Observations on the theory and practice of landscape gardening

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Chapter V.

CHAPTER V.

Woods.—Whateley's Remarks exemplified at SHARDELOES.—*Intricacy—Variety—A Drive at* BULSTRODE *traced, with Reasons for its Course—Further Example from* HEATHFIELD PARK—*A Belt—On thinning Woods—Leaving Groups—Opening a Lawn in great Woods—Example* CHASHIOBURY.

"OBSERVATIONS on Modern Gardening," by the late Mr. Whateley, contain some remarks peculiarly applicable to the improvement of woods, and so clearly expressive of my own sentiments, that I beg to introduce the ample quotation inserted in the note,[s] especially as the annexed drawing conveys a

[s] "The *outline* of a wood may sometimes be great, and always be beautiful; the first requisite is irregularity. That a mixture of trees and underwood should form a long straight line, can never be natural, and a succession of easy sweeps and gentle rounds, each a portion of a greater or less circle, composing altogether a line literally serpentine, is, if possible, worse: it is but a number of regularities put together in a disorderly manner, and equally distant from the beautiful, both of art and of nature. The true beauty of an outline consists more in breaks, than in sweeps; rather in angles, than rounds; in variety, not in succession.

"The outline of a wood is a continued line, and small variations do not save it from the insipidity of sameness; one deep recess, one bold prominence, has more effect than twenty little irregularities: that one divides the line into parts, but no breach is thereby made in its unity; a continuation of wood always remains, the form of it only is altered, and the extent is increased: the eye, which hurries to the extremity of whatever is uniform, delights to trace a varied line through all its intricacies, to pause from stage to stage, and to lengthen the progress.

specimen of these rules, which require but little further elucidation.

The beech woods in Buckinghamshire derive more beauty from the unequal and varied surface of the ground on which they are planted, than from the surface of the woods themselves; because they have generally more the appearance of copses, than of woods: and as few of the trees are suffered to arrive to

"The parts must not, however, on that account, be multiplied till they are too minute to be interesting, and so numerous as to create confusion. A few large parts should be strongly distinguished in their forms, their directions, and their situations; each of these may afterwards be decorated with subordinate varieties, and the mere growth of the plants will occasion some irregularity, on many occasions more will not be required.

"Every variety in the outline of a wood must be a *prominence* or a *recess*; breadth in either is not so important as length to the one, and depth to the other; if the former ends in an angle, or the latter diminishes to a point, they have more force than a shallow dent or a dwarf excrescence, how wide soever: they are greater deviations from the continued line which they are intended to break, and their effect is to enlarge the wood itself.

"An inlet into a wood seems to have been cut, if the opposite points of the entrance tally, and that shew of art depreciates its merit: but a difference only in the situation of those points, by bringing one more forward than the other, prevents the appearance, though their forms be similar.

"Other points which distinguish the great parts, should in general be strongly marked; a short turn has more spirit in it than a tedious circuity; and a line broken by angles has a precision and firmness, which in an undulated line are wanting: the angles should indeed be a little softened, the rotundity of the plant, which forms them, is sometimes sufficient for that purpose; but if they are mellowed down too much they lose all meaning.

"Every variety of outline hitherto mentioned, may be traced by the *underwood* alone; but frequently the same effects may be produced with more ease, and much more beauty, by a *few trees* standing out from the thicket, and belonging, or seeming to belong to the wood, so as to make a part of its figure."

great size, there is a deficiency of that venerable dignity which a grove always ought to possess.

These woods are evidently considered rather as objects of profit than of picturesque beauty; and it is a circumstance to be regretted, that pecuniary advantage and ornament are seldom strictly compatible with each other. The underwood cannot be protected from cattle without fences, and if the fence be a live hedge, the trees lose half their beauty, while they appear confined within the unsightly boundary. To remedy this defect, the quick fence at SHARDELOES has, in many places, been removed, and a rail placed at a little distance within the wood; but the distance is so small, that the original outline is nearly as distinct as if the fence were still visible, and the regular undulations of those lines give an artificial appearance to the whole scenery.

