

## NEW METHOD,

&amp;c, &amp;c, &amp;c.

By way of introduction to the following treatise, I venture to avail myself of the just observation in the commentary on the first book of that beautiful poem, "the English Garden;" but at the same time, I take the liberty of altering the words in favour of composition of landscape by invention, that being, in great measure, the subject of the present work.

The powers of art and invention, impart picturesque beauty, and strength of character to the works of an artist in landscape painting; as a noble and graceful deportment confers a winning aspect on the human frame. Composing landscapes by invention, is not the art of imitating individual nature; it is more; it is forming artificial representations of landscape on the general principles of nature, founded in unity of character, which is true simplicity; concentrating in each individual composition the beauties, which judicious imitation would select from those which are dispersed in nature.

I am persuaded, that some instantaneous method of bringing forth the conception of an ideal subject fully to the view (though in the crudest manner) would promote original composition in painting; and that the want of some such method has retarded the progress of it more than impotence of execution.

Hence proceeds the similarity, as well as weakness, of character, which may be seen in all compositions that are bad, or indifferently good: they may be also owing more particularly to the following causes;

1. To the deficiency of a stock of ideas originally laid up in the mind, from which might be selected such as suit any particular occasion;
2. To an incapacity of distinguishing and connecting ideas so treasured up ;
3. To a want of facility, or quickness, in execution; so that the composition, how perfect soever in conception, grows faint and dies away before the hand of the artist can fix it upon the paper, or canvas.

To one or more of these causes may be imputed that want of nature and originality, which is visible in many productions.

How far the incapacity of combining our ideas with readiness and propriety in the works of art, may arise from neglecting to exercise the invention, or from not duely cultivating the taste and judgment, cannot perhaps be easily determined: but it cannot be doubted, that too much time is spent in copying the works of others, which tends to weaken the powers of invention; and I scruple not to affirm, that too much time may be employed in copying the landscapes of nature herself.

I here find myself tempted to communicate an accident that gave rise to the method now proposed of assisting the imagination in landscape composition, which I have constantly pursued, as well in my private studies as in the course of my teaching, ever since; and which I now lay before the public, after a full proof of its utility, from many years experience.

Reflecting one day in company with a pupil of great natural capacity, on original composition of landscape, in contradistinction to copying, I lamented the want of a mechanical method sufficiently expeditious and extensive to draw forth the ideas of an ingenious mind disposed to the art of designing. At this instant happening to have a piece of soiled paper under my hand, and casting my eyes on it slightly, I sketched something like a landscape on it, with a pencil, in order to catch some hint which might be improved into a rule. The stains,

though extremely faint, appeared upon revisal to have influenced me, insensibly, in expressing the general appearance of a landscape.

This circumstance was sufficiently striking: I mixed a tint with ink and water, just strong enough to mark the paper; and having hastily made some rude forms with it, (which, when dry, seemed as if they would answer the same purpose to which I had applied the accidental stains of the 'forementioned piece of paper) I laid it, together with a few short hints of my intention, before the pupil, who instantly improved the blot, as it may be called, into an intelligible sketch, and from that time made such progress in composition, as fully answered my most sanguine expectations from the experiment.

After a long time making these hints for composition with light ink, the method was improved by making them with black ink; and the sketches from these are produced by tracing them on transparent paper.

In the course of prosecuting this scheme, I was informed, that something of the same kind had been mentioned by Leonardo da Vinci, in his Treatise on Painting. It may easily be imagined how eagerly I consulted the book; and from a perusal of the particular passage which tended to confirm my own opinion, I have now an authority to urge in its favour; an authority, to which the ingenious will be disposed to pay some regard. The passage is as follows.

"Among other things I shall not scruple to deliver a new method of assisting the invention, which, though trifling in appearance, may yet be of considerable service in opening the mind, and putting it upon the scent of new thoughts; and it is this. If you look upon an old wall covered with dirt, or the odd appearance of some streaked stones, you may discover several things like landscapes, battles, clouds, uncommon attitudes, humorous faces, draperies &c. Out of this confused mass of objects, the mind will be furnished with abundance of designs and subjects perfectly new."

I presume to think, that my method is an improvement upon the above hint of Leonardo da Vinci, as the rude forms offered by this scheme are made at will; and should it happen, that a blot is so rude or unfit, that no good composition can be made from it, a remedy is always at hand, by substituting another. But, according to Leonardo, the rude forms must be sought for in old walls, &c. which seldom occur; consequently, the end of the composer may sometimes be defeated.

