into the park must be fixed upon before the line is marked out, and advantage should be taken of some well-grown tree or plantation, in a wide part, or at a sweep on the public road, from which to form an easy and convenient entrance. It is not considered good taste to branch one road from another at right angles ; and in directing the course of a drive or walk,

nothing can be more annoying than the prospect of a straight line, over which one is to travel after having previously surveyed it; and it is rendered more objectionable when the object approached is immediately before the eye:—an example of this is in the approach to an extensive mansion in the North of England, where a straight road through the park, two miles in length, leads up to the house, which is ever in view; first in semblance of a cottage, then as a respectable house, and finally as a magnificent and elegant mansion, which is its true character.

Where there is no diversity in the line of the road, nor change of object, the mind becomes wearied of the sameness, and the grandeur of the mansion is lost, which should burst upon the view in all its impressive magnificence; but when the road is conducted in a winding direction, the object now hidden, now viewed to advantage, the imagination is excited by the variety; and although the route may be more circuitous, this is fully compensated by the beauty and interest of the scenery. It is desirable that distant parts of the road should be seen from the house; the colour, as well as the objects occasionally moving on it, enliven the uniformly green hue of the park. It is equally worthy of consideration, that the road should not command a view of the pleasure-ground, nor approach the front of the house. An occasional view of the house through trees has a good effect; and from some part of the road a burst of view, and as good a prospect of the mansion as possible,

should be presented, that the first impression may be favourable: this may be deemed taking the visitor by surprise, but it is justifiable, as a good exterior is considered evidence of an agreeable interior; and if any object on the approach appear crude or insignificant, an increased exertion of art will be required to subdue any unfavourable effects which may have been excited. First impressions generally take strong hold of the mind. An artist, who exhibits his works during the mediocrity of his talent, however he may afterward excel, finds an increase of difficulty in establishing a reputation; while he who has reserved his works until he can exhibit talent at once striking and prepossessing, finds his merit more immediately acknowledged.

A sheltered walk, either for exercise or pleasure, cannot be better obtained, when the building will admit of it, than under a colonnade or veranda. From the house there must always be a main walk, from appropriate points of which, others should branch to the several parts of the garden, park, &c., and should be so disposed as not to command a view into any of the rooms. Gravel walks should be rarely seen from the windows; where the extent of the grounds will admit, they should be dispersed among the plantations, with occasional openings upon different views: the great art in this depends upon judiciously directing the windings of the walks, and varying the views of artificial and natural objects, so that the spec-

tator may not be aware he is at times nearly retracing the ground he has previously passed; thus a greater extent will be made to appear than really exists. A straight walk, running parallel to, or at right angles with the house, is objectionable, from its formal and antiquated appearance, and is considered at variance with good taste; it is of the date when square beds of flowers and evergreens were placed with all the precision of geometrical exactness. Wherever paths are turned, they should lead to the beauties of the scenery: hilly or mountainous walks should have gradual and regular ascents, at times, amidst broken rocks, interspersed with Alpine shrubs; then winding through the umbrageous plantations to the sequestered vale, treading the banks of a gentle stream embellished with appropriate plants; then toward a piece of statuary, on the border of a shady grove, or to the Temple of Peace, to a cascade, or where a river falls and foams along its rocky bed. (See Plates 4, 5, and 6.) In short, such walks, if judiciously directed, lead wherever any object may be seen to excite admiration, or tranquillize the mind to calm reflection: the edge of a precipice, or of a torrent, is to be avoided, unless they be well guarded; and seldom should those views be seen which are calculated to disturb that tranquillity of mind, which is best disposed to receive impressions pleasing and satisfactory.

“ With various prospect gratify the sight,

“ And scatter fix’d attention in delight.”

While the direction of roads and paths is under consideration, the best manner of constructing them should be noticed. The system long adhered to, of making a foundation to the depth of nearly three feet, the lower part being filled with coarse materials to act as drainage, renders paths pervious to water; and the consequence is, that after heavy dews, or partial rain, they are in such a state of humidity as not to be walked upon with comfort. In the winter season, the wet weather, which frequently precedes a hard frost, saturates the walks; the frost penetrates, and when a thaw takes place, they become rotten to the foundation, and are rendered quite impassable. This evil is not only remedied, but much expense for materials and labour saved, by adopting the following rules:—Take from the line of the intended walk eight inches of the earth, then fill it up with coarse good binding gravel, and if there be large stones among it, they should be broken into pieces of about an inch square; the whole should be firmly beaten down, after which the surface may be loosened with a rake; about one inch in depth of fine gravel should then be laid on, and well rolled: if the foundation be imbedded in a layer of chalk, it becomes more adhesive, and by taking care to lay the walk so that the water may be conducted to particular parts, and thence carried off by drains, the surface will be rendered firm, clean, and dry, at all times.

There is an error in making the surface of walks too round; it lessens in appearance the real width, and renders them unpleasant

to walk upon: and when rounded, it should only be where they are of great width, and then three inches of height in a segment of fifteen feet will be found quite sufficient. Walks of six feet or less in width, would be more pleasant if made with a flat surface, having one side of the walk one inch only lower than the other: this will not be observable, but yet will be sufficient to carry off the water; which, except in heavy rains, will sink into the adjoining ground. Walks thus constructed will be, in every respect, more satisfactory than those made upon the old system.

One of the most pleasing ornaments to a villa is the flower-garden; it is calculated to encourage a taste for the beauties of nature, and is one of the most rational, healthful, and agreeable of pursuits. The encomium that Lord Bacon bestows upon a garden is as lofty as it is just: he says, "It is the purest of human pleasures." The situation of this delightful retreat should not be distant from the house; it should be of easy access, and so situated, that it may be surrounded by a plantation, (see Plate 3,) for the purposes of shelter and retirement: it may sometimes, with good effect, be made to range with a conservatory attached to the residence, but this must depend on the position of the villa, and the form of the adjacent grounds; it is an additional gratification to step from the conservatory into the flower-garden.

When the ground allotted for the flower-garden is of such extent as to admit of some portion being grass and shrubs, an uneven sur-

face may be made to exhibit effects truly delightful; and where it is small, and intended only for flower-beds, a gentle declivity presents opportunities to increase the beauties of the variegated blooms of heart-delighting nature. Particular care should be taken against an excess of moisture.

It would be difficult to lay down general rules for the formation of beds in the flower-garden, as so much depends on the taste of the proprietor; but it is a matter worthy of observation, that those forms which approximate to regularity, as circles, ovals, segments, squares, triangles, octagons, &c. are not so well adapted for picturesque effect as irregular forms.

On looking over a number of flower-beds of geometrical shapes, the eye becomes familiar with them at a glance, and is soon tired of their formality; but when the forms are varied, and such as cannot readily be carried in the mind, the additional charm of perpetual novelty is a strong inducement to retrace the enchanting scene through all the varieties of form and beauty. (Plate 3.)

For the walks of a flower-garden gravel is preferable to grass: although, where the walks are numerous, grass may have the better appearance, yet the difficulty in keeping it neat, and free from moisture, gives to gravel a decided preference.

The edges for the beds may consist of various species of saxifrage, statice, and other small Alpine plants: a turf verge is preferable to box, as it partakes less of formality.

A rosary is a delightful appendage to a pleasure-garden, and should ever be introduced where the grounds are extensive, or where a diversity is required. The walks about the pleasure-ground occasionally breaking in upon such embellished scenes as these, produce very pleasing effects. The rosary is at all times an interesting object; the great variety of the rose tribe permitting a constant succession of flowers, renders the scene attractive throughout nearly the whole of the year. The climbing varieties are applicable to forming festoons, running upon wire-work.

In an extensive pleasure-ground, some portion should be appropriated to American plants: if any part of the ground be damp, it may be allotted to this very beautiful tribe of shrubs; they grow luxuriantly in moist situations, in peat, or bog-earth. The perfection to which American shrubs attain in this country, the majority of them being evergreens, and the beauty of their flowers, justly entitle them to be ranked among the most agreeable and ornamental shrubs, which the perseverance of man has naturalized to our climate, and cultivated in our gardens.

The kitchen-garden is an appendage to a country residence of such utility and importance, that it deserves the utmost attention. In selecting a spot for a kitchen-garden, it should be so situated that it does not interfere with, or obstruct, any of the views from the front of the house; it will, in general, be better situated towards the back of the house, for the convenience of a free communication

with the domestic offices, as well as for its arrangement with the surrounding scenery. It is inconvenient to place it too distant from the house; it should, if possible, be made to arrange with the shrubberies which are attached to the pleasure-ground: this may be managed with good effect by having a communication from the pleasure-ground, through the orchard, to the kitchen-garden. (Plate 2.)

A South or South-east aspect is the best, and a gentle declivity is preferable to a flat surface; an elevated situation would expose it too much to bleak winds, while a valley would subject it to dampness, and deprive it of a free circulation of air; a shelter by plantations should always be provided, dependent on the local situation, but the North and North-east winds should be amply guarded against: the forcing-ground especially requires protection from the cold quarters; but in no instance should any part be overhung with trees, as the stagnant air becomes injurious. In some situations, it may be found necessary that the kitchen-garden should have a plantation round the whole, as a screen: in such cases it should be at such a distance from the garden as to admit of the walls being planted on both sides with fruit-trees; it should afford shelter, but exclude neither sun nor air.

