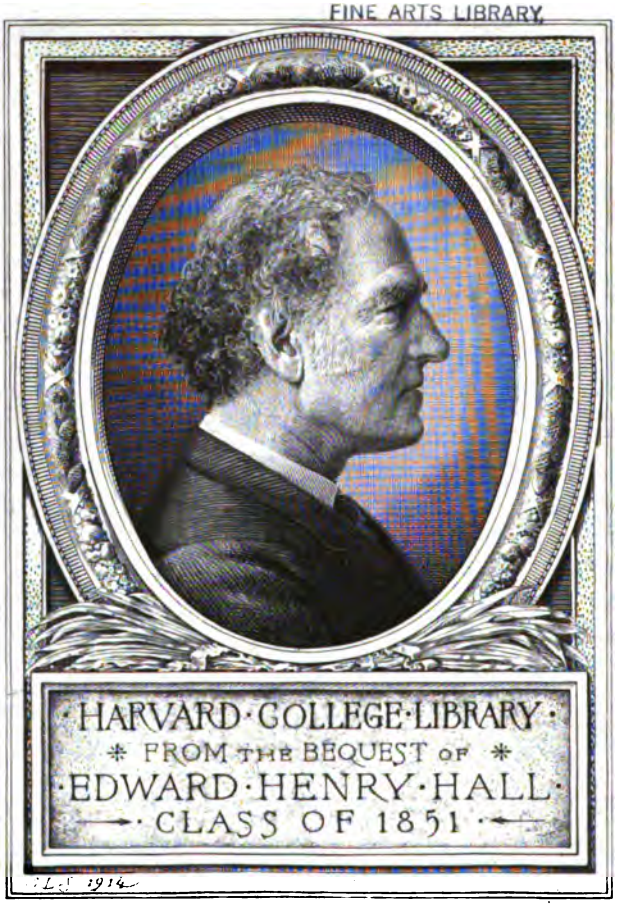

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THE

ELEMENTS

OF

PICTURESQUE SCENERY,

ETC.

THE

ELEMENTS

OF

PICTURESQUE SCENERY,

OR

STUDIES OF NATURE MADE IN TRAVEL

WITH A VIEW TO IMPROVEMENT

IN

LANDSCAPE PAINTING.

BY

HENRY TWINING.

LONDON:

LONGMAN, BROWN, GREEN, AND LONGMANS.

M.DCCC.LIII.

PREFACE.

As many copies of a work having the present title, and printed a few years since for private circulation, were distributed to various institutions connected with art, it may appear to some, that the present volume is but a second edition of that book. This is, however, by no means the case; for, although the same plan has been adopted on the present occasion as previously, yet, with the exception of the part which refers to vegetation, there is scarcely a paragraph of the former work which has been retained unaltered, whilst the bulk of the materials which constitute the new one, are the result of subsequent observations and research.

With reference to the term picturesque, I am desirous, whether it occur in the title, or in the subsequent pages, that it should not be taken in a restricted or qualified sense, as if its derivation or its definition were sought; but rather that it should obtain a general and compre-

hensive signification, as is the case when technicalities are forgotten, and the delight and admiration which beautiful objects inspire are allowed to have their full influence on the moral and intellectual faculties. The definition of the word not being therefore my object, I must refer those who may be interested in establishing its specific meaning, and in determining its true and precise relations to the term beautiful, to the arguments which are to be found relatively to this subject in the works of Price and Gilpin.

With regard to the question so frequently put, and as often answered more or less satisfactorily, concerning the utility of books which are written for the purpose of conveying instruction in art, I shall observe with reference to the especial object of the present work, that, in the very advanced stage to which the art of painting, and especially the art of landscape painting has now arrived, the means which exist for producing effective representations of nature, are so completely in the possession, not only of the most skilful painters, but even of inferior artists; that it has become necessary in order to produce works which claim any degree of novelty, without falsifying the taste by exaggerated representations, to extend further and further, as art progresses, the information which landscape paintings impart to the beholder respecting the characteristic features and particulars of nature's scenery.

But in order that this more complete and more accurate rendering of the details of the landscape may become wholly successful, it is not less important that the amateur who observes pictures, should be conversant with the characteristic forms and effects of nature, than that the artist himself should be thoroughly master of all these particulars.

If the question be considered in another point of view, it may be observed, that the information which is afforded by a written account of natural objects, cannot certainly supersede the experience which is to be derived from studies made from nature with the pencil. Still, it may be presumed, that they may add considerably to the advantage which results from the like studies. For these cannot easily be carried out in the systematic and explanatory manner which is practicable in written descriptions. Or, if this may in some cases be accomplished, it is not in general, I believe, without the sacrifice of the more simple and graceful perfections which constitute the aim of good sketches from nature. Nor is the plan, of making these strictly as memoranda of particular facts and circumstances, to be accomplished, perhaps, without hampering the artist's freedom of execution, and rendering his style in some degree trite and formal. Whereas, sketches executed in a free and effective style of imitation, and not as explanations of theories, alone tend to improve the taste as well as the handling.

It must, however, be evident that descriptions which are intended in some measure to supersede studies made with the brush, should unite, as far as possible, a systematic arrangement of the facts described, such as is best suited for their retention in the memory, with a style simple and unexaggerated. Such embellished portraitures as please chiefly because they dazzle the imagination, would be ill adapted for the purpose of imparting information which is destined to become practically available.

The case is somewhat analogous to that of a collection of natural objects, possessing structural interest as well as external attractions. If these be accumulated promiscuously in a heap, they may indeed astonish and entertain for a time, and this all the more in proportion to the brilliancy of the show formed by this heterogeneous assemblage of objects: but if durable information be sought, in preference to the transient pleasure of effect, we should endeavour to give such a classification to our various specimens, as might enable the mind to distinguish and compare them one with another, and thus to secure something more than the first fit of pleasure produced by this exhibition.

Yet, to obtain this end, it may perhaps be indispensable to surrender more or less of those ocular attractions which result from a redundancy of beauty blazing in one mass. But as the advantages to be derived from a methodical arrangement of a cabinet of natural objects, can be fully

realised by degrees only, and by such restricted periods of study as would prevent the memory from being at any time overloaded, I would suggest that the reader of the pages which follow, should not pursue for a long period of time his purpose, whether it be of study or entertainment, but rather return to the point at certain intervals, with the mind refreshened and renovated by other pursuits.

It is hoped that if on each occasion just such a number of facts could be gathered together, as in the intervals might conveniently be thought over or reasoned upon, no small share of advantage and satisfaction, if not of entertainment, would be derived from the perusal of a treatise, which could not fail to afford an unusual amount of interest, if carried out with the degree of efficiency which subjects so extensive and various would require.

With regard to the arrangement of the materials, I have endeavoured to adopt a plan in accordance with the most essential points of resemblance and distinction, which are exhibited by the external appearance of objects: although the simultaneous and mixed combinations of form, colour, and effect, which take place in nature's scenery, require that the arrangement of the materials should be, to a certain extent, arbitrary, as well as suitably adapted to the conditions required for literary composition.

I have appropriated the present volume to the descrip-

tion of solid or substantial objects, namely, those which have definite forms, as well as positive colours; whereas, it is proposed that a second volume should embrace the remaining elements, namely, the water and the atmosphere; including the various effects which are connected with them, and the influence of which extends itself more or less over the more substantial and material objects.

I will conclude by remarking, that, in referring now and then to the works of landscape painters, as illustrative of picturesque combinations of natural objects, I have chiefly confined myself to the works of the old masters; and this, by no means because, in my opinion, they excel those of modern artists; indeed I am aware that these last have carried perfection and beauty much further than did the old painters, and that they have in many cases developed principles of excellence which were unknown to their predecessors. But, besides that the works of the old masters present well-defined styles, conformably to the schools to which they respectively belonged, my object throughout has been to seek suitable illustrations, and not to establish invidious comparisons.

CONTENTS.

ERRATA.

Page 2, line 16, *for* only throw off, *read* alone throw off.
„ 22, „ 3, „ but the principle, *read* the principle.
„ 59, „ 29, „ is lower, *read* appears lower.
„ 63, „ 29, „ offence, *read* defence.
„ 82, „ 4, „ Pic du Midi de Bizarre, *read* ..... de Bigorre.
„ 123, „ 9, „ which are, *read* which is.
„ 129, „ 32, „ Barèje, *read* Barèges.
„ 142, „ 6, „ an elaborate, *read* elaborate.
„ 155, „ 21, „ distant, *read* distinct.
„ 235, „ 30, „ your astonishment, *read* his astonishment.
„ 237, „ 25, „ of the Greek, *read* of Greek.
„ 241, „ 1, „ opened, *read* open.
„ 295, „ 16, „ Wouverman, *read* Wouvermans.

DESCRIPTION OF TREES.

Section III. Buildings, Ruins, and Figures.

BUILDINGS.

RUINS. 271

FIGURES IN THE LANDSCAPE.

ON

THE ELEMENTS

OF

PICTURESQUE SCENERY,

&c. &c.

ON LIGHT

CONSIDERED AS THE MEANS BY WHICH THE IMAGES OF OBJECTS ARE TRANSMITTED TO THE EYE.

WITHOUT examining the wonderful organization of the eye, and the admirable provisions which are there treasured up, in order that man may enjoy the perception of all objects which are ranged within its compass; it seems appropriate to commence a work having for its chief purpose an inquiry concerning the external appearance of various classes of objects, by giving a brief sketch of the manner in which, by the agency of light, this variety of objects is placed within the scope of vision, and their peculiarities and distinctions rendered at once appreciable. From which inquiry conclusions will be further deduced, showing that, although with regard to this agency by which objects are rendered visible, their colour, or the condition of the mere surface, obtains the greatest importance, yet with regard to Art, as well as to the ordinary circumstances of life, form may be considered to hold the highest rank.

As very few bodies are self-luminous, but by far the

greater number are rendered visible by the light which is thrown upon them from a distance, the manner in which these bodies reflect or re-radiate the light which they have thus received, naturally becomes a first subject of inquiry. With reference to this question, objects, or rather the surfaces of objects, may be classed, in the first place, as *rough*, and *smooth* or *polished*; and, in the second place, as *coloured* and *colourless*, — where, however, a further distinction arises, which will be afterwards referred to. With regard to the first distinction of *rough* and *polished* surfaces, it may be thus analysed. If light be considered in its most attenuated form, — that is to say, in single and distinct rays, — it may be said that rough as well as polished surfaces reflect each ray in an angle equal to that of incidence; but *polished* surfaces only throw off a whole bundle or pencil of rays in the same relative direction as that in which it falls upon them, causing any image which is reflected by the surface on which the light derived from a given object impinges, to present the fac-simile duplicate of the object itself. Whereas *rough* surfaces re-emit, diffused and scattered, the rays which have fallen upon them, reproducing but very faint indications of the colour which the rays of incidence (or those which have been emitted from a primary object) have transmitted there, and no indications whatever of an image possessing form. This circumstance of a well-defined image on the one hand, both as to form and colour, and of a diffused and imperfect one on the other, seems to require a term expressive of the manner in which the light is reflected, corresponding with the nature of the surface

which gives rise to this difference,—a deficiency which, it appears to me, may be advantageously supplied by the expression *definite reflexion* for that which results from *polished* surfaces, presenting a distinct image; and *indefinite reflexion* for that which is connected with *rough* surfaces, reflecting no distinct image, but only a shade of colour, approximating but slightly to that of an object which is placed near.

These distinctions seem to claim more importance and consideration than they have hitherto obtained; for it is to the differences in the manner in which the rays of light are reflected from the surfaces of bodies, that is owing that endless diversity of appearance which they display,—such as granular, fibrous, textile, porous, and other innumerable varieties of texture and conformation, which distinguish the exterior of bodies one from another, independently of distinctions of colour, and which can scarcely be accounted for without as many differences in the manner in which the incident rays are reflected or re-emitted from their surface. We might conceive these differences in the manner in which light is sent forth from the dissimilar surfaces of bodies, to be expressed in some measure thus. At times they would be collected together in fascicles or bunches of every shape,—at times sent forth in parallel waves or beams,—at times alternately condensed and diluted at successive intervals,—or else dispersed almost equally in every possible direction. Could the imagination realize the like, and other innumerable arrangements of the floods of light which are re-emitted from the various and dissimilar surfaces of the bodies on which it falls, a far greater degree of interest than now

exists would attach itself to the characteristic distinctions and markings which give beauty, character, and variety, to every object which it is given to the eye to investigate, and to the mind to reflect upon.

These differences being the result only of the manner or form in which light is thrown off from the surfaces of bodies, are quite distinct from, and independent of, those which involve differences of colour; to explain which it is necessary to assume that the rays of light are decomposed, and that certain portions only of them are re-radiated, while others are absorbed, — the white, as is well known, being the only colour which reflects all the rays of light, and the black that which absorbs all;—every gradation which intervenes, being the result of the infinite modifications with which certain coloured rays are absorbed or retained, and others re-radiated.* I shall make no further allusion to the theory of colours, several excellent works,—amongst others, Mr. Field's treatise on "Chromatics,"— having already been published on this subject.

* A clear distinction appears to be wanting with regard to the use of the terms reflexion and re-radiation. It has nothing to do with that given above, as expressing the difference between rough and polished surfaces, but would coincide rather with that which presents itself between colourless and coloured surfaces. Thus it seems that both may be appropriately defined by employing the first of these expressions (*reflexion*) to designate the throwing off of light from the surfaces of bodies undecomposed, as is the case with all colourless surfaces; and the second (*re-radiation*), when decomposition of the light has taken place, and a part only of the rays are re-emitted, after another portion has been absorbed or retained.

ON SOME OF THE CONDITIONS WHICH ARE PECULIAR TO THE REPRESENTATION OF FORM.

EXTENSION may be considered to be one of the most important conditions of substantial bodies. And, since this property is not infinite, but in every case has limits, it necessarily follows, that all objects are circumscribed by boundaries more or less defined; and it is this circumstance of a defined boundary which, at the same time that it renders objects multifarious and distinct from each other, gives them that further degree of interest which is owing to diversity of form. The most clear and positive impression of the form of any given object is derived from that part of its circumference or boundary which extends in a direction which is at right angles with the visual ray. For on this point the very substance or material of which the object is constituted ceases altogether, and is generally replaced by that of a neighbouring one, differing more or less from the first in colour and appearance; whilst a boundary line, somewhat less decided, though quite distinct, is likewise furnished by those projections or changes in the direction of the surface which, being too abrupt and violent for the eye to follow, form a complete break or interruption of the surface, though not an entire cessation of it. It is especially the transition from the circumference of one body to that of another, sometimes contiguous, sometimes remote, which in Art

has given rise to the use of what is termed the boundary line or outline, French *silhouette*, German *umriss:* though it must be admitted that its use as a marked and continuous line in the representation of natural objects is hardly less conventional than founded on Nature. This becomes evident, when it is considered that the transition from one object to another with which the boundary of the first comes in apparent contact, constitutes in no case a decided outline; and that when the colour and lighting up of the two objects is nearly the same, the distinction between them is scarcely appreciable. This will be further considered.

There are two circumstances, independently of colour, which tend greatly to diversify the appearance of objects in Nature, and to add still further to the sensations of delight of which their numberless developments of form are the primary source. One of these circumstances results from the various kinds of shadows which attend the presence of solid bodies: in fact, one of the great advantages which is derived from shadows in a picturesque point of view is, that they diversify the aspect of Nature without multiplying the forms of objects. And so great is their influence in this respect, that we should be unwilling to admit, without the proof which is afforded by a comparison of Nature under different circumstances, the whole extent to which projected, as well as local shadows, modify, according to their direction and strength, the external aspect of the object on which they appear; and this without altering the first impression which had been conceived of its geometrical form. By means of these evanescent changes accompanying the sun's progress, as well as

the partial obscuration and rekindling of its ray, an agreeable diversity is caused in the appearance of any given object, without affecting in the least degree its most essential conditions as a substantial body, or as a production either of Art or Nature. Results which, like these, imply an apparent change in the aspect of things, without involving any positive or real one, apply still more forcibly with regard to the influence which perspective exercises on the forms of objects; for in this respect, not the appearance only, but the very form of the object as it is presented to sight, becomes, in almost every case in which a change of position occurs, altered or modified. And it may be remarked, as a beautiful example of the forcible meaning which impressions, rather than positive images, convey to the understanding, that notwithstanding all the change to which the external form of the object may, by reason of the influence of perspective, appear to be subjected, our impression of its real form is in no case altered, nor is our knowledge of its real condition in the least degree shaken.

The most complete disguisement to which the form of an object can be subjected through the influence of perspective, results from a change in the direction of the surfaces of that object, as these deviate, according to the manner in which it is placed, from a position which is parallel with, to one which recedes from, the observer. This change which an object successively undergoes, from the full-length view of it, to the contracted appearance which it assumes when all depth has vanished and its thickness alone appears, is expressed by the term foreshortening, and is the most striking

which comes under observation. A slighter change in the form of a solid object likewise results from the simple and unqualified effects of direct recedence or increased distance, and is thus associated with the apparent diminution of its proportions. But a change of form is not the invariable consequence of perspective diminution. There are some figures which become smaller without being modified in their shape; for all flat surfaces which extend in a plane which is at right angles with the visual ray, can be subjected to no other perspective change with an increase of distance, than a reduction of their dimensions. But, with regard to solid bodies, or objects having depth as well as height and width, I believe that I am correct in stating, that the only examples in which no change of form accompanies the apparent diminution which is the result of distance, are the sphere, as well as the cone and the ellipse, when seen in the direction of their principal axes. Or if the figure be an oblate spheroid, compressed at the opposite ends like the orange, it is when seen in the direction of its short axis (in which position its outline appears to constitute a circle) that its removal causes no apparent deviation from this circular outline. When seen in any other position, its periphery comes nearer to a complete circle when observed from a point very near the eye, than it does when removed to a greater distance.* The question, however, which regards that change in the

* These remarks refer to the outlines of bodies as seen from one point of observation, and are quite independent of binocular vision.

forms of objects which is due to direct removal only, is one of considerable nicety, which, to be fully developed, would require much more space than can here be devoted to the subject. It may be summarily stated, that the nearer the form of the object approximates to a homogeneous and uniform shape, the slighter is the change of outline to which direct removal subjects it. Whereas the conditions under which that perspective diminution of objects which is the immediate result of increasing distances involves the greatest apparent changes of form, obtain chiefly with regard to those bodies whose surfaces present the greatest amount of irregularity, or the greatest number of planes disposed at various angles.

Let us now consider the forms of objects with reference to the representation of them which is made with the pencil. It has been stated above, that the most clear and perfect indications of form are those which are presented to us by the exterior boundary or outline of an object; and, in the next place, by those changes in the direction of its surface which, without a true boundary, are nevertheless too abrupt and violent for the eye to follow. As there are no other indications of form so decided as these, it becomes necessary, in order to represent truly the less sudden deviations of the surface, that Art should seek out carefully, and avail herself of, every particular which may serve to indicate the true form or direction of the parts.

In finished works of Art, the boundaries of objects are constituted, as in Nature, by the transitions, or differences of light and colour, from one object to another. No conventional outline is required to give

further relief and expression to these indications of form. But, in imperfect or unfinished works of Art, it is necessary that an artificial boundary line should be introduced, in order to impart a degree of expression and character to the forms of objects, which the want of shade and colour prevalent in such inferior styles would otherwise render it impossible to realize. But there are further particulars connected with the representation of the forms of objects which are worth attending to, and the observance of which may, especially in those unfinished works of Art in which a simple boundary line supersedes the transitions of shade and colour, assist in obtaining a nearer approach to Nature than could otherwise be effected. For instance, it may be useful to consider to what extent the light or colour of one object differs from those of the neighbouring ones upon which it comes out in relief; for the outline of the foremost object should be strengthened or softened according to the amount of contrast which prevails between the tone and colour of the two. The boundary line would be faintest where the two objects are similar both as to shade and colour, and strongest where the greatest difference exists in this respect between the foremost and the hindermost object. According to this principle, the member of a marble statue coming out on the body of the same, or one statue coming out upon another behind it, both being equally exposed to the light, would require but a very faint outline; whereas the same object, coming out upon a material entirely different, both with regard to its nature, and to the circumstances of shade, would require a boundary-line somewhat more decided. A

bronze statue, especially the shaded side of it, would require an outline still more marked; and a rough and shagged object, such as a rock or the trunk of a tree, a still further degree of decision and boldness: for, in addition to a more marked transition with neighbouring objects, the coarseness and shaggedness of the material are best expressed in a sketch, by a line which is marked, heavy, and decided. A due attention to this principle may, it is presumed, in sketches, etchings, cartoon drawings, and the like incomplete styles, greatly assist in giving expression and effect to the subject, without any additional expenditure of the time and labour which are required for toning or colouring.

Next to this is to be considered, what indications of form may be borrowed from the particulars which are characteristic of the surfaces of bodies; such as are furnished by the texture and other external characters of the material of which the object is constituted. For instance, in representing the tissue of cloth or linen, the graining of woods, the fibres of vegetables, and the arrangement of the hair, if the same direction is given to the lines of the pencil as that of these natural markings of the substance, this may become very serviceable in expressing the direction of the curves, breaks, and other deviations of the surface.

Another source of the distinct appreciation of form which is derived through sight, is traceable to shadows; and it is, therefore, by a careful attention to their strength, distribution, and direction, and by the truthful rendering of these various conditions, that force and rotundity are impressed on the painted representation of any natural subject. When the shadow is *local*, that

is to say when resulting from the turning of a given surface more or less completely away from the light, as is the case with rounded bodies, the shadow marks the form of their surface by its gradation, or progressively increasing depth in those parts which are most completely opposed to the light. When *projected*, that is to say, when a shadow is thrown across the surface of a given object by another one which intercepts the light, every curve or variation of form is pointed out by the direction followed by the shadow as it crosses that given object. On the other hand, those shadows which are projected by the object itself on adjacent surfaces are chiefly instrumental in denoting the position rather than the form of the object; for the broader the projected shadow is made, other conditions being the same, the greater is the relief, or the more the object appears to stand out. Or if the object be completely detached, the more distant the point where the shadow impinges, the more completely is the object isolated, or in advance of the surface across which it throws its shadow.

PARALLEL BETWEEN SOME OF THE ESSENTIAL CONDITIONS OF FORM AND COLOUR.

It has been mentioned above, that the most diversified operations of light are required in order to render manifest to the mind the colour and other conditions which pertain to the surfaces of bodies; whereas the simplest process of reradiation or reflection suffices to convey the impression of their form. Hence it follows that, with regard to the power and agency of light, the colour of objects offers a wider and more important field of inquiry than does their form. In addition to which fact it should be observed, that colour, and the other qualities which are characteristic of the surfaces of bodies, are rendered manifest by the agency of light alone; whereas the knowledge of form, and of its distinctive differences, can scarcely be said to be fully realized without the assistance which has previously been derived from the sense of touch. We shall nevertheless soon perceive that form, even when manifested to us exclusively by the sense of vision, becomes in many respects the most important property of the two; and that, from its direct relation to our most pressing wants and habits, it exercises an entire supremacy on the physical or natural world, whereby it obtains a powerful dominion in that of Art.

This shows itself, in the first place, in those works of the creation, in which the end of every organized and

animate being is chiefly promoted by certain appropriate, necessary, and specific conditions of form. It next shows itself in objects of use and comfort of every description; the usefulness of which would in almost every case be very little increased or lessened by decided differences of colour, but would in most cases be greatly impaired, or even entirely destroyed, by any essential changes in their form. An example or two borrowed from the industrial arts will illustrate this. One department, for instance, has for its especial purpose to construct the kind of dwelling which is most suited to our requirements; another to furnish those vessels and utensils which become the instruments for administering to our wants; and a third to provide the apparel which is rendered necessary by our social condition. In these and the like cases, it is form which constitutes the most essential, indeed the indispensable considerations; colour following merely as an adjunct, to satisfy taste or gratify fancy. Hence it is that the caprices of fashion, which scarcely admit of any bounds as to changes of colour, influence the form or make of those articles only of which use is not the essential part, and lay scarcely any hold of such objects as are strictly necessary.

In the next place this property of objects derives additional importance from the character of durability which is connected with it, as compared with the more ephemeral or fleeting conditions which pertain to colour. Throughout animate Nature generally, form obtains more than colour a prevailing character of permanence and constancy. For, notwithstanding a few rare and most remarkable cases of metamorphosis, as exhibited

by some of the tribes of insects, none of these organic changes are to be compared for their sudden and transient evanescence, to the dissolving dyes of the chameleon, the brilliant and varied hues which glitter on the scaly inhabitants of the ocean, or flash in tints of gold, crimson, and purple, on the bird which flitters on the soft and balmy gale of the tropics. In the inanimate world this principle is even more constant. Form, as exhibited by mountains, rocks, and in some measure by trees, remains; whilst the same objects afford, according to the seasons, marked changes of colour, and incessant modulations of their more delicate tints and hues.

Of the monuments of Art likewise, those which adopt form as their principal element of beauty are durable, as compared with those whose chief dependence for perfection is colour. This is exemplified by the permanency of the forms which pertain to architectural monuments, as compared with the instability of their painted decorations; as well as by the durability of the marble productions of the sculptor, as contrasted with the perishable materials which are the repositories of the painter's fame.

Not only, however, is form itself more durable than colour, but it may further be presumed that even the emotions and sympathies which it inspires have a character of greater permanence. This seems to be proved by the durability of such emotions as have been excited by any striking features or expressions of the human countenance, as compared with the transient and evanescent sensations of pleasure which are inhaled at the sight of a gorgeous flower. It is form, much more than

colour, which constitutes the expression of a countenance, and which consequently instils into the minds of others various feelings of sympathy. This powerful instrument for awakening emotions of affection, love, and esteem, would lose all its energy with its form, very little with its colour; whereas the gay flower, which inspires at most but a momentary burst of joy, and whose painted beauty awakens but one kind of feeling, might lose the delicacy of its form, and yet preserve a great portion of its influence on the imagination. Thus to colour, rather than to form, should be ascribed sensations of delight which are impetuous, indiscriminating, and transient; whilst to the influence of form may be chiefly traced all feelings and impressions which are varied, deep, and of long duration.

From these deductions it will be gathered, that the representation of form has in general a character of severity, chasteness, and simplicity, as compared with those effects which are displayed through the agency of colour. This is at once made manifest by a parallel between the schools of painting in which form constitutes the most essential and important element, and those of which brilliant colouring and effect are the chief adornments. As examples of these premises, I might refer to the purity and correctness of design which characterized the ancient Roman style, as contrasted with the extraordinary vigour of colour, combined with harmonious warmth, which constituted the charm of that of Venice. Whilst in Modern Art, the same principle shows itself by examining the compositions, simple and chaste, but often crude almost to dryness, of German historical painting, in which every kind of merit which

can be developed through form is made the subject of such deep and unwearied study; and by comparing them with those works of the west of Europe, perhaps of the British school in particular, in which the imagination is successfully appealed to by the power and fascination of colour, but where there is a proportionate deficiency of that grace, purity, and sublimity of form, which in design constitute the highest standard of perfection.

The same principle is made manifest by the facilities which are afforded in the art of sculpture, where form alone is dealt with, for rendering the more calm expressions of the countenance,—such as dignity, earnestness, candour, &c.,—as compared with the indifferent success which attends the embodying in the cold and colourless marble, of all lively, mirthful, and impassionate expressions.* Whereas the painter, who gives, with light and colour, expression to the various passions and emotions, finds no difficulty in equalling, or even in exceeding, the bounds of Nature, in the warmth, energy, and liveliness, which he infuses into his subject. Thus it is that every painting which appropriates to itself the entire fulness of effect which the chromatic scale can furnish, has little to demand from the panegyrist; its merits are sufficiently placarded by the power of its own attractions: whereas the work of the statuary, silent and passive, and incapable of pleading in its own

* The unusual ability of the artist sometimes enables him to imprint smiling and joyful expressions on the white and uniform marble. These are the exceptions to the rule; and, even in such cases, the success is most complete, and the result most pleasing, when the joy expressed is that of innocence.

behalf, holds a strong claim on the impartial but friendly support of the critic; without whose opportune interference, its perfections would remain hidden to observers at large, and reveal themselves only to the few who are most learned and most penetrating.

Inasmuch as colours are presented to the eye with well-defined properties, and having distinct relations one with another; and as Nature herself exhibits them in the rainbow and other prismatic effects, simple and primary, and in a beautiful and harmonious series, it may seem quite reasonable to infer, that a careful study of these colours, as they are thus presented to us in unsullied purity, unmixed, and unconnected with form, may greatly assist in creating pleasing and melodious arrangements, when they are rendered the coagents of form in the different applications to which they are subjected by Art. It is more than probable that the mind, when assisted by the knowledge of these optical yet natural arrangements, would be enabled to give to objects represented in colour, a distribution far more pleasing than any which could be derived from the exclusive study of the relations of their respective local colours. Thus the education of the artist could scarcely be rendered complete, without his acquiring a general and unprejudiced knowledge of the physical properties of colours. But the same conclusions are scarcely admissible with reference to form. We find, indeed, in the valuable pages of Mr. Field's "Chromatics," a most ingenious parallel between the properties of its primary constituents and those of colour; but although many remarkable instances are given in this work, of the correlationship of these all-pervading principles, and of the analogy of their attri-

butes, it must I think be maintained, that a theoretical solution of form into parts or signs, having determinate properties, has not yet been attained with any thing like the same degree of clearness and success which has been developed in the theory of colours.

I conclude, on this and other similar grounds, that the use of abstract and purely scientific principles in the adaptation of form to the purposes of Art, must in most cases be of very little avail; indeed, that there is no small danger of its perplexing the ideas and embarrassing the judgment: and it follows almost as a necessary consequence, that the method of applying form which is best calculated to lead to picturesqueness, or perfection of any kind, is to be sought in its direct application to the most characteristic, or the most graceful expression of the various objects which are respectively presented to the eye. It is according to this principle, therefore, that I shall proceed to the description of those objects which are presented most prominently to view in the scenery of Nature.

SECTION I.

ON

MOUNTAINS, ROCKS, VOLCANOES, &c.

MOUNTAINS.

DEFINITION.—As I propose under the above head to consider the external character of eminences of all degrees of elevation indiscriminately, it may not, perhaps, be useless to examine what constitutes the appropriate distinction between a mountain and a hill, in order to set out with clear views on the subject; the more especially, since the terms mountain and hill are frequently used with a very vague and indeterminate signification. Doubtless, the chief point which constitutes this distinction is *elevation;* as those eminences which attain a considerable and unusual degree of perpendicular height may, in almost all circumstances, be rightly designated as mountains; whereas all such as have but a moderate degree of elevation retain such names as hills, eminences, knolls, or rocks, but cannot pretend to the more dignified appellation of mountains. Thus, elevation may be said to constitute the first and main distinction between such eminences or projections of the

VIEW OF THE JUNG FRAU AND THE TWO EIGERS.

earth's surface as are designated as mountains, and the subordinate ones, which can only claim the appellation of hills, and other unassuming expressions.

Yet this is not the only condition which tends to distinguish mountains from hills, and the reverse. Ruggedness and precipitousness, or steepness of the slopes, may doubtless exercise a considerable influence in rendering an eminence that kind of natural object which is generally implied by the denomination of *mountain;* and this the more especially, since the like conditions tend to render mountains more impenetrable or difficult of access, and by thus constituting them more effectual boundaries between one country and another, greatly add to their importance, both politically and geographically; — whilst the use of the term *hill* will not be found to depend exclusively on the want of elevation of the eminences to which it is applied, but is influenced in a great measure by their gentle character and easy access. This kind of distinction, founded on ruggedness on the one hand and on smoothness on the other, happens, in most cases, to coincide with that which is made to depend on differences of elevation only; since the highest chains of mountains are in general those which present the most abrupt precipices and the sharpest peaks and ridges. Nevertheless, there are exceptions; for cliffs and crags occur in no small number, which, though of insignificant height, are more precipitous and less easy of access than many an important mountain. Thus, although the kind of distinction which is based, on the one hand, on wildness and precipitousness, and on the other, on gentleness of slope and evenness of surface, may be, to

a certain extent, justifiable and conformable to the other conditions which serve to establish this difference of expression; but the principle may be carried to excess when the denomination of hill is applied to an eminence which, although of gentle slope and easy access, exceeds in elevation, as sometimes happens, many a ridge, which owes to the mere boldness of its shape the more significant and formidable denomination of mountain. A distinction which does not admit perpendicular elevation to constitute its chief basis, must necessarily lead to much uncertainty and confusion of ideas. This may be exemplified by the use which is frequently made of the term hill in speaking of the eminences of Yorkshire, and occasionally of those of Scotland, although many of them considerably surpass in elevation those which are so unreservedly designated as the mountains of the Rhine.*

Geological formation. — Another characteristic of hills and mountains is, that they exhibit to our view the internal structure of the globe, — thus disclosing a marvellous class of phenomena, of which the aspect of the mere surface, further concealed by the mantle of vegetation, could not suggest the remotest idea. The operations of time and of the atmosphere have produced still

* As a familiar example of the above it may be mentioned, that a person who was in the habit of applying the term hill to the Highlands of Scotland, having made use of the same epithet with regard to the mountains of Switzerland, caused no little surprise to an inhabitant of that country, that his glorious Alps should deserve no more dignified appellation from a Scotch Highlander.

further changes. These agents of destruction and renovation generally assume, in the Highlands, a more active character. In mountains, the rains are heavier and more tempestuous than on the plains. The torrents swell more rapidly, and rush with greater violence, scooping out their slopes into ravines, glens, and valleys, and producing changes so great as scarcely to leave a trace of what we may suppose to have been their primitive character and appearance.

Here the inquiry suggests itself,—what amount of interest does the painter discover in the geological formation of mountains? That certain features are presented here and there in the external forms of mountains which are closely connected with their structure and geological appearance, cannot be denied. The rounded forms of the chalk hills, the conical shapes of extinct volcanoes, the erect and compactly gregarious forms of the trap rocks, affecting, even in the exterior form of the mountain, such shapes as are naturally associated with manual labour, and the sharp, towering pinnacles of the older rocks generally, aspiring as it were by their attenuated figure and outstretched attitude, to the skies to which they point,—are instances in which the general outline of mountains has a connection more or less immediate with the nature and consistency of the material of which they are constituted. Setting aside, however, examples of this decided and striking nature, it would be found, upon the whole, impracticable to build the picturesque character of a mountainous country exclusively from data derived from the examination of its geological formations; and it is only with certain restrictions, that one might succeed in

forming a picture of its outward attractions, by means of a close and exclusive study of its rocky systems and of their distribution. It must, at all events, be recognised, that a country may have its picturesque character very distinct from its geological one; and that, in its present stage, the science of geology is far from giving a clear and comprehensive explanation of the extraordinary combinations of form which, in mountainous countries, awaken all the energies of vision.

Whilst the seeker of the picturesque groups naturally and without effort the objects of his admiration, according to the grandeur and dignity of the features which they exhibit, he is surprised to find, that formations very dissimilar, both in their date and character, either alternate or intermingle in the very land which possesses but one general type of picturesque wealth. He hears of granite, gneiss, schist, and limestone; and beds of clay, slate, sandstone, conglomerate, and chalk, —alike helping to constitute those noble edifices of romantic grandeur, whose most prominent and striking features seem to indicate a very similar origin: and, if he investigate the subject in a geological view, he discovers, perhaps with disappointment, that these beds and deposits owe their importance as part of the materials which constitute our planet, not chiefly to the extraordinary grandeur and magnificence displayed in their outward features in the districts over which mountains spread, but, like the porphyritic, the silurian, the oolitic, and the cretaceous systems, rather to their general extent and prevalence through hills and plains, continents and islands, often buried deep beneath the crust of the earth, and almost independently of those convul-

sions of Nature which have here and there rendered their external conformation so attractive and peculiar. It is true that, occasionally, distinctions make their appearance on a large scale, and in a prominent manner, corresponding with the groups to which the rocks severally pertain in their mineralogical structure. But, generally speaking, the characters which impress the observer with the nature of the various rocks respectively, are diminutive as considered with reference to their entire mass, and manifest themselves only on few occasions in the general and picturesque character of mountains. [This will be further considered under the head Rocks.]

Gravitation and other influences.—Two circumstances connected with eminences generally render them, even in their simplest forms, something more than a change of surface from one direction to another. I allude to gravitation, and to the progressive increase of cold with increasing distances from the earth's surface. It is with reference to the force of gravitation that we measure with astonishment the power required to uplift large portions of the earth's crust to the position which they now occupy, and admire the mighty means employed by the Divine Architect for maintaining huge and ponderous masses at an elevation of many thousand feet above the plains, — the firmest rooting in the mother earth, and the steadiest equilibrium, being often possessed by those which appear to threaten most imminently destruction and ruin.

Likewise, connected with this principle of gravitation, is the danger which is associated with the access of

precipitous mountains, adding still further to the impressions of awe and terror with which we usually behold these majestic bulwarks of Nature. Thus it is, that the law by which bodies fall to the earth gives to elevation a peculiar character, to mountains which mark that elevation a new feature, and a poetical tendency to the impressions which their appearance excites.

The next point referred to is, the influence which the progressive change of temperature which takes place from the lower to the upper regions of the air has on the appearance of hills and mountains. On eminences of the lower order, this influence may be already observed in the vegetation,—a visible change in this respect beginning to show itself at an elevation of from 1500 to 2000 feet. But in the higher chains of mountains, this change of temperature is characterised by the phenomena of snow and ice abounding in the height of summer, with many intermediate transitions to mark the ascent to this abode of eternal winter; and realizing, in a form more abrupt and condensed, transitions similar to those changes in the vegetation and other external features of a country, which occur more diluted, as it were, and less appreciable, at various zones of latitude on the earth's surface. But the proximity, and it may almost be said the juxta-position, of opposite climates and of their effects, produce many consequences which are peculiar to mountains only. As the grapes ripen for the vintage, the snows begin to gather on the mountain summits, from whose hoary threatening and beclouded brow are elaborated, at various seasons of the year, the fertilizing rills, the

thundering waterfalls, and also the avalanches, with their accompanying scenes of devastation. These and many other incidents result almost entirely, though indirectly, from the progressive changes of climate which mark an increasing elevation above the earth's surface.

It may further be observed, that mountains have a very important share, not only in giving to a country its physical aspect, but in determining the social condition of its inhabitants. Their most marked effects are exercised, indeed, on the produce of the soil, but their influence next shows itself on the dwellings, customs, and industry of the inhabitants, causing a characteristic and picturesque variety in the usages of the rural population. These distinctions obtain a great importance with reference to Art, although they are but secondary and subordinate amongst the great geographical and physical results which are due to mountains. Inasmuch as these constitute the greatest and most important natural boundaries, they contribute, more than any other physical cause, to establish national distinctions corresponding with the territorial frontiers or borders. But it is not, perhaps, sufficiently considered generally, that they produce differences almost equally great, and still more remarkable, between the various parts of the same country. The diversity which is thus produced by mountain ranges in the different members of the same nation, shows itself in Norway and other mountainous countries; but is nowhere, perhaps, more striking and remarkable than in Switzerland, where every district or valley of any importance is characterised by some peculiarity in the costume of the inhabitants, and frequently by diffe-

rences of habits, the external indications of which fall pleasingly on the eye.

Influence of Mountains on the Landscape. — Mountains may be considered under two aspects with reference to their influence on the Landscape.—Firstly, as to the screens or boundaries with which they encompass the scenes; secondly, with reference to the undulations and irregularities of their surface, producing a diversity of scenes which is partly the immediate results of this inequality of the slopes, and partly owing to the fact, that a thousand different elevations are thus afforded for the observer's point of view, instead of one uniform level. From the various breaks and undulations of the soil results that diversity of perspective plains which gives expression and character to a scene. The surface of the country is presented to the eye under various degrees of development, from the rapid foreshortening of objects, to the bird's eye view of them. On declivities, the trees and other details conceal more of each other than on the plain seen beyond; whereas on acclivities, or slopes rising from the observer, they often appear almost at full length, the tops of the foremost concealing only the foot of those which succeed at certain intervals. They thus appear to ascend in stages before the observer, instead of vanishing rapidly from him.

Considered as boundaries or screens, the influence of mountains is equally important. An outline varied and broken with every possible diversity of shape, is substituted for the uniform dead line, of which the horizon of the sea affords an example; and, by admitting the sight in parts to the most distant

recesses of the scene, and intercepting it in others more or less, the form and distribution of the predominant portions of the landscape become infinitely varied.

Outlines of Mountains. — It is the outline of a mountain which constitutes its most important feature, and on which, consequently, its interest as an object chiefly depends. The outline or profile of a mountain is determined by that portion of its surface which advances in a direction which is at right angles with the line of vision; but when, as is often the case, a more distant part of the mountain advances so far as nearly to meet this line, a lateral change in the position of the observer will bring within his view this more distant part, which will now form the outline; and as certain portions of a mountain's surface generally project much more than others, it is from certain situations only, whence these violent projections are seen to form the boundary line, that the character of the mountain becomes most forcibly expressed. As the traveller again advances, these bold projections gradually sink beneath the mass of the mountain, and its form becomes more tame and insignificant. At length other forms appear, and assume an aspect more and more characteristic, until he has reached the point where their outline forms the greatest projection. At this point, though the features of the mountain be changed to a degree which may sometimes almost prevent their being recognised, they are again stamped with a decided and picturesque character. It may, therefore, be well to consider, in drawing the outline of a mountain, that it is not always formed by a portion of its surface equally distant from the observer,

but by the more prominent parts, which successively advance so far as to come into contact with the sky or background from different parts of the mountain. By proceeding according to this principle in drawing mountains, rotundity and depth are given to these important objects in a landscape scene.

PICTURESQUE FORMS OF MOUNTAINS.

In considering the forms of mountains, it is difficult to lay down any principles which may serve to guide the judgment in the task of selecting those which are most picturesque and beautiful. Less even than in the vegetable kingdom does their form adapt itself to any traceable purposes either of use or of design, and the artist being, with few exceptions, unfettered by those considerations of fitness to purpose, or of probabilities at least, which bind him more or less in the representation of all living things, has, in the main, little more to do than to seek the greatest amount of variety possible, either in the combinations of those forms which are introduced into one picture or drawing, or with reference to the long succession or collection, (if I may so express myself), of forms of mountains which are met with, for instance, in an illustrated work or album, or in a series of productions by the same painter. It is true, that in this steady and relentless pursuit of variety in the forms of mountains, there are some few general principles which may serve as guides in the selection of beauty or picturesqueness,—such as simplicity, elegance, boldness, and perhaps wildness; but these few principles are in themselves vague in

their nature, and incapable of any precise definition. And when these desirable but opposite principles meet or associate one with another, so far from realizing with any degree of certainty a pleasing arrangement, there is danger of missing the picturesque, and of falling into the grotesque or the unsightly. Any remarks, therefore, tending to guide and assist the taste in the choice of single and unconnected outlines of mountains, must be considered rather as manifestations of personal predilection and opinion, than as affording general and incontestable rules.

Gilpin has, indeed, long since drawn a broad distinction between elegant and inelegant forms of mountain; but he effected this rather by characterising the latter than by defining the former. In fact, it will be easy to see, that since the forms of mountains which are suitable for painting are almost unlimited, it will be far more practicable to set aside those which are decidedly repulsive or ugly, than to point out picturesque forms for selection. Gilpin condemns such as are mathematically regular, whimsically grotesque, and all those which present a continuity of line without a break, whether it be straight, concave, or convex. Taste will agree in marking as unpicturesque a lump or spherical shape, a triangle, a parallelogram,—in short, almost any figure perfectly symmetrical; although, as will be further seen, a very near approach to geometrical symmetry is sometimes allowable. Thus, very few primary figures would exhaust the series of decidedly repulsive forms of mountains. But were it equally possible to make a selection on the side of beauty, or to define the most pleasing forms conformably to certain prescribed rules, the artist would very

soon come to the bottom of the store of mountain shapes which the observation of nature discloses, instead of finding it, as is the case, nearly inexhaustible. Thus, whereas the task is rendered comparatively easy of excluding those which are unpicturesque, there is no clue by which the beautiful can be attained, under determinate conditions, with any degree of certainty; for it is not limited to any one particular type, but perpetually varies.

With regard to those forms of mountains which may be compared to simple geometrical figures, their inappropriateness is evident only when the resemblance of such natural objects to these figures is very close,—indeed, almost perfect; for, owing to their great simplicity, some of these primary shapes, such as the cone, and the triangle or pyramid, are much less objectionable, and allow of a much nearer approach to them in the forms which occasionally present themselves in Nature, than any other figures which are equally symmetrical, but at the same time more complex or intricate. Thus the Niesen, which rises in one almost unbroken sweep to an elevation of about five thousand feet above the Lake of Thun, presents from some points a nearly perfect pyramid, and unites boldness with simplicity to a degree which much more than compensates for the disgust which would doubtless attach itself to the triangular figure, if this were traceable in the outline of the mountain with any thing like mathematical precision. (See outline of Niesen, fig. 1). Other instances of pyramidal shapes occur, though less strikingly, in the Alps, in the Pyrenees, and in the mountains of Greece. They are not unfrequently truncated at the summit, and

FIG. 1.

Form of the Niesen, as viewed from the Village of Kraetligen.

crowned with a square-shaped rock,—as is the case in a pyramidal eminence, not elevated, but having a very dry and decided outline, which occurs on the road from Tolosa to Pampeluna, in the Spanish province of Navarre.

Conical mountains and eminences are of still more usual occurrence, sometimes with a narrow, but more frequently with a broad and expansive base. Their sides are occasionally concave, which gives them what might almost be termed a spiry shape, with a very attenuated apex. But even the most perfect cones which appear in Nature, although they contain so eminently in their outline the symmetry of one of the most simple geometrical figures, seldom strike the eye as being so stiff or monotonous as would be expected, especially if combined with other mountain forms; and those which have a concave outline, terminated by a sharp point, generally rank amongst the most light and graceful forms which are presented by mountains. (See A, diagram 18, p. 48). If, instead of this, it terminate with a rounded form, as in fig. 2, it is objectionable in a degree which depends on the elevation of the mountain, its character, and the adjuncts with which it may be connected. Again, a sharp apex planted on the shoulders of a bulky rounded mass would appear as unpicturesque to the eye, as it is rare and anomalous among the forms of nature: the sharp point should terminate a form proportionately slender. The tors of Dartmoor, it is true, rise abrupt and isolated from a swelling and uniform outline; and, although their singular aspect at times ranks them amongst the grotesque oddities of Nature, certain inter-

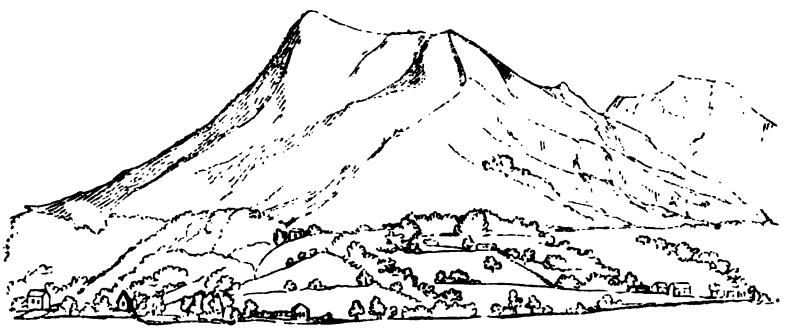
mediary forms of rocks, less grotesquely piled up, or better connected with the bulk of the mountain which supports them,—as well as the wild dreariness of the landscape, help to harmonize these fantastical and misshapen pillars of granite with the general character of the scenery.

FIG. 2.

In general, a large amount of gracefulness and elegance may be said to be furnished by almost all kinds of curves having an *unequal* sweep; but the *uniform* curve,—not, indeed, only the convex one, which has already been rejected as a lump,— but even the more acceptable concave line, will scarcely be admitted as a picturesque form, unless its regularity be disguised to the eye by a degree of character in the appearance of the object, which may withdraw the attention from its geometrical symmetry. This disguisement of any monotonous curve is the more easily effected, as in

Nature the outline of a mountain is generally composed of a series of short right lines, which form, at their conjunction, angles so slight, that they convey the impression of a curve. The outline of a mountain may, without offence to the eye, and indeed with an appearance of elegance, become successively convex and concave, with a progressive and unequal curve, fig. 3; because this form, if not repeated, affords no instance of reduplication. This line constitutes what may be termed the saddle-shaped mountain, of which Saddleback in Cumberland, the Rigi, as seen from Lucerne, and many others, might be mentioned as examples. The

FIG. 3.



Mount Rigi, viewed from Lucerne.

curved line given in diagram 4 shows a general resemblance to the outline of the mountain unsuitably named Sugar-loaf, in the County of Wicklow.

How very decidedly the ugliness of a mountain depends upon the impression of symmetry, rather than upon the nature of its outline or curve, is shown at once by doubling its form; that is, by causing this to correspond exactly on the right hand and on the left, as in fig. 5. The dislike which naturally attaches to

the lump or shapeless mass, has doubtless a great share in the ugliness of this example; but it is probable that this unsightliness arises in a degree which is greater, and less conquerable by disguisement, from the kind of repetition or reduplication which is so

Fig. 4.

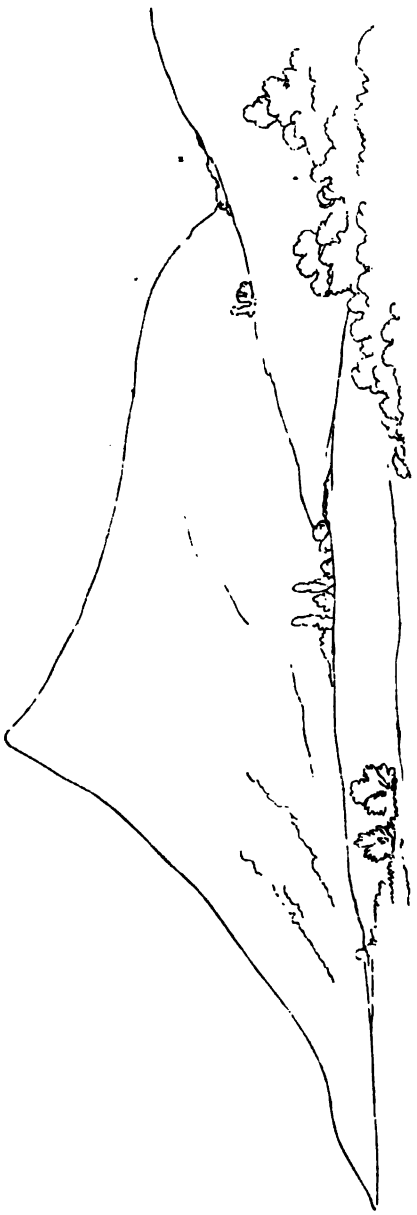
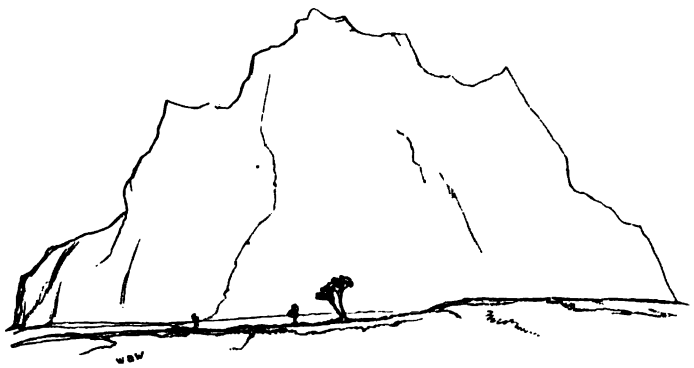


Fig. 5.

conspicuous in this form. Of this more will be said under the head Symmetry.

