



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

Temple of Flora, or, Garden of the botanist, poet, painter, and philosopher.. 1812

Thornton, Robert John, 1768?-1837

London: Robert Thornton, 1812

<https://digital.library.wisc.edu/1711.dl/57RQZZR5V7EYK8R>

<http://rightsstatements.org/vocab/NKC/1.0/>

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.







Collected 31 plates

N



Wm. R. A. Jones

Burke sculp.

Flora dispensing Her Favours on the Earth



Temple of Flora.

London: Published by D. Thoreson 1812.

OR
GARDEN
OF THE

BOTANIST,

Goet. Saunter,

AND

PHILOSOPHER,

LINES

ADDRESSED TO

DOCTOR THORNTON,

ON HIS

TEMPLE OF FLORA.

THORNTON, while polish'd Darwin^a tells
The loves of FLORA's gaudy train,
'Tis thine to guard from time's decay
The fading glories of her reign.

Thy GARDEN of perpetual bloom
No change of threat'ning skies can fear ;
Nor dashing rains, nor chilling blasts,
Can reach the lovely fav'rites here.

Bright TULIPA in form as fair,
As on the lap of Nature shines ;
As gaily spreads each opening flow'r,
As soft each varying tint combines ;

Whether in *Asia's* sun-bright soil
The Nymph her crimson chalice^b rears,
Or 'mid *Batavia's* fost'ring clime^c
In every added charm appears.

Here view august, in conscious pride,
The ALOE lift her standard high ;
Swell in full pomp her cluster'd flowers,
Resolv'd to triumph ere she die.

There CEREAL, rich in countless charms,
Spreads to the moon her golden ray ;
Nor fears that, ere yon orb descends,
Each blooming grace should fade away.

Behold, in realms of endless spring,
MIMOSA's beauteous form arise ;
While, circling round on festive wing,
The ruby-throated spoiler flies.

Here, floating on the evening air,
Fair PASSIFLORA scents the gale ;
Expands her crowns of sapphire blue,
And softly waves her petals pale.

FLORA, well pleas'd at Art's success,
Each imitative grace shall see ;
And CUPID, with approving smile,
Shall twine his choicest Wreaths for THEE.

DR. SHAW,
British Museum.

^a Author of "THE LOVES OF THE PLANTS." ^b Alluding to the *CANNA INDICA*. ^c Alluding to the Group of *HYACINTHS*.

VERSES

ADDRESSED TO

DOCTOR THORNTON,

ON THE COMPLETION OF HIS

TEMPLE OF FLORA.

OH! Bards of *Athens*! for your classic rage,
Or *Rubens*' fire, to warm the kindling page;
Then like those vivid tints my Song should glow,
And THORNTON's praise in noblest numbers flow;
Fervent as HIS should roll the breathing line,
The radiant colouring, and the rich design.

From *orient regions* where the *tropic ray*
Lights beauty's beams, and pours the glowing day,
'To where th' *eternal snows* of *winter* spread,
And ice-clad mountains rear their lofty head,
THY daring hand hath cull'd the loveliest flow'rs
'To deck delighted *Albion's* happier bow'rs;
On each proud page in varied radiance bright,
The MUSE exulting feasts her raptur'd sight;
For ever fresh those flowers; for ever fair!
The rage of *Envy* and of *Time* shall dare.
Around THY couch their branching tendrils wave,
And cast their fragrant shadows o'er THY grave.

Beneath the *Pleiads*, taught by THEE to bloom,
While fancy fondly drinks their rich perfume,
A second PARADISE our senses greets,
And *Asia* wafts us all her world of sweets.

To THORNTON loudly strike th' applausive string,
'Mid desert wastes who bids an EDEN spring,
On *canvas* bids the *glowing landscape* rise,
Each plant fair blooming 'mid its native skies;
Whether dark clouds the angry heav'ns deform,
Where round the *Cape* loud howls th' incessant storm;

Or Genius waving high her magic wand,
Bids all *Arabia's* purple blooms expand ;
Or pours the *Ganges* through the wide spread plain,
In foaming torrents rushing to the main.

By *THEE* transported from the *farthest pole*,
Where the slow *Bears* their frozen circuit roll,
We tread the *region* parch'd by *Syrius'* ray,
Where the bright *LOTOS* basks in floods of day ;
Or pensive wander by *Columbian* streams,
Where everlasting summer pours its beams ;
Along her vast but rich savannahs rove,
Or trace the mazes of the boundless grove,
Where thousand birds their painted plumes unfold,
And crests that blaze with azure and with gold ;
Where Nature's pencil lights her brightest dies,
And fam'd *Brazilia* flames before our eyes.

Though o'er her head the southern whirlwind rave,
Secure, behold ! august *STRELITZIA* wave !
While amidst barren rocks and arctic snows
Fair *KALMIA* in refulgent beauty glows :—
Lo ! *CEREUS* faithful to th' appointed hour,
With glory's beams illumines the midnight hour ;
Ah fleeting beams ! ere *Phæbus* darts his rays,
Wither'd thy beauty and extinct its blaze !
Not so yon *ALOE*, on whose tow'ring head
An hundred years their fost'ring dew have shed ;
Not so the *Glories* that these leaves illumine,
Whose splendid tints for centuries shall bloom !

Fain would the *MUSE* each beauteous Plant rehearse,
And sing their glories in immortal verse ;
But who shall paint them with a pow'r like *THINE* ?
'Tis in *THY* page those glories brightest shine !—
So lovely in their form, so bright their hue,
And in such dazzling groups they charm the view !
The *MUSE* astonish'd drops her feeble lyre,
And baffled Art gives way to Nature's fire ;
That fire is *THINE*—in ev'ry leaf it burns,
And imitation's noblest effort spurns.
The Mighty Work complete, through *EUROPE's* bounds
THY name is echoed, and *THY* fame resounds ;
Exulting Science weaves the deathless bays,
And rival Monarchs swell the note of Praise.

REV. MR. MAURICE,
British Museum.

FLORA JEALOUS.

TO

DOCTOR THORNTON,

ON RECEIVING A PRESENT OF SOME BEAUTIFULLY PAINTED PLANTS FROM HIS

TEMPLE OF FLORA,

TO DECORATE

“THE POET’S COTTAGE.”

O FOR some bow’ry nook, ’midst Nature’s scenes
Of purest blossoms and unsullied greens ;
A still, small, HOME, that I may call my own,
My joy, my pride, my palace, and my throne ;
With yet a dinner, sav’d by frugal care,
A social platter for a friend to share !

Thus pray’d the Muse, a Poet’s wish to crown.—
Upon a Poet’s wish no Muse can frown !
The pray’r was heard ; and soon, by Fancy’s aid,
A nook was chosen, and a cot was made.
Streams, groves, and gardens, deck’d the smiling bound—
A Paradise of sweets—on Fairy ground.

Quick, Friendship came, with Fortune at his side,
To realize the Song and Poet’s pride,
A bow’ry nook was *given*,* ’midst Nature’s scenes
Of purest blossoms and unsullied greens.

* Mr. Pratt, the admired author of “*Sympathy*,” and other well known poems, excited from his works such lively interest, that, as a *Subscription* to his last production, “*Harvest Home*,” a noble-minded stranger sent him the title deeds of a Cottage, with a piece of ground attached to it, near to his own domain.

“ACCEPT,” a generous stranger said,—
Touch’d by the pages he had read,
“Accept, since you at length have found
Joy-giving Health on Hampshire ground :
Hampshire, where Health delights to reign,
The Goddess of the Wood and Plain :
Accept a little sylvan spot,
Where you may build your Poet’s Cot ;
Nay where, already cut and dried,
A river running close beside,
With valley low and mountain high,
And many a capability,
A Cot you’ll find, which little care,
And no great cost, may soon repair :
That Cot is your’s, and garden ground ;
And all the pleasant scene around.”

From p. 104 of HARVEST HOME.

My *Subscription* was as one author to another, which produced, *unsolicited*, the present *Panegyric* on an humble first attempt to raise a TEMPLE TO FLORA, worthy of the Goddess, by placing appropriate scenery behind each Flower.

Compact the spot, it prov'd her happiest pow'r ;
She knew 'twas good, and bless'd each op'ning flower.

See ! who that loves from Jealousy is free ?
FLORA now felt it—tho' a Goddess she.
All " out of doors " she eyed with fond delight ;
(For all her fragrant children were in sight :)—
Her PINK, her ROSE, her HYACINTHS were there,
Shedding delightful odours through the air.

Touch'd by the sweet enchantment of the scene,
She deign'd a visit to the charms *within* ;
The Cot she enter'd ; there beheld her flowers,
Tho' cropt, still breathing all her balmy powers :
Lovely 'midst thorns her BRIER, and ROSES gay,
And many a petal charming in decay.

Yet as around she cast her raptur'd eye,
Bright'ning the walls, she saw a fresh supply :
These gifts of yesterday began to fade,
But sweets new-pluck'd were blooming in their stead.
" All these, " she cried, " are mine ! and this fair spot
" Shall henceforth boast the name of FLORA's Cot.
" This RENEALMIA, this lov'd SNOWDROP too,
" Display my magic Touch and matchless Hue ;
" This tender SENSITIVE, this ALOE, sweet,
" CEREUS and CYCLAMEN all Art defeat.
" Yes, mine are all the lovely train I see,—
" Unrivall'd FLORA's beauteous Family."

Self-charm'd she paus'd,—but soon, advancing near,
She saw Art's Magic on the Walls appear ;
She saw another FLORA breathe, and glow,
LOTUS unfold, and love-sick KALMIA blow.
The Goddess gaz'd, and madd'ning with the smart,
Felt the fierce anguish of a Jealous Heart.

" And shall a mortal Pencil thus presume,"
She cried, " to emulate my heav'nly Bloom ?
" Shall my own offspring thus untimely die,
" And Art's frail progeny thus flourish nigh ?
" Shall these erect a TEMPLE of their own,
" And I ascend a poor divided Throne ?
" Forbid it, NATURE !"——NATURE rose to view ;
To meet whose arms the angry Goddess flew :
Then told her tale, then pointed to the flowers,
Whereon proud ART had lavish'd all her powers :
Till more indignant, as she more survey'd
The imitation nice of light and shade,

Th' unfolding leaf, the soft bud newly burst,
 A second FLORA vying with the first ;
 " These ! " she exclaim'd,—“ these flowers should be mine,
 “ Taken, O NATURE, from thy holy shrine :
 “ I, only I, should such rich tints bestow,
 “ I, only I, should give that kindling glow.”

“ Hold ! ” said the Sister-Goddess,—“ the desire
 “ Thus to paint the charms which we inspire,
 “ Demands our *praise*—’tis incense at our shrine,
 “ And Art but proves our Empire more divine.
 “ Art’s noblest effort but *makes known* our Fame :
 “ Different our realms, our worship is the same,
 “ To both does *heav’n-born Genius* bend the knee ! ”
 Then FLORA smil’d, and all was Harmony.

PRATT.

VERSES

IN PRAISE OF THE ARTISTS ENGAGED IN THE

TEMPLE OF FLORA,

AND OF

THE AUTHOR OF THE WORK.

OH! THOU, whose radiant tints with beauty glow,
 Like those that charm us in th’ ethereal bow ;
 Though bright with heavenly fire the picture shine,
 Say, whose bold *genius* plann’d the vast design,
 Bade the majestic plant its leaves unfold,
 Its blossoms shoot in vegetable gold ;
 Bade gathering clouds the darken’d sky deform,
 Where round the *Cape* loud howls th’ eternal storm ?
 Or in more genial skies bade EDEN rise,
 And wak’d the blooms of opening PARADISE ?
 Howe’er by THEE in matchless charms array’d,
 ’Twas THORNTON, first HIS daring powers display’d ;
 THINE those bright tints, but HIS th’ inspiring soul,
 That breathes, that burns, throughout the beauteous whole.

MAURICE.

PROEM.

THE CARD

OF

INVITATION.

Odi profanum Vulgus, et arceo.

HORACE.

O, COME NOT HERE, YE proud, whose breasts infold
Th' insatiate wish of *glory* or of *gold* ;
O COME NOT, YE, whose wrinkled foreheads wear
Th' eternal frown of *envy*, or of *care* ;
For YOU no DRYAD decks her fragrant bowers,
For YOU her sparkling urn no NAIAD pours ;
Unmark'd by YOU light GRACES skim the green,
And hov'ring CUPIDS aim their shafts *unseen*.—

But THOU, whose *Mind* the well-attemper'd ray
Of *taste*, and *virtue*, lights with *purer day*,
Whose *finer Sense* each soft vibration owns,
With sweet responsive sympathy of tones ;
For THEE sweet CEREUS and RENEALMIAS glow,
And other *plants* their *curious structure* shew ;
For THEE MY *Vallies* nurse the varied *Wreath* ;
MY *Rivers* murmur, and MY *Zephyrs* breathe ;
MY painted *Birds* their vivid plumes unfold,
And *Insects* wave their little wings of gold.—

So the FAIR FLOWER expands her lucid form
To meet the *Sun*, and shuts it to the *Storm*.

SEWARD.



Russell R.A. & Opie R.A. pinxt.

Maddocks sculp.

*Cupid, Flora, Ceres, and Esculapius,
Honouring the Bust of Linnæus.*

London. Pub^d Jan^y 1 1812 by D^r Thornton.

ÆSCULAPIUS, CERES, FLORA, AND CUPID, HONOURING THE BUST OF LINNÆUS.

THE introduction of ÆSCULAPIUS, CERES, and FLORA, is emblematic of the advantages derived from the study of the science of Botany, as in the works of Linnæus, to *physic, agriculture*, and as an *elegant pursuit* for Ladies. CUPID is represented in allusion to the *sexual system*, invented by LINNÆUS. The ZEPHYR above denotes *Spring*, the season most favourable to the study of Botany. The fair forms of FLORA and of CUPID, with the bust of LINNÆUS, cannot fail to disclose to the eye of the observer the magic pencil of a RUSSELL; and the figures of ÆSCULAPIUS and CERES, the nervous and masterly strokes of an OPIE.

I.

SACRED to great LINNÆUS' honour'd name,
A laurel grove perpetuates his fame,
Where, deck'd in honest pride by Sculpture's hand,
See *rival* NATIONS * bid his image stand,
The foremost of the human race to rise,
Nor servile flattery this, or base disguise :
Crowds, now retiring, leave the hallow'd place,
When Sol's bright car has run its daily race,
And gold-fring'd pearly clouds dissolve away,
And evening veils the glaring face of day.
Then, first, the sprightly, subtle boy,
Beauty's offspring, winged LOVE,
Bounding on in wanton joy,
Springs forward to the laurel grove,
And grateful traces on the stone
In golden lines his tribute gay †,
Proud thus indelibly to own
The triumphs of his tender sway.

* In allusion to the bust of LINNÆUS, which was first raised in the botanic garden of Edinburgh by the botanical Professor.

LINNÆO POSUIT J. HOPE.

as was also done in the year 1790, in the botanic garden at Paris, by a decree of the National Assembly.

† The lines which Cupid writes on the pedestal are as follow :

All *animated* Nature owns my sway,
Earth, sea, and air, my potent laws obey,
And thou, divine LINNÆUS, trac'd my reign
O'er trees, and shrubs, and FLORA's beauteous train,
Prov'd them obedient to my soft controul,
And gaily breathe an aromatic soul.

CHARLOTTE LENOX.

This lady was invited by the late illustrious Dr. Samuel Johnson, to meet all his literary acquaintances. After dinner, the Doctor gave, "To the Muses," and as one of them, he publicly crowned this celebrated authoress with *bays*. Vide Life of Johnson, prefixed to his stupendous Dictionary.

II.

Light, fantastic, and elegantly free,
Next FLORA, blue-ey'd goddess, jocund see,
In snow-white vesture, half-pellucid, drest,
Through whose thin folds, by Zephyrus carest,
A form celestial presses to the sight
In graceful symmetry. As Venus bright
She moves, that lively goddess of desire !
But looks the vestal maid to check the fire,
And breathes the rapturous delight of sense,
And smiles with beaming grace of innocence.
 She weaves her varied wreath
 In artless, sweet simplicity,
 While every flower her feet beneath
 Springs upward to felicity,
 Happy if pluck'd by Flora's hand,
 Their several tints, by skill when wrought,
 Of sweets will form a blooming band ;
 A garland to the sage she brought.

III.

Then nut-brown CERES, as she walks along,
Trilling in rustic phrase her ev'ning song,
When from the plenteous harvest she returns,
Bearing the yellow wealth which labour earns.
Quick from the summit of the hill she spies
The honour'd bust, and soon a wreath she ties,
A golden chaplet, choice reward of heaven !
Unfading crown, to mortals rarely given,
And hastes away to join the lovely pair,
And pay with gratitude her homage there.
 By the sparkling of her eye,
 Of the darkest hazle hue ;
 By her forehead arched high,
 And tawny freckles not a few,
 The village maid is clearly seen,
 Flush'd in ruddy glow of health,
 Beauteous goddess of the plain,
 Fruitful source of all our wealth.

IV.

Last, reverend age with sober step appears,
And perfect praise to great LINNÆUS rears ;
For lo ! where sapient ÆSCULAPIUS nigh
Lifts with delight the warm enraptur'd eye,

And owns the debt his science owes to thee,
 Great Northern Genius, Sire of Botany!
 The knotty staff, the twining serpent, tell
 Apollo's favour'd son, denoting well
 The difficulties, and the cunning art
 Requir'd to parry Death's envenom'd dart.
 Thus hoary WISDOM* here combines
 With BEAUTY†, USEFULNESS‡, and LOVE§,
 And each their proper homage joins,
 Unrivall'd SWEDE! thy worth to prove.
 Thus manly ADMIRATION stands,
 And CUPID writes immortal fame,
 While FEMALES use with lavish hands
 Their flowers in honour of thy name.

SAMUEL HULL WILCOCK.

* Esculapius.

† Flora.

‡ Ceres.

§ Cupid.



Remagle pinx.

Bartolozzi & Landseer Engravers to his Majesty sculp.

Cupid inspiring Plants with Love.

London: Pub. Jan. 7, 1812, by D. Thornton.

CUPID

INSPIRING PLANTS WITH LOVE.

THE sexes of Plants had been suggested by GREW and Sir THOMAS MILLINGTON, and this doctrine was more advanced by VAILLANT, but wanted confirmation by experiments, which made the Imperial Academy of Petersburg offer an handsome premium for proofs of this doctrine, and occasioned LINNÆUS to write a dissertation on this subject, which gained for him the honourable award.

Teeming with Nature's lively hues,
I bid thee welcome, genial SPRING !
While fancy wakes her thousand lyres,
And woods and vales responsive sing.

SHE comes ; lo ! WINTER scowls away ;
Harmonious forms start forth to view,
Nymphs tripping light in circles gay,
Deck'd in their robes of virgin hue.

Then I, on am'rous sportings bent,
Like a sly archer take my stand ;
Wide through the world my shafts are sent ;
And ev'ry creature owns my hand.

First, man, the lord of all below,
A captive sinks beneath my dart ;
And lovely woman, made to glow,
Yields the dominion of her heart.

Through sea and earth and boundless sky,
The fond subjection *all* must prove,
Whether they swim the stream, or fly,
Mountain or vale or forest rove.

Nor less the *Garden's* sweet domain,
The mossy heath and verdant mead,
The tow'ring hill, the level plain,
And fields with *blooming life* o'erspread.

GEORGE DYER.



Feather pine!

W. Dunbarton sculp.

The Snowdrop

London, Published by D. Thornton, Sept. 1800.

THE SNOW-DROP AND CROCUS.

IN viewing with attention the works of Nature, we cannot fail to notice the highest degree of perfection, and harmony of parts. In the animal creation, when morning is but dawning, we have first the plaintive matin of the robin; as the sun becomes nearer the horizon, the wakeful lark, on vibrating wing, gives his cheerful song; the sun once fully risen, and all the warblers of the forest unite in the vocal concert; after a pause, the sun declining, the nightingale joins the robin, but with a song in a much more plaintive strain, and she finally ends in a solo;^a and when utter darkness closes the scene, the frog croaks, the owl screeches, and all partake of the solemnity of night. An African scene at this late hour is dreadful indeed! Besides the hissing of serpents, there are the continual barkings of the wolf and jackall, the yell of the tyger, hyæna, and panther, and the roaring of the lion, appalling every heart with fear. With the same judicious harmonizing of parts, the first flower that appears on the verge of winter is the *Snow-Drop*, of a pale white, with a little green in the three central petals, whose form the poetess thus elegantly depicts.

Poets still in graceful numbers,
May the glowing Roses choose :
But the SNOW-DROP's simple beauty
Better suits an humble muse.

Earliest bud that decks the garden,
Fairest of the fragrant race,
First-born child of vernal Flora,
Seeking mild thy lowly place.

Though no warm, or murmuring zephyr,
Fan thy leaves with balmy wing :
Pleas'd, we hail thee, spotless blossom,
Herald of the infant spring.

Through the cold and cheerless season,
Soft thy tender form expands,
Safe in unaspiring graces,
Foremost of the bloomy bands.

^a The plaintive song of PHILOMELA is thus beautifully described by Virgil. ORPHEUS laments the loss of Eurydice for seven whole months.

.
The rocks were mov'd with pity to his moans,
Trees bent their heads to hear him sing his wrongs,
Fierce tygers couch'd around, and loll'd their fawning tongues.
So, close in poplar shades, her children gone,
The mother NIGHTINGALE laments alone ;
Whose nest some prying boy had found, and thence
By stealth convey'd th' unfeather'd innocence.
Thus she supplies the night with mournful strains,
And melancholy music fills the plains.

White-rob'd flow'r, in lonely beauty,
Rising from a wint'ry bed;
Chilling winds, and blasts ungenial,
Rudely threat'ning round thy head.

Silv'ry bud, thy pensile foliage,
Seems the angry blasts to fear;
Yet secure, thy tender texture
Ornaments the rising year.

No warm tints, or vivid colouring,
Paints thy bells with gaudy pride;
Mildly charm'd we seek thy fragrance,
Where no thorns insidious hide.

'Tis not thine, with flaunting beauty,
To attract the roving sight;
Nature, from her varied wardrobe,
Chose thy vest of purest white.

White, as falls the fleecy show'r,
Thy soft form in sweetness grows;
Not more fair, the valley's treasure,
Nor more sweet her LILY blows.

Drooping harbinger of Flora,
Simply are thy blossoms dress'd;
Artless, as the gentle virtues,
Mansion'd in the blameless breast.

CORDELIA SKEELES.

The **SPRING CROCUS** (*Crocus Vernus*), in its wild state in Switzerland, is not yellow but white, with a purple base, according to Haller. In England it is of a pale purple colour.

Like the **Snow-Drop**, it is first protected by a sheath, or spatha, and lies near the ground. Its transmutation from a human form is mentioned by Ovid in the fourth book of his *Metamorphoses*.

Its congener, the **AUTUMNAL CROCUS** (*Crocus Autumnalis*), is also of a purple colour, as best suited to this season of the year; nor does it blow till most plants begin to fade, and run to seed.

Say, what impels, amidst surrounding snow
Congeal'd, the **CROCUS'** yellow bud to blow?
Say, what retards, amidst the summer blaze,
Th' **AUTUMNAL BULB**, till pale, declining days?
The **GOD OF SEASONS**—whose pervading power
Controls the sun, or sheds the fleecy shower;
He bids each Flower **HIS** quick'ning word obey,
Or to each lingering bloom enjoins delay.

WHITE.



Robert John Thornton M.D. pinx.