The quality of the soil for a kitchen-garden must be particularly observed: this, it is true, may be improved by art, but it will be impossible to improve a bad situation. An ample depth of good

soil is very important ; and should it not be sufficient, a considerable expenditure must be incurred to render it so : the depth of good soil should be at least two feet ; the most desirable is a black vegetable earth, or a rich free-working loam, not tenacious or wet. Should a desirable situation present itself as to aspect and general convenience, and the soil not be found of so tractable a nature as could be wished, or should a garden be already formed on an improper spot, then it will be requisite that the designer or person conducting the ground-work should be conversant with the nature and treatment of soils generally, their chemical properties, and the best methods of correcting such as are bad.

In the improvement of land, first ascertain whether it be overcharged with wet ; if so, draining must be resorted to. The cause of the retention of moisture must be investigated,—whether it proceed from the surface being of so tenacious a nature as to retain the water, or whether its base be of an absorbent quality. Having discovered the cause, the best mode of rectifying the evil is then to be considered.

For surface moisture, hollow drains of about two feet deep should be formed, their direction being regulated by the position of the land : if there be a great declivity, they should run diagonally ; for, if carried in the direction of the land, the course of the water wears away the sides and chokes up the drain, and such

a direction does not so effectually answer the purpose as a diagonal drain. The number and direction of the main-drains must also be regulated by the situation of the ground, and the flow of water likely to pass through them; one main-drain will frequently be found sufficient for an acre: the branch-drains must be conducted on their descent into the main-drain, at acute angles, as a preventive from obstructions. The dimensions of the main-drain must be greater than the branch-drains; but much depends on the material to be used. When curved tiles are used in stiff land, the drains are cut with an angle at bottom, having shoulders for the tiles to rest upon: these drains, in many situations, have answered every expectation. Stones are sometimes employed for filling up drains; brush-wood is also used, as black-thorn, alder, beech, &c. It has been ascertained that any of these placed in a drain while in a green state, have lasted for many years.

When land is of a stiff and cold nature to any considerable depth, and retains water on its surface, it is necessary to cut the drains entirely through it to a new stratum, which will frequently be either gravel or sand; and it must be observed, that unless the draining be effectually accomplished, the fruit-trees and crops will not flourish.

When the moisture of the ground proceeds from springs, it is necessary to ascertain where they originate, by boring, or by cutting

a drain to the suspected spot. If the springs be numerous, drains should be constructed in proper directions; and if there be an abundant discharge of water, substantial drains must be formed of brick or stone, as an effectual discharge to all obtrusive springs.

Having cleared the surface of all superabundant water, the application of materials to correct and improve the quality of the soil must be considered. Clays of every description are the worst soils for gardens: some clay is so tenacious and hard, that it is extremely difficult to subdue it; other kinds are so poor, they absorb whatever manure is applied, and being retentive of wet, impede and destroy vegetation; the compressed and solid masses they form render the soil impervious to the fibrous roots of plants. Sand is the best corrective of clay, and sea-sand, if it can be procured, is preferable, as it possesses in some degree calcareous matter and saline properties.

Chalky land is generally dry, and may be improved by the application of marl, or loam and manure. In the use of marl, it is important to ascertain what proportions of clay, sand, or calcareous earth it contains, as on that must depend the quantities of the corrective to be applied.

Light, open, and poor grounds, may be improved by the introduction of rich loam and rotten manure, with occasionally a portion

of peat. Lime may be applied as a simple dressing, or when compounded.

Where lands are discovered to possess iron or other metallic substances, lime is the best corrective, and an excess of vegetable matter in the earth will be the most readily decomposed by it. In some cases lime has proved to be pernicious to land ; but the cause has been that the limestone possessed a portion of magnesian earth, and magnesia, being less attractive to the carbonic gas of the atmosphere, has in consequence remained in its caustic state, which is highly pernicious to vegetation ; but pure limestone, after being burnt, readily absorbs carbonic gas, which renders it of a fertilizing quality. Carbonate of lime, or chalk, is of the greatest service to wet land, as it possesses in an eminent degree the quality of absorption. Wood-ashes act on the same principle. Soot is a good manure, as it contains a volatile salt, with a portion of oil : it should be applied as a compound with vegetable mould.

The soil from a pigeon-house is most powerful in its action : it should be applied as a compound only ; it proves excellent when mixed with wood-ashes.

The manure from the cow-house should not be used alone, nor should it ever be applied to wet and heavy lands, from its being of a cold nature and reluctant to incorporate.

Sea-weed is proved to be a good manure ; but there should not be expected from it more than one crop : it may be applied as a simple

dressing to light warm land ; but in general it would be better if it were incorporated with manure, vegetable earth, and lime. Where it is applied as a simple dressing, it should be immediately carried to the ground, as it soon begins to discharge its juices. Salt may be used in small quantities upon some lands ; rather upon such as are dry, than upon those that have a tendency to wet : where it has been used injudiciously, by putting on too great a quantity, the result has been unfavourable. Bones and fish are the most powerful manures that can be used : the oily substance which they contain renders them much slower than any other manure in undergoing a change. Fish should be applied as fresh as possible ; but so powerful is its effect, that it should be used sparingly.

Land is as frequently injured by an injudicious application of manures as by the neglect of them : it is very important that their properties be well understood, that quantities may be regulated according to qualities. All decayed animal and vegetable substances form good manures, but should be incorporated with other substances, according to the strength or nature of each, and should be so applied that their several properties may be called into action : when this is effected, the gratification of seeing healthy and productive crops will certainly follow.

It is not to be expected that ground-workmen should be acquainted with all the chemical properties of earths and manures ; but they may, with little application and observation, discover the

several component parts of such as are generally applied, so far as to enable them to know where they ought to be used, and the effect they are calculated to produce. If more attention were paid to this particular, it would be the means of bringing poor and sterile lands into a state of fertility more readily, and at much less expense, than when proceeding upon a system, or rather no system, founded on mere speculation, or where the nature and properties of the materials used are not well understood.

The right management and treatment of land are equally necessary to Agriculture as to Horticulture, and from their general importance and utility they should be well appreciated.

The most appropriate site for building the forcing-houses may be next noticed. These are adapted for utility, but may be ranged so as to form an additional ornament to a villa. It is a subject of gratification to the proprietor to inspect their contents, to observe the fruits through their various stages of growth to ripeness and perfection. The forcing-house should be in a situation of easy access, and should in general have a main walk in front, as visitors, in viewing the beauties of a country villa, take delight in seeing the perfection to which the art of forcing fruits has attained. The aspect for forcing-houses should be South or South-east, and should be situated at one of the boundary-walls; the North will be that for the aspect required; and the motive for placing them near the extremity of the

garden, is for the convenience of having sheds at the back for composts, garden implements, &c. Near this spot it is also convenient to have the melon-ground, for forcing in pits and frames, especially as many of the succession crops are grown here : this department should not be distant from the fruiting-houses. (See Plate 2.)

It does not come within the province of this work to enter into details upon the construction of Hothouses ; and as there are books upon that subject, it may not be necessary to do more here than to notice their situations.

ESSAY IV.

PLANTING.

THE ancient style of Gardening was not intended as an imitation of nature, but professedly a production of art: the projectors succeeded in their design. The modern style is considered to be a representation of nature; and therefore all forms which do not partake of the original are rejected as unworthy to be introduced.

The plantations are the most prominent features in rendering a country residence an object of ornament and delight, and it is in this department, combined with a skilful appropriation of the ground, that an extensive practical knowledge is required to produce all the desired effects; for not only the judicious arrangement of the plantations, but of the various trees of which they are composed, demands the exercise of true taste, that the component parts

may be suitably disposed, as well in contrasts of form as of colour, so that they may appear to advantage, when viewed individually or collectively. This important department of the art is frequently undertaken by persons who may well understand the removal of a tree, but can be effected only by those who, from study and observation, are acquainted with the growth and form, the character and colour, the opposition and harmony, of the various trees and shrubs which nature has so abundantly provided for the delight of man.

A good and sufficient back-ground to a building is of great importance, and should in all cases be obtained, if practicable; as no house can have an impressive and interesting appearance without it. A plantation thus situated, not only affords protection to the house and grounds, but assists considerably in relieving and supporting the effect of the scene.

It must be evident, that a promiscuous group of foliage is not the most suitable decoration for any particular spot, because a plantation would there be well placed: the infinite variety of outline that may be produced, implies various degrees of perfection; for instance, if trees approximating in character and in tint of foliage be adopted, what is denominated a clump will be the inevitable result; and such a leading outline it will be vain to attempt correcting by contrasts in the shrubbery, or by laying the axe partially to the roots of the tasteless mass. In forming plantations near a house, the best skill may be displayed by rendering such as are

necessary, objects of ornament; or, when it is requisite to obscure a portion of the boundary, or any offensive object, trees with a picturesque irregularity of outline are best to be adopted, since the real intention will be concealed.

