

Some of the other arts of the poet, are, however, as I have already had occasion to remark, still very obvious. It was one of his canons, that when "an object had been once viewed from its proper point, the foot should never travel to it by the same path which the eye had travelled over before." The visiter suddenly lost it, and then drew near obliquely. We can still see that all his pathways, in order to accommodate themselves to this canon, were covered ways, which winded through thickets and hollows. Ever and anon, whenever there was aught of interest to be seen, they emerged into the open day, like moles rising for a moment to the light, and then straightway again buried themselves from view. It was another of his canons, that "the eye should always look down upon water." "Customary nature," he remarks, "made the thing a necessary requisite." "Nothing," it is added, "could be more sensibly displeasing than the breadth of flat ground," which an acquaintance, engaged, like the poet, though less successfully, in making a picture-gallery of his property, had placed "between his terrace and his lake." Now, in the Leasowes, wherever water is made to enter into the composition of the landscape, the eye looks down upon it from a commanding elevation, — the visiter never feels, as he contemplates it, that he is in danger of being carried away by a flood, should an embankment give way. It was yet further one of Shensstone's canons, that "no mere slope from the one side to the other can be agreeable ground: the eye requires a balance," not, however, of the kind satirized by Pope, in which

" Each alley has its brother,
And half the platform just reflects the other ;"

but the kind of balance which the higher order of landscape-painters rarely fail to introduce into their works. "A build-