White and Magd Rose

Dog Rose

Variegated Rose

Yellow Rose

R. Boffe sculp.

Group of Roses.

London. Published by R. Thornton, Jan. 1st 1812.

GROUP OF ROSES.

As Spring advances, the flower of the greatest beauty appears, the *Rose*, equally prized in every quarter of the globe, which in its wild state has five heart-shaped petals of a delicate blush, and beautifully veined, a calyx of singular construction, being urn-shaped, and the upper part shooting out into five rays, or segments, whereof three of them are beautifully fringed. The stamina are numerous, and inserted into the calyx, and the pistilla are also several, inserted into the calyx; hence it comes under Class XII. ICOSANDRIA, Order V. POLYGYNIA, of Linnæus.

Roses are white, red, and yellow, and have pinnated leaves, ending in an odd one, and owe much to cultivation, losing thereby their stamina and pistilla, and multiplying in an infinite degree the petals; hence they become *monsters* (beautiful ones); and we have here represented the white, the damask, and the moss-rose, and variegated, and added the *Dog-rose*, to shew the primitive state of this lovely flower.

In the East, where every thing is, from the fervor of a lively imagination, painted in hieroglyphic characters, the return of the Nightingale from Egypt to Persia, and the flowering of the Rose, at precisely the same period, gave rise, most probably, to the *hybrid*, so frequently described in Oriental poetry.

Thus the sweet NIGHTINGALE, in eastern bowers,
On quivering pinion woos the QUEEN OF FLOWERS;
Inhales her fragrance as he hangs in air,
And melts with melody the blushing Fair;—
To the soft Zephyrs, sweet-warbling as they move,
In songs of love HE thrills the vocal grove.
Departing Evening stays her beamy star,
And still Night lingers in his ebon car:
While on white wings descending Houries throng,
And drink the floods of odour and of song.

DARWIN.

Both the Swallow and Nightingale in the winter months retire to Egypt. Anacreon thus addresses the *Swallow*:

ODE TO THE SWALLOW.

Once in each revolving year,
Gentle bird! we find thee here;
When Nature wears her summer vest,
Thou com'st to weave thy simple nest;
But when the chilling winter lowers,
Again thou seek'st the genial bowers
Of Memphis, or the shores of Nile,
Where constant hours of verdure smile.

That the *Nightingale* retires to Egypt is confirmed by SONNINI in his Travels into Upper and Lower Egypt. "I met," says this traveller, "with several Nightingales, who frequent the most shady thickets in the vicinity of the water. They are silent in Egypt, which they leave in Spring, to warble out their songs of love, and hail her arrival in other countries."—They reach Italy usually

on the twenty-fourth of March, and visit our isle by the second of April. The *Cuckoo* is another bird of passage, which comes to us in Spring with the other birds, and these may be justly styled the *harbingers* of that season:

Hail! beauteous stranger of the wood!
Attendant on the Spring;
Now Heav'n repairs thy rural seat,
And woods thy welcome sing.

Soon as the *Cowslip* decks the green,
Thy certain voice we hear;
Hast thou a star to guide thy path,
Or mark the rolling year?

Delightful visitant! with thee
I hail the time of flow'rs,
When Heaven is fill'd with music sweet
Of birds among the bow'rs.

The schoolboy, wand'ring in the wood
To pull the flow'rs so gay,
Starts, thy curious voice to hear,
And imitates thy lay.

LOGAN.

The Yellow Rose either was confounded with the White, or unknown to the Poets, some of whom represent the White Rose as first in birth, and differ with ANACREON, as to the origin of the red, making it to proceed from the blood of Venus dropping on it.

While the enamour'd queen of joy
Flies to protect her lovely boy,
On whom the jealous war-god rushes;
She treads upon a thorned rose,
And while the wound with crimson flows,
The *snowy* flow'ret feels her blood, and blushes!

CATULLUS.

But ANACREON's origin of the *Red-Rose* surpasses every thing that has appeared in any language either ancient and modern.

See the young, the timid SPRING,
Gives to the breeze her spangled wing;
While virgin GRACES, warm with May,
Fling ROSES o'er her dewy way.
The murmuring billows of the deep
Have languish'd into silent sleep;
And mark! the flitting sea-birds lave
Their plumes in yon reflecting wave!
And Cranes from hoary Winter fly
To flutter in a kinder sky;
Now the genial Star of Day
Dissolves the murky clouds away,

And cultur'd field, and winding stream,
Are sweetly tissued by his beam.
When SPRING bedecks the dewy scene,
How sweet to walk the velvet green,
And hear the ZEPHYR's languid sighs,
As o'er the scented mead he flies!
How *sweet* to mark the pouting Vine,
Ready to fall in tears of wine!
How *sweet* the voice of love to hear,
And softly whisper in the ear,
Where the embowering ROSES meet,
Oh, is not this *divinely sweet*!—
While thus we chaunt the wreathed SPRING,
Resplendent ROSE! to *thee* we'll sing;
Resplendent ROSE! the *flower of flowers*!
Whose breath perfumes Olympus' bowers;
Whose virgin blush, or chasten'd dye,
Enchants so much our mortal eye.—
When pleasure's bloomy season glows,
The GRACES love to twine the ROSE;
The ROSE is warm DIONE's bliss,
And flushes like DIONE's kiss:
Oft has the POET's magic tongue
The ROSE's fair luxuriance sung;
And long the MUSES, heav'nly maids!
Have rear'd it in their tuneful shades,
When, at the early glance of morn,
It sleeps upon the glittering thorn.
'Tis *sweet* to dare the tangled fence,
To cull the timid *flow'ret* thence,
And wipe with tender hand away
The *tear* that on its *blushes* lay.
'Tis *sweet* to hold the infant stems,
Yet dropping with Aurora's gems,
And fresh inhale the spicy sighs
That from the weeping *buds* arise.
When revel reigns, when mirth is high,
And Bacchus beams in every eye,
Our ROSY fillets scent exhale,
And fill with balm the fainting gale.
Oh, there is nought in nature bright,
Where ROSES do not shed their light.
When Morning paints the orient skies,
Her fingers burn with ROSEATE dyes:
The Nymphs display the ROSE's charms,
It mantles o'er their graceful arms;
Through Cytherea's form it glows,
And mingles with the living snows.—
Oh! *whence could such a plant have sprung?*
Attend, for thus the tale is sung:

When, humid, from the silv'ry stream,
Effusing beauty's warmest beam,
Venus appear'd, in flushing hues,
Mellow'd by ocean's briny dews ;
When in the starry courts above,
The pregnant brain of mighty Jove
Disclos'd the nymph of azure glance,
The nymph who shakes the martial lance !
Then, then, in strange, eventful hour,
The earth produc'd an infant flower,
Which sprung, with blushing tinctures drest,
And wanton'd o'er its parent's breast.
The gods beheld this brilliant birth,
And hail'd the Rose, the boon of earth !
With nectar drops, a ruby tide,
The sweetly orient buds they dy'd,
And bade them bloom, the flowers divine
Of him who sheds the teeming vine ;
And bade them on the spangled thorn
Expand their bosoms to the morn.

MOORE.



S. Edwards pins. Diana Van Ephen. Don Gratuit La Horvone Globe Terrestre Velour Purple. Gauguain sculp.

A Group of Hyacinths.

London: Pub^d. Jan. 1. 1812. by D^r. Thornton.

A GROUP OF HYACINTHS.

THIS plant, like most of the others of Spring extraction, in its wild state, hangs down its azure bells, and having a delightful scent, is one of the most agreeable gifts that Providence has bestowed upon mortals.

From its plaintive air, arose to the imagination of the poet the fancy of a Youth converted into this flower.

I die, I die, young HYACINTHUS said,^a
Sunk on the earth and droop'd his lovely head.
Quick to his aid distress'd APOLLO flew,
And round the hero's neck his arms he threw.
But whilst he held him to his throbbing breast,
And all the anguish of his soul exprest,
His polish'd limbs, by strange enchantment's pow'r,
Shoot into buds and blossom into flow'r,
His auburn locks in verdant foliage flow,
And wreaths of azure florets shade his brow.

OVID.

Although the Hyacinth cannot boast of broad petals, and a variety of stripes, yet is this flower, from its early appearance, and the effect that cultivation produces on it, made one of the most pleasing gifts proceeding from the Deity. Botanists have usually affected to despise double flowers, forgetful that the benevolence of the Almighty is best displayed in such productions, and have branded them by the appellation of *Monsters*. They are, however, useful, not only as agreeable objects, but scientifically, proving most satisfactorily the doctrine of the sexes of plants; for the Hyacinth in its natural state has six Stamina and one Pistillum, and is productive; the petals are likewise six; but in a *cultivated* state the flowers usually cease to be pendulous, and the petals are so considerably multiplied, as to constitute the whole of the flower, and there is neither Stamina nor Pistillum, and consequently no propagation by seeds, but merely by offsets from the bulbs.—The double White Hyacinth has been denominated LA HEROINE; that which is double and all of a light blue, GLOBE TERRESTRE. The DIANA VAN EPHESON is a double White Hyacinth with small red spots; and VELOUR PURPLE is the dark double Blue Hyacinth with green at the edges of the petals; and the single dark Blue is named DON GRATUIT.

^a Hyacinthus was accidentally struck by a quoit flung by Apollo, and killed on the spot. He was converted into the flower that bears his name, and Apollo's grief was allayed by viewing the beauties of this charming flower. Vide OVID's METAMORPHOSES.



Reinagle R.A. pinx.

W^m. Duckarton sculp.

Tulips.

London, Published by D. Thornton, Sept. 1st 1808.

A GROUP OF TULIPS.

As each individual Tulip shews a marked *variety*, so when grouped together, you have a striking display of the wonderful power of the beneficent CREATOR, who has placed these beautiful objects before us, for our recreation, and admiration! Enveloped between two transparent skins are found the colouring ingredients, so admirably disposed in a pulpy body, constituting the interior structure of each petal! How much does the imitative power of painting fall short in trying to represent these ravishing beauties of the vegetable world!

—————Who can paint
Like NATURE? Can Imagination boast,
Amid his gay creation, hues like these?
And can he mix them with that matchless skill,
And lay them on so delicately fine,
And make these varied marks so just and true,
That each shall tell the name denoting
Its peculiar birth?

The most cursory glance may indeed shew us that *diversity* which Tulips exhibit; but it will require our *nearer approaches* to discover the *distinctions* in the *habits*, *attitude*, and *lineaments*, of the several species which have given occasion to the *appellations* invented by florists.

Most prominent in our group, you see a Tulip, named after that unfortunate French monarch, LOUIS XVI, then in the meridian of his glory; and it rises above the rest with princely majesty, the *edges* of whose petals are stained with *black*, which is the true emblem of sorrow. It finely displays the six *Stamina* placed around the *Pistillum* in the centre, and its three *interior*, and three *exterior* petals.*—The next Tulip in dignity has its six petals of a firmer structure, and is bordered with *dark purple*, so that the most rigid critic might excuse the fancy of the florist, who has named this flower after the man† ‘Justum et tenacem propositi.’—Beneath these is LA MAJESTIEUSE, whose edges are clear, but it possesses an extensive *blue purple stripe* in the centre of each petal.—The *Carnation* Tulip is called by Botanists LA TRIOMPHE ROYALE, which for beauty of its pencilled stripes certainly triumphs over all the rest.—Beneath this is the GLORIA MUNDI, whose *yellow ground* is an emblem of sublunary perfection. Its decisive *dark purple lines* at the *edges*, or in the centre of the petals at their top, together with its stately position, sufficiently characterize this individual.—The two remaining Tulips have been newly raised by Davey and Mason, and were named by me after two very distinguished patrons of this work, Her Grace the DUCHESS OF DEVONSHIRE,‡ no less eminent for her fine sense and expressive beauty,—than EARL SPENCER,§ for his memorable conduct of our navy, which has eclipsed, under his administration, even the glory of our ancestors, which was *previously* imagined to exceed almost the bounds of human credibility.

* Hence it comes under the Class HEXANDRIA, Order MONOGYNIA; six males and one female.

+ GENERAL WASHINGTON.

‡ The Tulip on the top is the DUCHESS OF DEVONSHIRE, and has fine dashes of a *red purple* on a pale straw ground.

§ This Tulip, the EARL SPENCER, is characterized by its numerous fine pencilled *purple stripes* throughout the petals.

P. S. Tulips with a *white* ground florists designate by the title of *Bybloemen*, and with a *yellow* ground by the name of *Bizarre*. So great once was the rage in Holland for Tulips, that the Burgomasters found it necessary to enact a law, that no one should give more than forty pounds for a Tulip! Even in England, at this time, the LOUIS sells for forty guineas, and the WASHINGTON for ten!

TULIP ROOT.

As the juices of the Turnip are wholly exhausted in the formation of the leaves, stem, and flowers, of the plant, so annually does the tunicated *bulb* of the TULIP expend itself in the production of its flower, and the formation of other bulbs, which contain the Tulips for the succeeding years in Embryo. Only open one of these young bulbs in any month of Winter, and you will see in *Miniature* the perfect flower destined in future to charm the admiring eye. This curious fact has afforded scope to a great poet for one of the most brilliant compositions in the English language.

When o'er the cultur'd lawns and dreary wastes
Retiring Autumn flings her howling blasts,
Bends in tumultuous waves the struggling woods,
And show'rs their leafy honours on the floods,
In with'ring heaps collects the flowery spoil,
And each chill insect sinks beneath the soil;
Quick hears fair TULIPA the loud alarms,
And folds her *infant* closer in her arms;
Soft plays affection round her bosom's throne,
And guards its life, *forgetful of her own*.—
So wings the *wounded deer* her headlong flight,
Pierc'd by some ambush'd archer of the night,
Shoots to the woodlands with her bounding fawn,
And drops of blood bedew the conscious lawn;
There, hid in shades, she shuns the cheerful day,
Hangs o'er her young, and weeps her life away.—
So stood *Eliza* on the wood-crown'd height,
O'er Minden's plain, spectatress of the fight;
Sought with bold eye, amid the bloody strife,
Her dearer self, the partner of her life;
From hill to hill the rushing host pursu'd,
And view'd his banner, or believ'd she view'd.
Pleas'd with the distant roar, with quicker tread,
Fast by her hand one lisping boy she led;
And one fair girl, amid the loud alarm,
Slept on her kerchief, cradled by her arm;
While round her brows bright beams of honour dart,
And love's warm eddies circle round her heart.
Near and more near th' intrepid beauty press'd,
Saw through the driving smoke his dancing crest;
Heard the exulting shout, "they run! they run!"
"Great God!" she cried, "he's safe! the battle's won!"
A ball now hisses through the airy tides,
(Some fury wing'd it, and some daemon guides,)
Parts the fine locks her graceful head that deck,
Wounds her fair ear, and sinks into her neck:

The red stream, issuing from her azure veins,
Dyes her white veil, her iv'ry bosom stains.
" Ah me !" she cried, and, sinking on the ground,
Kiss'd her dear babes, regardless of the wound :
" O cease not yet to beat, thou vital urn ;
" Wait, gushing life, oh ! wait my Love's return :
" Oh ! spare, ye war-hounds, spare their tender age ;
" On me, on me," she cried, " exhaust your rage."
Hoarse barks the wolf, the vulture screams from far,
The angel Pity shuns the walks of war.
Then with weak arms her weeping *babes* caress'd,
And, sighing, hid *them* in her *blood-stain'd vest*.

DARWIN.



King's Sea "A.R. Alpine"

Cochran's Reliance

Privateer

Stadler's scalp

Group of Auriculas

A GROUP OF AURICULAS.

LINNEUS makes the *Auricula* a species of *Primula* (*PRIMULA AURICULA*). Tournefort constitutes it into a separate genus. Being a native of the Alps, hence, in our Picture, it is seated near a chain of tremendous mountains. It is called by old Parkinson the *Mountain Cowslip*, also the *Bear's-ear*; the latter name from its leaves, which are fleshy, and round at top, being thought to resemble the ear of that animal. Its flowers are in an *umbel*, placed upon a fleshy, upright, *scape*; and Nature, in her bounty, has provided here a general *involucre*, which is a strong serrated leaf, often raised aloft like a *banner*, at the back of the flowers, so as to receive the shocks from the winds, which otherwise would dash them against the mountain's side. The proper calyx is tubular, and five-toothed, shorter than the corolla, which is also a tube gradually widening upwards, spreading out into an extensive border. This border has a round white circle surrounding the neck of the tube. In this circumstance all *Auriculas* agree. It is the other half of the border that constitutes the varieties in this flower. In some this is of a uniform purple, or yellow, the most common kind, and of little value; these sorts are by florists called *sells*; the common purple *Auricula* is called *Redman's Metropolitan*, the yellow the *Egyptian*; sometimes this is not of one uniform colour, being found of a bright purple, with lighter dashes intermixed, and the edge of an apple green, when it has the appellation of *Cockup's Eclipse*, from the florist who first raised it; and when this strikes into a deeper ground colour, almost inclining to black, with more of the green, and the edges more emarginate, the former being more completely circular, and this less so, it is called *Grimes's Privateer*.* In its wild state these flowers are much smaller, and have five stamina. The *Auricula* was cultivated in our gardens so early as 1597. It comes under Class V. *PENTANDRIA*, *Five Males*, Order I. *MONOGYNIA*, *One Female*.

Queen of the snowy Alps, in glittering pride
She rears her palace on the mountain's side;
There, as bright sun-beams light her spangled throne,
Attendant *sylphs* the aerial Empress own,
Expand their purple plumes, and rais'd in air,
Wave their *green banners* to protect the fair.
Imperial beauty, with resistless sway,
Tames the rude *bears*, and bids their tribes obey,
Roar round each crystall'd cliff and moss-girt plain,
And guard in shaggy troops her bright domain.
Delighted *Boreas* views her from afar,
And drives in stormy state his ebon car;
Low at her feet the boist'rous Monarch bows,
And breathes his passion 'mid descending snows,
While timid *Zephyr* flies through fields of air,
Scarce daring to approach the hill-encircled fair.

SHAW.

* For a plant to be *fine*, or a flower for Florists, the *scape*, or *leg*, must be strong, upright, and rise one half above the foliage; the peduncles, or *fingers*, must not be less than seven, and properly spread the flowers; the cluster, or *truss* of flowers, should be close and regular, forming together a kind of ball, and, though close and compacted, each flower should, as near as possible, be distinct from each other. With respect to the flowers themselves, the tube, or *cup*, should be lemon-coloured; the stamina, or *thrums*, strong, and numerous enough to fill properly the cup and conniving; the inner margin, or *eye*, a clear distinct white; external to this circle, the ground colour, rich and bold, the edge nearest the eye determinate, the outer part running into the edging, *pencilled into the lacing*, the green clear, somewhat emarginate, which part is called the *lacing*. These should be all proportionate, nearly equalling one another.



Reinagle pins.

Quilley sculp.

The Superb Lily

London, Published by D^r Thornton, Aug^r 1st 1833.

THE SUPERB LILY;

OR,

LILIUM SUPERBUM.

THE *Superb Lily* is a native of North America, and was first introduced into England in 1738, by Peter Collinson, Esq. It was then called the great yellow-flowering Martagon, and distinguished from the purple, or common Turkscap, by having its upper leaves *scattered*, instead of being placed in a whorl. Its flowers rise in the form of a stately pyramid, by very long pedunculi, or footstalks, each issuing from an axilla of the stem-leaf. In common with the liliaceous tribe, it has *no calyx*, a fleshy *corolla*, consisting of six petals, which, like the other Martagons, at first beautifully involve the organs for reproduction, and then become reflected, and curl more and more back, as the six *stamina* and *pistillum* advance towards perfection. At this period the *anthers*, like a double folding door, roll back their partitions, to disperse the fecundating *pollen* for the impregnation of the pistillum. We then behold these parts decay in progression, the grand purpose of Nature being fulfilled, and the *peduncles*, or flower-stalks, which were before elegantly *pendent*, become *rigidly erect*. As the pericarp, or seed-vessel, ripens, its three valves gradually separate, finely exhibiting that *interlacement of fibres*, which sowed these parts together before maturity. In our picturesque plate the reader will find the *northern sky* and *shade* which this plant requires, a circumstance happily caught at by the poet in making his allegorical allusion to our flower. It is of Class VI. HEXANDRIA, of Linnæus, Order I. MONOGYNIA.

Fann'd by the summer gale, a *Poplar* stood
Beside the margin of the silver flood ;
Beneath its playful gently-wav'ring shade,
A *Lily* proud her dazzling bloom display'd !
The flower complain'd, that, stretching o'er her head,
The dark'ning tree her broadest umbrage spread.
Not unattentive to the mournful strain,
The Master heard his fav'rite flower complain :
The steady axe soon urg'd the fatal wound,
And bow'd the stately *Poplar* to the ground !
The *Lily*, boastful *now*, in full display
Gave all her beauty to the garish day.
But soon, her triumph ceas'd—the mid-day beam
Pour'd on her tender frame a scorching stream.
The plant then sick'ning, drooping, languid, pale,
Call'd the soft show'r, and call'd the cooling gale ;
But no soft show'r, nor gale with cooling breath,
Approach'd to save her from untimely death.

JERNINGHAM.



Henderson pinc.

Palmers' Delancey, Dancy's Delancey.

Palmers' Duchess of Devon.

*Michelin's
Duchess of
Warrington.*

*Carnation
First of
Month.*

Princess of Wales.

Madison's script.

Group of Carnations

A GROUP OF CARNATIONS.

THE *Carnation*, so deservedly esteemed both for its superior beauty, and rich spicy odour,* must certainly have been unknown to the ancients, or it would have been described by naturalists as the rival of the Rose, and as such sung by poets. In its wild state it has five small red petals, and attracts no notice from its beauty, nor has it in that state any scent. So the Eastern Tulip, in its wild state, is of one uniform red. *Art* accomplishes all the rest. Then it is this Flower deserves the appellation given it by botanists, *DIANTHUS*, the *Flower of Jove*.† Some have affected to despise the Florist's care, and hence these beautiful nurselings are denominated by them *Monsters*,‡ because the petals are augmented, as in the double Rose, at the expense

* The modern Italians, from whatever cause, are said to hold all perfumes, even those of Flowers, in aversion; perhaps from a dread of some subtle poison being thus administered, of which numerous (though not very credible) instances occur in the *tales of other times*:—10,000 persons, in the period of the Roman republic, are recorded in one year as having perished by poison. Vide my *Philosophy of Politics*, vol. i. p. 274.

In fair *Italia's* bosom born,
DIANTHUS spreads his fringed ray;
And glowing 'mid the purpled morn,
Adds fragrance to the new-born day.

Oft by some mould'ring time-worn tower,
Or classic stream, he loves to rove,
Where dancing nymphs, and satyrs blithe,
Once listen'd to the notes of love.

Sweet flower, beneath thy natal sky
No fav'ring smiles thy scents invite;
To Britain's worthier region fly,
And "paint her meadows with delight."

SHAW.

† From *Διός*, of Jove, *arbor*, the flower.

‡ Linnaeus, who terms such flowers *Monsters*, thus deridingly describes the Florist. "Such, by an over-great study and assiduous inspection, have discovered such amazing wonders in flowers, as no man, the most clear-sighted in the world, could ever discern, but those who are versed in this study. The grand objects of their attention are the most beautiful flowers, such as Tulips, Hyacinths, Anemonies, Ranunculuses, Pinks, Carnations, Auriculas, and Polyanthes. To the hidden varieties of these flowers they have given such pompous names as excite wonder and astonishment, and are really ridiculous. These men cultivate a science peculiar to themselves, the mysteries of which are only known to the adepts; nor can such knowledge be worth the attention of the botanist; *wherefore let no sound botanist ever enter into their Societies*."