It is bad taste to plant in a form similar to the object intended to be hidden. It is also desirable to vary the forms of plantations, as they recede or advance; by this the most pleasing effects may be produced. The principles of perspective will here be as applicable as in drawing, by which single trees and groups may be so disposed as to assist in giving an appearance of extent: here also the colours of the foliage are to be particularly attended to, and arranged so as to harmonize and to aid the assumed increase of extent; the effect which may be thus produced is admirable, and may be considered one of the triumphs of the art of Landscape Gardening.

The practice of inclosing grounds with thick masses of plantations should be avoided; because, in a decided manner, they define that which should be imaginary; and parts are made to project which ought to recede. Where thick plantations and broad masses of shade exist in the distance, they mar the effect of beautiful landscape, encroach upon the limits of the ground, and evidently betray how far the hand of art has been directed. No true admirer of landscape scenery will admit, that surrounding the grounds with a belt, or thick plantation, which every where marks the termination of property, can be reconcileable with good taste. It is nevertheless

admitted, that in some situations such plantations are essential to particular effects, and that parts may be made to produce the pleasing effects of a vista, and increase the variety of outline. Many errors have been committed by persons conceiving the true art of Landscape Gardening to consist in curved walks and similarly-formed plantations, which, at a short distance, blend into such regular and formal shapes as to appear as if they were clipped; but let it not be conceived for a moment that such forms can have any claim to the picturesque. The Painter and the Landscape Gardener, in their productions, have the same motive—to gratify the eye of taste; the forms produced by clumps and belts should therefore be rejected, as they afford little or no variety in their outline, and produce a formal and confined effect, at variance from nature. Shenstone fully supports the position, where he says, “I think the Landscape Painter is the Gardener’s best designer.” Plate 6 exhibits the mode of planting or clearing out, so as to produce the sinuosities and irregularities of nature.

In forming plantations near the house, either to hide the offices or for ornamental groups, there should always be dispersed among them a great portion of evergreen shrubs, to preserve a lively and interesting appearance as well in winter as in summer.

There are numerous evergreen and deciduous flowering shrubs, as well as ornamental herbaceous plants, that appear to great advantage when planted in small clusters; in the disposal of which, it

is necessary to be acquainted with their respective properties, their height of growth, and the colour of their leaves and flowers, in order to produce a pleasing contrast: such plants may be selected for particular situations as will bloom in succession, or at any required period; which is frequently desirable, when the villa is only occasionally visited by the proprietor.

Although green turf is very pleasing and ornamental upon a lawn, still a large surface requires trees, decorative flowering shrubs, and plants, to relieve the monotony of its appearance, and render the scene more pleasing and interesting: care must be taken to leave uncovered a sufficient portion of lawn or turf, as shall admit a free circulation of air, and breadth of light to display the form and effect of the surrounding plantations. Alleys, leading to shady walks, should be formed between the trees and shrubs. Vistas, which guide the eye to artificial objects or to distant beauties, should be particularly attended to. There are numerous ornamental trees and shrubs, which planted singly enhance the beauty of the pleasure-ground, when tastefully disposed. The following are a few which are well adapted to this purpose:—

TREES.

Cupressus disticha,
 ——— Chinensis,
 Magnolia acuminata,
 ——— tripetala,
 Quercus Ilex,

Salisburia adiantifolia,
 Gleditschia horrida,
 Arbutus unedo,
 ——— andrachne,
 Standard tree roses,

Standard *Cytisus purpureus*,
 ————— *supinus*,
 ————— *argentius*,
Koelreuteria paniculata,
Liriodendron tulipefera,
Sophora Japonica,
Bignonia Catalpa,
Ailanthus glandulosa,
Quercus coccifera,

Zizyphus paliurus,
Laurus sassafras,
Pinus Cedrus,
 ——— *pineae*,
 ——— *strobus*,
Juniperus Suecica,
Halesia tetraptera,
Ulmus crispa.

SHRUBS.

Magnolia glauca,
 ————— *cordata*,
Amorpha fruticosa,
Pæonia arborea,
 ————— *humea*,
 ————— *papaveracea*,
Kalmia latifolia,
Rhododendron Catawbiense,

Yucca filimentosa,
 ————— *gloriosa*,
Ligustrum lucidum,
Juniperus Sabina,
Chionanthus Virginicus,
Stewartia malacodendron,
Virgila lutea.

The flower-garden will contain many choice and tender species of flowers which must be sheltered by plantations on the North and North-east sides, from which points the most destructive winds proceed. No part of the flower-garden should be exposed,—not even to the pleasure-grounds ; it offers in itself sufficient to contemplate and to admire, and its character is best preserved and associated with retirement. The plantations, for this purpose, should be composed of neat and ornamental shrubs, a great proportion of which should be evergreens.

Upon the arrangement of plants in the flower-garden a diversity of taste exists. The connoisseur Florist, who studies only varieties of particular species of pink, carnation, polyanthus, auricula, &c., prefers having whole beds of each of these flowers; he is anxious for the number of varieties, and most ardently solicitous for those which are rare. The Botanist, in his scientific pursuits, looks not for an unprecedented variety of colours, nor particular construction of forms, but arranges them in classes; and prizes a new species, although possessing no beauty, to the gayest flower in the garden: while the General Observer prefers a judicious arrangement of beautiful flowers; his pleasure is in admiring the harmony, the variety, and the splendour of the blooms.

The disposal of plants in the beds of a flower-garden must, therefore, depend on the taste of the proprietor. Where there is no particular inclination to study plants scientifically, but a flower-garden is required for recreation and amusement, the object must be to produce a pleasing variety throughout the season. Beds may be allotted to a general mixture of flowers, or to any particular species of choice or rare plants. Where there is an extensive collection of plants, flowers in pots may be reserved for adorning some beds, by a process denominated *plunging*, to secure a continual succession of variety and bloom. This arrangement, if judiciously conducted, is best calculated to give general satisfaction, as it may afford attractions for the Botanist, the Florist, and the General Observer. The plants for beds should consist of the handsomest flowering shrubs, the most

ornamental herbaceous plants and bulbous roots, of which there are a great variety applicable to this purpose ; some of the flowering annuals will also add to the splendour of the scene.

The beauty of the flower-garden, in the summer season, may be heightened by planting in beds some of the most freely flowering young and healthy green-house plants. Where there is an extent of green-house, a sufficient quantity of plants should be grown annually for this purpose, and should be sunk in the beds about the middle or end of May. The following are among the beautiful of this species :—

Anagallis grandiflora,
 ———— *monelli*,
Heliotropium grandiflorum,
Fuschia coccinea,
Lobelia erinus,
 ———— *unidentata*,

Hememeris urticifolia,
Alstromeria peregrina,
Bouvardia triphylla,
Geraniums of sorts,
Lychnis coronata,
Lynum trigynum.

Planting, with a reference to park scenery, must depend in a great measure on the nature and contour of the surface. Where there is a variety of convex and concave, of hill and dale, fine effects may be produced, by judiciously planting the hills and leaving open the valleys for more pleasing contrasts ; but this must be regulated by a judicious and refined taste : no formal group, perched upon the top of a hill, nor masses that might give the appearance of a wilderness, should be seen ; a flowing line, united with a lightness of effect, should be preserved throughout.

Planting for park scenery within view from the pleasure-ground, should have ornament for its principal motive ; the formal and incongruous avenue, the massive clump, having no kindred association with the beauties of nature, are, therefore, altogether to be rejected ; but where a revered relic of ancient times exists in a stately avenue, such should be respected, and not be destroyed. To alter the appearance of an avenue will require years of growth ; and the cutting away part, to alter the effect, has rarely been attended with the desired success ; it has lost its wonted grandeur, remained a mutilated avenue, and the chasms have been viewed with sad regret. The disposal of trees in a park, either singly or in groups, should be regulated by the views from the principal apartments of the house, so as to avoid obstructing any desirable scenery. A few trees may, consistently with beauty, be dispersed singly ; but where they are grouped, they should present no regular form, nor be crowded into masses : however they be planted, they should partake of what is considered rural beauty and artless simplicity, which constitute the most lovely scenes of nature. In parks or shrubberies, it is desirable to plant only such trees and shrubs as are intended to remain, and never with a view to thin them out afterwards ; each plant should be so placed, as to show its form and to agree with the general effect.

The method of planting adopted by the late Mr. Repton has been followed with great success. Trees of considerable growth, even of the height of from twenty to thirty feet, may be removed with safety

for the purpose of exhibiting the desired effect, or for obscuring at once some disagreeable object.

Where a large plantation is required as a screen or shelter, it may then be advisable to plant thicker than would be otherwise required. Neither the bill-hook nor the shears should be permitted among ornamental trees and shrubs; all superfluous branches should be removed while of the size that a pruning knife is sufficient to separate them from the tree.