A painter's landscape depends upon his management of *light* and *shade:* if these be too smoothly blended with each other, the picture *wants force*; if too violently contrasted, it is called *hard.* The light and shade of natural landscape requires no less to be studied than that of painting. The shade of a landscape-gardener is wood, and his lights proceed either from a lawn, from water, or from buildings. If on the lawn too many single trees be scattered, the effect becomes *frittered,* broken, and diffuse; on the contrary, if the general surface of the lawn be too naked, and the outline of the woods form an uniform heavy boundary between the lawn and the horizon, the eye of taste will discover an unpleasing harshness in the composition, which no degree of beauty, either in the shape of the ground or in the outline of the woods, can entirely counteract. In this state the natural landscape, like an unfinished picture, will appear to

want the last touches of the master: this would be remedied on the canvas in proportion as the picture became more highly finished; but on the ground, it can only be effected by taking away many trees in the front of the wood, leaving some few individually and more distinctly separated from the rest: this will give the finishing touches to the outline where no other defect is apparent.

The eye, or rather the mind, is never long delighted with that which it surveys without effort at a single glance, and therefore sees without exciting curiosity or interest. It is not the vast extent of lawn, the great expanse of water, or the long range of wood, that yields satisfaction; for these, if shapeless, or, which is the same thing, if their exact shape, however large, be too apparent, only attract our notice by the space they occupy, " to fill that space with objects of beauty, to delight " the eye after it has been struck, to fix the attention where it " has been caught, to prolong astonishment into admiration, are " purposes not unworthy of the greatest designs."

This can only be effected by *intricacy*, the due medium between uniformity on the one hand, and confusion on the other; which is produced by throwing obstacles in the way to amuse the eye, and to retard that celerity of vision so natural, where no impediments occur to break the uniformity of objects. Yet while the hasty progress of the eye is checked, it ought not to be arrested too abruptly. The mind requires a continuity, though not a sameness; and while it is pleased with succession and variety, it is offended by sudden contrast, which destroys the unity of composition.

There is a small clump at B. which is of great use in breaking

the outline of the wood beyond it; and there is a dell or scar in the ground at C. that may also be planted for the like purpose. It is a very common expedient to mend an outline by adding new plantation in the front of an old one: but although the improver may plant large woods with a view to future ages, yet something appears due to the present day. If by cutting down a few trees in the front of a large wood, the shape of its outline may immediately be improved in a better manner, than can be expected from a solitary clump a century hence; it is surely a more rational system of improvement than so long to endure a patch surrounded by an unsightly fence, in the distant hope of effects which the life of man is too short to realize.

There is a part of the wood at D. so narrow as to admit the light between the stems of the trees; this naturally suggests the idea of adding new plantation. But the horizon is already uniformly bounded by wood, and the mind is apt to affix the idea of such boundary being the limit of the park, as strongly as if the pale itself were visible; on the contrary, the ground falling beyond this part, and a range of wood sweeping over the brow of the hill, it is better to clear away some of the trees, to increase the apparent extent of lawn. Instead of destroying the continuity of wood, this will increase its quantity; because the tops of the trees being partly seen over the opening, the imagination will extend the lawn beyond its actual boundary, and represent it as surrounded by the same chain of woods.

I have often heard it asserted as a general maxim in gardening, that hills should be planted and valleys cleared of wood. This idea perhaps originated, and ought only to be implicitly followed in a flat or tame country, where the hills are so low as to require

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greater height by planting, and the valleys so shallow, that trees would hide the neighbouring hills: but whenever the hills are sufficiently bold to admit of ground being seen between large trees in the valley and those on the brow of the hill, it marks so decided a degree of elevation, that it ought sedulously to be preserved. Instead therefore of removing the trees in the valley at E, I should prefer shewing more of the lawn above them, by clearing away some of the wood on the knoll at F. which I have distinguished by the pavilion: such a building would have many uses, besides acting as an ornament to the scenery, which seems to require some *artificial* objects to appropriate the woods to the magnificence of the place; because wood and lawn may be considered as the *natural* features of Buckinghamshire.

