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FLOWERS:
THEIR USE AND BEAUTY,
Language and Sentiment.

EDITED BY
ARTHUR FREELING.

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FLOWERS.

“ Beautiful objects of the wild bee’s love !
The wild bird joys your opening bloom to see,
And in your native woods and wilds to be ;
All hearts to nature true, ye strangely move,
Ye are so passing fair, so passing free,
I love ye all.”

NICOLL.

P R E F A C E.

AFTER so many books have been published upon the subject of this volume, it would, *primâ facie*, appear almost presumptuous to offer another to the public; but a little consideration will prove that books are still wanting to give to Flowers their full power and significance. The present is an attempt not only to produce in one volume what may be technically termed “a language,” and “a poetry of flowers,” but also to give the reader an association of ideas by which he is enabled to recall the Sentiment of which

the Flower is the emblem, as soon as the flower is presented or seen. To effect this object, we have not only diligently availed ourselves of all the information our contemporaries have given us, but have industriously searched the writings of the poets and the traditions of other times. The result of our inquiries has enabled us to attach to the account of each flower the reason of its being made the representative of a particular sentiment; and it is presumed this information will empower the reader immediately to recall to mind the meaning of a Flower as soon as it is seen; an advantage that the sterile character of the information in all the books we have hitherto met with has never presented.

To enable the reader to identify the Flower to which the Sentiment applies, we have given its botanical name, its class and order,

the colour of its flowers, and, for the benefit of the curious, the place from whence it originally derived its birth ; it will be seen that many of our ordinary flowers were once exotics, although now naturalised.

We have added an explanation of a few botanieal terms which we have had occasion to employ ; and in a preliminary article, we have given a list of the Linnæan classes and orders, and their names. A careful perusal of this article will give every necessary information on this head.

THE LINNÆAN CLASSES AND ORDERS.

To save continual repetition, we present here a short account of the different Classes and Orders, according to the Linnæan system, in which flowers are arranged in Classes, Orders, Genera, Species; and these latter again sometimes change into Varieties. The twenty-four Classes are named and characterised as follows:—

Class 1.— <i>Monandria</i> , includes all flowers with 1 stamen.				
„ 2.— <i>Diandria</i>	„	„	„ 2 stamens.	
„ 3.— <i>Triandria</i>	„	„	„ 3	„
„ 4.— <i>Tetrandria</i>	„	„	„ 4	„
„ 5.— <i>Pentrandria</i>	„	„	„ 5	„
„ 6.— <i>Hexandria</i>	„	„	„ 6	„
„ 7.— <i>Heptandria</i>	„	„	„ 7	„
„ 8.— <i>Octandria</i>	„	„	„ 8	„
„ 9.— <i>Enneandria</i>	„	„	„ 9	„
„ 10.— <i>Decandria</i>	„	„	„ 10	„
„ 11.— <i>Dodecandria</i>	„	„	12 to 19	„

Class 12.—*Icosandria*, contains all flowers with 20 or more stamens standing on the calyx or flower-cup; this is the outer whorl or sheath of the flower.

Class 13.—*Polyandria*, flowers having 20 or more stamens not attached to the flower-cup.

Class 14.—*Didynamia*, 4 stamens, 2 long and 2 short.

Class 15.—*Tetradynamia*, 6 stamens, 4 of them longer than the other two.

Class 16.—*Monadelphia*, stamens united by the filaments of the stamens in the one set.

Class 17.—*Diadelphia*, stamens united by their filaments in two sets.

Class 18.—*Polyadelphia*, stamens united by their filaments into three or more sets.

Class 19.—*Syngenesia*, stamens united by their anthers in one set, the flowers compound.

Class 20.—*Gynandria*, in which the stamens are united to the pistil.

Class 21.—*Monœcia*, stamens and pistils in separate flowers in the same plant.

Class 22.—*Diœcia*, stamens and pistils in separate plants.

Class 23.—*Polygamia*, stamens variously situated, sometimes in flowers with pistils, sometimes stamens only.

Class 24.—*Cryptogamia*, the flowers invisible to the naked eye, as in lichens and mosses.

The Orders or Subdivisions of the first 13 Classes depend on the number of styles, and are named as follows :—

Order 1.—*Monogynia*, includes all flowers with 1 style.

„ 2.— <i>Digynia</i>	„	„	„ 2 styles.
„ 3.— <i>Trigynia</i>	„	„	„ 3 „
„ 4.— <i>Tetragynia</i>	„	„	„ 4 „
„ 5.— <i>Pentagynia</i>	„	„	„ 5 „
„ 6.— <i>Hexagynia</i>	„	„	„ 6 „
„ 7.— <i>Heptagynia</i>	„	„	„ 7 „
„ 8.— <i>Octagynia</i>	„	„	„ 8 „
„ 9.— <i>Enneagynia</i>	„	„	„ 9 „
„ 10.— <i>Decagynia</i>	„	„	„ 10 „
„ 11.— <i>Dodecagynia</i>	„	„	„ 11 „
„ 12.— <i>Icosagynia</i>	„	„	„ 12 „
„ 13.— <i>Polygynia</i>	„	„	many „

The 14th Class has 2 Orders. 1.—*Gymnospermia*, seeds naked. 2.—*Angiospermia*, seed in eapsules.

The 15th Class has 2 Orders. 1.—*Siliculosa*, pod short. 2.—*Siliquosa*, pod long.

The 16th, 17th, 18th, 20th, 21st, and 22nd Classes. In these the Orders are determined by the number of their stamens; that is, by the same eharacters as the first 13 Classes whose names they bear.

The 19th Class has 5 Orders. 1.—*Equalis*. 2.—*Superflua*. 3.—*Frustanea*. 4.—*Necessaria*. 5.—*Segregata*.

xii THE LINNÆAN CLASSES AND ORDERS.

The 23rd Class has 2 Orders.—*Monœcia*, stamens and pistils in separate flowers in the same plants. *Diœcia*, stamens and pistils as different plants.

The 24th Class is divided into 6 Families. 1.—*Filices*, ferns. 2.—*Musci*, mosses. 3.—*Hepaticæ*, liverworts. 4.—*Algæ*, sea-weeds. 5.—*Lichenes*, lichens. 6.—*Fungi*, mushrooms.

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THE LANGUAGE
AND
Sentiment of Flowers.

THE WALLFLOWER.

BOTANICAL NAME, *Cheiranthus cheiri*.—Class, *Tetradynamia*.—Order, *Siliquosa*.—Native of Europe, Asia, and America.—*Flowers*, yellow.

Sentiment.

FIDELITY IN MISFORTUNE.

ORIGIN OF THE SENTIMENT.

THIS flower is often found growing upon ruins and fallen towers, displaying its bloom and shedding its fragrance, surrounded by

desolation: striving, as it were, to conceal the ravages of time or the destroying hand of man, it devotes its perfume and its beauty to departed greatness. Hence, the troubadours carried a sprig of the Wallflower as an avowal that their love survived time and defied misfortune.

ILLUSTRATION OF THE SENTIMENT.

NOT in prosperity's bright morn
Cheiranthus' golden light
Is lent, her splendours to adorn,
And make them still more bright;
But in adversity's dark hour,
When glory is gone by,
It then exerts its gentle power,
The scene to beautify.

BERNARD BARTON.

THE
FOUR-LEAVED SHAMROCK;
OR,
WHITE CLOVER.

BOTANICAL NAME, *Trifolium repens*.—Class, *Diadelphia*. — Order, *Decandria leguminosæ*. — Flowers, white.—*Native place*, Europe.

Sentiment.
HAPPINESS.

ORIGIN OF THE SENTIMENT.

OUR readers must recollect, that the White Clover, which is the true Shamrock, has but three leaves; *i. e.*, usually, although there are specimens of it with four. It is generally believed that the Shamrock with three leaves is the national flower of Ireland, and the

selection is thus accounted for. When St. Patrick first preached Christianity in Ireland, he was at a loss for some natural object to illustrate the mystery of the Three in One, so that his barbarous hearers might understand it, when, casting his eyes upon the ground, he observed the Shamrock; the Trinity had therein an emblem, and, in commemoration of this, the Shamrock became the national banner. We have selected the four-leaved Shamrock as the emblem of happiness, as there is a saying in Ireland, that he who meets with it finds happiness.

There are, however, those who see in the saying nothing more than “as specimens of this shamrock are scarce, you are as likely to meet with happiness as with the four-leaved grass.”

“True happiness is not the growth of earth;
The search is useless, if you seek it there;
’Tis an exotic of celestial birth,
And only blossoms in celestial air.”

ILLUSTRATION OF THE SENTIMENT.

RAPTURE is not the aim of man ; in flowers

The serpent hides his venom, and the sting
Of the dread insect lurks in fairest bowers.

We were not made to wander on the wing ;

But, if we would be happy, we must bring
Our buoy'd hearts to a plain and simple school.

PERCIVAL.

THE MYRTLE.

BOTANICAL NAME, *Myrtus communis*.—Class, *Icosandria*.
—Order, *Monogynia*.—*Native place*, South of Europe
and the East.—*Flowers*, white.

Sentiment.

LOVE.

ORIGIN OF THE SENTIMENT.

A TRADITION of the Arabs asserts, that when Adam was driven from Paradise, he bore in his hand a sprig of myrtle which he had gathered from the bower in which he first declared his love to Eve. It is therefore most aptly selected as an emblem of love. More especially as the ancients regarded it as sacred to Venus; and placed wreaths formed of it on the brows of bloodless victors.

ILLUSTRATION OF THE SENTIMENT.

THE myrtle on thy breast or brow
Would lively hope and love avow.

WIFFEN.

A myrtle, fairer than
E'er grew in Paphos, from the bitter weeds
Lifts its sweet head into the air, and feeds
A silent space with ever sprouting green.
All tenderest birds there find a pleasant screen ;
Creep through the shade with jaunty fluttering,
Nibble the little cupp'd flowers and sing.
There let us clear away the choking thorns
From round its gentle stem ; let the young fawns,
Year'd in aftertimes, when we are flown,
Find a fresh sward beneath it, overgrown
With simple flowers : let there nothing be
More boisterous than a lover's bended knee ;
Nought more ungentle than the placid look
Of one who leans upon a clos'd book ;
Nought more untranquil than the grassy slopes
Between two hills. All hail, delightful hopes !
As she was wont, the imagination
Into most lovely labyrinths will be gone,
And they shall be accounted poet-kings,
Who simply tell the most heart-easing things.

KEATS.

THE AMARANTH.

—o—

BOTANICAL NAME, *Amaranthus spicatus*.—Class, *Monœcia*.

—Order, *Triandria*.—*Flowers*, crimson.—*Native place*, Europe, Asia, and America.

Sentiment.

IMMORTALITY.

—o—

ORIGIN OF THE SENTIMENT.

—

THE ancients and the moderns agree in devoting the Amaranth to immortality. The former surrounded the brows of their deities with wreaths of its flowers, and our own Milton has placed it on the bowers of Paradise,

“Fast by the tree of life.”

At the funereal rites of Achilles, the Thes-salians crowned their heads with Amaranth; and Christina of Sweden, in renouncing a

throne with a view of obtaining immortality, by devoting herself to letters, instituted the order of "The Knights of the Amaranth," to immortalise the sacrifice. After such examples, it cannot be surprising that love and friendship should still adopt it as the emblem of their undying faithfulness.

ILLUSTRATION OF THE SENTIMENT.

—
BRAVE Schill, by death deliver'd, take thy flight
From Prussia's timid region; go, and rest
With heroes, 'mid the islands of the blest,
Or in the fields of empyrean light.
A meteor wert thou crossing a dark night.
Yet shall thy name, conspicuous and sublime,
Stand in the spacious firmament of time,
Fix'd as a star: such glory is thy right.
Alas! it may not be: for earthly fame
Is Fortune's frail dependent; yet there lives
A Judge,—who, as man claims by merit, gives;
To whose all-pondering mind a noble aim,
Faithfully kept, is as a noble deed,—
In whose pure sight all virtue doth succeed.

WORDSWORTH.

THE PURPLE LILAC.

BOTANICAL NAME, *Syringa vulgaris*.—Class, *Diandria*.
—Order, *Monogynia*.—Native place, India, Persia.

Sentiment.

FIRST EMOTIONS OF LOVE.

ORIGIN OF THE SENTIMENT.

It is said that a celebrated painter of flowers, on attempting to paint a group of lilacs threw down his pencil in despair, such was the variety and beauty of the various shades which each tiny particle presented, while round the group “the rainbow seemed to revel and decompose itself into a hundred shades and colours, which, all commingling in the general tone and tint, achieve a happy harmony which might well baffle the painter.” And who shall describe the first emotions of love? The imagination of the poet can no

more furnish words to paint them, than could the artist produce colours to portray the Lilac ; we can only say, “they have been, they can never be again : they furnished the emotion of an existence in a drop of time ; but what was that emotion ? was it pain or pleasure, was it hope, was it fear ?—neither—yet, perhaps, all ; it was absorbing ; it was and is not, and is indescribable. Thus, then, are the infant flowers of the Lilac a faithful resemblance of the emotion ; they are characterised by freshness, youth, delicacy, and indescribability, and so are the first emotions of true love.”

ILLUSTRATION OF THE SENTIMENT.

WHEN by the evening's quiet light,
There sit two silent lovers,
They say, while in such tranquil plight,
An angel round them hovers.
And, further still, old legends tell,—
The first who breaks the silent spell,
To say a soft and pleasing thing,
Hath felt the passing angel's wing.

