

on that few ships that put to sea, would sink, after every thing being done as above directed, although half their bottoms were beat out. Let not the mariner despair in such cases, at seeing the water gain very fast on his pumps—but consider, as the vessel fills, the pressure lessens, and the water comes in slower, and the pumps will discharge it much faster, as it will not be

so far to hoist as at the beginning. This is certainly a subject worthy the attention of the wise and great, if we consider how much property and how many lives are lost for want of such knowledge. If these hints should be the means of stirring a more able hand to take up the subject, and to the saving of any, it will reward the writer.

OF THE ART OF LAYING OUT GARDENS AMONG THE CHINESE.

NATURE is their pattern, and their aim is to imitate her, in all her beautiful irregularities,

The perfection of their gardens consists in the number, beauty, and diversity of the scenes. The Chinese gardeners, like skilful painters, collect from nature the most pleasing objects, which they endeavour to combine in such a manner, as not only to appear to the best advantage separately, but likewise to unite in forming an elegant and striking whole.

Their artists distinguish three different species of scenes, to which they give the appellations of pleasing, horrid, and enchanted. The enchanted scenes answer, in a great measure, to what we call romantic, and in these they make use of several artifices to excite surprize. Sometimes they make a rapid stream, or torrent, pass under ground, the turbulent noise of which strikes the ear of the newcomer, who is at a loss to know from whence it proceeds. At other times they dispose the rocks, buildings, and other objects that form the composition, in such a manner as that the wind passing through the different interstices and cavities, made in them for that purpose, causes strange and uncommon sounds. They introduce into these scenes all kinds of extraordinary trees, plants, and flowers, form artificial and complicated echoes, and let loose different sorts of monstrous birds and animals.

In their scenes of horror, they introduce impending rocks, dark caverns, and impetuous cataracts rushing down the mountains from all sides; the trees are ill formed, and seemingly torn to pieces by the violence of tempests; some are thrown down, and intercept the course of the torrents, appearing as if they had been brought down by the fury of the waters; others look as if shattered and blasted by the force of lightning; the buildings are some in ruins, others half consumed by fire, and some miserable huts dispersed in

the mountains serve, at once, to indicate the existence and wretchedness of the inhabitants. These scenes are generally succeeded by pleasing ones. The Chinese artists, knowing how powerfully contrast operates on the mind, constantly practise sudden transitions, and a striking opposition of forms, colours, and shades. Thus they conduct you from limited prospects to extensive views: from objects of horror to scenes of delight; from lakes and rivers to plains, hills, and woods—to dark and gloomy colours they oppose such as are brilliant, and to complicated forms simple ones; distributing by a judicious arrangement, the different masses of light and shade, in such a manner as to render the composition at once distinct in its parts, and striking in the whole.

Where the ground is extensive, and a multiplicity of scenes are to be introduced, they generally adapt each to one single point of view. But where it is limited, and affords no room for variety, they endeavour to remedy this defect, by disposing the objects so, that being viewed from different points, they produce different representations; and sometimes, by an artful disposition, such as have no resemblance to each other.

Their rivers are seldom straight, but serpentine, and brought into many irregular points; sometimes they are narrow, noisy, and rapid; at other times, deep, broad, and slow. Both in their rivers and lakes are seen reeds, with other aquatic plants and flowers. They frequently erect mills, and other hydraulic machines, the motions of which enliven the scene. They have also a great number of vessels of different forms and sizes. In their lakes they intersperse islands; some of them barren, and surrounded with rocks and shoals; others enriched with every thing that art and nature can furnish most perfect. They likewise form artificial rocks; and in compositions of this kind the Chinese surpass all other nations.

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