Some apology, however, may be made for the Florist. "Not he alone is to be esteemed a benefactor to mankind who makes a useful discovery, but he also who can point out and recommend an innocent pleasure. Of this kind are the pleasures arising from the observation of Nature, highly agreeable to every taste uncorrupted by vicious indulgence.

"There will always be many in a rich and civilized country, who, as they are born to the enjoyment of competent estates, engage not in business, civil or professional; but the restless mind must either find or make an object; pleasure, therefore, becomes to the unemployed a serious pursuit. Whatever is its essence, and whatever the disclaimer may urge against it, pleasure will be sought by all who possess the liberty of election. It becomes then incumbent on the moralist, not only to urge the performance of duty, but to exhibit objects that please, without enervating the mind, and gratify without corrupting the principles.

"Rural scenes, of almost every kind, are delightful to the mind of man. The verdant plain, the flowery mead, the meandering stream, the playful lamb, the warbling of birds, are all capable of exciting emotions gently agreeable. But the misfortune is, that the greater part are hurried on in the career of life, with too great rapidity to be able to give attention to that which solicits no passion. The darkest habitation in the dirtiest street of the metropolis, where money can be earned, has greater charms with many than the groves of Hagley.

"Yet the patron of refined pleasure, the elegant Epicurus, fixed the seat of his enjoyment in a garden. He thought a tranquil spot, furnished with the united sweets of Art and Nature, the best adapted to elegant repose. And even the severer philosophers of antiquity were wont to discourse under the shade of a spreading tree, in some cultivated plantation.

"It is obvious, on intuition, that Nature often intended solely to please the eye in her vegetable productions. She decorates the floweret that springs beneath our feet in all the perfection of external beauty. She has clothed the garden with a constant succession of various hues; even the leaves of the tree undergo a pleasing vicissitude. The fresh verdure they exhibit in the spring, the various shades they assume in summer, the yellow and russet tinge of autumn, and the nakedness of winter, afford a constant pleasure to a fine imagination. From the snowdrop to the moss-rose, the flower-garden displays an infinite variety of shape and colour. The taste of the

of the *Stamina*, and often of the *Pistilla*. SHAKESPEARE notices this strange effect produced by art.

PER. Sir, the year is growing ancient,
Not yet on summer's death, nor on the birth
Of trembling winter; *the fairest flowers o' th' season*
Are our Carnations, and streak'd Gilly-flowers,

florist has been ridiculed as trifling, yet surely without reason. Did Nature bring forth the Tulip and the Hyacinth, the Rose and the Carnation, to be neglected by the haughty pretender to superior reason? To omit a single social duty, for the cultivation of a *Polyanthus*, were ridiculous as well as criminal; but to pass by the beauties lavished before us, without observing them, is no less ingratitude than stupidity. A bad heart finds little amusement but in a communication with the active world, where scope is given for the indulgence of malignant passions; but an amiable disposition is commonly known by a taste for the beauties of the vegetable creation." KNOX.

Herbs and flowers may be regarded by some persons as objects of inferior consideration in philosophy; but every thing must be great which hath God for its author. To him all the parts of Nature are equally related. The flowers of the earth can raise our thoughts up to the Creator of the world as effectually as the stars of heaven; and till we make this use of both, we cannot be said to think properly of either. The contemplation of Nature should always be seasoned with a mixture of devotion, the highest faculty of the human mind, by which alone contemplation is improved, and dignified, and directed to its proper object.—*With this devotion, the study of flowers* seems to restore man in his fallen state to a participation of that felicity which he enjoyed while innocent in Paradise.—Nothing indeed proves more satisfactorily a benevolent DEITY than the *variety* he hath established in flowers, even amongst the same species. What a blaze of light bursts in upon the enquiring mind respecting the *intentions* of this DEITY! A full proof of the existence, wisdom, and never-ceasing agency of a presiding Power—*kind and good*—an ALMIGHTY POWER! Our inimitable HARVEY bursts out into these rapturous expressions at the sight of a flower-garden:

"What *colours*, what charming colours, are here! these, so nobly bold; and those so delicately languid. What a glow is enkindled in some! what a gloss shines upon others! In one, methinks, I see the ruby with her bleeding radiance; in another, the sapphire, with her sky-tinctured blue; in all, such an exquisite richness of dyes, as no other set of paintings in the universe can boast.—With what a masterly skill is every one of the varying tints disposed! Here, they seem to be thrown on with an easy dash of security and freedom; there, they are adjusted by the nicest touches of art and accuracy. Those which form the ground are always so judiciously chosen as to heighten the lustre of the superadded figures, while the verdure of the impalement, or the shadings of the foliage, impart new liveliness to the whole. Indeed, whether they are blended or arranged, softened or contrasted, they are manifestly under the conduct of a taste that never mistakes, a felicity that never falls short of the very perfection of elegance.—Fine, inimitably fine, is the texture of the web on which these shining treasures are displayed. What are the labours of the Persian looms, of the boasted commodities of Brussels, compared with these curious manufactures of Nature? Compared with these, the most admired chintzes lose their reputation: even superfine cambrics appear coarse as canvas in their presence.

"What an enchanting situation is this! One can scarce be melancholy within the atmosphere of flowers. Such lively *hues*, and delicious odours, not only address themselves agreeably to the senses, but touch, with a surprizing delicacy, the sweetest movements of the mind.

"How often have I felt them dissipate the gloom of thought, and transfuse a sudden gaiety through the dejected spirit! I cannot wonder that *kings* descend from their thrones, to walk amidst blooming ivory and gold; or retire from the most sumptuous feast, to be recreated with the more refined sweets of the garden. I cannot wonder that *queens* forego, for a while, the compliments of a nation, to receive the tribute of the parterre; or withdraw from all the glitter of a court, to be attended with the more splendid equipage of a bed of flowers.

"What a surprizing *variety* is observable among the flowery tribes! how has the bountiful hand of PROVIDENCE diversified these nicest pieces of his workmanship! added the charms of an endless novelty to all their other perfections!—A constant uniformity would soon render the entertainment tiresome, or insipid; therefore every species is formed on a separate plan, and exhibits something entirely new. The fashion spreads not from family to family; but every one has a mode of its own, which is truly original. The most cursory glance perceives an apparent difference, as well as a peculiar delicacy, in the airs and habits, the attitude and lineaments, of every distinct class.

"Some rear their heads with a majestic mien, and overlook, like sovereigns and nobles, the whole parterre. Others seem more moderate in their aims, and advance only to the middle stations; a genius turned for heraldry might term them the gentry of the border. While others, free from all aspiring views, creep unambitiously on the ground, and look like the commonalty of the kind.—Some are intersected with elegant stripes, or studded with radiant spots. Some affect to be genteely powdered, or neatly fringed; while others are plain in their aspect, unaffected in their dress, and content to please with a naked simplicity. Some assume the monarch's purple, some look most becoming in the virgin's white; but black, doleful black, has no admittance into the wardrobe of Nature. The weeds of mourning would be a manifest indecorum, when Summer holds an universal festival. She would now inspire none but delightful ideas; and therefore always makes her appearance in some amiable suit. Here stands a warrior, clad with crimson; there sits a magistrate robed in scarlet; and yonder struts a pretty fellow, that seems to have dipped his plumes in the rainbow, and glitters in all the gay colours of that resplendent arch. Some rise into a curious cup, or fall into a set of beautiful bells; some spread themselves into a swelling tuft, or crowd into a delicious cluster. In some, the predominant stain softens, by the gentlest diminutions, till it has even stole away from itself. The eye is amused at the agreeable delusion, and we wonder to find ourselves insensibly decoyed into a quite different lustre. In others, you would think the fine tinges were emulous of pre-eminence. Disdaining to mingle, they confront one another, with the resolution of rivals, determined to dispute the prize of beauty; while each is improved, by the opposition, into the highest vivacity of complexion.

"How I admire the *vastness* of the *contrivance*, and the *exactness* of the *execution*, of trees and flowers! Man, feeble man, with difficulty accomplishes a single work. Hardly, and after many efforts, does he arrive at a tolerable imitation of some one production of Nature. But the ALMIGHTY ARTIST spoke millions of substances into instantaneous being; the whole collection wonderfully various, and each individual completely *perfect*." "How manifold are thy works, O LORD!" multiplied even to a prodigy: yet "in wisdom," consummate wisdom, "hast thou made them all,"

Which some call Nature's *Bastards* :—of that kind
Our rustic garden's barren, and I care not
To get slips of them.

POL. Wherefore, gentle maiden,
Do you neglect them ?

PER. For I have heard it said,
There is an art, which in their *piedness* shares
With great creating Nature.

POL. Say, there be :
Yet Nature is perverted by no mean,
For Nature makes that mean : so, over that *Art*,
Which Nature makes ; you see, sweet maid, we marry
A gentle scyon to the wildest stock,
And make conceive a bark of baser kind,
A bud of nobler race. *This is an Art*
Which does mend Nature, change it rather, but
*The Art itself is Nature.**

The florist, in fact, raises this fine assemblage of plants from seed, and the botanist should excuse him his care, when he can draw from his labours the strongest arguments in favour of the sexes of plants.

" This admirable flower is of all others the most delightful, as well for its agreeable scent as for its beautiful colours. The varieties of it are hardly to be numbered, every year producing new sorts raised from seed. Some of the choicest kinds are kept up by slips, layers, or cuttings, but no seeds are to be obtained from these, for, after a few years propagation in this way, they indeed flower, yet, even if a pistillum be formed, and any seeds are produced, these are always found to be abortive. † Most of the other double flowers, such as have increased corollas, are also barren,

* " I am persuaded," says LINNÆUS, in his *Sponsalia Plantarum*, " from many considerations, that those numerous and most valuable varieties of plants, which are daily seen adorning our gardens, or are used for culinary purposes, have been produced by the intermixture of species ; for I cannot give my assent to the opinion of those who imagine *all varieties* to have been occasioned by a change of soil. If this were the case, the plants would return to their original form, provided they were removed to their original situation." The following is a curious anecdote, recorded by RAY, which confirms this doctrine.

" BAAL, a gardener at Brentford, having cultivated a remarkably fine cabbage, sold a large quantity of the seeds to several gardeners about the suburbs of London. They committed these to the ground after the usual manner, but instead of the sort BAAL had made them believe would spring up, they proved to be chiefly the *Brassica Longifolia*, instead of the *Florida*. His incensed customers in a body instantly commenced, in Westminster-hall, a prosecution against him. The unfortunate man being unable to prove his innocence before the judges, the court found him guilty of fraud, and he was condemned not only to restore the price given for the seeds, but was likewise obliged to pay each gardener for his loss of time, and for the ground that had been uselessly occupied. His character and circumstances were in consequence ruined ; the robust health of the innocent man becoming gradually impaired, he paid an untimely debt to Nature. Had the judges been at all apprized of the sexual hypothesis, or had this honest man known, from careful observation, the use of the farina in rendering the pistillum productive, BAAL would not have been found guilty of a crime, but the accident would have been attributed to the true cause, the fortuitous impregnation of the *Brassica Florida* by the farina of the *Brassica Longifolia* growing in its neighbourhood."

This fact is proved by MILLER, the illustrious author of the *Gardener's Dictionary*, now rendered a work of the very first eminence by the learned and very valuable additions of Professor MARTYN, in the last edition, which, to use the panegyric of Linnæus, " merits rather the appellation of a philosophic and botanical Dictionary for Botanists."

Miller planted out three distinct rows of cabbages. In the first row he put a dozen of *red cabbages* ; in the second a dozen of *white* ; and in the third a dozen of *savoy*s. As soon as these had done flowering, he cut them all down, save *one savoy*, the seeds of which he carefully preserved. These seeds produced him *red cabbages*, *white cabbages*, *savoy*s, some *savoy*s with *red ribs*, and in some a *mixture of all the three sorts in the same plant*. This is a curious botanical fact, which the truly ingenious Mr. Knight is now turning to a valuable account for the improvement of our apples and other fruits.

† This doctrine is thus expressed by Dr. DARWIN :

So grafted trees with shadowy summits rise,
Spread their fair blossoms, and perfume the skies :
Till *canker* taints the vegetable blood,
Mines round the bark, and feeds upon the wood.

for the organs for reproduction are lost in the multiplication of the petals. You must, therefore, select seed from a carnation raised itself from seeds, not from layers, and from such also whose flowers shew a perfect pistillum. And as the dust of one flower will impregnate and enliven that of another, and from such couplings the seeds are so changed as to produce plants changing from the mother plant (as I have proved in my chapter on the Generation of Plants). This consideration leads me to advise the curious florist to plant of every sort of his best carnations in beds, on a line in the middle, and on each side of them to set at least two rows of *single ones* of *choice colours*, and among them also some plants of *Pinks* and *Sweet-williams*, which are of the same genus." Vide Bradley, Professor of Botany, on Gardening, p. 122, published in 1727.

By this latter part of the experiment, FAIRCHILD produced his *Mule Pink*, which the eye at once discovers to be betwixt a Sweet-william and a Pink.

CARYO's sweet smile DIANTHUS proud admires,
And gazing burns with unallow'd desires ;
With sighs and sorrows her compassion moves,
And wins the damsel to *illicit loves*.
So, in her wane of beauty, NINON won,
With fatal smiles, her gay unconscious son—
Clasp'd in his arms, she own'd a mother's name,—
"Desist, rash youth ; restrain your impious flame ;
"First on that bed your infant-form was press'd,
"Born by my throes, and nurtur'd at my breast."—
Back as from death he sprung, with wild amaze
Fierce on the fair he fix'd his ardent gaze ;
Dropp'd on one knee, his frantic arms outspread,
And stole a guilty glance towards the bed ;
Then breath'd from quivering lips a whisper'd vow ;
And bent on heaven his pale repentant brow ;
"Thus, thus !" he cried, and plung'd the furious dart,
And life and love gush'd mingled from his heart.

DARWIN.

The "sound" botanist will also find no plant that can better illustrate the calyx.

He should indeed suffer each person to enjoy his own *peculiar* pleasure. There are some rigid men who even condemn this pursuit altogether, having not taste enough to relish the beauties of the creation. The poet thus reproves them :

Why brand *these pleasures* with the name
Of soft unsocial toils, of indolence and shame ?
Search but the garden, or the wood ;
Let yon admir'd CARNATION own,
Not *all* was meant for *raiment* or for *food*,
Not all for *needful use* alone :
There, while the seeds of future blossoms dwell,
'Tis *colour'd* for the sight, *perfum'd* to please the smell.

So, years successive, from perennial roots
The wire or bulb with lessen'd vigour shoots,
Till curled leaves or barren flowers betray
A waning lineage, verging to decay :
Or till, amended by *connubial powers*,
Rise seedling progenies from SEXUAL FLOWERS.

Why knows the *Nightingale* to sing ?
 Why flows the *Vine's nectarous juice* ?
 Why shines with paint the *Linnet's wing* ?
 For *sustenance* alone ? for *use* ?
 For *preservation* ? Every sphere
 Shall bid fair PLEASURE's rightful claim appear.
 And sure there seem of human kind
 Some born to shun the solemn strife ;
 Some for amusive tasks design'd,
 To soothe the *certain ills of life* ;
 Grace its *lone vales* with many a *budding rose*,
 New founts of bliss disclose,
 Call forth *refreshing shades*, and decorate *repose*.

SHENSTONE.

Florists distinguish Carnations into four divisions :

1. *Flakes*, of two colours only, and their stripes large, going quite through the petals.
2. *Painted Ladies*, having the petals of a red, or purple, on the upper part only, and the under side of clear white.
3. *Bizarres*, flowers striped or variegated with three or four different shades of colour.
4. *Piquettes*, a white or yellow ground, edges toothed and spotted, or, to use the florist's expression, pounced, with scarlet, red, or purple.

In our Plate of these Carnations,* there are two purple *Flakes*; the upper is PALMER's DUCHESS OF DORSET, and the lowest one PALMER's DEFIANCE :—there are two scarlet *Bizarres*; that on the right is CAUSTIN's BRITISH MONARCH, and the centre one, a paler red, is MIDWINTER's DUCHESS OF WURTEMBERG :—likewise there are two *Piquettes*; the red *Piquette* is DAVEY's DEFIANCE, and the purple one the PRINCESS OF WALES.

* These Carnations were all of them copied, of the exact size of Nature, from out of the choice collection of Mr. DAVEY, of the King's Road, Chelsea; as were the Tulips from that of Mr. MASON; certainly the first florists in the world, and gentlemen extremely desirous of giving every information and encouragement to the *Botanist*.



Large Flowering Sensitive Plant.

MIMOSA GRANDIFLORA;

OR,

LARGE-FLOWERING SENSITIVE PLANT.

THIS most elegant shrub is native of the East Indies. It was first introduced into our gardens in 1769, by Mr. Norman. It is found frequent in mountainous districts: hence one of the natives gazing at, and admiring its flowers. It sleeps at regular periods, by closing its two corresponding leaflets together; and the flowers are so rapid in their growth, as to give to them also the appearance of spontaneous motion, Nature having well dissembled in this tribe of vegetables the high attributes of sensation, and of action. Growing to the size of a moderate tree, it is not armed with spines as many of its congeners, nor does it possess, like the *Mimosa Pudica* (the common Sensitive Plant), the power of retracting its branches, so as to set the whole plant into general motion upon the rude approach of an invader. Secreting honey, it gives a delightful food to the humming bird, and Nature has been so anxious for the preservation of this tribe, that besides multiplying the number of males (stamina) to one pistillum or female, there are also several of its flowers which possess only a cluster of males. Hence it arranges in the Class XXIII. POLYGAMIA, Order I. MONŒCIA, of Linnæus. It is thus personified by the late Dr. Darwin.

Fill'd with nice sense the chaste MIMOSA stands,
From each rude touch withdraws her timid hands:
Oft, as light clouds o'erpass the summer glade,
Alarm'd she trembles at the moving shade;*
And feels, alive through all her tender form,
The whisper'd murmurs of the gathering storm;
Shuts her sweet eyelids to approaching night,
And hails with freshen'd charms the rising light.
Now many a suitor woos the blushing maid,
Each swears by him she ne'er will be betray'd.
At last, she melts, and sighs, in verdant bow'rs,
And yields to *Cupid's* all-triumphant pow'rs.—
So hapless *Desdemona*, fair and young,
Won by *Othello's* captivating tongue,
Hung o'er each strange and piteous tale, distrest,
Then sunk enamour'd on his sooty breast.

DARWIN.

* *Desdemona* is represented by Shakspeare, as one so chaste, "as to tremble even at the sight of her own shadow."



Ranagle Sen. ARA. p. 10.

The Night-blooming Cereus.

London, Published by D. Thornton, Jan. 1. 1812.

NIGHT-BLOWING CEREUS;

OR,

CACTUS GRANDIFLORUS.

THIS plant is called by LINNÆUS *large-flowering Cactus*, on account of the comparative largeness of its flower, which, in its native country, Jamaica, is often more than a foot in diameter. It has the appellation also of *Night-blowing Cereus*, from its opening its beautiful flowers after sun-set. Others have styled it the *Torch Thistle*, from the armature about its pentangular, articulated, and climbing stem, which is leafless, succulent, and exhibits to the observer a figure equally grotesque as terrific, with flowers possessing actually the blazing appearance of a torch. I have sometimes seen in our hot-houses twenty or thirty of these flowers expanded in the same evening, emitting all the while a fine balsamic odour. The *calyx* is monophyllous, that is, consisting of one piece, which is deeply cleft into *segments*, called by botanists *lacinia*, which are of a bright orange, and gradually diminish in size, becoming real *squamæ*, or scales, before they reach the *germen*, or *seed-vessel*, which is villous, or covered with numerous hairs. The *petals*, or flower-leaves of the *corolla*, are twenty in number, of a snowy whiteness, and arranged in tiers, are less pointed and concave than the *lacinia*, having each *apex* armed with a hook. These two expansions LINNÆUS figuratively calls the *nuptial bed*. From the *germen* at the bottom of the cup arises a long tube, named by botanists the *style*, which terminates in a many-cleft *stigma*. These 3 parts form what is termed the *pistillum*, or female; around whom, in clusters, are the *stamina*, or males, composed of curvilinear *filaments* crowned by their *anthers*. These take their origin from the *calyx*; hence this plant comes under the Class XII. ICOSANDRIA, and Order I. MONOGYNIA, of LINNÆUS. It is thus personified by Dr. DARWIN, in his *Loves of the Plants*.

REFULGENT CERE!—at the dusky hour,
She seeks with pensive step the mountain-bower,
Bright as the blush of rising morn, and warms
The dull cold eye of midnight with her charms.
There to the skies she lifts her pencill'd brows,
Opes her fair lips, and breathes her virgin vows;
Eyes the white zenith; counts the suns that roll
Their distant fires, and blaze around the pole;
Or marks where Jove directs his glittering car
O'er Heaven's blue vault,—herself a brighter star.
—There, as soft zephyrs sweep, with pausing airs,
Thy snowy neck, and part thy shadowy hairs,
SWEET MAID OF NIGHT! to Cynthia's sober beams
Glow thy warm cheek, thy polish'd bosom gleams.—
In crowds around thee gaze the admiring swains,
Who keep in silence agonizing pains;
Drop the still tear, or breathe the impassion'd sigh,
And drink inebriate, rapture from thine eye.



Strelitzia reginae, pine!

The Queen Flower.

London. Published by D. Thomson, Jan. 1. 1812.

STRELITZIA REGINÆ;

OR,

QUEEN PLANT.

THIS is one of the many lovely productions imported from the Cape of Good Hope, introduced into our gardens by Sir JOSEPH BANKS, Bart. K. B. the illustrious and most indefatigable promoter of the science of Natural History. Its leaves are coriaceous and spoon-shaped, often undulated at the base, inwardly of a deep green, and outwardly beautifully glaucous. The flowers are of a bright orange, tripetalled, inclosed at first by two long membranous calyx leaves, which drop as the flower rises from the common spatha, and these appear in succession, each retiring backward, to give place to other flowers. These three petals of the corolla encompass the beautiful nectarium, which is diphyllous, that is, composed of two leaves, one shaped like an anchor exteriorly, and hollowed interiorly, inclosing in a groove the five stamina, remarkable for long anthers, through which duplicature also passes the style, whose triangular and pointed stigma, finally reaching beyond the bifid end of this part of the nectary, makes the anchor resemblance perfect. The other petal of the nectary is smaller, shaped like a cowl, and hooked. Nature here seems to aim at deception, the beaked spatha, upon its long and round stalk, or scape, gives the similitude of the head of some species of crane, and the flowers above feign its top-knot; and even the expert botanist at first sight might imagine that the purple nectary on one side was a stamen, with its barbed anther, and on the other the stigma, as in the orchis tribe: but upon dissection all this confusion vanishes, and it easily arranges under Class V. PENTANDRIA, Order I. MONOGYNIA, of Linnæus, each flower possessing five stamina, and one pistillum. We have been so fortunate as to be favoured with the following Verses on this Plant by the present *Poet Laureat*.

ON Afric's southern steep, where Gama's sail
To the tempestuous clime was first unfurl'd,
Courting with ample sweet the dangerous gale,
And op'd to Europe's sons the Eastern World,

Heroes, beyond the Demi-Gods of Greece,
By Jason led, and urg'd by Orpheus' lyre,
Seeking, through wilder seas a richer fleece,
While warlike Camoens* wak'd the epic wire.