Mr. Price has, in an ingenious manner, reprobated the practice of mixing indiscriminately a great variety of foliage, without having in view its effect; he says, "Variety, of which the true end is to relieve the eye, not to perplex it, does not consist in the diversity of separate objects, but in the diversity of their effects when combined in a difference of composition and character. Many think, however, they have obtained that great object when they have exhibited in one body all the hard names of the Linnæan system; but when as many plants as can be well got together, are exhibited in every shrubbery, or in every plantation, the result is a sameness of a different kind, but not less truly a sameness, than would arise from there being no diversity at all; for there is no having variety of character without a certain distinctness—without certain marked features on which the eye can dwell." On the modern style of forming landscape scenery, Pope has given principles that may ever be acted upon: "To study natural beau-

ties; to conceal defects; and never to sacrifice common sense to pageantry."

The forming of woods, or the alteration of their appearance in the distance, in some situations, is of considerable importance in producing a picturesque effect. In this department, when a wood is to be formed, it is judicious to select such trees as will become profitable to the proprietor, as well as improve the scenery of the villa; either are powerful inducements to planting of waste lands: such plantations should be composed of trees according to the nature of the soil. Larch and spruce fir will be found to thrive in almost any soil, and are of very quick growth; where oak can be intermixed, both effect and value will be augmented. Dr. Hunter observes in his Evelyn's "Sylva," that "The oak, the pride and glory of the forest, demands our first attention." Of the genus *Quercus* there are about thirty different species, many of which have numerous varieties; such only as relate to ornamental scenery are here noticed. The following are best adapted for parks:—

Quercus robur, common oak,
 ——— *ilex*, evergreen oak,
 ——— *suber*, cork-barked oak,
 ——— *alba*, white oak,

Quercus cerris, Turkey oak,
 ———— vars. Luicomb and
 Fulham oaks.

The *Quercus robur*, or common oak, is well known to attain to a great size, but it is slow in growth: in woods it rises to a very considerable height; but singly it is rather a spreading tree, sending

immense branches horizontally, which divide and subdivide exceedingly. Mason has given a very beautiful description of such a tree :—

“ Behold yon oak,
How stern he frowns ! and his broad brown arm
Chills the pale plain beneath.”

The oak is confessedly the most accommodating of all the productions of the forest ; it combines happily with rustic scenery, adds grandeur to the ruined tower or Gothic arch, and seems appropriately to harmonize with the lowly pastoral or the lofty sublime.

Quercus ilex, or the evergreen oak, is a very fine species ; it retains its leaves throughout the winter. In the South of Europe it attains to a great size : many fine specimens of it exist in this country, and it has of late years been much cultivated in parks ; being both hardy and ornamental.

Quercus suber, or the cork-tree, is also an evergreen ; the use of its bark is well known in this country : its appearance is more slender than the common oak, and its form more spiral.

Quercus alba, or the white oak, is a very fine growing tree, and is likely to be much cultivated in this country ; principally on account of its timber, which is in great repute.

Quercus cerris, or the Turkey oak, is an evergreen, grows quick, and is very ornamental. A very fine variety, called the Luicomb oak, has been raised from the seed by Mr. Luicomb, from whom it

derives its name: it does not seed so freely as most other oaks, but may be increased by grafting, and becomes excellent timber. There is another variety, supposed to have been raised from the seed of the *quercus cerris*, which is perhaps more worthy of notice, as it possesses all the qualities of the former, and is propagated more easily, as it seeds in abundance: the oldest, and perhaps the original plant of this variety, is in the nursery of Messrs. Whitley and Co. at Fulham, whence it takes the name of the Fulham oak: its form and appearance are more massy and graceful than the Luicomb; it spreads with all the majesty of the common oak, is more compact, and, from its general grandeur, is unquestionably a very desirable and ornamental tree.

Of the species of elms suited to the purposes of Landscape Gardening, are,—

Ulmus campestris, the common elm.

—— *montana*, the broad-leaved elm, or Wych hasel.

Ulmus campestris, or the common elm, is a native of various countries of Europe; it grows as an indigenous plant in many parts of England. Mr. Gilpin, in his “Forest Scenery,” has well described its beauties: he says, “The elm naturally grows upright, and, when it meets with a soil it loves, rises higher than the generality of trees; and after it has assumed the dignity and hoary roughness of age, though properly speaking it is not a forester, few of its forest

brethren excel it in grandeur and beauty. The character of the elm, in its skeleton, partakes much of the oak,—so much, that when it is rough and old, it may at a distance be taken for an oak. In full foliage, its character is more clearly marked; and no tree is better adapted to receive grand masses of light: its leaves are small, which gives it a natural lightness, and it is in general very picturesque.” The timber of this tree is in some instances serviceable, but is not valuable.

Ulmus montana, or the Wych hasel, is found in shady lanes and the outskirts of woods, in most parts of England, and seems clearly to be indigenous: its habit of growth is more loose and straggling than the common elm, which gives it a light, broken, and pleasing outline, and consequently better suited to the picturesque.

Fagus sylvatica, or the common beech, as an ornamental tree, deserves a place in the foreground; it possesses a stately trunk, a glossy foliage, and gracefully-spreading pendulous boughs, and has a fine and noble effect when standing singly in a park or in ornamental grounds: it throws out its branches gracefully, and feathers almost to the ground. In woods and groves it grows clear of branches to a great height. It is indigenous to several countries of Europe. The wood of the beech is not very valuable, although useful for a variety of purposes.

Castanea sativa, or the common chestnut, grows to a great size, with a noble and picturesque bole, and spreads its branches finely

on every side where it has room; if planted close, it will shoot up straight to a considerable height, and is very grand. Its loose and straggling effect is pleasing and picturesque.

Fraxinus excelsior, or the common ash, is objectionable on arable lands, as it extends its branches and roots widely, with very destructive properties; its roots impoverish and exhaust the soil, and the drip from its branches is pernicious to vegetation: it is also objectionable as an ornamental tree; although of handsome growth, its leaves are always the latest in appearing, and they fall among the earliest in the autumn. It may be introduced into plantations of extensive parks and woods: it adapts itself to any soil, and its timber is always in demand.

Æsculus hippocastanum, or the common horse-chestnut, is distinguished for its grandeur and ornamental foliage, and, when in flower, no tree possesses so much beauty; the extremities of its branches being terminated by fine spikes of flowers, so numerous that the tree is covered with the most elegant bloom: the large digitate leaves have a noble appearance, and the round full form of the head makes it a desirable tree in plantations, especially as its growth is rapid; and it is a tree well adapted to be placed alone, although it is somewhat formal. The timber is of little value.

Juglans regia, or the common walnut, is a handsome as well as a profitable tree, and may well be introduced for ornament: it is a large and lofty tree, with strong spreading boughs, and of

majestic appearance. It grows very fast, and its timber is valuable.

Acer campestris, or the common maple, never attains to a very large size, but is well worthy a place in ornamental plantations: its foliage is pleasing, and forms, among other trees, a good variety.

Acer pseudo-platanus, or the great maple or sycamore, is large and of quick growth, and was formerly much planted; but has been superseded by more ornamental trees. It may be used for shelter, and mixes well in large plantations.

Tilia Europea, or the European lime, is a handsome tree, having a taper straight trunk, with its branches forming a beautiful cone; the foliage also is smooth and elegant. It makes a fine detached object in parks and open lawns.

The poplar is a tree seldom admitted into rural scenery: its stiff upright form prevents its adaptation to purposes of ornament; although it may sometimes be introduced among other trees for variety, and in that manner it is at times seen in landscapes to good effect. Mr. Gilpin has thought some of the poplars picturesque. The following are sometimes grown, though they are not recommended as ornamental:—

Populus alba, the white poplar, or Abele tree,

—— *nigra*, the black poplar,

—— *balsamifera*, the common Tacamahaca poplar,

—— *dilata*, the Lombardy or Po poplar.

Betula alba, or the common birch tree, is worthy of a place in ornamental plantations. Mr. Gilpin says of it, that "The stem being straight, the bark smooth and white, and the foliage neat, the birch has a picturesque appearance, when properly placed, in ornamental plantations; either in the openings here and there, to show the foliage and hanging down of the twigs, or within, to display its silvery bark through the gloom."

Of the numerous tribe of willows there are none, with the exception of *Salix Babylonica*, or the weeping willow, that can come under consideration. This species may be introduced with good effect along the banks of a winding river; its long slender pendulous branches give it a peculiar character, and render it in such situations a beautiful object; it is also handsome as a single tree, in many situations.

Pinus, or fir-tree, of which there are about thirty species, are all worthy of cultivation. A fine collection of this genus is to be seen at Dropmore, the seat of Lord Granville, where there is a portion of ground allotted for the purpose, called the Pinery: in this spot are collected most of the species known in this country.

It would not be doing justice to many of the fine genera of plants already noticed, to enter fully into a detail of all the species of the pine; it is therefore proposed to notice such only as are best known and cultivated, either for ornament or utility.

Pinus cedrus, cedar of Lebanon,
 — *pinea*, stone pine,
 — *strobus*, Weymouth pine,
 — *larix*, common white larch,

Pinus picea, silver fir,
 — *balsamea*, balm of Gilead fir,
 — *Canadensis*, hemlock spruce,
 — *abies*, Norway spruce.