But the unsightliness which is connected with symmetry, or a corresponding distribution of forms, is more dangerous, because less easily perceived, when it extends itself to details of forms in opposite and distant parts of the same mountain, as in fig. 6.

FIG. 6.

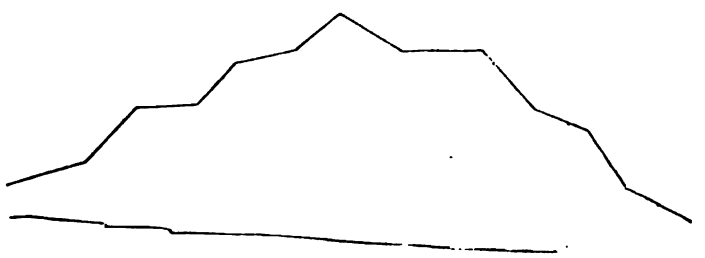


Thus, an equal inclination of exactly opposite and corresponding parts offends the eye wherever it occurs. The same objection applies to corresponding projections and notches. They should alternate on the opposite sides of a mountain with the greatest irregularity possible, as in the outline of the Pic du Midi d'Ossau (see outline of that mountain, page 60.) It may be further maintained, that the irregularities in the slope of a mountain should be proportionate to the projections and indentations of its summit. If the latter be fretted with minute and numerous peaks, the slope leading to it will naturally be gapped and irregular; but if the summit has but one peak, or present some other bold and simple form, the mountain itself will rise in a plain uniform outline.

Reduplication. — In the following remarks, I propose tracing to its source the principle of reduplication in broken and irregular forms of mountains. It can hardly be denied, that it is an enemy to picturesqueness still greater than symmetry itself; for the latter, as has been partly shown, may at least put on the mitigating disguise of simplicity, whereas reduplication ever perplexes the eye with its ceaseless repetition of forms. It will be seen by the annexed cuts, how outlines in which reduplication predominates, pass successively from forms which are hideous to such as are picturesque, exactly in proportion as they lose this objectionable character. Owing to the predominance of this defect, any form resulting from an unbroken succession either of equal curves or straight lines of corresponding lengths and angles, may be set down as most decidedly objectionable; (see figs. 7 and 8). In fig. 9, where

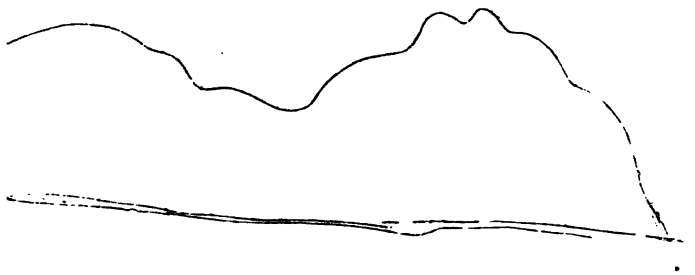
FIG. 7.

FIG. 8.



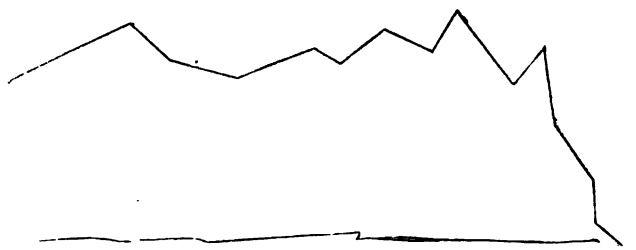
the curves are unequal, as well as in fig. 10, where the straight lines are of different lengths, and meet at unequal

Fig. 9.



angles, there is a certain approach to picturesqueness, though still far from obtaining it. In all, reduplication the anti-picturesque principle predominates more or less.

Fig. 10.



A further step towards variety may be obtained by varying the curves and the angles, as well as by making the right lines of unequal lengths; but nothing that approaches to the picturesque is secured until we mingle, as in fig. 11, straight lines and curves in various proportions. Thus the harshness which would result from a succession of straight lines meeting at different angles requires to be qualified, as it almost invariably is in Nature, by curves here and there inter-

spersed; or, in other words, the tameness and monotony which would result from curves only, even though they be unequal, requires to be enlivened by an intermingling of straight lines and angles. The truly picturesque results, as is but imperfectly shewn in fig. 12, from an intermingling of curves and right lines in ever varying proportions.

Fig. 11.

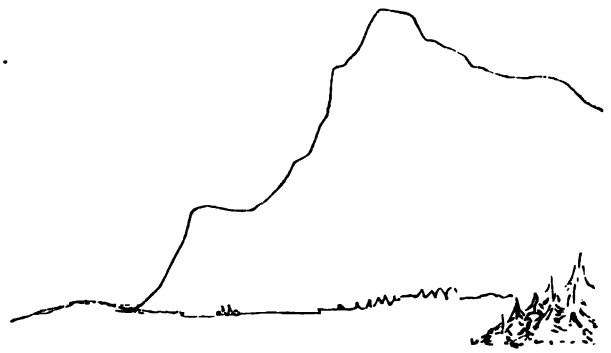
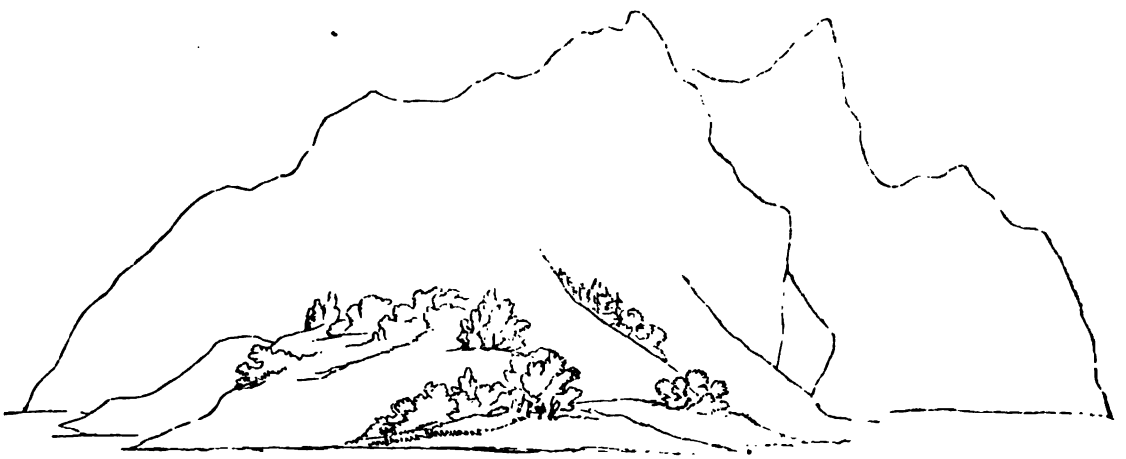


Fig. 12.

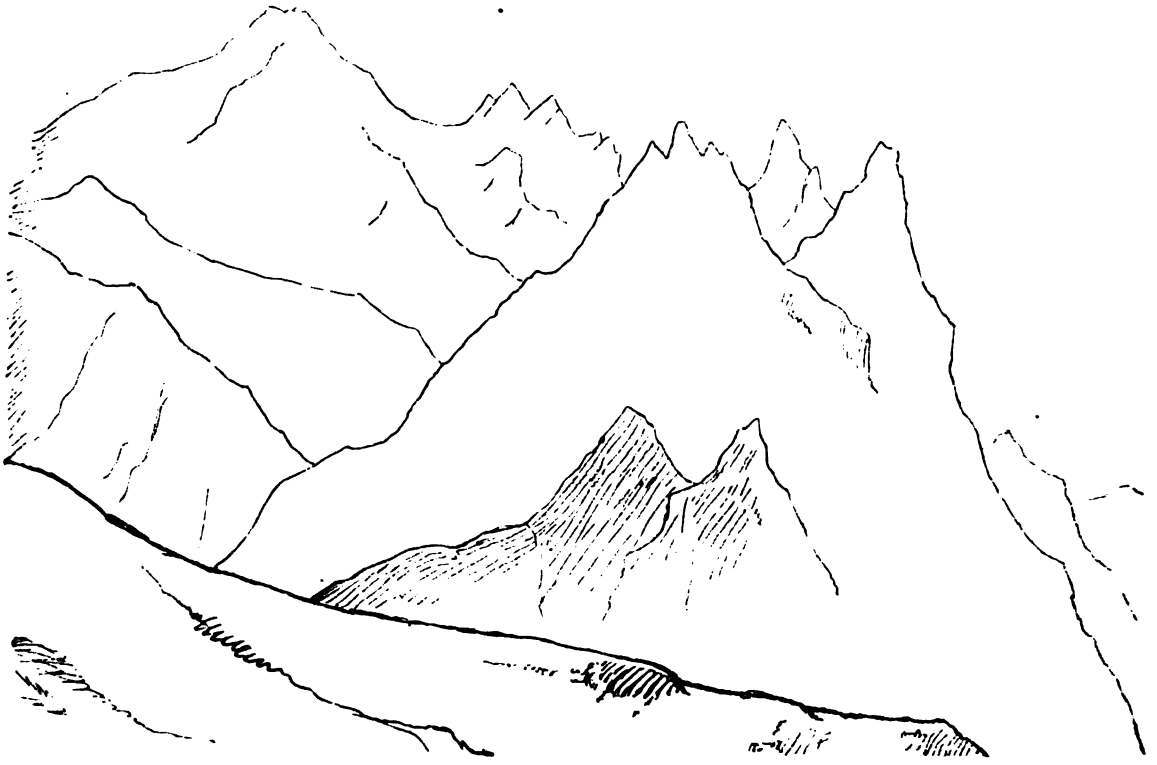


The more simple forms of mountains previously alluded to, cannot, under any circumstances, be made to realize so large an amount of picturesque variety. It may, nevertheless, be said of those forms of mountains whose great simplicity almost assimilates them to some of the most elementary geometrical figures, that their presence in mountainous compositions is rendered sometimes almost necessary, in order to produce the foil of boldness, simplicity, and breadth, as they are contrasted with those shapes of mountains which are irregular, multifarious, and intricate. For, amid the confusion of lines which are too much subdivided and broken, nothing can please the eye more than the repose which is afforded it by a distinct impression of simplicity and unity. But there are frequent examples in which an almost solitary mountain, having a simple form, strikes the eye as presenting an image which is great and noble; and in such cases it may be asked, are the pleasing impressions which are due to the perception of a single object, or of an object possessing uniformity, as Alison would term it, owing to the contrast which is formed with irregular objects in the mind's eye, that is to say, retained in the memory? or, perhaps, to certain indications of character in the object itself, too slight to affect the simplicity of the whole: for it cannot be denied, that a mountain which presents a plain and simple outline, may form a noble and handsome object, even when unconnected with other more irregular and diversified shapes; whilst it forms indubitably, when connected with these, those contrasts of uniformity and variety which always enter into the most perfect examples of collective and com-

bined beauty. It is under such circumstances that those least attractive forms, whose plumpness or roundness inclines to the monotony of the sphere, may not only be rendered acceptable, but become a positive relief. *Irregularity* may result from a promiscuous redundancy of shapes, but *variety* only from a certain intermingling with these, of lines which are simple and uniform. It will be seen from the accompanying outline of Mont Blanc, as viewed from the Allée Blanche, on the south side of that mountain, that *irregularity* may prevail, even in the grandest forms, without much variety; whereas a greater amount of *variety* results from the far less prominent but more varied mountain forms of the Valais, near Sion.

It is upon the principle, that almost any shape may be rendered useful by the necessity of contrast, that the unbroken right line condemned by Gilpin, and which by itself is still less meaning than a continuous curve, may come in very well by its relation with other shapes; or it may derive even a considerable amount of interest from other circumstances, independently of neighbouring forms. The unbroken right line occurs frequently in Nature as the top boundary line of table land or of a protracted ridge, or in the gradual and continuous rise of eminences of a secondary order; and its expression depends almost entirely on the manner in which it terminates. It is quite insignificant when cut off at both ends, as might be the top line of an embankment extending across the mouth of a valley, and intercepted by the slope on either side (fig. 14); and unmeaning in a less degree when cut off by another slope at one end

FIG. 13.



Mont Blanc.

FIG. 14.

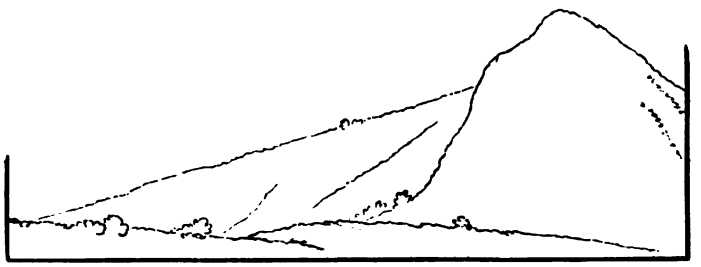
The Valais, near Sion.

only, as in fig. 15; for it is the slope against which it terminates, which in this case completes the form of the

Fig. 15.

mountain, and thus becomes expressive; taking off at the same time all the significance which the right line obtains, when, as in the next diagram (fig. 17), it takes that office upon itself. As in this last example the right line reaches to the summit of the mountain, it is

Fig. 16.



necessarily succeeded by a precipice more or less steep or abrupt: the more the right line is extended, the greater is the depth of the precipice or chasm which opens beyond it; and it is remarkable what a long continuance of unbroken line may be thus introduced, almost without the assistance of any more varied shapes to serve as a set-off or foil. It may be seen in the same figure how much the perspective lines which mark

Fig. 17.

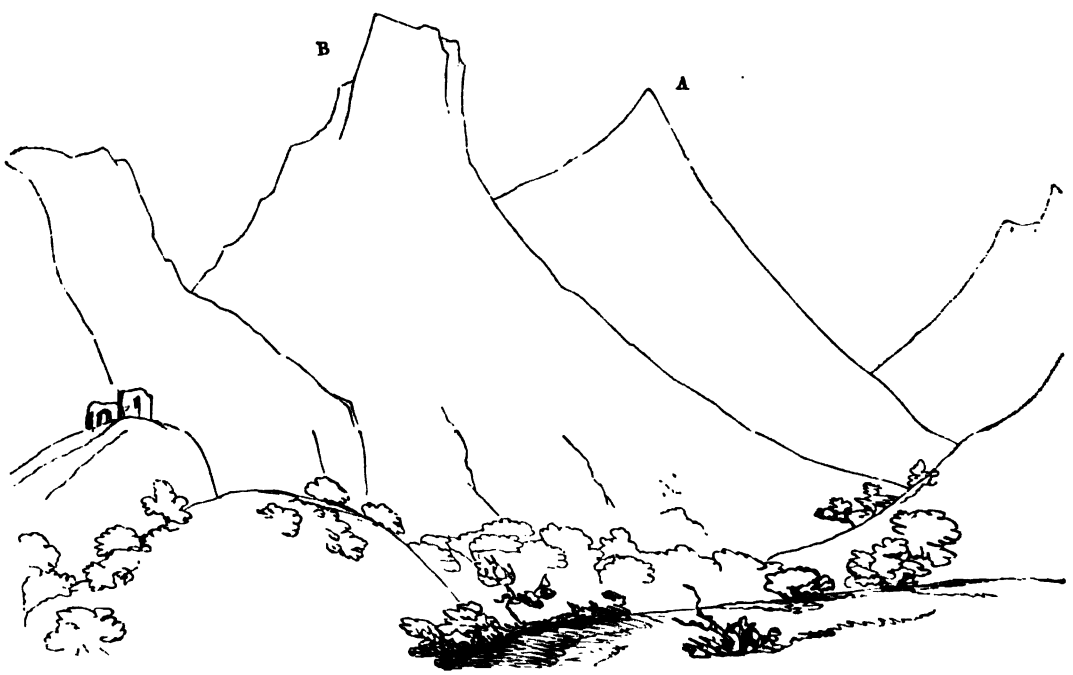
the hedgerows and divisions of the fields take off from the monotony which pertains to a single right line as the mountain's boundary; and this they effect by giving to the slope breadth of surface, since the straight line has, by the addition of these details, become the boundary of an eminence having a broad and expansive base, instead of being that of a narrow and insignificant ridge.

Balance of Mountains.—Owing to the expansive base which characterises mountains generally, relatively to their height, and especially to the lightness, — I might in some cases almost say to the tenuity,—of their summits, their appearance is little influenced by those conditions of

balance which form so important a consideration in connection with all such objects as possess a diminutive foot, and have, therefore, an insecure resting point. However abrupt the precipices which bound one side of a mountain, the summit is very seldom seen, and that only to a limited extent, to project beyond the base; consequently, the centre of gravity of the mass must almost invariably be situated within the area over which the foot of the mountain extends, and nothing like counterpoise is required on the side of the mountain opposite to that which appears ill-supported and menacing, as is the case in the equilibrium of a man, or even of a tree: and the apparent stability of the whole can be very little influenced by the proportion of the mountain's bulk which is on the side opposite to that which is most precipitous. The solution, therefore, of any question relative to a mountain's solidity, security, or balance, involves chiefly those considerations which have reference to the abruptness or precipitousness of its slope, in connection with the hardness and durability of the material of which it is composed,—bold and salient forms being the natural indications of a hard and compact structure, whilst gradual slopes and broken lines are indications of a softer and more crumbly material: and in this respect, correctness of representation consists in giving to the slopes of mountains the degree of steepness and precipitousness which is in accordance with the strength and tenacity of their material, as far as this may be indicated by their external geological structure. [This will be further considered under the head Rocks.]

It is doubtless on the principle of apparent security, as well as of consistency with the causes which determine the real forms and slopes of mountains, that concave curves, though more graceful and less bold than convex ones, associate better with angular forms of mountains. It is probably for reasons which are thus founded on the aspect of Nature, that the eye prefers that a mountain which rises with a gradual but progressive sweep, should terminate, as has been already stated, either in a sharp, or in an angular summit, rather than in a rounded one (see A and B in the accompanying diagram). A line becoming, like the curve, progressively steeper, implies that increasing adhesiveness and solidity which take place as the native

FIG. 18.

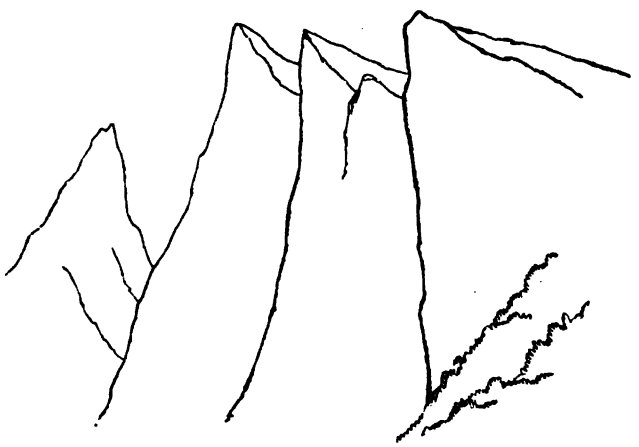


rock becomes more denuded. Why, then, should the lines not be continued until they meet in a sharp peak, or form an angular summit? Why compressed and blunted off like a mouldering hillock? But a square summit B, (same cut), shows the primitive form of the rock firm and unaltered by contingencies of any kind, and, like the sharp peak, forms a fit termination to curved lines gradually approaching to the vertical. At the foot of the mountain, a concave escarpment rather than a convex one is formed by the natural arrangement and settlement of the fallen fragments and detritus. This accumulation, however, may take place to a degree which is in excess for the picturesque effect. Many examples are afforded of lofty mountains which lose much of their apparent grandeur, because, like Mount Pilate near Lucerne, they are planted on the shoulders of some big but unmeaning eminence formed by its accumulated ruins, instead of rising, as it were by one huge effort, from the very level of the country. When, however, the base of a mountain spreads out with a gradual slope, I prefer seeing this gentle incline take its full development, rather than terminate in an abrupt fall. For if, as not unfrequently happens, the point be worn off by water or other accidental causes, it seems as if the natural foundations of this gigantic edifice were impaired.

It not unfrequently happens, that in the bewildering scene which is presented by the promiscuous outlines of rugged mountains, and in which no object the work of man's labour affords to the eye any guide as to the true perpendicular, that certain profiles or outlines

of mountains which are but strictly vertical, or even scarcely so, appear as if they inclined over with their summit outwardmost. This is especially the case when the abrupt fall of a mountain presents two or three boundary lines beyond one another, and approaching in various degrees to the perpendicular, (figure 19.)

FIG. 19.



In such cases, those forms which are less than vertical appear quite so, and those which are but strictly vertical appear to hang over. The abrupt termination of the peak of the Schaffberg, near Ischl, in Styria, affords an example of this; and similar delusions occur more or less in other mountains. But with reference to this point, not only the probabilities which are based on Nature, but the impressions of the mind and the requirements of taste, must also be consulted. For instance, when the summit or head of a mountain has the appearance of being excessively bulky or heavy in proportion to its base or support, the reality of the

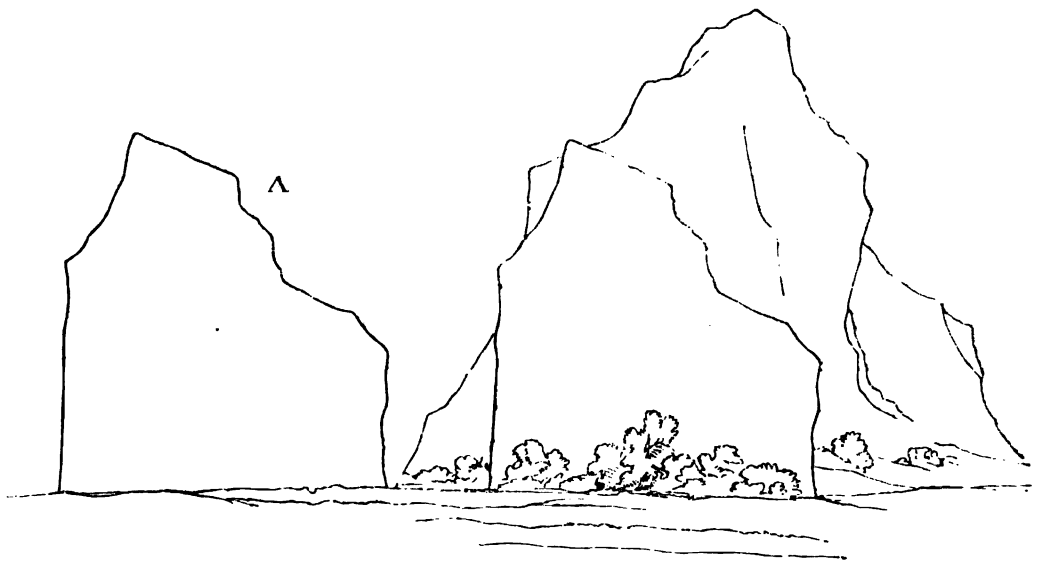
fact becomes overruled by the idea or impression of proximate danger and ruin which is suggested to the mind by the threatening attitude and the uncomfortable weight which bears down from above; and unpleasant ideas of overbalance and topheaviness may then occasionally predominate over those of firmness and stability.

Combined Forms of Mountains. — In combined as well as in the simple forms of mountains, we may refer safely to Gilpin for the more manifest principles of taste. However limited his remarks, they constitute those durable standards which are the result of sound judgment. He condemns, amongst other forms, the meeting of lines at right angles; and this I especially allude to, as, in representing a retiring valley, the lines of the mountains which rise on either side would naturally meet or intersect each other at right angles, or nearly so,—a defect which occasionally becomes repeated several times in the same view; — and some artistic skill is required to obviate this when it occurs in Nature. The worst combination of this kind is, perhaps, when any incident line meets another exactly in the centre of a cavity, or in the middle of a projection. Such occurrences can scarcely be considered as else than oversights; but they are very distressing when they thus accidentally do happen. I will now consider the reciprocal influence of mountain-forms on each other.

If the single outline of a mountain admits of considerable variety, a combination of outlines multiplies this variety to an unlimited extent. The introduction of a second line mitigates the first; and, if it be

extravagantly bold, makes it tolerable by its softening, and, as it were, conciliatory influence,—in the same manner as, in combined melody, a discordant note is brought to harmony by the complacency of other notes less harsh and less remote from the tone of the piece. A rock which, as a single outline, appears forced and unnatural (A, fig. 20), assumes, as is shown to some extent in the diagram, a character of truth when another line is introduced a degree less bold than

Fig. 20.



itself:—but the line superadded must not differ so excessively from the first as to lose its congeniality. Its office is to aid the former to bear a character so marked and extraordinary that it cannot be borne unassisted, or to establish a connecting link between two classes of forms which cannot tolerate each other

without the intercession of a third having some tie with both. On the other hand, an outline insipidly tame or unsufferably heavy may gain, as in fig. 2, page 35, a certain amount of expression and ease by the addition of one more bold or more fantastical.

The art of thus conciliating forms by their mutual influence depends chiefly on the introduction of each kind in its true place. A sharp ridge, or an angular summit, may be associated with other hard outlines of a very different character, but not immediately with any softened or blunted forms. These can only be brought in at such a distance that the change may be effected by gradations, and not suddenly, as is the case with those gently swelling hills which so frequently adorn the base of bold and lofty mountains. By means of the like combinations, the eye may be flattered into consent at almost any association of forms.

If the eminences where the rounded form predominates are deservedly condemned in those groups of mountains whose rugged wildness approaches to sublimity, the smiling prettiness, indeed the elegance, which characterises much of our hill scenery, bears testimony that such forms deserve by no means our contempt under different circumstances. In the choicest scenery of England, other than rounded forms seldom occur; but the character which is presented by these curved lines and waving surfaces is gentle and passive, rather than prominent and obtrusive. They are secondary to the embellishments which so gracefully decorate them, rather than domineering and self-sufficient objects. This quiet passive demeanour of the rounded hill is but consistent with its formation and structure,—the softer the constituent materials, the more is the external

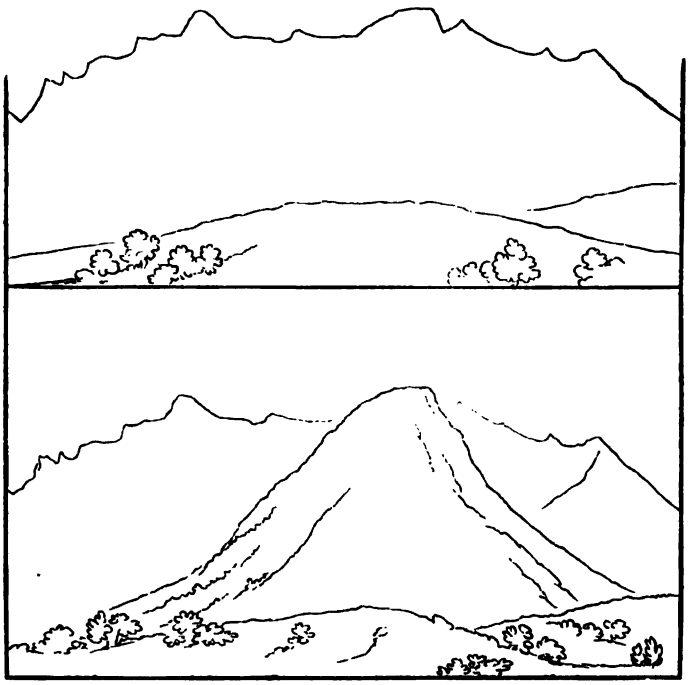
surface likely to be shorn of its rough angles and protuberances. Moreover, its threatening character is subdued with the removal of these salient projections; and, by a kind of analogy between the physical structure of the object and the impression it produces æsthetically on the observer, the part or office which it has to fulfil in the landscape scene naturally becomes one which is conciliatory and unpretending. It is when the rounded knoll is raised to the dignified position which befits the bold and menacing outline of an Alpine peak, that it loses its picturesque beauty with its appropriate and becoming position in the scene. The embellished and luxuriant landscape is the becoming situation for the softly swelling form. If it emerge from this, it must, conformably to our impressions of romantic beauty, put on a character more stern, and more consistent with its imposing height and attitude.

Figure 18, already referred to, shows the kind of transformation which picturesque composition requires of the rounded form, as it rises to the dignity of a mountain. To the left of the diagram, the transition from the soft tameness of the hill to the grandeur of the mountain is effected principally by right lines and angular forms; whereas to the right of the same figure this passage is conducted chiefly through the intervention of concave and graceful outlines. In either case, a result is obtained consistent with the increased grandeur of the object. In the first, supposing that the scale were sufficiently large, the degree of majesty which is associated with a great mountain, as it is with every immense development of form, would be combined with the gracefulness which is due to the gradual attenuation of the point or extremity; whilst on the other side of the diagram, where angular

forms predominate, boldness is substituted, which assumes a character more and more threatening as the scale of the object is enlarged.

It is surprising to what an extent the impression which is conveyed by any particular form of a mountain influences the picturesqueness of its appearance. For instance, a small peak, which becomes reduced to an insignificant excrescence when it forms portion of the extreme boundary line of a mountain, obtains a considerable importance in the mind of the observer, as soon as it is discovered to form part of an eminence which is situated nearer, or which is otherwise distinct and independent of the primary outline. In diagram 21, as

FIGS. 21 AND 22.



well as in 22, the boundary line of the chain of mountains taken from the neighbourhood of Lourdes in the Pyrenees, is precisely the same; but in diagram 21, the form of the central peak or projection is continued down to its base,—thus conveying the impression of an eminence which stands isolated and apart from the rest, as is the case in the real scene, and this to the great improvement of the subject. Thus is shewn the importance of giving their full meaning to those lines which come out upon a back ground of mountain, and are projected only to a very limited extent on the light of the sky above. No small advantages are frequently to be realized from attention to this circumstance in sketching from Nature, for, by a change of position which is often inconsiderable, the draughtsman may cause an eminence, which previously hid itself in the gloom of a mountain situated behind it, to loom out upon the sky; and, however slight be this projection, it not only serves to break the boundary line of the mountain behind, but (an object which was previously half concealed being now prominently introduced,) to give a diversified character to the subject.

I will now give an example in which the beauty of combined forms acts upon the feelings rather through the influence of the imagination than through that of reason. This case presents itself when there is just that degree of separation and distinctness between the different parts of one mountain, that the mind is in doubt whether they form separate mountains, or constitute the different members of one same mass. For in such cases, the imagination seems to delight in this uncertainty, and takes advantage of the equivocal nature of the object to

draw such conclusions as are most agreeable to the momentary caprices of thought. Moreover, there is this more substantial advantage, that by this kind of amalgamation of two or more forms into one, variety becomes essentially combined with simplicity and unity.

On a similar principle, great additional variety results in the forms of mountains from a degree of mist, rain, or other atmospheric influence, which detaches the several prominent parts as they recede one behind another, producing sometimes an almost incredible number of planes and parts where, under other circumstances, one uniform mass would alone appear. By saying more than this on those effects which are the result of mist, of rain, or of accidental lights, I should be encroaching out of place on subjects which belong more particularly to the effects of the atmosphere.

Symmetry. — Forms which are truly symmetrical, or which approach very closely to symmetry, very seldom occur in mountains; and this may be considered partly as a natural result of the direction of the stratified beds, causing the tent-like forms of mountain peaks to incline for the most part in the same direction, and not in opposite directions. For it must be here remarked, that symmetry results, not from the distribution or arrangement of corresponding parts or projections in one same direction, but in contrary directions, as will be at once apparent to those who regard the forms of all animate beings, and the distribution of their members in opposite directions, as types of symmetry. For example, it is very seldom that we discover in mountain forms, or in the grouping of rocks, any images

which might convey the impression of horns stretching out in contrary directions, however common may be the occurrence of such bold and slender forms inclining in the same direction, or standing up erect.

The serrated outline resulting from a series of pointed summits is of very frequent occurrence in the ridge of lofty and bold-shaped mountains, with jags and indentations more or less deep or irregular; and, although there may be frequently a want of picturesqueness, owing to some characteristic diversity in each tooth or jag, it is seldom that the impression of reduplication results from the collective appearance of the series, especially when it is viewed in a somewhat foreshortened position. Thus, the Risigone de Lecco, or Great Saw of Lecco,—so called on account of its toothed summit, and most graphically described by Manzoni, in the Promessi Sposi,—appears to be one of the finest of the Alpine range as seen from Milan. Another instance, less picturesque, but more regular perhaps, occurs in the Abendberg, near Interlaken, whose ridge rises in wave-like projections, which progressively increase in elevation till they form the lofty and tent-like summit of the Leisiggrat. And here, as in most such cases, it depends upon the artist to realize, by the choice of his position, an effect which is picturesque or otherwise.

Amongst the repetitions of prominent forms which are highly advantageous to the pencil, may be mentioned the chain of enormous angular blocks of dolomite which dominate the mountains bordering the interesting valley of Grönerthal, near Botzen, in Tyrol,—the more remarkable for their having no outliers or representatives amongst the other less characteristic forms of the country. But

even when these detached protuberances occur, as not unfrequently happens, in pairs or twins, their appearance generally is not unpicturesque. Two very remarkable rocks of this description form, as it were, enormous jamb posts to the entrance of a narrow valley on the south of the Pyrenees, which opens into the plains of Pampeluna.

Again, the absence of any unpicturesque effect resulting from the proximity of two mountain summits, peaks, or bastions, such as frequently occur in the Alps, is exemplified by the two neighbouring peaks of the Mythen, rising above the town of Schwytz like two towers of Babel, of which one, lower than the other, might appear unfinished; or by the two Eigers, in the Bernese Oberland, which bear a much closer resemblance to each other, and constitute very extraordinary and singular objects, but by no means symmetrical or formal. And, in combination with the Jungfrau, these mountains form one of the most magnificent groups which the Alps present. (See the plate at page 20.)

A very remarkable instance of the unsightliness which results from symmetry of outline, combined with a formal position, is presented by the Pic du Midi d'Ossau, in the distant view of it which is obtained from the terrace in the town of Pau. In reality, this mountain has a horn or fork on one side only; but, owing to the snow which lodges on its summit, and which at this distance may be mistaken for light sky, the boundary of the naked rock on the side opposite to that on which the horn rises is lower, and very different in form, to the real but somewhat indistinct outline of the mountain. This gives rise, on the left side, to the resemblance of a projection somewhat resembling the horn-shaped one which

occurs on the right; whilst the highest and central peak between the two completes the idea of symmetry. In fact, the impression, a little exaggerated by fancy, might perhaps suggest a lyre with two corresponding horns, and having a central handle or finger-board. But, even setting aside the additional symmetry, which in this case arises from an undue appreciation of the exact form of the mountain, its central position in the Chain of Pyrenees as seen from Pau, the kind of depression of their general outline with which its position corresponds, and its formal isolation and gigantic proportions as compared with the surrounding mountains, render it any thing but a picturesque object, notwithstandng its importance. How different is its aspect as seen from the midst of the Pyrenees! At each successive point whence it becomes visible it increases in romantic beauty and grandeur, till at length, as seen from the plateau of the Bioux Artiques, it appears, notwithstanding its isolated position, and some little remains of formality in its pyramidal shape, one of the most magnificent objects of the whole chain. (See plate.)

Accidental resemblances. — The preceding paragraph refers to the distant resemblance which the Pic du Midi d'Ossau may, under certain aspects, be said to present to the head of a lyre; but in this instance it is less this kind of resemblance than the symmetrical formality of this mountain as seen from Pau, which takes off so much from the native grandeur of this imposing object. I will now consider a little further, and in a different light, the occurrence of such peculiarities in the forms of mountains. For there is a kind of symmetry, which, although it be less perfect than that which depends

THE PIC-DU MIDI D'O'SSAU.

Taken from the Bioux-Antiques.

upon the conformity of one side of a mountain to the other, becomes far more objectionable and dangerous; and it consists in certain resemblances afforded by a mountain eminence or hill, either to an object of art of a mean description, or to some natural object of a different class. The cases to which I now allude are those in which we discover in the forms which are put on by mountains or by their parts, images of various kinds, suggesting to the mind the semblance of a vulgar, or at least of a familiar class of objects,—such as might be exemplified by a man's profile, a table, an arm chair, drapery, or a particular tree or animal. The like analogies, or even stronger ones than these, sometimes occur in nature; and they require to be strictly avoided, because they suggest impressions which are vulgar, common, or seemingly unnatural. Or even when this is not the case, because they divert the mind too completely from those grand and sublime ideas which should be associated with the aspect of mountains.

These kinds of analogies can only be tolerated in landscape paintings, when the resemblance is so imperfect, that the result gives character and wonderfulness, if I may so express myself, to the mountain form, rather than impresses on the mind any distinct idea of an object altogether common or different. It is perhaps on this principle, that a distant resemblance to an arm-chair, presented by the Pic du Gères, above les Eaux Bonnes, adds a stamp of originality to the mountain, rather than detracts from its grandeur; nor is there, perhaps, much reason for dreading the likeness, even when a close one, if any circumstances of form or position render this coincidence little striking; for in this

case, the resemblance, if it be a debasing one, is not easily guessed at, and does not come forcibly home to the mind. It is upon the ground that no familiar image of a man is presented to the mind, that the outline of the human figure, as represented in Harding's "Principles and Practice of Art," has ingeniously, though I fear in this case not equally judiciously, been rendered available to express a mountain form. For as the outline is incomplete to represent the whole figure of a man, and contains none of those prominent features which at once express the subject, the coincidence shown to be practically possible between the outline of a man and that of a mountain does not in this instance appear either peculiar, grotesque, or ludicrous, as would be the case if a sufficient amount of the human form were comprised in the outline to render it an unmistakeable likeness, or if a part more expressive than the general form of the body had been fixed upon, for an example of such accidental coincidences.*

The most dangerous and condemnable are those resemblances of the grand forms of nature to little and familiar objects, which at once catch the eye and come home to the fancy. Such can only be produced in Art as a trick or caricature; nevertheless, nature at times whimsically exhibits them, and as a single example of this I will mention the portrait of Louis XVI., which is plainly discovered in the outline of a distant mountain, as the traveller proceeds from Steyer to Grunnden in Upper Austria. As an instance of a very different cha-

* See Harding's "Principles and Practice of Art," page 52, plate 8.

racter, but almost equally objectionable as far as imitation is concerned, I may allude to the singular appearance of a mountain called the Hoch Schwab, situated in the valley of Weichselboden, a sequestered part of Styria. The wild and naked rocks which constitute the upper portion of the mountain are cut into numerous folds resembling the lines of drapery, without their flowing softness. The astonished imagination almost fancies a bad imitation of a mountain cut in board, and with the least degree of sensitiveness in point of picturesque purity, is alarmed at the resemblance.

But we might be justified in considering in a very different light resemblances in the forms of mountains to those works of human labour, which, owing to their magnitude, strength, and durability, are rendered either sublime or imposing; and of which, moreover, the character does not differ so essentially from the forms of nature, that the resemblance when detected should appear either singular or unnatural. Of this class are castles, fortresses, and bastions, as well as the smaller details which belong to Gothic and other irregular buildings; such as porticoes, niches, buttresses, pinnacles, and other ornaments. Resemblances to the first named of these objects occur the most frequently in Nature, and their representation in paintings appears in most cases justifiable. Warlike constructions are generally characterized by a degree of strength and durability which is perfectly consistent with the stability of mountains; and as they are especially appropriated for purposes of offence or aggression, they convey impressions of sublimity and terror, equally in harmony with those features of Nature which strike the mind with combined admiration and

amazement.* Amongst other examples, I might mention a rock resembling a massive bastion, crowning, with almost the formality of Art, a circular mountain near Ischl in Styria. Another example, far more remarkable, is presented by the Mountain of Lilienstein in the Saxon Switzerland, the fortress-like summit of which forms a most perfect bastion of great vertical height, resting on a steep conical escarpment: the idea of a fortress or citadel is in this instance more completely carried out, by the real castle of Königstein, one of the strongest in Germany, and situated on a rock little inferior in height and steepness, at a distance of three miles on the other side of the Elbe. The imaginary castle of Lilienstien, being the most lofty and commanding, appears like a sister fort intended to watch and overawe the real one.† As an example of a natural resemblance to extensive military defences, I may mention the remarkable conformation in this respect of the rocks bordering the Elbe, at the entrance of the Saxon Switzerland: they maintain for a considerable distance the appearance of artificial walls and redoubts, rising in some places in stages one above another, of which the resemblance to artificial works is increased by projecting angular bastions.

* It can scarcely be doubted that Burke's theory, which deduces ideas of sublimity from objects of fear and terror, however exaggerated when it has reference to such insignificant warlike weapons as swords and pistols, is consistent when it bears on those grander and nobler instruments of terror which are exemplified by fortresses and castles.

† It is said that Napoleon succeeded in raising several pieces of artillery to the summit of this rock, with which he fired upon the castle of Königstein, but without effect, owing to the great width of the intervening valley of the Elbe.

It may appear less plausible to introduce into paintings those fantastical shapes and elaborate details of mountains which suggest the idea of Gothic edifices; as there is in this case a wider departure in the object thus represented, from the impressions of strength and stability which are so wholly engrossing in the appearance of mountains. Still there is generally in such cases a sufficiently close connection between Nature and Art, to enable the fancy, without effort, to work out any images which blend easily with both: and in those moments of dim and uncertain light which precede the break of day, follow its decline, or accompany the passage of the storm cloud, pillars and obelisks of rock, as well as natural caves and grottos, become self-evidences to the mind, even in sober thought, of the turreted Abbey, of the cloistered Monastery, or of the solitary and half excavated Hermitage. In fact, in many such cases, the combinations of Art and Nature are so interwoven and dependent one upon another, that the gradual passage or transition of the one into the other becomes no longer an idea but a reality.

Examples of Mountains which are afforded by the Old Masters.—It would be difficult to find amongst the works of Masters who are not modern, good examples of Mountain forms, which may afford some requisite assistance, in addition to what is furnished to the artist by Nature herself. For it is certain that in paintings, especially in compositions, it will not do to be satisfied that a given form *has* occurred, or *may* appear, in Nature. It is necessary to make a selection amongst those which occur frequently, and to place them in such relations one with another as are most characteristic of the arrange-

ments which Nature presents under usual circumstances. The Flemings, who comprise the largest class of landscape painters, found little scope for the study of mountains at home; and when they travelled to the Alps or Italy, appear to have derived from their intercourse with grander scenery, vague and imperfect notions, rather than true and definite ones. Most of this class of artists seem to have conteuted themselves with the flat scenes characteristic of their native land. Peter and John Brueghel, who more than others have ventured to represent extensive mountainous scenes, have done so with such a degree of monotony and personality of sentiment, that they may be pointed out as warnings, rather than as models for imitation. Aldret van Everdingen, who was impressed in an unusual degree with an accurate appreciation of the truths of Nature, and with a deep feeling for her varied beauties, derived from his travels in Norway opportunites of adding the acquaintance of her sublimest scenes, to the thorough knowledge which he obtained in his own country of her more minute and circumstantial particulars. But works of this truthful character would require to have been painted more abundantly by Everdingen himself, or to have been supplied by a larger number of his contemporaries, to be of any general use as references.

Even in the Italian school good examples are very scarce, and seldom without failings. Salvator Rosa painted rocks rather than mountains; and their awful wildness savours more of poetical and capricious license, than of the grandeur which Nature effects with the simplest and most ordinary means. Claude Lorraine, who omits no objects which may tend to embellish the scenes of a most graceful nature, introduces mountains as well as

hills; but the transitions from the one to the other do not always look like the natural transformation of an undulating country into a mountainous one. Those bolder eminences whose outline cuts the horizon, do not mingle sufficiently with the intermediary ones leading to them. Now and then they come out more isolated and more conical than many of those examples in Nature, which, owing to their peculiar form, have received the name of sugar-loaves: and it is only in the softer kind of scenery which the French artist may have enjoyed without very fatiguing or troublesome excursions beyond the limits of the Campagna, that he succeeds in varying, without any symptoms of affectation or triteness, the intersecting lines of his slopes, as well as those which bound his horizon.

Gaspar Pouissin appears to have alone mastered this important part of Nature in all its diversity of aspects: for although a certain stiffness, resulting perhaps from firmness of execution, pervades his scenes, the characteristics of Nature appear in them in a degree which was surprising at a period when landscape painting had been so little cultivated. In his landscapes no towering mountains appear which are not perfectly consistent with the rugged and precipitous character of the country generally. More than this, his eminences, though principally composed, have all those peculiarities of slopes, breaks, and vegetation, which make them appear like the scenes of Nature rendered by the most experienced and easy hand. Doubtless modern painters have rendered with more truthfulness, and with a more consummate manifestation of Art, the features which characterize different chains of mountains; but it is difficult to borrow ideas or to gain experience from modern works, without being involuntarily

led into the defects of imitators and plagiarists; whereas Art which time has rendered classical has an universality of character, which admits of its examples being resorted to with greater freedom, and less sacrifice of originality.

The Adaptation of Mountains to Compositions.—As mountains, or rather groups of mountains, seldom present themselves in Nature with all the picturesqueness of arrangement which the elegant and perfect landscape painting requires, it has become a prevailing practice with artists to modify the distribution, and to some degree the shape, of those which they transfer into their paintings, so as to adapt their appearance most completely to the requirements of the picture,—a practice, which, when it is successful and does not entail a deviation from the characters of Nature, appears to be justifiable just in proportion to the claims of correctness put forward by such representations, and to depend, for instance, upon whether these are entitled views of particular places, or merely ideas, reminiscences, and the like. But even when the subscription does not sufficiently define the subject to imply its being a portrait from Nature, a certain amount of accuracy and truthfulness is required, without which the character and expression which under all circumstances are essential conditions to the representation of Nature, must remain unattainable.

That which in mountain scenery in particular seems to lead to incorrectness and frequently to extravagance, is the disposition which such objects stimulate to exaggerate their character and aspect, both with regard to their elevation and to the boldness of their forms. Mountains are presented to us as objects in which impressions of wonder are so abun-

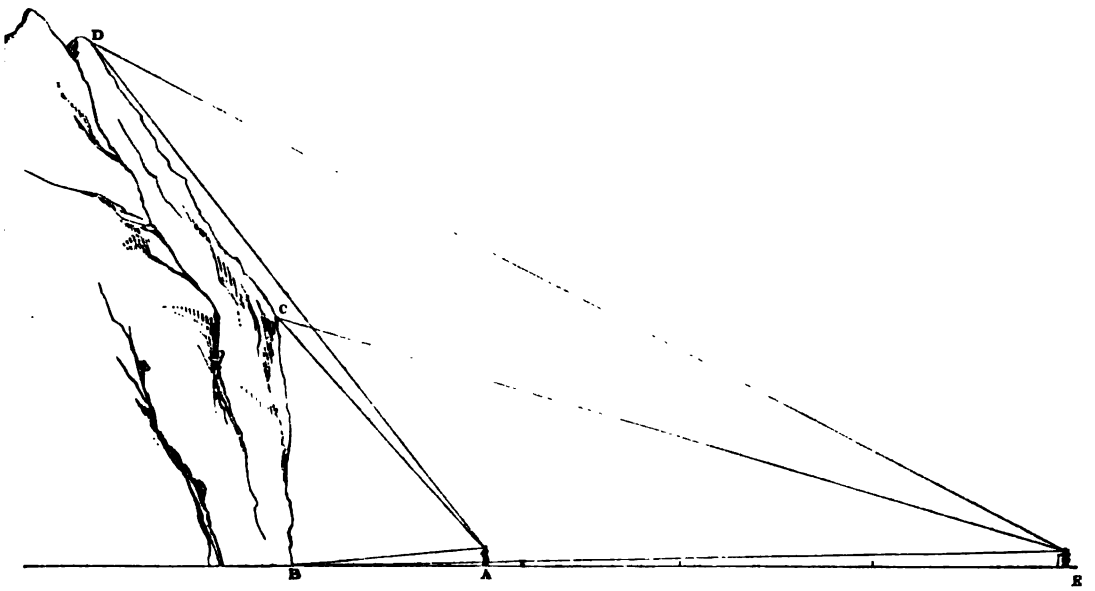
dantly mixed up with the appreciation of beauty, that it is but natural to fancy that the latter would itself be promoted by accumulating as large an amount as possible of the former impression in the appearance of the object. But if the scenes represented are to be considered as transcripts from Nature, these excesses, which were intended to increase admiration, falsify the judgment, besides dispelling those pleasures of reminiscence which are so seldom sufficiently valued, and which proceed from the immediate recognition of the spot. Whereas if the subject be ideal rather than founded on truth, it may equally be said, that that is a childish way of embellishing the scene of Nature, and of emblazoning its titles to admiration, which increases the loftiness of the mountains, and adds to the precipitousness of the rocks, in order to render the composition the more surprising and admirable. In views from Nature, indeed, the great elevation of mountains is remarkable, and of some account; because such objects are few and uncommon, and must be travelled far to see: but in pictures in which the rendering of Nature has been set aside, there is no more difficulty, and no more merit, either picturesquely or otherwise, in representing exceedingly lofty and precipitous mountains, than those which are far less so; whereas by the absurd transformations just alluded to, a great deal of the expressive and varied character of Nature's outlines becomes necessarily sacrificed. At the same time, he who is little acquainted with the real greatness of Nature's proportions may do well to guard himself against a timid and undecided course, which would tend to sacrifice the grandeur of Nature to an overscrupulous apprehension of physical probabilities. I will therefore subjoin a few par-

ticulars which may afford some guide to the inexperienced in appreciating the elevation of mountains.