Thus a musing minstrel stray'd
By the summer ocean,
Gazing on a lovely maid
With a bard's devotion.
Yet his love he never spoke,
Till now the silent spell he broke;
The hidden fire to flame did spring,
Fann'd by the passing angel's wing.

"I have loved thee well and long,
With hope of heaven's own waking;
This is not a poet's song,
But a true heart speaking.
I will love thee still untired!"
He felt, he spoke like one inspired;
The words did from Truth's fountain spring,
Upwaken'd by the angel's wing.

Silence o'er the maiden fell,
Her beauty lovelier making;
And by her blush she knew full well
The dawn of love was breaking.
It came like sunshine o'er his heart!
He felt that they should never part;
She spoke—and, oh! the lovely thing
Had felt the passing angel's wing.

S. LOVER.

THE LARKSPUR.

BOTANICAL NAME, *Delphinium peregrinum*.—Class, *Polyandria*.—Order, *Trigynia*.—Flowers, blue.—Native place, South of Europe.

Sentiment.

LIGHTNESS.

ORIGIN OF THE SENTIMENT.

THIS plant received its name of Larkspur from the singular form of its flower, which appears partly formed of long spurs, not unlike those of a bird. “Light as the lark,” has become a proverb, so we need not go far for the origin of this sentiment. Poets of all classes have

sung of the “lark’s lightness :” the gayest and the gravest have used it either metaphorically or as a subject for admiration.

ILLUSTRATION OF THE SENTIMENT.

HARK ! the lark at Heaven’s gate sings,
And Phœbus ’gins to rise,
His steeds to water at those springs
On chaliced flowers that lies.
And winking Mary buds begin
To ope their golden eyes ;
With everything that’s pretty bin.
My lady sweet, arise !

SHAKSPEARE.

THE
SCARLET AURICULA.

BOTANICAL NAME, *Primula auricula*.—Class, *Pentandria*.
—Order, *Monogynia*.—*Flowers*, of all colours.—*Native*
place, Europe, in mountainous regions. Switzerland.

Sentiment.

PRIDE.

ORIGIN OF THE SENTIMENT.

THE richness of the flower has doubtless induced the poets to attach this sentiment to the beautiful Auricula. Kleist graphically describes it, and adopts the sentiment—

Where, ranged in sparkling dust and velvet pride,
Like brilliant stars arranged in splendid row,
The proud Auriculas their lustre show.

We have, therefore, the appearance of the

flower and the authority of the poets for the sentiment.

ILLUSTRATION OF THE SENTIMENT.

'Tis not the fairest form that holds
The mildest, purest soul within :
'Tis not the richest plant that folds
The sweetest breath of fragranee in :
Then, lady, east thy pride away,
And chase those rebel thoughts of thine ;
The casket may be bright and gay,
Yet all within refuse to shine.
For, should misfortune ever lour,
'Twill cloud those charms that dazzle so ;
And friends who greet thy fortune's power
Will smile upon its overthrow.

DAWES.

THE WHITE ROSE.

BOTANICAL NAME, *Rosa alba*.—Class, *Icosandria*.—Order, *Polygynia*.—*Flowers*, sometimes of a pure white, and sometimes tinged with a delicate blush.—*Native place*, Europe.

Sentiment.

SILENCE.

ORIGIN OF THE SENTIMENT.

IN the friendly assemblies, or domestic festivals of the ancients, it was customary to suspend a White Rose as an indication that nothing which passed at the feast was to be revealed. The White Rose being sacred to silence, nothing spoken “under the rose” was ever repeated ; hence, no doubt, the pre-

sent popular saying, when anything is done
in secret, it is done "under the rose."

ILLUSTRATION OF THE SENTIMENT.

As late each flower that sweetest blows,
I pluck'd the garden's pride,
Within the petals of a rose
A sleeping love I spied.

Around his brows a beamy wreath
Of many a lucent hue;
All purple glow'd his cheek beneath,
Inebriate with dew.

I softly seized the unguarded power,—
Nor scared his balmy rest,—
And placed him, caged within the flower,
On spotless Sara's breast.

But when, unweeting of the guile,
Awoke the prisoner sweet,
He struggled to escape awhile,
And stamp'd his fairy feet.

COLERIDGE.

THE
MOURNING GERANIUM.

BOTANICAL NAME, *Pelargonium triste*.—Class, *Monadelphia*.—Order, *Pentandria*.—Flowers, dark green.—Native place, Cape of Good Hope.

Sentiment.
DESPONDENCY.

ORIGIN OF THE SENTIMENT.

THE dark shade of this flower, contrasted with the lively tints for which its class are so celebrated, doubtless suggested the idea that it was the mourner among the Geraniums; its name, and indeed its appearance, renders it by no means an unfit emblem of despond-

ency, and its shedding its perfume only at night adds force to the idea.

ILLUSTRATION OF THE SENTIMENT.

YES, 'twill be over soon—this sickly dream
Of life will vanish from my feverish brain ;
And death my wearied spirit will redeem
From this wild region of unvaried pain.
Yon brook will glide as softly as before,
Yon landscape smile, yon golden harvest grow,
Yon sprightly lark on mounting wing will soar,
When Henry's name is heard no more below.
I sigh, when all my youthful friends caress—
They laugh in health, and future evils brave ;
Them shall a wife and smiling children bless,
While I am mouldering in the silent grave.
God of the just ! thou gav'st the bitter eup,
I bow to thy behest, and drink it up.

H. K. WHITE.

THE
CAMELLIA JAPONICA.

BOTANICAL NAME, *Camellia Japonica*.—Class, *Monadelphia*.—Order, *Polyandria*.—*Flowers*, a variety of colours; red the prevailing one.—*Native place*, China, Japan.

Sentiment.

UNPRETENDING EXCELLENCE.

ORIGIN OF THE SENTIMENT.

THIS flower is large and beautiful, and in the form of a rose. Its excellence lies in its being an evergreen, with so splendid a bloom; but for the poets we should not have selected this sentiment. Among them may be mentioned Roscoe, who has sung of

“The chaste Camellia’s pure and spotless bloom,
That boasts no fragrance and conceals no thorn.”

We have therefore followed the example of our contemporaries in retaining the idea.

ILLUSTRATION OF THE SENTIMENT.

PURE-HEARTED as a buried pearl
Within a crimson shell,
A soft-eyed and a radiant girl
Art thou, my Rosabelle.
Sweet beauty sleeps upon thy brow,
And floats before mine eyes ;
As meek and pure as doves art thou,
Or beings of the skies.

Thy mild looks are all eloquent,
Thy bright ones free and glad ;
Like glances from a pleiad sent,
Thy sad ones sweetly sad.
I think of thee when daylight pours
Her glances through the sky,
And then with thee my spirit soars,
Among the things on high.

Thou art an angel by my side ;
To earth I bid farewell,
And every dream of pomp and pride,
To all—but Rosabelle.

MORRIS.

THE
RED-LEAVED ROSE.

BOTANICAL NAME, *Rosa rubrifolia*.—Class, *Icosandria*.—
Order, *Polygynia*.—*Flowers*, red; indeed, the whole
plant, leaves and stalk, are more or less tinged with red.
—*Native place*, Europe.

Sentiment.
BEAUTY.

ORIGIN OF THE SENTIMENT.

TRADITION asserts that the Rose was originally white, and that Zephyr, enamoured of her beauty, reeling on her bosom, complimented her upon her charms, and thus caused her to blush; when, by his power as a relation of the gods, he fixed the colour for ever,

and shortly after, by his influence, she was elected by the flowers the Queen of Love and Beauty. We prefer this version of the colouring of the Rose to the tragical details related in the account of the death of Adonis.

ILLUSTRATION OF THE SENTIMENT.

HERE this rose,
This one fresh blown, shall be my Mary's portion,
For that, like it, her blush is beautiful.

BARRY CORNWALL.

Go, lovely rose !
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young,
And shuns to have her graces spied,
That, hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired ;
 Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die, that she—
The common fate of all things rare—
 May read in thee,
How small a part of time they share,
That are so wondrous sweet and fair.

Yet, though thou fade,
From thy dead leaves let fragrance rise,
 And teach the maid
That goodness Time's rude hand defies ;
That virtue lives when beauty dies.

WALLER.*

* The last verse was added by Henry Kirke White, upon his returning a copy of Waller's Poems, which had been lent to him by a lady.

THE
WHITE JASMINE.

BOTANICAL NAME, *Jasminum officinale*.—Class, *Diandria*.
—Order, *Monogynia*.—*Flowers*, white.—*Native place*,
India and China.

Sentiment.

AMIA BILITY.

ORIGIN OF THE SENTIMENT.

It is related that a Duke of Tuseany first imported this flower from the East, and strictly forbade its production out of his own influence; but love, stronger than the will of dukes, took possession of one of his servitors, who could only gain his bride by realizing a certain sum of money; this he attained by raising sprigs of the much-valued plant, and

disposing of them at a distance. This feat has been since celebrated by the daughters of Tuseany, who on their bridal day wear a wreath of Jasmine; to the amiability which usually characterizes the conduct of all parties on such days, some ascribe the sentiment conferred by the poets upon this plant. A more probable origin is not, however, so far fetched; we wind the facile Jasmine into all shapes, lead it into all positions; adorn pillars, bowers, and pilasters with its flexible tendrils; yet, however we distort its form, it ceases not to bestow upon us its clusters of star-like flowers, perfumed with its most exquisite aroma, which it imparts not in perfection when the eye is amused and the senses delighted by the qualities and hues of other flowers: but when night sheds its mantle over their beauties, as if to compensate for their absence, the “amiable Jasmine” confers upon us its sweetest and most fragrant odours; and these qualities well entitle it to the poet’s favour.

ILLUSTRATION OF THE SENTIMENT.

FROM plants that wake while others sleep,
From timid Jasmine buds that keep
 Their odours to themselves all day,
 But, when the sunlight dies away,
Let their delicious secret out.

MOORE'S "LALLA ROOKH."

THE NIGHTSHADE.

BOTANICAL NAME, *Solanum nigrum*.—Class, *Pentandria*.

—Order, *Monogynia*.—*Flowers*, white, with yellow anthers.—*Native place*, Britain.

Sentiment.

TRUTH.

ORIGIN OF THE SENTIMENT.

TRUTH, the ancients affirmed, resided in a well; she was of divine origin, and in dispensing her blessings always mixed them with more or less bitterness. A plant that, like her, delighted in shade, and was always green and unchangeable, was given to her as an emblem; and this was the Nightshade.

ILLUSTRATION OF THE SENTIMENT.

OH, how much more doth beauty beauteous seem
By that sweet ornament which truth doth give !
The rose looks fair, but fairer we it deem,
For that sweet odour which doth in it live.
The canker blooms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly,
When summer's breath their masked buds discloses.
But for their virtue only is their show,
They live unwoo'd, and unrespected fade ;
Die to themselves. Sweet roses do not so ;
Of their sweet deaths are sweetest odours made ;
And so of you, beauteous and lovely youth.
When that shall fade, my verse distils your truth.

SHAKSPEARE.

THE
WHITE VIOLET.

BOTANICAL NAME, *Viola blanda*.—Class, *Pentandria*.—

Order, *Monogynia*.—*Flowers*, white, and highly perfumed.—*Native place*, North America.

Sentiment.

MAIDEN MODESTY.

ORIGIN OF THE SENTIMENT.

THE Violet loves the shade, and its flowers are generally found hidden among leaves. White is the emblem of purity, and the White Violet, therefore, at once suggests the idea of “Maiden Modesty.”

ILLUSTRATION OF THE SENTIMENT.

A VIOLET by a mossy stone,
Half-hidden from the eye;
Fair as a star, when only one
Is shining in the sky. WORDSWORTH.

Sweet lowly plant ! once more I bend,
To hail thy presence here,
Like a beloved returning friend,
From absence doubly dear.

Wert thou for ever in our sight,
Might we not love thee less ?
But now thou bringest new delight,
Thou still hast power to bless.

Still doth thine April presence bring
Of April joys a dream ;
When life was in its sunny spring,
A fair, unrippled stream.

And still thine exquisite perfume
Is precious, as of old ;
And still thy modest tender bloom
It joys me to behold.

It joys and cheers me when I see
Pain on earth's meek ones press,
To think the storm that rends the tree
Seathes not thy lowliness.

And thus may human weakness find,
E'en in thy lowly flower,
An image cheering to the mind,
In many a trying hour.

THE
VERBENA OR VERVAIN.

BOTANICAL NAME, *Verbena hastata*.—Class, *Didynamia*.
—Order, *Angiospermia*.—Flowers, blue, or lavender-
coloured.—Native place, America and Europe.

Sentiment.

SENSIBILITY.

ORIGIN OF THE SENTIMENT.

THE Verbena has been supplied with this sentiment from the delicacy of its fabric, its flower, and the ease with which its leaves are injured by rough approximation.

ILLUSTRATION OF THE SENTIMENT.

GENTLE as angels' ministry

The guiding hand of love should be,

Which seeks again those cords to bind,

Which human woe hath rent apart,

To heal again the wounded mind,

And bind anew the broken heart,

The hand which tunes to harmony.

The cunning harp, whose strings are riven,

Must move as light and quietly

As that meek breath of summer heaven,

Which woke of old its melody ;

And kindness, to the dim of soul,

Whilst aught of rude and stern control,

The clouded heart can dceply feel,

Is welcome as the odours fanned

From some unseen and flowery land,

Around the weary seaman's keel.