The Cedar of Lebanon is not only of the most antient renown, but may justly be termed the noblest of the tribe; the majesty of its form adds dignity to the scene, wherever it is introduced. No tree is better adapted to the climate of this country; the inclemency of the coldest winter does not affect it.

With respect to the other species of firs above-mentioned, it would be needless to consider them separately; their form and habit of growth being similar, it may be sufficient to observe that they are all worthy of being classed among the ornamental trees. They should not be planted singly, but intermixed with other trees.

Of the Plane, *Platinus*, there are two species :—

Platinus Orientalis, the Oriental plane,
 — *Occidentalis*, the American plane.

Both are cultivated in this country: they are highly decorative; the skeleton is peculiarly elegant, and the tree well worthy of notice. Mr. Marshall says of the plane, that “it is particularly refreshing to the eye, and truly ornamental, the bright colour giving variety to groves and masses of wood; in single trees or in groups they are equally elegant.” The lower branches shoot horizontally, and afford in summer a delightful shade.

Taxus baccata, or the common yew, has but an indifferent claim to notice ; its very dark foliage produces a sombre appearance, which is increased by its thick growth. It possesses little either of grace or elegance ; its dark-coloured massive growth answers very well for filling up a plantation, as a screen, or for a thick evergreen fence.

This brief sketch of the leading characters of trees, evergreen and deciduous shrubs, suited to the purposes of decoration in the grounds of a villa, is perhaps all that may be considered necessary ; there only remains a hope that it may be useful, and promote a taste for ornamenting grounds, with an adherence to Nature, the great instructor in the principles of Landscape Gardening.

“ To build, to plant, whatever you intend,
To rear the column, or the arch to bend,
To swell the terrace, or to sink the grot ;
In all, let Nature never be forgot :
But treat the goddess like a modest fair,
Nor over-dress, nor leave her wholly bare ;
Let not each beauty ev’ry where be spied,
Where half the skill is decently to hide.
He gains all points who pleasingly confounds,
Surprises, varies, and conceals the bounds.”

POPE.

ESSAY V.

WATER.

WATER well situated eminently contributes to improve and embellish the scenery of a domain. If it be a lake in mid-distance, it can be exhibited to great advantage by a variety of methods, and assisted in its form and dimensions by judicious planting upon the grounds of the villa. If it be a river, nature has generally given to it forms that are deeply interesting; still the associating objects may give to those beauties an additional charm. The peculiar effect of certain varieties of foliage breaking tenderly upon the edge, or projecting boldly on the mass, are effects with which every eye is familiar. The prospect of a sheet of water, seen through a vista, ever claims attention; but if with these there be an undulating surface of ground,

or a temple placed on a gently rising knoll, sustained by appropriate foliage, the scene is rendered particularly beautiful.

If water be, happily, within the grounds of a villa, it may be rendered ornamental in an eminent degree ; and among the effects to be produced may be mentioned the cascade, the fountain, the pool, the murmuring brook, and the winding stream : these must be regulated by the quantity of water, and the nature of the ground through which it runs.

While speaking of the beauty which water may produce on a domain, it must be admitted that a superabundance is frequently detrimental ; also where grounds are low, and liable to occasional inundation, or interspersed with fens or bogs : in such places, the improver's skill is more particularly required ; for he must, by removing the objectionable quantity, render the grounds productive and picturesque. The superfluous water may be drawn together into the form of a lake ; or, if draining be practicable, a gently running stream may be effected. It frequently occurs, where the drainings of neighbouring lands lead to one reservoir, there is a great deposit of clay and mud, and the spot becomes overgrown with weeds, eventually producing stagnation, rendering the scene disagreeable, and the neighbourhood unhealthy : these impurities of animal and vegetable matter will be entirely removed, and this inconvenience in every respect obviated, where a running stream can be effected.

Where the health and comfort of individuals are concerned, expense should not be a consideration in obtaining the object desired; machinery, or an action produced by the wind as on a mill, might be resorted to for raising the water, and its final discharge would depend on situation with respect to neighbouring channels communicating with a river.

The delightful appearance of water depends particularly on the formation of the banks. A serpentine direction is most pleasing: the line of the shore may be broken by bold projections, or by islands, formed as circumstances may require; but in these ornaments much of their effect will depend on form and position, and they should never appear centrally situated. The trees and shrubs on the banks should be arranged so as to have a light and airy appearance; any heavy form placed upon water will not accord with the general effect such a scene is calculated to produce. Where a piece of water is upon a small scale, and a fall can be constructed, nothing adds more to the beauty of the scenery. Accidental lights and shades are conducive to the pleasure derived from the view of tranquil water, independent of its beauteous reflections: as upon an extended lake, where the distance is light and open with occasional breaks, and the intermediate parts deep-toned, increasing in depth of shade as they advance, the prospect is rich and delightful.

The extent of the reflecting surface should be in proportion to the extent of the grounds: if there be too great a surface of water, and the distance be flat, a part of the distant bank may be raised and planted, which will have the effect of bringing the objects nearer; and in that proportion lessen the expanse of the water. If a piece of water be shut in by banks, and abridged in its requisite appearance; by levelling the distance, it will seem extended, and the termination will become less evident. The introduction of the view of a promontory on some part of the shore will break too great an expanse of water; and the appearance of the water again beyond, will convey an idea of a river in continuation: thus an infinite and pleasing variety may be produced, by breaking the dull monotony of a straight line on the edge of water.

In directing the course of a river, its turnings should be made easy and natural—neither too numerous nor sudden; it should wind through a vale, and, if any part be uninteresting, an island or some other object calculated to break the uniformity, and give variety to the scene, should be introduced. Where the course of a river is through a park, it may with advantage be conducted amidst a portion of the wooded scenery; since it is desirable to have the water sometimes concealed, and then again appear where it will be viewed with renewed pleasure. The banks are next to be considered; which may be varied; occasionally having some parts level,

so as to throw open to the view an expanse of water, while other parts may be raised for the purpose of its concealment.

A piece of running water, wholly exposed, affords little interest; but viewed with accompanying embellishments, it produces one of the grandest ornaments which the hand of a master can possibly effect on the most extensive domain. Who ever beheld the grand and powerful effect of water at Blenheim, without emotions of surprise and admiration?

A rivulet is always an object imparting pleasure in a sequestered situation, but it does not bear sufficient importance to become a conspicuous object in rural scenes; and yet the purling stream which encircled the grounds of Shenstone's villa at the Leasowes was ever an object of delight and importance: in various parts it produced effects both pleasing and interesting; at times seen, and not heard—again the pleasing murmurs were heard, when the cause was not seen. Thus, a rill murmuring through a wood seems to implore the observer to contemplate its solitary course, while its glittering ripple enlivens and decorates the scene.

Perhaps the most striking effect water is capable of producing is in a cascade, or a natural water-fall. (Plate 5.) The mind receives pleasing impressions of wonder and delight, while witnessing the liquid element descending from on high in various sheets, which sparkle with a diamond lustre as they fall—the cloudy spray reflect-

ing the soft and blended colours of the rainbow ; then dashing with furious irregularity over bold projections and stupendous rocks. Such a scene as this must be presented principally by nature ; but much may be done artificially to add to its grandeur : where such an object exists, the character of the sublime and picturesque in the surrounding scene must be maintained. Here masses of luxuriant trees surround the eminence : some projecting over the precipice, some bending midway as if by magic power upheld ; others dip their pendent foliage in the foam below ; and the stately oak, in wild magnificence, curves its bold roots amid the rocks, and stretching its huge arms completes this scene of grandeur and sublimity,

“ While from aloft the bursting torrents flow,
As deep recoiling surges foam below ;
Prone o’er the rocks the whitening sheet descends,
And viewless Echo’s ear astonish’d rends.”

ESSAY VI.

RURAL ORNAMENTS.

IN planning rural ornaments, their situation is to be considered, as well as their formation, their convenience, and appearance.

Here will occur the necessity of employing persons conversant with the practice of arranging and disposing such ornaments with regard to picturesque scenery. It has happened, after these ornaments have been completed at a great expense, on taking different views of them, and from them, that it has been discovered the effect might have been considerably improved, had they been erected upon some other parts of the grounds, or perhaps only a few yards from the spots adopted; and that the character and style were not in unison with the surrounding scenery.

To guard against this, and, in the first instance, to obtain some idea of the effect and form of an intended building, it will be advisable to erect poles, or some rough structure, to be covered with matting, or other material, upon the site, in the form and size of the proposed structure; by observing which from various points or stations, it may be ascertained whether the form, the height, and the magnitude, accord with the surrounding scenery and if it be well situated with regard to its effect from more distant parts of the grounds; for at times these ornaments have a good effect upon a close inspection, but appear inharmonious when viewed from a distance: such a situation should be chosen as shall embrace as many views as possible; and it is desirable that such embellishment should be seen from different parts of the villa. The paramount design of these buildings is to augment the interest and character of the scenery; therefore, too much attention cannot be bestowed upon a proper style and situation. (Plate 4.) It has been said, that the beauties of objects, whether natural, relative, or artificial, are conveyed to the senses by the different qualities of matter, form, sound, colour, or motion; but form is the grand characteristic of matter, and acts powerfully on the organ of sight in eliciting approbation.