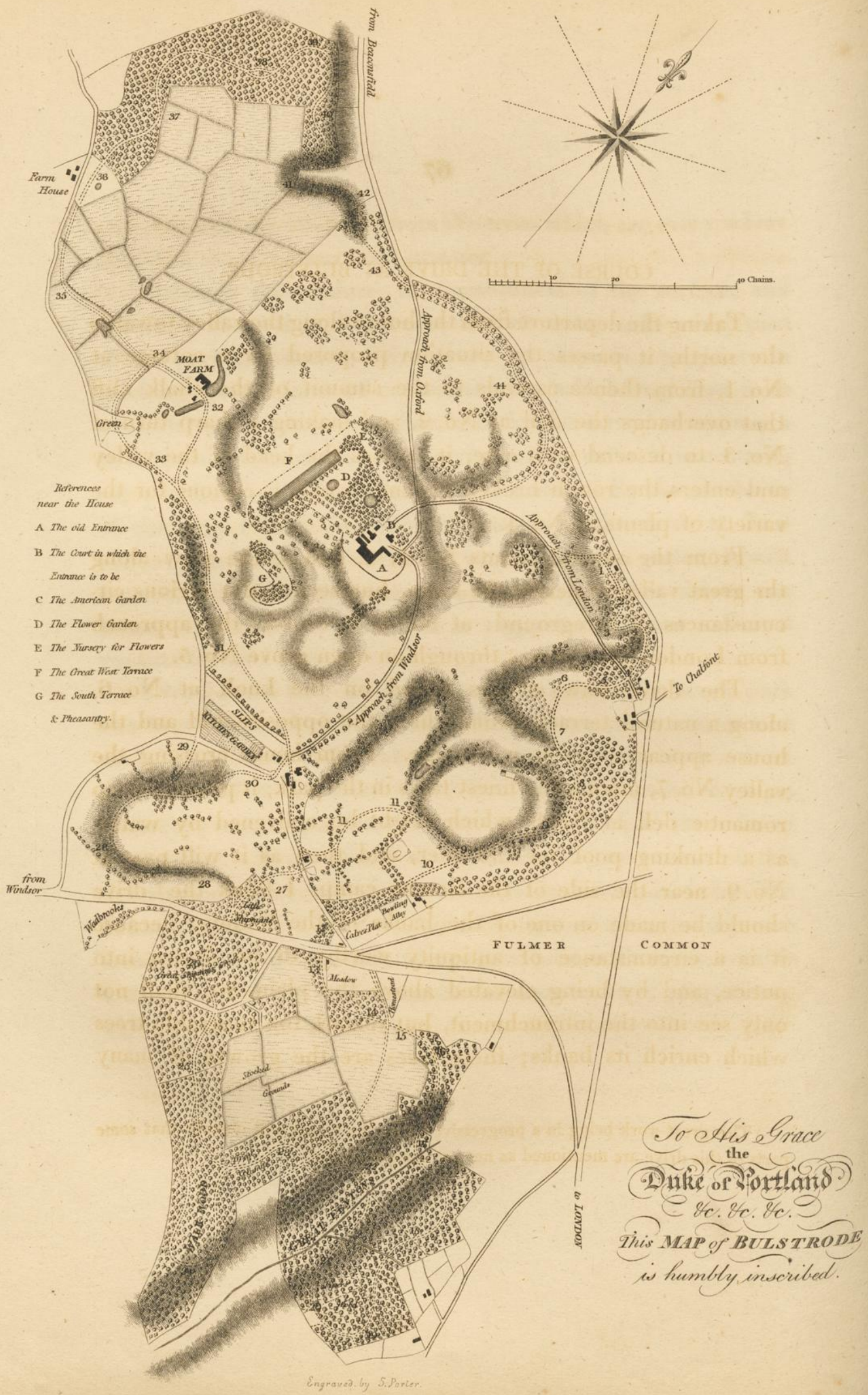
The *Red Book* of SHARDELOES contains a minute description of the rides made in the woods, with the reasons for every part of their course; but as this subject is more amply treated in my remarks on BULSTRODE, the following extract is accompanied with a map, on which the course of an extensive drive is minutely described. This park must be acknowledged one of the most beautiful in England, yet I doubt whether Claude himself could find in its whole extent a single station from whence a picture could be formed. I mention this as a proof of the little affinity between pictures and scenes in nature.

It is not uncommon to conduct a drive either round a park, or into the adjoining woods, without any other consideration than its length; and I have frequently been carried through a belt of plantation surrounding a place, without one remarkable

object to call the attention from the trees which are every where mixed in the same unvaried manner.