Oft as the *Genius* of the stormy main
From the high promontory view'd the wave,
He saw with daring prow Britannia's train,
The angry winds and mountain surges brave,

GEORGE's parental sway, and Albion's laws,
Spreading where Ammon's empire never spread,
To Thames' blest stream her stores while Commerce draws
From Ganges' Bramin groves and Indus' bed:

* A famous Portuguese Poet, Author of the *Lusiad*.

Sudden, a buoyant *Vessel* meets his eyes,
Not launch'd by thirst of wealth, or hope of fame,
Science alone directs the bold emprise,
Her eye their cynosure, her smile their aim.

Her favourite *Votary* from the lap of ease,
From Pleasure's siren voice, and Fortune's store,
Steers by unpeopled coasts, through pathless seas,
Th' expanded Scenes of Nature to explore.

Amid her shapes minute while others pry,
Scanning the myriads on the herbs' green top,
Or mark intent, with microscopic eye,
The monsters writhing in the liquid drop ;

Advent'rous BANKS !* her bolder march pursues,
Through the rude desert, and the billowy storm,
And 'mid the elemental conflict views
The mighty wonders of her awful form.

Now 'mid the rigour of antarctic frost,
Where the chill stream of life scarce keeps its way ;
Now where the day-star on the sultry coast
At noon-tide sheds th' insufferable ray ;

* The *Royal Society*, established in the last century, gave the first impulse in this island to literary exertions, and by the encouragement then held out to reflecting minds, a GREW, an EVELYN, and a RAY, in *Botany* ; an HOOK, in the *Mechanic Arts* and the *Microscope* ; and lastly, the highest honour of human nature, Sir ISAAC NEWTON, arose, became the *President* of that Society, and proved to an astonished world, that the English can be no less great as merchants, as warriors, than in literary competition.

Sir JOSEPH BANKS, the present illustrious *President*, when in the prime of life, quitted (although possessing every means for enjoying the same) the pleasures of a gay metropolis, the seductive paths of politics, the soft blandishments of polite intercourse ; not to visit the sumptuous palaces of continental courts ; not to see the finished labours of human skill ; not to compare the manners of this country with those of others ;—but to view the stupendous scenes of uncultivated climates ; to behold nations never before gazed on by European eye, and birds, and animals, and plants, unknown to former naturalists ; to bring home with the rich discoveries of Captain COOK, the rich treasures for a cabinet of natural productions, which he alone possesses, excelling beyond comparison those of all the potentates in the European world ; and by daily opening these treasures to the curious, and allowing to the cultivators of science the free use of a library on Natural History, equally extraordinary and magnificent, he shines as the present *Mæneas* of Natural History ; to which he has given that spring and energy which cannot fail to be advantageous to posterity : for Botany may be compared to a very tender plant, requiring the fostering aid of rich individuals, who employ their substance, not in pomp and vain amusements, but in the better pursuit of knowledge and an eternal fame. “ I have often,” says the elegant St. Pierre, “ been astonished at our indifference respecting the applause of those who have introduced useful plants into their country, the sight or fruit of which are to this day so delightful. The names of these public benefactors are chiefly *unknown*, whilst their benefits pass from generation to generation : whereas those of the destroyers of the human race are handed down to us in every page, as if we took more account of our enemies than of our friends. The ancients did not, however, act in this way. Plutarch observes that CERES and BACCHUS, who were mortals, attained to the rank of *Gods*, from the universal and lasting blessings which they procured to mankind : whereas HERCULES, THESEUS, and other Heroes, rose only to the rank of *demi-gods*, their good achievements being but of a temporary and partial nature. Pliny, the great Roman naturalist, informs us with no small degree of exultation, that of the eight species of cherries known in Italy in his time, one was styled *Plinian*, after the name of one of his relations, who had introduced it. The other species of this very fruit bore the names of the most illustrious families, being denominated the Julian, Apronian, Actian, and Cæcilian. He informs us that it was Lucullus, who, after the defeat of Mithridates, transported from the kingdom of Pontus the first Cherry Trees into Italy, from whence they were propagated in less than an hundred and twenty years over all Europe, England not excepted, then peopled by Barbarians. He also mentions Pompey and Vespasian as bearing in their triumphs the trees of the conquered countries, producing a remembrance of their victories more useful and durable than columns of brass or marble.

Uncheck'd by danger, unsubdu'd by toil,
He climbs where mountains rise on mountains roll'd,
Nor seeks the ores that glow beneath the soil,
But " views the mine without a wish for gold."

His pride, on every land, in every clime,
From the low shrub that clothes the arid plain,
To where the cedar waves her boughs sublime,
Careful to trace the vegetable reign.

Crown of his labours! this *imperial flower*,
Wafted from burning Afric's rugged scene,
'Neath Britain's better skies, in happier hour,
Enjoys the patronage of Britain's QUEEN!

Grac'd by *her Name*,† its shining petals boast
Above the rest to charm her favouring eyes,
Though Flora brings from every clime her host
Of various odours and of varied dyes.‡

While Royal NYMPHS,§ fair as the Oreade race
Who trod Eurota's brink, or Cynthus' brow,
Snatch from the wreck of time each fleeting grace,
And bid its leaves with bloom *perennial* glow!

JAMES HENRY PYE.

† This plant was named by Sir Joseph Banks in honour of her present *Majesty*; who, together with the Princesses, cultivate the Science of Botany, and have attained a proficiency in this science, such as none that I know of in the inferior ranks have equalled.

‡ Virgins attendant on Diana.

§ There is not a plant in the Gardens of Kew (which contain all the choicest productions of the habitable globe) but has been either drawn by her gracious Majesty, or some of the Princesses, with a grace and skill which reflect on these personages the highest honour.



Reinagle Scul. R.A. pinx.

Rossi sculp.

Fankervillia Limodorum

London. Pub^d by D. Thornton, Sept. 1. 1811.

LIMODORON TANKERVILLÆ;

OR,

CHINESE LIMODORON.

THIS beautiful plant was introduced into our gardens in 1778 by Dr. Fothergill, who obtained the seeds from China. Its Latin specific name was given it in honour of the Countess of Tankerville, a cultivator of flowers, the elegant and refined pleasure of virtuous and noble minds. Its leaves are ensate, plaited, and often somewhat revolute. The flowers are elegantly disposed upon the scape, three together at the base, then opposite, and clustered above. In their infant state these are protected by a green spatha, which drops as the flowers advance; these then beautifully unfold their five brooding petals, which are white above, but of a brown red beneath, elegantly contrasting with a bell-shape nectary, exteriorly white at its base, but marked with a dark purple at its mouth, and of a lighter tinge. The inside of the tube itself is of a dark purple, but a pale line runs along its centre towards the horn: this conceals the organs of generation, which are curiously fashioned; for, as in the orchis tribe, the anthers are twin, depending, and lodged within cells, closely connected with the stigma, which is supported by a fleshy style, but the germen is exterior. It comes under the Class XX. GYNANDRIA, Order I. DIANDRIA, of LINNÆUS.

SWEET FLOWER, whose modest beauties blow
Deep in the green and silent vale,
Where willows, bending o'er the stream,
Wave gently to the passing gale!

So, in thy native Sina's shades,
Like THEE, *sequester'd* and *serene*,
Soft smiling sit her pensive maids,
Pleas'd with the solitary scene.

There, list'ning to some magic tale,
Of fabled bliss, or fancied woe,
They deck with art the silken veil,
Or tend the flowers that round them blow.

From moss-clad rocks, and tangled shades,
The murmuring waters roll around;
Sweep through the garden's green arcades,
And shine along the varied ground.

On waving boughs the plummy race
Sweet carol from the blossom'd spray;
While, glittering in each pictur'd vase,
The golden-scaled beauties play.

Domestic cares and duteous love
In turn their tender thoughts employ;
And form within their green alcove,
A happiness that cannot cloy.

SHAW.



Henderson pinx^t

Quilley sculp^t

The Dragon Arum

London, Published by D^r Thornton, July 1st 1811.

ARUM DRACUNCULUS;

OR,

DRAGON ARUM.

THIS extremely fœtid poisonous * plant will not admit of sober description. Let us therefore personify it.

SHE † comes peeping from her purple crest with mischief fraught : from her green covert projects a horrid spear of darkest jet, which she brandishes aloft : issuing from her nostrils flies a noisome vapour, infecting the ambient air : her hundred arms are interspersed with white, as in the garments of the inquisition ; and on her swollen trunk are observed the speckles of a mighty dragon ; her sex is strangely intermingled with the opposite ! confusion dire !—all framed for horror ; or kind to warn the traveller that her *fruits* are *poison-berries*, *grateful* to the *sight* but *fatal* to the *taste* ; such is the plan of PROVIDENCE, and such HER wise resolves. It arranges under Class XX. GYNANDRIA, Order V. POLYANDRIA, of LINNÆUS.‡

“ Thy soul's first hope ! thy mother's sweetest joy !”

Cried tender LAURA, as she kiss'd her boy.

“ Oh ! wander not where DRAGON ARUM show'rs

“ Her baleful dew, and twines her purple flowers,

“ Lest round thy neck she throw her snaring arms,

“ Sap thy life's blood, and riot on thy charms.

“ Her shining *berry*, as the ruby bright,

“ Might please thy taste, and tempt thy eager sight :

“ Trust not this specious veil ; beneath its guise,

“ In honey'd streams, a *fatal* poison lies.”

So *Vice* allures with *Virtue's* pleasing song,
And charms her victims with a *Siren's* tongue.

FRANCES ARABELLA ROWDEN.

* From the root, however, of this plant, a powerful and useful sternutatory may be made.

† In this description the author has had in view the fancy of the ancients respecting that being whom they represented as hostile to man.

Ἡξει δὲ καὶ πολὺπυρ
καὶ πολύχρυσ, ἃ δεινὰ
Κεκοσμημένα λόχους
Καλοκότης Ἐγινύς.

Lo ! with unnumber'd hands, and countless feet,
The FURY comes, her destin'd prey to meet ;
Deep in the covert hid.—

SOPHOCLES.

‡ Linnæus places this plant in the Class GYNANDRIA, other authors refer it to MONECIA, and in our reformed system it comes under the Class MANY MALES, Order, FLOWERS SPATHED.



Deny.

Hirsute Stapelia

Bell-shaped.

Henderson pinn.

Burk sculp.

Stapelia

A GROUP OF STAPELIAS.

DISPERSED over the arid* wilds of Africa, in pyramidal forms, issue the fleshy stems, destitute of leaves, of the several STAPELIAS. These stems are on every side armed with hooks like claws. The juices of the Hirsute are so acrid, that the smart these occasion on the tongue will be sensible a long while, and even fatal, if tasted beyond a certain proportion. Nature has well marked it of the natural order, the *Lurid*, or poisonous, for the *corolla*, which is deeply cleft into five segments, is of a dusky purple, and dingy yellow, and speckled like the belly of a serpent, besides being fringed with hairs, which gives to this flower something of an animal appearance. It has likewise so strong a scent, resembling carrion, that blow-flies in abundance hover round it; and mistaking the *corolla* for flesh, deposit there their eggs, which are soon converted into real maggots, adding to the horror of the scene, some being seen writhing among the purple hairs of the flower, and others already dead for want of food, the vegetable in this rare instance deceiving and overcoming the animal creation. The starlike appearance in the centre is the *Nectary*, mingled with the five *Stamina*, and two *Pistilla*. Hence it arranges under the Class V. PENTANDRIA, Order II. DIGYNIA, of Linnæus. We have been favoured with the following fine poetic effusion, from the masterly pen of Dr. SHAW, on this plant.

'Mid the wild heights of Afric's stormy cape,
The fell STAPELIA rears her Gorgon shape;
Spreads her rough arms, and turns, with scowling eye,
Her bearded visage to the thund'ring sky.
To magic rites she bends her wayward care,
And with unholy vapours taints the air.
Distils with fatal art each secret bane,
And gathers all the poisons of the plain.
By native instinct, round her drear abode,
Glides the green snake, or crawls the shapeless toad.
Lur'd to the *hag*, by horrid spells subdu'd,
The care-craz'd *mother* brings her numerous brood;
Hears the smooth tale, and trusts in evil hour,
The tender offspring to her guardian pow'r.
The subtle fiend assumes a softer air,
And falsely smiles, and feigns a mother's care:
But gone the parent, 'mid the cavern's gloom
The dire *Enchantress* drags them to their doom;
In pining atrophy to yield their breath,
And slowly languish in the arms of death;
Till, dried each wasted limb, each haggard eye,
Their shrivell'd forms her hideous rites supply.
No soft remorse her fell resolves can stay,
Born of the rocks, as pitiless as they!
So foul *Canidia*,† with *malignant joy*,
Watch'd the slow progress of the buried boy;

* The STAPELIAS in our hot houses never require to be watered.

† Hor. Epod. 5.

So dire *Erichtho*,* fraught with spells accurst,
Feign'd pious cares, and murder'd while she nurst !
So fierce *Medea*,† with relentless eye,
And soul unmov'd, beheld her children die ;
And ruthless plung'd, by demon rage possess'd,
The fatal dagger in each infant breast.

SHAW.

* Lucan, lib. 6.

† Ovid. Epist. 13.



Reinagle Sen. R. A. pinx.

Quilley sculp.

Agave, or American Aloe.

AMERICAN ALOE;

OR,

AGAVE AMERICANA.

PARKINSON, who lived in 1640, mentions the ALOE as being brought from South America into Spain. In 1690, the Aloe is represented to have flowered at Lambeth, and two other plants in 1714, at Hampton Court Palace. The Aloe from which our representation was taken, flowered in the month of September, 1790, at Smith's nursery, at Dalston, near Hackney. It was supposed to be about 70 years old, at which time it displayed its *scape*, or trunk, arising from the centre of the leaves, increasing with astonishing rapidity, until it reached nearly the height of 30 feet, resembling the mast of a ship, and there projected from its summit, at proportionate distances, 13 great *branches*, at each of whose extremities were found from 80 to 100 *flowers*, on proper *peduncles*, or flower-stalks, of different lengths, that each flower might have its due position as to light and heat, exciting in each beholder the idea of a vast chandelier. Had these flowers possessed the brilliancy of the *Cereus*, or Torch-Thistle, the resemblance indeed had been exact; although in themselves these have but little claim to beauty, yet they exhibit remarkably well the *Pistillum* in the centre of the flower, with the *Germen* inferior, that is, beneath the *Corolla*, which is monopetalous, and sexfid, or divided into six *segments*, which are united at their base, and are of a greenish-yellow colour. Perhaps in warmer climates, where they are natives, these flowers might possess greater splendour, for lilies are styled by Linnaeus the beaux and belles of the vegetable world: or has NATURE rather chosen to give them the character of funereal pomp, and therefore, rightly avoided all flippancy of colouring? for the AGAVE, or AMERICAN ALOE, when arrived at maturity, the scape, or stem, supporting the flowers, with the flowers themselves, derive their nourishment from the succulent leaves beneath, and as these advance those decay; and finally, the seeds being perfected, the stigma, style, corolla, and anthers, with their filaments, even the peduncles, and the scape, with its branches, perish. In the whole vegetable creation, there is not, perhaps, a plant more useful than the one we have described. As a defence, it bids defiance to all intruders. Its leaves are employed as a thatch for houses; and, properly managed, they will separate into fibres, which, manufactured, can supply the place of hemp, flax, and cotton. The thorns, with which it is armed, serve for awls, or are made into nails, or pins, or needles. When rightly tapped, from three to four hundred gallons of sap may be extracted, which may be fermented into wine, or by simply boiling, reduced to pulp, which serves all the purposes of soap. The ligneous stem is made use of by the carpenter, or for fuel; and the honey, which copiously distils from the flowers, when collected, is a most efficacious remedy in Asthma, and other disorders of the chest.

Having been favoured with the following complimentary lines on the representation given of the AGAVE, I am happy in having permission to lay them before my readers, who are the best judges how far my humble endeavours may merit the Poet's commendation.

Nurs'd by a length of rolling years,
Her stately form the ALOE rears,
Protracting still, with wise delay,
The glory follow'd by decay;

Till, urg'd by time's resistless date,
Nobly *She* braves her destin'd fate,
And, conscious of the approaching doom,
Bursts forth impatient into bloom;
While, rich from all their curving stems,
Profusely shoot the golden gems;
Then fading 'midst admiring eyes,
The vegetable *Martyr* dies—
But, flow'ring thus at **THY** command,
Unchang'd her finish'd form shall stand;
And glorying in *perennial bloom*,
Shall smile through ages yet to come.

DR. SHAW.

KALMIA ANGUSTIFOLIA



Ranagle R. A. pinx.

Maddocks sculp.

The Narrow-leaved Kalmia?

London. Published by D. Thornton, Sept. 1800.

KALMIA ANGUSTIFOLIA;

OR,

NARROW-LEAVED KALMIA.

THIS beautiful shrub was introduced into our gardens from North America by Peter Collinson, Esq. in 1736. It grows two feet in height, and sends out several upright branches, which are beset with flowers like a cluster of bees. Each flower is rotate, and possesses a pistillum in the centre, surrounded by ten males, or stamina. The filaments are like the radii of a wheel, and the anthers are each inclosed in niches of the corolla. As these filaments increase, they form a bow; and when the elasticity is superior to the resistance of the niches inclosing the anthers, each in turn springs forth, ejaculating the pollen over the pistillum in the centre. The contrivance of Nature, in this instance, to continue on the species, is worthy our thought and admiration. It comes under Class X. DECANDRIA, ten males, Order I. MONOGYNIA, one female, of LINNÆUS. We have been so fortunate as to be favoured by the following lines on this plant, which afforded to the poet an opportunity of a very grand comparison.

High rise the cloud-capp'd hills where KALMIA glows,
With *dazzling beauty*, 'mid a *waste of snows*,
O'er the *wild scene* SHE casts a smiling eye,
The earth her bed, the skies her canopy.—
Thus from the north in undulating streams,
Glance after glance, the polar radiance* gleams,
Or in expanding glare, at noon of night,
Fills the red zenith with unbounded light.
Quick fly the timid herds in wild amaze,
While arms unseen clash dreadful 'mid the blaze.
Th' affrighted shepherd to his cot retires,
Nor dares to gaze upon the quiv'ring fires:
The crouching dogs their master's feet surround,
And, fix'd by fear, lie torpid on the ground:
Loud shrieks the screaming owl, and flits away,
Scar'd by the lustre of unlook'd-for day:
E'en the grim wolf his nightly prey forsakes,
And silent in his gloomy cavern quakes;
Till skies serene their starry groups display,
And each terrific phantom dies away.

SHAW.

* The AURORA BOREALIS.

RHODOBENTHON LENTICUM



Henderson pinx.

Roche sculp.

The Lentic Rhododendron.

London, Published by D. Thornton, Janr. 1812.

RHODODENDRON PONTICUM;

OR,

PONTIC RHODODENDRON.

IN the dreary season of winter, Nature has partially indulged the eye with *ever-greens*, the presage of the resurrection of animated beings, and of the returning zephyr; and none of this class claims our attention, for the beauty of its flowers, and wisdom of its contrivance, more than the PONTIC RHODODENDRON, which was introduced into our gardens from the Levant in 1763. The flower is *funnel-shaped* beneath, and then expands into the resemblance of five *Petals*, which, in fact, are only five *Laciniae*, or *Segments*, of a *monopetalous Corolla*. The upper *Segment* performs the office of *Nectary*, is grooved in the middle, and so fertile is this part in the formation of honey, that you may observe a sweet globule in almost every expanded flower. There are in this part *spots* of a *dingy purple*, as also in the KALMIA, indications of poison; and, in fact, the *honey* formed from this *bog-plant*, as well as from the other, is found to be *poisonous*. From the cup of the corolla issue ten *Stamina*, the *Filaments* of each are beset with *fine hairs*, and are *curvilinear*, in order better to perform the useful office of dispersing the *Farina* on the *Pistillum*, which is contained in two *Cells*, each of which open at top. The *Pistillum* takes the same elegant curve as the *Stamina*; but when impregnation has been accomplished, what appeared before a cluster of flowers, the stamens and corollas having withered, now is seen entirely to consist of pistilla, each one displaying its pentagonal *germen*, the *style*, and *stigma*, and assuming its distinguished rank; and Nature now delights us with the art shewn in adjusting their respective places around the stem. Nor was the kind intention of provident Nature less conspicuous in the infant state of the flower, when each bud was protected by a corresponding *Stipule*, which, as it ceased its utility, fell from off the stem, gradually unfolding to the admiring eye of the spectator, a superb group of purple crowning flowers, which, as being hardy natives of wild situations, cast an air of dignity over such solitary scenes. It comes under Class X. DECANDRIA, Order I. MONOGYNIA, of LINNÆUS.

O'er pine-clad hills, and dusky plains,
In silent state RHODONIA reigns,
And spreads, in beauty's softest bloom,
Her purple glories through the gloom.

There, by the solemn scene enchanted,
The melancholy maiden strays;
And by dark streams and fountains haunted,
Well pleas'd each rocky wild surveys:
To her more fair those shadowy bowers
Than glittering halls and castled towers.

Nor, happy less, who thus unknown,
Can call the woods and shades his own!
And wand'ring o'er the moss-clad plain,
At will indulge the pensive strain!
Array'd in smiles, array'd in terrors,
Great Nature's awful form admire,
And from the world, and all its errors,
In silent dignity retire!

SHAW.



Fly Ophrys.

Venus's Fly-trap.

Bee Ophrys

Yellow Side-saddle Flower.

Tutoan-laval Dog-bane. Stinking Pothos.

Reinagle Sen. R.A. pine!

D. Madden sculp!

Curious American Bog-Plants.

London, Published by D. Thornton, Jan^y 1. 1822

SARRACENIA FLAVA;

OR,

YELLOW PITCHER-PLANT.

THIS plant, so singular for its leaves and flowers, is native of Virginia, and grows in bogs, or shallow water. It was introduced into our gardens in the year 1752. The leaves in their infant state are flat, tapering, and of one compact substance; but at a certain age, at the top the appearance of a *lid* is seen, bent down, or rather then resembling the upper bill of a bird; afterwards the *leaf opens from within*, until it enlarges itself into a triangular *hollow vase*, when the lid turns back, taking the form of a friar's cowl. This contains water, and in droughts, it is said, that the lid falls down over the mouth of the tube, serving as a covering to it, to prevent the exhalation. It is called the *Pitcher Plant*, because small birds repair to it, and drink out of the hollow leaf. It is also named the *Side-Saddle* flower, from its flower being supposed to resemble a woman's pillion. The *leaves*, as well as *flowers*, are radical. Each *flower* is elevated on a long *scape*. It is defended by a *double calyx*. The *outer* consists of three small *leaves*: the *inner* of five orbicular green *leaves*. The *petals* of the *corolla* are five, more oblong, of a pale yellow. The *stamina* are numerous, and lie concealed under the target-formed *stigma* of the pistillum, which perishing, with the *stamina*, leaves the swollen *germen* on the elevated scape. It arranges under Class XIII. POLYANDRIA, Order I. MONOGYNIA, of LINNÆUS. The concealment of courtship here has furnished the poet with the following beautiful lines.