In addition to the form of buildings for ornamented grounds, another essential is particularly to be attended to—utility; and a leading object for the artist to attain, is the union of the ornamental

with the useful: and when this is accomplished, the success is complete. The ornamenting of grounds with buildings prevailed among the ancients, and consisted principally of temples, terraces, statues, fountains, &c., constructed of marble, stone, and reticulated brick-work; and were generally of a description that could not at all times assimilate with rural elegance.

Rural scenery, in the grounds of a country residence, is now made to accord with the simple, or the magnificent scenes, which nature offers to the view; and in all the ornaments introduced, there must be an agreement with those respective scenes, at all times preserving the character of the useful and the elegant.

Part of the villa may be shown from a summer-house with good effect; particularly if it be seen at a moderate distance and through trees, which by the opposition of colour will improve the glance at the house, and also excite pleasing ideas of home, comfort, and the charms of rural elegance. Vases and statues, tastefully disposed about the pleasure-grounds, have a pleasing effect; and, in extensive shrubberies, the arrangement of statues and busts, if numerous, should be directed by classical taste, that they may be disposed with propriety and truth: no greater absurdity can appear, than such decorations indiscriminately mixed, or without literary order. "Classical associations," Stewart observes, "have added immensely to our natural resources; but at the same time have warped our

taste in various instances ;” acquiring, as Alison adds, “ a superiority over the more permanent principles of beauty, and determining, for a time, the taste of nations.” In the disposal of this description of ornament, there should appear no desire to exhibit an ostentatious display; and where minute inspection may be required, the means of affording it should be furnished; but generally a glimpse at a few of these objects through trees, from some parts of the house, will be sufficient to relieve and improve the appearance of the grounds; but in general, busts will be better disposed in the walks, and amongst thick shrubberies.

The effect of a shady walk may be considerably heightened by the introduction of a rustic seat, to which the observer will be insensibly drawn; and, after having enjoyed the gay scenes of the flower-garden, will be no less charmed with the sombre appearance of this retreat. There is a charm peculiar to shady retirement, after having enjoyed sunny scenes of elegance and beauty; and to a contemplative or studious mind these sequestered spots are particularly interesting. Among the embellishments of a villa, a temple, a fishing-house, or a boat-house, on the margin of the lake, may be rendered attractive; especially if seen to advantage from distant parts of the grounds: in which case, they must partake of the character of the scene with which they are to harmonize. If the banks of the lake should approach each other so as consistently to

admit of a bridge, which could be seen to advantage from the house, so many pleasing sensations are connected with such an object, that it should be constructed; but with due regard to character.

Rock-work may be introduced into gardens, however small or extensive; but it should be confined to the picturesque part of them, or be made to add to the effect of the wildest scenes of nature. When relics of antiquity are introduced, they should be constructed with the greatest judgment, so as to bear a character of truth; any attempt at deception, which a glance may discover, cannot be viewed either with curiosity or pleasure. These erections should appear to have some historical connexion. Ruins of ancient grandeur, if constructed so as to be in accordance with their situations, become objects of great importance to the grounds of an extensive domain, as they afford subjects for contemplation; and the scenery which surrounds them should conspire to present a whole consistent with taste. A painting gives more delight by expressing a fine imagination, than by the splendour of its execution or general effect; where the mind is gratified, the eye is delighted.

A just taste for rural scenes is required to dispose rock-work to advantage: pleasing, interesting, or picturesque objects, may be formed upon shaded banks and precipices, especially where water, or a cascade, can be introduced.

A list of the most ornamental shrubs and herbaceous plants, suited to the display among rock-work may be found serviceable to those who admire such interesting ornaments. The following may be recommended as appropriate:—

SHRUBS.

Juniperus prostrata,	Polygala Chæma-buxus,
———— Sabina,	Vinca minor,
Pyrus Japonica,	Cytisus purpureus,
Daphne cneorum,	Erica tetralix,
Arbutus uva ursi,	———— vagans,
Vaccinium Vitis Idœa,	———— ciliaris,
Rubus arcticus,	———— cærulea,
Ulex nanus,	Mitchella repens,
Cistus helianthemum,	Rhododendron Caucasicum,
Cneorum tricoccum,	———— chamæ cistus,
Linnaea borealis,	Azalia procumbens,
Gaultheria procumbens,	Epigea repens.

HERBACEOUS PLANTS.

Tussilago odorata,	Gentiana pneumananthe,
Alyssum deltoides,	———— verna,
Fumaria cava,	Asperula odorata,
———— eximia,	Erodium chamædroides,
Erinus Alpinus,	———— Romanum,
Anemone Appenina,	Saxifraga oppositifolia,
———— nemorosa,	———— petræa,
Pulmonaria divaricata,	———— pilosa,
Lepidium Alpinum,	———— granulata,

Saxifraga androsace,
 ——— stellaris,
 ——— sarmentosa,
Antirrhinum Alpinum,
 ——— cymbellaria,
Soldanella Alpina,
Draba aizoides,
 ——— hirta,
 ——— incana,
Phlox setacea,
 ——— subulata,
 ——— stolonifera,
Lychnis Alpina,
Oxalis acetosella,
 ——— violacea,
Hippocrepis comosa,
Chrysosplenium alternifolium,
 ——— oppositifolium,
Epimedium Alpinum,
Saponaria ocymoides,
Thalictrum Alpinum,
Convallaria bifolia,
Geum montanum,
 ——— repens,
Potentilla alba,
 ——— fragarioides,
Hymenophyllum Tunbridgense,
Glaux maritima,
Orobis varius,
Androsace carnea,
 ——— chamæjasme,
Aphyllanthes Montpeliensis,

Cheiranthus Alpinus,
Arenaria saxatillis,
Galium Græcum,
Dianthus Alpinus,
 ——— pungens,
 ——— procumbens,
 ——— hyssofolius,
Rhodiola rosea,
Houstonia cærulea,
Pinguicula Alpina,
Alchemilla pentiphylla,
 ——— Alpina,
Œnothera pumilla,
 ——— cæspitosa,
 ——— Missouriensis,
Lithospermum purpureum-cæruleum,
Convallaria majalis,
Jasione montana,
Gnaphelium arenarium,
Dalibardia fragarioides,
Swertia perennis,
Asplenium adiantum nigrum,
 ——— trichomanes,
Stipa pinnata,
Cynoglossum omphaloides,
Sedum telepium,
 ——— aizoon,
 ——— rupestris,
Artemisia glacialis,
Ononis repens,
Veronica Alpina,
 ——— prostrata,

<i>Sempervivum montanum</i> ,	<i>Thymus zygis</i> ,
———— <i>globiferum</i> ,	<i>Achillea Alpina</i> ,
<i>Campanula pumilla</i> ,	<i>Onoclea sensibilis</i> ,
———— <i>hederacea</i> ,	<i>Trifolium Alpinum</i> ,
<i>Silene acaulis</i> ,	———— <i>ochroleucum</i> ,
<i>Lotus corniculatus</i> ,	<i>Asclepias decumbens</i> ,
<i>Hieracium Alpinum</i> ,	<i>Pachysandra procumbens</i> ,
<i>Gypsophylla prostrata</i> ,	<i>Convolvulus sepium</i> ,
<i>Epilobium Alpinum</i> ,	<i>Hedysarum obscurum</i> ,
<i>Thymus Alpinus</i> ,	<i>Eriophorum Alpinum</i> ,
———— <i>serphyllum</i> ,	<i>Drosera rotundifolia</i> .

There are instances, where pyramids of rock-work are to be seen in open parts of flower-gardens and pleasure-grounds, which, being executed without taste or connexion, appear like unmeaning lumps ; while the same materials and labour, judiciously applied, would form interesting objects. The natural irregularity of rocks will reasonably lead the artist to the formation of irregular and picturesque objects, and when such varied materials are employed to ornament pleasure-grounds, it is unpardonable not to give all the picturesque effect they may be made to produce. The great diversity of striking forms which may be exhibited by these bold and varied materials, render them desirable in rude and picturesque scenery ; they are pleasing on the smallest scale, if arranged according to nature ; and where the grounds are of great extent, the grandest and most imposing scenes of an imitative nature may be effected.

An irregular and winding path, leading down a precipice toward a cavern, having the appearance of antiquity in all the rudeness of decay, will form a striking object of the picturesque; and if water can be added by natural or artificial means to such a spot, the effect will be considerably heightened. Here wild indigenous aquatic plants may be naturally disposed; while the trickling of the water and the solemn gloom will conspire to give the scene a touch of the sublime. Grottoes are nearly allied to rock-work; they are not frequently constructed in pleasure-grounds in this country: although in some instances they may give pleasure from variety, and in some situations afford shelter and shade. The formal arrangement of delicate shells, interspersed with marine productions, however costly or rare, will not be found to accord with modern taste, as decorative to a villa: they belong to the age of incongruity in Landscape Gardening.