WHITTIER.

THE
GLOBE AMARANTH.

BOTANICAL NAME, *Gomphrena globosa*.—Class, *Pentandria*.—Order, *Monogynia*—Flowers, purple, white and variegated.—Native place, India.

Sentiment.

UNCHANGABLENESS.

ORIGIN OF THE SENTIMENT.

WE must look to the Globe Amaranth itself for the origin of this sentiment, as its flowers retain their beauty for several years, and are in constant requisition for forming the unchanging wreaths or *immortelles* with which the bereaved mourner decorates the grave of the departed one, to shew his unchanging affection.

ILLUSTRATION OF THE SENTIMENT.

THINK not, beloved, time can break
The spell around us cast,
Or absence from my bosom take
The memory of the past.
My love is not that silvery mist
From summer blooms by sunbeams kiss'd,
Too fugitive to last.
A fadeless flower it yet remains,
And all its brightness still retains.

Nor burns it like the raging fire,
In tainted breath, which glows ;
All wild and thorny as the brier,
Without its smiling rose.
A gentler, holier love is mine,
Unchangeable and firm, while thine
Is pure as mountain snows ;
Nor yet has passion dared to breathe
A spell o'er love's immortal wreath.

ANON.

THE HELIOTROPE.

BOTANICAL NAME, *Heliotropium Europæum*.—Class, *Pentandria*.—Order, *Monogynia*.—*Flowers*, white, and a faint purple; they were formerly stated always to turn toward the sun.—*Native place*, South of Europe.

Sentiment.

DEVOTION.

ORIGIN OF THE SENTIMENT.

For the philology of flowers we may generally turn to the East, its birthplacæ, when we are not supplied with their language nearer home; and, in this instance, the fact of the flower being supposed always to turn to the sun would make it a fit emblem of de-

votion to the Gheber, the footsteps of whose god it followed through the day.

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ILLUSTRATION OF THE SENTIMENT.

THE hours of time are flying fast,
And youthful joys will soon be past ;
And scenes which now so bright appear
Will change their hue some distant year ;
And life will fade, and youth be gone,
And pleasures vanish one by one ;
And hope, that now is like a star,
May shine in dimness faint and far ;—
But if thy heart is virtue's shrine,
And that which charms thee is divine ;
If earth has not a cord too strong
To bind thee to its joys too long ;
But all thy thoughts, refined and pure,
By duty's bonds are made secure ;
And sweet devotion, led by taste,
Shall be with constancy embraced ;—
Then shall a holier feeling come,
To spread its sanction o'er thy home ;
And age be like an autumn day,
That glides in tranquil peace away.

LEWIS.

THE
PANSIES OR HEARTSEASE.

BOTANICAL NAME, *Viola tricolor*.—Class, *Pentandria*.
—Order, *Monogynia*.—*Flowers*, various ; frequently tri-
coloured, uniting purple, yellow, and blue in their bloom.
—*Native place*, Europe.

Sentiment.
TENDER AND PLEASANT THOUGHTS.

ORIGIN OF THE SENTIMENT.

WE have the authority of the immortal Shakspeare for this sentiment—"I pray you, love, remember, there is Pansies—that's for thoughts,"—the gentle Ophelia says ; and need we look further for that which his memory has consecrated ? tender and pleasant

they must be, or they would not create hearts' ease.

ILLUSTRATION OF THE SENTIMENT.

I USED to love thee, simple flower,
To love thee dearly, when a boy ;
For thou didst seem, in childhood's hour,
The smiling type of childhood's joy.

But now thou only mock'st my grief,
By waking thoughts of pleasure fled ;
Give me, O give the wither'd leaf,
That falls on Autumn's bosom dead.

For that ne'er tells of what has been,
But warns me what I soon shall be ;
It looks not back on pleasure's scene,
But points unto futurity.

I love thee not, thou simple flower,
For thou art gay, and I am lone ;
Thy beauty died with childhood's hour,
The *Heartsease* from my path is gone.

THE WHITE LILY.

BOTANICAL NAME, *Lilium candidum*.—Class, *Hexandria*.
—Order, *Monogynia*.—*Flowers*, white.—*Native place*,
Palestine and Europe.

Sentiment.

PURITY AND BEAUTY.

ORIGIN OF THE SENTIMENT.

THERE is a tradition that the flowers once elected the Lily their queen, on account of her beauty, and, although she was subsequently deposed on account of the superior claims of the rose, yet the poets still sing her praises, as

“The palest, fairest child of youthful spring;”

she is therefore a fit emblem of purity and beauty.

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ILLUSTRATION OF THE SENTIMENT.

I SAW a dew-drop, cool and clear,
 Dance on a myrtle spray;
 Fair colours deck'd the lucid tear,
 Like those which gleam and disappear,
 When flowers and sunbeams play;—
 Sol east athwart a glance severe,
 And scor'd the pearl away.
 High on a slender polish'd stem
 A fragrant Lily grew;
 On the pure petals many a gem
 Glitter'd a native diadem
 Of healthy morning dew;—
 A blast of lingering winter came,
 And snapp'd the stem in two.
 Fairer than morning's early tear,
 Or Lily's snowy bloom,
 Shines beauty, in its vernal year,
 Bright, sparkling, fascinating, clear,
 Gay, thoughtless of its doom!—
 Death breathes a sudden poison near,
 And sweeps it to the tomb!

ANN TAYLOR.

THE PRIMROSE.

BOTANICAL NAME, *Primula vulgaris*.—Class, *Pentandria*.

—Order, *Monogynia*.—*Flowers*, pale saffron, or yellow.

—*Native place*, Europe.

Sentiment.

EARLY YOUTH.

ORIGIN OF THE SENTIMENT.

THE Primrose is a child of the early spring ; winter is passed ere it appears, and, if fine weather has not arrived, the opening blossoms of the Primrose awaken hopes that it is not far distant. A new year has begun before it appears ; yet at its appearance the year is so young as to give us only hopes of what it may produce, as, like early youth, we can

only hope that our wishes respecting it may be realised ; but its fair blossoms tell us of the flowers that we may expect, and each additional development is an advance towards the time when the promise may be realised.

ILLUSTRATION OF THE SENTIMENT.

“SAY, gentlo lady of the bower,
For thou, though young, art wise,
And known to thee is every flower,
Beneath our milder skies ;—

“Say which the plant of modest dye,
And lovely mien combined,
That, fittest to the pensive eye,
Displays the virtuous mind ?

“I sought the groves where innoeenec
Methought might long reside ;
But April’s blossom banish’d thence,
Gave summer, Flora’s pride.

“I sought the garden’s boasted haunt ;
But on the gay parterre
Carnations glow, and tulips flaunt ;
No humble floweret there.”

“The flower you seek,” the nymph replies,
“Has bow’d the languid head;
For on its bloom the blazing skies
Their sultry rage have shed.

“’Tis now the downward withering day
Of winter’s dull presage,
That seeks not where the dogstar’s ray
Has shed his fiercest rage.

“Yet seek yon shade, obscure, forlorn,
Where rude the bramble grows;
There shaded by the humble thorn,
The lingering Primrose blows.”

MICKLE.

MILD offspring of a dark and sullen sire,
Whose modest form, so delicately fine,
Was nursed in whirling storms,
And cradled in the winds.

Thee, when young Spring first question’d Winter’s sway,
And dared the sturdy blusterer to the fight,
Thee on this bank he threw,
To mark his victory.

In this low vale, the promise of the year,
Serene thou openest to the nipping gale,
Unnoticed and alone,
Thy tender elegance.

So virtue blooms, brought forth amid the storms
Of chill adversity—in some lone walk
Of life she rears her head,
Obscure and unobserved ;

While every bleaching breeze that on her blows
Hastens her spotless purity of breast,
And hardens her to bear
Serene the ills of life.

H. K. WHITE.

THE WHITE DAISY.

BOTANICAL NAME, *Bellis perennis*.—Class, *Syngenesia*.—

Order, *Superflua*.—*Flowers* : the flowers of the Daisy are blue, white, and sometimes red, with a yellow disk.—

Native place, Europe.

Sentiment.

INNOCENCE.

ORIGIN OF THE SENTIMENT.

It is said that when Malvina was weeping on account of the death of Osear, and his son, her child, who died without ever seeing the light, that the virgins of the woody hills of Morven, who were comforting her at the tomb of Fingal, saw in a vision the infant reclining upon a mist and scattering over the

fields a cloud of flowers, among which the Daisy was predominant. Inspired by the sight, they sang the song of "The New Born."

"Look ! oh, Malvina ! thy infant's flowers are beautiful ; with a golden disk surrounded by a silver screen, tinged with a purple hue ; when the wind plays thereon it looks like a little child sporting in a green meadow. Dry thy tears, oh, Malvina ! the flower of thy bosom has given a new blossom to the hills of Cromla." Malvina beholding the miraele dried her tears, and the flower of the new born, springing from innoeenec, has ever been regarded as its emblem by the daughters of Morven.

ILLUSTRATION OF THE SENTIMENT.

THERE is a flower, a little flower,
With silver crest and golden eye,
That welcomes every changing hour,
And weathers every sky.

The prouder beauties of the field
In gay, but quick, suecession shine ;
Rae after rae their honours yield ;
They flourish and decline.

But this small flower, to Nature dear,
While moon and stars their courses run,
Wreathes the whole eirele of the year,
Companion of the sun.

It smiles upon the lap of May ;
To sultry August spreads its charms ;
Lights pale October on his way ;
And twines December's arms.

The purple heath and golden broom,
On moory mountains catch the gale ;
O'er lawns the lily sheds perfume ;
The violet in the vale.

But this bold floweret climbs the hill,
Hides in the forests, haunts the glen ;
Plays on the margin of the rill ;
Peeps in the fox's den.

Within the garden's cultured round,
It shares the sweet carnation's bed ;
And blooms on conseerated ground,
In honour of the dead.

The lambkin crops its crimson gem ;
The wild bee murmurs on its breast ;
The blue fly bends its pensile stem
Light o'er the skylark's nest.

'Tis Flora's page. In every place,
In every season, fresh and fair,
It opens with perennial grace,
And blossoms everywhere.

On waste and woodland, rock and plain,
Its humble buds, unheeded, rise ;
The rose has but a summer's reign,—
The Daisy never dies.

J. MONTGOMERY.

THE
SENSITIVE PLANT.

BOTANICAL NAME, *Mimosa sensitiva*.—Class, *Polygamia*.

—Order, *Monandria*.—*Flowers*, pale purple: leaves contract when touched.—*Native place*, South America.

Sentiment.

SENSITIVENESS.

ORIGIN OF THE SENTIMENT.

It is said that the Sensitive Plant not only shrinks from human touch, but if a passing cloud overshadows it, a visible emotion is perceived; there cannot, therefore, be a more appropriate name for the flower, nor can there be a more fit emblem of sensitiveness selected.

ILLUSTRATION OF THE SENTIMENT.

LIKE the Mimosa, shrinking from
 The blight of some familiar finger,—
 Like flowers which but in secret bloom,
 Where aye the shelter'd shadows linger,
 And which, beneath the hot noon ray,
 Would fold their leaves and fade away—
 The flowers of love, in secret cherish'd,
 In loneliness and silence nourish'd,
 Shrink backward from the searching eye,
 Until the stem whereon they flourish'd,
 Their shrine, the human heart, has perish'd,
 Although themselves may never die.

* * * * *

Life's sunniest hours are not without
 The shadow of some lingering doubt;
 Amid its brightest joys will steal
 Spectres of evil yet to feel;
 Its warmest love is blent with fears;
 Its confidence a trembling one;
 Its smile the harbinger of tears;
 Its hope the change of April's sun;—
 A weary lot, in mercy given,
 To fit the chasten'd soul for heaven.

WHITTIER.

THE MUSK ROSE.

BOTANICAL NAME, *Rosa moschata*.—Class, *Icosandria*.—
Order, *Polygynia*.—*Flowers*, white.—*Native place*,
Barbary.

Sentiment.

CHARMING.

ORIGIN OF THE SENTIMENT.

THE petals of this flower yield a considerable quantity of attar of Roses (speaking, of course, comparatively), the most exquisite of all perfumes, and, as the flower is pre-eminent for beauty, there cannot be a more fit emblem of the sentiment to which it is attached.

ILLUSTRATION OF THE SENTIMENT.

As Venus wander'd 'midst the Idalian bower,
And watch'd the loves and graces round her play,
She pluck'd a Musk Rose from its dew-bent spray ;
" And this," she cried, " shall be my favourite flower,
For o'er its crimson leaflets I will shower
Dissolving sweets, to steal the soul away."

ROSCOE.

As late I rambled in the happy fields,
What time the skylark shakes the tremulous dew
From its lush clover covert,—when anew
Adventurous knights take up their dinted shields,—
I saw the sweetest flower wild nature yields,
A fresh-blown Musk Rose ; 'twas the first that threw
Its sweets upon the summer ; graceful it grew,
As is the wand that Queen Titania wields.
And, as I feasted on its fragrancy,
I thought the garden Rose it far excell'd.

KEATS.

THE RED TULIP.

BOTANICAL NAME, *Tulipa gesneriana*.—Class, *Hexandria*.
—Order, *Monogynia*.—Flowers, red or crimson.—
Native place, Levant.

Sentiment.

A DECLARATION OF LOVE.

ORIGIN OF THE SENTIMENT.