An artificial blot is a production of chance, with a small degree of design; for in making it, the attention of the performer must be employed on the whole, or the general form of the composition, and upon this only; whilst the subordinate parts are left to the casual motion of the hand and the brush.

But in making blots it frequently happens, that the person blotting is inclined to direct his thoughts to the objects, or particular parts, which constitute the scene or subject, as well as to the general disposition of the whole. The consequence of this is an universal appearance of design in his work, which is more than is necessary to a true blot. But this superabundance of design is of no disadvantage to the drawing that is to be made from it, provided it is done with judgment and spirit; for if what is intended for a blot, proves to be a spirited sketch, the artist has only the less to invent in his drawing, when he is making it out.

A true blot is an assemblage of dark shapes or masses made with ink upon a piece of paper, and likewise of light ones produced by the paper being left blank. All the shapes are rude and unmeaning, as they are formed with the swiftest hand. But at the same time there appears a general disposition of these masses, producing one comprehensive form, which may be conceived and purposely intended before the blot is begun. This general form will exhibit some kind of subject, and this is all that should be done designedly.

It was thought necessary to give this particular description of a true blot, in order to compare it with one, in which too much attention has been paid to the constituent parts.

The blot is not a drawing, but an assemblage of accidental shapes, from which a drawing may be made. It is a hint, or crude resemblance of the whole effect of a picture, except the keeping and colouring; that is to say, it gives an idea of the masses of light and shade, as well as of the forms, contained in a finished composition. If a finished drawing be gradually removed from the eye, its smaller parts will be less and less expressive; and when they are wholly undistinguished, and the largest parts alone remain visible, the drawing will then represent a blot, with the appearance of some degree of keeping. On the contrary, if a blot be placed at such a distance that the harshness of the parts should disappear, it would represent a finished drawing, but with the appearance of uncommon spirit.

To sketch in the common way, is to transfer ideas from the mind to the paper, or canvas, in outlines, in the slightest manner. To blot, is to make varied spots and shapes with ink on paper, producing accidental forms without lines, from which ideas are presented to the mind. This is conformable to nature: for in nature, forms are not distinguished by lines, but by shade and colour. To sketch, is to delineate ideas; blotting suggests them.

In order to illustrate farther the scheme of blotting, the opinion of a celebrated author (the late Dr. Brown) may have some weight, who was so obliging as to give it me in writing.

"A blot in drawing," says this ingenious Gentleman, "is similar to the historical fact on which a poet builds his drama; in this historical fact there is nothing but light and dark masses, void of any thing that can be called ordonnance or design; upon this the poet works, producing, by the power of imagination, regular light and shade, variety of corresponding objects, properly grouped and contrasted, with all the characters requisite to form a finished poem, or picture, and not less original than if the historical fact had never existed." He might have added — and not less natural than if the poem or picture were intirely historical.

The reader hath already seen what a blot is; I shall now speak more particularly of its use and extent, in the practice of our art.

In order to produce the drawing, nothing more is required than to place a piece of paper, made transparent, upon the blot; or if the practitioner chooses to make the sketch upon paper not so transparent, he should procure a frame, made on purpose, with a glass for small drawings, and strained gauze for larger, to stand on a table, as is mentioned hereafter. The blot with the paper is to be put on it. The first operation in composing from the blot, is to make out the sketch, by giving meaning and coherence to the rude shapes, and aerial keeping to the casual light and dark masses of the blot.

I conceive, that this method of blotting may be found to be a considerable improvement to the arts of design in general; for the idea or conception of any subject, in any branch of the art, may be first formed into a blot. Even the historical, which is the noblest branch of painting, may be assisted by it; because it is the speediest and the surest means of fixing a rude whole of the most transient and complicated image of any subject in the painter's mind.

There is a singular advantage peculiar to this method; which is, that from the rudeness and uncertainty of the shapes made in blotting, one artificial blot will suggest different ideas to different persons; on which account it has the strongest tendency to enlarge the powers of invention, being more effectual to that purpose than the study of nature herself alone. For instance, suppose any number of persons were to draw some particular view from a real spot; nature is so precise, that they must produce nearly the same ideas in their drawings; but if

they were one after the other, to make out a drawing from one and the same blot, the parts of it being extremely vague and indeterminate, they would each of them, according to their different ideas, produce a different picture. One and the same designer likewise may make a different drawing from the same blot; as will appear from the three several landscapes taken from the same blot, which are given in the four last plates or examples.