IN vain a num'rous tribe of gentle swains
To *Sarracenia* pour'd their tender strains :
In vain their ardent pray'r, their artless lay ;
Of tyrant vice she fell the hapless prey.—
A libertine, bred in the school of lies,
With lawless passion to the beauty flies ;
Gain'd her weak heart, and soon he turn'd from thence,
Scarce having yet indulg'd his eager sense ;
Then the fell FURIES sailing through the air,
Aim their keen weapons at the tortur'd fair ;
SCORN in her bleeding bosom strikes his dart,
And sad REPENTANCE writhes around her heart ;
REMORSE her stinging snakes in fury throws,
And MADNESS heightens her exalted woes.—
Poor injur'd suff'rer ! bid adieu to peace ;
Not in this world of sin thy pangs will cease :
Not till kind *Mercy* takes thee to her breast,
Then bears thy spirit to the realms of rest.

FRANCES ARABELLA ROWDEN.



Henderson del.

Roffe sculp.

The Nodding Pyncostylis.

London, Published by D.C. Thornton, Jan^y, 1812.

RENEALMIA NUTANS;

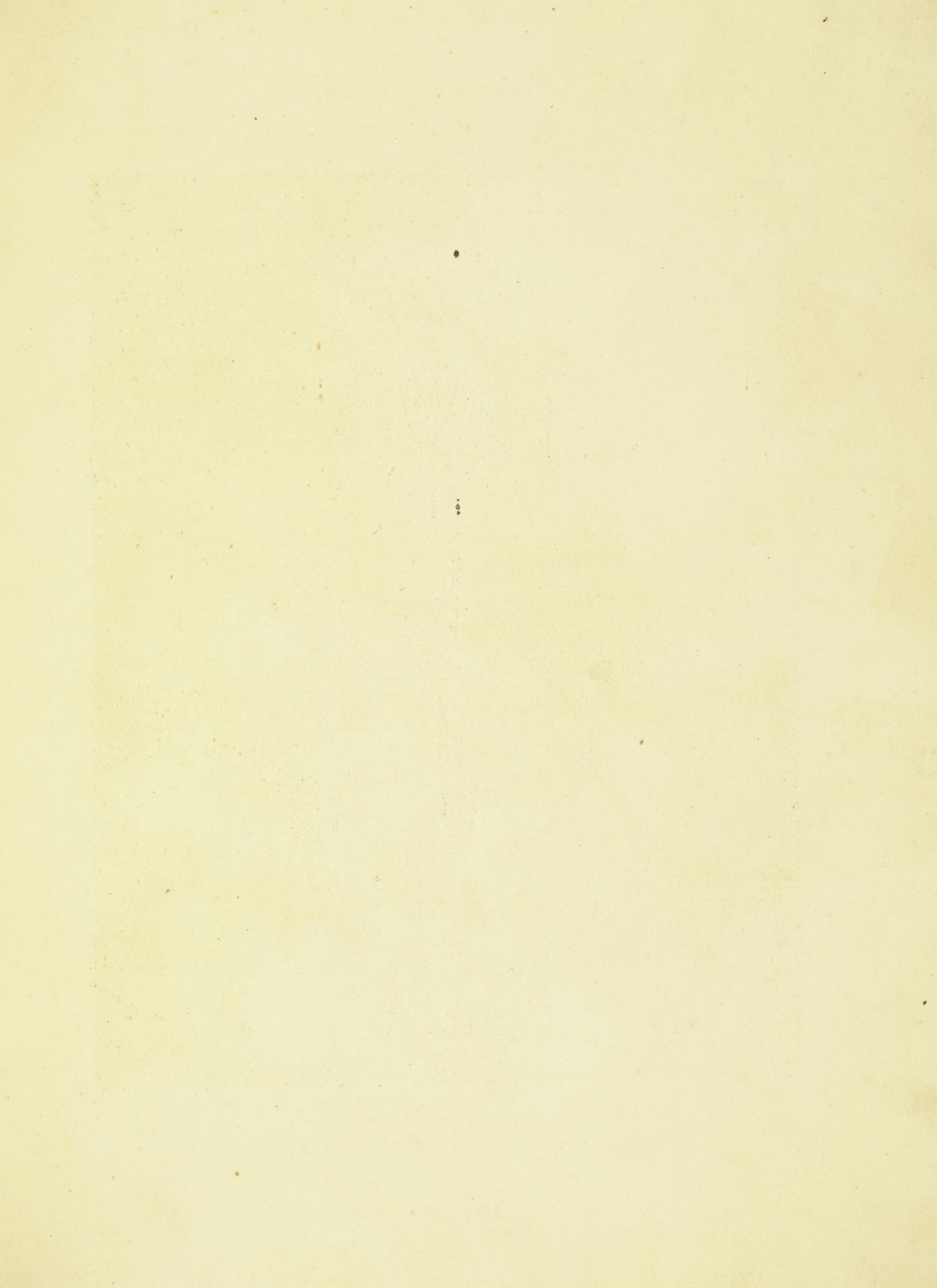
OR,

NODDING RENEALMIA.

THIS lovely Tree rises by the banks of rivers to the height of near twenty feet. Its *leaves* are alternate, strongly veined in the midrib exteriorly, but channelled in the inside. Like the INDIAN CANNA they constitute a part of the stalk. In its first stage the *buds* are enveloped within a leafy sheath, in the centre, supporting at its top a small leaf. The inside is of a beautiful crimson. The flower then shoots out a real *spatha* consisting of *two leaves* of a light green, elegantly running into crimson. These drop, when the *buds* all appear regularly disposed like the tiles of a house, of a beautiful white, tipped with crimson. They then appear glossy, and as if formed of the most perfect wax. From an absolute depending position, the flower-stalk gradually becomes nodding, the protecting leaf in the centre of the plant withers, and from the bottom upwards the flowers take a contrary direction, the buds each turning back as they open, displaying a lovely assemblage of the most captivating flowers. To understand this flower well, we must have recourse to the dissection. The *flowers* are not single but in pairs. The *first envelope* drops, when the advancing flower with a *bud* by its side appears. The *second envelope* is permanent, and wrinkled at the edges, half the length of the calyx, of a single piece with a division through its whole length, throughout of a bright crimson. This is seen along with the *Pistillum*, and is seated above the germen. The *Corolla* consists of a single fleshy petal divided into *three segments*, whereof the *upper segment* resembles a hood, is twice the size of the *two under*, strongly emarginate, and deeply marked with crimson; whereas the *two under ones* are only half the size, less decidedly emarginate, with only a blush of red near their summits, divided by a line of white in the centre. Under the upper segment, and attached to its base, is the *filament*, ending in a *twin* or *double anther*. Here we remark a singular contrivance of Nature not to fail of her purpose; the *filament* is not only grooved, but there is an hollow in the centre of the *anther*, through which the *pistillum* passes, and growing longer than the stamen, the flower therefore depends. The *germen* beneath is slightly covered with down, and becomes an oblong *berry* filled with seeds, which is preserved by the natives of Surinam, and is accounted a great delicacy. The *Pistillum* is also further fixed within the tube of the *Nectary*, resembling in form somewhat that of the LIMODORON, or the petal of our DIGITALIS, but this is of a beautiful yellow, exquisitely streaked with red, and deeply tinged at its base, and this is continually distilling honey into the water, which creates a plaintive sound. It comes under the CLASS I. MONANDRIA, and ORDER I. MONOGYNIA, of LINNÆUS. We were favoured on this plant with the following exquisite lines, by a lady, whose fine poetry, I am happy to announce, will again appear in the course of this work.

Bright RENEALMIA ! why, in pensive grace,
Bend o'er th' enamour'd stream thy lovely face?
Still to the wave thus bow thy glowing head,
And give thy image to its liquid bed.—
Less beauteous forms might view, with conscious pride,
Their hues reflected in the glassy tide ;
Whilst *thou*, fair plant ! but think'st thy fading near,
Droop'st in thy bloom, and shedd'st a *spicy tear*.

CORDELIA SKEELES.





Henderson del.

Stadler sculp.

American Cowslip

London. Published by D. Thornton, Janr. 1812.

AMERICAN COWSLIP;

OR,

MEADIA.

IT has its present appellation from its native country, and from the resemblance its growth bears to the ordinary Cowslip, possessing, like it, *leaves radical*, and an *erect scape*, or *flower stem*.* From the summit of the scape, which is fringed round with numerous small and regular *leaves*, the *peduncles* or *flower-stalks*, as in umbelliferous plants, issue in every direction, each bearing a very beautiful *flower*. These consist of a *Calyx* composed of one leaf, divided into five regular green *segments*, which at first embrace the young flower, and afterwards expand; a *Corolla* consisting also of five delicate *segments*, which, like those of the *Calyx*, first enclose the more essential parts, the *organs for reproduction*, which having acquired a due perfection, then beautifully *reflect themselves*, in order that these may have a due quantity of light and heat. The organs for reproduction are the *five Stamina*, which issue through the *mouth* or *tube* of the *Corolla*; each *filament* being firmly pressed by as many *nectaria*, leaving, however, free the barb-like *Anthems*, which curiously clasp each other, the two opposite hollows on the sides firmly fitting together, for the protection of the fecundating *farina*, which, when these separate, is thrown forth with a spring upon the *Pistillum*, proceeding from the centre of the flower. When these are longer than the *Stamina*, NATURE usually adopts the device of forming, as we see here, *pendulous flowers*. We have yet further to remark the unceasing care of PROVIDENCE, whilst Nature appeared to be only industrious to make the habitation of man gay and delightful, she was carrying on her principal design, being intent upon the continuance, and preservation, of the species. The story of the AMERICAN COWSLIP fully explains this. For the *seeds* becoming impregnated, those *segments*, which looked the other day so charming, separate in disorder, shrink, and wither; the *Stamina* seceding from each other, with their empty *Anthems*, perish; even the *Stigma* and *Style* become dry; crowning the fruitful *Germen*, which increases day by day; now we may observe the reflected *segments* of the *Calyx* to assume their *first form* closing round each prolific *Germen*; and the *Peduncles* which were before bent downwards, moving with every Zephyr, gradually become *rigid* and *erect*, giving to the plant in this stage as much of form and stiffness, as it had before of lightness and elegance.† In its perfect state it might easily raise to our fancy the image of a *vegetable sky-rocket* in different periods of explosion, or some might conceive it to resemble a number of light *shuttlecocks*, fluttering in the air. This plant Mr. Catesby in his natural history of Carolina called MEADIA, after the famous Dr. Mead, which appellation Linnaeus has rejected, styling it in his works, DODECATHEON (*the twelve Heathen Gods*), on account of the singular beauty, and number of its flowers. It comes under his Class V. PENTANDRIA, five males, Order I. MONOGYNIA, one female. It is thus elegantly personified by Dr. Darwin,

MEADIA's soft chains *five* suppliant beaux confess,
And *hand in hand* the laughing belle address;
Alike to all, she bows with wanton air,
Rolls her dark eye, and waves her golden hair.

DARWIN.

* What a difference in this *scape* compared with that of the *American Aloe*!

† The instinct-like actions of the *Meadia* have a great resemblance to those of the *Superb Lily* before described. Compare these with the *Persian Cyclamen*, which, on the contrary, buries its seeds in the ground.



Henderson del.

Stadler sculp.

The Indian Reed

INDIAN REED;

OR,

CANNA INDICA.

THIS beautiful plant is native of warm climates, and was early introduced into our gardens, even as far back as the time of Gerard, who mentions it as growing in his garden in 1596. From a tuberous, horizontal, knotty root, proceed several stalks, which in their early state, are protected by the young leaves, which are beautifully convoluted, and open at top, but as the stem rises, these take their position around it, alternate, spreading out to the extent of a foot in length, and half a foot in breadth, channelled, undulated, with parallel nerves running to the membranous edges; the leaves at their bases encompass the stem. The flowers at first are all covered by a common green Spatha, this afterwards embraces the upper part of the flower-stalk; the flowers are in Spikes, often two together, first protected by a small oblong Involucre, and another, by its side, resembling a small leaf; the Perianth consists of three small, concave, spear-like, coloured leaves; the Corolla is sexpartite, the three outer laciniae, or segments, are concave, spear-like, thrice the length of the leaves of the perianth; and the three inner laciniae are twice the length of these, two of them ascending, one turned to the side, often bifid, forming a kind of upper lip, or helmet, protecting the Nectary, which is also deeply bipartite, the upper lacinia of which contains both the sessile Anther, and the spatulate Pistil; its extreme part is first ascending, then rather revolute, but the under lacinia is revolute in a contrary direction to the other, and forms, as it were, the under lip of this pseudo-ringent Flower. Impregnation being performed, the flower (as it is called) being gone by, the swollen Germen next appears beset with points, crowned with the three-leaved perianth above, and the two scaly leaves below, or involucre, and it afterwards becomes a rough Capsule, three-sided, three-celled, containing a triple row of seeds, the size of a large pea, black, shining, so hard as to be used as shot by the Indians, and by the Roman Catholics as beads, for making their Rosaries. It comes under Class I. of LINNÆUS, MONANDRIA, *one husband*, and Order I. MONOGYNIA, *one wife*. We have been so fortunate as to be favoured with the following most elegant and appropriate lines on this beautiful flower by a poet, who has often before very kindly obliged us.

Where sacred Ganges proudly rolls
O'er Indian plains his winding way,
By rubied rocks and arching shades,
Impervious to the glare of day,

Bright *Canna*, veil'd in Tyrian robe,
Views her lov'd lord with duteous eye;
Together both united bloom,
And both together fade and die.—

Thus, where Benares' lofty towers
Frown on her Ganges' subject wave,
Some faithful widow'd bride repairs,
Resolv'd the raging fire to brave.

True to her plighted virgin vow
She seeks the altar's radiant blaze,
Her ardent prayers to Brahma pours,
And calm approaching death surveys.

With India's gorgeous gems adorn'd,
And all her flowers, which loveliest blow :
" Begin," she cries, " the solemn rites,
" And bid the fires around me glow.

" A cheerful victim at that shrine
" Where nuptial truth can conquer pain,
" Around my brows rich garlands twine,
" With roses strew the hallow'd plain.

" Near yon deep grove the pyre ascends,
" Where, pale in death, *Calindus* lies ;
" Soon shall these arms, no more withheld,
" Embrace him in his kindred skies.

" Friends of my youth, your complaints forbear,
" Nor with a tear these rites profane ;
" Ere long, the sun, that now declines,
" Shall see me 'midst the sainted train.

" Mother, my last embrace receive ;
" Take, sisters, take this parting kiss :
" A glorious martyr decks your race,
" And leaves you for the realms of bliss.

" Hark ! from the clouds his voice I hear ;
" Celestial visions round me fly !
" I see the radiant shape appear,
" His image beckons from the sky.

" Haste, holy Bramins ! light the blaze
" That bears me to my parted love ;
" I fly, his seraph form to meet,
" And join him in the realms above."

SHAW.



Reinagle R. Apine!

The Blue Passion Flower.

London, Published by D. Thornton, Jan. 1. 1811

PASSIFLORA CERULEA;

OR,

COMMON BLUE PASSION-FLOWER.

ALL the *Passifloras* claim the admiring eye, nor is this, though the most common, as thriving well out of doors, the least attractive. It was discovered in the Brazils, and its wonders were soon proclaimed to Christian kingdoms as representing the Passion of our Lord, whence its present appellation. The leaves were said exactly to resemble the *spear* that pierced our Saviour's side; the tendrils, the *cords* that bound his hands, or the *whips* that scourged him; the ten petals, the *apostles*, Judas having betrayed, and Peter deserted; the pillar in the centre was the *cross* or *tree*; the stamina, the *hammers*; the styles, the *nails*; the inner circle about the central pillar, the *crown of thorns*; the radiance, the *glory*; the *white* in the flower, the emblem of *purity*; and the *blue*, the type of *heaven*. On one of the species, the *Passiflora alata*, even *drops of blood* are to be seen upon the cross or tree. The flower keeps open three days, and then disappears, denoting the *resurrection*. At last this sacred flower was brought from the Brazils to Europe, and became a denizen of our gardens in the year 1699. We shall now examine this plant botanically. It is a climbing shrub, remarkable for the growth of its shoots, rising in a few months above fifteen feet. The stem is round and fluted. At distinct distances proceed two *stipules* half-moon-shaped, on each side the *leaf*, which is palmate, that is, divided into five pointed lobes, and the lesser lobe is often sublobed. From the axilla of the *petiolus* of the leaf proceeds first the *flower*, and next a *tendril*. The first stage of the flower is protected by a *calyx*, which, as afterwards appearing somewhat remote from the flower, is called an *involucre*: this is composed of three intire orbicular *leaves*, paler than the common leaves, and half the size of the true calyx, which opens by degrees, displaying the organs for reproduction, which are curiously enwrapped within its corolla. The calyx leaves are exteriorly green, and terminate with a *hook*, but as these leaves are united at their base, it is in fact monophyllous (a single leaf), divided into five *segments*. The *corolla* consists of five distinct fleshy *petals*. The *Nectary* beautifully radiates over these, and consists of two rows of *threads*, arising purple, then they possess a *circular band* of *white*, and terminate in *blue* interspersed with spots. There is next a ditch or hollow, in the middle of which arises an upright row of *short purple threads*; then appears a mound of coalesced *white threads*, which detach into *short purple threads* converging around the column. At the basis of this *column*, so protected, lies the *cell*, in which the honey is deposited, and a *gland* may be found in the centre of this cell for the purpose of secreting the honey. There is also a *lid* affixed to the column, which covers the honey-cell. At a short distance up this column proceed the five *filaments*. These are broad, and become arched; and at each end is a *hook* to which are attached the back of the oblong *anthers*, which occasions them very readily to vibrate at every breath of wind. The *anthers* on their under sides have two *bags* filled with *farina*, each of which opens in the centre like a portmanteau. At the place of insertion of the five stamina is the *germen*, whence proceed the three *styles*, upright, as may be seen at the first opening of the flower, and then gradually depending more and more for the purpose of impregnation. The *styles*, which are three are dotted, and each terminate in a club-shaped yellow *stigma*. As soon as the intention of Nature is accomplished, all this clock-work of the flower ceases, and withers, except the *germen*, which increases, and forms into an oblong egg-shaped fruit, at first protected by the involucre, full of seeds inclosed in a subacid refreshing pulp. It comes under the CLASS XX. GYNANDRIA, and ORDER I. PENTANDRIA, of LINNÆUS.

The following fine lines are from the pen of an amiable and most accomplished young Lady.

By Faith sublim'd, fair *PASSIFLORA* steers
Her pilgrimage along this Vale of Tears,
The hopes of Heaven *alone* her thoughts employ,
CHRIST is her glory, and the *Cross* her joy.—
As the deep organ sounds the hallow'd strain,
With solemn step proceeds the pious train ;
In polish'd censers, wrought with wondrous care,
Five cherub boys the holy incense bear ;
Three pious virgins form her holy train,
Join in her pray'rs, and weep the "*Lamb that's slain.*"
With solemn step they tread the cloister's gloom,
Seek its deep shade, and commune with the tomb.
Hark ! from the walls what *sacred anthem* sounds !
With hymns of praise the vaulted roof resounds !

ANTHEM.

" He died ! he died !—The Saviour of mankind,
" To save our souls, his spotless life resign'd ;
" Yes ! low with humble grace, th' *ALMIGHTY'S SON*
" Bow'd to the cross, and cried, '*THY WILL BE DONE.*'
" Astonish'd *Nature* trembled at the sight,
" And veil'd the guilty land in shades of night.
" In lofty mountains roll'd the mighty flood,
" *Earth* op'd her jaws, and drank his precious blood.
" *Redemption's ours,*' re-echoed through her *caves* ;
" The dead are rous'd, and burst their silent *graves* ;
" In hollow tones each from his vault replies,
" *We slept in peace secure with GOD to rise.*'
" *Death* vanquish'd fled, and sought his fell abode ;
" *Sin* blush'd with shame, and hid his face from *GOD*,
" While *Mercy*, rising from the throne of grace,
" Pronounc'd free pardon to a sinful race."—

Oh ! may that *cross* on which our *SAVIOUR* died
Subdue our passions, and our guilty pride !
That *we*, amidst the general wreck, shall rise
Preserv'd for purer worlds, and brighter skies,
Mount the bless'd seats of *Harmony* and *Love*,
Be crown'd with *bliss*, and live with *GOD* above.

FRANCES ARABELLA ROWDEN.



Henderson Pinx^r

Stadler Sculp^t

The Winged Passion Flower.

London. Published by D^r Thornton, Jan^y 1 1812.

THE WINGED PASSION-FLOWER;

OR,

PASSIFLORA ALATA.

THIS beautiful tribe of plants we owe to the discovery of a new world. They grow luxuriant in various parts of that continent, but are chiefly to be met with in South America. *Murucua* is the ancient American name; and this is retained by Tournefort, but is dropped by Linnæus. Elegantly hanging on the peduncle, or footstalk, the *Alata Passion-flower* far surpasses all its kindred both as to the elegance and brilliancy of its appearance. It exhibits much more of majesty than the rest, and discloses a trait in Nature which has often puzzled shallow philosophers. In the quadrangular and blue passion-flowers you saw an *involucrum*, consisting of three large concave orbicular leaves, protecting the flower in the early stage; here we possess only three small serrated spear-shaped leaves, which afford abundant proof, that *use* is not always the plan of Nature, but that she indulges sometimes in *ornament*. Thus we have nipples which answer no other end but as a correspondence with our better halves. So also the *stipules* on the stalk are equally small, and, consequently, cannot serve the purpose of protection; but in such instances, we may remark, that Nature is œconomic. As another essential difference, we cannot fail to notice the double *radiance*, serving as a most elegant Indian Parasol to ward off the piercing rays of an ardent sun from the organs destined to reproduce the species. Here the *Filaments*, *Anthers*, and *Pistillum* are compressed into a smaller space; and the *Nectarium* is first defended by small *teeth* placed in several rows, and as if this was not a sufficient guard, Nature has also formed a complete barrier, by a thick *membraneous expansion* closely locking up this reservoir of nectar. The *Alata Passion-flower* was first introduced into the English garden by Mr. Malcolm, in 1773. It, of course, arranges under the same class and order as the other Passion-flowers, and exhibits to a fervent imagination the same fancy of a crucifix; and here we might add, that the column in the centre is spotted, as if stained with blood.

Beneath the covert of o'erarching trees,
Bright MURUCUA woos the cooling breeze.
The passing Indian turns the admiring eye,
Smit by the glories of her crimson dye,
And stops, in pleas'd attention, to survey
Her vivid leaves and variegated ray.—
But loftier thoughts the rising mind inspire,
When warm devotion lends her holy fire.
Haply amid the convent's virgin train,
Bosom'd in shades beyond the western main,
At rosy morn, or evening's silent hour,
Some fair *Enthusiast* views the *sainted flower* :
When lo ! to rapt imagination's eye,
Springs the sad scene of darken'd Calvary !
The thorny crown the heavenly brows around, }
The scourging thorns, the galling cords that bound, }
And nails that pierc'd with agonizing wound. }
Sudden she lifts to heaven her ardent eye
In silent gaze and solemn ecstasy ;
Then, fill'd with timid hope and holy fear,
Drops on the flower a consecrated tear.

SHAW.



Henderson pinx.

Maddox sculp.

The Quadrangular Passion Flower.

London, Published by D^r Thornton, Jan^y, 1812.

PASSIFLORA QUADRANGULARIS;

OR,

QUADRANGULAR PASSION-FLOWER.