To the poets we can again refer for the origin of this association. They have described “its petals of fire, its scorched and blackened heart;” the

“Tulip, whose leaves with their ruby glow,
Hide the heart that is burning and black below.”

But to that “fair elime of the sun,” from whence we derive the philology of flowers, are we immediately indebted for this flower

being wedded to the above sentiment. Our poets have sung of its being the emblem of love's fire and its effects, in, as it were, consuming its victim ; but the children of the East appear to imagine that the fact of the flame existing is necessarily connected with another, viz., that of declaring it to its object. "The feast of tulips" is the feast of love—and the presentation of such a flower is a declaration that the heart of the presenter is consumed by love for her to whom it is presented.

ILLUSTRATION OF THE SENTIMENT.

I TOLD my love ; she heard and sigh'd,
And not one word of anger spoke ;
Her accents, trembling, lingering, died,
Ere from her coral lips they broke.

And then her lovely, snowy breast
Heaved, as the undulating wave,
Before it softly sinks to rest
On the green bank its stream doth lave.

E.

THE IVY.

BOTANICAL NAME, *Hedera helix*.—Class, *Pentandria*.—
Order, *Monogynia*.—*Flowers*, green.—*Native place*,
Europe.

Sentiment.

WEDDED LOVE.

ORIGIN OF THE SENTIMENT.

THE ancients used to place wreaths of Ivy around the altar of HYMEN, to denote the indissoluble union which the marriage ceremony cemented; the unchangeable green of the Ivy indicating that, as the union was to last through time, the love then pledged must be everlasting, or, rather, was to last until death separated. The tenacity with which the Ivy clings to its support was also a symbol of woman's dependence upon her husband; and the shelter afforded by the

tree an emblem of the husband's fostering love. It is, therefore, most aptly chosen as the representative of wedded love.

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ILLUSTRATION OF THE SENTIMENT.
—

I SAW two clouds at morning
Tinged with the rising sun ;
And in the dawn they floated on,
And mingled into one.
I thought that morning cloud was blest,
It moved so sweetly to the west.

I saw two summer currents
Flow sweetly to their meeting,
And join their course with silent force,
In peace each other greeting.
Calm was their course through banks of green,
While dimpling eddies play'd between.

Such be your gentle motion,
Till life's last pulse shall beat ;
Like summer's beam and summer's dream,
Float on in joy, to meet
A calmer sea, where storms shall cease—
A purer sky, where all is peace.

BRAINARD.

THE
ROSE GERANIUM.

BOTANICAL NAME, *Pelargonium capitatum*.—Class, *Monadelphia*.—Order, *Triandria*.—Flowers, purple, and scented like the Rose.—Native place, Cape of Good Hope.

Sentiment.

PREFERENCE.

ORIGIN OF THE SENTIMENT.

THERE are upwards of two hundred species of Geranium, many of which have the flower beautiful and scentless; others are distinguished by their perfume; some by their leaves; but the Rose Geranium secures our *preference* by the softness and beauty of its leaves, its perfect flower, and its exquisite perfume.

ILLUSTRATION OF THE SENTIMENT.

I STRIVE to forget thee,
And think of the past
As a vision too bright
And ecstatic to last.
I struggle to banish
From memory's store
The unfading remembrance
Of joys that are o'er.

O could I but drink
From some Lethean wave,
Whose dark rolling stream
In oblivion would lave
All thoughts of the pleasures
That once I enjoy'd,
When no mixture of sorrow
Their sweetness alloy'd!

When the sun's gorgeous splendours
Are gilding the west,
And he sinks from his labours,
In glory to rest,
I mark the bright scene,
In the thought that thy gaze
Is directed, like mine,
To the sun's fading rays.

When night flings her mantle
Of darkness around,
And in calm, soothing slumber
My senses are bound,
In my dreams do I hear
The sweet sound of thy voice,
Which gently steals o'er me,
And bids me rejoice.

And again am I cheer'd
By the glance of thine eye,
Beaming lustrously bright
As a star of the sky ;
But soon as the sun
Melts the vapours of night,
The vision fantastic
Is borne from my sight.

L. C. G.

THE WATER LILY.

BOTANICAL NAME, *Nymphæa alba*.—Class, *Polyandria*.—
Order, *Monogynia*.—*Flowers*, white.—*Native place*,
Europe.

Sentiment.

PURITY OF HEART.

ORIGIN OF THE SENTIMENT.

THE fair beauty of this flower, and its seat upon the waters, naturally associate with it the idea of purity, which, as soon as we connect it with the affections, or their supposed seat, as naturally resolves itself into “purity of heart.”

ILLUSTRATION OF THE SENTIMENT.

INNOCENT maid and snow-white flower,
Well are ye pair'd in your opening hour ;
Thus should the pure and the lovely meet,
Stainless with stainless and sweet with sweet.

White as those leaves, just blown apart,
Are the folds of thy own pure heart.
Guilty passion and cankering care
Never have left their traces there.

Yet, as thy smiling years depart,
Keep that white and innocent heart.

THE CHASTE TREE.

BOTANICAL NAME, *Vitex agnus castus*.—Class, *Didynamia*.—Order, *Angiospermia*.—*Flowers*, white and blue.—*Native place*, South of Europe.

Sentiment.

APATHY. TO LIVE WITHOUT LOVE.

ORIGIN OF THE SENTIMENT.

THE priestesses of Ceres composed their couches of the foliage of this tree, to dissipate the sensual affections; and the Christian nuns used to drink a decoction of the leaves of the plant, to disperse unhallowed desires: hence, this shrub has ever been an emblem of coldness.

ILLUSTRATION OF THE SENTIMENT.

OH what a pure and sacred thing
Is beauty curtain'd from the sight
Of the gross world, illumining
One only mansion with her light,
Unseen by man's disturbing eye,—
The flower that blooms beneath the sky
Too deep for sunbeams doth not lie,
Hid in more chaste obscurity!

MOORE'S LALLA ROOKH.

THE RUE PLANT.

BOTANICAL NAME, *Ruta graveolens*.—Class, *Decandria*.
—Order, *Monogynia*.—*Flowers*, greenish yellow.—*Native place*, South of Europe.

Sentiment.

DISDAIN.

ORIGIN OF THE SENTIMENT.

SHAKESPEARE has given us an authority to adopt the above interpretation—

“Here, in this place,

I’ll set a bank of rue, *sour herb of grace*.”

But we may also imagine that the acrid, pungent odour emitted by the plant may have made it an object of avoidance by the

lovers of sweet perfumes : and hence, as disdainful people are disagreeable, and therefore avoided, when avoidance is possible, this plant appears on this account a not unsuitable emblem of disdain.

ILLUSTRATION OF THE SENTIMENT.

It did not need that alter'd look

Nor that uplifted brow,—

I had not ask'd thy haughty love,

Were I as proud as now.

My love was like a beating heart,

Unbidden and unstay'd ;

And, had I known but half its power,

I had not been betray'd.

WILLIS.

THE
LOVE LIES BLEEDING.

BOTANICAL NAME, *Amaranthus caudatus*.—Class, *Monœcia*.—Order, *Pentandria*.—Flowers, purple ; seeds, pink.
—Native place, East Indies.

Sentiment.
DESERTION.

ORIGIN OF THE SENTIMENT.

THE very name of the flower indicates the idea to which it is attached : the broken heart is depicted in the words ; no further comment is therefore needed, to prove the aptness of the sentiment which is united to this flower.

ILLUSTRATION OF THE SENTIMENT.

THE maiden sat at her busy wheel ;
Her heart was light and free,
And ever in cheerful song broke forth
Her bosom's harmless glee.
Her song was in mockery of love,
And oft I heard her say,
"The gather'd rose and the stolen heart
Can charm but for a day."

I look'd on the maiden's rosy cheek,
And her lip so full and bright,
And I sigh'd to think that the benitor love
Should conquer a heart so light ;
But she thought not of future days of woe,
While she caroll'd in tones so gay,
"The gather'd rose and the stolen heart
Can charm but for a day."

A year pass'd on, and again I stood
By the humble cottage-door ;
The maid sat at her busy wheel,
But her look was blithe no more :—
The big tear stood in her downcast eye,
And with sighs I heard her say,
"The gather'd rose and the stolen heart
Can charm but for a day."

Oh ! well I knew what had dimm'd her eye,
And made her cheek so pale,—
The maid had forgotten her early song,
While she listened to love's soft tale.
She had tasted the sweets of the poison'd eup ;
It had wasted her life away,
And the stolen heart, like the gather'd rose,
Had charm'd but for a day.

EMBURY.

THE HAREBELL.

BOTANICAL NAME, *Campanula rotundifolia*.—Class, *Pentandria*.—Order, *Monogynia*.—Flowers, blue, inclining downwards.—Native place, Europe.

Sentiment.

GRIEF.

ORIGIN OF THE SENTIMENT.

THE flowers of this plant gracefully incline downwards; so that the imagination requires little excitement to interpret it into an emblem of grief, with “head depressed;” and accordingly we find the poets have not failed to notice the resemblance,—

“The Harebell, as with grief depress’d,
Bow’ing her fragrance.”

The attitude, if we may so say, of the flower,

has therefore occasioned the sentiment to be associated with its name.

ILLUSTRATION OF THE SENTIMENT.

TELL me, thou soul of her I love,
Ah! tell me whither art thou fled;
To what delightful world above,
Appointed for the happy dead?

Or, dost thou, free, at pleasure roam,
And sometimes share thy lover's woe,
Where, void of thee, his cheerless home
Can now, alas! no comfort know?

Oh! if thou hov'rest round my walk,
While, under every well-known tree,
I to thy fancied shadow talk,
And ev'ry tear is full of thee,—

Should, then, the weary eye of grief,
Beside some sympathetic stream,
In slumber find a short relief,
Oh! visit thou my soothing dream!

THOMSON.

THE LUPINE.

BOTANICAL NAME, *Lupinus varius*.—Class, *Diadelphia*.

—Order, *Decandria*.—*Flowers*, white, yellow, rose-coloured, and blue.—*Native place*, south of Europe.

Sentiment.

DEJECTION.

ORIGIN OF THE SENTIMENT.

THE Lupine has been adopted as the emblem of sorrow, from the fact of its leaves drooping and its flowers closing, when the shadows of evening commence their triumph over the departing sun, as though they sorrowed over the coming reign of darkness and deplored the absence of the poet's "god of day."

ILLUSTRATION OF THE SENTIMENT.

MY heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains,—
One minute past, and Lethe-wards had sunk.
'Tis not through envy of thy happy lot,
But being too happy in thy happiness,
That thou, light winged Dryad of the trees,*
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

Darkling I listen ; and for many a time
I have been half in love with easeful death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath ;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod.

KEATS.

* The nightingale.

THE
CYPRESS AND MARIGOLD.

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1. BOTANICAL NAME, *Cupressus sempervirens*. — Class, *Monadelphia*.—Order, *Monœcia*.—*Native place*, Candia.
2. BOTANICAL NAME, *Calendula officinalis*. — Class, *Syngenesia*.—Order, *Necessaria*.—*Flowers*, orange.—*Native place*, Europe.

1. Sentiment.

DEATH.

2. Sentiment.

SORROW, GRIEF.

The Flowers combined are Emblems of

DESPAIR.

ORIGIN OF THE SENTIMENT.

LITTLE need be said to show that these flowers form an appropriate emblem of despair. The union of sorrow with death

plainly speaks of such an extremity of the former as will lead to the latter; and, when this exists, utter hopelessness or despair must be triumphant. For the reason of these plants being associated with sorrow and death we refer the reader to the following.

ILLUSTRATION OF THE SENTIMENT.

O SORROW !

Why dost borrow

The natural hue of health from vermeil lips ?

To give maiden blushes

To the white rose bushes !

Or is it thy dewy hand the daisy tips ?

O sorrow !

Why dost borrow

The mellow ditties from a mourning tongue ?

To give, at evening pale,

Unto the nightingale,

That thou may'st listen the cold dews among ?

O sorrow !
Why dost borrow
Hearts' lightness from the merriment of May ?
A lover would not tread
A cowslip on the head,
Though he should dance from eve till peep of day ;
Nor any drooping flower,
Held sacred for thy bower,
Wherever he may sport himself and play.

KEATS.

THE RED CEDAR.

BOTANICAL NAME, *Juniperus Virginiana*. *—Class, *Diœcia*.
—Order, *Monadelphia*.—Native place, North America.

Sentiment.

INCORRUPTIBILITY.

ORIGIN OF THE SENTIMENT.

THE Cedar wood was not only supposed by the ancients to be incorruptible, but they believed it preserved all things from corruption which were inclosed in it; and the Egyptians employed the gum which exudes from its trunk in embalming the bodies of their deceased relatives. The moderns so

* This tree, which yields the odoriferous pencil Cedar, is a distinct plant from the “Cedar of Lebanon” of the Scriptures.

far agree with the ancients as to make the inside of their cabinets of this wood, as well as the cases which contain entomological subjects, under the idea that it preserves them from the attacks of insects, and has a tendency to preserve them from the ravages of time. "The ungentle craft," as I think Southey calls the fraternity of critics, also favour this idea, as there is a saying among them, almost amounting to a proverb, when a book is very good, "it deserves to be enclosed in Cedar."

ILLUSTRATION OF THE SENTIMENT.

AND wert thou other than thou art,
Less generous, kind, confiding,
The love that lives in my true heart
Were not the less abiding.
E'en thy neglect I might sustain—
'Twould chill my heart, not break it ;
Its tenderness would still remain ;
Thy falsehood could not shake it.