Apparent height of Mountains. — In considering the influence of the observer's position with reference to the apparent height of mountains, and to the consequent grandeur of their effect, there are some points which concern the traveller much more than the artist; whereas others interest the artist more especially. The traveller may be reminded, that amongst the results which more particularly interest him, is the circumstance that, generally speaking, the further he journies away from a lofty and central range of mountains, the more prominent and culminating it shows itself above the intervening and subordinate eminences; whilst the inferior chains, which from a comparatively near point would completely hide the loftiest summits, are at great distances almost lost sight of, and hidden in the shadows which are projected at their foot. But in this question, we have not only to consider that with increased distances the obstacle which intervening eminences oppose to the view of loftier and more interesting mountains behind them is removed, but we have also to value the influence which a certain amount of distance from the foot of a high mountain exercises over its entire proportions and individual appearance. Those to whom excursions in the mountains are not unfamiliar may be aware how often it happens that a projecting rock which is situated half way up the mountain, or not so much, is mistaken for a peak at or near the summit, the true character and elevation of which only reveals itself with the removal of the observer to a distance which is propor-

tionate to the height of the mountain. A glance at the annexed diagram may give some idea of the effect of this removal. Fig. 23, B, C, D, is the sectional outline of a

FIG. 23.



mountain. B, A, C, is the visual angle which corresponds with the lower half of the mountain; whereas C, A, D, is the visual angle which corresponds with the upper half which recedes, though its perpendicular height is the same; in fact, even greater than that of the lower portion. If this upper half were vertical, the angle which it would subtend to the eye of the observer at A, would even then be much less than that which is subtended by the lower half; but since, as is frequently the case in mountains, the upper portion of the slope is less perpendicular than the lower, the angle which it subtends at A, is, rela-

tively speaking, very small indeed, so small that an inconsiderable projection at C, might suffice to conceal it. Whereas on referring in the diagram to the point E, it will be seen that by increasing the observer's distance to four times that of his first position at A, the difference between the angle which is respectively presented to him by the lower half of the mountain, and by the upper half, is not so very great. This becomes a very simple proposition, when we consider that from a near point, such as A, for instance, the lower part of the mountain only is seen in full; the upper part is greatly foreshortened: but this becomes successively more developed as the distance of the observer increases, till at last, when this has become very considerable, the upper and the lower halves subtend very nearly the same angle to his eye. If, in addition to this, it be considered to what a distance the outlying masses of elevated mountains extend from their summit, and how many lesser eminences intervene before they lower down to the general level of the country, it may be said that a distance of forty miles will, in the generality of cases, not be found too great to afford an unobstructed view of the culminating summits of an entire chain; and frequently this distance requires to be considerably exceeded.

The effects here described take place for the most part in lofty mountain chains on so large a scale, and on so extensive an area, that, as before said, they concern the traveller rather than the artist. But there are other considerations which greatly interest the draughtsman in the choice of his position for sketching mountains. For instance, an ascent less in amount than might be supposed on an eminence opposite to that intended to be drawn;

generally adds very considerably to its apparent elevation, as it substitutes, more or less, a full view of the mountain slope, to the foreshortened sight of it which is obtained from the plain beneath; at the same time that intervening eminences which previously intercepted the view are thus easily overtopped. But those who are not familiar with the great differences in the apparent height and importance of mountains which arise from contingent causes, may do well to consider the influence exercised in this respect by the slope of the country. A gradual ascent towards a mountain takes off under most circumstances from its apparent elevation; and sometimes the effect of a rise so slight as to be scarcely perceptible is surprising;—as it almost entirely conceals, and buries beneath its distant boundary line, a mountain, that from its known height and importance one might expect to see towering above everything around it. Nor does it fail to realize its anticipated grandeur of effect, when, a few hundred yards further, a slight change in the slope of the country extends the view of the looked-for object down to its very base.

On the other hand, the concealment by clouds of the inferior part of a mountain, instead of diminishing its visual height as when an eminence intervenes, adds apparently very much to its elevation and grandeur: a circumstance of which artists generally know how to avail themselves with more or less taste and judgment, and of which the chief cause is owing, I believe, to the circumstance that when the whole base of a mountain is hidden by clouds or vapour, the imagination has to fill up the entire vacant space between its foot and summit; and when the mountain is very elevated it cannot fill up this

wide interval with material objects, without a considerable effort.

Moonlight, and perhaps gloom, generally have the effect of lowering the apparent height of mountains, causing those forms which are imposing by daylight to appear like softened and diminished shadows. This at first seems the more remarkable, as the uncertainty which is the result of mist generally increases the apparent height of mountains, because with the same angle of elevation they appear more distant. The probable cause of the opposite result, when light fails, is, that distant mountains then appear heavier, nearer, and proportionately diminutive. It would be diverging from the subject to specify here more particularly the influences which variations of light and atmosphere may have on the apparent height of mountains. I shall therefore chiefly confine myself, in the remaining remarks, to particulars relating to proportion. In this matter very little assistance, if any, can be derived from the knowledge of the perpendicular height of mountains in feet, or any other standard of measurement; the artist can define the elevation of mountains but in a very general and comprehensive manner.

In representing, in pictures, objects such as buildings, trees, or figures, which rise from one uniform level, a certain proximate idea of their relative size is derived from the circumstance that there is a fixed point of contact where the bases of these objects respectively meet the level plain on which they stand. Thus the intervals of space which separate the more distant from the nearer ones being well defined, the practised eye makes a necessary allowance for the influence of perspective, and judges with a certain approach to truth of the relative dimensions

of objects which are thus placed at intervals behind one another. But owing to the usually undulating surface of the country in which mountains occur, to their irregular distribution, and to the unequal inclination of their slopes, it is seldom, in representing the proportions of mountains in pictures, that much assistance can be derived from a comparison of the points at which the bases of several mountains come successively in contact with the level of a plain or valley. This point of contact is seldom seen, varies in elevation, or is indeterminate; whilst the summit itself, the beacon or index of the mountain's altitude, does not correspond in situation,—that is, in its distance from the observer, with the point where its base attains the lowest level. Nevertheless, the influence of a very elevated horizon, resulting from a lofty position occupied by the observer, cannot be overlooked with reference to the height of mountains, notwithstanding the irregularity of their shapes; and their summits rise one above another, in a manner which is commensurate with that increased development of the level country at their foot which is the necessary consequence of an elevated position of the observer.

The most satisfactory and self-evident means which is afforded the painter for expressing or showing off the elevation of mountains, is that which the trees, houses, and other similar objects which decorate their slopes, afford as a standard of comparison. The size of these objects of art and culture is so familiar, that their presence as a criterion and reference for the larger forms of Nature is almost infallible. But beyond a certain point, such objects either disappear from the effects of distance, or cease in consequence of elevation, and in such cases no guide re-

mains for the eye, beyond the assistance which experience, and the habit of comparing distant mountains with all their bold simplicity of outline, with the more broken surfaces of near ones, can afford. It is true, the progressive gradations of mist or grey vapour, which result from the intervening masses of atmosphere, soften the forms and colour of the mountains more and more as they recede; and thus furnish a certain help in that computation of their distances which is necessary for the appreciation of their height. But in Switzerland, and in most inland mountainous countries, the transparency of the atmosphere is such, that the appreciation of the distances, and consequently of the magnitude of the mountains, is rendered extremely difficult; and most persons who have not been long familiarized with the peculiar prominent aspect and decided outlines which characterize lofty mountains, even when seen at great distances, are completely, and sometimes most absurdly, deceived. As they found their appreciation in a great measure on the effects which are resulting from a thick and impure atmosphere, they not only cannot ascribe to clear and distinct forms of mountains their real distance, but misconstrue the principles of imitation which have guided those foreign artists who have been better familiarized than themselves with the phenomena which are peculiar to inland mountainous countries. It is this excessive transparency of the atmosphere, which brings distant objects apparently close to the observer, combined with a certain prevailing coldness in the tints, and with the vast proportions of the objects, which has often led to the conclusion that Alpine scenes are not suited for pictures.

The painter's eye may very properly find objections to

Alpine scenery, both in the apparent nearness of the objects, and in the sudden and harsh contrasts which are frequently presented in the colours; whilst the proportions of such sublime objects, too vast for the ordinary dimensions of the canvas, undoubtedly add to these difficulties. It does not, however, appear to be necessary to submit to this last hindrance, and to give up the point at once, with the conviction that the means supplied by Art are inadequate. The size of the Alpine mountains, and the vast distances over which they extend, form the sources of a sublimity and greatness which persevering Art would not surrender uncontended for. It is true, the dimensions of the canvas are limited, but this only to a certain extent: it may be allowed, on rare and worthy occasions, to be enlarged beyond the usual proportions. It may be further objected, that according to the usually admitted principles of perspective, the distance at which the picture is viewed increases in proportion to its diameter or width; which rule, if constantly adhered to, would afford the eye but the same visual space or opening under all circumstances. Still the rule is not absolute, but is meant rather to guide than to hamper in matters of painting. It is not indispensable that the picture, if an unusually large one, should be seen proportionately far off; indeed, there are many scenes which, without being very expansive, could not be contained on a canvas of which the diameter but just equalled its distance from the eye: and in painting Alpine scenery, I would suggest that the largest size of canvas which circumstances will allow should be employed for this purpose; that the outlines of the mountains be carried freely and boldly over this wide space: whilst the cottages, trees, figures, and

such other objects as usually constitute the foreground or part nearest to the observer, be kept as diminutive as if they belonged to a picture having much smaller dimensions : the details being at the same time numerous, varied, and highly finished, so as to afford every inducement to the observer to draw near to the picture,—and thus to fix upon a point of observation whence the forms of the mountains would present themselves with such an extent and development as would convey impressions of the most imposing vastnesss and grandeur.

ROCKS.

THEIR EXTERNAL CHARACTERS.

I HAVE now bestowed on mountains, generally, most of those considerations which have reference more or less directly to their representation in paintings. But it is not so much in the aspect of mountains at large, as with regard to the rocks of which they are constituted, that appear those distinctions which mark the various formations, and that we are able to trace those decisive, peculiar, and characteristic indications of form, which claim the artist's especial study. Under the head Rocks, therefore, we propose considering those details of mountains, of which the correct rendering in paintings requires, more than their general aspect, to be carefully surveyed.

Without entering into that minute analytical enquiry which is necessary to the geologist, I must be influenced by the reflection that the artist who studies rocks to a certain extent with reference to their geological condition and structure, cannot fail to represent them much more faithfully and satisfactorily than he could possibly do were such conditions entirely neglected. In the brief considerations which follow, however, I do not consider it necessary to adhere to the order of succession in which

the various systems of rocks occur, but must refer for this purpose to elementary works on geology.

With regard to the external aspect of rocks, several points present themselves for investigation. Firstly, the characteristic forms of the rocks independently of contingent circumstances;—by which is understood such external features as in the various classes of rocks respectively appear the most distinct and peculiar. Secondly, the aspect of these rocks variously altered and modified by present or bygone agencies,—such as wind, rain and frost, the sea and many others, less active and powerful, to which it will be unnecessary to allude.

With regard to a large portion of rocks, the distinctive characters are on too minute a scale to be perceived in that broad style of imitation, which, to a greater or less extent, it is necessary for the painter to adopt, whereas others present peculiarities so decided and marked, that to neglect them would not only prove a great omission in point of resemblance, but would be throwing aside a most effectual means for promoting the kind of interest which is due to character, as well as the picturesque beauty of the scene in which such rocks have been introduced.

It is chiefly with reference to their stratification that a large portion of rocks obtain marked and decided characters. This very general condition presents itself under the greatest variety of forms, whether it be in the magnitude, the disposition, or the distinctness of the stratified beds. At times the layers appear on so reduced a scale as to become objects of detail in the bank or broken fragments which form the foreground of a picture. Elsewhere they are so large, that they are visible to the eye on a distant mountain, and influence its character, and to some extent

its form; the connexion being in many cases easily traced between the dip of the strata, and the inclination of the mountain's slope or ridge.*

I have nowhere observed examples of peculiarities of stratification, on a small scale, more singular and more diversified in the arrangement of the masses than in the banks bordering the roads which traverse the lower and western chain of the Pyrenees, chiefly on the Spanish side. And though these interesting peculiarities are for the most part brought out by manual labour, they are not the less deserving attention, since they are the necessary result of road-side cuttings and excavations, and catch the eye of every traveller.

In the high banks bordering the road between San Sebastian and Tolosa, the rocks, belonging, I believe, to the sand formation, present as it were courses of bricks most regular in their distribution, yet at the same time most diversified when one system of arrangement is compared with a succeeding one. At times the projection of thin slabs or leaves as it were of schistose rock, is most extraordinary; whilst beyond, the strata represent, with remarkable distinctness, the sinuous and almost winding forms of ribands,—a kind of print or pattern

* The external appearance of the red sandstone of the Pyrenees, as described by M. Charpentier, completely bears out this remark. "When the red sandstone forms the covering of mountains of a different formation, one remarks that they have flattened summits, which form inclined terraces bordered by deep precipices. The slope of these terraces is always parallel with the strata of the red sandstone, and with the slope of the formation on which they rest." See Charpentier, "Essai sur la Géologie des Pyrénées," page 442. ("The same is remarkably the case with the red sandstone of the Vosges and the mountains of the Black Forest." Professor Ansted.)

which is represented on almost as minute a scale, and with still more extraordinary contortions, on the enormous pile of transition rocks which constitute the Pic du Midi de Bizarre.*

Instances where the distribution of the strata produces results which are grand and imposing are equally frequent. In the eminences of the Rhine, a little above Coblenz on the right bank of the river, the direction and limit of the stratified beds becomes especially instrumental in producing a bold and decisive boundary line to the mountain, varying most agreeably to the eye as the observer advances. In another part, a little higher up, the alternating projections and furrows present an almost startling regularity. The projecting ridges would be perfectly represented by the uppermost angle of a square bar or elongated parallelogram, placed on edge, or rather half imbedded in the side of the mountain, and so inclined as to correspond exactly with its slope. The manner in which the vegetation is distributed in belts on the sides of the mountain, serves, in many cases, to render more apparent the directions and alternations of the beds. On the Rhine, the alternations of walls of rock, and vineyard, exhibit this with almost artificial regularity; but it may be observed on a larger scale in the Alps. The southern slope of Mount Rigi affords an example of the stratified beds rendered more evident by their influence on the distribution of the vegetation. A mountain bordering the valley of the Isère, on the road from Grenoble to Chambery, is fringed near its summit

* This kind of print, formed by the close alternation of stratified layers, is very appropriately compared in Mr. Murray's "Handbook for France" to the impressions of the agate.

with several horizontal tiers of fir trees, which thus mark distinctly the direction and alternations of the beds. The Pyrenees exhibit instances of alternate layers of rock and vegetation which are equally if not more remarkable. A striking example occurs on the slope of the mountain opposite the village of Les Eaux Chaudes. The appearance is that of a succession of terraced walls, with intervening ledges covered with trees and pasture, though distributed somewhat irregularly, and in some parts bent, following the curves of the strata.*

At times the evident signs of regular stratification are replaced by great irregularity in the forms and distribution of the rocks, which at intervals protrude above the surface of the soil, and hide themselves beneath it. This irregular and confused condition of the rocky masses inevitably gives rise to a notched and jagged outline in the distant forms of eminences, everywhere substituting a characteristic but unpicturesque variety for the elegance of form which characterises less broken surfaces. This irregularity of surface is peculiar to the granitic districts in the south-west of Sweden. It is observable to a more limited extent in the country about Glengariff, in the country of Kerry, and gives also a similar peculiar feature to some parts of Provence.

But one of the most curious and interesting facts which are connected with the aspect of Nature, and one which most especially calls for the attention of the painter, as involving accurate or incorrect representation,

* "It should be observed that these peculiarities of appearance, often the result of stratification, are sometimes produced by cleavage This is the case in slates, and the consequence at times is very curious and picturesque."—Professor Ansted.

consists in the circumstances of the changes which take place in the outward appearance of the stratified rocks within very limited spaces. These changes occur either horizontally, as has been partly described, by the gradual or perhaps sudden passage of one formation into another differing more or less essentially from it; or else vertically, by the immediate superposition of a rock differing entirely in form and consistency from the stratified bed on which it reposes. The transitions which result from the vertical superposition of one bed to another very different in colour and appearance, are incessantly occurring in this country,—as exhibited, for instance, by the succession of sand and gravel to chalk or clay in the railway cuttings or sea-worn cliffs. As an example of the picturesque effect to which this superposition of different kinds of stratified beds may give rise, I will here quote the remarks of my friend Mr. C. Moxon on the appearance of the cliffs of Hunstanton in Norfolk.

Sea-Cliff at Hunstanton.

"The stratification is regular, composed of a series of green sand, red marl and chalk, with a slight dip, so

that the different strata are not on the same level with the eye at all points of sight; but as the escarpments and projections of the cliffs are irregular, so do the lines of stratification and the alternations of colour contribute in an eminent degree to the variety of the scene, which would not be found in a line of coast free from these particular circumstances of stratification and colour."

Amidst examples equally abundant in other countries, I may mention as singularly characteristic one which occurs in the red sand formation of the western Pyrenees. It consists in the superposition of masses of a very coarse conglomerate or pudding stone, assuming the towering shapes of pillars and buttresses, on beds of compact and homogeneous sand. The line of separation is perfectly even and distinct, though the superposed rock is most craggy.* On an adjoining spot, examples almost equally singular occur of the transition of a dark, close-grained, rock traversed by veins of quartz, to a superposed brittle shale, as completely different in colour as it is in texture. I will now give illustrations of those transitions which take place horizontally, or as the observer advances.

On the road which traverses the pass of the Maya leading into the valley of Bastan in the Western Pyrenees, several curious transitions occur, arising from the pebble-shaped fragments, some of enormous size, which are *here* promiscuously embedded in a loose cement, and a little

* The example here recorded occurs on the ascent of the Maya from the valley of Bastan; but M. Charpentier mentions many instances of the occurrence of coarse pudding stone in the red sand formation which so extensively prevails in the western chain of the Pyrenees.—(Charpentier, "Essai sur la Géologie des Pyrénées," page 427.)

further on pass into stratified masses, or form regular string courses with intervals more or less wide between them. At times the lumps protrude considerably beyond the surface of the mass, elsewhere they leave deep holes out of which they have fallen, and which maintain in their arrangement the same regular parallelism.

An example altogether different of the sudden and complete change which occasionally takes place in rocks possessing the same geological structure, is shewn on the gigantic bastion called the Hunnenflue, forming the entrance to the valley of Lauterbrunnen. The same rock, whose regular quadrangles appear on the one side to have been the work of the mason's hand, presents, on another of its faces, the most extraordinary contortions and zigzag forms. The like violent contortions of the strata make their appearance on the prodigious walls of rock which enclose the lake of Uri, the beds being in one case completely bent over, though in a part not remote a long horizontal cleft seems to indicate a quiet condition of the sedimentary strata. Professor Ansted alludes to the numerous folds which are repeated throughout North Wales in the beds of the lower Silurian series, presenting a number of remarkable structural peculiarities in that country, where the extreme complexity of the phenomena long rendered it almost impossible to arrive at any satisfactory conclusion.*

At times the character or consistency of the rock remains unaltered, and the change which takes place is merely the result of a forcible separation or violent dislocation of the parts; so that a mere seam or crevice

* See Ansted's "Elementary Course of Geology," page 441.

where two strata meet, may become a broad cleft or gaping cavern. Thus in a small lateral valley near Ischl, in Styria, the stratified beds, which are closely united, and marked only by a seam of a different colour, are elsewhere divided by fissures and broad clefts, or by the projection of one bed beyond another.

A point which frequently calls for the painter's attention in rendering the true character of stratified rocks, consists in the complete difference in their external form and aspect as they are seen from one side, and from that contiguous to it,—that is, at right angles with the former. For instance, shaly rocks, which have a laminar structure, not unfrequently present on one side broad surfaces perfectly smooth and even; whereas, on that adjoining, their thin projecting layers are most rough and jagged, and, in some cases, are thrust out from the mass to such an extent as to form a kind of screen or partition, from top to bottom of the rock. It should be borne in mind that this peculiar structure necessarily implies a vertical direction of the strata, or nearly so; for when their extension is horizontal, their projecting ends show themselves under nearly the same conditions on all sides. This is, however, but one of the many singular changes which mark the external appearance of rocks, according to the aspect under which they are observed. I will give a somewhat different example. The sandstone rock on which stands the citadel of San Sebastian, forms, on the eastern face, inclined ridges resembling in structure Hellenic masonry. Beyond a sharp angle or elbow of this pyramidal eminence, the rock presents an incline, perfectly smooth, of perhaps a hundred feet square. Beyond a further curve the rock assumes

irregular, bold, and picturesque forms; and these misshapen masses are studded with deep cavities, having a singular resemblance to colossal foot-prints.

But there are also instances in which the marks of stratification are either lost sight of, or are replaced by other remarkable conditions of the surface due either to the action of the weather, or to causes entirely unforeseen in connexion with the peculiar structure and consistency of the rock. Of this nature is a chain of white limestone mountains near Pontebba, on the confines of Illyria and Italy. They are probably honey-combed, like most of the mountains of Carinthia, by subterraneous caverns and crevices, and their surface is rugged with innumerable cavities and projections, whose sudden twistings and contortions perplex the eye.

On that beautiful coast of the Mediterranean, called by the name of Riviera di Ponente, and of which the road owes, it may be, the name of Cornice to the circumstance that it follows for some distance, as it were, the cornice of the mountain, several curious and picturesque transformations are observable in the appearance, and here probably in the nature also, of the rocks. Near Oneglia, half way between Savona and Nice, soft porous rocks are succeeded in rapid transition by thick and regular layers, here and there broken into quadrangular masses, resembling Hellenic masonry. Further along the same coast, between San Remo and Mentone, the rocks afford, within a comparatively small space, changes of a different kind, but equally singular and contrasting. Their bald protuberances on one of the promontories have an appearance which assimilates them not a little to the substance of bone; whilst in an adjoining

valley retiring from the sea, the material is principally sand, which is intersected at various heights by horizontal layers of harder rock, some of them excessively thin, with wide intervals intervening; and, what is again deserving of notice, the layers protrude and overlap chiefly in the track of the mountain streams: elsewhere they project so slightly as almost to be lost sight of. I can bear in mind impressions of many similar transitions; but everywhere examples more or less interesting or picturesque occur, of convulsions, faults, or of less striking changes in the stratification even of sedimentary rocks.*

The slate and schistose rocks generally, afford, perhaps more than any others, those decided and unmistakeable characters which demand an accurate and systematic style of imitation. Yet this important and widely-spread class of rocks presents various distinct modifications, from the bold though shagged outline of the hard and compact slate, to the softer and more brittle scales of the argillaceous and micaceous schist, — the former constituting large mountain masses, with a sometimes horizontal, sometimes inclined and almost vertical stratification, and showing not unfrequently distinct indications of divisions or cleavage running in a direction more or less different from that of the principal layers. The mass is here and there traversed with broad whitish seams of spar.

On the other hand, the crumbling clay and talcose schists present no other picturesque features than those

* "Perhaps as remarkable an instance as could be mentioned is that of the magnesian limestone on the coast of Durham, between Sunderland and Shields,—honeycombed in round nodules like cannon balls, and various grotesque forms."—Professor Ansted.

which result from their intermingling or alternating with other kinds of rock. It is this unequal consistency which causes the hardest and most compact to project in shelving ledges and cornices, sometimes to a considerable distance.

It is chiefly with regard to the class of rocks of which the slate constitutes the most familiar type, that are remarked the unequal effects resulting from the agencies which are now in activity. The amount of this wearing influence appears to depend not less on the disposition than on the adhesiveness of the strata. Deep furrows are in many cases hollowed out at the natural division of the beds; but when these are disposed horizontally, they appear to be less broken and indented than when they are upright or violently inclined, with their edges projecting above the surface of the hills. In this last case, the softer intervening portions having been gradually removed by the rains, the harder ones protrude in the forms of ridges, or jut out boldly in the shape of isolated and towering crags,—remarkable examples of which may be seen by the traveller who quits the beaten track of the Rhine, to insinuate himself into the lateral glens and recesses which, a few hundred yards only from that majestic stream, afford complete retirement, as well as a new class of objects. The valley of the Birse, in the Jura, affords examples of limestone rocks jutting out still more irregularly and fantastically from the slopes of the mountains.

The pass of Llanberis, in North Wales, of a different formation, owes, in a great measure, its peculiar features to similar causes. The dip of the strata is very much inclined, at times it is almost vertical; which, combined

with the brittle nature of the slate, renders the general surface completely furrowed, with the projecting edges sharp, jagged, and irregular; though presenting none of those isolated pillars and pinnacles which appear in the valley of the Birse, and in some of the eminences of the Rhine. A consequence of this brittle nature of the rocks is the almost total absence of vegetation on slopes so little precipitous as to allow of its forming abundantly under other circumstances. On the eastern slope of Snowdon, their more perfect consistency allows of a much greater prevalence of vegetation, even on very steep acclivities: thus the rocks assume a much more fertile aspect, which is perhaps due to the circumstance that the dip of the beds here nearly corresponds to the external surface of the mountain. On the eastern side of the Cape of Sorrento, near Majore, between Salerno and Amalfi, the rocks appear to owe to the vertical direction of the strata those fantastical shapes which bear a more or less close resemblance to pinnacles, statues, and other objects of Art magnified to the dimensions of Nature. Here and there a Saracenic tower crowning some pointed crag overhanging the sea, adds an historical interest to the wild sublimity of Nature; whilst the habitations of the modern town of Amalfi, which rise tier above tier, are dominated by enormous arches and caverns pierced in the solid rock, which, through their gaping openings, seem to laugh at the diminutiveness of the dwellings of the present generation, and carry back the fancy almost irresistibly to the poetical traditions of the Cyclopean age.

The rocks which belong to the formations designated by the geologist old and new red sand-stone, afford, gene-

rally, examples of the small amount of dependence which the Artist is called upon to put in the terminology of science for those features which interest him, either for their picturesqueness, or for some decided external character. To the inexperienced, the last-named formation appears to be constituted, to a large extent, of various earthy materials very unlike sand. But the true gritty sand-rock, so fine-grained and brittle that it may be almost broken into dust by the hand, not unfrequently affords, as it crops out from the surface of the country, decidedly picturesque characters. It does not appear to have been carved out of the bulk of the mountain by the wear of time, or by the violent separation of the parts; neither do these lumpy masses appear to have been brought from afar, and scattered over the surface of the country, — strangers, like the erratic blocks from the North, to the soil which supports them. But their appearance indicates something between. Their grotesque projections seem to be nearly isolated, as at Tunbridge Wells and Brimham, from the strata to which they belong; yet they adhere to it by a base or pedestal more or less secure,—at times assuming the shape of some gigantic fungus or mushroom, at times bearing a close resemblance to some living monster, the absurdity of which detracts from every idea of picturesque beauty.

In the Saxon Switzerland, the peculiar conformation of the sand rocks presents itself on a magnificent scale, and with an aspect perhaps almost unique. The eminences are of middling altitude, but from their flanks and summits the naked sandstone rock crops out *here* in the form of belts and ridges, *there* in tabular-shaped protuberances, or angular lumps of massive rock; so that, in a pano-

ramic view of the country, forts and citadels, encompassed with perpendicular walls and battlements, appear at intervals to crown the summits of the eminences. But with a closer and more detailed inspection, these massive bulwarks appear to resolve themselves into innumerable groups of pillars and columns, which represent, in some measure, the prismatic structure of basalt, magnified to the most colossal proportions.

The rock called the Bastei, which rises on the right bank of the Elbe, at the commencement of the Sächsiche Schweiz, half way between Pirna and Königstein, affords itself, and also with regard to the neighbouring rocks, striking examples of the characteristic peculiarities of this formation. The most extensive and complete view of the whole of this geological range is obtained from the Bastei itself; but the peculiarities of detail are best observed from an isolated rock at the back. It is surrounded on all sides by a complete amphitheatre of columnar masses, having the enormous proportions of from three to five, and even eight yards in width, with an elevation of several hundred feet. They are at times isolated, at times joined together in fascicular groups; or shoot up occasionally to the sky, like towering beacon monuments, whilst their base loses itself in deep and dark recesses, where the eye scarcely fathoms, through a covering of underwood, the bottom of the glens, dykes, and chasms.

Some of the outlying masses depart more or less from that symmetrical structure which characterises the whole system generally, and put on grotesque shapes and attitudes, which have won them, on the part of the inhabitants, many a burlesque and jocular appellation. Horizontal seams and divisions are little apparent in the

upper parts of these rocks, but become very distinct towards their base. Some of the layers, indeed, overhang considerably, apparently at an uniform level, and consequently indicate the former action of water at a corresponding line of elevation. Below this, the kind of regularity which characterises the structure of the rocks in the upper part disappears, and they become most irregularly scooped out, and at times rendered almost spongy in appearance, from their numerous holes and furrows. The abundance of mosses here affords, likewise, a picturesque variety of colour,—one in particular being of a yellow so bright, as to have given rise to a satirical comparison with the yellow jacket of the Saxon postilion.

Beyond those geographical limits in which the sandstone has thus obtained a hard and granular structure, together with a violent upheaval, appear to the north and west eminences of sand more or less compact, in some parts still affording considerable diversity in the configuration of the country, which is adorned likewise with fir forests. Elsewhere, especially in the direction of Brandenburgh, they form smooth and rounded hills, almost without vegetation, and already reminding one of those geological conditions even now going on, which have reference to the action of the wind on the sandy beach of the sea. With reference to this action of the winds, I shall allude particularly to those sandy hills, called *dunes*, of from sixty to a hundred feet high, which, between Calais and Dunkirk, form here and there belts along the sea coast, covered with the red-berried dulcamare, the thistle, tufts of long grass, &c., and which are full of rabbit warrens; and also to hills of a similar

nature, which, from St. Ives eastward, partially girt the north coast of Cornwall. Here also are the characteristic long rank tufts of grass, and probably many other peculiarities of vegetation, which will be appreciated by those landscape painters who select the more minute and elaborate features of Nature, as affording materials for works of patience, in opposition to those imitations of the grand and of the bold in Nature's scenery, in which freedom, indeed, but frequently hurry also, is impressed.

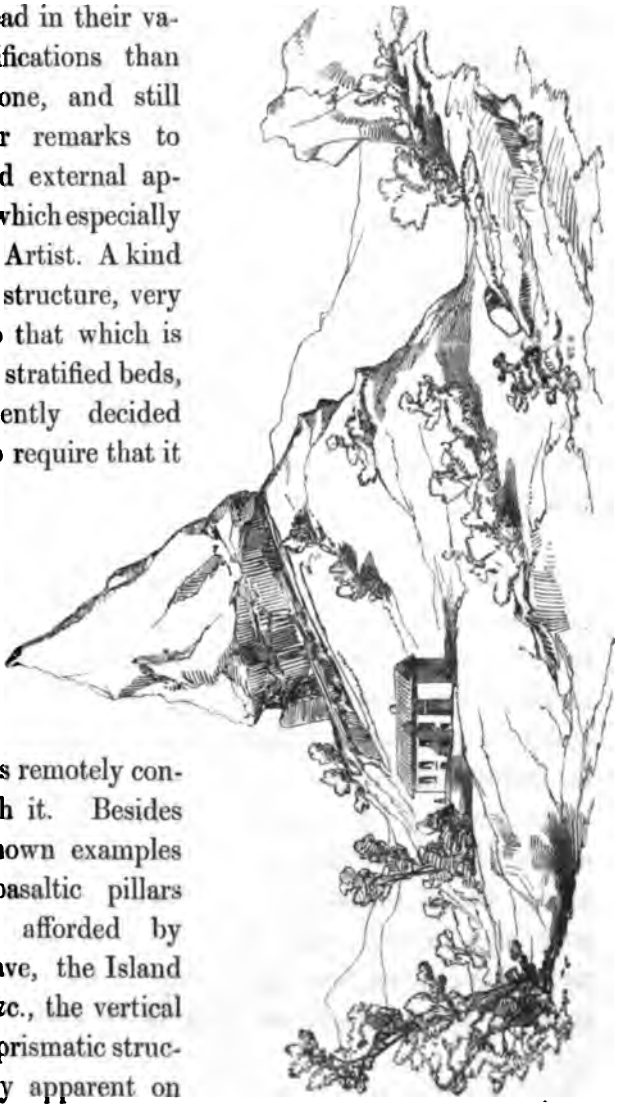
There are, perhaps, few cases in which the rocks belonging to the sand formation assume a more interesting character on a grand scale, from the variety of their external aspects, than in the mountains of the Département des Hautes Alpes, forming important ramifications of the group of which Mont Cervin is the nucleus. As they continue over a long tract of country to be most worthy of the artist's attention, I will briefly describe them in the order in which they occur on the road from Nice, through Grasse, Dignes, and Castellane, to Gap. A wild valley, succeeding that of St. Vallière, is shut in by an amphitheatre of rocks of a peculiar grey colour. Their lower part forms an immense bastion projecting towards the valley, remarkable for the distinctness and peculiar twistings of the beds, bearing a striking resemblance to gigantic masonry, and to other works of manual labour. Other succeeding vallies afford remarkable instances of stratification, especially with respect to the erosion of water. In some places, beds of hard stratified rocks form vertical inclined ridges, projecting considerably beyond the intervening beds of schist and sand which the rain has washed away: the projecting

layers being more or less closely set, as well as of unequal width, present a most diversified appearance. The situation of Castellane itself is rendered most remarkable by an isolated rock, several hundred feet in height, resembling a huge boulder of an oblong shape set on end, and rising immediately above the square of the town.

A long ascent to the Pass of St. Pierre follows, which derives a peculiar but not very picturesque feature from a large drift of a white and apparently chalky substance, resting, like the section of a conical eminence, against a slope of the mountain, which is of a red colour, and of an entirely different character. Its appearance indicates an eruptive force, which has poured out this white mass on the slope of the mountain, spreading in its descent, and reaching nearly to the bottom of the valley. Nothing can be conceived more ragged and fantastic than the forms of a curtain of rocks, through which the road is afterwards carried by means of a natural archway, on the pass of St. Pierre. On the other hand, the rocks, forming a second pass lower down, have a prominent character of solidity and boldness, the leading outlines being of a stupendous magnitude. The rounded-off edges of these rocks, as well as of others in a defile still lower down, seem to add to their massiveness; but elsewhere, the effects of water are very apparent and peculiar. The summits of some of the mountains present prismatic pillars, either in groups, or forming a long vertical wall on the ridge of a mountain. As this magnificent scenery softens down with the lowering of the eminences, a picturesque conclusion is presented by a sharp tapering

rock, rising conspicuously from gentle and less significant eminences, either of sand or of an alluvial soil. (See woodcut.)

We will now pass to other classes of rocks not less widely spread in their various modifications than the sandstone, and still confine our remarks to general and external appearances, which especially interest the Artist. A kind of regular structure, very different to that which is afforded by stratified beds, but sufficiently decided and bold to require that it should not be overlooked by artists, occurs in basalt and other rocks more or less remotely connected with it. Besides the well-known examples of true basaltic pillars which are afforded by Fingal's Cave, the Island of Staffa, &c., the vertical laminar or prismatic structure is very apparent on



the eminence crowned by Stirling Castle,—I believe also on the rocks forming Carlton Hill; also on the Northern flank of Mount Cader Idris, whilst on the ridge of that mountain, the chaotic heaps of strewed fragments symmetrically shapened, suggest at once the most opposite impressions of disorder and arrangement. And doubtless this regular and fascicular structure occurs not unfrequently elsewhere, in formations which, without being strictly basaltic, exhibit this peculiarity to a sufficient extent to require a characteristic representation in views from Nature. Professor Ansted gives a very complete and detailed description of the various changes and modifications to which the basaltic pillars are subjected, as they pass from their most symmetrical structure to one which is more irregular and disorderly; or of which the crystalline arrangement loses itself entirely in the shapeless masses of sedimentary beds.*

Plutonic Rocks of Auvergne.—In that central portion of France, however, which is known under the general appellation of Auvergne, numerous examples of basaltic rocks present themselves with a true volcanic character; and they all possess features too peculiar and distinct to be omitted in any pencil sketches of the country. The basin occupied by the town of Puy, in the department of the Loire, presents gentle slopes with few decided forms; but in the midst of the town rises a basaltic rock, lofty and abrupt, and beneath it is another entirely isolated, of much less dimensions. Its form is conical, so steep as to present an angle of at least 70° with the

* See Ansted's "Elementary Course of Geology," page 282 et seq.

horizon, and so pointed as scarcely to contain the church and spire which terminate its summit. These, and one or two other black rocks of the same formation, contrast with the fresh verdure and waving forms of the surrounding country. A rock near the road to Clermont is composed of basaltic prisms or columns. It forms a quarry of road posts, pentagons and hexagons, ready shapened without the help of Art.

In the neighbourhood of Clermont and Issoire may be observed a great many hills obtusely conical, and terminating in a group or festoon of dark basaltic rocks. One of these eminences, a league and a half from Issoire, is flanked near the summit with basaltic pillars very closely set. Their diameter is about a foot, their length from eight to ten feet, and they are inclined towards the summit of the eminence. The head of the cone above is strewed with a great quantity of fragments of various sizes, some of which are very complete pentagons. From the manner in which they lie in heaps, the former existence of some projecting force in the centre of the cone is indicated; but the absence of ashes, scoriæ, and indeed of any other stone but the basalt, seems to imply that the volcanic action was very different to that of existing volcanoes.

In some of the eminences near Clermont, the basaltic and trap formations occur on a base of granite or limestone, and present a tabular form. A chain of extinct volcanoes extends to the west and south-west of Clermont; more than twenty are seen from the summit of the Puy-de-Dôme. Their form in general is that of a blunted cone. That of Mount Pariou has a very wide orifice; that called Nid-de-la-Poule was described by our guide to

be a vast cylindrical basin, like the inside of a hat. The Grand Puy-de-Dôme presents a very large regular cone cut off diagonally at the summit, and connected with the lower eminence called Petit Puy-de-Dôme. Its slopes are formed of calcined stones and ashes.

The volcanic rocks on the ascent and summit of the Gravenoire are dark, porous, and very irregular; too much broken up to be picturesque. This is not the case with the beds of lava which have descended from this mountain, and from Mount Pariou. The latter after a course of several miles terminate in a shelving ridge, impending over the slope of the valley. That of Gravenoire terminates abruptly, forming bold angular masses of a dark coppery colour. The village of Royat now stands upon the ridge of this ancient flow of lava.

Porphyritic Rocks.—Even the granitic rocks, which take the general and in some respects the merited character of massiveness and solidity, are not without those external features which mark a peculiar structure, as well as a yielding to the encroaching elements under such conditions as are as it were appointed and regulated by this conformation. In the Alps, where, more than elsewhere, the granite has a hard and compact texture, the disintegration occurs in a manner very different to that which takes place in the calcareous rocks. Instead of falling off in fragments from the vertical stratified walls, it splits up on the mountain's slope, or on its less inclined parts, almost indifferently. Large crevices in the granite may be observed on the horizontal parts of the mountain. In the upper part of the Valley of Cauterets in the Pyrenees, called the Valley of the Marcadaou, belts or

spurs of a dark grey or brownish granite descend from the mountain on the west, and stretch athwart the level part of the valley. The sides of these belts are nearly vertical, and their surface exceedingly rough. On the slope above, the spheroidal lumps or masses protrude irregularly, forming a kind of embossed surface up to the summit of the mountain.

In general the quadrangular form prevails in the granitic masses, and it is retained more or less after they have been precipitated to the foot of the mountain. Nevertheless, smooth spheroidal forms, whether convex or concave, are not uncommon; and this flowing outline, doubtless the wear of centuries, contrasts with a sharp broken edge of more recent formation. The heaps of boulders piled up one upon another in the Valley of Gondo (pass of the Simplon,) form a remarkable example of the ruin to which granitic rocks are subjected in the Alpine vallies. But the mountain slip above Gèdre in the Valley of Gavarnie, (Pyrenees) which bears the impressive name of Chaos, is even more remarkable for its wildness and awful confusion. The whole is formed of a well-defined gneiss, which, it will be understood, differs only in texture from the granite; the constituent parts being the same: and it will suffice to say, with regard to this intermediary rock between granite and schist, that the detached boulders are generally more fractured and irregular than those of granite, while the mountain from which the fallen masses have been detached appears more rugged and torn, and bears distinct marks of a vertical stratification.

The difference between the granitic and the calcareous formations may even be traced in the general outline

of the mountain. That of the calcareous mountains generally forms on one side a long continuous slope more or less inclined; whereas the other side is cut off abruptly, and forms either one huge wall, or a succession of walls separated by intervening terraces and ledges. The base is frequently imbedded in heaps of detritus, and fragments successively detached from the superincumbent rock, and forming a steep escarpment at the foot of the mountain; whereas the granitic mountains are more entire, and present less difference in the outline of their opposite sides. They do not afford the contrast of an inclined plane carpeted with woods and pasture on one of the sides, with an abrupt and awful precipice opening on the other; but, owing to a greater intermingling of abrupt rocks and inclined slopes, the mountain obtains forms in many cases less characteristic, although upon the whole they are almost equally steep. I subjoin as a foot-note a sketch of the outward forms of the limestone, as given in M. Charpentier's excellent work on the Geology of the Pyrenees.*

* This kind of limestone (namely, the Alpine limestone) is traversed by vertical crevices crossing one another at right angles, and which being probably the result of a contraction of the parts, are not superficial, but penetrate into the rock to great depths. It is in consequence of the great extent of these crevices in length as well as in depth, that the surface of the greater number of these walls of rock is perfectly even and vertical, and that they combine a prodigious elevation with a considerable horizontal extent.

The rocks constituting the inclines which separate the vertical cliffs are generally formed of sandy or argillaceous limestone, which splits up at the surface in every direction from the effects of the atmosphere, and thus breaks up into small irregularly shapened fragments.

The height of each vertical wall of rock, and the width of the in-

The *Aiguilles* which shoot up from that arm of Mont Blanc which surrounds the Mer de Glace, or which fret the huge buttresses which bear against its southern flank, appear to a distant eye-witness to give manifest evidence, from their towering height and tapering shape, that the material of which they are constructed is far from being of a perishable nature. But if we mark the condition of the porphyritic rocks elsewhere, we might arrive at very different and almost opposite conclusions. Observe their character as it is presented in Dartmoor Forest, and in some parts of Cornwall. Here and there piles of rocks called Tors, and not unlike towers and fortresses, shoot out from the waving ridges of the moors, or constitute culminating points. These granite rocks, separated from one another by wide chasms, form likewise horizontal layers, which hold loosely together, and are heaped up one upon another with considerable regularity, not unfrequently resembling huge piles of ducats. Elsewhere the edges are rounded off, and they are completely overgrown with grey lichens. The peculiarity of these Tors of Dartmoor is their half isolation from the substratum, which heaves with a gentle and almost unbroken swell the surface of the eminence in

tervening incline, are determined by the extent of the geological bed of which each is composed. Although the thickness of the strata which constitute the beds does not usually exceed two feet, the geological beds themselves frequently attain a thickness of several hundred feet, which they maintain for a considerable extent. Hence it results that the walls of rock, or the inclined ledges formed respectively by these dissimilar beds, obtain frequently a prodigious height as well as a considerable extent; being seldom interrupted or broken by slips or ravines.—(Charpentier, "Essai sur la Géologie des Pyrénées," page 478).

which they are rooted. This character, and the scattered fragments with which they are surrounded, suggest to the observer the impression that they were at some period the focuses of some slow eruptive action; although it is true the fragments are in some cases scattered at considerable distance from these central and culminating masses. If, however, we follow M. Charpentier's very close investigations of the granitic rocks of the Pyrenees, we find that the granite of the loftiest mountain chains does not differ so much as would appear to a cursory observer, from those granitic masses of Devon and Cornwall, on which the effects of disintegration and wear are obvious.* In Sweden the porphyritic rocks partake greatly of the erratic character, being strewed in fragments over the country; although the primitive formation forms at the same time the bulk of the eminences, from which it protrudes in irregular masses too much broken and disconnected to be generally picturesque.

* When the declivities of the mountain slope alternate with platforms they form a series of stages or steps, in which case the summit of these lofty mountains is neither flat nor rounded. It is a sharp peak, a true needle, sometimes forked, always inaccessible, or at least of very difficult access. Such is, amongst others, the Pic du Midi d'Ossau. Oftener these mountains terminate in a narrow ridge, bristling with points resembling fretwork, and surrounded by horrible precipices. Amongst the points and notches here mentioned, one or several generally rise considerably above the rest, assuming the shape of a pyramid or cone more or less tapering. Seldom is it that the rocks which constitute the summit of these granitic mountains are firm. On the contrary, they are for the most part so completely fissured that one is astonished at their not falling. At times they are real heaps, or walls formed of angular blocks piled one upon another. These fragments have detached themselves from the solid rock which rises on the very spot. Indeed, the greater number have

The influence of existing Agencies on the appearance of Rocks.—It has been stated that next to those external characters of rocks which depend on their conformation and structure, those which are evidently due to the direct influence of existing agencies, such as rain, torrents, and the waves and tides of the sea, afford a high degree of interest with reference to picturesque representations.

Effects which result from the Sea's action. — It is perhaps with regard to the latter causes, namely the various sea influences, that the most decided visible changes have been wrought on the external condition of rocks. These changes and influences are of two kinds; in one case bearing on the general configuration of the Coast, and in the other, on the more minute forms and details of the surface. It is, however, true that in the wild unbridled action of a tempestuous sea, all kind of wear goes on at the same time; and from the minutest results to the most extensive and important, there is invariably some connexion of cause and effect, some relation of gradual and progressive development.

I shall not enter into considerations relatively to the larger capes and promontories, which either fill up too extensive a space in the scene, or appear too far off in the sea-view to render necessary an especial inquiry into their structure with reference to correct representation; but affirm only that a general relation may be observed between the height, boldness, and consistency of the

not even changed their position, but they have became isolated and detached one from another merely by the effect of disintegration, and other influences, &c.—(Charpentier, "Essai sur la Géologie des Pyrénées," page 176).

coast eminences, and of the line of their advance and recedence towards and from the ocean. Where the rocks unite firmness and elevation they generally advance into the sea, often headed by reefs, detached fragments, and islets. A splendid example of the romantic coast scenery to which the advance of an entire mountain chain into the sea may give rise, is furnished by the extreme southern ramification of the Alps, which stretches out into the Mediterranean in the neighbourhood of Toulon, constituting the Islands of Hières, and numerous islets, interspersed with bluff rocks and needles full of threatening dangers.

In addition to this character connected with the advance of promontories and mountain ridges into the deep, it may be observed that where the rock is hard, as on the south and western coast of Cornwall, and part of that of Devonshire, the hills and eminences descend with a continuous and almost unbroken curve to very near the sea's level. There is at all events but a short sudden dip; whereas in those parts of the coast where the eminences are composed of softer materials, they are cut off abruptly at their full height towards the sea, as is especially the case with the chalk and newer sandstone cliffs; their almost perpendicular flank forming a very violent and sometimes almost acute angle with the opposite escarpment. Again, it may be remarked that although coves, creeks, and recesses, are occasionally met with in the softer rocks, upon the whole they present a larger extent of uniform surface than the hard rocks of various kinds. For instance, on the coast of Kent and Sussex, owing to the general and equal softness of the material, which yields uniformly throughout to the action of the

sea, the cliffs form a huge sea wall, comparatively speaking little interrupted and broken into by clefts and glens. On the contrary, with reference to harder rocks, the intermixture of veins and dykes of softer material produces a greater prevalence of masses alternately pushing out into the sea, and falling back inland, if I may so express it.

The following remarks on the rocks constituting the Lizard Point in Cornwall will illustrate this. Even where they are least indented they advance and recede alternately. But where most irregular, ridges preceded by reefs and detached fragments jut out far beyond the rest; whilst creeks, caverns, and ravines, cut deep into the cliff. It is curious to trace, by examining the nature of the rock, the manner in which the sea operates. At the extremity of a cavern twenty yards deep or more, and accessible to high tides, softish clay is substituted for the hard serpentine; it moulders away from the action of the water, which thus follows the direction of the soft vein, which it continues to excavate in one or perhaps more branches. Perhaps the roofing of hard rocks fails in one part: it then falls in and produces a funnel reaching down to the sea, as is the case a little to the eastward of the lighthouse on Lizard Point. A similar funnel with a much smaller orifice occurs also on the exterior cliff of the Island of Portland; in which last case the waves, in stormy weather, shoot out from the orifice in a jet of spray. A similar phenomenon, with jets of spray far more violent than the puffs of steam which are emitted from the funnel of an engine, occurs in an isolated rock in Kynance Cove, near the Lizard, and may doubtless be traced to the subterranean inroads

made by the water in the softer veins of the rock. With every bursting of the billows on the opposite side, a volume of mixed steam and spray gushes out, and is followed by a roaring suction as the waves recede; which intermittent and somewhat regular action has given rise to the not inappropriate term of the Devil's Bellows.

It is especially in this cove that the unequal consistency of the serpentine rocks gives rise to the grandest and most terrific description of coast scenery. The most picturesque masses are in this case completely detached from the coast, and rise with the greatest variety of shapes, and in the most promiscuous disorder, to a height of eighty feet or more; whilst caverns and arches supported by comparatively slender pillars give an almost artificial character to this remarkable inlet. Its wildness is, however, softened and polished down in a peculiar manner by the extreme evenness of a flooring formed by chequered sand, in which the base of every rock is imbedded. It almost reminds one of the rolled walks and well-trimmed flower beds which now and then adorn the court of some ancient castle or abbey; evincing a well-meant but injudicious design of beautifying with the semblance of neatness and order, the shattered remnants of by-gone magnificence.

Let us proceed still further westward, and observe with what conditions the granite rock withstands the battering of the billows. The Logan Rock near the Land's End forms part of a huge mass of rocks having a fascicular arrangement, or inclined towards each other in misshapen clusters. Together they form three groups raised 80 or 90 feet above the level of the sea. They have something of the external configuration of basalt,

though more irregular in shape and distribution; being in some cases promiscuously heaped, and showing, seemingly, indications of a convulsive upheaval above the sea's level;—as the whole group advances to a considerable distance into the sea, and manifests apparent and striking indications of water-wear considerably above the reach of the waves. The rocks at the Land's End have the same columnar conformation as the Logan Rocks, but with an arrangement more decided and more erect. Towards their summit they have somewhat of a jointed structure, the blocks being in some cases superposed loosely one upon another. The angles are everywhere rounded off by the disintegration of the granite, and they are entirely covered in the upper part with a grey lichen, although here and there varied by bright mosses, whilst their base, which is continually washed by the sea, affords agreeable and marked transitions of colour. An enormous natural arch, which is crossed over unperceived by the visitor, severs almost entirely the extreme point of the coast from the main land, though it is still connected at the top by a narrow platform or arch of solid rock.

If we draw a parallel between these characters, and those of the slaty rocks which in the neighbourhood of Ilfracombe constitute the north coast of Devonshire, we shall find the latter even more rugged, more fantastically torn and shattered by the action of the sea, but wanting that massiveness and solidity of structure which, in the relentless struggle with angry Neptune, gives the impression of a long and successful resistance. In the Island of Sark near Guernsey, where the rocks have, I believe, a consistency not unlike those of the north coast of Devonshire, they are characterized by the same degree

of irregularity and disorder; the outlying masses being large and numerous, some thrown out at a considerable distance from the cliff, others almost connected with it, and separated only by narrow and tortuous gullies.