Rustic summer-houses and garden-seats are pleasing and useful objects, particularly in extensive grounds: they serve as places of rest, and act as guides to the best points from which the beauties of the surrounding scenes are viewed to the greatest advantage. There should be no seat but where some pleasing object is in view—

“ There to relish calm delight,
Verdant vales, and fountain bright,
Trees that nod on sloping hills,
Caves that echo tinkling rills.”

The style of these useful ornaments must depend on the situation in which they are placed: if among the rude scenes of neglected nature, or in romantic and recluse situations, a rustic seat or summer-house constructed of rough branches will be most suitable; but where the hand of art has been more scientifically employed, such ornaments may be introduced as will form appropriate accompaniments, and appear in unison with the surrounding scenery. While the spectator rests, the rustic or the decorated seat gives opportunity for examining some natural or artificial beauty, which might not otherwise have received particular attention. These resting-places afford to kindred tastes an opportunity of pointing out to each other innumerable effects and combinations that else might have been unnoticed; they are the points whence the highest gratification of the spectator is derived, and they contribute the most satisfactory reward to the Landscape Gardener.

Passing from the house through the pleasure-grounds to the park, prospects on a more extensive scale open on the view, where should be displayed such embellishments as are suited to the grandeur of the scene. Those animals which occasionally appear in the park will assist in exciting the attention of the spectator; scenes of animated nature never fail to please under these circumstances. Deer, cattle, sheep, hares, and fowls of various descriptions, enliven and decorate the park: these not only contribute to raise ideas of the extent of the place, but are necessary to complete a due portion of grandeur; as

pheasants and other birds of splendid plumage add to the beauty of the pleasure-ground. The cawing of rooks, the screams of peacocks, the enlivening notes of the thrush, and the sweet melody of the nightingale, are desirable in their respective situations; and these may be obtained by introducing the peculiar trees or shrubs in which those birds delight.

The view of the farm, a distant village, the spire of a church, or an obelisk, become interesting in certain views: these will be sought for and turned to account by the judicious Landscape Gardener. Many artificial means, which cannot be here particularized, may be resorted to on various occasions for assisting the effect of nature. (Plate 6.) The keeper's house and the park lodges may be of a rustic character, which from many points may be rendered agreeably interesting. Where walks are constructed in the park, all pleasurable objects which appertain to rural scenes should be introduced; they act on the eye like sparkling touches in a picture, which excite the imagination, and render it conducive to increased enjoyment.

“Where, scattered wild, the lily of the vale
Its balmy essence breathes; where cowslips hang
The dewy head, where purple violets lurk,—
With all the lowly children of the shade.”

If the boundaries of the domain be seen, they should vary in character: sometimes of stone or brick; but generally of wooden

palings of the most rustic character, which, although less durable, being more picturesque, are preferable. Iron hurdles may sometimes be necessary to form part of the park boundaries, that the eye may embrace the distant views. It may be here noticed, that an *invisible* fence, between the pleasure-ground and the park, will occasionally add much interest to the general appearance of the scenery; the ha-ha, or sunk fence, may be used in some parts, while other parts may be excluded by close plantations: light iron invisible fences are well adapted to the separation of grounds. The great improvements in the manufacture of iron-work have brought this elegant description of fence much into use; and of this material are formed elegant and useful ornamental basket-work for surrounding beds of flowers, or guards for trees; also trellis-work of various decorative descriptions for stages on which flowering plants may be placed, either to fill an accidental chasm, or to give additional splendour to particular parts of the pleasure-grounds.

Farm-houses, if suitably constructed and ornamented, may certainly be included within the decorations of an estate: they are necessary appendages, and may justly be considered as forming an interesting part of the rural scenery. Where a farm is upon a small scale, and is retained in the hands of the owner for private cultivation, the farm-house and buildings may join the park, and still be rendered agreeable objects of interest to the scenery. Where the neighbouring lands are held by tenants, it is not objectionable for

one or more farm-houses to be in view from parts of the park : while their appearance denotes utility, they can never become objectionable. Many farm-houses, with extensive unconnected outbuildings in the old style, do not accord well with park scenery ; but, as great improvements have recently taken place in the arrangement of these establishments, they may generally be considered an interesting and enlivening portion of distant scenery : they present a contrast to the cultivated and decorated scenes surrounding the villa ; and will always be viewed with peculiar feelings of satisfaction, as the habitations of one of the most valuable classes of a well-regulated society.

ESSAY VII.

DISTANT SCENERY.

THERE are many particulars connected with the distant scenery which form part of the view from a villa, over which the Landscape Gardener has no immediate control; yet such objects and parts as are beautiful should be rendered more conspicuous, while the scenery is surveyed from the house; and if, in traversing the walks, portions of the distance on which the eye may be invited to repose do not become interesting objects, such may be obscured.

On the most eligible spots the plantations may form vistas; and if this be duly considered when the site of the building is selected, the better will be the accordance. Circumstances of importance frequently occur in making alterations, which require the felling of large trees: such circumstances deserve most serious consideration

before the axe is wielded, since an irreparable loss may be sustained; nor should felling ever be resorted to, unless when trees are too near the dwelling, when they obstruct some desirable view into the distance, or when a superabundance renders it necessary: either of these cases may warrant the removal of timber trees; but the operation of felling such stately tenants should not be carried into effect without much consideration, and the entire approbation of the proprietor.

The union of the fore-ground with the distance, characteristically considered, produces great additional beauty; hills, distant woods, and mountains, present variously enriched lines which mark the boundary of vision. Where those forms partake of the broken or rough character, the fore-ground should assume the picturesque, by irregularity of surface and appropriate planting. Where the distant lines are blended into soft or flowing forms, the graceful slope or flowery lawn will best harmonize; and, in either case, render the scene more desirable, as the principal view from the villa.

Water is eminently a principal object in enlivening the effect of Landscape Scenery; and whether it be seen winding along a distant vale, or foaming over a precipice, this element gives much brilliancy to the scene, and advantage should be taken of it on all possible occasions, to enliven and embellish the view. Plantations which have neither pleasing nor picturesque outlines, but stretch in dull uniform masses across the view with a smooth and level foliage, should be

broken by a mixture of trees of different species and growth; or perhaps the line may be opened and broken with increased effect, and a variety in form obtained, which shall produce a contrast of bright lights and deep shadows in the outline; this treatment of formal plantations will generally destroy offensive clumps and the belt-like appearance, which too frequently disfigure the face of a country. (See Plate 6.) Mr. Price says, "Clumps placed on summits of hills alarm the picturesque traveller many miles off, and warn him of his approach to the enemy: the belt lies more in ambush; and the wretch who falls into it, and is obliged to walk the whole round in company with the *improver*, will be forced to allow, that a snake with its tail in its mouth is comparatively but a feeble emblem of eternity."

The belt has all the condemnable sameness and formality, without the redeeming grandeur of the avenue to which it has succeeded. In an avenue, similar objects are seen from beginning to end. In the belt, at intervals of twenty yards, groups of trees succeed each other throughout the insipid circle, without the least relief in variety. The contrast of masses with groups must not be too strong where grandeur is the character of the scene, for unity is essential to greatness in this particular. If a wood be opened too much, it is no longer one object, but a confused collection of plantations. If the progress from one group to the other be gradual, then shapes and tints differ-

ing from each other will be produced on the same surface ; and each mass will occupy a considerable space, in agreement with the picturesque : a single tree, or a cluster of trees, on the edge of an extensive wood, in size and colour is but a mere spot. To break uniformity in the appearance of a wood, the groups and masses must be large to produce any sensible variety.

In arranging trees to produce an irregular outline, it is advisable to guard against formal repetition of shape or interval. Distant plantations should be, or at least appear to be, connected, forming ample and bold masses, in which character they partake of grandeur : but if divided and dispersed, they appear *petite* and unconnected ; unite them, and they form a bold and grand chain of natural and interesting beauty. In speaking of the effect of masses of plantations, and of their appearing to be connected, it is always with reference to such forms as possess a character in accordance with the scenery.

It must be acknowledged, that from every point of view, on the grounds of an extensive domain, from which distant plantations may be seen, the character may not always be preserved ; but it is under such circumstances that the skill of the Landscape Gardener may be exercised with effect ; and where all cannot be obtained, the best will be selected. An infinite variety of circumstances and objects may be connected with the distant views, which become deeply interesting ; the hedge-rows, the pasture and arable lands, the humble

cottage with the smoke curling amid the surrounding trees, while the village and its towering steeple on the border of the stream, with its lively reflections—the bridge, the mill, or the stately ruin, each offer beauties that may be heightened by a judicious appropriation of the surrounding scenery, over or through which they may be seen from the residence; and the selection of appropriate character in the breaks and foliage of trees to increase these beauties, is the province of the Landscape Gardener.