Although the verdure, the smoothness of the surface, and nature of the soil at Bulstrode, is such as to make every part of the park pleasant to drive over; yet there is a propriety in marking certain lines of communication which may lead from one interesting spot to another, and though a road of approach to a house ought not to be circuitous, the drive is necessarily so; yet this should be under some restraint. By the assistance of the map I shall describe the course of the drive at Bulstrode; and however devious it may appear on paper, it will, I trust, be found to possess such variety as few drives can boast; and that no part of it is suggested without sufficient reasons for its course.

I would not here be understood to infer, that every park can boast those advantages which Bulstrode possesses, or that every place offers sufficient extent and variety for such a drive appropriated to pleasure only; but this is introduced as an archetype or example, from whence certain principles are reduced to practice. Some of my observations, in the course of this description, may appear to have been anticipated by Mr. Whately, and if I may occasionally deliver them as my own sentiments, I hope the coincidence in opinion with so respectable a theorist, will not subject me to the imputation of plagiarism.



To His Grace the Duke of Portland &c. &c. &c.
This MAP of BULSTRODE is humbly inscribed.

Engraved by S. Porter.

London, Published 4 June 1802 by J. Taylor, High Holborn.

COURSE OF THE DRIVE AT BULSTRODE.

Taking the departure from the house along the valley towards the north, it passes the situation proposed for a cottage at No. 1, from thence ascends to the summit of the chalk cliff that overhangs the dell at No. 2, and making a sharp turn at No. 3. to descend with ease, it crosses the head of the valley and enters the rough broken ground, which is curious for the variety of plants at No. 4.

From the several points No. 1, 2, and 3, the view along the great valley is nearly the same, but seen under various circumstances of foreground: at No. 4. it crosses the approach from London, and passes through an open grove No. 5.

The drive now sweeps round on the knoll at No. 6, along a natural terrace, from which the opposite hill and the house appear to great advantage. From hence crossing the valley No. 7, among the finest trees in the park, it passes a deep romantic dell at No. 8, which might be enlivened by water, as a drinking pool for the deer, and then as it will pass at No. 9. near the side of the Roman camp, I think the [t] drive should be made on one of the banks of the Vallum; because it is a circumstance of antiquity worthy to be drawn into notice, and by being elevated above the plain, we shall not only see into the intrenchment, but remark the venerable trees which enrich its banks; these trees are the growth of many

[t] This great work being in a progressive state, the reader will observe that some parts of this drive are mentioned as not yet completed.

centuries, yet they lead the mind back to the far more ancient date of this encampment, when the ground must have been a naked surface. Another advantage will also be derived from carrying the drive above the level of the plain. *The eye being raised above the brousing*[u] *line, the park wall will be better hid by the lower branches of intermediate trees.* At No. 10. the drive is less interesting, because the surface is flat; *but such occasional tameness gives repose,*[x] and serves to heighten the interest of subsequent scenery; yet at this place, if the drive be made to branch along the Vallum, it will pass over the most beautiful part of the park, on a natural terrace at No. 11, and this will join the inner drive returning down the valley towards the kitchen garden.

I am now to speak of the great woods called Fentum's, Piper's, Column's, Walk Wood, and Shipman's, in which a serpentine drive has been formerly cut, which no one would desire to pass a second time, from its length, added to the total absence of interest or variety of objects; but following the taste which supposes " nature to abhor a straight line," this drive meanders in uniform curves of equal lengths, and the defect is increased by there being only one connexion with the park, while the other end of the drive finishes at a great distance across Fulmer Common. The first object therefore of improvement will be to form such a line of connexion with the park as may make it seem a part of the same domain, and this would be more easily done

[u] The browsing line is explained in Chap. IV.

[x] The excess of variety may become painful, and therefore in a long drive some parts should be less interesting, or, if possible, should excite no interest, and be indifferent without exciting disgust.

if the hollow way road under the park wall, could be removed; because otherwise the drive must cross the road twice at No. 12, as I suppose it to enter a field at No. 13, which might be planted to connect it with the Broomfield copse No. 14, from whence, after crossing several interesting small inclosures, with forest-like borders, it enters and sweeps through the wood Little Fentums No. 16, to join the old drive, or at least such parts of it as can be made subservient to a more interesting line. After crossing a valley and streamlet at No. 17, and another at No. 18, it should ascend the hill of Piper's Wood, in which there are at present no drives, and at No. 19. a branch may lead on to the common, as a green way to London. The drive sweeping round to No. 20. opens on a view of the village and valley of Fulmer, with a series of small ponds, which, in this point of view, appear to be one large and beautiful piece of water: this scene may be considered the most pleasing subject for a picture, during the whole course of the drive. This would be a proper place for a covered seat, with a shed behind it for horses or open carriages;[y] but it should be set so far back as to command the view under the branches of trees, which are very happily situated for the purpose at No. 20.