The compact limestone of Babbicombe and Torquay denotes, by its forms, less rent and broken up, a more effectual resistance to the more encroaching element. The effects are shown chiefly by the polish and rounding of the masses of rock which are occasionally covered by the sea. At the bathing cove, (Torquay,) however, the distinctness as well as the violent contortions of the limestone beds give rise to interesting results in connexion with the sea's action. The divisions of the strata which are within its reach being chiefly acted upon by the water, form a compact series of deep channels or flutings, which are curved and twisted in a most remarkable manner, in a direction corresponding with that of the beds; a result which is rendered the more apparent by the extreme cleanness and polish which is produced by occasional immersions under the waves. Adjoining rocks, however, are completely wrinkled and porous, whilst below the line which is attained constantly by high-water mark their smooth surface disappears altogether under a covering of weeds and algæ.

Carrying our attention successively to formations less hard and tenacious, we find that the new red sandstone, which occupies a considerable portion of the south coast of Devonshire, affords conditions decidedly different in its general aspect, as well as in the minor details of the rampart which it opposes to the sea. We meet, it is true, with detached fragments, and outrunning projections pierced with natural arches; in one instance, between

Teignmouth and Dawlish, of considerable height, probably outreaching the assaults of the sea; but these are far less numerous than in the harder part of the coast. Those effects, however, which appear on a more diminutive scale are very peculiar, and though somewhat regular, not unpicturesque. On a level with the beach the excavations made by the waves are deep, with narrow entrances. Higher up the cliff, yet in reach of the dash of the spray, they are small and shallow, resembling rows of niches; whilst the alternations of the strata are marked by horizontal furrows, adding to the artificial appearance of these interesting marks of the sea's regular action imprinted on the cliff. The like elaborate details which appear westward of Dawlish are the more remarkable for their being in a great measure situated at a considerable elevation above the sea: cavities resembling the fretted work of Gothic architecture, wood carvings, and even the folds of drapery, are here picturesquely contrasted with the bold lines of the strata striking diagonally across the surface of the cliff.

The chalk, though continually encroached upon by the sea, appears to afford very few permanent and interesting indications of its action, unless on the detached fragments which, imbedded in the beach or sand, remain chiefly under water, and have a wrinkled surface. The external configuration of the cliff is probably determined chiefly by the fall of loosened masses from above. Some of the forms are not without boldness, and they obtain breadth generally from the extent of uniform surface: but they are little influenced by the stratification, which is very slightly indicated, and in most parts scarcely perceptible.

Speaking generally, the rounding effects of attrition on

the edges of rocks which are exposed to the sea are not sufficient to attract notice in a distant view, and require to be indicated only in a close and detailed representation. Nor does this rounding of the forms depend so much as might be supposed on the condition of the rocks, time effecting on the most tenacious material what rapid decay occasions on the softer. In both, the sharpness of outline does certainly disappear within reach of the sea's action; but where the rock splits and gives way from the repeated shocks of the same element which grinds off the asperities of the surface, sharp and angular forms are seen intermingled with those which have been smoothed down; and this occurs principally in those rocks which form stratified layers.

Changes which are effected in Inland Districts.— Casting a glance at those results which are due to the weather and other existing agencies in the interior of the country, we observe that some occur on a large scale, and strike us with astonishment from the impression of the prodigious force which has been exerted, and of the extent of the masses which have been more or less suddenly displaced; whilst others, unimportant either from their extent, or from any indications which they might give of great power employed to effect them, become interesting, because they modify and characterise in different ways, scenes which owe their picturesque beauty chiefly to other causes. Amongst the former may be numbered landslips, drifts of earth and mud, the deposits of floods and mountain torrents, and the *b oulements* or avalanches of rocks, which, in Switzerland especially, obtain so fearful an extent and frequency. Many of the most fertile vallies

of the Alps are strewed with large heaps and drifts of these *débris*. These fragments are often objects of great interest, not less from their enormous size and grotesque positions, than from the impressions which they convey to the mind of extraordinary events. They are the silent testimonials of the various revolutions which have signalized the history of Nature. At times the sharp and naked forms originally given them by their violent separation from the mother cliff are still apparent, but elsewhere they are covered with a thick coating of herbs and shrubs, from which the young fir shoots up erect amidst a mantling vegetation of beech and alder. I need not enumerate these devastating occurrences, some of which have acquired in the Alps a most melancholy celebrity.

Next to these, which may be termed the cataclysms of Nature, the artist is concerned in those more gradual changes which take place in her ordinary course. Of these, the effects which are produced by mountain streams and torrents in the rocky channels through which they pass, first claim his attention; since everywhere where the action of the water is continuous, or renewed with frequency, a striking departure is observed from the forms and aspects which characterise such rocks as are beyond its reach. The usual or rather invariable influence of a current of water on the rocks over which it passes, is the rounding of their edges, and the smoothing of their surface, amounting almost to a polish. But in addition to this, the erosion of the water being greatest on the softest and most yielding parts, produces furrows which are generally sinuous and winding. Or, when diverted from its course by an interposed barrier, the

stream becomes projected with violence against an opposed rock, the latter becomes scooped out or undermined, which adds considerably to the eccentric windings and cavernous recesses of the torrent's channel.

It is sometimes curious to trace these erosive effects of torrents at different periods of their course by the varying forms which have thus been given to their confined channels at different stages of elevation. Thus in the narrow defile scooped out by the Gave below Les Eaux-Chaudes, the erosive effects of the torrent may be traced at least a hundred feet above the present level of its channel. A narrow defile or gully, called Seissenberger Klam, which occurs in the Salzburg Alps, furnishes an excellent example of the effects which may be produced by a small though rapid stream of water. The narrow channel of the stream has been scooped out into the most sinuous and winding forms, with here and there projecting ridges and partitions, which cause the stream to deviate from its course in abrupt angles. The edges are rounded off more or less, and the rock is rendered polished by continual friction; whilst the great abundance of moisture causes the surface to reflect light as a mirror to a certain extent.

With regard to the detached blocks which fill up the beds of torrents, the edges and corners are very unequally worn off and blunted, according to the length of time during which such fragments have been exposed to the friction of the water. This forms an agreeable source of variety in the external shape of the fragments and boulders, whilst another results from that diversity of tints and marks which is peculiar to stones brought together by the violence of the current from various and sometimes distant

parts. On the other hand, their surface, cleaned and scrubbed by the flow of the water or by attrition against each other, contrasts with the rich luxuriance and the helter-skelter confusion of vigour and decay which characterise the vegetation ever humid with spray and moisture on the steep and shadowy banks.

Other effects less striking, perhaps, but more general, are those which depend more or less directly on the rain, frost, and weather; from the mere rounding off of the edges by the disintegration of the surface, to the formation of clefts and chasms, and to the furrowing of the mountain slope along the path of the rills and torrents. I have already alluded to the slate rocks as strikingly illustrative of the influence of rain, leaving projecting ridges by the removal of the intervening looser material. Similar effects may likewise be observed interestingly exhibited in those minutiæ which belong only to foreground details: I allude particularly to the protrusion of the veins of quartz beyond the surface of softer rock, curious instances of which especially attracted my attention on the summit of a mountain near Beddgelert. The veins of spar form on the surface of a horizontal rock a complete network, resembling the fibrous membranes of a decayed leaf, the softer parts of the rock having been removed by disintegration; whilst on an adjoining one, where the direction of the layer of quartz corresponds exactly with that of the external surface, it forms a preserving crust or coating. I have observed occasions in which the veins of quartz thus exposed might almost be mistaken for patches of snow, or of froth from an adjacent waterfall, or resembled touches of a powerful white light. But however interesting these appearances may be in Nature, it becomes hazardous to attempt the representation of them, for in paintings their

doubtful nature is always attributed to a want of sufficient skill to render their appearance truthfully.

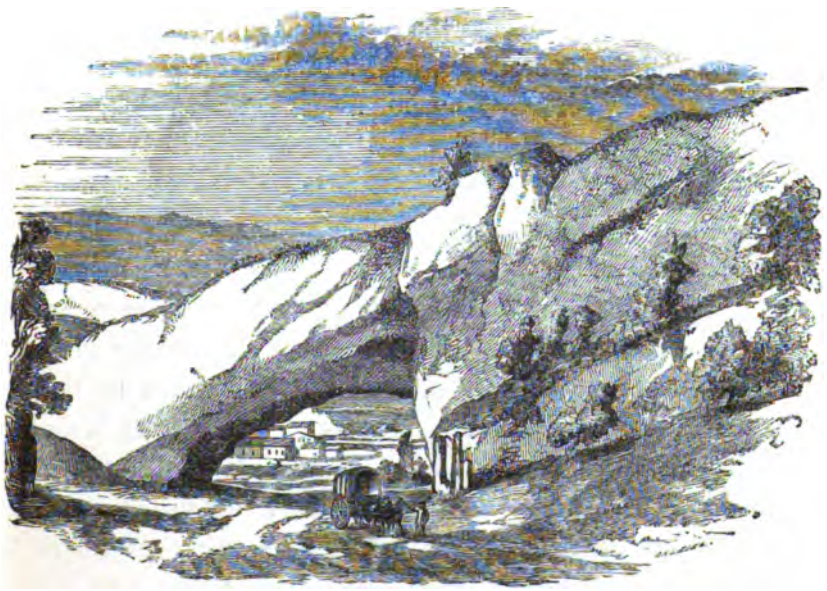
Caverns, not less than vertical dykes and gullies, may probably be considered as the results of changes, geologically speaking, very recent, or even still going on gradually. When of considerable extent, they are generally formed, or at least enlarged, by streams of which they form the subterraneous passage. But numerous examples of caves occur in various kinds of rocks which have no indications of water-wear, and which, indeed, are too limited in their extent to serve as an outlet or inlet to subterraneous currents.* The entrances of these closed caves, as well as of those which form the channels of mountain springs and streams, are frequently most picturesquely diversified by natural supports or pillars, and by separate apertures resembling windows. These irregular and picturesque forms seem to be chiefly owing to the successive fall of fragments, although the area beneath is generally remarkably clear; which circumstance, when not resulting from the effects of flowing water, seems to imply the presence and labour of man at periods more or less remote.

However picturesque the entrances of these caverns are rendered by the characteristic forms of the rock, and by overhanging vegetation, these closed and dark recesses

* The famous cave of Adelsberg, in Illyria, may be considered as the inlet rather than the outlet of a subterraneous river, at least as far as the cave has been explored; as the stream is seen to flow tranquilly into a somewhat depressed natural arch, which opens in a small eminence by no means remarkable externally for any striking peculiarity in its geological structure.

In the Jura, the river Doubs throws itself into a subterraneous channel, and follows for several leagues amongst the mountains a hidden and unknown course.

afford by no means the same degree of interest to the painter as natural arches, which frequently disclose, through a grotesque framework of rock, the light of heaven, together with a smiling prospect. These natural arches, so fantastically picturesque in themselves, and so well adapted to enter into the composition of an extensive landscape, are of rare occurrence in inland districts. Those which occur in the Alps are chiefly galleries formed by human labour to admit as well as to protect the roads leading to the mountain passes: or they are occasioned sometimes by detached rocks which have fallen one upon another, and remain suspended in threatening positions. A remarkable arch of this kind occurs on the south side of the Rigi, half way up the ascent from Weggis Saxon Switzerland, however, affords several highly interesting examples of perforated rocks, which are apparently due entirely to Nature; whilst the arch of Pierre Pertius, on the Jura,



Pass of Pierre Pertius.

which is traversed by the high road from Bâle to Berne, although it bears an explanatory inscription, forms one of those monuments in which the claims of Nature and Art have long been contested in useless controversy. Persons proceeding from Torquay to Teignmouth by the inland road, may observe a small but very good specimen of a natural archway, on an eminence to the right.

The artist, however, who wishes to indulge unrestrained in the representation of rocks hollowed out or perforated through and through by the accidents of Nature, should transfer his scene to the sea-coast, where such forms occur abundantly, and exhibit in their aspect the greatest amount of character and originality. Fancy compositions, in which similar excavations and grottos have been represented, generally bear the blame which so frequently attaches itself to everything that is not common,—that they appear unnatural; but in fact the frequency of similar *scherzi* in the works of Nature, at least within reach of the sea's action, completely justifies their introduction, provided they possess the character which marks each of them in a peculiar manner, according to the substance of the rock, and to their situation more or less exposed.

Tufa rocks, such as those which encompass the falls of Tivoli and Terni, want that simplicity and breadth which gives grandeur to a scene. The abundance of niches, grottos, and excavations of all kinds, assimilates the rocks of Tivoli to habitable dwellings, and in so romantic a spot, which has been especially selected by the heathen for the erection of their temples, it is quite natural for the fancy to people these recesses with the nymphs and tutelary deities of the falls. But having once exhausted these pleasurable imaginings, you would wish to see considerable alterations in the forms and colours before you, for

the benefit of the material picture. The rocks broken up and intermingled with shrubs, and their sides twisted into shapes seemingly forced and unnatural, suggests anything but repose. Near the cascades they are covered over with green mosses, partly showing the shape of the surface beneath, and assuming a kind of intermediary appearance between rock and vegetation. The effect is peculiar, but it is doubtful whether it would be picturesque in a drawing.

If we were to consider generally the principles by which artists should be guided in selecting for imitation, as well as in rendering, the various indications of change which are manifested more or less forcibly in the aspect of a country, we might observe that the artist who represents scenes from Nature, or borrows from her stores ideas for his compositions, has to consider the amount as well as the kind of interest which is afforded by those marks which are more or less prevalent in landscape scenery, either of force violently exercised, or of changes produced by gradual action. But the conclusions at which he would arrive in these considerations must necessarily differ very much from those on which the geologist founds a degree of interest which he is able to adduce from any natural phenomena. The latter realizes no small degree of interest from contested points, and delights the more in proving or refuting them in proportion as their solution appears the more intricate or difficult. The painter, on the other hand, can only deal with those facts which are straightforward and clear; or if he wish to enlarge the field for reflection by adding the interest of traditions to that which the existing forms of objects afford, such traditions must

have but one version, and be unmistakeably pointed out in the broad and leading features of the landscape.

In the first place, therefore, all those effects imprinted on the features of Nature, which are due to the present action of the weather, of the sea, as well as of streams of flowing water, contribute to the attractiveness of any landscape taken from Nature whenever they add to its local character and individuality without engendering doubts in the mind as to the probability of such appearances, or perplexing it with their solution: whereas other less positive effects, such as the moraines which have been discovered to be due to the former existence of glaciers, rocks striated by the same cause, upheaved beaches, and other similar indications of remote and obscure geological events, are decidedly unfit for picturesque representations of Nature the chief interest of which ought to be derived invariably from sources which are simple and easily understood.

I have alluded elsewhere to the sand hills which, in different localities both in France and England, border the coast of the ocean; and to the scanty but rank vegetation which is peculiar to those loosely constituted eminences. Great indeed is the accession of interest which would accrue to a subject like this, if the artist, endowed with enlarged powers of description, were able to express, in addition to the characteristic features of the locality, something of the extraordinary formation of these hillocks of sand, composed as they are chiefly on the Coast of Cornwall, of minute shells or of shell dust, which has been swept from the beach by the violence of the north-western gales, and deposited at distances more or less

remote from the shore. The accumulations thus produced are so gradual and inappreciable at each drift of sand which is raised by the wind, that the countryman, blind to what is even now going on around him, considers these hills, like all others, to be among the wonders of the creation, or at least assigns to them an antiquity too remote for us short-lived mortals to scan. Nevertheless, the heap or hillock has been gradually rising, or is now being raised, into the hill, by these successive accumulations, which, however insignificant and unimportant at the time, have, by being repeated century after century, produced this important change in the features of the coast. But such particulars as these, however well they may adapt themselves to the inquiries of the Naturalist, admit of no fit interpretation from the pencil of the Artist. He is compelled to stop short at those broad and distinct features of the present scene which meet the gaze of every one; or if he introduce accessary incidents, they must be borrowed from those scenes and particulars which are both of usual occurrence, and within every one's observation. It is with the suitable accompaniments of storm shipwreck and danger, that these barren and desolate spots may be made to tell, even by the painter, a tale of engrossing and undivided interest.

In some few cases, perhaps, the extraordinary geological events which may be connected with a given locality may blend and harmonize with that gracefulness of the lines, and picturesque distribution of the objects, which are essential to the perfect picture. Those broken forms of eminences which result from considerable landslips are examples of this. Witness the bold and picturesque form of the belt of rock, which, between Ventnor and

St. Lawrence, overhangs the undercliff, which itself is incontestably due to some former displacement and sinking of the coast. Another example, far more romantic, occurs at the castle of Tyrol, in the province bearing the same name, which, from the summit of a lofty rock, but of a soft and yielding nature, commands the town of Merano and adjacent vallies. A terrific landslip, in appearance quite recent, and which according to the saying of the inhabitants dates but 200 years since, has laid bare one flank of the rock on which the Castle stands, and formed an awful chasm between it and another projection of the mountain, adding greatly to the romantic character of the scene, and perhaps of the fortress itself. In such cases as these, the geological event being clearly and forcibly told, associates advantageously with the present condition of the scene, with all its embellishments and pictorial perfections. It even adds to their interest, without detracting in the least from the repose, and from those graceful charms which stand foremost in the tasteful composition.

Let us pursue a little further the inquiry which refers to the selection or rejection of the various particulars which are furnished by Nature, in the distribution and adjustment of a landscape painting. Higher up the valley of the Adige, in the same part of the Tyrol as that just alluded to, the mountains which rise on the North are remarkable for a nature still more soft and alluvial than in the vicinity of Merano. Deep and numerous furrows, formed by the torrents and minor streams, completely break up their surface, and intersect it repeatedly in a parallel or in a diagonal direction; whilst the *débris* and alluvial deposits accumulated at the foot of this range become quite a feature in the landscape. It should,

however, be remarked, that the general scenery in which these peculiarities of surface occur is among the grandest in the Alps. The ever snow-clad Ortler raises its summit with a degree of splendour and majesty which is increased by its proximity, whilst a retinue of other bold and towering forms adds to its dignity. It will at once be apparent that the conditions of the nearer parts of the scene, exhibiting a soil which yields everywhere to the influence of the weather, and which are therefore essentially stamped with characters of instability and change, ill associate with the marks of grandeur and durability which are impressed on the broad features of the country. The yielding nature and weatherworn aspect of the details which fill up the near portion of the landscape, might harmonize indeed with the rounded forms of inferior eminences, but their occurrence is unfortunate amidst scenery whose general and most prominent features impart the very opposite impressions. Under such circumstances the artist either omits such uninteresting and unaccommodating details, or fixes his point in the manner which renders them least conspicuous. Fertile plains, vallies which have been devastated by torrents, and mountain slopes which have been denuded by the storms, or by the axe of the woodman, afford other examples in which the painter has to bestow his attention in accommodating to each other, and in bringing to one harmonious agreement, the various parts of a scene, which the working of opposite causes has in the progress of time rendered too dissimilar and contrasting.

I will conclude this part of the subject with one or two further remarks on those characters and conditions of stratification under which rocks are most usually pre-

sented to us. The appearances which are peculiar to beds which are superposed to one another in regular and well-defined layers, and which become so interesting to the geologist as affording certain means of identification, are, upon the whole, rather avoided than sought after when the pictorial representation, and not a research into the mineralogical nature of rocks, is our purpose. The painter generally seeks in the forms of rocks characters which may best serve as a contrast to everything which, not only in Art, but in Nature herself, has an appearance of order in design, or of special adaptation of form to purpose; and therefore, as a powerful means of introducing diversity into his subject, values particularly such forms of rocks as are undecided, indeterminate, and conformable to our impressions of unbounded variety at least, if not to our ideas of confusion or chaos.

As has been already shown, it is especially where transitions occur from one formation to another, that rocks obtain that mixed consistency and varying character which best befits them for the wild, unpolished, and untutored demeanour which they are expected to put on in the landscape scene. But rocks of an uniform texture and consistency also assume at times that broad and unbroken aspect of the masses which is adapted to a free style of imitation. The limestone, in its various degrees of purity, from the mountain marble to the oolitic beds of mixed rag and clay, may, according to circumstances, present distinct and regular layers, or lose all traces of stratification; and it is perhaps chiefly in the defiles and gullies which have been hollowed at great depths by precipitous torrents, that rocks occur with those eminently picturesque forms which are not due to regular stratifi-

cation, but to a combination of circumstances not easily traced, not even guessed at, but the more pleasing for this mysterious uncertainty. However, disorder and confusion would not always prove attractive even in the forms of rocks, and it is when the eye becomes weary of this apparent lawlessness in their arrangement that it beholds with pleasure those angular, characteristic, and sometimes almost symmetrical shapes, which are the result of regularly alternating beds, and of the peculiar sharp fracture to which this distribution gives rise.

Even the curved and flowing lines which sometimes occur in rocks,—the straight and parallel layers, as well as that most regular form of stratification of the mountain limestone which but for its magnified scale would resemble brickwork, may be introduced into a picture without bad effects, provided they be representations of Nature. Truth to Nature is a kind of spell which renders agreeable to the eye what would otherwise be most offensive : whereas if we draw the forms of rocks without attending to what is strictly natural, a far less degree of symmetry or of resemblance to the works of Art disgusts the eye.

In those rare cases, however, in which the divisions of the rock imitate natural masonry, the counteracting influence of lights and shades must be resorted to. A gleam of sunshine thrown across the projecting parts helps to break the monotony of the details, and the excessive regularity and reduplication in the markings of the rocks become thus obliterated by an effect which is more transcendant and engrossing. Considering, however, the external characters of rocks in a most comprehensive

view, we should necessarily arrive at the following conclusions. The inexpert observer is likely to discover in the aspect of rocks generally, a degree of regularity and uncertainty of form, which in his representations of them in painting would lead to a want of character, distinction, and truth; whereas he who has diligently investigated the matter, and compared one with another different kinds of rocks on a broad system of observation, is surprised at the amount of order, regularity, and as it were system, which this comparison discloses to his understanding: for it shows how strictly certain conditions and characters are applied to certain kinds of rocks only, each formation or stratum manifesting successively those conditions and relations which are peculiar to it. The study of rocks, therefore, on principles so essentially geological, and with too searching an inquiry into their peculiarities, would naturally lead to formality and triteness in the style of imitation, and would have as decided objections for the painter as the too superficial and inconsiderate glance at this portion of Nature: and it becomes necessary that he should correct the ideas which he has gathered from studies purely scientific by resorting frequently to the works of those masters who have excelled in this branch of Art. He might examine with advantage amongst others, the landscapes of Both, Berghem, Joseph Vernet, and Wilson: and observing with what skill taste and judgment they have combined boldness simplicity and elegance, in the masses of rocks which they have introduced into their landscapes, he would do well to mark with what restrictions they have rendered the most characteristic tendencies of Nature, and how far

they have made these subservient to the gracefulness of their compositions as a whole, to lightness and fluency of style, and to expressiveness and unity of effect.

Colour and Markings of Rocks.—Artists who represent rocks, are well aware that, like the other surfaces which are presented in a landscape, their colour is incessantly modified and disguised by the unequal intensity of the lights and shadows which come across them, as well as by many other influences, and that the abrupt and irregular forms with which they occur give rise to continual changes in the appearance of their surface. But results like these belong rather to those considerations which are comprehended in the effects of the atmosphere generally: to this part of the work I must therefore refer the reader for the changes which are brought on transiently and accidentally in the appearance of rocks. The remarks which follow bear exclusively on their local colour and aspect.

With regard to the colouring of rocks, it might naturally seem that the artist would require in the first place the knowledge of the colour which is most characteristic of the material of which each kind of rock is composed; and after this, the modifications which this most prevalent colour undergoes under the various circumstances to which the surface of the rock becomes subjected. But in this matter he finds that those indications of colour which affect the surface of the rock widely differ from those which mark its inner structure, and which are characteristic of its nature; and that so important and numerous are the changes which are effected by exposure to the weather, by oxidation, disintegration, moisture, depositions, and infiltrations, that the

material of the rock itself becomes in most cases disguised under the appearances of the external coating; and that in the representation of rocks, the artist is in general more concerned in those modifications of colour which are owing to external conditions in connexion with the locality, than in those which have reference to the internal structure and composition of the various classes of rocks. The colours, therefore, which associate respectively with each kind of rock, can be but imperfectly defined.

A grey, more decided than in other rocks, is in general characteristic of the granite. Still the variety of the mosses, stains, and other markings which modify, and for the painter embellish its appearance, are so numerous that the grey colour can only hold in situations free from moisture and uniformly exposed to the atmosphere. Indeed, the constituent parts of this crystalline mineral vary so much in their relative size and colour, especially from the superabundance of felspar, that, independently of the coating of mosses and lichens, the granite shows, even in its external appearance, a surface very differently chequered in different places; passing successively from a decidedly dark colour to a light grey. The grain takes also a general colour more or less tinged with red, which is for the most part due to the proximity of metallic ore, but which in the old and weather-worn surface of the rock is little apparent. In exposed situations it is frequently mantled over by a short brownish-grey lichen, but which though it softens its outline does not materially influence its colour.*

At times, the action of the atmosphere causes to as-

* This lichen, so abundant on the granite masses in the west of England, has never been observed in Switzerland or in the Pyrenees.

similate in their external appearance, rocks which differ widely in their internal composition and aspect. Thus the sandstone, which in its mineralogical character differs so widely from the granite, takes, when exposed to the atmosphere in protruding masses, a warm grey tint which does not materially differ from that of granite.

The general appearance of the mountain limestone is somewhat lighter. On the mountain summits and slopes, which are exposed to a free current of air without damp, it is a cool grey, almost approaching to blueness, though sometimes becoming nearly white. But in sheltered and moist situations the tints are generally warmer and more harmonious than those of other rocks. This rock it is, which, in its various stages of age and compactness, affords a diversity of colour, as well as of form, which more than any other befits it for landscape compositions. And here also, as elsewhere, it is to those influences which operate on the surface, that calcareous rocks owe those stains, beautifully diversified, which render them so eminently picturesque. The immediate constitution of the rock itself becomes, indeed, scarcely a matter of inquiry. The main consideration in this respect is to what extent it may be of a soft and soluble nature: for it is in the wide range of rocks, intermediate as well as secondary, which easily yield to the influence of water, that appear those numerous streaks, patches, and stains of almost every imaginable colour, which are produced by trickling, infiltration, and aqueous deposits, as well as by the stimulus which the abundance of moisture gives to cryptogamic growth. The influence of rain in such cases is sometimes astonishing. The gorges of the Gaves de Barèje and Cauterets, which I traversed after

showers in the mountains, exhibited such colours as yellow ochre, burnt and raw sienna, mingling with greys, white, and browns of every shade;—in fact, tints so vivid and contrasting, that the boldest painter would scarcely attempt to introduce them unmitigated. In the adjoining valley of Gavarnie, colours almost equally varied were of a more permanent character. Very rich browns succeeded to a peculiar bluish grey, alternating again with rocks having the colour and almost the appearance of decayed timber.

In general the markings of the limestone, and of the rocks which are allied to it, are characterized by their vertical arrangement; being the results, more or less recent, of trickling water; although this distribution may, in some cases, be modified by the effects of stratification. For it is at the divisions of the stratified beds that fractures usually occur, laying bare the bright yellow of the inner material in patches, which take the direction and angular shape of the stratified layers. Thus bold and abrupt transitions of colour become occasionally intermingled with the stains which melt gradually and delicately into each other. Unless, however, where fragments have been recently broken off, it is not often that the alternations of the strata in a homogeneous rock produce corresponding changes of colour. If they occur, it is chiefly where one formation is succeeded by, or alternates with, another: and even such changes as these are not very generally apparent, unless where the action of the sea, or the cutting of a road or railway, produces a surface which has been recently exposed. There may be some few instances in which one system of rocks succeeding to another produces a change of colour and

aspect which is visible in the distance; but such cases are doubtless very rare.

If the mineralogical changes which take place in the constitution of a mountain at large have a decided interest with the geologist, those which, as before said, are due to external causes have far greater claims to the artist's attention; as the series of tints and markings thus produced become renewed in almost every locality with some peculiar and characteristic feature. Thus it is chiefly in the chasms and defiles of the mountains, as well as in the channels worn by torrents through a more recent class of rocks, that the stains and vegetable incrustations of all kinds present tints which are more particularly adapted than elsewhere for paintings. The green, hitherto unmentioned, though abundant in such situations, is light and exceedingly delicate, inclining to grey or blue; and appears the more beautiful, as it differs entirely from any of the shades of colour which constitute the green of foliage.

Some of the black or brown colours extend over such considerable spaces, that they present a remarkable feature in the colouring of calcareous rocks. They take the form of vertical bands, sometimes so dark as to have at a certain distance the appearance of clefts; whilst at times they are so broad and close to each other as to leave but inconsiderable intervals having the natural grey colour of the rock. Some of these bands have a height of several hundred feet, and may be assimilated to dark ribands closely adhering to the surface, and extending from the summit to the base of the gigantic walls of rock which shut in some of the Swiss vallies, particularly that of Lauterbrunnen. A wall of rocks near the Grundel See

in Styria exhibits in a very distinct manner these vertical bands, originating abruptly at a crevice, or in a hollow sheltered by a projecting cornice. The blackened surface is so extensive that the streaks are formed chiefly by the intervening light portions.

Various circumstances point out the presence of water as the chief cause of these streaks; such as their vertical direction, their existence where there are cascades, and the presence of a dark slimy substance on the surface of those rocks which are moist with trickling water. These bands retain their dark colour long after the streams which gave rise to them have ceased to flow, and thus bespeak the former existence of cascades, some of which the mountain floods and torrents may occasionally revive. But at times the circumstances under which they occur appear to belie the influence of water in producing these effects; for they are frequently observed under rocks which overhang and are much curved, where the water could hardly be expected to follow the sinuosities of the surface: with a close inspection, they have just the appearance of having been dashed on with a large brush. The following marked colours which streak the hard white marble of the Pentelican quarries near Athens, show that in some cases the coloured bands are quite independent of the soft and dissolving nature of the rock. They are, light grey inclining to yellow, yellow ochre, dark brown, and blackish grey, are very vivid, and contrast in a remarkable manner with the pure white of the marble on the adjoining parts.

If we apply the principle of tracing effect to cause, in the somewhat confusing research which has reference to the colours and markings of rocks, we find that on the

boulders and masses which being isolated from the mountain receive no flow of water over their surface, the streaks or bands are generally wanting, and are replaced by a variety of lichens and mosses which diversify in scarcely a less degree, but in a manner entirely different, and on a more minute scale, the external appearance of these masses. The spots and stains with which they are covered, vary from dark brown to light grey, drab, and almost white; the lighter ones forming circular patches which vary from two or three inches in diameter, to half a foot or more. These are more seldom interspersed with russet tints, (rust colour,) a brilliant yellow, and a vivid green, of which the colour of a frog's skin affords perhaps the closest representative. These various tints appear to chequer the boulders of granite more abundantly than the fragments of other rocks, though they are probably not absent from most of those which are hard and little affected by rain.*

In the presence of the sea very different results are remarked from those which are due to the streams and infiltrations of water, or to the production of soft water lichens. I have already partly alluded to these. A vegetation of algæ, and a rough coating of shells, are indeed produced by the salt water; but these prevail only within a given boundary line below high water mark.

* Boulders of granite are frequently met with in those vallies of the Alps which are surrounded by mountains of an entirely different geological character. They are at times so completely covered with variously coloured substances, as not to be distinguished, without close inspection, from other kinds of rocks. This external crust does not however diminish materially the ruggedness of the outline, or the stony appearance of the masses, but adds to their picturesqueness.

Above this, the office of the waves is to scour and to sweep, rather than to accumulate deposits, or to induce vegetation. Consequently, the native colour of the rocks may be observed more beautifully pure and clean in these situations than elsewhere. The marble limestone of Devonshire shows its veins and marks; whilst the awful boldness of the rocks which bound the south-western coast of Cornwall is increased by the dark green and brownish tints of the Serpentine, brought out by the extreme polish of its water-worn surface: although the gloomy aspect of the rocks is here and there agreeably varied by veins of steatite or soapstone.

The inland rocks which appear to be least affected by stains and mosses are the basalt and trap rocks, whose somewhat reddish brown renders their aspect generally peculiar and well marked. Their seemingly burnt nature gives them an appearance which is characteristic of their igneous formation. Dark grey and brown tints are however prevalent amongst rocks of various classes, but especially those of the transition or early secondary epochs. They are very generally due to the prevalence of slate. Picturesquely considered, these dark-coloured rocks look well in the distance when associated with the gloomy effects of storms and lowering clouds. In the lower Engadine, there is a curious example of a dark brown colour towards the summit of the lofty mountains which bound the valley. It has very much the appearance, and in some degree the texture, of burnt wood. The mountains on the romantic passes of Ampezza in Tyrol, are likewise dark as to external appearance, although there is every reason to believe that they are internally white; as in rainy weather, milky white torrents roll down from their precipitous flanks.

When the native colour of the limestone makes its appearance, resulting from the fall of large fragments, the yellow colour most commonly prevails. It is sometimes so light and brilliant as to present conspicuous patches on the mountain's side from a distance of several miles. The red tints which occur occasionally in this kind of rock are more superficial and less vivid.

It is amongst the most recent and superficial deposits that the brightest and most prominent colours chiefly prevail. Thus some of the beds of sand which are near the surface, or adjoin the gravel, scarcely yield to the power and brilliancy of yellow ochre. The student puts fearlessly these prominent and glowing colours into his sketches or finished pictures, because they occur chiefly in the foreground, — in that very part of the scene where vigour is wanted, and where green leaves, bright mosses, and sparkling flowers, are everywhere intermingled, and serve as a foil to those colours which would otherwise be obtrusively prominent. The red of those sea cliffs which are formed by the new red sandstone, though much less bright, is far less easy to introduce into a picture or coloured drawing. In addition to their pinky redness, these rocks have a heaviness which renders smeary and insufferable every interpretation of this peculiar colour on paper or canvas. The only chance in dealing with so ungrateful a subject is to light it up with the sun. The brightness of the sunbeam then makes up for the want of brilliancy in the rock itself; which, although it appear even more red as it becomes more glowing, steps forward in the scene with an attitude proportionately more bold and graceful,—putting on a smile suitable to the brilliancy of its disguise. But such attempts as these are dangerous, and

require long experience both of the alternatives which are furnished by the effects of Nature, and of the materials which are supplied by Art.

However insufferable may appear generally the uniform white of the chalk cliff, it is far more susceptible than the sandstone of such modifications of shade and colour as may render it a very serviceable and agreeable object in a sea view. Every circumstance, such as a mist, the shadow of a cloud, or any other effect of contrast which annihilates the whiteness of the surface, causes the substitution of no disagreeable or heavy colour. On the contrary, it gives rise to the azure or hazy tints of the atmosphere, which have full play and intense effect on a white surface. When modified by these atmospheric changes, it becomes here and there darkened by grey or blue, whilst the pure white, limited to one or two spots, and circumscribed by semi-shades, becomes bright and beautiful by isolation and contrast.

DESCRIPTION OF THE ACTIVE VOLCANO.

The representation of a volcano, like the portrait of an illustrious or noted character, derives its value from its resemblance, or from the faithful transmission to canvas of its striking features, as well as of every detail or incident which may assist in imparting a truthful impression of the reality. The artist may, however, exercise his fancy with respect to the effect of the scene and the arrangement of the subordinate parts, in the same manner as in a portrait he adapts to his own purpose the drapery, the position of the figure, and to a certain extent the expression of the

countenance. A picture of a volcano can therefore scarcely be expected to afford any considerable degree of interest, unless it be taken on the spot, or be a transfer from a correct drawing so executed. A written account of the peculiarities of any volcano could at most serve to direct the attention of the artist towards them, and thus elicit further observation.

Vesuvius, the only volcano which I have closely visited, is at once recognised at a distance by a train of smoke extending a great many miles horizontally,– perhaps fifteen or twenty. In this respect unlike Mount Etna, which from the sea scarcely shows any traces of smoke. The slope of Vesuvius towards Naples is gradual for more than half its height; this part is covered with vineyards chiefly enclosed, presenting a striking contrast with the barrenness of the mountain above, whose steep and calcined slopes form a huge embankment to the basin of the old crater. Its peculiar form at once marks the volcano amid the surrounding mountains, whilst its vast truncated summit shows an energy in its eruptions which the tapering and more symmetrical form of Mount Etna does not indicate. Torrents of lava of recent date have found their way down the declivity, and skirting the cultivated region, have extended nearly to the foot of the mountain. In appearance they resemble large fragments of scoriæ confusedly heaped together; and a difference of two or three years in the date of these streams of lava is perceived in the colour.

The ascent of the large cone occupies about an hour; it contains a circular basin, nearly a mile in diameter, surrounded by eminences varying apparently from two to five hundred feet in height. The centre of this basin was occu-

pied, in November 1844, by a smaller cone of scoriæ lately thrown out, having on an eye guess nearly two hundred feet in height, and a diameter of nearly twice that measurement at its base. The surrounding hollow was filled up with lava only a few days old; its appearance was like that of the upper surface of a glacier, but more cut up: its colour was a dark brown, reddish in the crevices. The smoke rose from the summit of the cone, partly with a continuous flow, partly in gusts which at times were interrupted in their ascent, being for a moment drawn back towards the crater as if by internal suction. Stifled explosions were heard in the interior of the crater, whenever a large volume of smoke was evolved; but the discharge of stones was accompanied by a deep noise similar to the rush of steam freely but copiously disengaged. The height attained by the stones nearly doubled that of the cone.

Traces of yellow sulphur and drifts of white stone and ashes on the surrounding slopes add to the peculiar aspect of the open crater. The whole scene, including the eruption, is perhaps one of unparalleled interest; Nature presents elsewhere inexplicable forms, rocks piled up to an extraordinary height, rendings of the masses and contortions of the strata;—all these are traces of commotions which have entirely subsided:—but here the very engines of Nature are in action; and stupendous indeed is the scale on which they operate; and awful the experiment by which the eyes of man are allowed to test their energy! At the surface the changes take place with the rapidity of daily occurrences. The hillock shoots up, the chasm is closed, and the cloud of steam spreads its darkening veil over the serenest sky, almost in presence of the observer.

But centuries scarcely mark any waste of the internal agencies; and compared with the span of human existence, their slow career of operation seems eternal.

By night, the eruption, even when moderately active, is similar in appearance to a stupendous firework. The stones glow with excessive brilliancy, and fall like sparkling gems on the sides of the cone, whilst masses of molten lava, impelled no further than the orifice, are seen to congeal and harden on the mouth of the crater. The steam is illuminated by the red glow peculiar to fire, and doubtless constitutes chiefly the luminous effect which is observed from Naples by night.

The effect of former eruptions may be traced to considerable distances on the slopes surrounding Vesuvius. The Royal Gardens at Portici present thick beds of lava rising amongst the trees and flowers: and on points still more remote a railway cutting presents irregular masses of lava embedded in previous formations. Elsewhere the strata of the lava itself present narrow beds, now compressed, now diverging. These compressions are repeated several times with various contortions.

GLACIERS.

It is not a little remarkable, that glaciers, which are sought by travellers with so much interest, and which so often call forth remarks not only of surprise but of admiration, should scarcely ever be introduced into oil paintings, or indeed into pictures of any kind which claim elevation of style. In general the fitness of an

object for representation in some approved style of art forms an excellent criterion as to whether it deserves, or not, to be called picturesque or beautiful. But this rule certainly misapplies with regard to glaciers: they are not at all fitted to become principal or prominent objects in a picture.

An inquiry as to the cause of this inaptitude of glaciers to form a part of the romantic or of the graceful picture, would probably lead to the conclusion that it is owing chiefly to the want of harmonious relation between the most prominent colours of the glacier itself, and also between the entire object and the adjacent scenery: the transitions from the silvery white of the pinnacles and of the general surface of the glacier, to the deep purple green and azure of the clefts and chasms, however remarkable, and even beautiful as mere specimens of colour, have nothing of that softness in the gradations which is necessary for the harmonious or graceful painting; whilst the cold wintry aspect of the entire stream of ice does not associate better with the verdure and luxuriance of the green slopes, and sunny vallies, into which the most remarkable and the most beautiful of the glaciers descend.

A winter scene, when treated in the most appropriate and successful manner, has a degree of monotony and dreariness which precludes any frequent repetition of the subject. But in addition to this objection, the aspect of the glacier affords a manifest inconsistency with that of a large portion of the scenery with which it becomes connected; and the transition from the snowy whiteness of the ice, to the green and yellow of the fields and meadows, is at once too harsh and sudden, for the eye to

contemplate with pleasure, and too extraordinary and improbable, for the mind to reflect upon without impressions of wonder and amazement, rather than of calm unmitigated delight.

To these considerations it may be added, that although much picturesqueness results from the slender forms and threatening positions of the pinnacles of ice, considerable harshness and monotony are produced by the number of angular lines, and by a certain amount of reduplication in the forms. Moreover, the boundary line of the whole stream of ice is, in general, too marked and formal.

But although the glacier, as it is usually presented to the observer, is wanting in the softness, gracefulness, and variety, which are indispensable to a finished and elevated style of painting, the qualities which it possesses for exciting, in a high degree, impressions of wonder and admiration, render it especially fitted for those sketchy and unassuming styles, the aim of which is to reproduce and recall to mind the scenes and objects which have most astonished us in Nature. Judging from the pleasing effect of the water colour drawings, and even coloured prints, of Wetzel, Lory, and others, it appears that water colours and other light methods of drawing are particularly suited for the representation of the Swiss glaciers. The colouring being kept far below the power of Nature in these light styles, the crudity, which may be termed the defect of glaciers with reference to art, is less apparent in them than in finished oil paintings, in which all subjects are represented with a degree of force and vigour approaching to truth, and where the blending of colours of so opposite a nature as those of glaciers and of

the surrounding scenery, is more difficult, not to say impracticable.

The conditions under which a glacier may be satisfactorily represented, being, therefore, strictly those of a portrait, or sketch from Nature, in some light, rather than an elaborate and highly finished style of representation, the characters chiefly to be remarked in such performances are those which distinguish particularly one glacier from another. It should be observed how the unevenness of its surface is influenced by the amount of fall which takes place from the level part, or (*Mer de glace*, as it is in some instances termed,) down to the foot of the glacier. How the number, the ruggedness, and the confusion of the icy pinnacles is generally proportionate to the amount of inclination which is presented by the entire surface; how the clefts and chasms become more wide, irregular, and dangerous, not only in proportion to the rapidity and unevenness of the slopes, but also to the lowness of their situation, where the abundant melting of the ice has produced an enlargement of all the chasms and openings which perforate the mass; and it should further be remarked, with what peculiarities in each individual case the cavern or archway is formed at the low extremity of the glacier, where the accumulated waters issue from it in a large and rapid torrent.

But to attain that characteristic resemblance of the whole, and faithful rendering of the minute particulars, which form the especial interest of views which are taken from Nature, nothing less than a pilgrimage to the very foot of the glacier itself is required; no descriptions could enable the artist to render satisfactorily everything that is peculiar in its structure, extension, and associations.

All these must be studied at Nature's shrine. Indeed, if I may judge from the success obtained by Swiss artists in the subordinate, but truthful styles of painting which they have judiciously selected for the purpose, whilst the few attempts of those who are strangers to the Alps have comparatively failed, it would seem that the effective rendering of these peculiar Alpine subjects is not to be accomplished by one or two hasty tours through the country, but would require, before they could be executed with the degree of perfection of which they are susceptible, months, and almost years, of study and observation in the country.

Distant Aspect of Glaciers.—On the summits and ridges of the Alps, glaciers have a very different appearance to that which they present when they descend into the vallies; they are then only distinguishable from snow itself by a less degree of whiteness, and an appearance of roughness, which is not discoverable in the uniform surface of the new or drifted snow. Occasionally they form vertical walls or terraces which mark the thickness of the ice, though at a distance they appear like diminutive parapets or steps, which one might almost fancy to have been formed in order to facilitate the access to the steep and slippery summit of the mountain. The far greater portion of the snow on the Alps which resists the rays of the sun during summer apparently undiminished by its heat, rests upon a bed of ice, the external coating of which is thus rendered of a glaring brilliancy, which it partly loses when it descends in stages on the *platforms* of the mountains.

Under these circumstances, the appearance of glaciers

has nothing whatever which might prevent their becoming a suitable ornament to compositions in any style of painting. Those peculiarities of form and colour which become too conspicuous and prominent in every close view, are lost sight of in an effect which is blended with atmospheric tints; whilst the same softening influence renders exceedingly beautiful and available to art, the contrasts to which the mountain's snows and glaciers give rise, of the most opposite scenes and climates united in the same prospect. It is winter holding its secure dominion on the confines of the mildest summer's reign; and from its unassailable height, looking smilingly on the most genial climate.

With the exception of the large numbers of the glaciers already described, which extend into the lower vallies, and may be termed the vents or outlets of these accumulations of ice, those lofty ridges, plains, and hollows of the Alps, where the rocks are naked, or, at most, scantily besprinkled with a few lichens, form their natural region or habitat. Thus in most of those scenes which bring snow-clad mountains within a close proximity of the observer, the objects which surround him partake of that extreme rigour of the climate which gives birth to the glacier itself: an awful desolation pervades the scene throughout; and those contrasts of the vegetable wealth of the lowlands, which in a distant view reconcile the eye to the barren dreariness of the regions above, are wanting. The stern solemnity of these scenes grows oppressive and wearisome, when unrelieved by objects of a more cheerful character. It is the solitude of the wilderness, the stillness of death. Some sign at least of animation, life, or industry, is required to raise the senses,

prostrated with awe and amazement, to their wonted pitch of cheerfulness.

Persons who have had opportunities of observing narrowly the conditions under which the snow lodges in the hollows, and lessens or vanishes altogether as it descends the declivities of the Alps, discover yet further reasons for judicious arrangement in the combinations of snowy and cultivated mountains which they introduce into their pictures. For it must be remarked, that there is frequently, and perhaps usually, something unsightly in the manner in which the perpetual snows give place, at their inferior boundary, to the pasture, rocks, or forests, which succeed to them on the lower stages of the mountains. The inferior boundary of the snow does not form, by any means, an abrupt and decided line of transition: it is outreached by lumps, streaks, and patches, which are nothing else than the residue of small avalanches, which have become yellow with age and exposure, or are soiled with earth and stones. These detached fragments, often extending to a great distance from the principal mass, destroy the effect which results from concentration and breadth. A simple expedient, however, obviates the disadvantages which result from the extension of the snow in insignificant bits and patches below its natural level. This is, to introduce some inferior mountain, smiling with verdure to the very summit, in front of the snow-clad loftier one. This means is within the reach of every composer, and of most of those who can choose their position in their delineations from Nature. At the same time that it establishes a decided and picturesque boundary to the inferior limit of the snows, it maintains

its brilliancy unblemished and pure throughout the whole extent of its surface.

With regard to the colours which chiefly appear on the snows and glaciers of the Alps in a distant view, I shall avoid encroaching, by a long and detailed account, on that portion of my work which is appropriated to the effects of the atmosphere, and to which the consideration of all distant effects and tints especially belongs. Dr. Forbes, in his valuable tour through the Alps, gives the following remarks on this subject:—"With the exception of the peculiarities of the reflected light in snowy mountains at sunrise and sunset, (as noticed, for instance, in the Tödi and Matterhorn, and now on Mont Blanc,) and of their partial and transient obscuration by the shadows of distant clouds between them and the sun (as in the case of the Weisshorn, seen from the Gemmi), the effect of the brightest sunshine upon them, as contrasted with that of mere diffused light, was both different in kind and less in degree than I had expected. Nothing, to be sure, could exceed the brilliancy of the whiteness exhibited by them in the sunlight; but, generally speaking, it was still mere whiteness, and had little of that glitter or glare, or flame-like splendour, which we are accustomed to see produced by sunshine on other objects."*

These remarks of Dr. Forbes are perfectly in accordance with the experience which I have personally derived from many and long wanderings in the Alps. That the glare of the fields of snow is intense when exposed to sunshine cannot be doubted, from the scorching influence

* See Forbes's "Physician's Holiday," page 407.

which the crossing of the Alpine snows in bright weather has on the face and eyes. That this intensity of the glare is at the same time little appreciable to the organs of sight, is equally positive, and is due, doubtless, to the extent and uniformity of the surface. Its effect cannot approach to what is understood by the word glitter, unless broad and deep shadows, such as are thrown across the surface of the snow by clouds or impending rocks, show off, by their contrasting gloom, the intensity of its whiteness. Moreover, the soft and powdery nature of the snow causes light to be reflected almost equally from the whole of the surface on which this light falls, whatever be the relative direction of the sun, and, consequently, the angle of incidence formed by its ray; only where it attains the hardened nature and polished surface of ice does it appear sparkling and luminous as it glitters in the sunbeam. Still, the uniform white colour of the snow renders it a most fit receptacle for the tints which are flung upon its surface from variously coloured objects, and when the sun's direct light is intercepted by a passing cloud, the intensity of the blue reflections of the sky induces colours of a decidedly opposite tendency on the sunny parts.

With regard to those gradations of tint which appear on distant snows, chiefly at the hours of sunrise and sunset, and form so great an attraction to travellers in the Alps, they are remarkable for their extreme softness and the tenuity of their numberless shades; and although in this case we should ascribe the softened result chiefly to atmospheric influence, the traveller who expects a scene of glowing brilliancy from the setting of the sun on distant snows and glaciers, rather than a beautiful series of

gradations, would probably be not less disappointed than with the monotonous glare of the snow when exposed to the noonday sun. It would be impossible to define these soft ethereal hues, which follow each other in rapid succession as the sun declines towards the horizon. A bright and golden yellow is succeeded by orange, pink, and purple, not only in proportion as the sun lowers, but also simultaneously, with somewhat of an iridescent effect,—the greatest light and the brightest colour being at the summit of the mountain, and melting gradually thence, with many beautiful intermediaries of pink and rose, into the deep purple hues of those inferior parts to which the sun has already set.

At the same time that these transitions of colour occur in soft gradations from the summit to the base of the mountain, contrasts somewhat more decided and abrupt take place on its angles and opposite sides. Rose and purple on the shadowy side set off the brilliant and crimson yellow due to the sun's direct rays; but as this becomes paler, and at length fades away with the gradual and progressive extinction of the great luminary in the West, the corresponding purple loses at the same time, and in the same proportion, the beauty and richness of its dye. It is at length succeeded by an uniform and dull grey, denoting that the wondrous spectacle of Nature has come to a close, and that henceforth increasing sameness and monotony will attend the absence of the great and universal source of all that sparkles, lives, and moves.

SECTION II.

ON THE

BRITISH PARK AND FOREST TREES,

AND THE

VEGETATION WHICH IS PECULIAR TO CERTAIN REGIONS OF EUROPE.