“ At length the finished garden to the view
Its vistas opens, and its alleys green.
Snatch'd through the verdant maze, the hurried eye
Distracted wanders: now the bowery walk
Of covert close, where scarce a speck of day
Falls on the lengthen'd gloom, protracted sweeps;
Now meets the bending sky; the river now
Dimpling along, the breezy-ruffled lake,
The forest darkening round, the glittering spire,
The ethereal mountain, and the distant main.”

ESSAY VIII.

ON GENERAL APPEARANCES.

THE variety of effects and combinations of natural scenery, embracing the beautiful and picturesque, from the simple to the sublime, possess so many charms, that admiration and rapture are but feeble terms to express the gratification which the cultivated mind feels and acknowledges, while contemplating these delightful combinations of Nature's grandest productions. To minds so formed may be addressed the hope, that it will not be deemed presumption to assert that the art of Landscape Gardening could, by a judicious application of its powers, communicate a harmonizing charm, or give a unison of character rarely to be found in the promiscuous scenes of Nature. Undulated ground, water, trees, rocks, and buildings, are the essentials resorted to for this purpose: these can be so diver-

sified in composition, so varied in hue, form, character, and beauty, as to be almost infinite in their varieties of application. If it were possible to exhibit those objects confusedly disposed or unharmoniously combined, and while they were viewed, the just appropriation of the objects were to take place, producing all the perfection of which they were capable, it would be a magical operation; and the art of combining scenic objects would be shown, the improved effect in composition rendered evident, and the application of the Art of Landscape Gardening conspicuously displayed to advantage.

Who is insensible to the tasteful outline of the well-grouped plantations; to finely shorn grass, having shrubs and trees tastefully disposed upon it; to the walk gracefully winding through the grove to some sequestered spot, assuming the appearance of neglected nature, where the purling stream murmurs through the thicket with its soothing notes reverberated and softened amid the trees, until through the vista opening on the decorated scenery the eye is gratified and the heart delighted? Language can but faintly express these beauties: here it must pause; it cannot communicate the full and true touch of nature, her living and endless varieties of form and colours—so varied are the scenes which she exhibits, and so infinite their combinations and their peculiarities.

“ And oh ! the transport most allied to song,
In some fair villa’s peaceful bound,

To catch soft hints from Nature's tongue,
And bid Arcadia bloom around ;
Whether we fringe the sloping hill,
Or smooth below the verdant mead—
Whether we break the falling rill,
Or through meandering mazes lead,
Or in the horrid brambles' room,
Bid careless groups of roses bloom—
Or let some sheltered lake serene
Reflect the groves and brighten all the scene."

The decorative scenery which surrounds a country villa will ever be esteemed in proportion to the effect which it produces upon the spectator : but it is not sufficient that these objects, individually considered, are beautiful while partially or wholly displayed from the walks ; there is an effect to be produced by those objects which come into combination with the distance as seen from the windows : from these points all that the eye embraces should unite in presenting one harmonious picture. The foreground is rendered ornamental by art, and as far as the Landscape Gardener can operate, the distance is combined with the scene, and objectionable parts have been planted out or obscured ; and art has also assisted in obtaining a just opposition of tone, by robing the grounds to harmonize with the adjacent scenery. Space does not always give the idea of grandeur ; a more limited sphere is often better adapted to the display of ornament and beauty.

The characteristics of a pleasure-ground should be elegance, variety and harmony; by judicious contrasts in the distribution of flower-beds, shrubs and plantations, with other tasteful and appropriate decorations. The flower-garden is an indispensable appendage to the pleasure-ground, where the gems of nature are to expand in all their variegated charms of form and hue. The splendour of their blooms should not be visible from distant parts of the ground: the minutiae of their beauties demands a nearer view, to note their

“ Infinite numbers, delicacies, smells,
With hues on hues expression cannot paint,
The breath of Nature, and her endless bloom.”

The character of the park should be grandeur,—presenting rich and extensive views, ornamented with well grouped plantations, which must be accommodated to the line of surface that nature has furnished; and, to form a picturesque effect, the arrangement of objects should wear an easy irregularity in their outline, a lightness and airiness should pervade those in the foreground, and rude masses should be opened to give forms suited to the prevailing character of the scene. Unless the beauty and grandeur which objects separately possess appear to the observer, there is a faulty and injurious arrangement, arising from not having had a clear perception of the effect in the first instance. There must, necessarily, be considerable difference in the style of laying out grounds, which must depend on, or be adapted to, the extent or particular circumstances attached to

situation. Upon a limited piece of ground, attached to a cottage or small villa, perhaps no greater portion than may be comprehended in the view from the villa should receive much embellishment; and the endeavour must be to introduce as great a variety as can consistently be admitted: but an extensive piece of ground affords proportionate opportunity for the Landscape Gardener to display taste and ingenuity in producing ornamental and picturesque effect; as a greater diversity of subjects, both natural and artificial, may be judiciously and appropriately introduced. Prospects from different points of view, vistas, groves, lakes, temples, statuary, &c., with their addition of individual beauty, give to the whole an imposing effect of magnificence.

Taking a general view of the modern art of Gardening, its superiority to the antiquated style must be obvious to those who possess taste, and delight in Landscape scenery. A natural irregularity has superseded the stiff geometrical system—the square and compass have given place to a graceful freedom, embracing the elegancies of taste and art, both of which are intimately blended with the operations of the Landscape Gardener.

It is now surprising that the beauty of a garden could ever be thought to consist in nicely measured parallel lines, in justly regulated squares, in truly drawn circles or geometrical forms with sides precisely corresponding, and ornaments of stone, placed throughout with undeviating exactitude. Yet while Landscape Gardening has

been undergoing a change, some portion of the formality of the old style has been retained, by having the plantations in curved, instead of straight lines ; yet in these a formality remained, although it was perhaps rendered less offensive. The transition would have been too violent in the first instance, perhaps, to have adopted, in the place of uniform and mathematical lines, natural and graceful forms. As much has been gradually attained as could possibly be expected: the old system had been adhered to for centuries, consequently the modern style had much to contend against, in eradicating the prejudices which continued to exist. It was, indeed, an undertaking of an arduous nature; however, the barrier being broken through, the citadel has surrendered, and the rapid progress this art has made is as triumphant as it is delightful: but let it not be imagined that the summit of the art has been attained; much remains to be accomplished in furthering a taste for natural scenery, or such as approximates in form and tone to the beautiful and picturesque.

It is in the construction of the house and offices the greatest conveniences are expected to be found, and regularity in some degree may assist in furthering the end desired: but these principles do not attach to the constructing of the pleasure-grounds; here the introduction of well-selected objects, possessing the calmness or the wildness of nature, and the removal of objects that may impede the view of scenes more consistent with the grand original, is a desideratum in Landscape Gardening.

R. Morris del.

PLAN OF PLEASURE GROUNDS SURROUNDING A VILLA.

London Published by J. Taylor, 30, St. John's Hatbarn

R. Morris del.

DECORATED SCENERY.

London Published by J. Taylor & High Holborn

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10. 4
Temple

DESCRIPTION OF THE PLATES.

PLATE I.

Represents different situations of Country Residences, the extremes of hill and dale, and the intermediate or preferable situation, as described in Essay I.

PLATE II.

Plan of a Country Villa, with the Offices, Pleasure-grounds, &c. adjoining; the numbers refer to the respective parts.

1. THE VILLA.
2. Drying Ground and Domestic Offices.
3. Stables.
4. Kitchen Garden.
5. Forcing Houses and Melon Grounds.
6. Orchard.

7. Conservatory.
8. Flower Garden.
9. Lawn.
10. Arboretum.
11. Ground for American Plants.
12. Green-houses.
13. Water and Rock-work.
14. Summer-houses and Seats.
15. Park.
16. Lodge Gate.

In the Park are vistas, (see Plate VI.) through which the eye is directed to parts of the Water, and interesting portions of the Scenery. The principal Road is shown with reference to the description in Essay III. The Ground behind the Villa is supposed to have a gradual ascent, and to be covered with Plantations.

PLATE III.

Is a Ground Plan of a Flower Garden and Rosary. The Flower Garden is in the style of irregularly-shaped beds, as described in Essay III. The Walks consist of a principal Path from the House; a second from the shady Wood-walks; and a third through the Arboretum, from which another branches to the Rosary.

PLATE IV.

Is intended to show the means by which an unsightly mass of Earth, or an incongruous piece of Rock, covered with a clump, may be converted into an interesting feature in the Decorations of a Villa. It shows the effect of judiciously cutting away parts of the wood to obtain prospects; and it exhibits the improvements which may be made by Planting a few Flowering Shrubs, in agreement with the change of scene thus effected, and described in Essay VI.

PLATE V.

Represents the pleasing effect which may be produced by the Fall of a Sheet of Water over masses of Rock. In this Scene the trees are intended to be shown as having been planted expressly to exhibit the wildness of Natural Scenery, as alluded to in Essay V.

PLATE VI.

Shows the effect of opening a Belt, by judiciously thinning the Trees; and by the introduction of some of different species; through which, as through a vista, the preferable parts of the Scenery, near or remote, may be seen, as described in Essay VII.

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