To the practitioner in landscape it may be farther observed, that in finishing a drawing from a blot, the following circumstance will occur, viz. in compositions where there are a number of grounds or degrees of distance, several of them will be expressed in the sketch by little more than tracing the masses that are in the blot, the last ground of all perhaps requiring only an outline: for the greatest precision of forms will be necessary in the first or nearest ground; in the next ground the precision will be less, and so on.

There must doubtless be left a power of rejecting any part of the blot which may appear improper, or unnatural, while the sketch is making; for which no previous directions can be given: in this case imagination leads, while the judgment regulates.

However it is still evident, that, notwithstanding the variety which chance may suggest, and this discretionary power of rejecting any part of a blot, a very indifferent drawing may yet be produced from other causes, such as want of capacity, inattention, &c. the effects of which are not to be counteracted by any rules or assistance whatever.

It hath been already observed, that the want of variety and strength of character may be owing either, first;

To a scantiness of original ideas: or, secondly,

To an incapacity of distinguishing and connecting such as are capable of being properly united: or, thirdly,

To a want of facility and quickness in execution.

But to each of these defects, the art of blotting, here explained, affords, in some degree, a remedy. For it increases the original stock of picturesque ideas;

It soon enables the practitioner to distinguish those which are capable of being connected, from those which seem not naturally related; and

It necessarily gives a quickness and freedom of hand in expressing the parts of a composition, beyond any other method whatever.

It also is extremely conducive to the acquisition of a theory, which will always conduct the artist in copying nature with taste and propriety.

This theory is, in fact, the art of seeing properly; it directs the artist in the choice of a scene, and to avail himself of all those circumstances and incidents therein which may embellish or consolidate his piece.

But there is a farther, and a very material purpose that may be attained by it, which is, that of taking views from nature. In doing which, as well as composing landscapes by invention, the following principles are necessary, viz. A proper choice of the subject, strength of character, taste, picturesqueness, proportion, keeping, expression of parts or objects, harmony, contrast, light and shade, effect, &c. All these may be acquired by the use of blotting; so that what remains necessary, for drawing landscapes from nature, is only a habit in the draughtsman, of imitating what he sees before him, which anyone may learn through practice, assisted by some simple method.

In short, whoever has been used to compose landscapes by blotting, can also draw from nature with practice. But he cannot arrive at a power of composing by invention, by the means of drawing views from nature, without a much greater degree of time and practice.

In order to encourage those who wish to design original compositions, it may be remarked, that there is to be discerned, in all whole compositions in nature, a gradation of parts, which may be divided into several classes; for

instance, the class of the smaller parts, the class of those of larger dimensions, and so on to the largest. The curious spectator of landscape insensibly acquires a habit of taking notice, or observing all the parts of nature, which is strengthened by exercise. It may be perceived, that the application of this notice in youth is directed to the smaller parts (which are also the most strongly retained in idea), from which it is gradually transferred to the larger as we approach to age, at which time we generally take notice of whole compositions. By the means of this propensity we lay up a store of ideas in the memory, from whence the imagination selects those which are best adapted to the nature of her operations. All the particular parts of each object may not be preserved in the memory, yet general ideas of the whole may be thrown as it were into the repository, and there retained.

Every one knows, that the youthful and the ignorant, as well as the mature and the refined, express their approbation (frequently from their own feelings) of performances that are worthy of praise. What can this proceed from? --- There must be an inward criterion by which they are led to judge and approve. This criterion is the store of ideas before-mentioned, which are in the possession of all who have been used to the proper subjects. Some of these ideas are drawn forth by the merits of such performances as are presented, and so become the scale or rule of judgment and taste, by which the operations of criticism are carried on.

Ideas may also be revived by recollection, whether casual or intended. To these may be added, the method of blotting now offered, which has a direct tendency to recal landscape ideas.

On the foregoing principles, very few can have reason to suspect in themselves a want of capacity sufficient to apply the use of blotting to the practice of drawing, nor can they be totally ignorant of the parts of composition in nature, for as they are previously prepared with ideas of parts, as before proved, so this art affords an opportunity of calling them forth, and likewise presents an ocular demonstration of the principles of composition. Previous ideas, however acquired (of which every person is possessed more or less) will assist the imagination in the use of blotting, and on the other hand, the exercise of blotting will strengthen and improve the ideas which are impaired for want of application.