THIS climbing plant, introduced from Jamaica into our gardens in 1768, by Philip Miller, is supposed to be a variety of the *Alata*, or winged Passion-flower. Like it, the stem is quadrangular, and winged as the shaft of an arrow; and if it be allowed to use the same fancy as Linnæus sometimes indulged, we should conjecture it to be an *HYBRID*, betwixt the common Passion-flower, and the *Alata*, or winged. The involucre most resembles the *blue* Passion-flower; the proper calyx, and petals of the corolla, the *alata*; the radiance lies flat on the corolla, as with the *common*; but in size, and configuration, resembles most the *alata*; whilst the inner part of the nectary, and stamina, bear an higher affinity to the *alata*. The leaf also most resembles the *alata*, with the tendril. As with the other Passion-flowers, it brings to mind the mysteries of our religion.

At length the fated term of many years
The world's desire have brought, and lo! a God appears—
The Heav'nly babe the Virgin mother bears,
And her fond looks confess the parent's cares;
The pleasing burden on her breast she lays,
Hangs o'er his charms, and with a tear surveys;
The infant smiles, to her fond bosom prest,
And wantons, sportive, on the mother's breast;
A radiant glory speaks him all divine,
And in the child the beams of GODHEAD shine.
Now time, alas! far other views disclose—
The blackest comprehensive scene of woes.
See where man's voluntary sacrifice;
He bows HIS head, and GOD, the Saviour, dies!—
Fixt to the cross his healing arms are bound,
While copious mercy streams from every wound:
Mark the blood-drops that life exhausted roll,
And the strong pang, that rends the yielding soul!
As all death's tortures, with severe delay,
Exult and riot in the noblest prey:—
Lo! the bright Sun, his chariot backward driv'n,
Blots out the day and perishes from Heav'n:
Earth, trembling from her entrails, bears a part,
And the rent Rock upbraids man's stubborn heart.
The yawning Grave reveals his gloomy reign,
And the cold clay-clad Dead start into life again!

LOWTH.



Reinagle Sen! R.A. pinx!

Maddox sculp.

The Oblique-leaved Begonia.

London, Published by D^r Thornton, Jan^r 1812.

OBLIQUE-LEAVED BEGONIA;

OR,

BEGONIA OBLIQUA.

THE *oblique-leaved Begonia* is native of America, and was introduced into our hot houses in the year 1777, by Dr. William Brown. This ornamental *shrub*, which rises from three to five feet, has numerous *leaves*, oblique, very smooth, laterally heart-shaped, waved, terminating acute. Its *flowers* afford a beautiful example of the *Sexes of Plants* being *male* and *female*. The *male-flowers* are discriminated by having only four *petals*, the upper and under are large, and the side petals small, all inversely cordate. In the centre of the flower are the numerous *stamina*. The *female flowers* are readily distinguished by having five, equal, lanceolate, *petals*, and a *tricuspidate pistillum* in the centre, with the *germen*, or seed-vessel, three-winged, inferior. NATURE, as if extremely solicitous for this enchanting work of her hand, has with tender care involved the embryo-flowers within a fine membranaceous *film*, or *bractea*, whose office of protection being served, drops, leaving the *central parts of the flowers* (or organs for reproduction) protected by their petals. The *male flowers* are in clusters, and occupy the superior part of the plant, for the more favourable dispersion of the fructifying *pollen*; while the *female flowers* are found beneath on dichotomous, or forked, *peduncles*, or stalks. The *Begonia* comes under the Class XXI. MONÆCIA of Linnæus, Order VII. POLYANDRIA.

Where, mid Columbia's gaily-tinctur'd skies,
Her mountains blue in distant ranges rise,
As o'er the deep'ning shades and crystal springs,
Triumphant CUPID waves his purple wings,
The fair *Begonia*, in her verdant bower,
With conscious blushes owns his sovereign power :
Conceals her secret wish by coy disdain ;
Yet eyes with look *oblique* some fav'rite swain.
Around her soft retreat, with joy elate,
Her numerous Lovers urge the gay debate,
Besiege the smiling Fair with honey'd tales,
And tell their passion to the laughing gales,
In frolic mirth their hopes and fears impart,
And win by turns her easy yielding heart.*—
So GALATEA from her shepherd swain
Tripp'd archly wanton o'er the flowery plain,
And laughing, soft, with well-dissembled mein,
Flew to the shades, yet *wishing to be seen*.

Dr. SHAW.

* Linnæus characterizes the *Begonia* thus, *Folia cordata, altero latere oblitterato*. Having LEAVES heart-shaped, one Lobe nearly obliterated.



*Henderson pine**

*Quilley sculp**

The Sacred Egyptian Bean.

London, Published by D. Thornton, Sept. 1881.

NYMPHÆA NELUMBO;

OR,

SACRED EGYPTIAN BEAN.

IN hot climates, where water is the best boon of Heaven, flourish the several kinds of Nymphæas. These present the purest colours, and are of an azure *blue*, or blushing *red*, or pale *yellow*, the three primary colours, and also of a dazzling *white*, all which majestically (different from our humble aquatics), rise with their foliage above the surface of the flood, and present their luxuriant leaves to the vaulted heavens. Nature, as if designing these plants to be the masterpiece of her creative power, besides superior grace and beauty, has also added utility; for the *seed-vessels* contain nourishing food for man, as also the *roots*, which produce, as will be hereafter shewn, the profitable *potatoe*. As the Egyptians worshipped whatever was useful, they accounted these plants sacred; in their feasts they crowned themselves with the flowers, and their altars were decorated with the same. The Egyptian Ceres has the seed-vessel of the Blue Lotos in her hand, which the Romans corrupted into the poppy; and sometimes also that of the Nelumbo, which the Greeks mistook for the horn of Amalthea. The subject of this narrative, however, relates wholly to the Nymphæa Nelumbo, which some modern naturalists, instead of reckoning as a Nymphæa, have formed it into a distinct genus; for its *calyx*, instead of being large, consists of four narrow leaves, and the *corolla* is more multiplied than in the other water-lilies, and, wholly unlike other Nymphæas, it has *stamina* with *anthers* on long and slender *filaments*, and its *seed-vessel*, like an inverted cone, is flat at the top, and pierced with hollows, like an honey-comb, for the reception of its beans, or seeds.

The following Eastern Hymn, transfused into the English tongue by Sir William Jones, gives us the antiquity of the flower of the Nelumbium, as received among the *Asiatics*:

AN HINDOO HYMN.

SPIRIT OF SPIRITS, who through every part
Of space expanded and of endless time,
Beyond the stretch of lab'ring thought sublime,
Bade uproar into *beauteous order* start,
Before heaven was, THOU art:
Ere spheres beneath us roll'd, or spheres above,
Ere earth in firmamental ether hung,
THOU sat'st *alone*; till, through THY mystic love,
Things unexisting to existence sprung,*
And grateful descant sung.

* The mythology of the Hindoos referred all to one primitive God.

What first impell'd THEE to exert THY might?
 Goodness* unlimited.—What glorious light
 THY power directed? *Wisdom* without bound.—
 What prov'd it first? Oh! guide my fancy right;
 Oh! raise from cumbrous ground,
 My soul in rapture drown'd,
 That fearless it may soar on wings of fire;
 For THOU, who only know'st, THOU only canst inspire.

First an all-potent, all-pervading sound
 Bade flow the *waters* †—and the *waters flow'd*,
 Exulting in their measureless abode,
 Diffusive, multitudinous, profound,
 Above, beneath, around.

Then o'er the vast expanse, primordial *wind* ‡
 Breath'd gently, till a lucid bubble rose,
 Which grew in perfect shape an *Egg* § refin'd;
 Created substance no such lustre shews,
 Earth no such beauty knows.
 Above the warring waves it danc'd elate,
 Till from its bursting shell, with lovely state,
 A *form cerulean* flutter'd o'er the deep,
 Brightest of beings, greatest of the great,
 Who not as mortals steep
 Their eyes in dewy sleep,

* They rose to that sublime conception, God is Love.

† From chaos the *flux of water* is the first action of energy.

‡ The next creation by the Deity is the *wind*. “And the Spirit of God moved on the face of the deep.” MOSES.

§ Thus the Greeks, but with less grandeur, represent their *Cupid* as coming out of the great *Egg* of *Night*, which floated in *Chaos*, and was broken by the horns of the celestial *Bull*. He is represented winged, and, by his arms and torch, pierced and vivified all things, producing everywhere life and joy. This *Cupid* is called *Eros* or divine Love. “At this time,” says Aristophanes, “sable-winged *Night* produced an *Egg*, from whence sprung up, like a blossom, *Eros*, the lovely, the desirable, with his glossy golden wings.”

Thus when the *Egg* of *Night* on *Chaos* hurl'd,
 Burst, and disclos'd the cradle of the world;
 First from the gaping shell refulgent sprung
 IMMORTAL LOVE, his bow celestial strung;—
 O'er the wide waste his gaudy wings unfold,
 Beam his soft smiles, and wave his curls of gold;—
 With silver darts he pierc'd the kindling frame,
 And lit with torch divine the ever-living flame.”

DARWIN.

But, pensive, on the Lotos-leaf* he lay,
 Which blossom'd at his touch, and shed a golden ray.†
 Hail, *primal blossom!* hail, empyreal gem!—
 KEMEL or PEDMA, or whate'er high name
 Delight THEE, say, what powerful *Godhead* came,
 With graceful stole, and beamy diadem,
 Forth from thy verdant stem?

Full-gifted BRAHMA.—Rapt in solemn thought,
 HE stood, and round his eyes fire darting threw:
 But, whilst HIS viewless *origin* HE sought,
 One plain HE saw of living waters blue.
 Their spring, nor sum he knew.

Then, in th' expanded leaf again retir'd,
 With restless thought; for hours he inquir'd
 What were *his powers*, by *whom*, and *why* conferr'd:
 With doubts perplex'd, with keen impatience fir'd,
 He rose,—and rising, heard
 Th' unknown, all-knowing word—
 “BRAHMA! *no more in vain research persist:*
 “*My veil thou canst not move. Go, bid all forms exist.*”‡

* Did the appearance of water naturally suggest without creation a Nelumbium, or Lotos, in it? The leaf is large and hollow, in shape like an umbrella inverted by the wind, and as if fashioned for the reception of a God.

† The first action of Brahma, was the creation of the flower of the Nelumbium. Sir William Jones uses, perhaps, the word *golden* for beautiful. Is the *yellow* Nelumbium a native of any other climate than *America*? With a painter's licence, I have introduced the *white*, *red*, and *yellow* together, and placed them all in Egypt, which occasioned the following beautiful impromptu lines to be returned me upon presenting the first impression from the above plate to a charming poet.

ON DR. THORNTON'S BEAUTIFUL PLATE OF THE SEVERAL NYMPHÆAS.

FAIR offspring of benignant Nile,
 Watering old Egypt's fertile plains,
 Where cloudless skies diffuse their smile
 O'er long-lost glory's rude remains;

Here, nurs'd amid fictitious waves,
 Its head thy sacred blossom rears;
 While smiling by thy kindred side,
 NELUMBIA'S *rosy* form appears.

And, wafted o'er th' Atlantic main,
 From far Columbia's purling streams,
 Thy younger sister *joins the train*,
 And bright in *golden* beauty, gleams.

But say; could painting's magic power
 Catch these bright tints of nature's loom?
 Did *Nile* or *Ganges* rear the flower,—
 Or Thornton bid its beauties bloom?

SHAW.

‡ By his *own energies*, and the *creation of things*, he would rise to comprehend somewhat of the *King of Kings*, the *God of Gods*, the *Invisible Being*, by, and in whom, are all things.

Then BRAHMA his own mind survey'd,
 Ere *spirits were infus'd*, or *forms display'd*,
 As mortal eyes, if finite we compare
 With infinite, in brightest mirrors gaze,
 Swift as is thought*, a shape supremely fair
 Rose into being, with a boundless blaze
 That fifty suns might daze.
 Primeval MAYA was the *Goddess* nam'd,
 Who to her lord with *love divine*, inflam'd,
 Her thoughts divulg'd, with richest wisdom fill'd,
 From which this gorgeous universe HE fram'd ;
 For when great BRAHME† *will'd*
 Unnumber'd worlds to build
 From *unity, diversified*‡ HE sprang,
 Then gay Creation laugh'd, and procreant Nature rang.

OMNISCIENT SPIRIT ! whose all-ruling power
 Bids from each sense bright emanations§ *beam* ;
*Glow*s in the rainbow ; *sparkles* in the stream|| ;
Smiles in the bud* ; and *glistens* in the flower
 That crowns each vernal bower ;
Sighs in the gale ; and *warbles* in the throat
 Of every bird that hails the blooming spring,
 Or tells his loves in many a liquid note,
 Whilst envious artists touch the rival string,
 Till rocks and forests ring ;
Breathes in rich fragrance from the sandal grove,
 Or where the precious musk-deer, playful, rove ;
 In *dulcet juice* from clustering fruit *distils* ;
 And *burns* salubrious in the tasteful clove ;
 Soft banks and verdurous hills
 THY *present influence* fills ;
 In air, in floods, in caverns, woods and plains,
 THY will inspirits *all*, THY sovereign MAYA † reigns.

JONES.

* A fine conception of the *first operation* of the heavenly mind.

† BRAHME is believed by the Hindoos to be *neuter*, BRAHMA and MAYA are masculine and feminine.

‡ Still all is referred to *God*, or BRAHME.

§ In *sluggish matter* there is no thought.

|| Not *properties* existent in *matter*.

* Smiles in the bud ! how enchanting the whole account !

† MAYA (the Minerva of the Greeks, who is said by them to have been born from the head of Jupiter) means sovereign *goodness* and *wisdom*. The Hindoos believe also in an *evil spirit*, which wars against the innocent joys of life, and produces the miseries incident to humanity, and all the convulsions of nature ; and *Brahma* is employed, sometimes appearing upon earth, to counteract this evil. There is a fine Hindoo Avatar, or descent of *Brahma*, representing the deluge, when *Brahma* appears in the shape of a fish, and having procured from the body of *Typhon*, the holy books, presents them to BRAHME.

On the *Nelumbium*, as related to *Egypt*, I have been favoured with the following lines from a well-known poet, almost equally distinguished as the last for his deep mythological acquaintance with the ancient and modern Eastern world.

EMBLEM sublime of that primordial pow'r,*
That on the vast abyss of chaos mov'd,
What pen shall paint thy charms, majestic flow'r?
By mortals honour'd and by gods belov'd!

From Ethiopia's lofty mountains roll'd,
Where Nile's proud stream through gladden'd Egypt pours,†

* The Spirit of God brooding over the chaos, and animating matter, is mentioned by Moses; and in the Egyptian and Hindoo cosmogony the *Lotos* is an emblem of that circumstance.

† The *Nelumbium*, *Faba Ægyptica*, or Sacred Egyptian Bean, is not to be met with at present in Egypt. That it was an inhabitant there we learn from the following particular: "Alexander, when he reached," says his historian Arrian, "the river Indus, believed he had discovered a branch of the Nile. This mighty stream was called Indus, from the country it passes through, as the Nile is called Ægyptus by Homer, and both originated from the same source; and he was confirmed in this from finding crocodiles in the stream of the Indus, and beans growing on its banks similar to those which grew on the Shores of the Nile." Arrian, lib. 6. cap. 1. We have also other proofs.

Parkinson, who published in 1640, gives us the following account, p. 375. "The *Beane of Egypt*, which some call the Beane of Pontus, saith Dioscorides (but Theophrastus mentioneth neither Egypt nor Pontus, but only calleth it a beane) groweth in lakes and standing waters (plentifully in Egypt saith Dioscorides, which Theophrastus speaketh not of) in Asia, that is in Syria and Cilicia, but there, saith Theophrastus, it doth hardly perfect its fruite, but about Torona, in the lake, in the country of Caldicum, it cometh to perfection, and beareth very large leaves (like those of the butter-burre, saith Dioscorides); the stalke, saith Dioscorides, is a cubite long; Theophrastus saith the longest is foure cubits high, of the bigness of ones finger, like unto a soft reede, but without joints: it beareth a flower twice as large as that of the poppy (with double flowers, for so I interpret in *plenum caput*, the words of Theophrastus), of the colour of the rose; after which is past cometh a round head called *ciborion*, or *cibottion*, that is, a small caske (yet Athenæus saith that a kinde of drinking cup was so called also, whose form peradventure was like this fruite here expressed), not unlike to the comb which waspes do make, wherein is contained thirty cells at the most, and in every cell or division thereof groweth a beane, whose toppe riseth higher than the cell wherein it is enclosed, whose kernell is bitter; which, say they, the inhabitants thereabouts put into clay, and thrust down to the bottome of the water, with long poles, that it may abide therein and thereby make their increase: the roote is very thick and great, like unto that of the reede, but Theophrastus addeth, which Dioscorides hath not) full of cruell prickles or thorns, and therefore saith he, the crocodile refuses to come near it, least he should runne against the prickles thereof with his eyes, wherewith he cannot see well, and is called *colocasias*, as Dioscorides maketh mention but not Theophrastus, which is used to be eaten either raw or otherwise dressed, that is, sodden or roasted. The beanes, saith Dioscorides, are eaten while they are fresh and green, but grow hard and blacke when they are old, being somewhat bigger than an ordinary beane, which saith Dioscorides (Theophrastus making no mention of any qualities or virtues of them), have an astringent or binding faculty, and thereby profitable to the stomacke and helpeth those that have the fluxe of the stomacke and the belly, and the bloody fluxe, the meale or flower of them strawed upon meate, &c. or taken in broth: the husks whereof, saith he, doth more good, being boyled in sweete wine, the middle part of the beane, which is Greene and bitter, being bruised and boyled in rose-water, and dropped into the eares, easeth the paines of them. Thus farre Theophrastus and Dioscorides. Now the description of Clusius his strange fruite is thus as he setteth it downe: This fruite did resemble a very large poppy head, cut off at the toppe, and consisted of a rough or wrinkled skinny substance, of a brownish colour somewhat light, whose circumference at the top was nine inches, and growing lesser and lesser by degrees unto the stalkes, which as it seemed did sustaine the flower, after which came this fruite, for there appeared certaine markes of the flower, where it did abide; the upper part hereof was smooth and plaine, having twenty-four holes or cells therein, placed in a certaine order, like unto the combe of waspes; in every one whereof was one nut, like unto a small akorne, almost an inch long, and an inch thicke in compasse, whose toppe was browne, ending in a point, like as an akorne doth, the lower part having an hole or hollow place, where it should seeme the footstalke upheld it, while it was in its place, whose kernell was rancid or mouldy; thus farre Clusius. Let me here also bring in an eye witness or two, of this plant's growing in the ile of Java. Dr. Justus Heurnius, both divine and physition for the Dutch factory in the kingdom or ile of Java, sent into Holland a small booke or collection of certain herbes, &c. growing in that country, with the virtues and uses, whereunto the naturals did apply them (which booke, as I understand by my good friends, Dr. Daniel Heringhooke, and Dr. William Parkins, both English, is kept in the university library at Leyden, in a close cupboard, having a glass window before it, through which any one may reade so much thereof as lyeth open), at the end whereof is one by him sat downe, under the name of *Nymphæa glandifera*, thus described: the huske or cup (saith he) is rugged or full of wrinkles, yet soft, loose and spungye, like a musroome, and of a Greene colour, divided into twelve or fourteen cells (Clusius his figure hath twenty-four) or places, in every one whereof is contained one fruite like unto an akorne, of a blackish purple colour on the outside, and very white within, the taste whereof is astringent, and somewhat bitter withal, like akornes, but rough and spungie; it groweth in moorish places, and by river's bankes: the leaves are wondrous great, and like unto those of the water lilly, and so is the flower also of a very strong smell, like unto the oyle of aniseedes: thus farre Dr. Heurnius, whose description in my judgment is so punctual to those of Dioscorides and Theophrastus aforesaid, the description of the roote only wanting, that I shall not neede further to comment upon it, every ones judgment, though meane, I suppose being able by comparing to agree in the parts. It is probable that Clusius, having seene this booke and the figure hereof annexed to the description, might soone pronounce it (as I doe here) to be the true *Faba Ægyptica* of the ancients: there is no mention made in that booke of Heurnius by what name the Javaneses or

In raptur'd strains thy praise was hymn'd of old,*
And still resounds on Ganges' faithful shores. †

Within thy fair corolla's full-blown bell ‡
Long since th' immortals fix'd their fond abode ;
There day's bright source, *Osiris*, § lov'd to dwell,
While by his side enamour'd *Isis* glow'd.

Malayes doe call it. The other eye witness hereof is Mr. William Fincham, an English merchant, as he is recorded in Mr. Purchase his fourth booke of Pilgrimes, chap. iv. sect. v. p. 429, that saith he often did eate of the fruite of a certaine herbe growing in a great brooke or lake two or three courses or miles long, on the north-west side of Fettiapore, which is about twelve courses from Agra in the dominions of the great Mogoll, called Surrat or Guzurrat, in the East Indies, which the people call *Camolachacherry*, describing it to be like a goblet, flat at the head, containing divers nuts or akornes within it. I have here set downe these things, as well to show you mine owne observations after Clusius and others, that assuredly this is the true *Faba Egyptica* of the ancients, as to provoke some of our nation to be as industrious as the Hollanders, by whose care in their travels this was first made known to us, to search out such rare fruites as grow in the parts of their abode, and either communicate them to such as are experienced, or having penned them to publish their labours in print, if it may be, which I hold to be better, according to Mr. Fincham's example, whose observations have given so great an illustration in this matter, as well as in other things, by me also remembered elsewhere in this worke."

* Paganism at first arose from *gratitude*, and the adoration of this flower, as will be presently shown, proceeded chiefly from this cause. Among the Egyptians, animals as well as flowers, which were useful, were among the objects of worship. Cicero judiciously remarks, "that no animals were held sacred by the Egyptians, but such as merited regard from their extraordinary utility." The same sentiment holds exactly with regard to their sacred plants.

"*Ægyptii nullam belluam, nisi ob aliquam utilitatem quam ex ea caperent, consecrarunt velut Ibex, maximam vim serpentium conficiunt, cum sint aves excelsæ, cruribus rigidis, corneo proceroque rostro ; avertunt pestem ab Ægypto, cum volucres angues, ex vastitate Lybiæ, vento Africo invectas, interficiunt atque consumunt, ex quo fit ut illæ nec morsu vivæ noceant nec odore mortuæ ; eam ob rem invocantur ap Ægyptiis Ibis.*" *Cic. de Nat. Deor. lib. 1.*

The Idols belonging to the aborigines Egyptians were birds, and beasts, and plants, which the Phœnicians altered, by adding a man's head or body, and thence formed those motley deities, commonly considered as the Egyptian deities. Vide *Origin of Hieroglyphics and the Mythology of the Ancients by the Bishop of Clogher, p. 14.*

The only objection urged against this opinion, so favourable to the ancient Egyptian superstition, is the worship of the *crocodile*. "The inhabitants of Thebes consider the crocodile as a sacred animal. One of these creatures is rendered tame, and attended with the greatest care and veneration. His food is prescribed and regulated according to the directions in their sacred books. He is adorned with ear-rings made of gold, and precious stones, as well as a sort of bracelet upon his fore feet," &c. *Herodotus*. But it is probable he was worshipped as the great Typhon, or emblem of destructive power ; and it is to be observed, that this superstition was peculiar to Thebes ; whereas the Lotos, the Ibis, the Ichneumon, the Cow, &c. were held in superstitious veneration in every part of Egypt.

† When Sir William Jones was at dinner on the borders of the Ganges, some of his people, at his desire, brought him the Nelumbium, when all his Indian attendants immediately fell upon their faces, and paid adoration to this plant.

‡ The flower of the Nelumbium is bell-shaped, somewhat resembling our Water Lily, and its petals are in circles, which as these expand emit a most agreeable odour.