WELLS.

THE GOLDEN ROD.

BOTANICAL NAME, *Solidago Canadensis*.—Class, *Syngenesia*.—Order, *Superflua*.—Flowers, bright yellow.—
Native place, North America.

Sentiment.

ENCOURAGEMENT.

ORIGIN OF THE SENTIMENT.

THE colour of this flower, a bright golden yellow, doubtless gave rise to its name, and the name, acting upon the imagination of the poets, has conjured up “dreams of golden store;” alas! that the dream alone is generally the lot of the poet, whose craft oft

“ Makes him,
And still keeps him, poor.”

But, in spite of the experience of the past,
it requires little to raise hope in a race which
has too often little else to dwell on ; it is,
therefore, a beautiful dispensation of Provi-
dence, that still even

“ The Golden Rod, that blossoms in the wild,
Whispers a tale of hope to fancy’s child.”

And he is thus encouraged on his barren,
but not cheerless path.

ILLUSTRATION OF THE SENTIMENT.

OH ! deem not that, because my voice
May seem less joyous now,
I grieve to find that time hath placed
A wrinkle on my brow. -
Mourn not that my youth is o’er,
That spring time *must* depart ;
It is not age that can destroy
The sunshine of the heart.

There is a time when hope is young,
A time of mirth and glee,
And e'en the memory of those hours
Brings scenes of bliss to me ;
But now those scenes of joy are o'er,
And why should I repine,
While mid the homes of youth I see
Less joy than dwells in mine ?

J. E. CARPENTER.

THE
CAROLINA ALLSPICE.

BOTANICAL NAME, *Calycanthus Floridus*.—Class, *Icosandria*.—Order, *Polygynia*.—*Flowers*, dark brown at first, and ultimately changing to dark green.—*Native place*, Carolina.

Sentiment.
BENEVOLENCE.

ORIGIN OF THE SENTIMENT.

THE warm aromatic flavour of this plant may have partially suggested it as a fit emblem of benevolence; it has, however, a higher claim, derived from a singular peculiarity. After the usual season, if the terminal leaf-buds are cut off, a succession of

flowers may be obtained, as each bud so abstracted is succeeded by two flowers, thus rewarding those who, by this slight perseverance or attention, become worthy of its *benevolence*.

ILLUSTRATION OF THE SENTIMENT.

WOULDST thou from sorrow find a sweet relief,
Or is thy heart oppress'd with woes untold?
Balm wouldst thou gather for corroding grief,
Pour blessings round thee like a shower of gold?
'Tis when the rose is wrapp'd in many a fold
Close to its heart, the rose is wasting there
Its life and beauty; not, when all unroll'd,
Leaf after leaf, its bosom, rich and fair,
Breathes freely its perfumes throughout the ambient air.
Rouse to some work of high and holy love,
And thou an angel's happiness shalt know.

WILCOX.

THE LAURUSTINUS.

BOTANICAL NAME, *Viburnum tinus*.—Class, *Pentandria*.
—Order, *Polygynia*.—*Flowers*, white, tinged with red.
—*Native place*, South of Europe.

Sentiment, or Emblem of
A T O K E N.

ORIGIN OF THE SENTIMENT.

THE poets have by universal consent connected this idea with the Laurustinus.

“A Laurustinus bear
In blossoms to my love ;
Its language she will hear.”

They may have adopted it from its being a flowering evergreen ; a continual and ever-ready emblem of unchanging affection ; an

appropriate token of remembrance to be presented to a fair lady.

ILLUSTRATION OF THE SENTIMENT.

So take my gift ! 'tis a simple flower,
But, perhaps, 'twill wile a weary hour ;
And the spirit that its light magie weaves
May touch your heart from its simple leaves ;
And, if these should fail, it at least will be
A token of love from me to thee.

WILLIS.

THE WHITE LILAC.

BOTANICAL NAME, *Syringa vulgaris*.—Class, *Diandria*.
—Order, *Monogynia*.—*Flowers*, white, and very fragrant.—*Native place*, Persia.

Sentiment.

YOUTHFUL INNOCENCE.

ORIGIN OF THE SENTIMENT.

THIS beautiful shrub is an apt emblem of youthful innocence; the flexibility of its branches and the freshness of its verdure represent the flexibility and the freshness of youth; while the white flower speaks of the innocence of youth, unspotted by contact with the world; but one more similarity still remains—the evanescence of its beauty tells us of the short duration of the purity of

youth, and how, from contact with the world, its passions and its interests will mar the beautiful picture of youthful innocence—
“*sic transit gloria adolescentis.*”

ILLUSTRATION OF THE SENTIMENT.

OH ! gaily in life's morning bright,
Love speeds the rosy hours,
Illumes each scene with smiling light,
And strews each spot with flowers.

Around his shrine young Hope and Joy
Their fairest gifts impart ;
Nor doubts can chill nor fears destroy
The sunshine of the heart.

Those flowers will droop, those beams must wane,
But, when their glories cease,
A softer spell will still remain,
To soothe the soul to peace.

For then shall friendship's tranquil rays
A hallowed charm impart,
And east o'er life's declining days
All joyfulness of heart.

From the "FORGET-ME-NOT."

THE HAWTHORN.

BOTANICAL NAME, *Cratægus oxyacantha*.—Class, *Icosandria*. — Order, *Pentagynia*. — Flowers, white, rose-coloured in some varieties.—*Native place*, Europe.

Sentiment.

HOPE.

ORIGIN OF THE SENTIMENT.

THE altar of Hymen was always illuminated by torches of Hawthorn, as a symbol of present happiness and future hope. The youthful Athenian maidens carried branches of Hawthorn at the weddings of their companions with a similar idea. But Hope extends beyond the grave; and the Troglodites covered the bodies of their dead relatives with the Hawthorn, and then, with some-

thing like happiness, consigned them to the grave, with this symbol of their hope and belief that it was but the portal through which all entered into an existence which should know neither sorrow nor night;—a portal through which they themselves should pass and rejoin them, never to separate. We are not, however, wholly dependent upon the ancients for their wedding Hope and the Hawthorn; for does not its fair blossoms tell us “sweet spring has come, and has gone, and introduced summer;” and the reign of storms, and the nipping blast of the hoarfrost is past, the buds and blossoms will not now be destroyed, and a vigorous hope is now in the ascendant; the fruits of the earth, which are now promised, will probably be realized; Hope is now triumphant, unaided by that intoxication which shuts his eyes to difficulties, but, under the guidance of reason, who alas! is too seldom his companion. The Hawthorn bloom is, then, a most appropriate emblem to express the sentiment.

ILLUSTRATION OF THE SENTIMENT.

WHEN by my solitary hearth I sit,

And hateful thoughts enwrap my soul in gloom ;

When no fair dreams before my "mind's eye" flit,

And the bare heath of life presents no bloom—

Sweet Hope ! ethereal balm upon me shed,

And wave thy silver pinions o'er my head.

Whene'er I wander, at the fall of night,

Where woven boughs shut out the moon's bright ray,

Should sad despondency my musing fright,

And frown to drive fair cheerfulness away,

Peep with the moonbeams through the leafy roof,

And keep that fiend Despondence far aloof.

Should Disappointment, parent of Despair,

Strive for her son to seize my careless heart,

When, like a eloud, he sits upon the air,

Preparing on his spell-bound prey to dart,

Chase him away, sweet Hope, with visage bright,

And fright him as the morning frightens night !

Whene'er the fate of those I hold most dear

Tells to my fearful breast a tale of sorrow,

O, bright-eyed Hope, my morbid faney cheer—

Let me awhile thy sweetest comforts borrow—

Thy heaven-born radiance round me shed,

And wave thy silver pinions o'er my head !

Should e'er unhappy love my bosom pain,
From cruel parents, or relentless fair,
O, let me think it is not quite in vain,
To sigh out sonnets to the midnight air!
Sweet Hope! ethereal balm upon me shed,
And wave thy silver pinions o'er my head!

KEATS.

THE
PASSION-FLOWER.

BOTANICAL NAME, *Passiflora cerulea*.—Class, *Monadelphica*.—Order, *Pentandria*.—Flowers, red, pale blue, yellow, and many-coloured.—Native place, Brazil.

Sentiment.
RELIGIOUS FERVOUR.

ORIGIN OF THE SENTIMENT.

THE imagination of some persons can discern in this flower not only the Cross, but the various instruments used in the crucifixion of our Saviour; hence the cause of its being associated with the idea of religious fervour.

ILLUSTRATION OF THE SENTIMENT.

ALL-BEAUTEONS flower ! whose centre glows
With studs of gold ; thence, streaming, flows
    Ray-like effulgence ; next is seen
A rich expanse of varying hue,
Enfringed with an empurpled blue,
    And streak'd with young Pomona's green.

High o'er the pointal, deck'd with gold,
(Emblem mysterious to behold !)
    A radiant cross its form expands ;
It's op'ning arms appear t' embrace
The whole collective human race—
    Refuge of all men, in all lands !

THE SNOW DROP.

BOTANICAL NAME, *Galanthus nivalis*.—Class, *Hexandria*.
—Order, *Monogynia*.—*Flowers*, pure white.—*Native place*, Europe.

Sentiment.

CONSOLATION.

ORIGIN OF THE SENTIMENT.

A CHILD of winter, this sweet flower rises from its snowy bed to tell us spring is coming ; and that, though the song of birds is all but mute, though the sun himself seems clouded with sorrow, and veils his brilliancy, though the hoar-frost displays his mantle all around, yet the herald of the spring comes to offer you consolation, in the absence of spring flowers, and to show you that no

circumstances are so dark as to be unsusceptible of relief.

ILLUSTRATION OF THE SENTIMENT.

A THOUSAND bright flowers shall gladden the earth,
When summer comes forth in her beauty and mirth ;
Yet none more delightful imaginings bring,
Than those that are *first* in our pathway to spring.

Undaunted thou comest, mid snow and mid sleet,
From earth's sheltering bosom, thy winter's retreat ;
Thou comest, the herald of pleasures to be,
Of the scent of the rosebud, the hum of the bee.

Thou art not of those who delight in the rays,
The sunny resplendence of summer's glad days ;
Nor of those who look up to the bright skies of June,
Yet fold up their beauty beneath the mild moon !

Of such art not thou ; no, an emblem more dear,
Of the friend that is kindest when sorrow is near ;
The storm doth not crush thee, the rain doth not blight ;
And thou pointest, like hope, to a season more bright.

M.

THE DAFFODIL.

BOTANICAL NAME, *Narcissus pseudo-narcissus*.—Class, *Hexandria*.—Order *Monogynia*.—*Flowers*, yellow.—*Native place*, England.

Sentiment.
REGRET.

ORIGIN OF THE SENTIMENT.

THE Daffodil opens its bloom in the stormy month of March, and, as if terrified at its blustering birthday, completes its growth and hastens away, teaching us the moral lesson, that early maturity generally prognosticates early death, and leaving us to regret that quickly matured beauty is always the companion of premature decay.

ILLUSTRATION OF THE SENTIMENT.

FAIR Daffodils, we weep to see

Ye haste away so soon ;

As yet the early rising sun

Has not attain'd his noon :

Stay, stay,

Until the hastening day

Has run

But to the even-song ;

And, having pray'd together, we

Will go with ye along.

We have short time to stay, as ye ;

We have as fleet a spring ;

As quick a growth to meet decay,

As ye, or anything.

We die,

As your hours do, and dry

Away,

Like to the summer's rain ;

Or, as the pearls of morning dew,

Ne'er to be found again.

HERRICK.

THE COWSLIP.

BOTANICAL NAME, *Primula veris*.—Class, *Pentandria*.—
Order, *Monogynia*.—*Flowers*, yellow.—*Native place*,
Britain.

Sentiment.

WINNING GRACE.

ORIGIN OF THE SENTIMENT.

FEW but the real lovers of nature are aware of the exquisite finish which characterises this pretty simple flower. It is so common, and in so much profusion in many of the meadows of England, that it is more generally noticed as the medium of Cowslip wine, than from the perfection of its form and its exquisite grace ; this has, however, attached

to it the sentiment to which we have connected the flower.

ILLUSTRATION OF THE SENTIMENT

Now, in my walk, with sweet surprise,
I see the first spring Cowslip rise,
The plant whose pensile flowers
Bend to the earth their beauteous eyes,
In sunshine and in showers.

Low on a mossy bank it grew,
Where lichens, purple, red and blue,
Among the verdure erept ;
Its yellow ringlets, dropping dew,
The breezes lightly swept.

A bee had nestled on its bloom,
He shook abroad the rich perfume,
Then fled in airy rings ;
His place a butterfly assumes,
Glancing his glorious wings.

“ Oh ! welcome ! as a friend ! ” I cried,
A friend through many a season tried,
And never sought in vain,
When May, with Flora by her side,
Is dancing on the plain.

Shelter'd by Nature's graceful hand,
In briery glens o'er pasture land,
    The fairy tribe we meet ;
Gay in the milkmaid's path they stand,
    They kiss her tripping feet.

From winter's farm-yard, bondage-freed,
The cattle, bounding o'er the mead,
    Where green the herbage grows,
Among thy fragrant blossoms feed,
    Upon thy tufts repose.

Tossing his forelock o'er his mane,
The foal, at rest upon the plain,
    Sports with thy flexile stalk ;
Yet stoops his little neck in vain,
    To crop it in his walk.