I beg to consider this matter in a further light. It is probable, that all persons retain ideas of what they have seen, but that there are many who have no aptitude for imitating what they do see, in order to make a copy of it. So that in regard to composing landscapes by invention, there is only required a method (as blotting) to bring out those ideas visibly on paper, &c. But no method can give an aptness, or an eye, for copying to a person who is not possessed of it from nature, which may be compared to a want of ear in music.

If it be said, that a person must have genius in order to be able to make out designs from blots; the truth of this assertion may be examined by enquiring what genius is, and to what principal purpose genius is indispensably necessary; and on the other hand, what are the requisites necessary to make designs from blots.

A definition of genius may be attempted as follows. Strength of ideas; power of invention; and ready execution. -- So that a man of true genius conceives strongly, invents with originality, and executes readily.

It is to be suspected, that the world entertains but confused notions concerning genius. This probably arises from mistaking certain qualities for genius, which are totally distinct from it; as perception, judgement, imagination, partiality for an art, experience, memory, taste, perseverance, industry, attention, knowledge, &c. Any one of these, or any number, or even all of them together, cannot produce such transcendent beauties as are the fruits of genius, when furnished with proper materials. Yet much is, and may be done by the

force of those qualities alone, without any proof of the existence of real and original genius.

When a person shews a very great inclination to any profession, employment, or art, &c. and pursues it with unremitting perseverance, and even enthusiasm; this is not really a proof of genius, but merely of a strong attachment.

When a person, by being inured to the perception of beauty, has acquired taste, suppose it in the greatest degree, so as to be a consummate judge of the highest style of beauty; this also is not a proof of genius.

But when a person frequently and readily performs works which are novel, and these with precision of meaning; this is a proof of genius; which, as beforementioned, consists of strength of ideas, with power of invention, and ready execution.

Lastly, when a person endued with genius has, from some incidental cause, directed his attention steadily to any pursuit, and feels a strong attachment to it; and has acquired taste, by inuring himself to the sight and perception of beauty; then enthusiasm and taste thus combined with genius, invest him with triple power, to create and execute works transcending in beauty and perfection.

The principal purpose to which genius is indispensably necessary is, the production of whole compositions new to the performer.

As to the requisites necessary for making out designs from blots, they may be seen in this treatise, where they are particularly set forth in many places. There it may be clearly understood, that it is in the power of most capacities to make designs from blots, to a considerable degree of perfection, and that genius is not indispensably necessary for that purpose. But it must be confessed, that if a person possesses genius, according to the definition, he will avail himself more of those accidental forms, &c. which the blot presents to him, and consequently will compose with greater facility and meaning from them, than one who has no genius. From this it may be presumed, that the use of blotting may be a help even to genius; and where there is latent genius, it helps to bring it forth.

Having thus far given to the reader an account of the art of blotting, and urged some arguments in its favour; the next matter is, to lay before him such rules and examples as will be useful or necessary in the practice of it.

N.B. The author is apprehensive, that the following rules, in many places, are not so clear and intelligible as could be wished, arising from the difficulty of expressing methods that are new: therefore he is afraid that some explanations are necessary, which he is not able to give in writing.

## RULE I.

### *To make Drawing Ink*

Procure the following Articles.

Lamp-black, in a small barrel, from the oil-shop.

Two or three ounces of finely powdered gum arabic, from the apothecary; keep this very dry.

Writing ink.

Half pint tin pot.

A middling sized bristle brush, to be had at the colour shop.

Put a little of the gum into the tin pot; add writing ink, as much as will

make it a paste; mix it very well with the brush. Add lamp-black upon the point of a knife, or shake it out of the barrel a little at a time, till it becomes as thick as it can be managed when mixed. Add a little more writing ink, and mix it well.

## RULE II.

### *To make Transparent Paper.*

Procure the following articles.

Two or four ounces, or a pint of strong turpentine varnish, in a bladder or bottle, or mastic varnish (having less scent) from the colour shop.

Half a pint or pint of spirit of turpentine.

A large bristle brush.

A tin cup, as a measure, about half the size of a small tea cup.

A quart bottle.

A pint mug.

Pour into the quart bottle a little more than the measure, of the turpentine varnish; pour into the same bottle, three times the above quantity of spirit of turpentine; shake it.