GENERAL OBSERVATIONS.

Trees are, with respect to the landscape, what the human features are to historical painting. They are not only important objects, but they are the support and foundation of the style. A scene which does not exhibit a tree under some form becomes a waste, a desert, a coast scene, a quarry, or some other characteristic portrait of inanimate Nature, but scarcely constitutes a landscape. The presence of trees is therefore most essential to rural scenery, and their appearance is intimately associated with rural and pastoral habits.

To this main consideration in a painting, succeed other very important ones;—trees afford us examples of the vegetable kingdom in its most expressive and energetic development, and impress us with great and magnificent

ideas of the power of Nature to raise from a seed or a kernel a sublime and lofty edifice. Trees, in their various shapes and characters, form the principal and most undeceiving mark of climate and country; they are direction posts on which the eye of the traveller at once reads to what region of the globe the scene belongs. The number, the situation, and the grouping of trees, inform us at once, even in a summary glance at the landscape, of the prevalence or deficiency of agriculture, and to a certain extent of its nature and object. Where forests extend far and wide unsmitten by the axe, we see, or at least fancy that we see, Nature in her primitive form, bursting forth in all the luxuriance of unrestrained energy. That solemn and terrific grandeur which uncontrolled wildness marks on the features of a scene, can only prevail with all its impressions where Nature is left to her own course, undirected by labour or art. It is true, revolving years occasionally leave severe traces of their vicissitudes on forests, but even these are more lenient than the effects which lay waste those monuments which are the pride of nations. Moreover, if trees in crowded and far extending numbers imply wildness, this is not the characteristic of the tree taken separately, not even of the tree of the forest;—protection and safety are associated with the leafy roof which shelters us from the storm, and from the oppressive heat of the sun. Trees planted at intervals from each other in rows or in clumps, shorn into tough and compact fences, or intermingling fruit and foliage of varied and dissimilar nature, show at once that man is possessor of the country, and point out various stages of improvement in agricultural and rural embellishment. And it adds in no small degree to the pride and dignity of man, that he should be empowered to remove from the face of the

earth every mark of devastation which is produced by the vicissitudes of the seasons and the warring of the elements; and that he need but exercise his industry, in order gradually to surround himself with scenery preserving that friendly and smiling character which is the mark of civilization. Sheltered and protected by him, the heretofore denizens of the woods have become the countertypes of that social order which is so essential to his own being. The ferocious tribes have either been exterminated, or driven into their most distant recesses; whilst protection and security to the harmless portion of the brute creation have become the characteristics of the scene, now affording the pleasing sight of flocks, and herds, either grouped with order according to their distinctive characters and habits, or mingled together in peaceful harmony.

These are incidental points which cannot be directly expressed in the language of the artist; but the general impression of undisturbed rest may easily be conveyed to the mind of the observer by a faithful representation of a forest scene: an idea may also be given of the difficult and toilsome path which the wanderer has to tread in the recesses of the woods,—of the frequent and unexpected obstacles which check his career, which excite expectation, and give a mysterious interest to every footstep. Thus it is that the distant tower, or the tapering steeple, just perceived through the mazes of the thicket, is not looked upon as a picturesque object only;—it becomes the source of encouragement, and the footsteps of the pilgrim may be almost seen to quicken as he reaches the spot where, through a break in the foliage, the welcome object first bursts upon his view.

The introduction into a landscape of the trees and plants which are peculiar to certain regions of the globe, affords a most useful and interesting method for characterizing country and climate. In the landscape portrait, these distinctive marks of each principal geographical position are rendered as far as possible conspicuous and prominent, in order that the information which is imparted to the observer may be done so clearly and immediately. This principle may, however, be carried to excess: it would not be desirable that the composition embodying at once the orange groves of Italy, the cypress, myrtle, and fig-trees of the Levant, as well as the banana and palm-trees of the tropics, should remind us of the compartments of a botanical garden. But the ideal landscape requires, in this respect, a still greater degree of reserve, lest the sentiment of deep repose which should pervade especially the classical composition, be in the least degree disturbed. In his "Flight into Egypt," Claude has not interrupted the calm uniform expression of quietude which forms the characteristic tenour of the subject, by the introduction of exotics unknown to every observer. The palm alone has sufficed to point out the locality; the remainder is not discordant with it, but it does not burden the memory with specimens of foreign growth, or excite the mind uselessly to scientific inquiry.

Balance.—The observations which Gilpin makes with respect to the balance of trees are very applicable to painting; they are judicious and tasteful, but perhaps carried too far in one or two instances; as where he says "that Nature operating freely is as much inclined to balance a tree upon its trunk as an animal upon its

legs." And he seems to have overlooked here the firm hold which the roots of a tree have in the soil, which dispenses with that nicely adjusted balance, and moveable equilibrium, whereby animals are enabled to maintain their position, and which render their very motions secure. Doubtless a certain degree of balance is required between the limbs and foliage on the one and on the opposite side of a tree; but the adjustment of this equilibrium will depend upon the proportion which the head of the tree bears to the stem, upon the size of the roots, and the nature of the soil. Gilpin observes—"A tree hanging from a rock, though totally unpoised, may appear beautiful; or it may have a good effect when we see it bending over a road, because it corresponds with its peculiar situation." "We do not (he continues) in these cases, admire it as a tree, but as the adjunct of an effect the beauty of which does not give to the eye leisure to attend to the deformity of the instrument through which the effect is produced." This may be all very well in Nature, because, if we remark a tree very much inclined, or hanging over, we take it at once for granted, (whether owing to the lightness of the hollow stem, to the strength and tenacity of the roots, or to the firmness of the soil,) that such hidden causes enable the tree to grow in a most threatening position without immediate danger. Thus we often see a tree kept up in a falling position, from causes which we at once admit, though unperceived: but the representation by art of incidents of this kind requires a more scrupulous attention to probabilities. Everything that is not satisfactorily explained is considered a violation of Nature; and every singularity or eccentricity of growth must be accounted for. The tree must either have the accidental support

of some neighbouring stump or branch, or the uneven and rocky nature of the locality must distinctly show that, owing to these causes, the tree has contracted its peculiar habit of growth. The same circumstances which cause the stem to strike out in an inclined position from the hard impending cliff would also retain it there after it has attained its full growth: but if we observe a tree growing in the same position from the loamy level of a valley, we attribute it to some temporary and violent cause, the explanation of which would form too great a digression from the simple obvious facts which it is the purpose of the pencil to portray.

General Forms of Trees.—If we glance over a distant wooded prospect, two kinds of forms first strike the eye, —the rounded or globular, and the elongated or tapering forms. The great mass of vegetation assumes the first of these appearances; whilst the second, less frequent, is presented by the poplar, and also by the cypress when introduced. As you draw closer to the scene, the number of forms increases one by one; the umbellated summit of some trees, supported high in the air by a long stem, detaches itself from those whose masses of foliage swell down to the ground; or the fir, rising to an acute point from a diverging base, impresses you with the image of a cone. Such are the forms which constitute the first elements of variety in the scene, yet too distant to afford those more complicated and varied shapes which are unfolded in a closer view.

Loudon attributes the notions which are conceived of the beauty of trees to the resemblance which their form bears to certain regular and symmetrical figures,—such

as the sphere, to which the tufted heads of some trees present a near resemblance; or the egg, placed either upon its small end or upon its broad one, according to whether the tree forms a gradually expanding head from the trunk, or spreads in the form of a bush to the ground. But the same author further maintains, that the vegetable kingdom derives an increase of beauty from the multiplication of these forms in the different parts of the tree,—an extension of the theory which considerably diminishes its force; for in proportion as the figures contained in the general outline of a tree are multiplied, those more simple ones which first strike the eye become lost: and if it be considered to what an extent diversity in the form and character of trees is admired in Nature, and aimed at in landscape compositions, it will be at once admitted that a certain regularity or symmetry in their general form can have very little share in producing those combinations and effects which so eminently delight us. Trees, in their varied and indeterminate shapes, can at most but suggest ideas to the imagination. They do not convey those distant impressions which result from objects possessing a defined and uniform character: hence, perhaps, the prolonged and fluctuating pleasures imparted by forest scenery.

In connection with Painting.—The art of distinguishing trees by their pictorial qualities requires a method very different from that pursued by botanists. Little assistance can be derived from the examination of certain minute parts, which afford, in a few expressive and invariable characters, the means of identifying the species. Comparisons are made and conclusions arrived at only by

marking such general analogies and differences as present themselves in the most prominent characters. According to this mode of comparison, it will be frequently found that in the same genus the points of resemblance are few and unimportant, and the distinctive marks numerous and decided; whereas near resemblances are disclosed by individuals of a different species. As, for instance, accidents of growth sometimes produce a greater resemblance of the Scotch to the Italian, or stone pine, than to a kindred tree; or an alder, and a member of the numerous kinds of poplars, would appear, to an eye little exercised, nearer allied to each other than pairs belonging to the same genus, especially if differently affected by growth or accident. The same may be said in a less degree of the elm and of the lime, of the common and of the mountain ash, and of the birch and the willow. But the observing eye of the draughtsman has to seek out, amid these dubious elements, those analogies which may be made applicable to the identification of the species in a general manner. For resemblances and distinctions which are founded on the most prominent characters of trees are the most favourable that could be imagined to picturesque beauty; and, whether the pursuit be elegance or variety, the most fertile imagination remains unfettered in compositions which are based on the various forms and aspects of vegetation.

Suitable style of imitation.—There appears to be considerable difference of opinion as to the manner of representing the leaf in various kinds of trees. In the opinion of many, the form of the leaf should be but slightly indicated, even in the prominent parts of the tree; whilst

others would have it more distinctly marked. These differences of opinion arise in great measure from inequality of sight. Some persons are able to distinguish, at the convenient distance for drawing a tree, the peculiar shape and character of its leaf; whereas others are unable to distinguish anything beyond the forms of the masses, and the general character of the foliage. Thus the means of identification differ with almost every individual who observes. But setting aside these differences, which the impossibility of bringing the sight of different individuals to one common focus is likely to perpetuate, the question of a distinct, or of an indeterminate touch for the foliage of trees, remains to a considerable extent one of taste. It is, however, evident that the method by which the peculiarities of each tree are expressed, and its identification made easy, must necessarily vary considerably according to the trees, and the nature of their foliage. For instance, the prevailing uniformity in the foliage of the lime and beech especially requires that other characters should be selected, in the representation of the tree, than those which are afforded by the cut of the leaf; whilst in the oak, although the leaf itself is picturesquely varied, the general characters are so marked as to render the graphic imitation of its peculiar form less necessary. But in the sycamore, and in the Spanish as well as in the horse-chesnut, the leaves themselves have so peculiar a form, and this in each kind is expressed in so bold a manner, and on so large a scale, that the faithful imitation of them is essential to the merit of the work.

Speaking generally, however, one of the most desirable points of attainment would be that of rendering the characteristic variety of trees, with the least apparent effort,

so that the eye would receive that pleasure which is derived from the expression of a great diversity of forms, without being diverted, by the apparent labour bestowed on them, from those more general qualities of a picture which constitute its excellence. We may examine with some interest, what amount of guidance is afforded in this respect by the old masters.

It may be learnt from the examples left to us by the Flemmings, that they considered that variety which results from a diversity in the touch of the foliage of trees to be a desirable, indeed an essential, requisite. But the works of these painters do not assume it to be at all necessary that every kind of tree should be at once recognised, and distinguished from every other. In Ruysdaal, the irregular confusion of trees which are left to their natural growth is admirable; and the foliage as well as the bark of the oak is graphically rendered. In Wynants, Hobbima, and others, that degree of attention to Nature is observable, which distinguishes the oak from the birch, and the poplar from the willow. In Both, the touch is at once exceedingly light, delicate, and picturesquely irregular; and would decidedly point out the oak, if oak trees could be as universal in Nature, as they appear to be in his pictures. But few of these artists mark the more nice distinctions which exist, for instance, between the spreading poplar, and the birch or the alder; or between the beech and the lime, or between the sycamore and the plane. And in no few cases, although the touch of the leaves may have a character of truth, the attitude of the tree, the distribution of the branches, or the markings of the trunks, do not correspond.

Claude's trees have a character which is peculiar to

himself, rather than conformable to any tree in Nature: they appear to combine the fulness, rotundity, and general form of the elm, with the lightness and grace of a full-grown and unscathed willow; though it is said that the evergreen oak which abounds in the vicinity of Rome and Naples formed his chief standard for imitation. Poussin's trees afford examples of good massing; but they have grown too dark and heavy to be of much use as studies, and perhaps to be judged of impartially.

Considering, however, the indistinct manner in which the foliage of different trees mingles together in Nature, and the inconsiderable distance which suffices to render one kind undistinguishable from another, it may perhaps be deemed that the landscape painters of the seventeenth century came close enough to Nature, in their representations of trees, to satisfy most judges. But a change in the style of painting, as well as a more general taste for the culture of trees, and consequently a better knowledge of their characters, render necessary, in the present stage of Art, a considerable deviation from the course which they have pursued. The landscape portrait is now in general the most acceptable production in this branch; and it requires that the various kinds of trees and plants should be indicated with much more precision than in the ideal or classical landscape. The artists of the present time, who doubtless show in their works a more extended as well as a more accurate knowledge of the characters of trees, leave perhaps in general very little to be wished for. It may nevertheless be doubted whether great resources in the way of variety and interest are not still to be developed from a more characteristic representation of the different kinds of forest trees, distributed and grouped

in such a manner as to produce the most striking and agreeable effects of contrast and analogy, and on a scale sufficiently large to combine the graphic rendering of each single spray, or tuft of leaves, with the ease and grandeur which should pervade the broad masses of foliage, and with the distinguishing attitude and suitable gesture of the whole tree.

All this requires to be effected without setting too great a stress on the minute characters which pertain to vegetation, or confining the mind to a narrow contemplation of specific details and particulars. In the general appearance of trees, the end principally to be sought is to combine as much as possible variety, or diversity of forms, with a prevailing harmony. This amounts to nothing less than associating the interest which is due to expression and character, with the pleasure which results from the perception of the graceful and the elegant. It is not to be expected, in representing trees of various kinds, that this difficult union of diverging and almost opposite principles can be accomplished so perfectly as to satisfy the most refined taste; and it may perhaps be said that in general it is only by the surrendering of the one to the other, of elegance to character, or of character to elegance, more or less according to the turn, aim, or style of the artist, that such a compromise is arrived at, as appears true, characteristic, and to a considerable extent, elegant.

It is true that the very elementary principles according to which form is made to yield such combinations as are most grateful to sight, are the same, generally speaking, in all objects. But as each class of Nature's productions takes upon itself something which is peculiar, and different from that which is afforded by another class of objects,

these primary rules of beauty become more or less modified in their especial adaptation to the predominating forms of the subjects to which they are applied. Besides, as form becomes more complicated and varied, the force of rule is diminished, and the sway of taste proportionately enlarged.

There is a circumstance connected with the representation of trees which influences in a peculiar manner the means or principles by which picturesqueness is attained. This consists chiefly in the different degrees of lightness and density which are so characteristic of vegetation at large. This alternate transparency and opacity of the masses of trees allows or rather requires an arrangement, in the distribution of them, which does not belong to objects equally massive in all their parts. An arrangement in which tastes perfectly concur, is that of placing the lighter kinds of trees on the outskirts of the clump or mass, and of leaving to those which are more dense and opaque the office of filling up the centre. There are few landscapes of Claude in which this object of diminishing the heaviness and somewhat plump rotundity of his massive trees has not been carefully attended to, by introducing by their side a light and graceful outrunner, whose thin transparent leaves but just sufficiently dim the pale light of morning, or the mellow glow of sunset, to lessen the sudden and overpowering constrast which is presented by a dark and massive tree upon a bright sky, and to substitute in its stead a soft and pleasing gradation. Where there are more breaks than one in the grouping of trees, it is the widest and most luminous opening whose edges require to be softened by the interposition of the lighter kind of tree. When the gap is narrow, this kind of

mediation between a dark mass of foliage and a light background, is perhaps less required, and sometimes the dry outline of a trunk may come in direct contact with the distance, especially towards the sides of a picture. Variety itself requires that the transition from the dark to the light portions of a picture should be more sudden and abrupt in one part than in another, and although these transitions take place with an infinity of modifications, it is in general where the expanse is wide and central, that the effect of a picture most requires a boundary gently graduated and softened.

With regard to the difficulties which the student in particular has to contend with, I should allude especially to the fulness, depth, or roundness which is characteristic of every swelling head of foliage, and which for the tyro is so difficult to master. In Nature there is on an average an equal quantity of foliage before the trunk and behind it; but this fact, however obvious, is not unfrequently overlooked in drawings and paintings of trees. There is a prevalent disposition amongst beginners to show more of the trunk and branches than is consistent with the density of their foliage. This may arise partly from the importance which the skeleton of a tree has in determining its general figure; owing to which, scrupulous attention is bestowed upon the delineation of it, and its clothing becomes proportionately neglected. The result, however, is, that there is a want of broad masses of foliage on the nearer side of the tree, to give it roundness, and that the head is thrown over on the other side of the trunk.

An important point with respect to the character of roundness, may further be very much assisted by marking the true perspective decrease of the leaves, from the

advancing to the retiring branches. At the distance at which trees in the foreground of a picture are usually placed, they would undergo a diminution of about one-third, from the foremost to the farthest part of the same tree. But this perspective gradation is generally little attended to, and the means more usually employed to give apparent depth is to give increasing indistinctness to the foliage as it recedes into the more distant and hidden parts. The touches of the leaves which just emerge from complete shadow in the dark recesses should be kept exceedingly faint, and two or three distinct gradations should be maintained from thence to the broad masses which receive the full light of the sun.

Transparency.—The quantity of light seen through the foliage is in general greater in Nature than seems to be admitted from the usual manner of representing trees in Art. Whenever the trunk and branches are much seen, the head of the tree is necessarily light and porous, or is broken up into detached masses. The birch, and some kinds of poplar, are perforated all over with small holes, without this appearing to disconnect or break up the masses of foliage. And in those pictures in which a similar degree of transparency has been given to trees, this does not interfere with their unity of form and breadth of effect. The blue medium behind the tree renders the distinction between the lights which are seen through it, and those which appear on the foremost masses of foliage, very easy to effect in painting: though in pencil drawings, where the lights of both kinds are alike rendered by the whiteness of the paper, the distinction is less easily made. On the shape and distribu-

tion of the light-openings seen through the trees, depends very much their natural appearance. For in the same manner as the masses vary according to the character of the tree, in the transparency or density of their foliage, or differ, with regard to their distribution, in their degree of continuity or disconnectedness, so do the openings of daylight which are seen through or between them vary in a corresponding manner, from the dotted or starry appearance which is presented by the crowded perforations of the lightest kinds of trees, to the larger but scarcer patches of light which here and there break the rich fulness of the densest trees: and it is especially deserving of attention, that whereas the light pierces chiefly the extremities of those branches which are but thinly clad, the opaque head of foliage appears densest on its periphery, where the masses are foreshortened, the perforations occurring rather in the centre and near the trunk. Thus their occurrence in Nature is very irregular, and sometimes the patches of daylight are cut into by the dark leaves in the centre of the tree, or even by the green spray which is foremost on the surface.

From these introductory remarks bearing on trees generally, I will proceed to particularize the British park and forest trees; and to describe the most peculiar features which are presented by the vegetation in different localities of Europe.

DESCRIPTION OF TREES.

The Oak.—The oak ranks among the most spreading trees. In France, there are four or five kinds of oak;

and in Italy, Greece, and Spain, they are still more numerous, including the evergreen species; but in England the indigenous species are limited to two, so nearly alike as not to require a separate description for the purposes of art. In every period, the oak has been considered as the

representative of strength, the superior claims to which attribute it holds not less from its external appearance and character, than from the combined hardness and toughness of its wood. It appears to extend its energy to the utmost limits of the tree, since the leaves spring in stiff and erect bunches to the tips of the branches. The trunk is large in proportion to the tree, and firmly rooted; and its knotty and tortuous limbs are so massive, that, as Gilpin says, "they appear rather to divide from the trunk than to spring from it, carrying with them a great share of the substance of the stem." They are flung out to a considerable distance from the centre, which gives a great horizontal extent to the head where the tree has room to expand in unrestrained growth; and even in more confined situations its form seems to be less influenced by this circumstance than that of other kinds of trees; it still throws out tortuous branches, not on every side as in the solitary standard, but with sinuous curves and abrupt

angles. The ramifications of the grove intersect each other with confused and rustic tracery, and obscure the paths beneath, with their mingled and clustered foliage. You very seldom see it rear, like the beech, an erect and undivided stem; and it then seems to be owing as much to the effects of the pruning-hook as to those of locality.

Gilpin extols the oak alike for its picturesque beauty, for the dignity of its station in the forest, and its usefulness to man: he maintains, "that it is the most picturesque tree in itself, and the most accommodating in composition." I can only concur in these views by limiting their application to those individual trees which, either from growth or accident, have a decidedly picturesque character. Perfect suitableness, as a model, appears to me to be more rare in the oak, than the like pictorial perfections are in other trees, particularly in the elm, of which there are very few specimens which would not furnish excellent studies.

The oak, as it grows alone, often acquires a certain regular formality, from the tendency of its branches to start from one point; giving to the tree a form resembling the verticillated structure of certain plants, or the radiating spokes of a wheel; below the conjunction of which, the bole is frequently studded with a circle of huge knotty protuberances. The skeleton of the oak sometimes derives monotony from its very irregularity; its sinuous and winding branches form a multiplicity of consimilar intersections, which a few straight lines, or a sweeping curve or two, would greatly relieve. Since the oak holds the first rank in the forest, its defects are less properly passed over than those of trees which upon the whole possess inferior picturesque beauties. Gilpin very

appropriately remarks, "It is through age that the oak acquires its greatest beauty, which often continues increasing even to decay, if any proportion exists between the stem and the branches."

The form of the oak-leaf adapts itself to the touch of the pencil and brush better than that of any other leaf; and in no deciduous tree, perhaps, is the general appearance of the foliage equally characteristic and varied. The spray forms tufted knots, sometimes happily combined in fine irregular masses; but sometimes, also, rather too bunchy, and filling up too much the interior of the tree, owing to the abundance of the twigs which shoot out from the sides of the branches. The foliage is more tardy than that of most other trees; and its green is yet lively, when the elm and horse-chestnut begin to wear a more dingy hue. The bark, of a grey colour, approaching to brown, forms close and regular ridges; and the sound tree appears to be little liable to moss: it is a thin green moss, chiefly on the exposed side; but Gilpin mentions a variety of mosses clothing the bole of the oak as well as of other trees. Owing to its spreading character, the height of the oak does not, according to Loudon, exceed on an average fifty feet. In rich loam it attains a height of 100 feet and upwards, but on sand and gravel it becomes stunted and dwarfish, and on mountains often assumes the character of a bush. The grove of stunted oak-trees, called Wistman's wood, springing amidst detached boulders of granite near Princes Town in Dartmoor Forest, affords the rarest example of the amount of change which may be induced in the same species by mere peculiarities of growth. The tufted heads, scarcely higher than a man can reach, form a

matted and elastic canopy, so closely interwoven, that when a single branch is put in motion it vibrates far around.

The Elm.—The elm is a tree of noble proportions and stately growth: on an average its dimensions appear to exceed those of any other tree of this climate, and though its beauty is not of so high an order as that of some other trees, yet, unless disfigured by the hook, it presents itself less often than any, in an unpicturesque form. Its limbs divide early, and are still more ponderous than those of the oak. Its foliage forms rounded masses, having a great breadth of surface, yet distinct from each other. It soon acquires a dull and brownish tinge, and though the leaf is not picturesque in shape, its smallness in proportion to the tree gives it an indistinct appearance, not difficult to imitate. The bark resembles at a little distance that of the oak; but a close inspection shows the ribs to be broader and less regular. The colour is of a somewhat darker and colder brown, which has a good effect in shadowy places. The foot of the trunk does not spread.

The general figure of the tree is bold, but not fantastic. A wide gap often separates the inferior boughs from the superior ones. Sometimes both these masses are but slightly connected, and somewhat resemble two cones, the one reversed upon the other. To the practice of lopping the inferior branches, the elm owes a variety of shapes, which is either unsightly or inconsistent with the true character of the species. The superior branches are sometimes allowed to protrude in large pendant masses. At other times, a stem quite naked, or clothed in bushy

twigs, bears at the summit a single cluster of dark and compact foliage.

Two or three elms adapt themselves admirably together; the wide intervals between the branches preventing that heaviness which sometimes results from the union of large and massive trees into one clump. In France, the elm is rarely seen growing in clumps; but it is more used, perhaps, than any other tree to form road avenues; and, from the cutting off of the lower branches, does not expand near the ground like the unmolested tree of the English park and meadows.

After the common elm, the kinds most abundant in England are the mountain, broad-leaved, or Scotch elm, and also the American elm. These kinds are characterized by the largeness of their leaf. The Scotch elm is less upright than the English elm; its branches are longer and more spreading. The American elm is described as a magnificent tree in its native land, attaining an immense height, and forming large spreading festoons of verdure. But the differences which depend on soil and situation are more striking to a general observer than those connected with the species. The British elm loses in confined and dry situations that spreading luxuriance for which it is remarkable; even the leaf becomes smaller and crisper, and the diminutive head assumes shapes less varied.

The Lime.—In its general character and in its lofty growth the lime bears considerable resemblance to the elm; the branches, however, are more collected towards the summit of the tree; they are less tortuous, but more ramified. The masses of foliage are more pointed and

more shelving than those of the elm; they are of a paler and more delicate green. The bark is similarly marked, but less rough, sometimes nearly smooth, and of a lighter colour: the roots are more prominent.

The defect of the lime as a pictorial tree arises from the number of its pendulous shoots, which hang in monotonous profusion. How far the lopping off of the lower branches increases this defect, by destroying those irregularities of growth which give character and picturesqueness to the tree, is sometimes difficult to tell. At about Midsummer, bunches of flowers of a delicate pale yellow are mingled profusely with the foliage, and terminate the shoots, giving them a rich fulness, both pleasing and ornamental; and as it breaks the symmetry of the leaf, it may be considered a picturesque addition. The upper portion of the tree often hangs over in rich and easy masses of a profuse and beautiful foliage; and when its natural stiffness and symmetry have been accidentally checked, its appearance, particularly when combined with other trees, is very fine, adding to a picturesque disposition of the branches a rich and abundant clothing, which sometimes teems with luxuriance down to the foot of the tree. The lime affords instances of an extraordinary development of vegetable growth. Loudon mentions, among other tree-giants, "a lime-tree in Ditton Park, the circumference of whose trunk is twenty-two feet, at one foot from the ground; and another in Moor Park, Hertfordshire, the head of which has a diameter of 122 feet, and attains a height of nearly 100 feet; whilst a diameter of 6 or 8 feet, measured by some of the branches, gives an idea of the extraordinary massiveness of its limbs." Bosc mentions, in the *Dictionnaire d'Agriculture*, having seen limes, planted by

Sully, under whose branches the inhabitants of a whole village could take shelter. An instance is also mentioned of a lime throwing out horizontal branches which take root, and surround the mother tree, like the Banian, with a shrubbery of young trees.

The Beech.—The growth of the beech is much influenced by confinement. In the close forest, its stem runs up erect without leaves, and almost without branches, to the top, where the interwoven summits sometimes present a matted surface, forming an impenetrable carpet of verdure; this is beautifully exemplified by a forest of beech, in the valley of Nero, near Wiesbaden. Pendant masses of foliage also line the skirts of the wood, so that from without, the eye cannot penetrate into the vaulted spaces behind. When in complete liberty, the form of the head is rounded, or rather oval. The trunk of the beech is remarkably smooth and cylindrical: it often inclines to green; but in exposed situations and in Alpine districts it is of a light grey; and now and then it is slightly marked with horizontal stripes. The mosses are of various colours, and on some trees very abundant, though others are remarkably clean. In a wood near Ischl, in Upper Austria, I have seen the moss hang in clods to the dry branches, reminding me of the ample and pendant sleeves of a magician; but this was probably a disease. The trunk is less divided than that of the oak and sycamore. The branches, which are comparatively small, and very attenuated towards the extremity, are inserted nearly horizontally in the main stem; or radiate upwards, particularly in the higher part of the tree. With the exception of the lower branches, which sometimes form a sweep towards

the ground and again rise at the extremity, they are little curved, running straight from joint to joint, but having their ends forked and spreading. When they form sudden bends and elbows, it appears to be the result of accident or of ill growth. The luxuriant tree presents thin and spreading layers of foliage, shelving above each other with seeming regularity, sometimes from the very turf; it is frequently bushy towards the top.

Gilpin ranks the beech very low amongst picturesque trees: he qualifies it "an overgrown bush." "The branches," he says, "are fantastically wreathed and disproportioned, twining awkwardly amongst each other, and running often into long unvaried lines, without any of that strength and firmness which we admire in the oak, or of that easy simplicity which pleases in the ash; in short, we rarely see a beech well ramified." There may be a certain formality and triteness in the general appearance of the beech, which renders it unfit for occupying any solitary situation; but the beauty and richness of its foliage make ample amends for these deficiencies. In Switzerland and Styria it is clothed in lively green; although in England, or, at least, in the neighbourhood of London, the glossy surface of the leaves is of a duller hue, varying considerably with the tree. Owing to the compact and dense nature of the masses of foliage, the shadows are intense, and convey an impression of coolness, the more pleasing and refreshing, from the reflection of the cold tint of the sky by the polished upper surface of the leaves. These tints appear chiefly on the lower masses of foliage, which often reflect to the eye the direct light of the sun with a sparkling cold effect, contrasting beautifully with the warm transparent glow shewn by the under surface of the leaves in the upper

part of the tree, where the light of the sun is seen through them. These effects of colouring, more perfect in the beech than in other trees, from the combined thinness and polish of the leaf, are a source of great richness and variety; and in the representation of the tree, the harsh and too regular form of the leaf is easily obliterated in the transcendancy of the effects to which it gives rise. Loudon mentions from sixty to eighty feet as the average height of the beech, and says, that when drawn up by other trees, it attains a height of 100 or 120 feet. [See *Alpine Trees.*]

The Hornbeam.—In England, the hornbeam is a much smaller, but proportionately more spreading tree, than the beech: its leaves, being serrated and less polished, form a more picturesque foliage; though its distribution in horizontal tiers is very similar. Indeed, the distinction between the two trees is almost too nice for the purposes of art, particularly if the beech be stunted or very spreading. The principal differences are, a more furrowed stem towards the roots, more sinuous limbs, diverging sometimes in the form of a bowl, and a certain dry appearance of the timber in barren trees. Its etymology is derived from the great use made of its wood for the yoke of oxen. In Upper Austria, I have seen it with trunks of an enormous size, branching off near the ground with tortuous limbs, and stretching its head over a very large area; the roots extending in thick and knotty sinews up the trunk.

The Ash.—The ash is one of those trees which is subjected to the alternate vicissitudes of good and ill-treatment. At times it becomes a beautifully spreading tree with a spherical head and drooping branches (variety

pendula); at times, despoiled of its foliage for the food of cattle or for the convenience of the cultivator, nothing is left but a tuft of dark foliage at the summit of a stiff unsightly stem. However, the pinnated form of the leaf at once distinguishes it from other trees of the field. The foliage, of a dull warm green, is rather loosely disseminated over a convex head, in little clusters or bunches, which, owing to the difficulty of rendering the pinnated form of the leaves, may be of considerable use for indicating its character. The trunk is smooth when young, and of a warm brown colour; it becomes wrinkled as the age of the tree increases, and finally forms closely set ridges. The branches, which are very apparent, have an easy pliancy, notwithstanding a degree of thickness which the lightness of the foliage does not seem to require. In the Alps of Styria, the tree is very seldom seen in its natural state, owing to the excellent provender yielded by its foliage; it has consequently a short stumpy appearance, and bears but very short branches. This is very different to the development which the tree sometimes exhibits in England. One, mentioned by Loudon, at Woburn Abbey, is ninety feet high, and the trunk measures fifteen feet three inches in circumference, at three feet from the ground. The largest in Scotland, situated at Carnoch, in Stirlingshire, has a height of ninety feet, with a trunk measuring thirty-one feet in girt at the ground.

Gilpin assigns to the ash a pre-eminent station amongst elegant trees. I believe that its advantages are much more apparent in the park, and in those combinations of scenery which meet the eye of the rambler in a wooded country, than in the picture. In its natural and thriving

state, the head of the ash has too much fulness to mingle easily and picturesquely with trees of a more massive character; and its foliage wants that lightness of colour which causes the willow and the spreading poplar to contrast so well with darker masses. In the ash the contrast is one of form alone; that of colour is wanting. This, however, is made up for, when the warmth of a western sky gives additional transparency to the leaves, and causes them to harmonize with the more luminous portions of a picture; neither is the artist bound by any formalities of growth. Nature differs widely from herself according to locality and circumstance; and a painter can avail himself of these accidental differences to their fullest extent.

The Mountain-Ash.—The mountain-ash, though of an entirely different genus, has a sufficient general resemblance with the ash, to justify its similarity of name in vulgar phraseology. The difference is most apparent when its bunches of red berries replace the shrivelled pods of the common ash. The tree is much smaller, and the form of the leaf more neat and regular. Its most natural situation is in the mountains, but it is often planted on the plain, where it is seen growing out of the hedges.

The Horse-Chestnut.—The horse-chestnut should occupy a remote or at least a midway distance in the landscape. Its dense broad masses, hanging like drapery, are imposing, though formal, and the perspective of its avenues is majestically grand. In a nearer view, the clusters of leaves are too large and too well defined to be picturesque, and its round and symmetrical outline renders it little suited for a solitary situation. In no tree,

perhaps, can the eye less penetrate the external green envelope; only a small portion of the stem is seen beneath this luxuriant head; it is of a greenish colour, with the bark more or less cracked and wrinkled according to the age of the tree. In forest scenery, as in the wild picturesque landscape, other trees will be found to answer better; but on the royal terrace, and in the avenue, the horse-chestnut has no substitute. Its combinations should not be with other trees, with which its uniform unbroken outline prevents it from mingling; but it becomes beautiful by the multiplication of its own form, and especially when dressed in the deep and solemn gloom of the advancing season. The change in the colour of the leaves from the early breaking of the buds in Spring, is rapid and progressive. The leaves become very dark towards the end of June, but unequally so in different trees, so that in a long avenue there is considerable variety of tints, and there is perhaps more than might be expected in the folds of the masses. The attire of Spring, however beautiful in Nature, is too gaudy for representation: the pyramidal clusters of flowers seem pretending even for a tree of ornament.

The Spanish Chestnut. — This tree has a firm and masculine character, and in England, perhaps in low countries in general, it does not seem to give way to those irregularities of growth, which in the Southern Alps often disguise the true nature of a tree. In the sound tree, the trunk and branches are free from spots and blemishes from the root to the commencement of the leaves; and the bark is chiselled out into close and regular furrows, which either run straight up the stem,

or take a spiral direction, according to the distribution of the knobs and branches, or the twisting of the trunk. In sheltered situations its growth is erect or slightly undulating; the branches, though small, are thrown out boldly, often horizontally, or even inclining downwards. The long leaves are collected in bunches with central catkins, or nuts, and have a starry effect: this concentration of the smaller clusters does not prevent a fine and picturesque massing of the foliage, but rather adds to its character. This tree affords a very good example of the general and outward resemblance already alluded to between trees of different families, which claims the artist's attention, but which is disregarded to a proportionate extent by the botanist. Stripped of its foliage, the Spanish chestnut, with its picturesquely twisted branches, has a great resemblance to the skeleton of the oak, and might easily be taken for it; and even when the leaves are developed, their clustered arrangement may in some degree carry out this impression in a distant view; whereas a nearer inspection, even without the assistance of the fruit, at once discloses that the genus, indeed the family, is altogether dissimilar. This shows what an amount of experience and practice is required in the pictorial representation of trees. For in each species certain peculiar characters require at different distances, and in different situations, to be rendered most prominent, in order that in each case they may be made most conducive to the resemblance. The Spanish chestnut is one of those trees having a well defined foliage, in which a distinct and characteristic representation may be combined with ease and freedom in the style of imitation. With application and diligence, the union of both these

excellencies is by no means unattainable, and judging from some well-executed examples which have come under my notice, the result of this union seldom rewards so well as in the Spanish chestnut.

The Maple.—The humble and diminutive maple (*Acer campestris*) is the only tree of its genus truly indigenous to Britain. It is the native type of a superb class of trees, some of which have become almost naturalized, from the remote period of their introduction and the extent to which they are cultivated. The most abundant are the common sycamore or great maple, *A. pseudo platanus*, and the platanus-like maple, *A. platanoides*, extending, according to Loudon, from Norway to Switzerland, and introduced into England in 1683. [*For description, see Alpine Vegetation*, page 195.]

The variegated sycamore is one of the handsomest garden ornaments. It would lead too far to mention the drooping ash-leaved sycamore, and other varieties. The common maple thrives in the hedges and thickets, where the neglect in which it is held shows it to be the hardy offspring of the soil. Its growth does not commonly exceed that of a bush, but it has been seen to attain the height of from thirty-five to forty feet. Its leaf, which but for the obtuseness of its lobes would be the sycamore leaf in miniature, is very picturesque, and forms tiers of small compact masses of a dark tinge. The stem, grey and rather cracked, is sinuous and ramified.

The Plane.—The plane is more regular and formal in its growth than the sycamore: its stem is generally erect; when curved, its motions are flowing and easy: the wood

of the branches is thinner and more scanty than in the sycamore. The outline of the leaf is even more decided, and its masses, less spreading, constitute rather a tent or pyramid. The falling off of the thin layers of bark chequers the trunk with pale and dark yellow, and brown, inclining to green, and of various shades according to the more or less recent date of the peeling off.

The Poplars.—To the poplar, birch, and willow, is chiefly assigned the office of breaking the heaviness of the massive trees, by intermingling their lighter foliage, and by diminishing the transition of the outline. The poplars effect this with less elegance than some kinds of willows, but they abound more in their primitive beauty, unmolested by the hook. These are the poplars with spreading heads, having a foliage sometimes very thin and disconnected, sometimes in clusters or small masses, but, generally speaking, requiring, for picturesque effect, the support of a firmer and more substantial foliage.

Amongst their general characters may be noticed the upward tendency of their branches, which run out to a great length; the pointed form of the light transparent masses which terminate the summit of the tree; a stem furrowed towards the foot, and sometimes girt higher up with a smooth whitish bark, either at intervals or continuously, and extending to the branches.

The Lombardy poplar distinguishes itself from every other kind by its height and the peculiarities of its growth. Its spiry, or tapering form, needs only to be mentioned, in order that the species be easily identified. Picturesquely considered, it can hardly be appreciated at its due value, especially as it is the only tree of its class

which has become truly naturalized and abundant; and such is its usefulness in ornamental parks and plantations that, before its introduction in the middle of the last century, they must have been in a great measure deprived of that beautiful variety now peculiar to them. In the extensive landscape, its columnar form becomes a rallying point to the eye; and, in the enclosed scene, the lesser trees and shrubs appear to cluster about its foot, as the humble dwellings of the peasant are seen gathered together under the hallowed protection of a spiry tower. Its demeanour combines stateliness with ease: it stands erect, but yields to every breath of air, and bending more or less according to the force of the wind, reassumes, uninjured, its primitive shape.

Though tapering, the poplar is much less rigidly so than the cypress; and its foliage, though somewhat dark and heavy in the thriving tree, is considerably notched at the sides, and sometimes split near the summit in such a manner, that one tree has the appearance of two or three trees clustered together. This is owing to the length and parallel direction of the boughs, which, as the wind blows, separate unequally from each other, giving to their varied impulses a significative and characteristic appearance. The stem, unlike that of other poplars, is very rough, and irregularly marked. In the old tree, it is channelled with deep furrows corresponding to the intervals between the projecting roots; and the bark, which is very rough and irregular, forms here and there large plates intersected with fibres, or cut across with thick stiff ridges, giving it a singular and intricate appearance.

The aspen (*Populus tremula*) is distinguished from the

other spreading poplars by its bold and firm character. The stem, rough near the foot, but smooth and whitish in the upper part, rises to a considerable height, with very little diminution of its diameter, and branches off, chiefly at the top, with stout crooked limbs They spread out stiffly, bearing a massive foliage which becomes pendulous towards the edges. Thus the tree acquires a somewhat flattened or tabular head, which falls abruptly on the sides. The clump of aspens on the banks of the Thames, near Orleans House, at Twickenham, to which these remarks chiefly apply, has peculiarities seldom seen in other trees clustered together, causing it to possess a very rare degree of picturesque beauty.

Of the various kinds of poplars, the abele tree (*P. alba*) shows the most decided white on the under part of the leaf; its hoariness is even more contrasted than that of the white poplar: the masses of foliage are more dense than in the other spreading poplars, and form somewhat elongated clusters, which, as the wind lifts up the extremities of the branches and shews the downy side of the leaf, become detached from each other with very decided and positive effects of light and shade. The stem furnishes a large cluster of branches.

The black poplar is chiefly remarkable for its thin loose foliage, and the length of its limbs. There are splendid specimens of it and of the *P. monilifera*, which it much resembles, in Sion Gardens. In some of the departments in the North of France, the abundance of poplars, more or less of the spreading kind, gives quite a feature to the country. They appear to be chiefly of recent growth, and are planted in rows, frequently forming the boundary of the meadows. They intercept the view too much,

indeed, in a flat country: nevertheless the lightness of their foliage, combined with their lofty pointed tops, gives a cheerful and at the same time characteristic appearance to the landscape.

The Birch.—The birch generally presents a rounded head of foliage, but so lightly scattered as to shew the sky through it in almost every part: the colour is dull and brownish, and contrasts with the whiteness of the upper part of the stem, which exceeds that of any other tree. Towards the foot it becomes rough and chequered with brown: the branches, stiff and white near the trunk, bend towards the extremities, and the leaves hang in streams exceedingly light: thus the tree is full of picturesque contrasts. Its defect is the dotted appearance of the leaves, resulting from their smallness, their rounded shape, and the intervals which separate them from each other. Some of the varieties are pendulous, like the weeping willow, and much more picturesque, the looseness of the foliage being much better adapted to the light character of the tree, than the too compactly flowing spray of the weeping willow.

The Willows. — Although Loudon does not assign to the willow that damp situation for which it is generally supposed to have a particular fondness, its appearance is generally so much connected with that of water, that Art has often adopted it as a sign indicating the course of a stream, river, or canal, when these objects are themselves concealed from view. The willow presents, in its different forms, the very extremes of elegance and grotesqueness; and it is somewhat remarkable, that, of

these various forms, the grotesque one is that which is most frequently introduced into pictures. The old stumpy and hollow willow, with its scanty and shagged head, finds, notwithstanding its shattered condition, an honoured place in the foreground, and doubtless owes its usefulness in the composition to those characteristic peculiarities, which, in some measure, constitute its ugliness, but distinguish it, at the same time, from every other tree; showing how far character may, for variety's sake, become preferable to elegance itself. Those willows which are allowed to run up with that rapid lightness of growth which is peculiar to them, seem to present no other defect, as a light and elegant tree, than too much straightness in the branches, and a loose irregularity in the arrangement of the leaves. Some of the species, indeed, do not want a degree of massing proportionate to the lightness of the foliage. They form trees of a very considerable magnitude, hung over with clusters of a light silvery colour. The following will give an idea of the size to which the willow sometimes attains:— At Bury St. Edmund's there is a willow measuring a height of seventy-five feet, and its branches extend over a space measuring 204 feet in circumference. The trunk of one at Hopetoun House, near Edinburgh, has a diameter of four feet nine inches; its height is seventy feet, and the diameter of its head sixty-five feet.*

The Huntingdon willow affords the best specimens that I have seen of lightness and elegance; its leaf is very white and glossy, and its long flexible branches run up very gradually tapering, till they disappear to

* Loudon, Statistics of the Willow.

the eye amongst the light silvery foliage. It reminds you of the trees introduced by Claude to soften the passage from the darker to the lighter portions of his pictures. The bark of the willow, in general, is rough and fibrous. The weeping willow (*Salix babylonica*) when in full leaf has rather a dense head of foliage, of a light warm or yellowish green, catching a good deal of light on its flattened summit. The branches diverge in all directions; they are sinuous and very tapering; the stem has generally a greenish colour.

However pleasing in nature, the weeping willow seldom looks well in the picture. The difficulties of execution are very great. Owing to the closeness of the leaves, the hanging masses look rather stiff in nature, and still more so in the drawing, as there is no possibility of indicating the cause of their hanging down; and the least deviation from the perpendicular of the straight parallel lines of the spray causes them to convey an impression of stiffness rather than of graceful and flowing pliancy. These difficulties would probably be got over more easily, by putting in the foliage very sparingly, as in old decayed trees.

The Alder.—The white alder may almost be coupled, as to its picturesque characters, with some kinds of poplar. It is very common in the Alps, and its description will find its place in Alpine vegetation. The black alder (*Alnus glutinosa*) is most common in England. Its appearance, especially when full grown, differs very much from that of the white alder. I have seen it in fertile situations run up with a straight stick to a height of fifty or sixty feet; or forming a spreading head with a

short and branching stem. The irregular massing of its foliage appears, at a distance, not unlike that of the oak.

The Thorn is too stumpy, and its head too spherical, to be of much use in the landscape, but its contorted and interwoven branches might supply useful forms of ramification for study. They suggest combinations which could not otherwise be thought of. In some one of its fanciful eccentricities, the tree might, perhaps, be introduced as a whole, but its compact and even head of foliage should be avoided. I have seen one completely dressed in the foliage of the ivy, which it wore as a wig: the trunk of the ivy exceeded in thickness that of the thorn, and had effectually choked it by the strenuous grasp of its entwined arms.

The Acacia.—In England, as in every other country where a taste for landscape scenery prevails, the acacia is not merely confined to the garden, but mingles in the ornamental scenery of the country. Although the foliage is more light and delicate than that of the ash, it is contrasted with a degree of stiffness in the skeleton of the tree, which the ash is far from possessing. The branches are horizontal, crooked, apparently stiff and brittle; and the bark is exceedingly rough.

The laburnum and minor decorative shrubs which often appear in the scene enriched by culture, are too showy to be introduced into paintings, unless at such distances as afford an imperfect idea only of what they are. The whole representation lies, therefore, in a few touches, indicating their colour, chiefly that of their foliage. The circumstances under which their gaudy flowers may be

displayed in painting are very limited; the scene must be a very artificial one to suffer this, and the portrait very close to the reality. How different is the case with respect to the ivy, whose dense and luxuriant masses of a deep green are scarcely to be dispensed with as a covering to the nakedness of extended walls, or as an ornament to the ruin. Early in autumn, its numerous bunches, of a pearly white, break the monotony of its sable colour, and have a pleasing if not an enlivening influence.

Flowers on trees and hedges are better employed as a means of characterizing than of embellishing. The alder acquires much additional character and picturesqueness when patched with its large spreading bunches of white flowers. The briar, without a rose-bud here and there, is scarcely recognized amongst the other minute and irregular brambles which surround it: whilst the clematis, the convolvulus, and the far-spreading bryony, which give such variety to the hedges by their diversity of growth, increase it tenfold when to the form of their leaf is added their peculiar and characteristic flower.

The various plants and bushes, whether bearing fruit, seed, or blossom, may perhaps be little interesting from their elegance or beauty, but they call to mind in expressive language familiar scenes. The fern tells us of the heath, the thistle and burdock of the dusty roadside, and the nightshade of the retired lane. Thus the frequented walk or favourite retreat is impressed upon us in its most striking and homely features; and that which might appear bad taste in the picture descriptive of the country at large, finds a proper and becoming place in the local and confined landscape.

Fir-trees.—Whether from confinement, mutilation, or the unsuitableness of the soil, the cultivated firs and pines often shew a degree of diversity in the characters of the individual trees, which lessens the force of those distinctions which are resulting from differences of the species. But this diversity, which manifests itself in examples which are sickly, or perhaps tortured, cannot be advisedly substituted in the grouping of trees for that which is presented by natural forests,—where, although individuals of the same kind may have a nearer resemblance to each other, a more decided and characteristic distinction is afforded by different species. I will therefore confine myself here to the appearance which is occasionally presented by firs in the pleasure ground, and give a more detailed description under the head of "Firs and Pines common in the Alps."

In cultivated shrubberies, some of the Abies, or spruce-fir kind, lose their lower branches with age, whereas the pendant boughs of the sapling reach down to the ground. I have seen them acquire fresh vigour from the imbibed moisture, and spread to a considerable distance from the tree. At other times the head of the tree assumes the shape of a screw from the alternate projection of the layers on either side. Singular and grotesque forms not unfrequently contrast with the beauty and delicacy of some rarer species nursed with particular care, or of the same kind in a more youthful state.

A young Weymouth fir in Whitton Park would not easily be recognised to be the sister of a giant tree standing in the same grounds. The former is remarkable for the abundance and delicate colour of its foliage, and forms an uninterrupted cone of verdure: the latter, in a more advanced age, has a single whorl of immense

branches entirely bare; they rise nearly from the foot to a height equal to that of the central stem, which is reduced to the dimensions of a mere limb; whilst deep cavities under the socket of each branch have a very peculiar effect.

The *Pinus Pinaster*, or cluster-pine, is one of the most handsome of its class. When thriving, it lifts up proudly its chandelier-like branches covered with bunches of long leaves clustering round the shoots. The catkins, of a reddish yellow, are very conspicuous in the early part of the year; and the cones encircle the smaller branches in a complete cluster. Hence the name of the tree. It seems often to grow in an inclined position. The colour of the foliage is somewhat light and ashy.

The *Pinus Tæda* is a very remarkable and picturesque tree. The specimens in Sion Park have branches long and tortuous, some of which run out to a great distance at a few feet from the ground. Large bunches of leaves are disseminated over the tree, and render its appearance singular and fanciful.

For the *Cedar*, I refer to Gilpin's classical and elegant description in the first volume of his "Forest Scenery," p. 76; and shall only add that its majestic character requires that it should not be dealt with on every occasion. Its dark horizontal planes, rising tier above tier, each seeming to mark with its sharp apex some point on the horizon, render its appearance at once fantastic and solemn, and suggest to the mind a train of ideas disconnected with the more cheerful tenour of embellished scenery. The stem of the cedar shows very little of its roots, and has no expansion of its foot which might appear adequate to the support of its

immense burden. Another peculiarity in the cedar arises from the horizontal direction in which the lesser branches separate almost uniformly from the principal limbs of the tree, the arrangement of which is that of a large diverging fascicle or cluster: hence the cedar tree seems to obtain two distinct sets of branches. From beneath, this woodwork appears like a massive but intricate scaffolding, through the interlacings of which numerous breaks of daylight appear; whereas in a situation whence the tree is seen from above, nothing is discovered but the impenetrable surface of the dark green stage or platform, which the internal scaffolding so artfully supports.

