

deeper and to the other a fainter tinge of color. Shenstone, with a palette much less liberally furnished, was skilful enough to produce similar effects with his variously-tinted shrubs and trees. He made the central object in his vista some temple or root-house, of a faint retiring color; planted around it trees of a diminutive size and a "blanched fady hue," such as the "almond willow" and "silver osier;" then, after a blank space, he planted another group of a deeper tinge, — trees of the average hue of the forest, such as the ash and the elm; and then, last of all, in the foreground, after another blank space, he laid down trees of deep-tinted foliage, such as the dark glossy holly, and the still darker yew. To the aërial, too, he added the linear perspective. He broadened his avenues in the foreground, and narrowed them as they receded; and the deception produced he describes — and we may well credit him, for he was not one of the easily satisfied — as very remarkable. The distance seemed greatly to increase, and the grounds to broaden and extend. We may judge, from the nature of the device, of the good reason he had to be mortally wroth with members of the Lyttelton family, when, as Johnson tells us, they used to make a diversion in favor of Hagley, somewhat in danger of being eclipsed at the time, by bringing their visitors to look up his vistas from the wrong end. The picture must have been set in a wofully false light, and turned head-downwards to boot, when the *distant* willows waved in the foreground beside the dimly-tinted obelisk or portico, and the *nearer* yews and hollies rose stiff, dark, and diminutive, in an avenue that broadened as it receded, a half-dozen bow-shots behind them. Hogarth's famous caricature on the false perspective of his contemporary brethren of the easel would in such a case be no caricature at all, but a truthful representation of one of Shenstone's vistas viewed from the wrong end.