When you are going to make the transparent paper, pour some of the mixture into the mug. Lay what quantity you please of sheets or pieces of the proper paper on a large sheet of dark brown paper or pasteboard: pass over the upper piece on both sides evenly with the brush and mixture; dry it by the fire till the spirit of turpentine is intirely evaporated. If the paper proves not transparent enough when it is dry, then pass over the same pieces a second time on one side only, drying it again as before. Thus proceed till it is as transparent as you please.

The proper paper for a small size is the thin post in folio.

For a large size --- English single elephant printing, or printing royal.

A copy of the fore-going rule may be given to a stationer or printseller, that he may make the transparent paper as directed.

## RULE III.

### *To form a BLOT.*

Prepare the paper and materials. The proper paper for the blots is the double demy printing.

1. Possess your mind strongly with a subject<sup>1</sup>.

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<sup>1</sup> The Descriptions of the Kinds of Landscape Compositions, given hereafter, will be of use in furnishing the mind with an idea of a subject.

2. Take a camel's hair brush, as large as can be conveniently used, dip it in a mixture of drawing ink and water, which must be of such a degree of lightness or darkness as will best suit your purpose, and with the swiftest hand make all possible variety of shapes and strokes upon your paper, confining the disposition of the whole to the general subject in your mind. In doing this, care must be taken to avoid giving the blot the appearance of what the painters call Effect.

3d. Make not only one or two blots on purpose for a present drawing, but provide a quantity of paper, of the size you please, and make a number at a time. In doing this at separate times, by way of amusement, your blots will increase to such a number as will afford the greatest and best choice, whenever you are disposed to make a composition of landscape from anyone of them. From a frequent use of blotting in this manner, the designer will acquire freedom of hand, a knowledge of proportion, and a facility of execution.

These blots may be of two kinds; light, or dark ones.

The first done with a faint degree of colour; the drawings to be made out on the blots themselves, without the intervention of any other paper.

The second sort of blots to be made with the darkest degree of ink, from which the drawings must be made out upon transparent paper; or on paper not made transparent, placed on a frame with a transparent glass, prepared on purpose for small drawings, and strained gauze for larger ones, to stand on a table, between the designer and the light.

For the surest means of producing a great variety of the smaller accidental shapes, the paper on which you are going to make the blot, may be crumpled up in the hand, and then stretched out again.

Blots may be made more or less intelligible or correct, to any degree; but they are given in this work not in a great degree of rudeness, that they may be the better accommodated to the capacity of beginners.

#### RULE IV.

*To make a SKETCH<sup>2</sup> from a Blot with a Hair Pencil,  
as a Preparation for a finished Drawing.*

1. The artist should first be acquainted with the following useful observation. Every landscape which is of some extent, is capable of being divided, more or less, into several parts horizontally, which are supposed to be situated at different distances from the eye; these may be called Grounds: that part or division which is apparently nearest to the eye, may be termed the *first ground*; that which is next in distance, the *second ground*; and so on, to the farthest. After having chosen the blot from the general collection, and fixed the proper paper upon it, with black-lead pencil draw the outlines of the figures or animals that are intended to be introduced.

2. Mix a degree of drawing ink, almost black, in a cup. When the blot is taken in hand to be made out, consider which way the general light should

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<sup>2</sup> A sketch is here meant to be a landscape drawing without sky or keeping.



come on the scene most properly, whether from the right hand, the left hand, on the front of the landscape, or from the back.

3. Take the tint before-mentioned, and with it make out and improve the light and dark masses that appear in the first or fore ground of the blot, studying every individual form with attention till you produce some proper meaning, such as the blot suggests. When this is dry, retouch any part (especially the trees and shrubs, &c.) with the same colour, but with a fuller brush. With a colour a little lighter make out the masses of the next ground. Thus, with tints lighter and lighter, make out the masses of the rest of the divisions or grounds in the drawing.

4. In the whole proceeding preserve the spirit of the blot as much as possible, by taking care not to add any thing that is not suggested by it, and to leave out what appears to be unnatural.

5. The practice of observing and of drawing single parts or objects, such as trees, thickets, water, rocks, &c. from drawing or prints, and especially from nature, is very much to be recommended to beginners, in order to acquire the knowledge of parts. While the sketch is making out, place good prints, drawings, or paintings, something similar to the same kind of subject of your sketch. For the same purpose of acquiring a knowledge of parts, it would be very useful to make blots of parts or bits only, from prints, each in the middle of a piece of white paper, and from these to make out sketches on transparent paper, looking at the same time on the prints from which the blots were made.