The *Yew*, in its general outline, presents considerable analogy with the cedar; but in point of size, character, and effect, its inferiority is striking. Its numerous and tufted layers of branches of a sable hue befit it for a screen, or a background for lighter trees.

For the *Cypress*, see "Vegetation of Southern Europe," p. 212.

The cedar *Deodara* is one of the most beautiful trees which modern science and industry have introduced into this country. It tapers very gradually from a spreading base to a slender and sometimes gracefully hanging summit; and thus combines in its general shape the firmness and solidity which pertain to the conical figure, with the lightness, delicacy, and elegance, of the most succulent and flexible trees. And at the same time that the arrangement of its leaves and branches calls to mind the master type of its genus, the Cedar of Lebanon, the pliancy and slenderness of its shoots and branches almost present the image of that class of trees, whom their pendant branches and drooping sprey entitle to the appellation of weeping. With such features as these in its

youthful state it may be difficult to say what changes maturer age may introduce, and whether some day it may not become the pride of the English landscape, as it now forms one of the leading ornaments of our lawns and gardens.

With the elegant Deodara none could contrast better than the Araucaria, with its stiff branches armed all over with bristling scales rather than leaves. It would lead too far to describe the beautiful varieties of this tree, which would, to be useful, require to be followed by the description of many other species. And it would require the study and research which are connected with an extensive branch of botany, in order to complete the portraiture of the English parks and pleasure-grounds, as they become successively more and more embellished by the introduction of new and hitherto unknown species. I will complete the description of the coniferous trees, under the following head of "Firs and Pines which are common in the Alps."

Firs and Pines which are common in the Alps.—The Fir, more than any other tree, associates with mountainous situations and the Alpine climate; and in Norway, Switzerland, the Jura, the Schwartzwald, and other districts, its prevalence appears to be so completely associated with mountain forms, that the two features become almost inseparably connected and linked together. The characters of its various species are scarcely less marked than those of deciduous trees. That known in Switzerland as the Red fir (*Rothtannen*), corresponding to the English spruce fir, constitutes the bulk of the Alpine forests. The *Silver fir*,—there called the *White fir* (*Weisstannen*),—is more scantily intermingled. But

these two species present so little difference in their general character, that they are not immediately distinguishable from each other, unless by a practised eye. The difference in the colour of the bark is first noticed; it is lighter in the white fir than in the red. In the latter it is a warm brown. The leaves, or needles as they are appropriately termed in the country, have a more regular and even distribution in the white fir than in the red, and the under surface when observed closely has a whitish gloss, which has apparently suggested the name of white fir, although the effect is scarcely appreciable on the landscape. The artist, however, finds ample room for variety in the differences of growth arising from the nature of the soil, situation, &c. In this respect the mountain fir exhibits, under various circumstances, the most dissimilar characters. At times the branches are short, growing at intervals and in clusters. In some the stems are bare nearly to the summit, which is tufted; in other trees, the branches begin at about five feet from the ground, and continue to the top so close to one another, as almost entirely to hide the trunk. Whilst the inferior branches strike out from the stem nearly at right angles, they progressively incline more downwards towards the summit of the tree. Those firs which grow alone on the Alpine pastures have long drooping boughs, swelling towards the foot of the tree in the shape of a hay-cock. This extension of the branches seems to be owing principally to the snow, which bends them to the ground. Doubtless the character of the fir is frequently altered by the severity of the Alpine climate, the leading shoot being either killed by the frost, or broken down by the weight of the snow. This may in

some measure account for those deformed pines of the Alps whose giant limbs, branching out nearly horizontally at a few feet from the ground, reassume with a sudden bend the vertical direction, and present a cluster of large trees spreading out of one root.

The withering effects of the Alpine climate increase rapidly with the elevation. The summit of the tree is first blasted by the gales: some are bare where exposed to the wind; others have their trunks and branches entirely dried, or seemingly preserved in a half-decayed state, by the intensity of the cold. But the most constant and characteristic mark of the Alpine climate is the prevalence of the grey-bearded lichen, which begins to show itself at an elevation of 3000 or 4000 feet, and becomes more abundant as the height increases, hanging in long shaggy vegetable stalactites to the withered branches of the firs. Although the tints of the fir forests have justly merited the characteristic of gloom, there are great differences of colour amongst firs of different growths and ages. The shoots of the young fir, particularly those of the red species, are of a most lively green, and, according to their age, they contrast in various shades with the dull and sable colours of the older trees.

The *Pinus sylvestris*, analogous to the Scotch pine, presents characters very distinct from those of the above-mentioned species. It is less erect, and not unfrequently bent. The bark, marked with large scales, is grey towards the bottom, and reddish from about halfway upwards, where it is smoother.

The trunk terminates rather abruptly, and the branches are very scanty for more than half-way up the tree; whereas they then become long, with flattened masses of foliage

at their extremities. Its character presents something which is intermediary between the pyramidal spruce fir, and the spreading canopy of the Italian pine. The ashy colour of the expansive head contrasts generally with the warm tints of the other firs; but when lighted up by the sun, or agitated by the wind, the clustering knots of foliage have somewhat of a silvery effect.

The *Pinus sylvestris* attains large proportions in the forests of the plains and valleys; in some of the Norwegian forests it ascends nobly, and erect as the mast of a man-of-war, to a height sometimes exceeding a hundred feet. But its most picturesque situation is on sunny rocks, where it assumes a crooked, irregular, though sometimes dwarfish appearance. The Siberian pine, *Pinus Cembra*, has some general resemblance to the *Pinus sylvestris*. Its bunching leaves shoot upwards, and cluster at the extremities of the branches. These, however, are less tortuous, but more numerous, more equally set, and give to the tree a less irregular form. It is less common than the other kinds of firs; and from the frequent appearance of old stumps, seems to be in some parts scarcer now than it was formerly. In the Grisons, however, the Siberian pine is still numerous, and attains a great elevation on the mountains.

In bleak mountain situations the timber trees are often replaced by low spreading bushes. The dwarf pine, *Pinus pumilio*, bears a far greater resemblance to the latter than to the noble tribe to which it belongs. In steep slopes, with a loose soil, its long and flexible branches creep down the mountain side, resembling the roots of an old tree washed out of the earth; they afterwards shoot up with a curve, and are tipped with bushy bunches of needles.

The rhododendron exceeds in elevation the limits of the

firs; but however grateful its flower on these desolate heights, its characters, like those of the whortleberry so profusely abundant in Alpine woods, are too minute to enter into the composition of a scene taken from nature.

This latter thrives on the vegetable soil formed by the trunks of trees blown down or felled by the peasants, and often left to rot in heaps on the spot where they grew.

Deciduous Trees which abound in the Alps.—The deciduous trees most commonly met with in Alpine districts are the larch, the beech, the sycamore, the birch, and the mountain-ash, on the slopes; and the walnut, the white alder, the mountain-elm, the lime, and the willow, in the valleys.

The larch is a frequent inhabitant of the higher Alpine districts. Its stem, thick at the base, decreases more rapidly than that of the fir; the bark is rougher, and much covered with grey moss. The branches, long and slender, are sometimes forked and irregular, but the spray is rather pendant; and the trunk appears almost everywhere through the scanty foliage.

Larch trees do not smother the herbage over which they grow; but, owing to the fertilizing nature of their deciduous leaves, the pastures spread green and fresh amongst the forests of larch. This is particularly apparent on the Alpine slopes of Upper Engadina, where the pastures extend up the mountains uninterrupted by the woods. They abound also, mingled with firs, in other parts of the Grisons, and are very abundant in the upper valley of the Rhône.

The beech constitutes large forests on the inferior slopes of the Alps. In Styria, it generally extends from the foot

of the mountain to an elevation of three or four thousand feet, becoming more and more intermingled with firs as the elevation increases. Its stem is generally straight and erect in the Alpine forests; and in those of Upper Austria it may be seen to present a cylindrical shaft reaching to an elevation of a hundred feet.

The mountain-sycamore is one of those trees which, though not uncommon in other situations, yet from its great abundance, its thriving condition, and the enormous size which it attains in the mountains of Switzerland and Styria, may be considered a truly Alpine production. It is generally in the outskirts of the woods, in the open glades and pastures, that it makes its appearance, where it delights the eye with the swelling fulness of its massive foliage; and as it stands almost solitary by the cottages, or by the fountains to which the Alpine herds resort, seems to have a protecting and almost sacred character.

The sycamore of the Alps has a light bark, slightly chequered with yellow in the old tree, with thin scales and abundance of brown moss. Its long and ponderous branches are thrown out in the most picturesque manner. The foliage, of a dark warm green, is massive but not heavy, with leaves well defined. The general form is lofty and full: but its appearance is much influenced by situation; and I remarked one in a very exposed spot in the pass of the Radstadter Tauern, near Salzburg, with its leaves knotted together in a very peculiar manner. The platanus-like sycamore is common on the lower slopes of the mountains about Ischl. The leaves, which are there spotted, are more cut and sharper at the points than those of the more common species. The bark presents a closer tissue, and the growth of the tree is more regular.

The walnut especially thrives in some of the Swiss valleys, where it attains an enormous size. Its spherical head may be observed here and there luxuriously swelling above the fertile meadows, of which it helps in many cases to mark the boundaries. The beauty of those which line the principal walk at Interlaken may be remembered by many. The trunk of the largest measures nineteen feet in circumference. The walnut also climbs the inferior slopes of the mountains, and sometimes hangs over the boulders which have been precipitated from their summit. It grows alone or in groups. Its general form is rounded and swelling, and it presents broad masses of foliage of a warm transparent colour, and loosely mingled together. The branches, which separate near the foot, are long, and shew a good deal through the foliage, which presents an easy touch for imitation, and a soft harmonious effect.

The white alder flourishes on the banks of streams and torrents, in the Swiss and Styrian Alps. In the latter there are extensive groves of it, filling up the hollows of the valleys. The smooth trunk is sometimes beautifully speckled with white and brown, but the usual colour is a light drab. In these districts the alder has thick but light masses of foliage, with thin and flexible branches. It grows generally in clumps, or in rows, sometimes to a height of forty or fifty feet. The black alder is more thick and bushy. It approaches nearer to the kind which is common in England, although in some cases the resemblance of this last to that of the Alps is but slight. It has a straighter stem and stiffer branches than the white alder. But one of the most interesting of the Alpine shrubs, with respect to its influence on the scene, is the green alder, *Alnus viridis*, which, from its lively green, sometimes covering

entire slopes, gives a new and almost smiling feature to places otherwise desolate.

The white beam tree, *Pyrus aria*, is seen to hang from the brow of a rock, or from the bank which overhangs the lake or stream. It little exceeds the dimensions of a bush, and leans over the steep declivities. Its branches, which are long, sinuous, and thick, have but a sprinkling of large leaves, white underneath, which, when raised by the wind, contrast singularly with the dark colour of the wood.

The hazel-nut abounds in the hedges of the Alpine districts, or forms bushy clumps in the skirts of the woods: and contributes with its lively green to form those vividly coloured foregrounds which contrast so effectively with the sable tints of distant pine forests.

Forests of Styria.—Comparing the forests of Styria and of the Austrian salt districts with those of Switzerland, it may be observed that being more extended, they have a greater degree of gloom. This sombre character is mitigated in the latter country by the higher cultivation of the valleys, and by the various signs of industry, which, with a numerous population, often extend to the verge of the icy regions. In Switzerland, the grandeur of the distant scene is combined with the happy social character of the nearer one, and the Fleming-like finish of every detail. The absence of such minute and familiar objects in Styria and Tyrol renders the scenery of these countries more applicable for general composition. The impress of locality is less strongly and less distinctly manifested, and the painter has the more scope for the exertions of his fancy and taste. Nevertheless, here and there the singular and sometimes artful contrivances of the woodmen to convey

the felled timbers across the mountains, and even along the precipices, afford interesting incidents of a local and national character. But these are more remarkable as indications of mechanical skill and ingenuity, in despite of the most complete remoteness of situation, and the most awful ruggedness of the country, than interesting for their picturesque appearance as associated with mountain scenery. (This refers particularly to a canal and machinery for conveying timber through a mountain pass between the Höllenthol and Mariazell in Styria.)

The Characteristics of Mountain Forests.—I will conclude this part of the subject with a few general remarks on mountain forests. Woods appear with peculiar advantage on the slopes of mountains. An extensive forest seen on a level country affords no images or impressions beyond those which are furnished by a single belt of trees, nothing being discovered beyond the first row, which forms a screen to the remainder. But when, from the bottom of a valley, the masses of foliage are seen to rise tier above tier on the successive stages of the mountains; or when, from a commanding position, they are observed to extend over a large surface of undulating country, the forest presents not only that variety which results from the intermingling of trees of dissimilar kinds and of unequal growth, but the further picturesque accidents which result, with inexhaustible variety, from a soil broken with steeps and precipices. When embosomed in trees, or wreathed with pendant foliage, the harsh outline of the rock is mitigated, and rendered the becoming ornament of the most tasteful landscape. But unless softened or contrasted by the milder scenery of the woodlands, barren rocks are pictu-

resque only when seen at great distances; and their nakedness is more especially unpicturesque when their more gradual ascent seems to promise fertility, or at least to admit of vegetable growth. This is the case with many of the eminences situated in meridian countries, whose sterility is frequently owing to the nature of the soil and climate, rather than to the ruggedness of the mountain. In many districts bordering the Mediterranean, the shrubs furnish a scanty covering even to those mountains whose mitigated and unequal steepness forms no hindrance to the reproduction of larger trees; whereas in the showery climate of the Alps, stately firs are seen to climb up the slopes forming an angle of at least 70° with the horizon; and when somewhat less inclined, they are often luxuriously wooded.

It may be here remarked that groves of the finest timber appear adapted to eminences of every scale; they do not seem heavy on the brow of the smallest hill, yet the loftiest firs on an Alpine ridge harmonize with the magnitude of the neighbouring objects, and, as has been before stated, greatly assist the eye in computing the depth of the precipice which they overhang; whereas shrubs and underwood are but ill suited to the colossal features of loftier mountains; their disproportion is too great to add to elevation by contrast, and the vegetation appears minute and insignificant, without setting off the scale of the mountain.

Another circumstance to which I have already partly called the reader's attention, is the peculiar influence which the hardness and brittleness of the rock respectively exercise on the size and healthfulness of the trees: as these generally prove to be of finer growth on hard calcareous or even granitic rocks, than on those which are composed of

soft or brittle substances;—the gradual crumbling of the surface, and the slips which frequently occur when the adhesion of the strata is imperfect, do not allow time for the vegetation to acquire any degree of magnitude, before the soil on which it has taken root is carried away. These slopes having a superficial layer of fertile soil, but wanting, as in some of the Rhine Mountains, a substructure of solid and adhesive rock, produce nothing but shrubs and underwood. Whereas, on the mountains of the Schwarzwald and Switzerland, the finest woods of beech and fir spring from a thin coating of vegetable earth, on a foundation of limestone or granite. The study of all the various incidents to which steepness of the slope, combined with the hardness or looseness of the material, give rise with reference to vegetation, would lead too far. It need only be mentioned that fine and healthful trees may frequently be seen to cover steeps, more bold, and nearer approaching to the vertical in their general outline, than many of those which are clothed with a short and insignificant vegetation; for the clefts and projecting ledges which afford a substantial hold to the roots of large trees, do not in a distant view materially lessen the precipitous character of the impending rock, of which they form part. Whereas on slopes less precipitous, but where such mechanical means of support are wanting, there is frequently an absence of trees: indeed, in many cases, the grass itself which mantles the smooth and unruffled surface of the down, appears to fail, and to leave tracts of bare earth. In such cases, the looseness of a subjacent bed of sand or clay combines with the want of those means of adhesion which are afforded mechanically by the clefts and asperities of rocks, to frustrate the

growth and the extension of vegetation.* Elsewhere, however, namely on some parts of the sea-coast which are exceedingly steep, luxuriant shrubs abound, although the date of the Cliff in its present form may be too recent to admit of any full-grown trees. However, there are many who may remember that the part of the Chalk Cliff which is immediately behind the town of Dover, furnishes an unusual example of vegetation, very thriving, and by no means contemptible as to growth, on a rock which is exceedingly steep, in fact nearly vertical, yet of a consistency apparently soft and yielding.

There are, indeed, certain cases in connexion with this point, so curious and whimsical, that though they may interest the naturalist, or divert the traveller, they elude altogether the control and management of the Artist. Of this nature is a case which occurs on an eminence adjoining the town of Baden-Baden. An abrupt rock overhangs the Castle of Baden-Baden: out of one of its fissures grows a healthful and spreading tree, with a massive trunk, whilst the roots are seen to come out of a distinct cleft three or four yards lower down. An instance of a different kind is presented by those bare and desiccated trunks of trees which stand out on the projections and pinnacles of rocks, and which, in one of the valleys of Styria in particular, appear to be so artificially and purposely affixed to the perpendicular surface of the rock, or to adapt themselves so perfectly to the furrows, as to appear like statues standing in their niches.

* Some interesting remarks on the abundance of vegetation in connexion with the nature of the strata on which it grows, will be found in M. Charpentier's work on the Geology of the Pyrenees.

Vegetation of Southern Europe.—The traveller who wishes to enjoy unmitigated all the surprise which is excited by the inexhaustible plenty and luxuriance of the Italian vegetation, should descend into that country from one of the passes of the Helvetic Alps. In Styria and Corinthia, the suddenness of the contrast is diminished by a succession of valleys becoming progressively and gradually more genial as to climate, as their situation is more southern; whilst at the other extremity of the chain, the vegetation of Southern France is such as to spoil the traveller, in a great measure, for the enjoyment of the still richer promises of the Italian soil. Notwithstanding several indications of a southern climate which strike an observing eye in traversing the lower part of the Valais, nothing can be more complete and sudden than the transition which is exhibited by the appearance of the vegetation, as you descend from the passes of Switzerland into the deep valleys which lead to the plains of Italy. Before reaching the plains, forests of wild chestnut either replace the fir on the sides of the mountains, or give interest to the nearer scene by the fine massing of their foliage, and the variety of their growth. In sheltered and favoured situations of the valleys, the Spanish chestnut rises to a lofty and spreading tree, being a most handsome specimen of the vegetation of those parts. Elsewhere the bole may have large dimensions, but it bears very diminutive branches, the tree having been reduced by the decay of the branches to a mere trunk, almost without limbs; sometimes however grotesquely irregular in shape, and associating most picturesquely with the threatening and fantastic forms of inert nature. On the rocky and precipitous slopes of the mountains, it either becomes a low and

spreading tree, or assumes the character of a mere bush. It does not, however, constitute alone the hanging woods; but is intermingled with a variety of shrubs, such as the barbary, the thorn, the briar, the sloe, and other kinds of bramble, which cling to the ledges and crevices, and nowhere leave large surfaces of rock entirely denuded.

The chief ornament of the valleys is the vine, supported by trellis-work, and sometimes connecting two portions of a building with an arch of verdure, or hanging in festoons from the mulberry-tree, with corn and maize ripening beneath. It presents many beautiful incidents for the pencil, and at once marks the country. The orange and lemon may occasionally be seen adorning the gardens on the banks of some of the sub-alpine lakes, but they are scarce, and do not constitute one of the features of the country; nor does the olive tree seem at home till the principal chain of the Apennines has been crossed; when, descending towards the valley of the Arno, it appears in sufficient abundance to recall to the mind every classical association connected with it.

Penetrating southwards by Perugia and Foligno amongst the Apennines, we find the vegetation on the slopes of the mountains more disseminated than on those of the Alps. The dense and extensive forests appear to be either less prevalent, or to be further removed out of the sight of the traveller. Evergreen shrubs are strewed over the wilder parts, olive trees cover the inferior slopes; and the plains of Tuscany, and of part of Romagna, are planted with mulberry trees, whose branches, spreading like an inverted cone, are interwoven with the vine. In the Roman Campagna, and still more in the environs of Naples, the evergreen-oak, and other trees of this class, not only

form, as in Florence, the avenues of the gardens and public walks, but are often seen by the roadside, and mingle even with wild mountain scenery. But the more extensive forests, called macchie, are composed chiefly of deciduous trees.

The foliage of the evergreen-oak is of a dull green, without any brilliancy; the sprigs firm and bushy, and the leaf small. The bark, of a darkish brown, is furrowed like that of the common oak, but with closer and more compact ridges. The branches are tortuous and irregular, but whether it be a different kind, or owing to the use of the pruning hook, they sometimes shoot up in long slender boughs to a considerable height. This tree is said to have afforded those exquisitely graceful forms of vegetable growth with which Claude adorned his landscapes. This evergreen forms, in its different varieties, the shady ornaments of the walks, where it mingles with the laurel. Its abundant and tufted foliage renders it particularly adapted for this office.

But the most characteristic tree of the Italian parks is the stone-pine, *Pinus pinea*. Its form unites boldness and elegance in a manner unexampled perhaps in Europe by any other vegetable productions. The branches which shoot out from one common axis or pivot near the summit of the stem, form a large and intricately ramified whorl, carrying on their summits a compact and expansive umbella or head of dark foliage, which is tabular or very slightly convex in the full-grown tree, but more spherical in the young one. Where several grow together, some are erect, while others incline gracefully on one side. The trunk, though naked, and rough with large angular scales, is not offensively hard; but, in addition to a slight

but varied curve, it derives picturesqueness from the knots which have been left of inferior branches either decayed or lopped off. A grove or large clump of these trees is particularly attractive at a distance; and the shelter they afford, in the voluptuous climate of Italy, reminds you of a natural canopy raised high overhead, which, as it effectually wards off the sun's oppressive rays, admits those which pourtray to the delighted eye landscapes matchless in combined variety and elegance, and in their unfailing stores of pictorial beauty. The stone-pine appears to be, even in Italy, chiefly a tree of culture. A similar tree, but smaller, is seen to rise from the underwood of evergreens which cover the lower Apennines, but I am not aware that it is the same kind of pine. The tapering firs of the north seldom make their appearance in the frequented parts of Italy.

Some of the olive groves in the environs of Rome exhibit fine old trees; that in particular on the ascent to Tivoli has quite a venerable character, the trunks being singularly torn and shattered by age: many of them are entirely hollow and perforated; others are divided into separate stumps, connected together, here and there, by a few shreds of bark; whilst others again, clinging to the soil with the points of their roots, are raised in the air like tripods. In Greece and Turkey the decline of the olive is likewise marked by peculiar characters, the bole having almost a honey-combed appearance from the number of holes and depressions with which it is covered. Although the olive has in its general character more resemblance to the willow than to other forest trees, its eccentricities and its deviations from one common type are so singular and unexpected, that at a distance it may be taken alter-

nately for trees of a very different kind. Nevertheless, the foliage comes very near in form and distribution to that of the willow, and though less decidedly white at the back of the leaf, it takes at times something of the silvery character of that tree. The foliage is rather more scattered, the branches irregular, the bark fibrous, and of a warm grey.

On the coast of Naples, the orange and lemon trees chiefly attract the eye from their great abundance, as well as from the open prospect which is obtained of them as they hang from the slopes of the hills. These two trees generally grow together in clumps and groves, little mixed with trees of other kinds. The orange is distinguished from the lemon by the darker tint of its foliage, and by its head inclining rather more to the spherical form. The lemon-tree is more irregular in its growth, but it differs from the common trees of the orchard in the smoothness and clearness of its bark, and the warm brilliancy of its foliage. On the coast of Amalfi, groves of mingled orange and lemon fill up the small platforms and vacuities of wild and precipitous rocks. The olive also flourishes and mingles its ashy hues with the dark and pinnated foliage of the Carob tree, of a picturesque and irregular growth, and which appears to thrive in barren situations. In the Campagna of Naples, the vine climbs up the poplar to a height of forty or fifty feet, from which it hangs in festoons. The most shady walks are those over which the evergreens bend their richly furnished branches; and the breeze which sweeps freely the more bleak and open sides of the hill, wafts the perfume of the myrtle and other odoriferous shrubs.

The interval of sea between the gulf of Naples and

the coast of Sicily produces a marked change in the vegetation; not less from the addition of new kinds of plants and trees, than on account of the increased abundance of those which belong to the southern coast of Italy, combined with the complete exclusion of such as inhabit more northern regions. In the neighbourhood of Messina, the prickly pear (*Cactus opuntia*) is cultivated to a great extent; it forms hedge rows, extending along the slopes and reaching to their summit, having a very singular and characteristic appearance.

There are two species,—one is of a slaty green, of a very large size; the other, smaller, is of a yellow green, very prickly: these intermingled with aloes, and often with tufts of cane, growing together in luxuriant profusion, give to the lanes a peculiar and interesting character. In Malta, the cactuses grow almost to the size of a tree, and form dwarf shrubberies. The leaf attains the length of a foot or more; the stem, formed as it were by a succession of leaves which unite in one mass, is half a foot thick, and very tortuous, and the entire plant reaches to eight or ten feet.

Vegetation of the Pyrenees. — Let us now see what chiefly calls our attention in a more westerly direction.

Travellers can scarcely traverse the French provinces of Basque and Béarn, without noticing the cork tree (*le Surier*). The circumstance of the trunk being completely stripped of its bark up to its lower branches, would attract their attention, if they did not at once appreciate the dissimilarity between the foliage and growth of this tree and those of the oak, of which it is but an evergreen variety. The leaves, however, are

smaller and less indented, and their distribution more scattered or less collected in knots and bunches: thus the head of the tree appears lighter and more transparent. The colour of the foliage is a dull green, like that of the olive tree, which it resembles, especially when young; a plantation of cork trees having very much the character of an olive grove. At first sight it also reminds the observer not a little of the birch, owing to the transparency of the head, and to the white colour of the branches and upper part of the trunk, where it is very rough, forming large scales; but towards the ground, where the bark has been peeled off, the stem has a brown or dark reddish colour. The old trees attain nearly the size of a full-grown oak, but the branches, though irregular and diverging at picturesque angles, are somewhat less gnarled and tortuous. It is seen to associate very pleasingly with the dark and lofty pine which forms such extensive forests in the Landes.

The vegetation of the Pyrenees, though of no extraordinary character, affords much which is peculiar and local, and there is considerable difference in the different valleys on the north of this chain in the abundance as well as in the nature of the woods which cover the slopes. Some of these valleys are remarkable for the extreme freshness of the green, resulting perhaps more from the fertility and moisture of the pasture lands, than from the richness of the forest verdure. What, however, contributes to the smiling appearance of the slopes in many of the valleys, is the abundance of poplar trees, chiefly of the spiry kind, which ascend the mountains to a considerable height, forming a singular substitute for the more gloomy fir which is generally wanting, and

which would seem to have better claims to these Alpine situations. For the observer has difficulty in believing, that a tree so slender and apparently so delicate as the Lombardy poplar, finds a home perfectly congenial and adapted to its habits, in situations so wild, and so fraught with vicissitudes, as those which are presented by the steeps and ravines of the Pyrenees mountains. Elsewhere the vegetation is very similar to that which clothes the higher valleys of the Alps, and consists chiefly in an agreeable mixture of the beech, the ash, the oak, the hazel, the mountain ash, alder, and wild sycamore: the fir shows itself but seldom, and as the elevation increases it is replaced to a large extent by the Norwegian pine, whose dark and spreading head casts intense gloom on the scene; and near the Marcadou pass, at the bottom of the valley of Cauterets, constitutes the sole vegetation, harmonising both in wildness of character and in darkness of tint with the granite rocks on whose bare surface it grows.

In other valleys the Box predominates; it is a dense, deep green shrub, covering in parts entire slopes, or intermingling with underwood of thorn and hazel, over which the clematis climbs with extraordinary freedom and vigour, covering every bush with its grey masses, or hanging in festoons to the straggling branches. In the valley of Eaux-chaudes, especially the upper part, the russet tints of the fern, and the bright yellow blossom of the prickly furze, add, even late in Autumn, the embellishments of brilliancy and glitter to that which is derived from the more stately character of timber trees,—such as the oak, the beech, and here also the red fir; all of which luxuriate to a much greater elevation than in the Swiss Alps.

To change our course, we will proceed eastward down the Danube. The leading feature of the vegetation there consists in forests of the poplar, alder, or willow, skirting the banks of the river, and hiding entirely the country beyond, excepting where mountains rise in the distance. There are parts between Ratisbonne and Passau, where the dark fir mingles with this light kind of foliage; but lower down, especially below Linz, the screens of verdure which flank the river on either side, sometimes for miles uninterruptedly, are formed entirely of trees with a clear light foliage; they rise from the very edge of the water, often appearing to shoot out of its surface. Elsewhere, the lower part of the trees is hidden behind banks, and they have the appearance of growing upon a soil, the level of which is lower than that of the river. Numerous islands which divide it into several streams present these curtains of wood under different forms and at various distances. This extends considerably below Vienna. The vegetation of the banks then becomes of subordinate interest, till the mountains of Bulgaria, which enclose the Danube, shew, on their steep and bold declivities, a luxuriant vegetation. It is the luxuriance of a southerly climate, and not that of the species. The timbers are not large, neither are there any of those extensive forests of firs which cover the Austrian Alps, and extend to the banks of the Danube in its upper course. But the very bushes, spreading their broad leaves in rich exuberance, bear marks of an invigorating sun. The vine here grows wild, and forms, at the mouth of Veterani's cave, between Drenkova and Orsova, fine irregular tresses of verdure growing amongst the underwood, and clinging like ivy to the rocks and branches of trees.

At Constantinople, the size and entireness of the leaf is a point that at once catches the eye. In every part, the trees shew a clearer and more perfect growth than in less southern climates; the trunk, especially that of the sycamore, is of an enormous size; the superb head is less remarkable for its height than for its spreading character, and the great breadth of cool shade which it diffuses over the market-places, or even throws across the courts of the Mosques and Mausoleums. In the immediate neighbourhood of the city there are beautiful specimens of the plane and ash, with trunks several feet in circumference, and long branches separating near the ground. A spreading plane in the court of the Sultan's seraglio measures nearly seven span of the arms round the trunk, but it divides so near the ground that it almost resembles a clump.

The appearance of the Turkish cemeteries by no means comes up to those ideas of ornamental perfection which one is too disposed to conceive of everything Eastern, and more especially of gardens and sacred groves. The cypresses, which raise by thousands their dark and spiry heads, form one dull mass, unenlivened by any other kind of tree, and almost, indeed, by any decorative monument; for the great majority of the tombs consist of a mound of earth heaped over the grave, with a stone either placed at the head, or lying neglected on the ground.

The cypress is more compact, stiff, and conical, than the poplar. When perfect, it tapers with great regularity, beginning low down, and terminating in a sharp and delicate point. The summit is, however, sometimes jagged and forked. There is, indeed, considerable

diversity in the appearance of a group of cypresses: some have diverging branches like the yew; others, particularly the old trees, have but a scanty cluster of foliage at the top, the part below presenting a mass of bare and mattted branches. The bark is dark and fibrous. The foliage has a very close texture, which gives firmness and precision to the outline of the tree.

In the open and well-cultivated valley of Smyrna, the fig and the olive are most conspicuous; a small fir, resembling the stone pine, varies the scene, whilst a spreading sycamore shelters the village market-place. Great barrennesss prevails on the heights, but the channels of the streams teem with a luxuriant and perfumed vegetation of evergreens. The fig attains the size of a large fruit-tree in England; the stem sometimes exceeds a foot in diameter, and its interlaced branches hang to the ground.

Description paints with the liveliest colours the vegetation of the island of Scio; but the only specimen which I have seen, of the vegetation of the islands of the Greek Archipelago, is that of Syra; it presents a remarkable and very picturesque mixture of a profuse vegetation, bare rocks, and naked walls, with ripening gourds hanging over them. Diminutive gardens are terraced up with great industry in the most wild and unpromising situations. The pomegranate mingles its green with the more dingy foliage of the fig or mulberry-tree, but the vine grows chiefly low and unsupported. A palm-tree occasionally makes its appearance in a conspicuous and fertile situation; it stands alone, and would seem to be a stranger even in these latitudes, were its appearance less vigorous and flourishing. It is

a most handsome and elegant tree, growing to a height of thirty-five or forty feet, where it spreads into a large cluster of feathery leaves. The stem, about eighteen inches in diameter, thickens towards the top, and becomes rough and shaggy with the stumps of the decayed petioles, whose horizontal marks shew all the way down the stem.

The vegetation of a portion of the Morea, between the gulfs of Egina and Nauplia, is composed chiefly of small evergreens; they form down to the ground a thick matted foliage, impenetrable to the eye, and reflecting the sun's rays from the glossy surface of the leaves. On the sandy flats it forms low-spreading patches of a beautiful tufted green, swelling like velvet cushions from the plain. The influence of the torrents, combined with a hot and cloudless atmosphere, is most energetic and apparent on the scented and flowery tribes. The sweet scent of the oleander is breathed from afar, before its beautifully pink flower delights the eye: and the thick clustering flowers which mingle on the Arbutus with the ripening fruit, testify to the perpetuity of Spring. On the slopes of the mountains the trees grow isolated, and nowhere present a continuous thicket. This disseminated appearance, though not picturesque, is very characteristic.

With the exception of the fig tree, and some venerable groves of the olive, some of whose trunks are a yard in diameter, the country about Athens is almost without timber wood; owing, probably, to the wars and devastations which at successive periods have oppressed the people, and destroyed their agricultural resources; and it is difficult to say whether the present diminutive but thriving

vegetation of evergreens is, as it were, the bursting forth of a new era of territorial riches induced by conditions favourable to vegetation, or whether it is the natural and permanent produce of the country, characteristic of its soil and climate, and unaltered by accidental contingencies. The dwarf and shrub-like oak is limited chiefly to the wildest and most rugged parts. In more propitious situations, the slopes are studded either with the arbutus and other flowering shrubs, or carpeted with a variety of heaths, with colours as deep and pure as they are richly and delicately blended. A few spreading pines afford almost the only specimens of full-grown trees; but they are not to be compared with those of Italy, which they otherwise resemble. To the north of the Gulf of Lepanto the scattered trees appear from a distance like dots on the rocks; but the valley of Delphi is the only one where I have seen the vegetation assume an abundant and shady character, resembling that which ornaments the valleys in the more northern parts of Europe.

Fruit Trees. — The abundance of fruit trees in most continental countries, and the luxuriance of their growth, render them the almost necessary accompaniment of village and rural scenery. In France and Germany they not unfrequently line, in irregular but luxuriant avenues, the roads and footpaths; and in the valleys of the Alps they appear in profusion in the village lanes and squares, or in orchards so slightly inclosed as to present rather the appearance of a public grove than of a private garden. They often rise considerably above the roofs of the cottages; and the neat wooden houses are frequently embosomed in thick and verdant masses, which speak gratifica-

tion not to the eye only. The growth of the fruit tree is in general very tortuous and irregular; and it would seem that the labour and attention bestowed on the improvement of its produce deform the tree, subverting its primitive habits and character.

The cherry tree ranks amongst the loftiest in the valleys of Switzerland. The trunk of one near Interlaken measures two or three yards in circumference, and its height is proportionate.

It may be remarked, that plantations of fruit trees present a thick and confused assemblage of leaves rather than regular masses of foliage. Numerous sprigs and branches intersect each other with abrupt and singular contortions; and the grotesque effect is often increased by an abundance of dry wood. The trunks have a rough and darkish appearance. The distinctive characters of the bark may be thus briefly noticed. The bark presents in no cases those regular and closely packed ridges which are characteristic of several of the forest trees, but forms rather small thinnish scales, often nearly detached, which are roughest on the trunk of the apple, and perhaps more symmetrically arranged on that of the pear or plum. The intermingling of knots, and of patches of perfectly smooth bark, is also peculiar to these kinds of trees. With regard to the cherry tree, it must be added that whilst horizontal bands of a thin and whitish epidermis envelope the upper part of the stem, they leave the old bark rough and denuded towards the foot.

The tints of the foliage are subdued, varying, with few exceptions, little in the different kinds of trees, unless in the autumn, when the grove of fruit trees puts on tints so vivid or so deep, that the effect approaches to

gorgeousness. The deep crimson of the cherry leaf becomes especially conspicuous amongst others of brighter hues.

The vine differs so completely in its height, size, and manner of culture, not in various climates only, but in different parts of the same country, that it is not less frequently reviled as a most unsightly object, than it is extolled as exhibiting the most attractive examples of vegetable luxuriance and productiveness. Its monotonous and uninteresting character as it is presented on the Rhine, and on the Coteaux in Northern France, fastened at regular intervals to short bare stakes, is generally well known; but it takes, in different parts of the latter country only, such a variety of aspects as it would be impossible to describe. In the Poitou it resembles a low currant bush planted scantily, either chequer-wise or in rows. But as you proceed southward, it grows thicker and hides the soil, or becomes agreeably interspersed with walnut trees. In Gascony and the Béarn it is trained to the stems of fruit trees, the tops of which it frequently outshoots, hanging over with a graceful curve till it finds support from some neighbouring tree, when it forms a complete arch of fruit and verdure. Trellises, with their shady and inviting bowers, are also met with in this part of France; but they form, perhaps, more peculiarly the feature of Northern Italy, and of the Alpine slopes which lead to it. In some of the north provinces of Spain the aspect of the vine is short and uninteresting; but I am not aware what changes modify or embellish its appearance in the more southern provinces.

Influence of the Seasons on the Foliage of Trees.—The changes which take place in the appearance and relative

colour of different trees are not confined to the two most interesting periods, when the foliage breaks out in Spring, and when it fades in Autumn; but it is progressive, to a certain extent, during the whole of Summer.

The fulness of the foliage appears gradually to increase till the height of the season; and before the wane of the year begins the scales are turned, and there appears to be a gradual thinning of the foliage, until the frost and first winds of autumn produce sudden havoc.

The early Spring, owing to the universal and uniform liveliness of the green, is not a season for the artist; and I conclude, from the unfavourable results of some few attempts which have come under my notice, that it is a mistaken impression which supposes that this defect can be corrected by the introduction of highly coloured sun effects. Apparently the only chances of giving a picturesque character to this season of the year depend on the introduction of appropriate and expressive incidents, rather than on the adoption of any effects which might disguise the unfavourable colouring of nature, or bestow on it a kind of conventional harmony. Little, therefore, requires to be said of the successive development of the foliage in the commencement of the year. Amongst the earliest trees are the weeping willow, the horse chestnut, and the thorn, especially that which grows as a shrub or in the hedges; to which succeed the sycamore, the birch, the elm, and other succulent trees; being accompanied or closely followed by the beech, the Lombardy poplar, and the lime, whose young leaves of the tenderest green being small and lightly interspersed, make the tree appear less forward relatively to others than is really the case. The oak is somewhat later developed, whilst the foliage of the

spreading poplars, of the plane, and of the ash, is much more slow to expand: but differences which depend on the situation, the soil, or the healthfulness of the plant, often change the relative succession of the vegetation, or subvert its order, and not unfrequently a single individual of one family may be observed nearly in full leaf, whilst other members of the same species scarcely begin to emerge from their dreary wintery aspect.

In the beginning of summer the colour of the foliage of various trees contrasts in a different manner to what it does at a later period. The trees whose leaves, like those of the oak, are late developed, are of a more lively green than those which have had their clothing for a longer period; they become, however, the darkest in the after season. Owing to this more or less tardy breaking out of the leaves, the vegetation presents at this early period of the year a pleasing variety of tints; rather too gay, however, for that degree of fastidiousness which it is so necessary that taste should maintain with respect to what is becoming in art. The tints of July are, upon the whole, preferable; although its more sober colours are here and there disagreeably interrupted by the young shoots patching the extremities of the branches of some of the trees, particularly of the oak and elm, with a bright green not at all in harmony with the general masses.

The horse chestnut is one of the first to mark by its change of colour the decline of the year. Its tints are most rich and varied, sometimes limited to one part of the tree without reference to sun or weather; sometimes gilding at once the entire head of foliage; whilst a neighbouring tree still shews its deep green, or mingles pink and red. The autumnal tints of the beech, which appear

later, are not less brilliant, but exceedingly harmonious, and very effective when introduced into a picture: the tree is generally rather bronzed than gilt. Rich crimson colours appear in the maple, and, I believe, occasionally in the sycamore, though I have seen one entirely yellow. The early stripped lime tree gains little by its autumnal clothing; the yellow of its leaves is too pale and uniform. The appearance of the birch is preferable, although the blighted and the withering leaves, being disseminated irregularly throughout the tree, give it a very chequered appearance: the general tint approaches to a warm brown.

Gilpin justly remarks how much the ash falls off from its vernal elegance and beauty in the wane of the year; its sickly yellow leaves clinging here and there to the naked branches, or intermingled with dried bunches of seed-pods, are anything but attractive.

The elm, with its grey and yellowish masses of half-shrivelled leaves, and the oak, preserving its brown tints almost to the threshold of winter, become interesting in proportion to the barrenness of the surrounding trees. The thorn has just lost the scanty remnant of its foliage tinged with pink; the spreading poplar has been stripped of its pale yellow leaves; and the Lombardy poplar, though less quick to shed its foliage, has also become bare; but the delicate willow, surrounded by snow and frost, still weeps the general gloom of nature.

SECTION III.

ON

BUILDINGS AND RUINS.

ON BUILDINGS.

INTRODUCTORY.

The introduction of buildings into a landscape presents the immediate advantage of breaking the soft, rounded, and somewhat monotonous forms of trees, with an outline bold and angular; and the similarity which in some degree prevails in the tints of vegetation, with a different class of colours, with brilliant lights and abrupt shadows. In short, the eye, tired with surveying objects comparatively indeterminate and little detached from each other, gladly meets that which presents itself with an unquestionable form, and in a decided and prominent manner. The sentiment and expression of the landscape, but more particularly of the cultivated and embellished one, likewise require the introduction of habitations. It is so flattering to man that the scene should owe its beauty in a great measure to the skill and labour which he has bestowed on

its improvement, that we should indeed expect to discover his dwelling-place amongst the other embellishments raised by his care.

Before introducing a building into a landscape, inquiry should be made whether its style is in itself agreeable to the eye, and whether its appearance harmonizes well with the character of the scene. The dwellings of the peasantry, whether the walls be of stone, wood, brick, or clay; whether thatched, covered with tiles, or with rushes, are universally regarded as the most picturesque portion of this class of objects, and, more than any other kind of building, become the fit ornament of the rural scene, where, with a suitable selection, they may be introduced with safety and propriety;—sheltered as they are from critical observation and envy by their humbleness. It may be, also, that the ideas generally entertained of the peaceful and undisturbed life led by the peasant, best harmonize with the calm enjoyments so essentially promoted by the cultivation of a taste for beautiful scenery. To these causes may, in a great measure, be attributed the becomingness of the cottage in almost every kind of landscape.

But the question involves other considerations. Buildings are the more picturesque and classical in proportion as they are more dissimilar in form and character from those appropriated to our own use; and it matters not whether this dissimilarity be owing to remoteness of date, to the country to which they belong, or to the class and station of their owners. The buildings of remote times, whether they be houses, palaces, or cottages, are becoming objects; time causing a sufficient dissimilarity between them and the dwellings which we ourselves inhabit, to prevent those associations of commonplace which destroy

classical connection, and even picturesqueness. Distance of country and climate has a similar influence, and many incidents of domestic habits which would be reputed low and of bad taste when introduced into scenes familiar to us, may pass for picturesque and interesting when connected with distant climes and manners. Linen hung from the windows of an Italian villa, and other usages bordering on impropriety, may be allowed in the representation of Italian scenes; and, as Teniers and Brauer have proved, the apparatus of the larder and kitchen may be almost ostentatiously displayed in connection with the grotesque and rustic dwelling of a Dutch boor. But such usages require to be more cautiously dealt with in subjects from our own neighbourhood. By selecting, however, the dwellings of the poor for our subject, we enter into a path which, being separated by the distinctions of society from that which we are in the habit of frequenting, is not rendered vulgar by daily associations, but leads almost imperceptibly to the comely regions of the epic and pastoral: in the same manner, scenes which are characteristic of foreign customs, or of remote periods of history, are not only rendered appropriate, but even elevated and dignified, by the intervals which separate them from our habitual abode, or from the present period. Each of these two classes of scenes forms a favourable digression from those objects and incidents which usually meet the eye.

Fitness to purpose.—Considerations much weightier with the artist than the foregoing, result from the fitness of a building, edifice, or construction of any kind, to the purposes and uses immediately required of it. It is this now well recognised and generally admitted principle, *adapta-*

tion to use, which forms the germ of the beautiful and of the elegant in every style of architecture: and in connection with the houses and humble dwelling-places of the people at large, it manifests itself, with an inferior degree of development, in the appropriation of every essential part, or accessory appendage, to a special and assigned use and purpose. It shews itself also in a certain amount of regularity and symmetry, which, even in the most rude and rustic dwelling-places, is never entirely wanting. As the wants of men are similar, in civilized nations at least, it is the widely spread influence of the principle, fitness to purpose, which causes a certain degree of resemblance between the habitations and dwelling-places of all countries. But after recognizing that there is a certain rudimentary form or plan in the construction of a dwelling-place, which is common to all countries and to all nations, it becomes interesting to observe how this original type, resulting from a certain conformity of wants and habits, becomes successively changed or modified by those circumstances which relate immediately to the climate of the country, and to the customs of the inhabitants by whom these buildings have been erected. And it is by carrying out fully, in drawings and pictures, this adaptation of the form and style of houses to the conditions of the country to which they belong, that a certain characteristic nationality becomes impressed on our subject, and that we establish that consistency between its different members which is so essential for the maintenance of a pleasing and harmonious unity throughout the whole scene.

It is with reference to these considerations that we observe in what essential points the buildings of different countries chiefly differ.

Characteristic Features of Buildings in Different Countries.—In Italy, for instance, the houses are characterized by projecting roofs, open colonnades and galleries, external staircases, and such other particulars as indicate distinctly the double object of gaining shelter from the scorching sun, and of procuring the enjoyment of a temperate and balmy air, combined with the loveliest scenery, To these general features is added an elegant loftiness of the fabric, and the prevalence of slender square towers with light red roofs, somewhat pyramidal-shaped, rising above the mass of the buildings, and mingling, in the extensive view, with the still loftier *campanili* or belfries of the numberless churches. When perched upon the crests of the hills, or on the *plateaux* of the mountains, they seem to mark some favourite spot selected for a hamlet or a villa, and whilst every minute particular contributes to the characteristic expression of the subject, the more conspicuous features, such as the long white walls of the farmhouses embosomed in mulberry trees and vineyards, and the slender towers of the villas with their wide range of prospect, mark more impressively the Italian landscape, imparting to it, at the same time, consummate finish, beauty, and elegance.

In Switzerland, we may remark how a different climate produces combinations in some respects similar, but very unlike in others. The roofs of the houses and chalets project, it is true, even more than in Italy; but it is not with a view of protection from the sun, it is rather as a defence from the heavy and unintermittent rains. The galleries and covered ways likewise abound, but instead of remaining open to the genial breeze, they are hermetically closed in with glass and panelling. The sheds

and outhouses, though less spacious and airy, are numerous and well replenished; but instead of the rich harvests which have grown brown and yellow in the meridian sun, they show, heaped in desperate confusion, the timbers, tools, and implements which mark a land of forests, and a people of hardy mountaineers.

A certain resemblance of the dwellings of the Norwegian peasantry to the cottages of the Alps, results from the general use of wood in their construction; likewise from the manner in which their projecting sheds afford shelter from the rain. But in Scandinavia it is the traveller, the way-faring man, who chiefly receives the benefit of a shelter which is gratuitously provided for him. A little porch or vestibule lined with benches leads to the entrance of the house; here the weather-beaten itinerant finds without asking for it, rest and shelter. The dwellings of the Norwegian peasantry, like those of the Alps, have flattened roofs; but they are weighed down by clods of turf instead of stones. Their windows, instead of being numerous and airy, are scarce and small; added to this, their construction is low, and extended along the soil, as though, by clinging to its surface, they found more effectual protection from the violence of the northern tornadoes big with drifting snows. Many lesser particulars of design and colour complete the portrait, and give to the dwellings both of Sweden and Norway a peculiarly local character, the interest of which is appreciated by the inquiring traveller, as well as by the artist who makes it his object to delineate customs, manners, and nationalities.

In the villages of Germany, the spaciousness of the houses, their several stories, lofty gables, and numerous windows looking into broad streets and extensive squares,

cannot fail to strike those who are accustomed to the very confined and narrow dwellings of our towns and villages. Whatever is, or has been, the political condition of these foreign states, the freedom which results from ease and abundance is strikingly apparent. There is seemingly no desire manifested by the inhabitants to sacrifice internal comforts, or external appearances, for the purpose of evading taxes, tithes, or rates. Everything bespeaks an unfailing plenty, a degree of wealth in land and property, which is shared more or less by all. The size and abundance of the fountains, sometimes grotesquely ornamental, add to this character of public advantage and convenience. In some of the towns of second order, formerly the capitals of dukedoms or the seats of margraves, the decorations of the houses, and their style grand though capricious, convey an impression of almost princely magnificence, announcing the opulence or the rank of their former occupants, though now contrasting with the motley and obtrusive signs of a lingering trade. In some instances the scene presents a contrast of bygone prosperity and splendour with the wear and decay of time, or perhaps the still more affecting signs of present depopulation and desertedness. But at other times we find the age and massive solidity of the houses which line the streets picturesquely associated with the slender temporary erections which, on fair days, are profusely introduced by a rural population into the squares and market places, whilst the peasantry in various costumes, engaged in the conveyance of every description of land produce, or in the more stationary occupations of traffic and barter, complete a scene which, if compared with similar subjects at home, would present striking differences and a most pleasing originality.

High Street in the small town of Friedberg, North Germany.