Where thiek thy primrose blossoms play,
Lovely and innocent as they,
    O'er eoppiee, lawns and dells,
In bands the village children stray
    To pluck thy honied bells ;

Whose simple sweets, with curious skill,
The frugal cottager distil,
    Nor envy France the vine,—
While many a festal cup they fill
    Of Britain's homely wine.

Perhaps, from Nature's earliest May,
Imperishable 'midst decay,
    Thy self-renewing race
Have breathed their balmy lives away
    In this neglected place.

And oh ! till Nature's final doom,
Here, unmolested, may they bloom,
    From scythe and plough secure —
This bank their cradle and their tomb—
    While earth and skies endure !

J. MONTGOMERY.

THE
V A R I E G A T E D   T U L I P .

BOTANICAL NAME, *Tulipa Gesneriana*.—Class, *Hexandria*.—Order, *Monogynia*.—Flowers, striped or variegated.—Native place, Levant.

Sentiment.

B E A U T I F U L   E Y E S .

ORIGIN OF THE SENTIMENT.

THE Tulip is one of the emblems by which the passion of love is expressed to its object ; with this association it required but little imagination to conceive the idea that the Variegated Tulip might be an appropriate emblem of beautiful eyes.

“Tulips, with every colour that shines
In the radiant gems of Serendib’s mines.”

Beautiful eyes are scarcely less diversified,
and certainly admit of even a greater variety
of expression.

ILLUSTRATION OF THE SENTIMENT.

BEAUTIFUL eyes! beautiful eyes!
Tell us wherein your witchery lies!
The brilliant flash,
Through the silken lash,
That lightens on purpose our hearts to surprise,
Is it here, is it here that your witchery lies?
No! no!
It cannot be so!
'Tis not the glance,
Which tries to entrance,
That makes ye so beautiful, beautiful eyes.
Beautiful eyes! beautiful eyes!
List, while I tell where your witchery lies!
When a tear on the lash
Gently tempers the flash,
And the soul leaves the heart to peep out at the eyes,
'Tis here, 'tis here that your witchery lies.
Yes! yes!
Though its fire be less,
One beam of that light,
So gentle, so bright,
And, oh! we adore ye, beautiful eyes!

THE SWEET WILLIAM.

BOTANICAL NAME, *Dianthus barbatus*.—Class, *Decandria*.—Order, *Dygynia*.—Flowers, of many colours.—*Native place*, Germany, naturalised in other parts of Europe and America.

Sentiment.

A S M I L E.

ORIGIN OF THE SENTIMENT.

THE exact origin of the connection between the plant and the sentiment we have not been able to trace ; it is well known that the flowers will be found, upon examination, to be of the most exquisite finish and delicacy in all their parts ; giving, therefore, the more pleasure as they are closely examined. The points of association, therefore, appear to be

the pleasure they each afford to the spectator, and the fact of the pleasure arising in proportion to the delicacy of development ; for it must be allowed that, although the smile of a beautiful woman will impart pleasure, the broad grin of a vulgar man can only produce ludicrous ideas.

ILLUSTRATION OF THE SENTIMENT.

WHAT vision has the warrior seen,
Ere on the foe he dashes,
Which curbs a time his daring mien,
And tames his bright eyes' flashes ?

What thoughts have raised the student's eyes
From off the classic page,
Where many a pearl of knowledge lies,
Bequeath'd by bard or sage ?

What forms the poet's sweetest dream,
His fond, his best desire,
Affording still a faithful theme
For converse with his lyre ?

And what the peasant's rest can bless
Through long and toilsome hours,
And bid him dream of happiness
When fate so darkly lowers?

'Tis thoughts of woman's holy love,
Her smiles of joy and gladness;
Coming, with pinions of a dove,
To soothe his soul from sadness.

To bid him feel that, e'en on earth,
Where clashing interests meet,
For him, with love of holiest birth,
One gentle heart can beat.

And, though his future lot should be
With darker clouds o'ereast,
Her holy love and constancy
Unchangingly will last.

But if posterity's bright gleam
His path of life should cheer,
Thrice deeper will each pleasure seem
With that beloved one near.

B.

THE CARNATION.

BOTANICAL NAME, *Dianthus caryophyllus*. — Class, *Decandria*. — Order, *Dygynia*. — *Flowers*, variously coloured.—*Native place*, England.

Sentiment.

PURE LOVE.

ORIGIN OF THE SENTIMENT.

THE petals of the Carnation have by high cultivation become doubled; its colours, as above observed, are various, presenting sometimes the most beautiful combinations, at others, the richest single colours, sometimes striped like the tiger, sometimes marbled, at others assuming the appearance of what is denominated piebald, and at others it is a dark red, or a pure white; but cultivation

has produced this magnificence and variety of costume, and the flower continually displays a tendency to return to its original simplicity; like pure love, it constantly turns towards, and is ever attached to, the object of its first and only adoration, however circumstances may compel an apparent departure from or relinquishment thereof; thus has this flower become an emblem of the truth it so singularly displays.

ILLUSTRATION OF THE SENTIMENT.

Oh! let me only breathe the air,
The blessed air, that's breathed by thee,
And, whether on its wings it bear
Healing or death, 'tis sweet to me.
There, drink my tears, while yet they fall;
Would that my bosom's blood were balm;
And well thou know'st I'd shed it all,
To give thy brow one minute's calm.
Nay, turn not from me that dear face,—
Am I not thine, thy own loved bride?
The one, the chosen one, whose place,
In life or death, is by thy side!

Think'st thou that she, whose only light,
In this dim world, from thee hath shone,
Could bear the long, the cheerless night,
That must be hers, when thou art gone ?
That I can live, and let thee go,
Who art my life itself ? no, no ;
When the stem dies, the leaf that grew
Out of its heart must perish too.
Then turn to me, my own love, turn,
Before, like thee, I fade and burn ;
Cling to these yet cool lips, and share
The last pure life that lingers there.

MOORE'S "LALLA ROOKH."

THE FORGET-ME-NOT.

BOTANICAL NAME, *Myosotis scorpioides*.—Class, *Pentandria*.—Order, *Monogynia*.—Flowers, blue.—Native place, Europe.

Sentiment.

TRUE LOVE.

ORIGIN OF THE SENTIMENT.

THE name at once shows the origin. Love may be destroyed, but the object of really true love can never be forgotten. We may even cease to respect without ceasing to love; that is, there may be qualities in an object that we cannot respect, while it still retains many that we cannot cease to love.

ILLUSTRATION OF THE SENTIMENT.

WHERE flows the fountain silently,
It blooms a lovely flower,
Blue as the beauty of the sky,
It speaks like kind fidelity,
Through fortune's sun and shower,
Forget-me-not.

'Tis like thy starry eyes, more bright
Than evening's proudest star ;
Like purity's own halo bright,
It seems to smile upon thy sight,
And says to thee from far,
Forget-me-not.

Each dew-drop on its morning leaves
Is eloquent as tears,
That whisper, when young passion grieves
For one beloved afar, and weaves
His dream of hopes and fears,
Forget-me-not.

THE MONTHLY ROSE.

BOTANICAL NAME, *Rosa Damascena*.—Class, *Icosandria*.
—Order, *Polygynia*.—*Flowers*, pale blush.—*Native place*, the Levant.

Sentiment.

FOR EVER FAIR.

ORIGIN OF THE SENTIMENT.

THE idea is evidently derived from this rose blooming all the year; the promise of spring, the sunshine of summer, autumn, “season of mists and yellow fruitfulness,” even stern winter’s self, are all gladdened by the flowering of the monthly

“Rose ‘for ever fair.’”

ILLUSTRATION OF THE SENTIMENT.

THE soft blooms of summer are faint to the eye,
Where brightly the gay silver Medway glides by ;
And rich are the colours which autumn adorn,
Its gold-chequer'd leaves, and its billows of corn ;

But dearest to me is the pale lonely Rose,
Whose blossoms in winter's dark season unelose,
Which smile in the rigour of winter's stern blast,
And smooth the rough present by sighs of the past.

And thus, when around us affliction's dark power
Eclipses the sunshine of life's flowing hour,
While, drooping, deserted, in sorrow we bend,
Oh ! sweet is the presenee of *one* faithful friend.

The crowds that smiled on us, when gladness was ours,
Are summer's bright blossoms which autumn devours ;
But the friend on whose breast we in sorrow repose,
That friend is thy monthly bloom, ever fair Rose.

M.

THE MIGNONETTE.

BOTANICAL NAME, *Reseda odorata*.—Class, *Dodecandria*.
—Order, *Trigynia*.—*Flowers*, pale yellow, sometimes
inclining to white.—*Native place*, Egypt.

Sentiment.

YOUR QUALITIES SURPASS YOUR CHARMS.

ORIGIN OF THE SENTIMENT.

THE exquisite perfume of this simple flower, so far surpassing the promise of its appearance, renders it a beautiful emblem of mental qualities surpassing personal gracefulness.

ILLUSTRATION OF THE SENTIMENT.

I WOULD that thou might'st ever be
As beautiful as now ;
That time might ever leave as free
Thy yet unwritten brow.
I would life were all poetry,
To gentle measures set,
That nought but chasten'd melody
Might dim thine eye of jet.

I fear thy gentle loveliness,
Thy witching tone and air,
And thine eyes' beseeching earnestness,
May be to thee a snare ;
For silver stars may purely shine,
The waters taintless flow,
But they who kneel at woman's shrine
Breathe on it as they bow.
Ye may fling back the gift again,
But the crush'd flower will leave a stain.

WILLIS.

THE SWEET BAY.

BOTANICAL NAME, *Laurus nobilis*.—Class, *Enneandria*.
—Order, *Monogynia*.—*Flowers*, yellow.—*Native place*,
Italy.

Sentiment.

I CHANGE BUT IN DYING.

ORIGIN OF THE SENTIMENT.

THE Bay tree is an evergreen, the leaves never losing their verdure but in dying; consequently, it furnishes a fit emblem of unchanging affection.

ILLUSTRATION OF THE SENTIMENT.

IN bower and garden rich and rare,
There's many a cherish'd flower,
Whose beauty fades, whose fragrance flits
Within the flitting hour ;
Not so the simple forest leaf,
Unprized, unnoticed, lying
The same through all its little life,
It changes but in dying.

Be such, and only such, my friends,
Once mine, and mine for ever ;
And here's a hand to clasp in theirs,
That shall desert them never.
And thou be such, my gentle love,
Time, chance, the world defying ;
And take, 'tis all I have, a heart
That changes but in dying.

DOANE.

THE BOX TREE.

BOTANICAL NAME, *Buxus sempervirens*.—Class, *Monœcia*.
—Order, *Tetrandria*.—*Flowers*, yellowish green.—*Native place*, Europe, America.

Sentiment.

STOICISM.

ORIGIN OF THE SENTIMENT.

THIS plant is neither changed by cold nor heat ; it is said to prefer the shade, but lives in sunshine, unimpressed by either ; thus it lives on, with unimpaired verdure, apparently not affected by storm or sun, to a great age.

ILLUSTRATION OF THE SENTIMENT.

A SLUMBER did my spirit seal ;
I had no human fears ;
She seem'd a thing that could not feel
The touch of earthly years.

No motion had she now, no force ;
She neither hears nor sees ;
Roll'd round in earth's diurnal course,
With rocks, and stones, and trees.

WORDSWORTH.

THE BROOM.

BOTANICAL NAME, *Spartium junceum*.—Class, *Diadelphia*.—Order, *Decandria*.—Flowers, yellow.—Native place, Europe.

Sentiment.

ARDOUR.

ORIGIN OF THE SENTIMENT.

THIS idea was united to the Broom, from the fact that, when in full bloom, the glowing of its intensely bright yellow flowers reminds one involuntarily of warmth of feeling. This has, therefore, originated the idea of likening it to the ardour of passion, that is, the ardour of love.

ILLUSTRATION OF THE SENTIMENT.

OH ! there are looks and tones that dart
An instant sunshine to the heart,
As if the soul that minute caught
Some treasure it through life had sought.

As if the very lips and eyes
Predestined to have all our sighs,
And never be forgot again,
Sparkled and spoke before as then.

So came thy every glance and tone
When first on me they breathed and shone ;
New, as if brought from other spheres,
Yet welcomed as if loved for years.

Then fly with me, if thou hast known
No other flame, nor falsely thrown
A gem away, that thou hadst sworn
Shouldst ever in thy heart be worn.

Come, if the love thou hast for me
Is pure and fresh as mine for thee ;
Fresh as the fountain under ground,
When first 'tis by the lapwing found.

MOORE'S "LALLA ROOKH."

THE
BUTTERCUP, OR KINGCUP.

BOTANICAL NAME, *Ranunculus bulbosus*.—Class, *Polyandria*.—Order, *Polygynia*.—*Flowers*, yellow.—*Native place*, Europe.

Sentiment.
R I C H E S.

ORIGIN OF THE SENTIMENT.

THE appearance of this flower has given rise to a tradition, that it will foretell future wealth to him upon whom it reflects a vivid hue, upon the flower being held near to the countenance. To this Southey alludes, when he says—

“Bright flowering kingeups promise future wealth.”

ILLUSTRATION OF THE SENTIMENT.

