

When there is a sufficient supply of water, and proper ground, the *Chinese* never fail to form cascades in their gardens. They avoid all regularity in these works, observing nature according to her operations, in that mountainous country. The waters burst out from among the caverns and windings of the rocks. In some places a large and impetuous cataract appears; in others are seen many lesser falls. Sometimes the view of the cascade is intercepted by trees, whose leaves and branches only leave room to discover the waters, in some places, as they fall down the sides of the mountain. They frequently throw rough wooden bridges from one rock to another, over the steepest part of the cataract; and often intercept its passage by trees and heaps of stones, that seem to have been brought down by the violence of the torrent.

In their plantations they vary the forms and colours of the trees; mixing such as have large and spreading branches, with those of pyramidal figures, and dark greens with brighter, interspersing among them such as produce flowers, of which they have some that flourish a great part of the year. The weeping willow is one of their favourite trees, and always among those that border their lakes and rivers, being so planted as to have its branches hanging over the water. They likewise introduce trunks of decayed trees, sometimes erect, and at other times lying on the ground, being very nice about their forms, and the colour of the bark and mists on them.

Various are the artifices they employ to surprize. Sometimes they lead you thro' dark caverns and gloomy passages, at the issue of which you are, on a sudden, struck with the view of a delicious landscape, enriched with every thing that luxuriant nature affords most beautiful. At other times you are conducted through avenues and walks, that gradually diminish and grow rugged, till the passage is at length entirely intercepted, and rendered impracticable, by bushes, briars, and stones; when unexpectedly a rich and extensive prospect opens to view, so much the more pleasing, as it was less looked for.

Another of their artifices is to hide some part of a composition by trees, or other intermediate objects. This naturally excites the curiosity of the spectator to take a nearer view; when he is surprized by some unexpected scene, or some representation totally opposite to the thing he looked for. The termination of their lakes they always hide, leaving room for

the imagination to work; and the same rule they observe in other compositions, wherever it can be put in practice.

Though the *Chinese* are not well versed in optics, yet experience has taught them, that objects appear less in size, and grow dim in colour, in proportion as they are more removed from the eye of the spectator. These discoveries have given rise to an artifice, which they sometimes put in practice. It is the forming of prospects in perspective, by introducing buildings, vessels, and other objects, lessened according as they are more distant from the point of view; and that the deception may be still more striking, they give a greyish tinge to the distant parts of the composition, and plant in the remoter parts of these scenes, trees of a fainter colour, and smaller growth, than those that appear in the front, or fore-ground; by these means rendering what in reality is trifling and limited, great and considerable in appearance.

The *Chinese* generally avoid straight lines; yet they do not absolutely reject them. They sometimes make avenues, when they have any interesting object to expose to view. Roads they always make straight, unless the unevenness of the ground, or other impediments, afford at least a pretext for doing otherwise. Where the ground is entirely level, they look upon it as an absurdity to make a serpentine road; for they say, that it must either be made by art, or worn by the constant passage of travellers: in either of which cases it is not natural to suppose men would chuse a crooked line, when they might go by a straight one.

What we call clumps, the *Chinese* gardeners are not unacquainted with; but they use them somewhat more sparingly than we do. They never fill a whole piece of ground with clumps: They consider a plantation as painters do a picture, and groupe their trees in the same manner as these do their figures, having their principal and subservient masses.

From what has been said, it may be inferred, that the art of laying out grounds after the *Chinese* manner, is exceedingly difficult, and not to be attained by persons of narrow intellects: For though the precepts are simple and obvious, yet the putting them in execution requires genius, judgment, and experience, a strong imagination, and a thorough knowledge of the human mind; this method being fixed to no certain rule, but liable to as many variations as there are different arrangements in the works in the creation.