From hence the drive descends the hill in one bold line No. 21, with a view towards the opposite wood across the valley. Having again ascended the hill in wood, there are some parts of the present drive which might be made interesting by various

[y] In long drives such attention to convenience is advisable; a thatched hovel of Doric proportions, may not only be made an ornament to the scenery, but it will often serve for a shelter from sudden storms in our uncertain climate; for this reason it should be large enough to contain several open carriages.

expedients. At No. 22. one side of the drive might be opened to shew the opposite hanging wood in glades along the course of the drive. At No. 23. a shorter branch might be made to avoid the too great detour, though there is a view into the valley of Fulmer at No. 24. worthy to be preserved.[z] In some parts *the width of the drive might be varied*, and some of the violent curvatures corrected; in others *the best trees might be singled out* and *little openings made to be fed* by sheep occasionally; and another mode of producing variety would be *to take away certain trees*, and *leave others, where any particular species abound:* thus in some places, *the birches only might be left*, and all the oaks and beech and other plants removed, to make in time a specimen of Birkland forest, while there are some places where the *holley and hawthorn might be encouraged*, and all taller growth give place to these low shrubs with irregular shapes of grass flowing among them. This would create a degree of variety that it is needless to enlarge upon.

The course of the drive through Shipman's Wood No. 26, may be brought lower down the hill to keep the two lines as far distant from each other as possible, and also to make the line easier round the knoll at No. 28, though an intermediate or shorter branch may also diverge at No. 27, towards the valley. There is some difficulty in joining this drive with the park without going round the gardener's house; but as the

[z] I have distinguished, by Italics, some peculiar circumstances of variety, from having observed great sameness in the usual mode of conducting a drive through a belt of young plantation, where trees of every species are mixed together. There is actually more variety in passing from a grove of oaks to a grove of firs, or a scene of brushwood, than in passing through a wood composed of a hundred different species of trees as they are usually mixed together.

kitchen garden must be seen from this part of the drive, and as it forms a leading feature in the establishment of Bulstrode, it will sometimes become part of the circuit to walk through it, and the carriages may enter the drive again at No. 31, I have therefore described two ways, No. 29, and No. 30, as I suppose the bottom of this valley to be an orchard, through which the drive may pass, or make the shorter line along the garden wall to No. 31.

The course along the valley is extremely interesting, and as some consider the farm yard and premises a part of the beauty, as well as the comfort, of a residence in the country, I have supposed one branch of the drive No. 32, to pass near a large tree, and the other to go on the bank at No. 33, and cross the corner of Hedgerly Green, which I suppose might be planted round the gravel pit; but *when the drive enters the farm enclosures, it ought, if possible, to follow the course of the hedges, and not to cross a field diagonally.* From No. 34. to No. 35, is perfectly flat, and follows the line of the hedges to the corner at No. 35, where a new scene presents itself, viz. a view towards the village of Hedgerley, in a valley, surrounded with woody banks. The drive now skirts along the hedge and passes at No. 36. a farm house, which might be opened to the field, and then enters Wapsey's Wood, in which the first bold feature will present itself at No. 37, where the drive may come so near the edge as to shew the view along the valley, and the amphitheatre of wood surrounding these small enclosures: it then passes through the wood to a very large oak at No. 38, which may be brought into notice by letting the drive go on each side of it, and afterwards following the shape of the ground it sweeps round the knoll at

No. 39, with a rich view of the opposite bank across the high road, seen under large trees; it then ascends the hill by the side of a deep dell at No. 40, and makes a double at No. 41, to cross the valley, that it may skirt round the knoll on the furze hill at No. 42, from whence it descends into the valley at No. 43, and either returns to the house by the approach from Oxford, or is continued under the double line of elms at No. 44, to ascend by the valley from whence the drive began.