O, KNEW I the spell of gold,
I would never poison a fresh young heart
With the taint of customs old.
I would bind no wreath to my forehead free,
In whose shadow a thought might die,
Nor drink from the cup of revelry
The ruin my gold would buy.
But I'd break the fetters of care-worn things,
And be spirit and fancy free ;
My mind should go up where it longs to go,
And the limitless wind outflee.
I'd climb to the eyrics of eagle view,
Till the stars become a scroll ;
And pour right on, like the even sea,
In the strength of a govern'd soul.

WILLIS.

THE YELLOW LILY.

BOTANICAL NAME, *Lilium bulbiferum*.—Class, *Hexandria*.—Order, *Monogynia*.—*Flowers*, yellow.—*Native place*, Italy.

Sentiment.

COQUETRY.

ORIGIN OF THE SENTIMENT.

WE cannot have a better authority for adopting any sentiment than that of our old poets, those great observers and lovers of Nature ; who, indeed, seemed to obtain from her all the inspiration and information which many moderns appear to derive from deep study and great effort, rather than from the inspirations of genius, prompted by its great

schoolmistress, Dame Nature; thus their productions, like the eloquence of a great ancient orator, "smell of the lamp," but, unlike his productions, have none of their vigour and spirit. Herrick, the great poet of Nature, is our present authority, with whose melody we shall illustrate the idea.

ILLUSTRATION OF THE SENTIMENT.

As now the sparkling air by Sol is fired,
The smiling day Lily puts forth its face,
Opening its yellow eup; with love inspired,
Charming Zephyr with all his wonted grace,
Hastens to fan it with his silken wings.
She still invites a host of butterflies
Around her; fickle, fluttering, giddy things,
That cause the fair so many hopeless sighs.
Look here, pretty coquettes, your emblem see;
In splendour you delight, false though it be,
Without it pleasure has no charms for thee.

THE
CARDINAL FLOWER.

BOTANICAL NAME, *Lobelia cardinalis*.—Class, *Pentandria*.—Order, *Monogynia*.—Flowers, bright scarlet.
—Native place, North America.

Sentiment.

DISTINCTION.

ORIGIN OF THE SENTIMENT.

THIS flower derives its name from its stately beauty, and its scarlet colour ; the poets have alluded to it as “ *Lobelia*, attired like a queen in her pride ;” it is, therefore, a striking illustration of the sentiment attached to its name.

ILLUSTRATION OF THE SENTIMENT.

OH ! didst thou mark her when she first appear'd,
Still distant slowly moving with her train ?
Her robe and tresses floating on the wind,
Like some light figure in a moving cloud ;
Then, as she onward to the eye became
The more distinct, the lovelier still upgrew
That graceful bearing of her slender form ;
Her roundly spreading breast, her tow'ring neck,
Her face tinged sweetly with the bloom of youth ;
But when on near approach she towards us turn'd,
Kind merey ! what a countenancee was there !
And when to our salute she gently bow'd,
Didst mark that smile rise from her parting lips ?
Soft swell'd her glowing cheek, her eyes smiled too !
O, how they smiled ! 'twas like the beams of heaven ;
I felt my roused soul within me start
Like something waked from sleep.

JOANNA BAILLIE.

THE HYDRANGEA.

BOTANICAL NAME, *Hydrangea hortensis*.—Class, *Decandria*.—Order, *Dygynia*.—*Flowers*, rose-coloured, tinged with purple.—*Native place*, China and Japan.

Sentiment.

HEARTLESSNESS.

ORIGIN OF THE SENTIMENT.

THE origin of this idea is not so easily ascertained as many of those which we shall have to notice ; it seems, however, to arise from the fact that it gives very much larger expectation of, and therefore hope for, perfect flowers, than it ever realizes, as the plant is distinguished above all others for its number

of abortive flowers ; in this degree, therefore, it is a fit emblem of those heartless beings whose glory it is to raise hopes which they never intend to realize : without any regard for that “ blight of the heart,” which produces those interesting singularities, “ old maids ;” for ourselves, we can assert that we never see an antiquated lady of this class without being led into a speculation upon the heartlessness of the male, and the heroic endurance of the female, who has suffered the worst of all tortures—protracted and disappointed hopes—and has yet hid this secret sorrow in her heart of hearts, and uncomplainingly endured the reputation of coldness and heartlessness, to which her position is too often attributed ; this is, indeed, the only modern martyrology in which we believe.

ILLUSTRATION OF THE SENTIMENT.

MAIDEN, go, if thou hast lost
All that made thee once so dear ;
Let not now our parting cost
Thee a sigh, or me a tear.
Go with fashion's heartless train,
Go where wealth and pleasure wait ;
Seek them all, nor seek in vain ;
Go and leave me to my fate.

Maiden, go ! a sadden'd brow
Haply serves but to conceal ;
Tears, methinks, are idle now,
Waste them not, unless you feel ;
If your bosom is too cold
Still to prize a loyal heart,
If you value sullen gold
More than love, 'tis best to part.
Go ! and when your heart has learn'd
How love flies the courtly door,
Learn that true affections spurn'd
Droop to death, and bloom no more.

MRS. HALL.

THE
SWEET BRIAR, OR EGLANTINE.

BOTANICAL NAME, *Rosa rubiginosa*.—Class, *Icosandria*.
—Order, *Polygynia*.—*Flowers*, pale-pink, foliage very
fragrant.—*Native place*, Europe.

Sentiment.
SIMPLICITY.

ORIGIN OF THE SENTIMENT.

IN the Floral Games a wreath of Sweet Briar was the prize of the victor poet, denoting by its simplicity that it was for honour, not for avarice, that the poets contended. Modern poets have also celebrated the simplicity of the Sweet Briar, and have affirmed the

correctness of wedding this sentiment to the flower.

ILLUSTRATION OF THE SENTIMENT.

FROM this bleeding hand of mine,
Take this sprig of eglantine ;
Which, though sweet unto your smell,
Yet the fretful briar will tell,
He who plucks the sweets shall prove
Many thorns to be in love.

HERRICK.

THE STRAWBERRY.

BOTANICAL NAME, *Fragaria elatior*.—Class, *Icosandria*.
—Order, *Polygynia*.—Flowers, white.—Native place,
Europe.

Sentiment.

PERFECTION.

ORIGIN OF THE SENTIMENT.

THE flower of the Strawberry is pretty, though simple; the fruit is agreeable to the sight, and its perfume is delightful; while the taste is allowed to be equal to any of the products of our garden. It is questionable, indeed, whether it would not be placed first in flavour, had it been more scarce. It at once pleases the sight, the taste, and the

smell, and is, therefore, the best image of perfection which our gardens produce.

ILLUSTRATION OF THE SENTIMENT.

Ан, woman! in this world of ours,
What gift can be compared to thee?
How slow would drag life's weary hours,
Though man's proud brow were bound with flowers,
And his the wealth of land and sea,
If destined to exist alone,
And ne'er eall woman's heart his own.

* * * * *

Yes, woman's love is free from guile,
And pure as bright Aurora's ray;
The heart will melt before its smile,
And earthly passions fade away.
Were I the monarch of the earth,
And master of the swelling sea,
I would not estimate their worth,
Dear woman, half the price of thee.

MORRIS.

THE MANDRAKE.

BOTANICAL NAME, *Atropa mandragora*.—Class, *Pentandria*.—Order, *Monogynia*.—*Flowers*, white.—*Native place*, the Levant; many are found in the south of Europe, and some in England.

Sentiment.

RARITY, RARE.

ORIGIN OF THE SENTIMENT.

THE Mandrake is a root which requires but little exercise of the imagination to fancy it a manikin human body without a head. It has the appearance of a dark fleshy substance; and from this circumstance was formerly supposed to have animal feelings, and was even said to cry most piteously, on being divorced from the earth; superstition added, that such was the impiety attached to

the act of tearing them from the ground, that whoever did so died soon afterwards ; and in consequence of this belief, dogs used to be employed, and were trained to obtain them. In the dark ages, this root, having so extraordinary a reputation, was used by the quacks and pretended fortune-tellers to impose upon the credulous ; they professed that the specimens in their possession were the real Mandrakes, brought from some scarcely heard of canton in China, and that they, consequently, had virtues in proportion to their rarity. Of course these gentlemen quite discarded the idea of the European Mandrake being the real one, and probably appealed to their well known quiescent departure from mother Earth as a proof that they were not, while the specimens in their possession were scarcely attainable, and only at the risk of life ; hence, the Mandrake has been handed down to us as an emblem of rarity, or rareness.

ILLUSTRATION OF THE SENTIMENT.

NE'ER did Grecian chisel trace
A nymph, a naiad, or a grace
Of finer form, or lovelier face!
What though the sun, with ardent frown,
Had slightly tinged her cheek with brown,
The sportive toil, which, short and light,
Had dyed her glowing cheek so bright,
Served, too, in hastier swell, to show
Short glimpses of a breast of snow.
What though no rule of courtly grace,
To measured mood had train'd her pace,
A foot more light, a step more true,
Ne'er from the heath-flower dash'd the dew;
E'en the slight harebell raised its head
Elastic from her airy tread.

SIR WALTER SCOTT.

THE CROCUS.

BOTANICAL NAME, *Crocus sativus*.—Class, *Triandria*.

—Order, *Monogynia*.—*Flowers*, yellow, purple, white.

—*Native place*, Europe.

Sentiment.

YOUTHFUL GLADNESS.

ORIGIN OF THE SENTIMENT.

THIS is one of the harbingers of spring ; its bright flowers peering through the snow, and surrounded by a livery of white, covering leafless branches, appear to smile amid desolation, exhibiting a picture of the gladness of youth triumphing over the predictions of misfortune.

ILLUSTRATIONS OF THE SENTIMENT.

THAT heart, methinks,
Were of strange mould, which kept no cherish'd print
Of earlier, happier times, when life was fresh,
And love and innocence made holy day.

HILLHOUSE.

I'VE pleasant thoughts, that memory brings,
In moments free from care,
Of a fairy-like and laughing girl,
With roses in her hair ;
Her smile was like the starlight
Of summer's softest skies,
And worlds of joyousness there shone
From out her witehing eyes.

Her looks were looks of melody ;
Her voice was like the swell
Of sudden music, notes of mirth,
That of wild gladness tell.
She came, like spring, with pleasant sounds
Of sweetness and of mirth,
And her thoughts were those wild flowery ones
That linger not on earth.

SMITH.

THE ANEMONE.

BOTANICAL NAME, *Anemone Virginiana*.—Class, *Polyandria*.—Order, *Polyynia*.—Flowers, yellow, blue, purple, and crimson.—Native place, North America.

Sentiment.

ANTICIPATION, EXPECTATION.

ORIGIN OF THE SENTIMENT.

THE appearance of the Anemone denotes the approach of spring, and raises the expectation of its opening flowers, and interesting associations. An Anemone, therefore, blooming amid the snow, tells us that the reign of Boreas is nearly over, that his white mantle will soon be withdrawn, and induces us to anticipate the approach of fine weather and sunny skies.

ILLUSTRATION OF THE SENTIMENT.

WHY should I wet my couch with tears,
And o'er my sad condition pine,
When blissful days, and blissful years,
Inspiring thought ! shall yet be mine ?
Oh, yes ! my griefs will melt away,
Like snow from off the verdant earth,
And there shall come a happier day,
And brighter, fairer hours have birth.
Oft have I sigh'd, and not a breast
But mine has known my maddening pain ;
But now I soothe my soul to rest
With this, that we shall meet again.
Enrapturing thought ! and can it be ?
And will the present darkness fly ?
Oh ! shall I spend my life with thee,
And on thy gentle bosom die ?
Then hence, ye every mournful thought,
Nor e'er again will I complain ;
With thrilling bliss the future's fraught,
For we shall meet, shall meet again,
Adieu ! my dearest, fondest friend,
No longer let dark visions reign ;
Believe, with me, our griefs shall end,
And we shall meet in bliss again.

W. CARDALL.

THE DANDELION.

BOTANICAL NAME, *Leontodon taraxacum*.—Class, *Syn-
genesia*.—Order, *Equalis*.—*Flowers*, yellow.—*Native
place*, Europe, America.

Sentiment.

AN ORACLE.

ORIGIN OF THE SENTIMENT.

THIS has been the schoolboys', the shepherds', and the village swains' oracle, from the olden time up to the present. Do they wish to know "the time o' the day?"—the flowers of the Dandelion have their stated hours of opening and shutting. Do softer feelings occupy the thoughts of the village swain?—he takes the feathery globe of the Dandelion, and blows, not too boisterously, thereupon ;

and if a particle thereof be undetached, he is assured that his mistress has him in her thoughts. Does he wish her to know how vividly her image is pictured in his mind, how many gentle prayers for her welfare are breathed from his heart?—he takes another of these feathery spheres, and, as the worshipper of Iran turns to his god, the sun, so he towards the dwelling-place of his divinity, and breathes thereon with all the ardour of his desires, and straight the little messengers wing their way to her feet, with the tribute of his devotion. The day of the schoolboys' holiday has dawned, or the shepherd's cares are demanded by his flock upon the mountain, do they require a barometer to know if the day will be propitious, to ascertain if the sun will shine, or the storm will rage? those little globes are again called into requisition, and faithfully they tell of the coming storm, or of the reign of the glorious sun.

ILLUSTRATION OF THE SENTIMENT.

LADY, throw back thy raven hair ;
Show thy white brow in the moonlight bare ;
I will look on the stars, and look on thee,
And read the page of thy destiny.

Little thanks shall I have for my tale,
Even in youth thy cheek will be pale ;
By thy side is a red rose tree,
One lone rose droops, wither'd, so thou wilt be.