§ The ancient Egyptians, like the primitive Persians, worshipped the *sun* and *moon*, or rather their *deities*, whence so many benefits issued to mankind. We are almost tempted to forgive that superstition which could believe these planets the abodes of a *god*, and a *goddess*, whom they denominated by the names of *Osiris* and *Isis*. They sometimes quitted their supreme abodes, and came down upon earth and enjoyed themselves, by riding on a stately flower above the waters, blown about by the zephyrs ; nor can we much wonder at such superstition, since we have had our *fairies*, and Anacreon the *Greek* poet describes *Cupid* alike diminutive.

As late I sought the spangled bowers,
To cull a wreath of matin flowers,
Where many an early rose was weeping,
In one I found the urchin sleeping :
I caught the boy, a *goblet's* tide
Was richly mantling by my side ;
I caught him by his downy wing,
And whelm'd him in the racy spring.
Oh ! then I drank the poison'd bowl,
And love now nestles in my soul ;
Yes, yes, my soul is Cupid's nest,
I feel him fluttering in my breast.

MOORE.

Thus the Roman poet Virgil invokes the sun and moon as deities :

..... Vos, O clarissima mundi
Lumina, labentem cælo qui ducitis annum,
Liber, et alma *Ceres*.

Hence, not unconscious to his orient beam,
 At dawn's first blush thy shining petals spread ;
 Drink deep th' effulgence of the solar stream,
 And, as he mounts, still brighter glories shed.*

Lycaon, whose wickedness was fabled to have hastened the destruction of the old world, was the father of Callisto. Her charms engaged the affections of Jupiter, but his jealous consort having discovered the amour, changed her into a bear, in which shape she is placed by Jupiter in the sphere. Juno remaining implacable, prevailed upon Tethys, the wife of Oceanus, to withhold from this new constellation the privilege of setting beneath the waters of the sea. *Hyg. Poet. Astron. lib. ii.*

Homer paints the assembly of the gods retiring each to his respective *star* at the fall of day.

Thus the blest Gods the genial day prolong
 In feasts ambrosial and celestial song.
 Apollo tun'd the lyre, the Muses round
 With voice alternate aid the silver sound.
 Meantime the radiant sun, to mortal sight
 Descending swift, roll'd down the rapid light.
 Then to their *starry* domes the Gods depart,
 The shining documents of Vulcan's art :
 Jove on his couch reclin'd his awful head,
 And Juno slumber'd on the golden bed.

ILIAD, I.

Thus Augustus Cæsar is invoked by Virgil, as one who will become a new constellation.

And, chiefly thou, whose undetermin'd state
 Is yet the business of the Gods' debate ;
 Whether in after times to be declar'd
 The patron of the world, and Rome's peculiar guard,
 Or o'er the fruits and seasons to preside,
 And the round circuit of the year to guide.
 Pow'rful of blessings, which thou strew'st around,
 And with thy Goddess Mother's myrtle crown'd.
 Or wilt thou, CÆSAR, choose the wat'ry reign,
 To smooth the surges, and correct the main ?
 Then mariners in storms to thee shall pray,
 E'en utmost *Thule* shall thy pow'r obey ;
 And *Neptune* shall resign the trident of the sea.
 The wat'ry virgins for thy bed shall strive,
 And *Tethys* all her waves in dow'ry give ;
 Or wilt thou bless our summers with thy rays,
 And seated near the balance, poise the days,
 Where in the void of heav'n a space is free,
 Betwixt the *Scorpion* and the *Maid* for thee ?
 The *Scorpion* ready to receive thy laws,
 Yields half his region and contracts his claws.

GEORG. Book I.

Each separate planet and star had its deity ; hence the ancient doctrines of *Astrology*, or predicting the future fortunes of each as influenced by the *star* under which each person was born. Instead of supposing such influence to arise from the *God* or *Goddess* (a better notion) presiding over each star, the superstitious mind imagined the *influence* to come from inert masses of matter. Thus Milton, in compliance with the doctrines of the times, describes the ALMIGHTY, after the fall of man, commissioning his Angels to produce several changes in nature, and to sully the beauty and perfection of this nether world.

. To the blank *moon*
 Her office they prescribed, to th' other *five*
 Their planetary motions and aspects
 In sextile, square, and trine and opposite,
 Of *noxious efficacy*, and when to join
 In *synod unbenign* ; and taught the fix'd
 Their *influence malignant* when to shower.

* Theophrastus gives the following account of the *Nelumbium* in his history of plants. "It withdraws its flowers in the evening into the

When, at their noontide height, his fervid rays,
 In a bright deluge burst on Cairo's spires,
 With what new lustre then thy beauties blaze,
 Full of the god, and radiant with his fires !

Brilliant thyself, in stole of dazzling *white*,*
 Thy sister plants more gaudy robes infold ;
 This flames in *red*, and that, intensely bright,
 Amid th' illumid waters *burns in gold*.†

To brave the tropic's fiery beam is thine,
 Till in the distant west his splendors fade ;
 Then, too, thy beauty and thy fire decline,
 With morn to rise, in lovelier charms array'd.

What mystic treasures, in thy form conceal'd,
 Perpetual transport to the sage supply ;
 Where nature, in her deep designs reveal'd,
 Awes wondering man, and charms th' exploring eye !

In thy prolific *vase*, and fertile *seeds*,
 Are trac'd her grand regenerative pow'rs ;‡
 Life, springing warm, from loath'd putrescence, breeds,
 And lovelier germs shoot forth, and brighter flow'rs.

Thus, from Arabia borne, on golden wings,
 The Phoenix on the Sun's bright altar dies ;§
 But from his flaming bed, refulgent, springs,
 And cleaves, with bolder plume, the sapphire skies.

Euphrates, which continue to descend till midnight, to so great a depth, that at daybreak they are out of the reach of the hand ; after which time it ascends gradually again, and in the course of the morning appears above water, and expands its flowers, rising higher and higher till it gets several feet in height above the surface." Book iv. chap 10. This descent and subsequent ascent of the *Nelumbium* is fully credited by Linnaeus, and is even applied by him to our common Water Lily ; but it probably arose from mistaking the dipping under water which takes place after impregnation of the germen, and the ascent of the virgin flowers the following morning, which was mistook for the closed ones descended yesterday.—But the flower opens and expands just as the day advances, and shuts up about four in the evening.

* The subject of this poem is the white *Nelumbium*, which I saw in fine flower in the Royal Gardens at Kew last August. The same Cowley says of the white Lily, it seemed clothed in *light*.

† There are three *varieties* of this plant ; or if we constitute it, with Jussieu, into a genus separate from the *Nymphæas*, by the term *Nelumbium*, or if we make it with Linnaeus, of the genus *Nymphæa*, we shall then have three distinct species of this beautiful aquatic, the *red*, *white*, and *yellow*. The leaves are in the shape, and of the size of an inverted umbrella, and majestically expand above the surface of the stream. The flowers rise gracefully among the foliage, and altogether constitute one of the grandest and most lovely objects in the creation. The *white* is *dazzling*, the *red* and *yellow*, pure and unmixed.

‡ This plant, says a great mythologist, grows in the water ; and, amongst its broad leaves, puts forth a flower, in the centre of which is formed the *seed-vessel*, shaped like a bell or inverted cone, and punctuated on the top with little *cavities* or *cells*, in which the seeds grow to maturity, decay, and again shoot forth ; for, the orifices of these cells being too small to let the seeds drop out, when ripe, *new plants* germinate in the places where they are formed, the bulb of the vessel serving as a matrix to nourish them, until they acquire such a degree of magnitude as to burst it open and release themselves ; after which, like other aquatic weeds, they take root wherever the current deposits them. This plant, therefore, being *thus productive of itself*, and vegetating from its own matrix, without being fostered in the earth, was naturally adopted as the symbol of the productive power of the Deity upon the waters. See Mr. Knight's Work. p. 85. The fact, however, is that, as with some few other seeds, the cotyledons, or seminal leaves, early manifest themselves, as in the radish, where the rudiments of the young plant may at any time be seen, and in that state are deposited into the soft prolific bosom of the earth, where they readily take instant root.

§ Dr. Darwin, in his *Temple of Nature*, says, p. 162, " that the Phoenix rising from his own ashes is an hieroglyphic emblem of the destruction and resuscitation of all things. It is represented with the *Dog-star* over its head.

" So when Arabia's bird, with age oppress'd,
 Consumes delighted on his spicy nest,
 A filial Phoenix from his ashes springs,
 Crown'd with a star, on renovated wings ;
 Ascends exulting from his funeral flame,
 And soars, and shines, another and the same."

Nor food to the enlighten'd mind alone,—
Substantial nutriment thy root* bestow'd,
In famine's fangs did Egypt groan,
From thy rich bounteous horn † abundance flow'd.

* We learn from *Herodotus*, "that the Egyptians were fed by the root of the different Nymphæas which flourish in the waters of the Nile." He distinctly points out the two kinds. The one he describes "as producing a root of the size and shape of an apple, which kind had a seed vessel of the form and shape of a poppy, containing seeds as small as millet, of which bread was made." This *Lotos* he discriminates "as resembling most a lily." He next speaks of "the other *Lotos*, whose flower is also of the lily kind, but more resembling the full-blown rose, the fruit of which imitates the nest of a wasp, and contains seeds of the size of an olive, and good to eat." *Euterpe*, ch. 29.

Theophrastus equally well describes both sorts. Speaking of the common Nymphæas he says, "The fruit is equal in size to a large poppy, and contains a great number of seeds similar to grains of millet. The Egyptians deposit the fruit in heaps, and suffer the vessels to putrefy: they then separate the seeds by washing them in the Nile, dry them, and make them into bread. The root, which is called *corsion*, is round and of a moderate size. Its rind is black, and like that of a chesnut. It is of a fine white in the inside, and is eaten either raw or boiled." *Hist. of Plants*, Book iv. Chap. 10.

Sonnini, a most intelligent traveller and learned naturalist, mentions, "that at the present day, the roots of the *Lotos* furnish the common people with their chief sustenance. The large tubers are gathered as the waters subside, and dried, and then eaten, boiled or roasted, like our potatoes, which they resemble in taste, but are more mealy." *Travels into Egypt*.

The roots of all the sorts are admitted by the Chinese to their tables, and the ponds and lakes are cultivated with the *Nelumbium*, which is one principal cause of the abundant population of that country. "In whatever way prepared it is equally pleasant and wholesome. Great quantities are pickled with salt and vinegar, which is then eaten with rice. Reduced to powder by grating, like our potatoe, it makes a most excellent flour." *Embassy to China by Lord Macartney*.

† The horn-like appearance of the seed-vessel of the *Nelumbium* so exactly resembles the *Cornucopia* of the ancients, that the Grecian Horn of Plenty seems to have been derived from this source. Their tradition states, that the nurse of Jupiter was the goat *Amalthea*, (a name derived from *ἀμαλθίω*, to nourish), who for her services was afterwards turned into a star, and presented with the *Cornucopia*. The first food of man being bread and milk, gave origin to this Grecian fable, for their *Ceres* was nothing more than a corruption of the Egyptian *Isis*, who is represented in the temples of Egypt with the seed-vessel of the *Nelumbium* in her hand. Sometimes in Egyptian sculpture their *Iris*, or *Ceres*, is seen with the seed-vessel of the *Nelumbium* in the left arm, and some ears of corn intermixed with the seed-vessel of either the *Nymphaea cærulea*, or *Nymphaea Lotos*, in the right. The Greeks and Romans, who borrowed their religion chiefly from the Egyptians, not only mistook the *Cornucopia* for a real horn, but also the seed-vessel of the *Lotos* for that of the *Poppy*, to which it bears much resemblance.

The Egyptian *Isis* holds in her right hand a sphere, for the Egyptian priests taught that the earth was round (such was the doctrine of *Pythagoras*), this the more refined Greeks converted into a sickle, when she became their *Ceres*; and to represent the earth, they sometimes adorned her head with a *turret*, when she became *Magna Dea*, or *Cybele*; and instead of the cornucopia they increased the number of her breasts, when she was made to represent abundant Nature.

That the Greeks derived their deities from the Egyptians we have not only the probability from the resemblance, but the direct confession of *Herodotus*, who visited the priests of both *Heliopolis* and *Thebes*; and he declares, "that the Grecian Theology is derived from the Egyptian." *Herod. Lib. ii. p. 80*.

As *Isis* was supposed by the Egyptians to inhabit the moon, as *Osiris* did the sun (the *Apollo* and *Bacchus* of the Greeks), hence they placed a crescent on her head, when she became their *Diana*. Her chastity they fancied from the pale brightness or chill of the Moon, for as the Egyptian gods had each their wives and concubines, according to Eastern manners, the produce of *Osiris* and *Isis* was *Orus*, the *Mercury* of the Greeks.

Sometimes *Orus* is represented in Egyptian sculpture as a simple boy; sometimes, however, he is *Anubis*, or the Barking Dog, with a *Caduceus* in his hand, and wings to his feet.

The Egyptians, a race dealing in symbols, designed by *Anubis* vigilance, and at the commencement of the overflow of the Nile their priests presented this figure to them as a warning; the wings on the feet denoted the rapidity of the flood; the caduceus, the generation of serpents by the waters; and its two wings, the Etesian, or west wind which sets in at that time.

The more refined Greeks did not at all relish such a figure of a god, and for the head of a dog they substituted a cap, and for the two ears placed two wings on the cap, covering a human head, but the other parts resemble the Egyptian figure.

The seed-vessel of the *Nelumbium* will furnish us also with another key to unlock the stores of ancient knowledge. *Pythagoras*, the introducer amongst his countrymen of the *Metempsychosis*, and who taught in symbols, has prohibited his disciples from eating beans; they might eat peas, but not beans; and in order to reconcile this seeming strange interdiction, "abstain from beans," has been interpreted to keep from political disputes, which were decided by lot; but *Doctor Priestley* says it is meant in the obvious sense of the words, as being very fattening food, and is a caution against corpulency. But as his golden rules were symbols, I am inclined to think that he alluded to the Egyptian bean. "Abstain from beans," meant against the indulging in any luxury to the detriment of the people; for by eating only thirty beans, thirty plants were destroyed, which would have furnished tubers (potatoes) for as many families; and this plant was dispersed by the bounty of Providence on the shores of the Nile, as food for the common people, and not sown by mortal hands. Hence it was, Egypt, abounding also in corn, became the granary of the world, and its store-houses furnished the neighbouring nations; and hence it was, that the Romans represented on the medals *Ceres*, with a ship by her side, as denoting the transport of corn from Egypt.

To prove the rarity of the *Nelumbium* even in the time of *Adrian*, *Athenæus* relates (*Deipnosoph. lib. iii. p. 73.*) that it changed its appellation into the *Antiochian flower*. "A poet," says this historian, "presented the emperor *Adrian* with the rose *Lotos* (*Nelumbium*).

Did raging pestilence her shores invade,
 Wafted from burning Lybia's sultry plains,
 Thy cooling seeds the ardent thirst allay'd,
 And check'd the fervor of the throbbing veins.*

Arm'd with thy foliage, in the cool of day,
 Safe down the Nile the happy Memphians glide ;
 The charm'd Leviathan† forgets his prey,
 And sports innoxious, on the sacred tide.‡

Hence the immortal race § in Thebes|| rever'd,
 Thy praise the theme of endless rapture made ;
 Thy image on an hundred columns rear'd,
 And veil'd their altars with thine hallow'd shade.

bium) as a *rarity*, and accounts for its produce from the blood of that terrible lion called Antioian, which had committed great devastation in Lybia, and was finally killed in Egypt by Adrian in hunting."

Strabo relates, that the *Nelumbium* was once very common in Egypt, and that during festivals on the water, the barges rowed under the shade of its immense leaves, which greatly resemble a Thessalian cap. (*Lib.* xvii.)

"The roots and seeds of the *Nelumbium*," says Loureiro, "are both sapid and wholesome. These are accounted cooling and strengthening, and are found a specific against exteme thirst, diarrhoea, tenesmus, vomiting, and too great internal heat."

† The *Leviathan* of Job is the *crocodile*. "Canst thou draw out Leviathan with a hook?" is the question proposed, to show the superior power of the Deity. His worship in Egypt is accounted for by some as representing *Typhon*, the sea, of which the Egyptians appear to have had a great dread, for by ships their enemies invaded their country. Another reason for this worship is given in note § below.

‡ All the *Nymphæas* have smooth stalks, except the *Nelumbium*, which is armed with short yet strong prickles, which piercing the eyes of the *crocodile*, is by them remembered, and on this account that animals shuns the appearance of the *Nelumbium*. That the *crocodile* avoids the *Nelumbium* is noticed by Herodotus.

§ The origin of all religion, as I observed before, originated in gratitude. "On this score," says Cicero, "the *Ibis* was esteemed sacred as a bird which destroyed serpents, and the *Ichneumon* as the devourer of the eggs of the *crocodile*, and the *crocodile* itself, as protecting the Nile from the invasion of the Arabs," (*Vide Cicero de Natura Deorum*); but this homage to the *crocodile* was given only in some parts of Egypt; and lastly, I might mention the *onion*, a bulb which vegetated out of its own matrix, like the *Nelumbium*; and as containing spheres within spheres, the true system of the world, so little did the Egyptians merit to be satyriized by Juvenal,

Porrum et Cepe nefas violare et frangere morsu.
O Sanctas gentes, quibus hæc nascuntur in hortis
Numina!

|| Thevenot, a modern French Traveller, thus describes ancient *Thebes*. "The works of the Egyptians," says this admired writer, "were calculated to withstand the corroding tooth of time: their statues were colossal, their columns immense. Egypt aimed at grandeur, and sought to strike the eye at a distance, but never also failed to gratify it by correctness of proportion. In the Said, (which was anciently called Thebais,) have been discovered temples and palaces, at this day almost entire, where these columns and statues are innumerable. The admiration of the traveller is particularly excited by a *palace*, the remains of which seem to have subsisted only to eclipse the glory of all the noblest modern works of art. Four alleys, extending farther than the eye can reach, and bounded, on each side, by sphinxes of a substance as rare as their size is remarkable, serve as avenues to four porticoes of most astonishing height. How magnificent! how stupendous! Indeed, those who have described to us this prodigious edifice, have not had time to examine its whole extent, nor are they even certain of having seen the half of its beauties; but all they did see was truly wonderful.

"A saloon, which apparently formed the middle of this superb palace, was supported by more than an hundred columns, the circumference of each of which could not be spanned by six men with extended arms. These columns were lofty in proportion, and interspersed with obelisks, which so many revolving ages have not been able to overthrow. Even the colours, which, from their nature, soonest experience the power of time, are still unfaded among the ruins of this admirable edifice, and display all their original brilliancy; so well did Egypt know how to impress the stamp of immortality on all her productions."

"The city which the Greeks call *Thebes*, the Egyptians *Diospolis*, (says Diodorus, lib. i. par. 2.) was in circuit an hundred and forty *stadia*, adorned with stately buildings, magnificent temples, and rich donations. It was not only the most beautiful and noble city of Egypt, but of the whole world. The fame of its wealth and grandeur was so celebrated in all parts, that Homer has taken notice of it in these words:

----- ἐδ' ὅσα Θήβας
 Αἰγυπλίῃς, ὅθι παλαιοὶ δόμοις ἐν κλήμασι κεῖται,
 Αἶθ' ἐκἀλήμπυλοι εἰσι, διπλόστοι δ' ἀν' ἐκάστην
 Ἀνέρες ἑξοιχνεῖσι ἵπποισι καὶ ὄκιστον. V. 381.

But far beyond the bounds of *Afric* borne,
 Thy honours flourish'd 'mid *Thibetian* snows,
 Thy flowers the *Lama's** gilded shrine adorn,
 And *Brahm*† and *Buddha*‡ on thy flower repose.

What history records of the buildings of the Egyptians would surpass credibility, were it not attested by their monuments, which remain to this day. Egypt is a scene of antiquities; walking among ruins, the traveller forgets the present to contemplate the past, and, amid the traces of a degenerate race, marks the remains of a mighty nation. Their buildings are still sublime. The *Pyramids* of Egypt have always ranked among the wonders of the world. Three of them still remain, at the distance of some leagues from Grand Cairo, where Memphis formerly stood. The largest of the three, called the Great Pyramid, forms a square, each side of whose base is 660 feet. The circumference is 2640 feet. The basis covers eleven acres of ground. The perpendicular height is about 450 feet; if measured obliquely 700. The summit, which viewed from below appears a point, is a platform, each side of which is 18 feet long. The stones with which this enormous edifice was built were 30 feet in length. A hundred thousand workmen were constantly employed in carrying on this amazing structure.

The *Obelisks* are in the same grand style, but of a singular composition. The first models were erected by Sesostris, as monuments of his victories: they consisted of one piece of granite, and were 180 feet high. The Romans, in the era of their grandeur, transported some of these monuments to their city; two of them still remain, and, for their antiquity and grandeur, rank among the greatest curiosities in Rome.

Stupendous as these buildings must appear, even these appear comparatively small, when we consider what is related in Pliny, concerning the wonderful *Sphinx*; for that writer affirms, that the head was no less than one hundred and two feet in circumference; that the figure itself was sixty-two feet high from the belly to the crown of the head; and that its entire length was 143 feet. This figure also had its meaning. It related to the inundation or overflowing of the Nile, which happened in the middle of the month Leo (*the Lion*), and reached to the month Virgo (*the Virgin*). He who could discover the *enigma* was honoured by the priests, and this produced the fabulous story among the Greeks, of *Œdipus*.

If we look for the origin of our Architecture, we shall also find it to proceed from the Egyptian. Their pillars are our columns, taken from their palms; and our orders (the capitals) are its branches, which arise from the top; sometimes the *Lotos*, in forming even the column, appears; and in ornamenting their walls and ceiling the *Lotos* has the principal share. However staggering, what is with us called the *Rose*, is the *Lotos*; and our *Honeysuckle* is the infant plantule of the *Lotos* arising from its matrix, or seed-vessel. Sonnini, p. 592 of his *Travels*, mistook this representation in the temple of Dendera, "for that of a *proliferous* flower, which he could not account for." "The Egyptians," says Delile, Member of the Egyptian Institute, "not unfrequently represent the leaves of the *Lotos* of the same size as the flowers, although they are much larger, and omit the marks of indentation; but I once saw at Latopolis the *Lotos* represented with indented leaves. The seed-vessel of the white and blue *Lotos* may be also distinguished in some of the Egyptian sculptures."

In the 'Memoirs de l'Academie des Inscriptions, et Belles Lettres, anno 1790,' he also mentions, "that Barthelemy describes a very ancient Egyptian mosaic, representing the flowers, seed-vessel, and leaves of the *Nelumbium*, very correctly performed, of which a painting has been made by Bartholi in exactly the same colours, as may be seen in the library of the Pantheon, where it is deposited."

In the sculptures of the representations of religious ceremonies, the priests are seen holding in their hands the *Nelumbium* when approaching the Idol, as do their servants, who are usually represented behind, having the tail of a monkey, to shew, I suspect, degradation. All the *Nymphæas*, as furnishing food, were equally held sacred. Vide our notes on the *Nymphæa* *Cerulea*.