To some persons this description may appear tedious, to others it will perhaps furnish amusement to trace the course of such a line on the map; but I have purposely distinguished by Italics, some observations containing principles which have not before been reduced to practical improvement.

Heathfield Park is one of those subjects from whence my art can derive little credit: the world is too apt to mistake *alteration* for *improvement*, and to applaud every *change*, although no higher beauty is produced. The character of this park is strictly in harmony with its situation; both are splendid and magnificent; yet a degree of elegance and beauty prevails, which are rarely to be found where greatness of character, and loftiness of situation, are the predominant features: because magnificence is not always united with convenience, nor extent of prospects with interesting and beautiful scenery. The power of art can have but little

influence in increasing the natural advantages of Heathfield Park. It is the duty of the improver to avail himself of those beauties which nature has profusely scattered, and by leading the stranger to the most pleasing stations to call his attention to those objects which from their variety, novelty, contrast, or combination, are most likely to interest and delight the mind. On this foundation ought to be built the future improvement of Heathfield Park; not by doing violence to its native genius, but by sedulously studying its true character and situation: certain roads, walks, or drives, may collect the scattered beauties of the place, and connect them with each other in lines, easy, natural, and graceful.

A common error by which modern improvers are apt to be misled, arises from the mistake so often made in adopting *extent* for *beauty*. Thus the longest circuit is frequently preferred to that which is most interesting; not indeed by the visitors, but by the fancied improver of a place. This I apprehend was the origin, and is always the tedious effect, of what is called a *Belt*; through which the stranger is conducted that he may enjoy the drive, not by any striking points of view or variety of scenery, but by the number of miles over which he has traced its course, and instead of leading to those objects, which are most worthy our attention, it is too common to find the drive a mere track round the utmost verge of the park; and if any pleasing features excite our notice, they arise rather from chance than design.

To avoid this popular error therefore, I shall endeavour to avail myself of natural beauties in this drive, without any unnecessary circuit calculated to surprise by its extent. I shall rather select those points of view which are best contrasted with each other,

or which discover new features, or the same under different circumstances of foreground; beguiling the length of the way by a succession of new and pleasing objects.

If the circuitous drive round a place becomes tedious by its *monotony*, we must equally avoid too great sameness or confinement in any road which is to be made a path of pleasure: a short branch from the principal drive, although it meets it again at a little distance, relieves the mind by its variety, and stimulates by a choice between two different objects; but we must cautiously avoid confusion, lest we cut a wood into a labyrinth. The principal Road at Heathfield leads towards the tower, the other is no less interesting where it bursts out on one of those magnificent landscapes so pleasing in nature, yet so difficult to be represented in painting; because quantity and variety are apt to destroy that unity of composition which is expected in an artificial landscape: for it is hardly possible to convey an adequate and distinct idea of those numerous objects so wonderfully combined in this extensive view; the house, the church, the lawns, the woods, the bold promontory of Beechy Head, and the distant plains bounded by the sea, are all collected in one splendid picture, without being crowded into confusion.

This view is a perfect *landscape*, while that from the tower is rather a *prospect*; it is of such a nature as not to be well represented by painting; because its excellence depends upon a state of the atmosphere, which is very hostile to the painter's art. An extensive prospect is most admired when the distant objects are most clear and distinct; but the painter can represent his distances only by a certain haziness and indistinctness which is termed aerial perspective. I cannot dismiss this subject

without expressing the pleasure which was excited in my mind on finding a lofty tower erected by the present possessor, and consecrated as a tribute of respect and gratitude to that gallant Commander, for his public services, who derived his title of HEATHFIELD from this domain, and his military glory from the rock of Gibraltar. Over the door is inscribed in large letters, made of the metal from the gun-boats destroyed,

CALPES DEFENSORI.