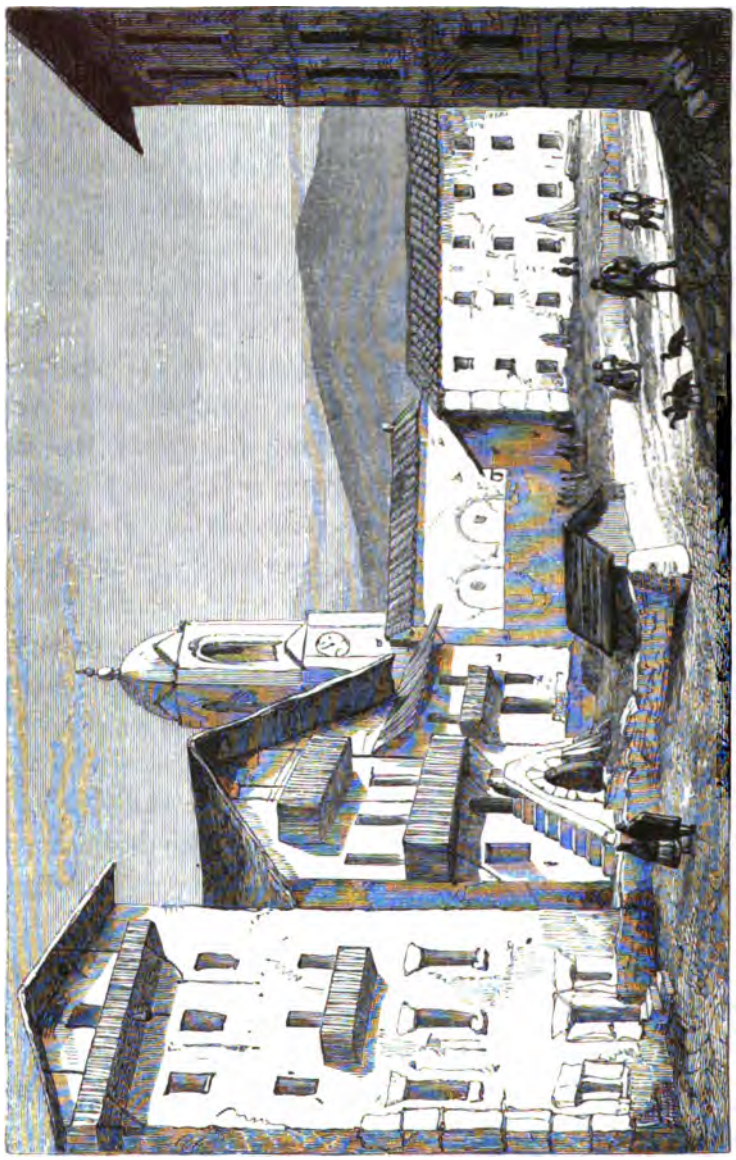
A character which is peculiar to many of the old villages in the north of France is that of an assemblage of small untidy and irregularly distributed cottages, the roofs steep, with a small chimney planted exactly at each end: they are generally congregated round some ancient church, rendered doubly conspicuous from its comparative size, and by its prominent situation in the group. The clustering of so many humble cottages around this venerable object seems like a recognition of its spiritual supremacy; it reminds one of the flock and shepherd, in a time and country where one expects little food for such impressions. These pleasing features for the most part disappear where the villages have been extended by the addition of larger and more modern dwellings.

In the south-western provinces, many of the particulars which remind you of the Italian farms and houses appear in succession, and in the valleys of the Pyrenees there is a picturesque combination of the style of the latter with the form of construction which is peculiar to the Swiss cottages. The roofs, generally slated or thatched, are, like those of the Alpine chalets, broad, with projecting eaves, whilst the gable at each end rises with a succession of steps or notches to the point, where it terminates in a kind of rude finial. But the Italian character shews itself now and then in the arched doors and windows, as well as in the more abundant use of stone. In some valleys the presence of marble quarries causes not only a profligate use of this costly material in country villages, but creates a spontaneous taste for chiselled ornaments to the gateways, window-sills, steps, seats, and other accessories. Proceeding into the Spanish provinces of Guipuscoa and Navarre, certain changes at once catch

the eye which is attentive to compare the styles of buildings and the materials employed. The farms have a large and massive appearance, chiefly owing to the large blocks of hewn stone which are inserted in the walls at the corners, or which surround the doorways and the windows. These are in general small, square, and placed at regular intervals. The doorways, large enough to admit carts and horses, are sometimes arched, sometimes angular, and lead, as in the houses in Carinthia, through the stable or a kind of barn to the habitable rooms above. A taste for external ornaments manifests itself in the provincial towns. Many of the houses are painted with lively colours. The numerous beams which support the far-projecting roofs are fantastically decorated; and some of the mansions of a higher class, especially at Pampeluna, are embellished with carved figures and quaint emblematical devices in a very peculiar style. The balconies are almost universal, and the draperies and gay-coloured awnings which on the sunny side of the street shelter every window, add great liveliness and character to the scene.

The woodcut in next page illustrates the character of a small town of the Western Pyrenees rather than those features which appear in the more wealthy and populous towns of Spain. The projection of the roofs over the open staircases and balconies seems to imply a rainy climate like that of Switzerland; and thus it is that corresponding conditions of weather occasion, in countries very dissimilar in other respects, certain striking analogies which the traveller remarks with great interest.

The projection of the upper stories of houses beyond the lower ones, as is frequently observed in some of the



Village of Elsondo, in the valley of the Bidassoa.

old German and Flemish towns, presents a rude means of gaining space by stealing from the regions of the air the room which it is necessary to allow for traffic and foot passengers below. These overhanging walls and gables harmonise with the narrow streets and confined squares of populous cities, where space may be supposed to be scarce, and of great value. They betoken the commercial activity of former times; and though inelegant, have a quaint grotesqueness which befits them admirably for those scenes of foreign towns which have been so interestingly and effectively reproduced by some of our water-colour artists.

How insignificant and monotonous, after these grotesque and varied outlines, appears the uniform unbroken parallelogram which is frequently presented by the front of our English town and suburban houses. In many cases no cornice or moulding breaks the uniformity of the wall, or gives a finish to its upper boundary; whilst the box-like appearance is completed by the total absence of a roof which projects, or which, indeed, is seen at all from below. This is a single example, but perhaps not a bad one, of the ill consequences which naturally follow a progress of science which is more rapid than the development of taste in art. The science of mechanics or of building introduced the unquestionable improvement of carrying off the water by an internal system of spouts and gutters, instead of exposing the foot passengers, as in some parts of the Continent, to the dripping from the eaves, or to the still less agreeable contributions from the water spouts. But as the overhanging of the roof became no longer necessary by these improvements, the bulging cornice should have im-

mediately taken the place and office of the suppressed projection of the roof. However, by a gradual diffusion of taste in architecture, the deep cornice and moulding are indeed becoming more and more generally adopted; but had this improvement of taste kept pace with the progress of the science of building, the uniform blank wall, terminated only by a narrow and insignificant coping, would never have been tolerated, even in this country of innovations.

With regard to the class of dwellings which pertains especially to the English farms and villages, the improvements with reference to convenience and comfort which are due to superior skill and experience have made far too great and general progress to leave much that is picturesque and rustic; and unless, which is happily rare, there be the wildness or the desolation which is the mark of misery, the exterior of the English cottage, whether it be of painted planks, brick, or whitewash, is too neat, cleanly, and well adapted for its end, to mingle agreeably with a truly rustic scene: and if some old-fashioned cottage, or antiquated manor-house, makes its appearance, with its high pitched roof and pointed garret windows, and showing perhaps some rude attempt at ornament by the conversion of a course of projecting bricks into a fillet or cornice, and with the like rough apologies for scrolls, panels, and mouldings, whilst on some broken and moss-stained slab inserted over the entrance or doorway appear the rudely carved traces of armorial bearings,—such picturesque objects are quite the exception. An artist could scarcely hope to make a tour in this country with a result satisfactory to himself, upon the mere chance of meeting with the like subjects:

his attention would require to be directed to some particular spot, and though scarce, such there are, here and there, where his taste and pencil might be fully exercised.

In the countries of the East,—I allude especially to the provinces of Turkey bordering the Mediterranean,—the towns and villages have an architectural character which is peculiarly their own. Owing to the ruggedness of the pavement, or to its entire absence, to the irregularity of the houses both in height and style, and to the rural appearance which is presented by full-grown sycamores or plane trees overshadowing the market places, the towns, even those which are considerable, assume the character of a rustic village. Most decided indications of poverty, disorder, and neglect, shewn in the greater part of the habitations, contrast with an appearance of finery, in trellises, wooden ornaments, and painted decorations, displayed in the houses of some few of the wealthier inhabitants; whilst singularly constructed galleries, sheds, and matting suspended across the streets or over the bazaars for the purposes of shade, and the frequent admixture of Frankish houses in stone and mortar with the light and flimsy erections of the Turks, produce an astonishing amount of variety, such as is not easily to be met with elsewhere. An excellent idea of the highly picturesque and diversified objects which are supplied by the Greek and Turkish towns, combined with their interesting peculiarities of situation, may be formed from the "Journal of a Landscape Painter in Albania and Illyria," recently published by Mr. Lear, who has made himself thoroughly conversant with every thing that can specially interest the admirer, not only of

the beautiful, but also of the characteristic scenes which that country affords.

The neatness and the elaborateness of workmanship which are conspicuous in the exterior of some of the Turkish houses, being ill supported by any substantial advantages, have perhaps too frequently the appearance of caprice, though in many cases no small amount of elegance really prevails.

Perhaps the ornaments which in southern countries are generally bestowed upon windows, lattices, and other external parts, bespeak a degree of attention to neatness which the looker-on is inclined to extend to the interior of the dwelling. In this opinion, however, the observer would I believe be in most cases mistaken; the reasons which determine the owners of houses to lavish wood carvings and other decorations on the exterior are partly, we may presume, a fine sky and a genial climate, which necessarily induce habits of out-of-door recreation or relaxation; rendering the internal apartments and their condition of comparatively little consequence to the occupier. Thus they are left for the most part in a bare, desolate, and frequently disgraceful condition; whilst the exterior of the same houses exhibit a degree of finish and elaborate ornament, which, though occasionally capricious, show that taste and invention are not the most deficient qualities of the eastern architects.

Architectural Buildings.—In a work, the especial object of which is to consider buildings with reference to their picturesque character, ornamental architecture will be considered only as far as its general tendency is concerned,

when introduced into pictures. A description or definition of the various styles of architecture which have succeeded one to another at different periods of history, can scarcely be required in the laying down of principles having for their objects to guide the taste in the choice of such styles of buildings as would produce the most effective picture when combined with other objects. To the Architect, and still more to the Archaiologist, a large amount of interest is derived from the progressive change and development which, at different periods, have characterized this art, forming an inseparable link with historical data. But the painter heeds only those most striking differences in the styles of buildings, which have a decided influence on the character and bearing of the subject where they are introduced. Of these, the transition which presents itself from the Grecian or classical, to the Gothic or pointed style of architecture, is the most complete and remarkable. To ourselves, the importance of this change is in some degree lessened by the examples which remain of various transitions, and intermediary styles of architecture.

But fancy yourself in the position of a Greek, who has known no other style than that which is presented by the detached cylindrical pillars of the Doric and Ionic orders, resting on a raised and level stylobate, and surmounted by their long horizontal lines of architrave and freize, crowned by a flattened and extended roof, with its triangular pediment and salient cornice—in fact, with the ornaments everywhere simple, regular, and uniform—and picture to yourself your astonishment if brought suddenly before one of our elaborate and intricately diversified piles of Gothic architecture. To whomsoever the mind has not

been prepared by the successive gradations by which this mighty revolution in the art of building has been effected, the change must indeed appear extraordinary and unaccountable; and the art which raises to the skies a structure resembling the tangled stems and branches of the forest, would scarcely appear traceable to the same intent or origin, as that which conceived the stern but noble simplicity of the Greek types of architecture.

Considering these two styles in their most opposite and antagonistic forms, we find that these typical distinctions lead to differences equally marked in the impressions which they excite. In the first instance, we feel ourselves as it were carried away by an unqualified love for order, symmetry of proportion, the nicest adjustment of the parts, and in fact for all that appears to be most directly and essentially involved in the term, *abstract beauty*. Whereas with regard to the other, namely the Gothic style of architecture, nothing is presented to the view which has a definite character, which can be ascribed to principles of proportion, or to any other rules which may be considered fundamental and constant in building. The impression on the one hand is positive, definite, invariable; on the other, mysterious, intricate, and fluctuating with the emotions of the mind, or with the dreams of fancy. Now it appears evident that two styles so diametrically opposite in their nature and tendencies, should have, generally speaking, very dissimilar aims, or, as it were, social positions; that their uses and associations should be different, and that those situations, and those accompaniments, which would harmonize with the one and enhance its merit, would prove, to a proportionate extent, ill adapted and prejudicial to the other. The pure bright sun of

Greece gave birth to the style of architecture which may be now termed classical. It soon spread to other countries of the south, and although the beautiful plant may be made to spring up and even to thrive elsewhere, it is the meridian climate which is most essentially propitious to its complete and vigorous development; whereas the damp misty climate of the north becomes as decidedly, and characteristically, appropriated to that style, which (either owing entirely to chance, or to some predilection of the people of the north in its favour, founded in some measure on the nature of their climate,) has predominated chiefly in northern countries.

The entirely different appearance which would be presented by the two styles if brought into close vicinity of one another, and compared together, firstly under the conditions which are presented by a clear day, with broad and bright sunshine, and secondly under such circumstances as attend foggy weather, lighted only with passing and fitful gleams of light, would I think at once prove satisfactorily how much more the one is adapted for a fine and constant, the other for a heavy and uncertain climate.

A clear broad and distinct shadow projected on a smooth and uniform surface by the shafts and capitals of the columns, plays a very conspicuous and effective part in the open colonnades and porticoes of the Greek architecture; and the ornaments being simple, large, and sharp, produce, at the same time, with the help of a bright sun, deep local shadows, which show off the beautiful simplicity of the relief. A source of beauty, in addition to that which is due to the broad flat shadows projected on walls which are plain or but slightly ornamented, results from the variety of their shades or gradations, deepening

gradually from those parts of the walls which are most exposed to reflected lights, to the more retired recesses and hollows, to which but a small portion of reflected light finds its way. A light and uniform colour of the building is scarcely less necessary for realizing these beautiful gradations of light and shade, than a powerful and steady sunbeam. Thus the light colour of the Pentelican marble associates advantageously with that pure condition of the atmosphere which maintains its whiteness, and again with the brilliancy of a meridian sun; all three conditions bringing, as it were, their equal share of tribute in realizing the exquisite effects which are especially characteristic of those architectural monuments which are scattered over the continent of Greece.

Very different are the atmospheric conditions which are most favourable to the elaborateness of detail, the intricacy of workmanship, and the disconnectedness of the parts which characterize the gigantic Gothic edifice. It is true, lights and shades play here also an essential part, but the shadows projected by the ornaments and details are (owing to their intricacy, combined with the unevenness of the surface on which these shadows are thrown,) in general irregular, insignificant, and without any distinct and defined boundary: and the beauty of effect is to be sought rather in the accidental lights and shades which arise from shifting mists and passing clouds, than from any distinct systems or series of shadows, corresponding with the detached and prominent members of the building.

In connection with this multiplicity, and consequent confusion of the shadows, it should be observed that the extent and elevation of many of the Gothic minsters and cathedrals communicate to their separate parts a

very different aerial perspective and atmospheric hue;—a large portion of the edifice being frequently shrouded in sombre gloom and misty uncertainty; whilst elsewhere a sudden burst of light gleams on the sacred pile like a ray of hope. We should therefore conclude that the effects which bring out most completely the richness and magnificence of Gothic architecture, are those in which atmosphere and distance perform an essential part. It does not, I think, require much reflection to perceive that this is the style of architecture which is best adapted to the inconstant and somewhat humorsome behaviour which is usually put on by our own, and perhaps also by other northern climates. The sudden and unexpected changes which are continually occurring in the condition of the weather, the transient flash of light, or even the sullen darkness which precedes or follows the short periods of brightness, have something peculiar and exciting; they open an unlimited scope for the flights of fancy, at the same time that they stimulate its energy. In this unsettled mood the observer would feel little disposed to tie himself down to the contemplation of an edifice of such small dimensions as were usually adopted in the Greek temples, or to test the exactitude of its well adjusted proportions; but with a mind unbridled, fluctuating, and now and then exalted to boundless admiration, as the beauty of the edifice combined with the effect of sun and cloud attain momentarily their climax of splendour, his impressions would readily associate with the vastness of the scale which is in general characteristic of cathedral buildings, and with the irregular and indefinite character which is impressed on their numberless Gothic ornaments.

But this peculiar character of Gothic decoration, as compared with the Greek or Roman, gives it a yet further tendency,—which is that of being especially religious; the variableness of the design, and complexity of the ornaments, render it more or less (according to the examples which are adduced,) emblematical of incertitude and mystery, to which the extreme minuteness of the details, if these be compared with the colossal magnitude of the entire structure, essentially adds the character of infinitude. Now, it will be felt that these indications of irregularity and intricacy, combined with those of vastness, suggest impressions which are closely allied to those of greatness and might,—impressions which fill the mind in no small degree when lifted up in prayer to the contemplation of divine omnipotence.* The naturalness of this feeling is shewn by the examples which are recorded of the customs followed by the patriarchs of erecting their altars to God in high places, as well as by the custom adopted by the Druids of performing their religious rites in sacred

* Mr. Ruskin, in the "Stones of Venice," p. 145, alludes to an opinion received in Germany, that the elevated character of Gothic buildings, of the roof especially, is the result of a devotional sentiment entertained by their founders; but himself ascribes its origin chiefly to other causes. It is, however, probable that the opinion is not limited to Germany only, that the prevailing upright tendency of the parts and ornaments, and their consequent pointing towards heaven, (which forms so characteristic a feature of Gothic architecture,) has constituted a link between the architectural forms of these monuments and the devotional sentiments which urged their erection: the connection is too obvious to lead to the conclusion that this idea was but local, or partially entertained.

groves, or within rude circles of stone opened to the boundless expanse of heaven.

But if the erection of the sacred Gothic monuments affords indications so favourable to sublime and pious emotions, resulting from the union of vastness with a degree of complexity which resembles the wild and disordinate irregularity of uncultured nature, the interior also awakens, in a not less eminent degree, the like emotions, suggested by causes entirely similar to those which take so powerful a hold on the imagination whilst contemplating the external aspect of the edifice. In the internal view, also, a degree of variety which approaches to irregularity is combined with loftiness and extent; an extent, indeed, which in most cases is not perceived all at once, but, owing to the multiplied and often circuitous recesses of the side aisles and chapels, is measured and found out only by degrees, leaving deep and lasting impressions of vastness, intricacy, and of a long and awful lapse of years which have rolled over the edifice, from the period of its foundation to that of its completion.

Here, also, the effects which are best suited to the character of the scene are due to the flickering and uncertain lights which appear modified in colour by the painted glass, or penetrate softened from behind screens and altars, or shoot in with a more vivid ray from some distant window, streaming through the intervals of the arches and piers, and lighting up the volatile dust which ascends from the pavement of the edifice, —as in the external prospect, the beam which shoots from beneath the breaking cloud lights up the mist in which its towers and pinnacles are shrouded: whilst the result of this internal illumination, at times powerful,

at times mitigated, at times harmoniously coloured with a variety of hues, is to throw, by the influence of contrast, a solemn and mysterious gloom over the remote recesses of the building, to add to the dubious intricacy of the tracery and of the groining, or to reveal with faint uncertainty the slight curves, gracefully repeated, of the pointed arch: whilst the marble of some tomb or monument seems to sparkle only that it may cast deeper shadows around it;—this monument of repose and peace to which the fleeting ray has imparted a momentary glitter, being too isolated and distant to do else than mitigate those impressions of tranquil and solemn awe which so powerfully foster and maintain every pious sentiment.

It seems desirable that a style of architecture which has a character so decidedly religious should be especially reserved for sacred edifices; and that this, its natural attribute, should not be unnecessarily interfered with by the indiscriminate use of the same style for other classes of buildings. With the lapse of time, the character of an edifice becomes in some measure hallowed and sanctified by its exclusive appropriation to religion, in the same manner as the outward form which has been appropriated to the observance of religious rites, gradually acquires itself a character of sanctity from its repeated and exclusive appropriation to their performance. And the frequent adoption of the same style of architecture for religious as well as for those secular and commercial purposes which, by comparison, may be termed profane, tends to destroy the association which time has rendered more and more intimate between the form of architecture which is usually employed for the sacred edifice, and its pious and devotional end.

It may be objected, that the more we assign a character exclusively religious to the styles of architecture which are comprised in the general appellation of Gothic, the greater is rendered the difficulty of selecting for other purposes a style which is suitable for our climate, for the damp and cheerless atmosphere of which we have already deemed that the Greek and Roman styles of architecture are by no means well adapted. It is true, at the bottom of this lies a great difficulty, to which may be partly ascribed, combined with other causes, the general failure of the architectural monuments which have been recently raised as decorative ornaments to our cities. However, the greatness of the difficulty should not deter those whose path it besets from exerting mind and energy to discover the style and character of architecture which, for civil or temporal purposes, would best associate with our unpropitious climate. For the baronial mansion, the castellated style of architecture seems perfectly in place. The almost ceaseless warring of the elements, peculiar to our insular position, and which in the representation of such buildings allows of the introduction, with great consistency, of effects having a threatening and gloomy character, makes up, in some measure, for the absence of those connecting episodes between the character of the edifice and the purposes which it was originally required to fulfil, and which, in other times, were furnished by the hostile armies by which it was occasionally threatened. Thus the character of firmness and strength which is imprinted on the building, aided perhaps by ancestral associations, still appears in keeping with its object, site, and accompaniments. The Elizabethan style, which may in some cases be considered as a modification and a higher stage

of ornamental development of the former, has the unquestionable advantage of being decidedly English, and meets those conditions of nationality of which Mr. Ruskin so strenuously laments the absence in most of our modern architectural monuments; whilst its abundant use for mansions and dwelling houses, and its comparatively rare adoption for ecclesiastical erections, render the impressions which chiefly attach themselves to this style of architecture decidedly secular and social. But the Elizabethan architecture, well suited as it is for domestic purposes, wants the boldness, variety, and richness of decoration, which are required for the palace, or for any important public edifice.

In order to discover an appropriate style for our city palaces, much assistance might doubtless be derived from a survey of the different styles which have successively swayed in other countries; the combination and adjustment of their respective properties might suggest the elements of a style better adapted for our climate than any which has hitherto been introduced. There is a quaint diversity in some of the Saracenic or Byzantine edifices, which, when their design is not too slender and light, as is the case with many of the moorish monuments, appear susceptible of being, to use a French expression, *acclimated*, and made indigenous in our land. Still, the foreign descent, it must be admitted, is not easily obliterated, and much better than any importations which have been naturalized would be a style conceived, for instance, under the influence of the brown mist of the Thames, and carried out with a view to meet its objections, and to benefit by its advantages; for the smoky atmosphere itself is not wholly without these. Large and varied masses of masonry rising above or

beyond one another, would secure, like our woodland scenery, the beautiful and effective results due to those atmospheric gradations which the thickness of the air renders so rapidly progressive. Moreover, the extensive scale required for insuring these perspective advantages would harmonize with the unexampled industrial energy of the nation, and with the immense development of all its commercial undertakings. But I will not carry any further remarks which interest those who construct edifices, rather than the artist whose lot it is to adopt, and make the best of, those which stand already provided as subjects for imitation; and will now consider some of the rules or principles which are most essential to the elegance of a building.

Symmetry and Proportion.—In buildings, symmetry is regulated, in the first place, by certain general conditions, which are connected with our impressions of the horizontal and of the perpendicular;—conditions which, being thus based on a general law of Nature, are not conventional, but fixed and uniform under all circumstances. This gives rise to the great predominance of the rectangular figure, both with regard to the several parts and details of buildings, and also with reference to their distribution. But next to this is added that innate appreciation of beauty, which delights especially in regularity, or perfect conformity of the parts: this taste for order and perfection increases the nicety of our appreciation with regard to that kind of symmetry which is based on the prevalence of rectangular forms, and which, in the first place, originated in a system, in the distribution or planning of an edifice, which the laws of Nature have

rendered it imperative to adopt. Thus, when it has been determined, for reasons over which we have no control, that the walls of a building are to be vertical, and the floors horizontal, and that the windows or openings are, as far as convenience goes, to be made quadrangular, and to be distributed likewise in horizontal and vertical tiers, a wish naturally arises to add perfection to the kind of regularity or symmetry which has thus been chalked out, as it were, by circumstances; and this wish determines that we should make our window openings geometrically square, perfectly on a line, and exactly one above another; our eye for nicety, and the punctiliousness of our disposition, take offence, if regularity, when once aimed at, is not carried out with all the precision and finish which skill and patient labour can accomplish.

But a new element, which we may call proportion, steps in, and modifies this primary arrangement; and this is founded chiefly on the unequal dimensions which are required of the different parts of a building, according to the importance of the purposes which they respectively fulfil. Thus the relative size of the different parts of a dwelling depends in a great measure on the extent of their usefulness with respect to the whole. The openings to a dwelling become successively larger from the window to the gate, according to their degree of importance; and the column, pier, or pillar, is made more strong and massive in proportion to the amount of the superincumbent weight; whilst the same relation to the importance, or to the insignificance of the purposes required, applies to all the subordinate parts and appendages of an edifice.

The connection, however, between proportion, and pur-

pose, is most apparent in habitable buildings. In those consecrated to religion, this connection between proportion and use is governed by less constant rules. The window of the Gothic Cathedral often exceeds in size the porch above which it rises; and other parts of the edifice, having no avowed object, are considerably larger than some of those which are not only useful, but necessary. Churches of the Grecian order occasionally present, notwithstanding the marked regularity which originally characterized this style, a disproportionate extent of those parts which, strictly speaking, are unnecessary. Domes and towers rise to a prodigious height, where the simple roof would answer equally well all material purposes. But the difference of object, between a temple and a dwelling house, necessarily gives rise to a different plan of construction. The elevation and even the proportions of the most magnificent temples have frequently but a secondary relation to the habits, the wants, or the domestic comforts of those who resort to them. The whole structure is, as it were, the emanation of a pious feeling; its size and magnificence increase with the liberality of its founders: and the lofty dome swells up to heaven, not to shelter multitudes, but as a monument of reverence and gratitude. The tower owes its first origin to a different cause, namely, its adaptation to the use of bells; although the same feeling which has raised the cupola, and enlarged the nave, has elevated and embellished the tower beyond what was required for the purposes to which it was first adapted. The loftiness of the tower is not, however, to be traced entirely to sentiment; it has its real use, a use immediately connected with the purpose of the edifice itself. The greater distance at which the peals are heard, the more

numerous are the crowds summoned by the call; and to secure this the elevation of the chime must be proportionate to the volume of sound. Between the mosques and their minarets, the relative proportion is very different, and is better suited to the more circumscribed area over which the song of the dervish extends. But as the diminutiveness of this essential appendage to the Mahomedan edifice is made up by increased numbers of these light and slender turrets, the architectural harmony of the whole does not suffer from the relative insignificance of the minaret, if taken singly.

It cannot be here overlooked, that with regard to the parts and appendages of buildings, and to decorative ornaments generally, position has a great share of importance, independently of use; a central position being always the one,—other conditions being alike,—which claims as it were the supremacy. For in the laying out of a park, or in the planning of a city, it is always the centre of the embellished parallelogram, or of the circular inclosure, which is marked out for the most prominent and remarkable ornament: and in all regular buildings it is the central part which is rendered the most distinguished, by its superior height, the greater elaborateness of its ornaments, as well as from its being selected as the position for the principal access or entrance.

Balance may be here referred to as a further modification of the principle of symmetry. It requires that each part or division should have its corresponding member, whether this principle be borne out, as it generally is, by the corresponding wings of an edifice, or whether it be connected with the distribution of the ornaments which serve, for instance, to decorate the

public square, the terrace, or any ornamental ground. When the style of the edifice is perfectly regular, the balance which shows itself in the conformity of the opposite and corresponding parts must necessarily be in every respect complete. But in the case of a building which is not perfectly regular, and in which the idea which is connected with the balance of the parts, or of the opposite members, cannot be fully realized, it may remain doubtful whether this idea or aim of the artificer had not better be overlooked altogether. This is, however, a point with regard to which no precise and binding rules can be reasonably laid down. In the construction or composition of a picture, the idea of balance is generally maintained, to a certain extent, quite independently of any degree of symmetry which may be connected with the objects which serve to constitute this principle of equilibrium. As in the landscape, for instance, a tree on one side may be made use of to counterbalance a tree differently shaped, or even a house, on the other; and so on with objects not only dissimilar in form, but also in kind. And in order to effect this counterpoise under various circumstances, it may at times be necessary or desirable to balance an object which is massive but low on one side of the picture by one on the other side, which being less bulky is more elevated. The eye, not overscrupulous in the maintenance of adaptation and rule in the irregular distribution which is characteristic of the landscape scene, admits of an approach to balance, in lieu of a more nicely adjusted equilibrium; and acquiesces willingly in that arrangement, which, for the sake of a certain appearance of conformity, balances for example

a lumpy rock on one side with a lofty tower on the other.

But as these rules apply chiefly to the composition of a picture, it does not follow that in carrying out any architectural plan, it would be advisable to maintain a similar indeterminate principle of balance, and that perfect conformity may be sometimes overlooked with regard to those ornaments in which the most complete symmetry is usually maintained. For instance, it may still be asked, with regard to the decorations of a square, would it be allowable to raise a slender obelisk on one side as a fit counterpart for a fountain, or a statue, which has been placed on the other? or, to carry the point to a test still more nice and difficult of solution, would it be conformable with sound taste to erect at one extremity of an edifice a tower having different proportions, though perhaps upon the whole a corresponding amount of bulk, as another which has been placed at the opposite end? or would it be permitted, in the front of a building which is not regular, to make any number of small openings serve as a counterpart for one large one? or, in the support of a roof or vault, to assign to a cluster of small pillars the same office, which in another but corresponding part of the building, devolves upon one large one? It cannot be doubted that the principle, adaptation to purpose, would be adequately carried out in this last case; but it may be questioned whether the eye would be equally satisfied. At all events, in carrying out the like plans, much must depend on the degree of regularity which is prevalent in the style of the building generally. The more its style of architecture is complex and

intricate, the more readily will the eye be satisfied with an amount of equilibrium in the adjustment of the corresponding parts, which approaches only to conformity, and does not exactly, and in every respect, correspond.

With regard to the first of these questions, namely, that in which towers are supposed to occupy the two opposite extremities of a building, it may be a matter of doubt, supposing that necessity prevents their being made in all respects alike, whether height may in some cases be substituted for massiveness, or whether this kind of symmetry or balance between the opposite extremities of an architectural frontage had better be entirely disregarded whenever a perfect conformity of these opposite parts cannot be maintained. To lay much stress upon these points would be exacting a degree of nicety amounting to fastidiousness; and in the irregular Gothic style of architecture, it may little signify whether two opposite towers or members of the edifice are made to keep a close or a distant relation one with the other; but if no conformity is thus maintained in the proportions of the towers, wings, or bastions, which constitute the opposite angles of a building, it appears at least essential that the intervening space should not be characterized by a style strictly symmetrical. The perfect symmetry of the frontage of an edifice can only serve to render the deficiency of this principle in those erections which constitute the opposite extremities of the building, more apparent and palpable. If the plan which has been adopted for the edifice be a regular one, the eye naturally expects that this regularity will be extended throughout,—even to the corner towers. But if necessity, or weighty reasons, form a

hinderance to the adoption of any kind of symmetry or balance between the remote though connected members of an edifice, the best means for obliterating this want of correspondence, is to extend the disparity of the extremities to the decorations which intervene, and base the whole on an irregular and eccentric style of architecture, rather than on a methodical and precise one. The conditions here referred to are exemplified by the towers which rise at the corners of the southern, as well as of the northern flank of the new Palace of Westminster. It may be that uncontrollable circumstances prevented the general and perfect symmetry of the main portion of the edifice from being extended to the towers which are seen to form the angles in a side view of the building, in the same manner as perfect symmetry and conformity pervade those which belong exclusively to its front. But since the corner towers of the sides have not been made to correspond in height or dimensions, it seems evident that this want of unity in the plan, and of conformity in its members, would have been less apparent, and the effect more satisfactory, had the details of the sides of this noble edifice been less decidedly symmetrical, and the regular intervals of the ornaments marked with less distinctness and precision. In fact, it appears that the whole result would have been more consistent and satisfactory, if the impression of irregularity and non-conformity of design which has been manifested by such important appendages as the towers, had been less decidedly contradicted by the perfect symmetry and regularity which have been maintained in other prominent parts of the edifice.

In buildings, the dimensions of the human figure

form the most natural basis or standard for determining our ideas of the proportions of the edifice, and of its several parts. By exaggerating, however, or overreaching as it were, in the parts of an edifice, the proportions which were established in the first place in conformity with those of the ordinary stature of man, is obtained an amount of grandeur which is not to be realized by a more strict adaptation of the dimensions of the edifice to the proportions of the human figure. This applies especially to the porches of cathedrals, the height and magnitude of which are brought into immediate contrast with the standard of the human stature, from their being exclusively used as the inlets and outlets to the very subject of this comparison.

The entrance to the principal tower of the new Parliament buildings, affords, I think, a very good example of the grandeur, amounting almost to sublimity, which may be attained by giving extraordinary dimensions to the archway or porch which leads into an edifice. In the triumphal *Arc de l'Etoile* at Paris, the dimensions of the arch itself being kept in strict unison with the proportions of the whole structure, and of its decorations, its vastness is little perceived in the distance, and there becomes almost lost as an architectural effect; but this only produces the greater astonishment when the observer is sufficiently close to compare the diminutive scale of humanity with the magnitude and splendour of his works.

Variety.—In the erection of a building, however large and important, however small and insignificant, proportion and elegance must necessarily be kept in view by the

architect; and in the furtherance of this object, symmetry becomes one of the principles which most extensively prevails. But with regard to the introduction of buildings in pictures, it is a very different principle of beauty, or rather of picturesqueness, which in general prevails; it is much less the primitive plan or design of the builder which is considered, than the changes which time, accidents, and various alterations, have occasioned, producing frequently whimsical and anomalous combinations of walls, windows, and roofs, which owe to their very complexity and irregularity a picturesque merit greatly superior to anything that could be realised by any intentional design or method. The landscape painter should avail himself, to the fullest extent, of the choice and liberty afforded him by the accidental combinations which will occur when buildings, more particularly dwelling-houses, are crowded together, disregarding, as far as truth and consistency will allow, the rules by which the architect himself was guided in the planning of them. Symmetry, it is true, whenever apparent in the design of a building, must be strictly adhered to in the copy, but it should be carefully avoided, when the result of accidental combinations. When, therefore, the artist busies himself with the arrangement and grouping of buildings in a picture, it is not proportion or symmetry, not always elegance, but variety, which he keeps chiefly and constantly in his mind's eye. In buildings, however, as in other objects, variety does not result from a confused irregularity in their distribution, but from a mingling of dissimilar forms and lines in a certain proportion. The horizontal and protracted line of a wall, or the vertical form of an elevated tower, should contrast with the broken

forms of smaller buildings. The lofty and pointed gable, with the broad low roof, and the rounded dome, with spiry turrets and steeples; vaulted niches or archways, with the square openings of windows; the heavy buttress, with the light ascending staircase; chimnies and weather-cocks, with pigeon houses and sign posts. The richly decorated house is opposed to the humble lowly cottage; the firm substantial wall to the weather-worn and tottering shed; sprightly opulence glitters amidst signs of poverty, and the best appointed order amidst confusion and neglect. Things the most opposite in their nature and object are brought together, and interest the inquiring eye with an inexhaustible supply of variety.

Natural objects, such as plants, trees, or mountains, are susceptible of a greater degree of elegance in their form, which frequently dispenses with the same amount of variety which is required elsewhere. This is especially exemplified by the paintings of Claude, the monotony of which would be insufferable without the elegance which so eminently pervades every form which is borrowed from nature. In buildings which are ornamental, especially temples and churches, elegance may likewise become an important, if not a principal feature; and the amount of satisfaction which these edifices cause to the beholder, when introduced into pictures, may be in a great measure proportionate to the extent to which these qualities prevail throughout the structure. But with reference to habitable dwellings, the domestic purposes to which they are applied are too immediately connected with the form and arrangement of every part, to allow of much display of taste and elegance in the design. Who admires any picture for the elegance of the man-

sions, castles, or chateaux, which are introduced into it? If they be considered tasteful as architectural objects, the representation of them at least has an appearance of formality or of tawdriness: but the like defects never result from the gracefulness which is characteristic of trees with their light pendant heads of foliage, and beautifully curved stems. The prevailing deficiency, therefore, of such an ingredient as easy, I might almost add unmanufactured, elegance, in the forms of most houses and buildings, requires that in this class of objects, more particularly than in others, variety should be the end and purpose which the artist should have most especially in view:—a variety which is maintained constantly in new phases of variation and change, by those marks of character which merge especially, and more or less directly, from dissimilarities of climate and country, and from the different influences which these exercise, as before remarked, on the wants and usages of their inhabitants.

The Artificial and Ornamental. — Having considered the points which are most essential to the appropriate appearance of buildings out of the picture, and within it, a few words will suffice to mention such qualities as are most objectionable in their style and appearance. Independently of the want of perpendicularity, of solidity, and of such other gross deficiencies as may be designated generally by incorrect drawing, artificialness of style affords a defect which is too deceptive and dangerous to be overlooked. Artificialness in the style and character of buildings (I allude now to the work of the builder rather than to that of the painter), constitutes a great abuse of the aim of decorative art. It shows a complete misap-

plication of the resources and advantages which are placed at the disposal of the artificer. But sometimes the want of space, the want of capital, or the want of those natural objects, the native beauty of which it is wished to imitate, compels in a measure the introduction of debased and surreptitious substitutes. It is frequently necessity, and not the will of the artificer, which, in the adornment of a residence or of an estate, exchanges the natural graces of the spot for the fictitious embellishments of art. Nor is the conventional substitute always admitted until a hard bargain has been driven for the fragment of a rock, a withered stump, or a paltry rivulet. In landscape paintings, however, there is no such apology; the picturesque treasures of the world are more or less directly, and more or less truthfully, placed at the artist's disposal: there can be no plea of necessity for having recourse to those scenes and objects which have been formed by artificial means. If the unnecessarily pampered pleasure-ground, or the perversion of the natural ornaments of a landscape, are marks of bad taste, how much more reason is there for excluding all such counterfeits of nature from the board or canvas, where their unnecessary adoption has no other effect than to give sanction to a practice which the difficulties of creating, as it were, natural scenery, can hardly excuse.

When most obtrusive, artificialness reveals itself in the unfitness, or inappropriateness, of the work for its ostensible end; or, in other words, by a false pretence to usefulness: as, for instance, in the case of a watch-tower, too low to afford any prospect, or which, if lofty enough, is left inaccessible; or in that of a bridge thrown across a stream, but too high, too fantastical, or too far separated

from the shores to be useful; or which, being accessible, is rendered unnecessary by the absence of water. It likewise reveals itself in the mere misapplication of purpose, of which open kiosks or pavilions, in a climate too cold or in a situation too damp to admit of their use, projecting sheds and shady galleries, where the sun has no power to offend, are instances. The bridge, the watch-tower, the pavilion, and the shady gallery, are not useless things: but their misapplication, or their introduction into places where they are not wanted, gives them at once an artificial appearance.

When less obtrusive, artificialness reveals itself in a style which is simply out of place and out of character. This less glaring, though blameable practice, has of late become very prevalent by the numerous imitations which exist of Italian villas, Swiss cottages, and Gothic erections of all kinds, in situations which can claim no pretension for such ornamental or picturesque fabrics. Similar caprices are rendered at times especially absurd, by the privation of light, air, and other comforts, which is the necessary consequence of their introduction with reference to our modern dwellings. At times, indeed, the ornaments are not altogether without some degree of appropriateness or originality; but from being too profusely accumulated in the decoration of the mansion, and too ponderous and heavy in the more humble dwellings, they encumber the former without embellishing it, and weigh down the latter without adding to it the least appearance either of costliness or importance. Such tasteless objects as these would indeed be frightful apparitions in the landscape painting, and at the present time one would scarcely conceive it possible that their insertion should occur at all, unless

the artist were encouraged to introduce them by the misguided judgment of some purchaser. And it may be surmised, that in general, patrons of art would prefer the representation of any pleasing scene from nature, however strangers or indifferent they might themselves be to the spot represented, to a likeness of their own residence, if its style and character were such that it could not find its place in a picture, without violating the most obvious rules of propriety.

The ornamental is at once distinguished from the artificial by its having no disguise. Founded like it on use, as is exemplified by fountains, columns, and other parts of buildings, it successively emerges from purposes of necessity to those which are entirely decorative, when its avowed aim is to please the eye: whereas the artificial, as before observed, presumes to please, not only with its real merit, not only with its visible attractions, but also by a feigned usefulness which it does not possess.

The ornamental raises itself by the excellence of the workmanship, rather than by the costliness of the material. Forms full of character, and devices full of elegance, are wrought in wood, coarse stone, and even in much baser substances; whilst bronze, and the plain unembellished marble, are chosen as the most worthy depositories for the noble attitudes and expressions of the human form. But the artificial adorns insignificant objects with a profusion of real or sham finery. The eccentric and the peculiar being the most usual substitutes for originality, caves and grottoes are decorated with shells and crystals; the Indian cottage must have its gilded ornaments, and the chalet cannot be made totally Swiss,

without a daub of paint and varnish. The one endeavours to attract attention and win applause by an external show of glitter which conceals the inferiority of the workmanship and the usefulness of the purpose; the other addresses itself at once to the taste and sound judgment, which it satisfies by its excellence, seeking no higher claims to notice.

Situation of Buildings.—In choosing a situation for a residence, the owner is guided by two main considerations,—the internal comforts and advantages which the situation selected affords (including the prospect which is discovered from the residence itself); and the effect or appearance which this residence presents as an object viewed from without. With regard to the representation of dwellings in pictures, this last consideration is necessarily the only one. But although, with regard to the external aspect of dwellings, the considerations which influence the owner, or rather the architect whom he employs, and those which affect the artist, are in a great measure similar, they are not wholly the same. With regard to the former, the elegant and ornamental effect is the most considered; but with reference to the latter, the picturesque, accidental, and natural appearance seems to predominate. A consideration, however, which influences in an equal degree the architect and the artist, is the adjustment of the character and style of the building to its situation in the landscape, or the adaptation of this situation, should circumstances permit, to the character and style of the building. One of the most obvious points in this matter is the propriety, indeed the superiority, which is afforded by every lofty and commanding situation for those buildings which require great strength, or

appropriation for offensive and defensive purposes. Thus the mountain's summit and the hill's crest possess a decided and unquestionable superiority for the site of a castle, from the advantages of strength, security, and power, which they afford: and, in opposition to this impression, Gilpin advocates the aptness of the still sequestered valley for the situation of the convent or abbey, and preludes his description of Tintern abbey by the peremptory assertion of these opposite principles. He observes, that "Castles and abbeys have different situations agreeable to their respective uses. The castle, meant for defence, stands boldly on the hill; the abbey, intended for meditation, is hid in the sequestered vale."

With regard to churches and temples, there is something in their character which likewise adapts them for an elevated situation. Inasmuch as their magnificence generally exceeds that of the dwelling-houses by which they are surrounded, it is desirable that a more raised position should render their appearance proportionately more conspicuous and imposing. Besides, a foundation which is raised by a natural rise of the ground diminishes in a great measure the labour of the architect, who, as far as he may be able to do so, endeavours designedly to increase the apparent height of his structure. Moreover, an elevated, and, as it were, dignified situation for sacred edifices, is especially called for by the greatness and sublimity of their destination. But with regard to the architectural as well as to the pictorial effect produced, much depends on the adaptation of the plan and style of the building itself to the position which it occupies. Nothing, perhaps, contributes more to the grandeur and picturesque effect of a temple, whose foundations are

seated on an eminence, than a long flight of steps leading up to its front portico: whilst, at the same time, this decided advantage may easily be converted into a glaring deformity, by a want of judgment, or by mismanagement in the appropriation of the space comprised between the base and the summit of the eminence. The degree of skill and attention which is required for finishing off in a satisfactory manner this portion of an edifice (which is generally considered but of secondary moment), is shewn by the unsightly and unfortunate appearance which is presented by the succession of parapet walls and terraces, which, from the banks of the Danube, lead up to the summit of the hill on which the WALHALLA is situated, and which detract so much from the excellence of this noble and tasteful edifice. The seat of the defect appears, in this case, to lie in the apparent magnitude and importance of the terrace walls, which become a very prominent part of the scene, in the rather near view which is obtained of them by the observer who approaches from the river; whilst the temple, situated as it is far beyond on the hill top, appears, comparatively speaking, to be reduced to insignificance. This defect occurs frequently, to a greater or less degree, in the approaches to edifices which are situated on a hill; and it is owing generally to the necessity which there is of forming a zig-zag for the road or footway, in order to lessen the steepness of the ascent. The result, however, is in most cases most unfavourable to the appearance of the crowning edifice, unless when seen at distances so great, that the effect of the style is then lost. Whenever a single or a succession of flights of steps ascending straight up to the edifice in one direct line is practicable, it does away entirely with

the objections which are connected with an elevated situation; at the same time that it gives to the access of a noble building all the grandeur and magnificence which its importance and transcendant merits deserve. In such cases it may be necessary to provide in a different and less conspicuous direction, the gentle incline which the carriage-road requires. But these considerations regard the architect and not the artist, whose business it is to turn to the best account that which the former has prepared for him.

In the case of less pretending buildings, a situation more hidden, retired, and humble, is preferable to a prominent and commanding one. Thus the hill's slope, the river's bank, and the shady retirement of trees, afford a more pleasing site for the cottage, and every unimportant residence, than a proud position on the very brow of the eminence. In considerations like these, however, there is some considerable difference between the views which are entertained by the planner of a pleasure-ground or country residence, and those by which the artist is guided:—for the purpose of the layer-out of grounds is generally to make the landscape or scenery subservient to the principal object, namely, the residence; whereas the painter invariably chooses his point in such a manner that the house or residence becomes only an accessory, or, as it were, tributary portion of the whole scene, and consequently subordinate to its general effect. In this manner, in the planning of an estate, the situation of the mansion is so determined with reference to the plantations and other details, that from some point or other it should surprise the visitor by its splendour and importance, and appear to him with its magnificence wholly unimpaired and unen-

croached upon: whereas the artist contents himself with a mere side glance, or, as it were, stolen peep of the stately building through the trees and shrubs. But whilst the artist seeks in many cases such combinations of the building and of the neighbouring scenery as are most productive of grace and picturesqueness, his aim cannot always be the same, but must vary with circumstances; and in given cases, the object which he has chiefly in view, in selecting the most favourable point for representing an edifice or building, is to show off emphatically the characteristic peculiarities of its position, and the advantages which it affords.

Such is especially the case with castles and strongholds of every kind; for in all such subjects, the appearance of strength, which adds so much to their interest and grandeur, must be very materially influenced by the direction whence the view is taken. As, for instance, Dover Castle loses a great deal of its apparent strength, and consequently of the picturesque effect for which it is remarkable, when sketched from an inland position, whence you lose sight of the superb cliff which adds so much to its imposing and formidable character, and obtain no other substitute than banks of turf, ascending gradually to the ridge of the hill on which the castle is seated. Still more striking, perhaps, are the differences which are presented in the aspect of Edinburgh Castle, as it is seen from Princes Street to rise from the verge of the impending rock, and as it appears from opposite points in the old town, whence the ascent to it is gradual. And as most castles have an easily approachable side, as well as an inaccessible one, it becomes with artists a consideration as general as it is obvious. There are,

however, many other circumstances which contribute essentially to the advantages which are offered by certain positions for a drawing, over others, and it would take too long to enumerate each of these circumstances; but the practised draughtsman hunts them out for himself, with the same kind of tact which is so indispensable to the sportsman in mastering the obstacles which beset his favourite pursuit.

It may, however, not be useless to mention one or two examples of the great advantages which the draughtsman may gain in point of picturesqueness by a persevering survey of the ground. For instance, an abrupt rock fifty or sixty feet high, when thrown into the background, or concealed by the less decided accidents of a general slope, becomes a very insignificant instrument in adding to the menacing character of the embattled walls of a castle by which it is surmounted; but, if from the very closeness of the *point-de-vue*, or sketching point, the portion of this rock which is perpendicular is rendered a prominent object in the scene, although it be inconsiderable in height, it decidedly adds much to the apparent strength, and consequently grandeur, of the superincumbent walls: whereas that portion of the eminence, the slope of which though more extended is more gentle, and adds little to the apparent strength of the fort above, is removed further from the view, and rendered, as it is desirable it should be, unobtrusive. If the abrupt portion of the slope, instead of being seen in front, be viewed sideways, or as it were in profile, further boldness of outline is gained; and if, added to this, the more gradual portion of the eminence slope away from the observer, its surface, foreshortened as he

looks down upon it, disappears perhaps altogether, and presents the appearance of an abyss, having great depth as well as steepness; so that the height of that portion of the eminence which is gradual appears to be added to that of the portion which is vertical, and of the castle which is seated on its summit. Thus, the various circumstances which are entirely within the artist's control, may tend to lessen or to increase in a surprising manner the picturesqueness, effect, and grandeur of various classes of buildings, and especially of those of which strength forms the most important feature.

Remarks on the Colour of Buildings.—Houses, and indeed most kinds of buildings, have, with reference to their form, something which is more positive and decided than that which is presented by the outline of most natural objects; and it might hence be expected that they would require a colouring proportionately energetic and brilliant, compared with the other parts of the landscape in which they are included. This does not, however, appear to be generally the case, and if it be allowable, and sometimes agreeable, to see buildings in pictures with prominent or at least light colours, any approach to gorgeousness must always be offensive. In general, their tone neutral, or at least unconspicuous, serves as a contrast, and at the same time as a relief, to the bright or deep colours which prevail in the vegetation, and in the sky. Thus the green and the blue must necessarily be excluded from buildings, and the yellow, for reasons less evident, can scarcely obtain a place on the walls of houses, unless considerably mitigated. The traveller in Norway obtains practical evidence of the unsightliness of the green,

yellow, and other brilliant colours with which the wooden walls of the houses in that country are painted; and it is only the additional interest which is obtained by a faithful and characteristic representation of national customs, which can render the motley aspect of the Norwegian towns and villages excusable in a picture.

The objections which apply to the red colour of bricks are more unaccountable, since, in the draperies and clothing of figures, red and violet form a most agreeable contrast to the green of foliage. There may very possibly be something in the associations which apply to the colour of bricks, which render them, as far as the eye is concerned, greatly inferior to stone, or even to plaster; and this seems the more probable as the red colour is not at all despised in the tiled roofs; and it is the most prevalent in those of the Italian villas, whose elegance is regarded to be without blemish. Moreover, a mixture of red and slate-coloured bricks has not, I think, an effect at all disagreeable, but rather otherwise; the red looks like the rust of time, when thus intermingled with the grey. This, however, is but seeking an apology for colours, which taste and experience in the manner of introducing them can alone make excusable, and which cannot be included with those which are decidedly appropriate for buildings of all classes.