* *Lama* is the sovereign pontiff, or rather God, of the Asiatic Tartars, inhabiting the country of Barantola. The lama is not only adored by the inhabitants of the country, but also by the kings of Tartary, who send him rich presents, and go in pilgrimage to pay him adoration, calling him *lama congiu*, i. e. "God, the everlasting father of heaven." He is never to be seen but in a secret place of his palace amidst a great number of lamps, sitting cross-legged upon a cushion, and adorned all over with gold and precious stones; where at a distance they prostrate themselves before him, it not being lawful for any to kiss even his feet. He is called the *great lama*, or *lama of lamas*; that is, "God of Gods." The orthodox opinion is, that when the grand lama seems to die either of old age or infirmity, his soul in fact only quits a crazy habitation to look for another younger or better; and it is discovered again in the body of some child, by certain tokens known only to the lamas or priests, in which order he always appears.

A long account of the ceremonies attending the inauguration of the *infant lama* in Thibet, may be seen in the first volume of the *Asiatic Researches*.

† An account of *Brahma* is given in a note to the *Canna Indica*, and of his marriage with *Maia* in our history of the *Blue Lotos*. This god is seated on the flat surface of the seed-vessel of the *Nelumbium*, in the same manner as Osiris is represented in Egyptian sculpture, holding a whip in his hand, which denoted his driving the chariot of the sun. In other sculptures, where he is represented as the god of the sun, he drives twelve horses in hand, which are certainly meant for the twelve signs of the zodiac, which symbols the more refined Greeks have lost in their more elegant representation of *Phœbus*.

‡ One of the most remarkable innovators in the religion of the Bramins was *Buddha*, who is generally supposed to be the *Fo* of the Chinese, the *Xuca* of Japan, and the *Odin* of the North of Europe. His worship prevails in India beyond the Ganges. He is the ninth avatar, or appearance of Vishnoo upon earth, and this is supposed to have happened in 1027 before Christ. A religion very similar to this is that of the *Lamas* of Thibet.

In the "Asiatic Researches" is a translation of a Sanscrit inscription on a stone at the entrance of a temple at *Boodha Gaya*, by Mr. Wilkins, as follows. "In the midst of a wild and dreadful forest, flourishing with trees of sweet-scented flowers, and abounding in fruits and roots, infested with lions and tigers, destitute of human society, and frequented by the *Mooners*, resided *Booddha*, the Author of

Where'er fair Science dawn'd on *Asia's* shore,
 Where'er her hallow'd voice Devotion rais'd,
 We see thee graven on the shining ore,
 And on a thousand sparkling gems emblaz'd.

MAURICE.

Happiness, the Eternal One, the Divinity worthy to be adored by the most praise-worthy of mankind, and who appeared here with a portion of his divine nature.

"For once upon a time the illustrious *Amara*, renowned amongst men, coming here, discovered the place of the Supreme Being, *Bood-dha*, in the great forest. The wise *Amara* endeavoured to render the God *Bood-dha* propitious by superior service; and he remained in the forest for the space of twelve years, feeding upon roots and fruits, and sleeping upon the bare earth; and he performed the vow of a *Moonee* and was without transgression. He performed acts of severe mortification, for he was a man of infinite resolution, with a compassionate heart. One night he had a vision, and heard a voice saying, 'Name whatever boon thou wantest.' *Amara* having heard this, was astonished, and with due reverence, he replied, 'First, give me a visitation, and then grant me such a boon.' He had another dream in the same night, and the voice said, 'How can there be any apparition in the *Kalee Yoog*? The same reward may be obtained from the sight of an image, or from the worship of an image, as may be derived from the immediate visitation of a deity.' Having heard this, he caused an image of the Supreme Spirit *Bood-dha* to be made, and he worshipped it, according to the law, with perfumes, incenses, and the like; and he thus glorified the name of that Supreme Being, the incarnation of a portion of *Veshnoo*: 'Reverence be unto thee in the form of *Bood-dha*! Reverence be unto the Lord of the Earth? Reverence be unto thee, an incarnation of the Deity, and the Eternal One! Reverence be unto thee, O God, in the form of the God of Mercy: the dispeller of pain and trouble, the Lord of all things, the Deity who overcometh the sins of the *Kalee Yoog*, the Guardian of the Universe, the Emblem of mercy toward those who serve thee—*O'm*! the possessor of all things in vital form! Thou art *Brahma*, *Veshnoo*, and *Mahéa*! Thou art Lord of the Universe! Thou art, under the form of all things, moveable and immoveable, the possessor of the whole! and thus I adore thee. Reverence be unto the Bestower of Salvation, and *Resheckésa*, the Ruler of the Faculties! Reverence be unto thee (*Késava*) the Destroyer of the Evil Spirit *Késee*! O, *Damordara*, shew me favour! Thou art he who resteth upon the face of the milky ocean, and who lieth upon the serpent *Sésá*. Thou art *Trevesiekrama*, who at three strides, encompassed the Earth! I adore thee who art celebrated by a thousand names, and under various forms, in the shape of *Bood-dha*, the God of Mercy! Be propitious, O most High God!"

"Having thus worshipped the Guardian of Mankind, he became like one of the just. He joyfully caused a holy temple to be built, of a wonderful construction, and therein were set up the divine foot of *Veshnoo*, for ever purifier of the sins of mankind; the images of the *Pandoes*, and of the descents of *Veshnoo*: and in like manner of *Brahma*, and the rest of the divinities.

"This place is renowned; and it is celebrated by the name of *Bood-dha Gaya*. The forefathers of him who shall perform the ceremony of the *Sradha* at this place shall obtain salvation.

"A crime of an hundred fold shall undoubtedly be expiated from a sight thereof, of a thousand fold from a touch thereof, and of a hundred thousand fold from worshipping thereof. But where is the use of saying so much of the great virtues of this place? Even the hosts of heaven worship it with joyful service both day and night."

Brahma, *Vishnu*, *Surya*, and *Ganesa*, are each seated upon the *Lotos*; and *Ganga* is painted walking on her own river, holding a *Lotos* in each hand. Vide Dissertation on the Gods of Greece, Italy, and India, in the Asiatic Researches, by Sir William Jones, Vol. I. p. 221.

Kämpfer has given us a curious representation of the goddess *Quantoon* sitting upon this aquatic plant. In one part of his work he described her, as having eight little children placed round her head, six of whom formed a sort of crown, while the two others were larger than the rest, (Kämpfer's Japan, p. 595.); and in another part of the same work, speaking of a different statue of the same goddess, he observes, that "seven smaller idols adorned her head, like a crown or garland, whereby is denoted, that she was the happy mother of many a deified hero: nay, the Japanese look upon this idol, as an emblematical representation of the birth of the gods in general." (Kämpfer's Japan, p. 542.) BARROW remarks, in his account of the embassy, "that when the *Shing-moo*, or holy mother, is represented in Chinese temples, she generally holds a flower of the Nelumbium in her hand; and when sitting she is usually placed upon its large peltate leaf:" and proceeds to observe, p. 474, "that in China few temples are without some representation of the Nelumbium. Sometimes the *Shing-moo* is painted as standing upon its leaves in the middle of a lake;" and that in one temple he observed the intelligent mother seated upon its leaf, which had been hewn out of the living rock.

In the "*Songs of Jayadeva*," the several kinds of *Lotos* are very frequently mentioned. "Thou, whose eyes sparkle as the *Blue Lotos* agitated by the breeze, and whose lips are as the *Red Lotos* in full bloom. Those beautiful blue eyes are become, through thy resentment, like the petals of the *Crimson Lotos*: Oh! tinge with their effulgence these my limbs reclining on a bed of soft *White Lotos leaves*, that they may glow like the arrows of Love pointed with flowers. My locks are decked with the deep azure of *Water Lilies*, my dress is a robe of pale yellow, which resembles the golden dust of the *Water Lily* scattered over its blue petals." Vide *Asiatic Researches*, p. 185. In all Persian songs, *DIFUC* (*Cupid*) is represented as pointing his arrows with the petals of the *Red Lotos*.

Among the rights and ceremonies of the Hindus, a kind of religious Almanac translated by Sir William Jones, is the following passage. "On this lunar day *SERESWATI*, or *ISA*," (the *Isis* of the Egyptians), "the Goddess of Arts and Eloquence, is to be worshipped with offerings of perfumes, flowers, and dressed rice. Even the implements of writing, and written books, are to be treated with reverence, and not used on this festival. This meditation is to be used. May *SERESWATI*, the Goddess of Speech, enable us to attain all possible felicity; she who wears on her locks a beautiful half moon, which shines with a pale, but exquisite lustre; whose body bends through the weight of her full breasts; who sits reclined on the *White Lotos*; and from the *Crimson Lotos*" (*Lotos* is used for *beauty*) "of her hands infuses radiance on the instruments of writing, and books produced through her favour." Vide *Asiatic Researches*, Vol. iii. p. 722.



Henderson pinx.

Stadler sculp.

The Blue Egyptian Water Lily.

NYMPHÆA CŒRULEA;

OR,

BLUE EGYPTIAN WATER-LILY.

IN our Picturesque Plate, we have introduced a distant view of Aboukir, and the waters of the Nile, where the *Blue Lotos* is found in great abundance, and which tends much to enliven the scene. As the flood subsides, its tuberous roots afford a nourishment nearly resembling our Potatoe, but more mealy. It has an exterior *calyx*, consisting of four green leaves, internally coloured blue; numerous *corolla* leaves, of the finest azure colour; a number of *stamina*, with yellow *filaments*, tipped with blue *anthers*; and an orbicular *pistillum*, crowned with a *stigma* radiated like our Poppy, and turning like it to a *pericarp* filled with innumerable small *seeds*. The leaves not being crenated, as with the *White Lotos* (NYMPHÆA LOTOS), it more nearly corresponds with our common *White Lily*. It comes under the Class POLYANDRIA, Order MONOGYNIA, of Linnæus.

It was surely a most extraordinary sight, to observe the proud conqueror of Egypt presiding over a literary association to promote science, and most attentively listening to, and applauding, a discourse read by *Julius Cæsar Savigni*,* on those sacred NYMPHÆAS which embellish the shores of Egypt; little then did HIS arrogant soul imagine, that, at that time, on the buoyant wave was floating the thunder of the British Arms, which Providence had destined to annihilate his proud army, and take from it its famed standard, *impiously* called '*Invincible*.' Little then did HE dream that a bloody† diadem would soon encircle his brow, and that he would feel never satiated with human honours, his mind becoming a dreadful prey to a cursed, a senseless, and wicked ambition.

TO THE BLUE LOTOS.

CHILD OF THE SUN! *why* droops thy withering head,
While high in Leo flames thy radiant sire?
With Egypt's glory is thy glory fled,
And with her genius quench'd thy native fire?

Far direr than her desert's burning wind,
Gaul's furious legions sweep yon ravag'd vale,
Death stalks before, grim Famine howls behind,
And screams of horror load the tainted gale.

* Such are the pompous appellations the French assumed, as their *Christian* names, and it was ridiculous enough for a pretended republican to *usurp* the name of a *usurper*!

† The needless and atrocious murder of the Duke D'ENGHIEN, by torch-light, in the Bois de Boulogne, appals every heart with horror!

Nile's crimson'd waves with blood polluted roll,
 Her groves, her fanes, devouring fire consumes ;
 But mark ! Slow rising near the distant pole,
 A sudden splendour all her shores illumines !

Fatal to GAUL—'tis BRITAIN's rising star
 That in the South the bright ascendant gains,
 Resplendent as her Dog Star shines from far,
 And with new fervour fires the Lybian plains.

A race, as Egypt's ancient warriors* brave,
 For her insulted sons indignant glows,
 Defies the tropic storm, the faithless wave,
 And hurls destruction on their haughty foes.

Exulting to his source, old NILUS hears
 The deep'ning thunder of the *British* line ;†
Again its lovely head the *Lotos* rears,
Again the fields in rainbow glories shine.

Still wider, beauteous plant, thy leaves extend,
 Nor dread the eye of an admiring Muse,
 In union with the rising song ascend,
 Spread all thy charms, and all thy sweets diffuse.

* The Egyptians were formerly a martial race, and the ancient city of Thebes so rich, that Achilles, in Homer, introduces the temptations of such an acquisition !

Not all proud *Thebes*' unrivall'd walls contain,
 The world's great *Empress* on th' Egyptian plain,
 (That spreads her conquests o'er a *thousand* states,
 And pours her heroes thro' an hundred gates,
 Two hundred horsemen, and two hundred cars,
 From each wide portal issuing to the wars) ;
 Tho' bribes were heap'd on bribes, in number more
 Than dust in fields, or sands along the shore ;
 Should all these offers for my friendship call ;
 'Tis *he* that offers, and I scorn them all.
Atrides' daughter never shall be led
 (An ill-match'd consort) to *Achilles*' bed ;
 Like golden *Venus*, tho' she charm'd the heart,
 And vy'd with *Pallas* in the works of art.
 Some greater Greek let those high nuptials grace,
 I hate alliance with a *tyrant's* race.

Should not FRANCIS, Emperor of Austria, have made the same reply to BUONAPARTE, when asking for his daughter in marriage ?

† The account given by NELSON of his Naval Victory, deserves to be written in letters of gold, for the religious and manly spirit it breathes.

“ VANGUARD, off the Mouth of the Nile, August 3, 1798.

“ MY LORD,

“ ALMIGHTY GOD has blessed his Majesty's arms in the late battle by a great victory over the fleet of the enemy, whom I attacked at sun-set on the first of August off the Mouth of the Nile. The enemy were moored in a strong line of battle for defending the entrance of the Bay (of Shoals), flanked by numerous gun-boats, four frigates, and a battery of guns and mortars on an island in their van ; but nothing could withstand the squadron your Lordship did me the honour to place under my command. Their high state of discipline is well known to you ; and with the judgment of the captains, together with their valour, and that of the officers and men of every description, it was absolutely irresistible.

“ Could any thing from my pen add to the character of the captains, I would write it with pleasure, but that is impossible.

Of that bold race, beneath the Pleiads born,
To chaunt thy praise a Northern Bard aspires,
Nor with more ardour, erst at early dawn,
The Theban minstrels smote their votive lyres.

For oh! can climes th' excursive genius bound?
No. 'Mid Siberia bursts the heav'n-taught strain;
At either pole the Muses' songs resound,
And snows descend, and whirlwinds rage, in vain.

"I have to regret the loss of Captain WESTCOTT, of the *Majestic*, who was killed early in the action; but the ship was continued to be so well fought by her first lieutenant, Mr. CUTHBERT, that I have given him an order to command her till your Lordship's pleasure is known.

"The ships of the enemy, all but their two rear ships, are nearly dismantled: and those two, with two frigates, I am sorry to say, made their escape; nor was it, I assure you, in my power to prevent them. Captain HOOD most handsomely endeavoured to do it: but I had no ship in a condition to support the *Zealous*, and I was obliged to call her in.

"The support and assistance I have received from Captain BERRY cannot be sufficiently expressed; I was wounded in the head, and obliged to be carried off the deck, but the service suffered no loss by that event; Captain BERRY was fully equal to the important service then going on, and to him I must beg leave to refer you for every information relative to this victory. He will present you with the flag of the second in command, that of the commander in chief being burnt in the *L'Orient*.

"Herewith I transmit you lists of the killed and wounded, and the lines of battle of ourselves and the French.

"I have the honour to be, &c.

"HORATIO NELSON."

LINE OF BATTLE.

ENGLISH.

	Guns.	Men.
1. CULLODEN .. Captain T. Troubridge	74..	590
2. THESEUS .. Captain R. W. Millar	74..	590
3. ALEXANDER .. Captain Alex. J. Ball	74..	590
4. VANGUARD { Rear Admiral Sir HORATIO NELSON, }	74..	595
5. MINOTAUR .. Captain Thomas Louis	74..	640
6. LEANDER .. Captain T. B. Thompson	50..	343
7. SWIFTSURE .. Captain B. Hallowell	74..	590
8. AUDACIOUS .. Captain Davidge Gould	74..	590
9. DEFENCE .. Captain John Peyton	74..	590
10. ZEALOUS .. Captain Samuel Hood	74..	590
11. ORION .. Captain Sir James Saumarez	74..	590
12. GOLIATH .. Captain Thomas Foley	74..	590
13. MAJESTIC .. Captain G. B. Westcott	74..	590
14. BELLEROPHON Captain H. D. E. Darby	74..	598
LA MUTINE, Brig.		
	1012	8068

Officers, Seamen, and Marines, killed and wounded, 895.

FRENCH.

	Guns.	Men.
1. LE GUERRIER	Taken	74.. 700
2. LE CONQUERANT	Taken	74.. 700
3. LE SPARTIATE	Taken	74.. 700
4. L'AIGLON	Taken	74.. 700
5. LE SOUVERAIN PEUPLE	Taken	74.. 700
6. LE FRANKLIN	Taken	80.. 800
7. L'ORIENT	Burnt	120.. 1010
8. LE TONNANT	Taken	80.. 800
9. L'HEUREUX	Taken	74.. 700
10. LE TIMOLEON	Burnt	74.. 700
11. LE MERCURE	Taken	74.. 700
12. LE GUILLAUME TELL	Escaped	80.. 800
13. LE GENEREUX	Escaped	74.. 700
14. LA DIANE	Frigate .. Escaped	48.. 300
15. LA JUSTICE	Ditto .. Escaped	44.. 300
16. L'ARTEMISE	Ditto .. Burnt	36.. 250
17. LA SERIEUSE	Dismasted and sunk	36.. 250

1190 10810

To this triumph, not long after was added the famous BATTLE AT ABOUKIR, NEAR ALEXANDRIA, in which the brave ABERCROMBIE fell, after which the *French army* in Egypt surrendered to the *British*. In the Gazette account of this battle, Lord HUTCHINSON gives us an affecting account of the death of ABERCROMBIE. "Few more severe battles have been fought. We have sustained an irreparable loss in the person of our never-sufficiently to be lamented Commander in Chief, who was mortally wounded in this battle, and died March 28, 1801. I believe he was wounded early, but he concealed his situation from those about him, and continued in the field, giving his orders with that coolness and perspicuity which had ever marked his character, till long after the action was over, when he fainted through loss of blood. Were it permitted for a *soldier* to regret any one who has fallen in the service of his country, I might be excused for lamenting him more than any other person; but it is some consolation to those who tenderly loved him, that as his life was honourable, so was his death glorious. His memory henceforth will be recorded in the annals of his country—will be sacred to every British soldier—and embalmed in the recollection of a grateful posterity."

Four thousand summers have thy pride survey'd
Thy Pharaohs moulder in their marble tombs :
Oblivion's wing the pyramids shall shade,
But thy fair family unfading blooms !

Still 'mid these ruin'd towers, admir'd, rever'd,
Wave high thy foliage, and secure expand,
These vast but crumbling piles by men were rear'd,
But thou wert form'd by an immortal hand.

With NATURE's charms alone thy charms shall fade,
With being's self thy beauteous tribe decline ;
Oh ! living, may thy flow'rs my temples shade,
And decorate, when dead, my envied shrine.

MAURICE.

The BLUE LOTOS, by affording to the inhabitants of Egypt,* from its root, and seed-vessel, a nutritious food, was properly considered by them as an *Emblem of Celestial Love*.

WHERE Nile's proud waves roll slowly to the main,
Thro' the fam'd land that knows no falling shower,
In modest charms above the wat'ry plain
All bright emerges the *mysterious flower*.

And while her guardian *sire* † with soft supplies
Feeds the glad earth, and wakes her green-rob'd brood,
She meets the tincture of the answering skies,
And spreads *cerulean lustre* o'er the flood.

Touch'd by the floating sapphire's starry vest,
The hoary Sage to raise devotion strove ;
And bade the beauteous blossom stand confess'd
The *sacred symbol of celestial love*.

Hence, to the dim recesses of the fane
He bears the gather'd sweets each rising morn :
From Isis' neck descends the flowery chain,
And flowery wreaths OSIRIS' brows adorn.

' BENIGNANT PAIR ! to mortals still be good :
Still let old NILUS feel your guiding power !
O'er our parch'd plains extend his fattening flood,
And bear upon his breast your *sacred flower* !

And while, with pious care, our trembling hand
To Heaven's high praise this holy rite ordains,
Accept *these tributes* of a grateful land,
And bless with fav'ring smiles th' Egyptian plains.'

SHAW.

* The Lotos was equally sacred in Egypt as in India. Vide notes to the history of the Nelumbium.

† The Lotos is to this day called ARAIS DEL NIL, *Daughters of the Nile*, and *Nile* is derived from NILA, *blue* ; and ποταμος, *potamos*, the Greek word for any large river, used also for the *Nile*, is derived from the Sanscrit word PADMA, the name for the *Blue Lotos*.



Ranagle Scit. A.R.A. pinxt

The Persian Cyclamen.

London, Published by D^r Thornton, Jan^y 2, 1812.



Henderson del.

Quilley Sculp.

Artichoke Protea.

London, Published by D^r Thornton, Sept^r 1781.

PROTEA CYNAROIDES;

OR,

ARTICHOKE SILVER-TREE.

THIS shrub is one of the most beautiful plants, which are to be found at the *Cape of Good Hope*, a country so extremely rich in vegetable productions. At a distance is represented by us the two celebrated mountains, one of which is called *Table-Bay*, from the flatness of the top, covered like a table with verdure, and possessing a piece of fine clear water, even at that stupendous height. It has the Generic appellation *PROTEA*, in allusion to *PROTEUS*, Son of the *OCEAN*, and *THETIS*, and he could assume all forms; and this tribe is not less distinguished by the variety of shapes, in which it appears, than for possessing a leaf, which, in some species, has a glossy hue like silver, *varying* in different lights, which it the more readily effects by the waving of its foliage. It may have the name of *PROTEUS* also from the *variety* in the flowers of 60 different species of this Genus. In this species the stem is perfectly erect, and without branches, and at different distances all around proceed channelled peduncles, which seem to form a part of each leaf, which is spreading, ovate, and possesses a wave, that gives a singularity and beauty to the whole plant. The flower, as the *specific* name expresses, has the appearance of an *Artichoke*, but it is a perfect cone, with the apex downwards, and its imbricated scales below are of a greenish cast, whereas the leaves above are of a most delicate texture, having the rich colouring of petals, being of a fine red, and in several rows. Within this cone, or common calyx, are situated the numerous florets, which are small and slender; the corolla is of a purple colour, and cut into four thin segments, and contains the filaments supporting four anthers, which, projecting from the florets, and placed in circular order, and being incumbent towards the centre, gives a very extraordinary appearance to the whole flower; also a pistillum consisting of a roundish germen, a style setaceous, the length of the stamens, with an obtuse stigma. Hence it comes under Class IV. *TETRANDRIA*, *four Stamens*, Order I. *MONOGYNIA*, *one Pistillum*, of *Linnaeus*.

Where cool'd by rills, and curtain'd round by woods,
Slopes the green dell to meet the briny floods,
The sparkling noon-beams trembling on the tide,
The *PROTEUS* LOVER woos his playful bride,
To win the fair *he* tries a thousand forms,
Basks on the sands, or gambols in the storms.
A *Dolphin* now, his scaly sides he laves,
And bears the sportive damsel on the waves;
She strikes the cymbal as he moves along,
And wond'ring *Ocean* listens to the song.
—And now a spotted *Pard* the lover stalks,
Plays round her steps, and guards her favour'd walks;
As with white teeth he prints her hand caress'd,
And lays his velvet paw upon her breast,

O'er his round face her snowy fingers strain
The silken knots, and fit the ribbon-rein.
—And now a *Swan*, he spreads his plummy sails,
And proudly glides before the fanning gales ;
Pleas'd on the flowery brink with graceful hand
She waves her floating lover to the land ;
Bright shines his sinuous neck, with crimson beak
He prints fond kisses on her glowing cheek,
Spreads his broad wings, elates his ebon crest,
And clasps the beauty to his downy breast.

DARWIN.

FINIS.