## RULE V.

*To finish with a Camel's-Hair Brush, a SKETCH that is made out from a Blot.*

1. Adapt a sky proper to the landscape, from the collection of skies. Draw the disposition and forms of the clouds with blacklead very faintly, placing the greatest quantity of clouds on that side of the picture where the landscape part is lowest, in order to preserve the ballance of the composition. Mix, in a cup, a very light degree of drawing ink and water, wash the whole sky, except those parts which are intended to receive a very bright light, and let it remain to dry. With the same colour pass over those parts again which require to be darker. Make the colour a little darker, and retouch wherever it is thought proper. Thus proceed until the sky is finished.

2. With a tint a little darker than the sky-colour wash the whole landscape, except those parts which are intended to be in the first degree of light: repeat this colour as often as you think proper, on the same shades, leaving some parts every time, these will produce lights of the second degree. Make the ink a little darker, and wash the whole landscape again, except the first and second degrees of light: repeat this as before, leaving some parts, which will produce some new lights. If there be any water in the composition, it may be expressed in gradation darker and darker in the proper parts, with the colours that are at the same time used for the landscape.

3. When the last tint can be used no longer effectually, then make the colour that is in the cup darker, and use it in the same manner as far as it will go. At the same time other lights will be formed. Thus proceed till all the proper degrees of light are left, and consequently all the degrees of shade are performed. In the present sense, it may be said, that all the lights, except the brightest, are degrees of shade; and all the shades, except the darkest, are degrees of light.

The progress, from No.2 inclusive to this place, conduces to what is called Keeping, that is to say, subordination of lights; for this reason, the tints or colours that are made use of for this purpose, may be called the Keeping Colours.

4. Through the whole progress observe the following necessary rule. Whatever colour or degree of shade is in use, retain it as long as you can; that is to say, shade as much of the drawing with it as possible before you make the tint that is in the cup darker.

The use of shading is to destroy flatness to a proper degree, or to distinguish objects or parts from each other, viz. the clouds from the azure of the sky, the parts of the clouds, and also the parts of the azure from each other, the great parts of the landscape, the objects that are included in them, and lastly, the parts of the objects from each other. Let the practitioner add shades to whatever he means to relieve or bring out, or what is too obscure or confused in the drawing, till all the proper distinctions are made: but at the same time it is necessary he should endeavour to account for the appearances of those shades, by considering them, either as

Particular dark sides:

Or general shades occasioned by the intervention of clouds, or some terrestrial objects:

Or the gradation of aerial keeping:

Or the colour of an object; that is, either as a dark object compared to a light one, or a light object compared to a dark one:

Or, lastly, that kind of keeping or subordination of clearness or brightness, and obscurity throughout the whole, which is the immediate cause of the general effect.

### *Descriptions of the various Kinds of Composition of* LANDSCAPE.

Those Rules which are discover'd, not devis'd,  
Are Nature still, but Nature methodiz'd:  
Nature, like Monarchy, is but restrain'd  
By the same Laws which first herself ordain'd.

POPE.

1. Part of the edge or top of a hill or mountain, seen horizontally, the horizon below the bottom of the view. The horizon is the utmost bounds of the land of a flat country, or the sea, in an uninterrupted view of it to the sky.

2. The tops of hills or mountains, the horizon below the bottom of the view.

3. Groups of objects on one hand, and a flat on the other, of an irregular form next to the groups, at a moderate distance from the eye.

4. A flat of a circular form, bounded by groups of objects, at a moderate distance from the eye.

5. A narrow flat, almost parallel and next to the eye, bounded by a narrow range of groups of objects.
6. A single or principal object, opposed to the sky; as a tree, a ruin, a rock, &c. or a group of objects.
7. A high fore-ground, that is to say, a large kind of object, or more than one. Near the eye.
8. A water-fall.
9. Two hills, mountains, or rocks, near each other. At a moderate distance from the bottom of the view.
10. A track, proceeding forward from the eye, bounded by groups of objects.
11. Objects, or groups of objects, placed alternately on both hands, and gradually retiring from the eye. The horizon above the bottom of the view.
12. A flat bounded on all sides by groups of objects.
13. A hollow or bottom.
14. A close or confined scene, with little or no sky.
15. A landscape of a moderate extent between the right and left hand, the objects or groups placed irregularly, and no one predominant. The horizon above the bottom of the view.
16. An extensive country, with no predominant part or object. The horizon above the bottom of the view.

END.