After excluding from buildings the colours which are most prominent in other parts of Nature, ample field for variety is left in the browns, greys, drabs, and other mixed colours, which characterize stone-masonry, plaster walls, and the other various materials used in buildings, and which become picturesquely and infinitely modified by vegetable stains and mosses. Even the primary colours

of Nature may make their appearance amongst these vegetable impressions, but they are local and in patches, condensed on some points, fading off elsewhere. They are yellowish, greenish, brownish, but neither, decidedly; and never assimilate to the fresh green of the meadow, or to the deeper hue of luxuriant foliage. Ample scope is thus provided in the shades and gradations of colour which appear in various classes of buildings, for the most exigent taste as well as prolific imagination. Still a great deal remains to be considered with regard to their distribution and adjustment; as it is especially essential that in the distribution of the colours of the buildings which adorn a picture, a gradation of tints be maintained, conformable to that which naturally results from the influence of aërial perspective, whenever there is choice in the matter: the brown russet or yellowish tints should be appropriated for the foremost houses and edifices, and the grey, or pale and atmospheric tints, reserved for more distant situations. The carrying out of this principle may be remarked, amongst other examples, in the happy colouring of the buildings in Mr. Harding's view of Tournon, on the Rhône, (exhibited in 1851,) in which the nearer fabrics are of a warm harmonious colour, whereas the more distant ones are kept of a paler and lighter hue, which blends much more readily with the atmospheric tints; for if the sky be light, the white, as well as the grey, melt more softly and naturally into distance, than the warmer colours.

But, independently of distance, the white and the brown colours have, as it were, their appointed relative situations. The warm tints, it cannot be denied, form a pleasing and appropriate contrast with the azure of the sky, whenever they come in contact with it; but if we require to intro-

duce pale and light colours, as well as warm and vigorous ones, it can hardly be doubted that the former should be placed near the sky, and the warmer and stronger colours below them: and for this a reason may in many cases be pointed out, independently of atmospheric gradation. A slight deviation in the colour of a building, or of any other object from that of the sky, when in immediate contact, is sufficient to make this object come out upon it, and to render it perfectly distinguishable; but when a light colour, approximating to the tints of the atmosphere, occurs in the *lower* or *dark* part of a picture, a small amount of deviation from these airy tints is not perceived, and the white, or any other colour nearly approaching to them, takes rather the appearance of a hole, than of an object coming out in relief upon a dark background. No subjects, perhaps, are more exposed to this danger than cattle pieces: the white coat of some animals so nearly resembles that of the lower part of the atmosphere, that the disagreeable impression of a hole or gap in the landscape, through which the sky appears, very easily suggests itself to the mind; as a trifling difference between the colour of the sky, and the colour of a light-coated animal, for instance, is not at once appreciated when other objects intervene. A white cow, or a white horse, upon the sky itself, cannot lead to this danger; the proximity of the colours forms a sufficient warning to the artist not to confuse the two tints, and affords to the observer sufficient means for distinguishing the one from the other. But when a dark ground intervenes, the care not to repeat in the figures the same colours which are used in the sky, requires to be greater; and if light colours are thus made to come out upon the dark background, it will, I think,

generally be found advisable, in order to render their tint quite distinct from that which prevails in the atmosphere, to season them with a greater degree of warmth than might seem to be required for the mere faithful copying of Nature; and in many cases it may be preferable to remove altogether the white or light grey colours which are too much surrounded by the dark masses of the picture.

Applying this principle to buildings, a white house had better be placed above a dark one, or the lighter and paler half of a fabric above the heavier and warmer half, than beneath it; although, did our choice rest between the employment of the white or of the brown colour, exclusive of the other, we might prefer the brown to the white as coming out more pleasingly and contrastingly upon the sky.

It can scarcely be doubted that the white, which in the scene of life is in general so pleasing from the impressions which it suggests of purity and cleanness, is, owing to its extreme delicacy, very difficult to deal with in paintings. The character and pretensions of the building require firstly to be considered. Pure white may look well on the palace, temple, or pavilion, but it reminds too much of whitewash in the cottage, or any other insignificant structure.

Next, the influence of accessory or surrounding objects should be weighed. Perhaps the deep green of the thicket, or the shades of the wood, which would form so pleasing a contrast to colours less brilliant, might present a too violent opposition to white glaring in sunshine. Guided by the effect, as well as by principle, we should prefer for so prominent an object such a situation as a rocky promontory, or a limestone cliff; the bright colour of the

rock would harmonize with that of the building, and its firm hard lines with its form projected in distinct relief. There are cases in which contrast, (however attractive generally,) requires to be mitigated and softened, rather than increased and sought after; and the case of a glaring white building comes under these conditions. Already over conspicuous in itself, it cannot but be rendered a too prominent object by being placed on a dark background: we therefore choose for its associates hard rocks or foaming waters, or other objects which, æsthetically considered, yield a sufficient amount of the conciliatory and assimilating element which in such cases is so much wanted.

RUINS.

In those tranquil undisturbed scenes where the impressions which spontaneously result from the expression of picturesqueness in the forms of objects, gradually give way to calm and profound thought, the ruin becomes, above all, a delicate allusion to the frailty of human existence. This is at least a moral side of the subject, which is very prominent in the representation of ruins in pictures. But before determining the part and character which ruins are best adapted for fulfilling in different styles of painting, it will be necessary to examine what other kind of æsthetic interest is peculiar to these venerable monuments, and to consider how far the pleasure which their aspect inspires to the antiquary and to the historian is consistent with the conditions under which ruins may be represented in the various styles which art furnishes for imitation.

The kind of interest to which I now allude is that which is connected with the period, history, and customs, of the people by whom the monuments which time has now dismantled or laid prostrate were constructed. For although the artist cannot follow the antiquary in all the depths of research, and minutiæ of discovery, which give such an inciting zest to his pursuit, he may communicate to the ruined monuments which he depicts some of the broad and most striking features which give them an historical interest; an interest which is considerably beyond the mere graceful or picturesque attractions of the object.

A sublime solemnity attaches itself to the massiveness and stability of the Egyptian pyramids, obelisks, and temples. The stern, uniform, and time-proof character, which is peculiar to them, singularly befits them for their most usual destination of doing honour, we might almost say homage, to the dead. It impresses on them the character of eternity which is connected with the mausoleum and the tomb, rather than the fickleness of the show monument, which is raised only for the gratification of the living. The solemn durability of the ancient Egyptian constructions so decidedly antagonizes with the light, decorative, and temporary appearance of the buildings of the present Mahommetan population of the country, that one might almost fancy that the contemplative and time-searching character of the old Egyptians had foreseen the vicissitudes of future nations and of their respective monuments, and, in a spirit of proud selfishness, had resolved upon leaving only such as, from their mighty stamp, could be associated with the existence in the land of no other rulers but themselves.

Greece, on the other hand, affords noble vestiges of a

style which was decorative and sparkling, and which fired the imagination with its brilliant flash, rather than penetrated deep into the gloomy sanctuary of thought;—a style which might nigh seem becoming meretricious and ephemeral, were it not that it confided for its genuineness in the purity of its design, and for its permanent influence on future generations, in the captivating association of simplicity, and of decorative richness, which is manifested in its composition.

In most of the principal ruins of Rome and its vicinity, magnitude is the predominating feature; the magnificence of extent is added to that which is due to the perfection of the workmanship. One remarks also in the materials employed, and in the styles adopted, a degree of variety which seems to indicate a greater lapse of years, from the erection of the first, to that of the last of these architectural remains. Also the employment of architects from various foreign countries, who would naturally introduce styles new to Rome, and perhaps differing with respect to each other;—producing upon the whole, edifices having a less concentrated and decidedly national character than those of Greece, though possessing generally an air of grandeur and importance which associates with our impressions of the greatness, power, and universal dominion, of the Roman empire.

The like broad and prominent characters, as connected with ruined monuments, are such as it is very possible to impress on the representations of them which are made in most styles of painting. They are sufficiently comprehensive and evident to be within the compass of art generally; at the same time that the picturesque beauty which pertains to most of the erections referred to, renders

them objects agreeable to the eye, and most desirable as component parts of a picture.

If it be intended to make a more minute and graphic representation than this of the monuments which belong to successive and distinct periods, it should be in a form approaching rather to that of an illustrative plan or diagram, than to the perfection of a finished picture. The deficiency of picturesqueness, which, as well as the too great predominance of the interest of erudition, excludes architectural relics from the finished painting, does not always prevent their being advantageously rendered in a more simple and explanatory form. By retaining them simply as illustrations, they may convey a vast deal of interest and information, although they should be wanting in a sufficient amount of elegance and variety to form the subject of a picture. At Tiryns and Mycene, near the gulf of Nauplia, there are ruins in Hellenic masonry the massive rudeness of which refers them to the remotest periods of Grecian history; whilst their comparison with the finished and elegant monuments at Athens would almost seem to bring down these last to a time little remote from our own. The walls of these two cities are formed of huge blocks of stone, imperfectly shapened to each other, and uncemented; and the subterranean vault near Mycene, considered to have been the treasury of Atreus, though more perfect in its design and work, presents, in its singular character, and the massiveness of its construction, a style equally primitive. In both cases the surrounding prospect is perfectly barren. At Tiryns scarcely a shrub breaks the harsh monotony of the walls, nor does any tree add to the picturesque solemnity of the monument of Atreus, by throwing its shadow across its narrow and subterranean entrance. All incidents,

whether picturesque or epic, are in both cases absent. But in a drawing of this kind, these circumstances, disadvantageous as they are, could not be omitted, or the spot would lose its peculiar character. The representation of them, therefore, must be confined to the form of a mere diagram, or illustrative sketch, having for its object the style of the ancient monument, and the peculiarities of its site. It is an interest, which, to be fully partaken of, should be quite distinct from that which a finished picture affords, and which is derived from a source too different to admit of their being both embodied into one sentiment. It is therefore with moderation and judgment that the artist impresses on the representation of decayed monuments those characters which have especially an historical interest, and which, when carried too far, render them fit illustrations for the antiquary's cabinet, rather than the suitable ornaments of the picture gallery.

But let us see whether the ruin has of itself, and as a simply picturesque object, sufficient pictorial interest to dispense altogether with that which is due to the impress of the epoch and country to which it belongs. Judging from the picturesque and overgrown masses of ruin, which give a melancholy though pleasing character to the beautiful little pictures of Poelemburg and others, we might truly believe this to be the case. Indeed, as I have hinted at the beginning of this subject, the plain insignificant ruin,—I mean insignificant to the antiquary,—with its window openings fantastically enlarged, with its vents and crevices, its ivy-clad walls, and towering piers, with their crowns of brambles, may, in many cases, engage the sight, and occupy the mind, so fully and absorbingly, as to require, in order to enhance its merit, no tale either of Egyptian patience,

of Grecian skill, or of mediæval piety. Under these favourable circumstances we admire the ruin, whether it be that of the temple, of the castle, or of the convent, for the ruin's sake,—for what it tells us of peace, repose, and solitude, and not for what it hands down to us of pagan rites, of feudal wars, or of monastic devotions. In these

Castle of Lahneck, on the Rhine.

cases, the picturesqueness which is added by time becomes substituted for that which has been left standing from the hands of the architect or sculptor: it is the spared offspring of centuries which we contemplate, the monument which in its silent and lingering decay has witnessed many busy generations. But as the trophy of magnificence, ambition,

or power, it has long since disappeared. Those indications of chronological research which add so much to the interest and value of designs purely architectural, would be entirely misspent on an object so solemn and unpretending as the advanced ruin, the mere wreck of an edifice. Any ostensible marks of learning on so peaceful and humiliating an object would only serve to choke up the channels of meditation; its whole appearance should tend to pacify the mind, and not to stimulate it to exertion; to smoothen the paths of reflection, and not to add to their intricacy,—gently disposing the thoughts to calm and placid reverie.

There is a kind of ruin which impresses more forcibly than others the utter uselessness of the original structure, after the usual period of its duration has passed away. I allude to a bridge in such an advanced stage of dilapidation as to cause the entire interruption of such communications between the opposite shores of a stream, as it was originally destined to establish.

In Italy, ruins of this peculiar description are very ancient, and very interesting as monuments of art and skill: but they are to be met with in great numbers, more picturesque, or at least more romantic in point of situation, in the Alps, and especially in the Spanish valleys of the Pyrenees.

Their frequent occurrence marks the former existence of a horse or mule track, which the more recent establishment of a carriage road has since rendered almost or entirely useless. When preserved entire, these bridges appear very steep and narrow, conformably to their exclusive appropriation to the traffic of cattle: they are thus characteristically high in the centre, where the opposite

slopes meet at somewhat an acute angle. In this less ruined state they are still serviceable to the country people, who care less for a little extra toil and rough travelling, than to shorten their journey by an hour or two. But at times nothing else remains of these ancient bridges than their piers or buttresses overgrown with weeds and shrubs; and in such cases the traveller has to content himself with contemplating humbly from the shore, what once formed his triumph over the depth and impetuosity of the mountain torrent.

The picturesque manner in which ruins are frequently presented to us in the heart of modern towns, especially at Rome, shows that they may mingle and harmonize well with modern habitations. But this combination of the old and new, however advantageous when the result of accident, fails completely whenever it has for its object to improve the former by modern additions and embellishments. The style of the edifices which surround a ruin should be unpretending, and better still if they have no style at all. The sublimity of the antique shines forth amidst the grotesqueness of an humble class of dwellings, but it loses by the companionship of other monuments having claims to architectural merit, though in a style less pure. The elegant is not set out, but debased rather, by the contrast of the inelegant. It is time alone which can render more recent additions to ancient edifices excusable in the eyes of taste. They then become more or less historically connected; they have in part shared the same vicissitudes, weathered the same storms, and we should be unwilling to sever the ties of fellowship thus gradually contracted, even though the result of the union be not the happiest.

In Rome the abundance of ruins is such, that the mingling of architecture of different styles and periods presents itself under every form. There are, indeed, in some of the gardens instances of ruins formed by the combination of old and new materials, or fictitious altogether. These idle imitations not only present themselves with the worst grace in places where there is abundance of true remains, but have a most pernicious effect on the real ruins, with respect to the genuineness of which the casual observer remains sometimes unpleasantly in doubt.*

The fourteen small chapels which are distributed in a circle round the arena of the Colosseum, form a kind of connection between the present religion of the people and the ancient heathen monument, which, under one form or other, repeatedly strikes the visitor to this city. This kind of association takes place in a form which appears sometimes disgusting, sometimes ludicrous, if this term can be used with regard to religious emblems of any kind. But in the case of the chapels which decorate the interior of the Colosseum, nothing can reasonably be imputed to them which is either inappropriate or offensive. They are unpretending, and entirely disconnected, as far as their style is concerned, from the architecture of the noble monument which surrounds them. Moreover they have an unquestionable use: the whole monument, if not really consecrated, is by this means rendered sacred in the eyes of the peasantry, and this forms the best preservative against all encroachments or depredations on the part of the Italian people, the most religious of whom are the

* Impressions similar to the above will be found in Gilpin's remarks on the modern improvements to Fountain's Abbey. See Vol. 2 of "Gilpin's Lakes of Cumberland," page 181, et seq.

peasants and the lower classes. And whatever may be the absurdities or the abuses of their religion, it cannot be otherwise than gratifying to every christian to observe, that since the time when this building was used as a show for the disgusting combats of man and beast, an immense change for the better has taken place in the sentiments and morality of the people; an appeal to the devotion of whom now forms the best and surest preservative for an edifice which had been devoted by their ancestors to scenes of slaughter, bloodshed, and all that is disgraceful to human nature. In presence of such facts one is tempted to forgive many of the faults which are the result of superstition, weakness, or bigotry.*

In Greece, more than in any other country, modern art might be best expected to associate and harmonize with the ancient. The prevailing feeling there is that of reviving the nationality of ancient Greece, of establishing a close and patriotic connection between its former splendour and its present prosperity and political career. This spirit shows itself in the adoption of the language of the ancient Greeks, of their dramas, coins, &c.; but fortunately for the arts it has not been allowed to encroach upon the purity of the ancient monuments. At Athens no attempt has been made to embody these memorials of the past in the rising city. Their simplicity and chasteness remain undisturbed by the proximity of any modern edifice. These have been kept at a respectful distance, and in their modest retirement exhibit no pretensions to

* The reader will find in Sir Humphry Davy's "Consolation in Travel," page 7, 5th edition, remarks corresponding to those which had been suggested to the author on viewing the ruins of the Colosseum.

imitate the sublime prototypes of architecture which the nation prides itself in possessing. This forbearance is the more striking, since the same elements which produced the majestic temple of Jupiter, and the Parthenon, are still had recourse to for the ornament of the modern city. But the result is, that the modern town, as far as its form, character, and appearance are concerned, remains quite distinct in the mind of the traveller from his impressions of ancient Athens.*

How different the allusions to the past which Nature has, as it were, accidentally brought about! The rocks of Mount Pentelicus, still rough from the strokes of the axe, and its slopes covered with the fragments scattered by the chisel, impress forcibly the time when the columns of the Olympian temple, or the beautiful friezes of the Parthenon, were cut out of the quarry, or making their way down the rugged paths of the mountain. You might almost fancy, by turning a projecting corner, or by penetrating into the ravine which forms a natural footway up the ascent, to see the busy slaves and their robed masters; indeed, all the life and bustle which the erection of a stupendous monument of art would spread into the very passes of the mountains. Some large blocks, lying prostrate for immediate use, and numberless chips glaring white from their recent removal, draw still closer together the union between the present and the past, which appears so unexpectedly in this retired recess. The rich yellow tint, so conspicuous in the marble monuments about Athens, is not one of their least re-

* These remarks apply to the condition of Athens as it appeared to the traveller in 1844.

markable features: the decomposition of the marble has taken place at the surface only, and as you admire the light and brilliant colour of this superficial envelope, and compare it with the genial purity of the sky, and with the habitual splendour of the sun's rays, you would fancy that the golden beam, which, in this beautiful climate, has for centuries risen and set upon these ruins with almost unvarying splendour, had at length left a stain upon the marble, bright and pure as the light which plays about them.*

Stains and Mosses.—The ruins of Rome present, with regard to colour, differences corresponding to that diversity which is so remarkable in their style, their appropriation, and the materials of which they are built. Some of the ruined monuments in the Forum, having been patched up at different periods, have derived thence a greater diversity of tints than is observable elsewhere. There is a picturesque admixture of dark brown with the paler colour of the more recent insertions of stone or marble; but the whole is rendered sufficiently harmonious and natural by a certain period of time's action. The exterior of the Colosseum, and of such other buildings as are sheathed with a covering of stone masonry, have a yellowish tint, which is soft and harmonious, but scarcely present a distant resemblance to the gilded appearance of the ruins at Athens.

* It appears from observations made, I believe, chiefly by Mr. Donaldson and Mr. Hittorff, that the yellow tint which stains the marble columns of the Parthenon is to be ascribed to a thin coating of colour put on at the time of the erection of the edifice; and that other colours of a different hue are faintly traceable on other parts of the temple.

The buildings of ancient Rome which are made of brick are very numerous; but this earthy and unpicturesque compound has lost every trace of the ochre redness which connects it with the kiln. The reddening effects of fire have indeed had time and opportunity to vanish, but a certain dull uniformity of colour pervades the material.*

The prevailing grey tint of the brick ruins is only occasionally varied by the green resulting from moisture; the tops and projecting ledges of the walls are, however, for the most part well furnished with bushy foliage, amongst which the acanthus leaf thrives in positions which approximate it in a remarkable manner to those graceful adornments of the Corinthian capital of which it forms the prototype.

In general, buildings which are built of rough unhewn stones show little traces of the varied green tints which are due to moisture. This applies especially to the walls formed of large rolled pebbles, which are found in some of our ruined castles and abbeys; the hard and impervious nature of the stone, combined with the exposure of the nobs and projections to the drying wind, and with the suitable channels which are afforded by the interstices of the stones for the escape of water, prevents the picturesque accumulations of mosses and vegetable stains which are the result of damp: these abound much more on walls which are of plaster, or of porous but even stone. The kind of vegetation which is chiefly connected with those walls of

* A dingy and brownish-grey prevails in the vast brick edifice called the Palace of the Cæsars, and in other ruined buildings of the same materials.

ruins which are of hard rough stones is formed of clumps of bushes and young trees, which shoot up abundantly from every level part where but a scanty supply of mould can accumulate; whether on the lofty and exposed ridges, or in the deep and sheltered hollows. The ivy, it is true, appears to cling freely to the hardest material; but its dark green mantle is spread over large surfaces rather too uniformly and uninterruptedly; and much valuable assistance is gained pictorially, when bricks, sand, and mortar, mingle with the grey of the stone-work livelier tints, which frequently receive additional variety from the brown mosses and yellow scums which invariably prevail, whenever, the materials are such as can imbibe moisture, or the locality is so disposed as to favour the accumulation of damp.

FIGURES IN THE LANDSCAPE.

I WILL conclude this volume, of which the subjects have reference more especially to the solid objects on the earth's surface,—namely, those which are exclusive of the atmosphere and water,—by some observations on the office and character of figures, such as they are introduced into the landscape.

Accustomed as we are to the throng of crowds and to the signs of life which everywhere unceasingly burst upon us, solitude becomes at times a pleasing change, and to many a relief; and, in certain moods of the mind, perhaps tinged with melancholy, it appears that one would willingly abandon the bustle and perpetual action of cities altogether, and live as a hermit sequestered from the world.

But those who give way to such impressions have little idea of what the sight of a human being or a living creature is to the traveller who has toiled for hours, and perhaps for days, alone, or in the fellowship of an untutored guide, through the forests of Norway, the steppes of Eastern Europe, or even in some of the wildest and least frequented districts of the Alps.

On such occasions as these, the appearance of an animated being is a source of comfort and delight indeed,—

such as can scarcely be understood by those who have not travelled as travelling was a century or two ago. For if the mere indications of man's presence,—such as buildings, rural improvements, and the like,—announce a change in the condition of the country very gratifying to those who have long experienced their absence, how much more impressive, under such circumstances, is the sight of the very author of these improvements.

If the changes which he has effected may in some measure be compared to the hollow ground, or to the moist vapour, which in the desert remind the traveller of the proximity of water,—the appearance of a human figure, full of life and motion, is suggestive of the refreshing water itself,—the object longed for, the thing most needed, throughout the wearisome and oppressive day.

But if the sight of an animate being has its interest and attraction in the inanimate creation, the necessity of such objects indicative of life is felt in a far greater degree, in the landscape painting, for the embellished and cultivated scene evidently requires their presence; whereas the most retired and desolate spot appears forlorn and mute without them.

The observer cannot sufficiently identify himself with the painted landscape which hangs before him, to experience that kind of sympathy for the natural beauties which it represents; which, in the real landscape, makes him feel, as it were, that he is as one with the subject before him, and that, as an animate portion of the whole, he himself gives it life by his feelings and emotions. In the painted representation, this connection or communion is not sufficiently intimate; and the spectator requires that he should see before him the semblance of the living

object, which establishes, as it were, the link between the animate and inanimate world.

Thus, whereas the picture which represents the smiling and embellished prospect should obviously be peopled with busy and enlivening figures, the sternest solitude requires to have its votary; or its dreary wildness loses all grandeur and solemnity, and its torpid and death-like stillness discourages meditation.

One of the chief sources of the importance which figures obtain in the landscape, besides the idea which they convey of life itself, may be traced to the impression of motion. They are not, indeed, the only agents by means of which the idea of motion is communicated to the subject; since the effects of wind, as indicated through the agency of clouds, water, and especially of smoke, likewise administer to this impression: but none of these, and other similar causes, have in this respect an influence which is to be compared with that which is exercised by living beings; none can be made available to the same extent, for the purpose of representing the semblance of those rapid changes of position and attitude, of which the reality is beyond the attainment of any genuine style of painting.

In Nature, where motion is a reality, its effects in desert places are quite extraordinary; they tend probably more than the colours of the brightest apparel to form pleasing and striking contrasts with still and inanimate Nature; and amongst broken rocks, and intricate thickets, this is frequently the first means by which living creatures are recognised from the inert objects which surround them; and to him who gropes his way adventurously through unknown places, it opens at once new series of ideas, and new

floods of information, respecting the practicability of forests and of swamps, or the accessibility of rocks and precipices. Nor are these stores of interest entirely lost in the picture, for all these impressions are, as it were, reflected into it by figures which recall to mind incidents, adventures, and excursions, in the wild and less frequented paths of Nature. Thus, the positions and employments which are given to figures in a landscape painting, help, not a little, to explain the character of the locality represented; and in conformity with this principle, paths, roads, and mountain tracks, diffused through the plains, and over the steeps, extend and multiply by their direct connection with animate objects, those extremely varied sources of interest, which rural subjects are especially calculated to afford.

If the colours which are peculiar to figures have less influence on the imagination than their movements, they obtain a still greater importance than these, with regard to the optical, as well as the picturesque effect; for although Nature presents in the gorgeousness of her sunsets, in the brilliant reflexes of water, and other appearances, the brightest effects of light and colour combined; yet, with regard to positive local colour, there is nothing that can compete with the multifarious and vigorously toned pigments which are exhibited in the apparel and dresses of figures.

These alone furnish deep and pure, the blue, the scarlet, the yellow, and other primitive colours, which contrast with those melting tints, or softly graduated hues, which are especially characteristic of inanimate nature. To the intensity of these transitions with surrounding objects, is added the pleasing variety which results from the juxtaposition and distribution of such lively colours on the

wearer; whilst the dissimilar texture of the materials, some soft and downy, absorbing the light which falls upon them, others stiff and glossy, throwing off every ray either with flash or with glitter, establishes different degrees of sobriety or of brilliancy in connection with the clothing of figures, and renders their appearance at once most pleasing and attractive, and their office in the landscape scene most conspicuous and prominent.

Proportions of Figures.—It is consistent with sound taste, when two branches of art are simultaneously introduced, such as *sculpture* and *architecture*, the *ornament* and the *figure*, or the *landscape* and the *figure*, that one of these branches or styles should predominate over the other; equality in this respect produces uncertainty and vagueness, if not divergence of ideas: whereas the subserviency of one style to the other, whilst it enhances its merits, produces harmonious impressions, and unity of purpose. Thus it is that in landscape paintings, in which the landscape itself forms the predominating portion of the entire subject, it becomes necessary that figures, (although they rank higher as a style,) should for once become subservient to the inanimate portion of the scene, and that their whole influence should be brought to bear on its improvement and embellishment.

But considering how many causes tend to render figures conspicuous and prominent objects, it appears evident that if, as is usually the case, they are to remain subordinate to the landscape portion of the composition, they must be kept reduced in size, this being the only means by which their preponderating influence can be repressed.

Let us consider a little to what extent it is necessary

to keep the figures in a landscape subordinate to the other parts of the subject. The principle itself seems to have been recognized, in a general manner, even by the ancients; since the fresco landscape paintings which have been discovered on the walls of Pompeii present figures very small as compared with other objects composing the scene; having, with respect to them, about the same proportions which it is usual to give them at the present time.

It has been considered by many artists that very small figures add to the grandeur of the landscape by increasing the apparent size of the inanimate objects. Amongst the old masters, Velvet Brüghel may be mentioned as one who has attempted, in many of his pictures, to exemplify this result; whilst of the modern painters, John Martin has had recourse to it with far greater success. The objections to this plan, besides the disproportion which exists between the figures, and the trees, houses, &c., are, that it is impossible to preserve the progressive diminution and softness of the figures as they become situated farther off; — the more distant ones cannot be rendered as small and indistinct as true perspective diminution will require. Thus these diminutive figures, as has been well proved by some of the miniature-like Dutch pictures, obtain a hardness which is quite inconsistent with the indistinct and vapoury character of small and remote objects in nature.

The defects arising from very diminutive figures may, however, be sometimes excused in favour of the increased breadth and grandeur resulting from them; more especially in those fanciful and extraordinary compositions, so well typified by Martin's historical pictures, — the bounds of probabilities being in such cases overreached, proportion is supposed to be indefinite. But when it is

proposed to represent nature more or less closely, it does not appear at all necessary to exaggerate the diminutiveness of figures, for the purpose of setting off either rocks, trees, or towers.

In nature herself the relative proportions of all living objects are so small, that, for every purpose of effect, it is quite sufficient to adhere faithfully to these relations. If the relations of the figures to the other objects in landscapes frequently appear ill adjusted, it is because their proportions, relatively to the inanimate objects, are kept larger than they would appear to be in nature, under the same circumstances.

The like defects probably result in most cases from an inconsiderate wish on the part of the artist to show off the figures to advantage, and for this reason they are chiefly perceived in those landscapes in which, as in Claude's for example, recourse has been had to a friendly or stipendiary hand for the insertion of the figures; for it must be expected that when the artist who inserts the figures is not a landscape painter, he would be disposed to overlook the general result, and to show off more that portion of the subject in which he especially excels.

However efficient Salvator Rosa showed himself in the composition as well as in the execution of his figures, he never inserted them too large in his landscapes, so as to mar in the least degree the general effect; at the same time, if he occasionally added to the imposing character of the subject, by putting in figures apparently very small, this reduced size was the natural consequence of their being in their true perspective position in the landscape, and not of their being inserted under the real standard of proportion. With regard to the degree of influence which

figures in the landscape exercise from their general appearance and deportment over the entire scene, we find that some artists of the old Italian school have produced works in which the interest of the landscape is nearly equally divided with that of the figures. Amongst them may be mentioned Nicholas Poussin, Albano, Annibal Caracci, and in some instances Salvator Rosa; though in most of his small pictures, and in one or two of his large ones, the last mentioned artist shows off, as before observed, the grandeur of his landscapes by the diminutiveness of the figures.

The success of some of the Italian masters in combining the interest of the landscape with that of the human figure, seems to be owing to the peculiar suitableness of the subject of the principal group of personages to the scene. In the pictures of the Poussins—Nicholas in particular—the connection between the figures and the locality is very intimate, and the tombs and other monuments interspersed between the figures and the landscape link them still closer together. The smiling character of Albano's landscapes is necessary to the development of the grace and elegance of his groups of figures, whose beauty is thereby greatly enhanced.

But in most of those subjects in which the equilibrium between the figures and the landscape appears to be pretty nearly equal with regard to the portion of the space which they fill upon the canvas, it is evident that the figures predominate with respect to the degree of interest which they afford, and to the claims which they obtain for constituting the subject of the picture. This is strikingly exemplified by the predominating character of the figures with reference to the remainder of the composition, in the

small picture of Diana and Callisto, by Annibal Caracci, belonging to Lord Ellesmere's collection. Although the landscape is gracefully introduced, the personages of the drama, being considerably above the size usually given to those which embellish landscapes of the same dimensions, exercise almost an entire sway over the mind of the observer.

Generally speaking, unless the figures in landscapes be condemned by the actual littleness of their stature to an humble position, there are few cases in which the landscape itself does not become as a natural and inevitable consequence more or less subordinate, and in which the artist, yielding to this influence, has not either sacrificed the graceful distribution of his inert materials, or too evidently tamed down the principal points of interest; he is, moreover, naturally disposed to finish up the figures more carefully and more patiently than the inanimate portion of the scene: But this preferment of the figures to all other objects, this bestowal of every possible care to perfect them, can scarcely be considered as a defect: for since figures, owing to the life of which they convey the image, call the attention of the ordinary observer, as well as of the critic, before it is engaged by any other part of the subject, their execution claims a proportionate degree of attention and labour.

Examples occur, however, especially about the period of Raphael, and of his predecessors, in which, notwithstanding the superior importance of the figures in the subject, an equal degree of attention has been devoted to the finishing up of the landscape. The cases in which this equality of care and labour is observable throughout the whole surface of the picture, occur chiefly perhaps when a single figure,

or a single group at least, is introduced, of a simple and unpretending character; this limited historical subject rendering it necessary that neighbouring objects of still life should supply the place of other groups of figures. Examples of this are afforded by the beautiful and highly finished landscapes in most of Raphael's holy families, in which carefulness of drawing and delicacy of touch are displayed throughout the landscape in a no less degree than in the figure itself. The importance which the surrounding scenery derives from the unity of the figure is likewise apparent in the numerous representations of St. John by different masters, but particularly in the picture by Salvator Rosa, representing, it is said, Peter the Hermit, belonging to the collection in the Pinacotheca of Milan. The expression of deep and thoughtful melancholy of the figure, as well as his shaggy beard and tattered garments, associate with the dreary wildness of the scene in forming an inseparable whole.

These partial successes of the great masters, in attempting equally to divide the interest between the landscapes and the figures, or rather to unite that which belongs to these two distinct branches of the subject into one sentiment and one perfect whole, can scarcely be considered sufficient to warrant imitation, unless in some rare subjects particularly adapted for the blending of the landscape and the figure.

Wilson has attempted to unite into one drama the passions of men and the effects of nature: but notwithstanding his superior genius, and the skill which he has shown in forming this union, it has been deemed a complete failure by Reynolds. In his Niobe he has gone so far as to attempt to express grief and fear in the counte-

nances of figures small compared with the landscape, and evidently second to it in interest. Perhaps there would have been less chance of failure had he confined the expression of his figures to the motions of their limbs; embodying the human passions only so far as they can be expressed by action. This action of the figures diffuses the attention over the surrounding space, whereas a marked expression of the countenances causes it to centralize there; preventing that general and rapid survey of a subject, uniting various sources of interest, which is necessary to its satisfactory and impartial appreciation.

In the representation of battles, as well as field and pastoral sports, where expression is chiefly limited to muscular action, the blending of the animate and inanimate portions of the scene is effected (as none have better proved than Wouverman,) more easily and successfully. Kuyp, Potter, Berghem, and others of the Dutch school, and Rosa di Tivoli of the Italian, have also shown that in rural scenes the interest of the figures and of the landscape may be pleasingly interwoven and balanced.

In Claude Lorraine, the figures, (generally put in by Filippo Lauri,) are very prominent and highly finished; and their arrangement is such as naturally results from some occupation closely connected with the subject;—such as a Debarkation, a Procession, a Sacrifice, a Dance, or a Flight into Egypt; and these subjects, so important as to give sometimes their name to the landscape, become interwoven with its scenery by the motion and dispersion of the groups of figures. Nevertheless, they are generally deficient in that ease, and that freedom of execution, which are less seldom wanting when the same hand which

paints the landscape scenery throws in the more animated touches which are required for the figures.

Perspective Relations of Figures.—If the diminutive proportions which are usually given to figures in the landscape be true to nature, those which are adopted in historical pictures differ so completely that they must necessarily appear false: it seems impossible to reconcile with truth two standards of proportion so diametrically opposite.

In *historical* pictures, the figures generally reach at least to one half of the height of the canvas; and in compositions where two or three figures only are introduced, they sometimes occupy nearly the whole of the space: whereas in the *landscape*, about eight or ten lengths of the figures, when well proportioned, may generally be reckoned to the height of the picture. But although either style of painting seldom presents to the observer the true relation which the proportions of the figures bear in nature to the inanimate objects, the discrepancies which seem to result from the human figures being put in, in the one case enormously large, and in the other excessively small, are not so great as might at first be supposed. In the *landscape*, notwithstanding the very near position which is required to see conveniently a picture which is generally of small dimensions, the usual proportions of the figures correspond to those of individuals who in nature might be situated about twenty yards off, two-thirds of this space or thereabouts being represented by the small interval which separates the picture from the observer: whereas, in *historical* pictures, the figures being generally of the size of life, and for the most part placed

at the bottom or in the front of the picture, it necessarily follows that their supposed distance from the eye can exceed but very little that of the surface of the picture itself. And this would probably vary, according to the smaller or greater dimensions of the canvas, from five to ten feet. If, therefore, the figures in both styles of painting be considered with reference to the proportion which they respectively bear to the figures in the real scene, we find, that owing to the large dimensions which usually characterise the historical pictures, their figures must be considered as occupying a situation from six to twelve times nearer than those in the landscape, although the latter be generally viewed so much closer: and if nature were strictly adhered to in landscape painting, it would be necessary to put in not only the more distant figures with that indistinct outline and softened tone of colour which is the direct result of distance; but even the nearest, which, as above stated, must be at about twenty yards off, should partake to a certain extent of this influence: whereas, large historical figures cannot be said to be presented in a truthful and natural manner unless the observer were to look down to their feet with a strongly inclined or depressed angle of vision, as he would do to the feet of individuals standing in a position very near to him; and this result can be obtained only by resting the picture on the ground, so that the level of the observer's eye should correspond with the horizon. The causes, however, which chiefly oppose themselves to a close adherence to nature in these different styles of painting, depend on the varying position taken up by the observer; and notwithstanding the full development of the human proportions in historical figures, it may be remarked that

it is not when the observer draws closer to the picture that the figures become disproportionately large for the other objects, but, on the contrary, when he recedes to a considerable distance from it, as the remoter objects, which diminish more rapidly in historical than in landscape compositions, do not then appear sufficiently large for the figures.

If it be permitted to express this result in other words: according to nature, the difference of proportion which takes place between the objects in the second plane of the picture, and the figures in the first, should become progressively less as the observer recedes; but as their relative proportion remains the same in the picture, whatever be the distance to which the observer retires, the scale of the distant objects becomes therefore in appearance too reduced for that of the figures, and these by comparison become gigantic.

In the landscape, owing to the much greater distance at which the foremost figures are supposed to be situated, the perspective defects which result from the neglect of the observer to adhere to the true and uniform point of observation are in general less perceived. Nevertheless, since the figures constitute of themselves, in this style of painting, the most distinct and uniform standard of proportion, and at the same time, by their direct connection with other objects, extend their influence in this respect to every object which surrounds them; it is from a false or from a true definition of their size, at the outset, that arises the source of most of the perspective errors, as well as perfections, which pervade rural, and especially architectural compositions.

The following differences present themselves with regard

to the distribution of the figures in the two styles of painting. In the landscape, the figures are scattered over a considerable extent of country, with wide intervals between them, or at least between the several groups; these naturally connecting themselves with all interesting objects, and conspicuous positions: whereas, in the picture of which the figures form the dominating subject, these are placed conspicuously forward, as actors on the procenium of a theatre; and the figures on the second plane, as well as the buildings on the third, are, as above remarked, generally kept smaller in proportion than they are in the landscape. Unless this rapid perspective diminution were adhered to, no edifices in the background could be represented entire; want of space would render it necessary to shew these larger objects in parts only, as must be the case whenever they are presented to the observer in as close a view as the figures, which are of life size. The base and shaft of a column must be introduced without its capital, or the trunk of a tree without its branches. These restrictions may be cast aside, in pictures of very large dimensions only,—such as those in which Paul Veronese, and Tintoretto, have introduced architectural scenery, and a multitude of figures.

In pictures so excessively large as these, the personages obtain, relatively to the whole, relations similar to those which characterise them in the landscape: at the same time, the great distance which the observer allows himself for embracing at a glance the whole subject, considerably reduces the figures which are painted with human proportions.

COSTUMES.

In comparing the modern landscapes with those of Poussin, Claude, and their contemporaries, one cannot fail to remark the difference in the style, or rather in the costume, of the figures. Generally speaking, the old masters referred to ancient Rome and Greece, to the heroic times, or sacred history, for their costumes and draperies. But the question now chiefly at point is, to what extent and under what circumstances the example of the old masters may be successfully followed at the present time, and how far the introduction of ancient figures into our modern landscapes has an appearance too pedantic and theatrical.

But, before drawing such conclusions as may apply to the present case, it should be considered whether the practice arose in some measure accidentally; since it may have been partly owing to the greater prevalence of historical paintings over landscapes during a considerable lapse of time.

Religion, which at that period was the great and paramount incentive to art, required in paintings the adoption of costumes and draperies of a time many centuries earlier than that in which the artists lived. When profane history furnished subjects for pictures, the same example was followed; and landscape painting, in a more humble position, adopted as a matter of course, with reference to the figures, the custom which those more dignified and influential styles of painting had sanctioned.

The Dutch, who required no altar-pieces, and few

historical pictures, and therefore followed principally landscape painting, emancipated themselves from the influence which the historical department of art had, in Italy, exercised over the secondary branches. Still, there appear to have been more general reasons why the early landscape painters should have had recourse, for their figures, to costumes of times prior to their own,—reasons which were less contingent on other circumstances, and which may be deservedly enquired into, for the guidance of modern artists. It may be presumed that when landscape painting first introduced itself in an advanced and perfected form, the astonishment which was created by such beautiful imitations of nature led them to be considered, in some measure, as works quite extraordinary, and above the usual attainment of human skill. It may be considered, that they produced on the minds of such as beheld them impressions similar to those with which the charms of poetry were first listened to. The first poetical compositions must have appeared so far elevated above the usual and familiar descriptions of things and actions, that it seemed quite natural, if not necessary, that the creators of this new art should invest them with a garb distinct from that which is habitually worn by the face of nature.

Thus, men were described with regard to their stature, their character, or their actions, as superior to the ordinary class of human beings, and the scenery of nature, as well as the signs which mark the fleeting days and seasons, were enveloped in poetical allegories, and embellished by the actual presence of the gods. It was not till later, and as the ear gradually became more accustomed to the cadence of the metre, and to the chiming of the rhyme, that it

was found that the eloquence of poetry did not depend entirely upon the exalted position which it had assumed, nor on the supernatural elements with which it dealt; and that dignity, as well as elevation of style, might be preserved without departing from nature, as she is presented to us most perfect, most sublime, or most picturesque. In the same manner with regard to the art of painting, (and the case applies more particularly to landscape painting, and the figures which embellish it,) the admiration which the first works inspired caused so elevated a position to be assigned to them, that it was necessary that the accessories should partake of a character more or less conventional, and that the figures should be designed and appareled in such a manner as to set them apart, as it were, from the impressions of those costumes and dresses which met the eye in every-day life. Thus, since it was customary to adjust or remodel the inanimate objects, it became equally necessary to disguise the living ones; namely, to adorn them with such costumes as would befit them for their sojourn in spots so delightful, and amongst scenes so novel, that, to the uninitiated eyes of those days, they would almost appear fairy-like and enchanted.

This view of the subject seems to be borne out by the circumstance that most of the early landscape painters disdained to make any faithful and circumstantial copies of nature; for they represented either graceful inventions of their own, or compositions for which nature supplied only a portion of the materials; the arrangement, the adaptation, as well as the effect, being entirely their own.

In paintings which assumed so much, and which, like the drama of the ancients, encompassed themselves with

rules of propriety, so as to maintain at all times a dignified position, it seemed quite natural and becoming that the figures should not remind the observer, by their dress and appearance, of those which were seen daily in the roads, streets, and fields. And it is consequently, in landscapes in which, (like those of Gaspar Poussin, and Claude,) more recourse was had for their adornment to the imagination than to nature, that we find figures appareled in the costume of the ancients, and engaged in pursuits which remind one rather of heroic and pastoral times, than of the period in which the artists lived.

Notwithstanding that Salvator Rosa was an historical painter, he was not, it appears, tied down by the principles of taste which contemporary landscape painters seemed to have regarded as conditional with the practice of their art. Many of his compositions, it is true, are adorned with warriors and other figures wearing an antique or conventional costume; but in others, the groups remind one rather of Spaniards, or of sailors, freebooters, and brigands, such as might have been encountered in his own time.

The Dutch painters seem, for the most part, to have had the good sense to perceive that heroic and mythological figures would ill adapt themselves to compositions borrowed from the rounded hills, bushy glades, and swampy flats, which characterised their own country. In fact, the homely and portrait-like character of their coast and village scenes seemed naturally to exclude all other inhabitants than Dutch boors and fishers. Even Rubens himself, when he indulged, as he was sometimes wont to do, in landscape painting, seems to have been aware of this, and to have condescended to decorate those of his subjects

which were truly rural, with the rustic figure of a country clown or herdsman, rather than with a Diana, a Bacchus, or an Adonis. When he, as well as other Flemish painters, departed from this principle, the impropriety, indeed the absurdity, of the result, at once proved the fallacy of the attempt. John Brüghel, and perhaps one or two others of the same school, by giving to their compositions a wild and fantastical character, succeeded in making figures which would otherwise have appeared preposterous, to chime in with the rest of the subject, and in thus forming a whole, which (though little amenable to sound principles of art) might be contemplated with considerable interest and amusement.

Zuccherelli, and perhaps one or two others of his style and school, created very graceful and varied landscapes; and they seemed to have felt that considerable attention to the attitude and occupation of the figures, as well as to the choice of their costumes, would enhance the grace and beauty of the scenery. They did not generally consider themselves justified in introducing Arcadian shepherds, or Polyphemus by the caves of Mount Etna; but steering, as it were, a middle course between the matter of fact apparel of their own day, and the conventional draperies of ancient Greece and Rome, or the more strange embodiments of fiction, adorn their figures most gracefully with turban-like kerchiefs, sashes, and other such modifications of the clothing and dresses of the peasantry, as might raise the subject, in some measure, above the level of ordinary rural scenes, without incurring the reproach of absurdity, or the danger of extravagance.

As the subject partakes more of the character of a portrait from nature, it is evident that conventionalities and

caprice must disappear in the same proportion, and that the plain garb of the country clown, or of the milkmaid, must be adhered to unmodified, and almost unembellished.

Unfortunately for native artists, the costume of the English peasantry, as exemplified by the unsightly smock frock and the almost universal bonnet, is one of the most difficult and unsatisfactory to deal with; nor are there any provincial fashions which may tend to give character and variety. Nevertheless, Gainsborough and Morland have furnished admirable examples of the possibility of divesting subjects which are purely English, of everything that is unbecoming and vulgar; and indeed of imparting to them a kind of artistic grace, which satisfies the requirements of the most scrupulous eye in matters of painting, as completely as the homely tales of Gray or Burns charm the nicest ear for poetry.

The artist, therefore, who draws directly from the vast storehouse of nature for his subjects, generally does well to include in the representation of the various scenes which are laid before him, the costumes worn by the inhabitants of the different countries from which his landscapes are borrowed; and if, as has been stated in a previous part of this work, much interest accrues to paintings, even from such indications of customs and usages as are apparent in the structure and general appearance of buildings, that interest is greatly increased by a faithful rendering of the dresses and costumes of their inhabitants: since these doubtless serve to define localities, and races of people, in a much closer and more striking manner than could be effected by representing merely the external appearance and construction of the dwellings.

The dignity of the oil painting, however, requires a

greater exercise of taste and discrimination with regard to the apparel of the peasantry, than with reference to their houses and other similar indications of locality. It is evident, from the little use which can be made of the various Swiss costumes in pictures, that there are many which may require to be excluded, not from the want perhaps of picturesqueness, grace, or variety; but because the successive inroads of travellers have gradually undone the pleasing associations of country and nationality, which, in the first place, attached themselves solely to these costumes: whilst the swarms of prints, drawings, and other fancy styles of every description, in which such costumes have been represented, have altogether removed the little remaining interest which attached itself to these peculiar dresses as characteristics of a people and of its traditions. The costumes of Norway, of which some resemble very much those of Switzerland, whilst others though different are equally fanciful, may be introduced amid the wild rocky scenery of that country, without appearing to detract from its sublimity.

The costume worn by the inhabitants of Dalecarlia, that remote and historically interesting valley of Sweden, is both picturesque and peculiar. Whereas, their short leggins or buskins, which leave their knees and ankles bare, their leathern aprons characteristic of miners, and their long knives hanging to belts of the same material, strongly mark the country, they at the same time impress upon the mind various associations, which are all appropriate and of the highest interest. The costume of the inhabitants of the Pyrenees, consisting at times in a kind of red or whitish hood, called *capulet*, worn in bad weather, both by men and women, and in fine weather, picturesquely

folded on the head of the latter, are characteristic, and afford much local interest. But the introduction of the like particulars and details of costume, seems to designate certain spots or situations, which cannot, without inconsistency, be far departed from by the artist who represents the characteristic scenery of these localities. Some of the costumes of Italy, and of Spain, are less peculiar and local; or, like the *pezzotto* of the Genoese women, and the *fareolo* of the Roman peasant, afford more diversity in the manner of wearing. These are less binding on the painter; they may be introduced into compositions exhibiting but a general character of the country, and which are not limited to particular valleys, towns, or villages. And in this respect, the Asiatic costumes, consisting in a great measure of draperies and outer garments, which may be put on in a variety of ways according to the caprice of the wearer, unite a most pleasing diversity, with a degree of grace and dignity, which, although in some measure national, is not confined to any particular region, but widely spread over different countries.

The seeming vulgarity which attaches itself, in most European countries, to the ordinary apparel of labourers, where no effort of taste is made to vary and improve it, is greatly obviated by the kind of light and partial clothing which is so usual with that class of men in warm climates. There is something which approaches to the classical air of the nude figure, in the hardy and muscular limbs thus partially exposed, of mariners, porters, or fishermen, such as Joseph Vernet has so admirably and abundantly introduced in his ports, coast-scenes, and shipwrecks. Examples are not wanting to prove that the classes of figures last described may befit landscapes which pretend to something

more than merely imitating nature,—which seek to embellish her, and have therefore an exalted aim and independent purpose. This does not however imply, that there may not be a style of landscape painting, more completely classical, and more completely new, manifesting, as it were, the idiosyncrasy of the artist, and of which the decided and peculiar tendency may require, (as in the pictures of Turner, Martin, and others,) that the figures, as well as the remainder of the subject, be chosen from a sphere above that of common life. It is the *beau ideal* of landscape painting, to which I now allude; to the perfection of which, the imagination, the memory, and taste of the painter are the essential contributors; and in scenes such as these, it becomes necessary that the spell of an imposing and well-understood conventionalism should not be broken by the appearance of figures, such as one may chance to meet in to-morrow's walk. It therefore becomes necessary to have recourse, for the denizens of our scene, to those remote times, as to which fancy may be freely exercised with regard to the dress and occupations of the figures. Or, if a faithful representation of the antique costume be substituted for this arbitrary method of representing them, it should, at least, suggest ideas of which the tenor is perfectly in unison with the uncommon and dignified tone impressed on the whole scene. Nor does it appear at all necessary to have recourse to the supernatural and marvellous, in order to realize the exalted or the characteristic tendency, which is required in compositions of this description. It is rather by keeping within the bounds of probabilities, than by outstepping them, that the most extensive and dignified field becomes open to this branch of art. For if the subjects be borrowed from the history of ancient

Greece, Rome, or Syria, the interest of events which have hitherto been little represented would be added to that which always attaches itself to a true narrative which is forcibly expressed. Even poetical and mythological subjects might, (as Barrett has so well proved,) be rendered in a style simple but dignified, without resorting to the mysterious agency of lightnings, smoking lakes, and fiery meteors.

It would almost seem, from the studious anxiety manifested by some of the modern painters to avoid most especially, the natural and the probable, that they still experienced some degree of alarm at the verdict of failure pronounced against Wilson, for having handled imaginative subjects with very little help from supernatural effects. In good engravings from this artist's pictures, where the observer comes less directly in contact with the painter, and with the mechanism of his work, the impropriety of representing gods in the clouds, or nymphs and heroes where one might rather expect to see peasants or harvesters, is far less apparent than in the originals. And, if one may judge from the high value which at the present day is set on pictures remarkable, not less for their eccentricities of colouring and effect, than for those of form and composition, we may presume that a spirit of indulgence in these matters, is more prevalent now than it was in the time of Reynolds; and that deviations from the true principles of propriety, so slight and plausible as those of Wilson, might, with the present state of opinion, meet with a ready excuse from most judges.

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