In the woodland counties, such as Hertfordshire, Herefordshire, Hampshire, &c. it often happens that the most beautiful places may rather be formed by *falling*, than by *planting* trees; but the effect will be very different whether the axe be committed to the hand of genius or the power of avarice. The land steward, or the timber merchant, would mark those trees which have acquired their full growth and are fit for immediate use, or separate those which he deems to stand too near together, but the man of science and of taste will search with scrutinizing care for groups and combinations, such as his memory recalls in the pictures of the best masters; these groups he will studiously leave in such places as will best display their varied or combined forms: he will also discover beauties in a tree which the others would condemn for its decay; he will rejoice when he finds two trees whose stems have long grown so near each other that their branches are become interwoven;

he will examine the outline formed by the combined foliage of many trees thus collected in groups, and removing others near them he will give ample space for their picturesque effect: sometimes he will discover an aged thorn or maple at the foot of a venerable oak, these he will respect not only for their antiquity, being perhaps coeval with the father of the forest; but knowing that the importance of the oak is comparatively increased by the neighbouring situation of these subordinate objects; this will sometimes happen when young trees grow near old ones, as when a light airy ash appears to rise from the same root with an oak or an elm. These are all circumstances dependent on the sportive accidents of nature, but even where art has interfered, where the long and formal line of a majestic avenue shall be submitted to his decision, the man of taste will pause, and not always break their venerable ranks, for his hand is not guided by the levelling principles or sudden innovations of modern fashion; he will reverence the glory of former ages, while he cherishes and admires the ornament of the present, nor will he neglect to foster and protect the tender sapling which promises with improving beauty to spread a grateful shade for future " tenants of the soil."

To give however such general rules for thinning woods as might be understood by those who have never attentively and scientifically considered the subject, would be like attempting to direct a man who had never used a pencil to imitate the groups of a Claude or a Poussin.[a]

[a] It is in the act of removing trees and thinning woods that the landscape gardener must shew his intimate knowledge of pleasing combinations, his genius for painting, and his acute perception of the principles of an art which transfers the imitative,

On this head I have frequently found my instructions opposed, and my reasons unintelligible to those who look at a wood, as an object of gain; and for this reason I am not sorry to have discovered some arguments in favour of my system, of more weight, perhaps, than those which relate to mere taste and beauty: these I shall beg leave to mention, not as the foundation on which my opinion is built, but as collateral props to satisfy those who require such support.

1st. When two or more trees have long grown very near each other, the branches form themselves into one mass, or head; and if any part be removed, the remaining trees will be more exposed to the power of the wind, by being heavier on one side, having lost their balance. 2d. If trees have long grown very near together, it will be impossible to take up the roots of one without injuring those of another: and lastly, although trees at equal distances may grow more erect, and furnish planks for the use of the navy, yet not less valuable to the ship-builder are those naturally crooked branches, or knees, which support the decks, or form the ribs, and which are always most likely to be produced from the outside trees of woods, or the fantastic forms which arise from two or more trees having grown very near each other in the same wood, or in hedge-rows.

It is therefore not inconsistent with the considerations of profit, as well as picturesque effect, to plant or to leave trees very

though permanent beauties of a picture, to the purposes of elegant and comfortable habitation, the ever varying effects of light and shade, and the inimitable circumstances of a natural landscape.

near each other, and not to thin them in the usual manner without caution.

In some places belonging to ancient noble families, it is not uncommon to see woods of vast extent intersected by vistas and glades in many directions; this is particularly the case at Burley, and at Cashiobury. It is the property of a straight glade or vista to lead the eye to the extremity of a wood, without attracting the attention to its depth.

I have occasionally been required to fell great quantities of timber, from other motives than merely to improve the landscape; and in some instances this work of necessity has produced the most fortunate improvements. I do not hesitate to say, that some woods might be increased five-fold in apparent quantity, by taking away a prodigious number of trees, which are really lost to view; but unless such necessity existed, there is more difficulty and temerity in suggesting improvement by cutting down, however profitable, and however suddenly the effect is produced, than by planting, though the latter be tedious and expensive.

I have seldom found great opposition to my hints for planting, but to cutting down trees innumerable obstacles present themselves; as if, unmindful of their value, and heedless of their slow growth, I should advise a *military abatis*, or one general sweep, denuding the face of a whole country. What I should

advise both at BURLEY and at CASHIOBURY,[b] would be to open some large areas within the woods, to produce a spacious internal lawn of intricate shape and irregular surface, preserving a sufficient number of detached trees or groups, to continue the general effect of one great mass of wood.

[b] This advice has been followed at Cashiobury since the above pages were written, and the effect is all that I had promised to myself.