Mark yon star, it shone at thy birth ;
Look again, it has fallen to earth ;
Its glory has pass'd like a dream away,
So, or yet sooner, wilt thou decay.

I may not read in thy hazel eyes,
For the long dark lash that over them lies ;
So in my heart I can but see,
A shadow of night in thy destiny.

I can give thee but dark revealings
Of passionate hopes, and wasted feelings,
Of love that pass'd as the lava wave,
Of a broken heart, and an early grave.

THE
W E E P I N G   W I L L O W.

BOTANICAL NAME, *Salix Babylonica*.—Class, *Diæcia*.—
Order, *Diandria*.—*Native place*, Syria.

Sentiment.
F O R S A K E N.

ORIGIN OF THE SENTIMENT.

THE name of this tree is expressive of sorrow ; little is, then, required to connect the sentiment with its type ; indeed, the connection is so intimate, and so obvious, as to have become a proverb, and the “ forsaken wight ” is said to “ wear the willow.” Drayton has, also, two lines, expressive of this custom :—

“ In love, the sad forsaken wight
The willow garland weareth.”

Popular opinion, custom, the poets, and common sense, all agreeing upon the point, we can have no better authority.

ILLUSTRATION OF THE SENTIMENT.

O! SYNGE unto my roundelaie !

O ! drop the briny tear with me ;

Daunce ne moe attc hallie* day ;

Like a running river be.

My love is deade,

Gone to his death-bed,

All under the willowe tree.

Black his cryne,† as the wyntere night ;

Whyte his rode‡ as driven snowe ;

Rodde his face as morning lyght ;

Cold he lies in the grave below.

Swote his tounge as the throstle's note ;

Quyeke in daunce as thought can be ;

Deft his tabor, eodgelle stole.

O, he lies by the willowe tree.

* Holy.

† Hair.

‡ Neck.

Hark ! the raven flaps his wynges,
In the briered dells below !
Hark ! the death-owl loud doth sing
To the night-mares, as they go.

See, the whyte moon sheenes on high !
Whyter is my true love's shrowde,
Whyter than the morning skie,
Whyter than the evening cloud.

Here upon my true love's grave,
Shall the baren fleurs be layde ;
Ne one hallie saynte to save
All the coldness of a mayde.

With my hondes I'll dente the briers,
Round his hallie corse to gre ;*
Ouphante† fairies, light your fires !
Here my body still shall be.

Come, with aeorne-cup and thorne,
Draine my harty's blodde awaie !
Lyfe, and all its goodes I seorne,
Daunce by night, or feast by day.

* Grow.

† Elfin.

Watere wytehes, crowned with reytes,*

Bere me to your leathale† tyde!

I die—I come—my true love waytes!

Thos the damselle spake, and dy'd.

CHATTERTON.

N.B.—In the original, the last three lines of the first verse are repeated at the end of each of the others.

* Water-flags.

† Deadly.

THE
MAPLE-LEAVED GERANIUM.

BOTANICAL NAME, *Pelargonium acerifolium*.—Class, *Monadelphia*.—Order, *Heptandria*.—Flowers, white.
—Native place, Cape of Good Hope.

Sentiment.
TRANQUILLITY OF MIND.

ORIGIN OF THE SENTIMENT.

WE must confess that all our research (and it has been zealously pursued) has failed to discover the reason of this sentiment being connected with the Geranium. Madame de Staël appeared to think that this flower was an emblem of beautiful insensibility ; and this

is the nearest approach to tranquillity of mind that we have been able to discover; we must, therefore, thus leave it, and follow the example of our contemporaries, by adopting it.

ILLUSTRATION OF THE SENTIMENT.

THERE is a gentle element, and man
May breathe it with a calm unruffled soul,
And drink its living waters, till his heart
Is pure.—And this is happiness!

Go abroad
Upon the paths of nature, and, when all
Its voices whisper, and its silent things
Are breathing the deep beauty of the world,
Kneel at its simple altar, and the God
Who hath the living waters shall be there.

WILLIS.

THE GILLYFLOWER.

BOTANICAL NAME, *Cheiranthus incanus*.—Class, *Tetradynamia*.—Order, *Siliquosa*.—*Flowers*, white, red, and violet-coloured.—*Native place*, Europe.

Sentiment.

UNFADING BEAUTY.

ORIGIN OF THE SENTIMENT.

THE balsamie odour of the Gillyflower is said to be favourable to the preservation of beauty; when assembled in a close parterre, the aromatic perfume which rises of a summer's evening, especially after a light shower, is particularly strong; yet, although so powerful, the most delicate female is refreshed instead of being oppressed thereby. This, in

conjunction with the *veto* of the poets, who have pronounced it fair among the fairest of Flora's products—

“Fair as the Gillyflower of garden sweet”—

has attached this idea to the Gillyflower; and, in our opinion, very appropriately.

ILLUSTRATION OF THE SENTIMENT.

HE that loves a rosy cheek,
Or a coral lip admires,
Or from star-like eyes doth seek
Fuel to maintain his fires,—
As old Time makes these decay,
So his flame must waste away.

But a smooth and steadfast mind,
Gentle thoughts and calm desires,
Hearts, with equal love combined,
Kindle never-dying fires;
Where these are not, I despise
Lovely cheeks, or lips, or eyes.

CAREW.

THE WILD VINE.

BOTANICAL NAME, *Vitis vinifera*.—Class, *Pentandria*.—
Order, *Monogynia*.—*Flowers*, green, fragrant.—*Native place*, Europe.

Sentiment.

MIRTH.

ORIGIN OF THE SÉNTIMENT.

FROM time immemorial the statue of Bæchus has been crowned by wreaths of Vine leaves ; not as a symbol of intoxication, but of the mirth and jollity that his reign im-

parted. We willingly acknowledge it, then, as the emblem of mirth, being assured that our fair friends, at any rate, will never partake of the intoxicating qualities of its juice, and therefore only know it by the health and good humour its moderate use imparts.

ILLUSTRATION OF THE SENTIMENT.

THE earnest trumpet spake, and silver thrills
From kissing cymbals made a merry din :

'Twas Bacchus and his kin !

Like to a moving vintage, down they came,
Crown'd with green leaves, and faces all on flame,
All madly dancing through the pleasant valley,
To scare thee, Melancholy !

O then, O then, thou wast a simple name,
And I forgot thee, as the berried holly
By shepherds is forgotten, when, in June,
Tall chesnuts keep away the sun and moon.
I rush'd into the folly !

Within his ear, aloft, young Bacchus stood,
Trifling his ivy dart, in dancing mood,
    With sidelong laughing ;
And little rills of crimson wine imbrued
His plump white arms and shoulders, enough white
    For Venus' pearly bite ;
And near him roe Silenus, on his ass,
Pelted with flowers, as he on did pass.

KEATS.

THE GRASSES.

BOTANICAL NAME, *Gramina*.—Class, *Triandria*.—Order, *Digynia*.—*Flowers*, various, frequently forming a pretty-looking feather; before they are quite ripe, green.—*Native place*, Europe, Asia, Africa and America.

Sentiment.

SUBMISSION.

ORIGIN OF THE SENTIMENT.

THE nations of the west, according to Herodotus, used Grass as a signal of submission, or an acknowledgment that they were conquered. We see, in our own history, a relic of the custom. When William the Conqueror landed at Pevensey, one of his followers (perhaps one of the natives who followed to Nor-

mandy the British traitor Tostig) laid hold of the thatch of a cottage, and presented a piece of it to William as "seizin," or an acknowledgment that the kingdom accepted of his rule, and submitted to him.

ILLUSTRATION OF THE SENTIMENT.

THEY who may tell love's wistful tale,
Of half its cares enlighten'd,
Their bark is tacking to the gale,—
The sever'd cloud is brighten'd.

Love, like the silent stream, is found
Beneath the willows lurking,
The deeper that it hath no sound
To tell its ceaseless working.

Submit, my heart ; thy lot is east,
I feel its inward token ;
I feel this misery will not last,
Yet, last till thou art broken.

JOANNA BAILLIE.

THE HOLLY.

BOTANICAL NAME, *Ilex aquifolium*.—Class, *Tetrandria*.
—Order, *Tetragynia*.—Berries, red.—Native place,
Europe.

Sentiment.

DOMESTIC HAPPINESS.

ORIGIN OF THE SENTIMENT.

THE Holly has, from time immemorial, been the symbol of Christmas and all its social and domestic pleasures; nor is its social influence confined to the pleasure it is the companion of, within the circle of the homes of man; the little birds rejoice in the existence of the green leaves and red berries of

the Holly,—the one affords them shelter from the wintry blast, when but few leaves are left for their protection: the other provides them with food when the snow-covered ground, or frozen earth, where no snow is lying, locks up the ordinary sources of their supply. A tree, then, that fosters all the social affections of man, and imparts shelter and food to the harmless and hungry tenants of our woods, is indeed a fit emblem of domestic happiness.

ILLUSTRATION OF THE SENTIMENT.

THE holly branch it clusters
Its berries bright and red,
When the flowers of the forest,
Fair, fragile things, are dead;
But I mourn not simple flowers,
However bright they be,
Since they fade with summer hours:
The holly branch for me!

The holly branch, it lingers,
Unmoved by wintry blast,
When all its gay companions,
Like summer birds, have past ;
Then let us hope our friendships
As durable may be.
Hurrah for merry Christmas !
The holly branch for me !

J. E. CARPENTER.

THE HOLLYHOCK.

BOTANICAL NAME, *Althæa rosea*.—Class, *Monadelphia*.
—Order, *Polyandria*,—*Flowers*, white, variegated.—
Native place, China.

Sentiment.

AMBITION.

ORIGIN OF THE SENTIMENT.

FROM its very numerous flowers, this has often been the emblem of fecundity ; but we prefer the more obvious, and, in floral language, the more useful idea, which we have chosen, which is quite admissible, and, indeed, quite appropriate. The towering character of the plant, obtruding its flowers above

all others, as if desirous of attracting all eyes and claiming universal pre-eminence, is quite sufficient to justify our selection.

ILLUSTRATION OF THE SENTIMENT.

AMBITION ! ambition ! I've laugh'd to scorn
Thy robe and thy gleaming sword ;
I would follow sooner a woman's eye,
Or the spell of a gentle word.
But come with the glory of human mind,
And the light of the scholar's brow,
And my heart shall be taught forgetfulness,
And alone at thy altar bow.

WILLIS.

THE
FRENCH MARIGOLD.

BOTANICAL NAME, *Tagetes patula*.—Class, *Syngenesia*.—
Order, *Superflua*.—*Flowers*, dark red.—*Native place*,
Mexico.

Sentiment.

J E A L O U S Y.

ORIGIN OF THE SENTIMENT.

To the oldest poets, who so deeply studied
the book of nature, we are again compelled
to refer. Chaucer assists us in this case :

“And jealousye
That we’ved of yelwe goldes a girlonde !”

KNIGHT’S TALE.

History, however, in a remote way, aids us.
When the Spaniards, under Pizarro, con-

quered Mexico, unsatiated by the seas of blood through which they waded to the dominion over the country, they exercised their sanguinary inclinations still further, by destroying the defenceless natives, from a feeling of jealousy of their chiefs, who, it must be allowed, sincerely hated them, and consequently were the first victims of Spanish cruelty. Such was the extent of these massacres, that it was said it caused the Marigolds around the places of Spanish location to turn red; and the red Marigold is particularly abundant around Mexico.

ILLUSTRATION OF THE SENTIMENT.

IN yonder grove of myrtles, straying,
I saw a damsel and a child;—
Joy on his frolic brow was playing,
Her cheek was pale, her look was wild.
Oft as he eull'd the dewy flowers,
His playful gambols she forbid,
And, if he roved to distant bowers,
His steps controll'd, his wanderings chid.

Time pass'd away, on airy pinion,
When lo! I met the nymph alone—
The child had fled her harsh dominion,
And, hopeless, she was left to mourn.
To learn the damsel's name I strove,
And his who shunn'd her prying eye;—
The truant child, I found, was Love!
The weeping mourner, Jealousy.

From the Italian.

THE HONEYSUCKLE.

BOTANICAL NAME, *Lonicera periclymenum*.—Class, *Pentandria*.—Order, *Monogynia*.—*Flowers*, red, scarlet, yellow, white.—*Native place*, England.

Sentiment.

F I D E L I T Y.

ORIGIN OF THE SENTIMENT.

THE flowery wreath of the Honeysuckle is an apt emblem of the bonds of faithful love,—wherever it attaches itself it remains, and sheds forth its delicate and fragrant perfume; like it, the Honeysuckle is dependent upon an object for support, and can only be removed by destruction, when once its tendrils

are firmly entwined ; for it receives support, and rewards that support with devotion and every good within its power to communicate. Fidelity is, therefore, a sentiment eminently illustrated by the Honeysuckle.

ILLUSTRATION OF THE SENTIMENT.

OH ! yet one smile, though dark may lower
Around thee clouds of woe and ill ;
Let me yet feel that I have power,
'Mid fate's bleak storms, to soothe thee still.

Though sadness be upon thy brow,
Yet let it turn, dear love, to me ;
I cannot bear that thou shouldst know
Sorrow I do not share with thee.

True love's wreath is of mountain flowers,—
They stand the storm, and brave the blast,
And blossom,—so, true love like ours
Is sweetest when all else is past.

Too well, I know, that storms have frown'd,
And still frown on life's troubled tide ;
Still darker let them gather round,
They have no power on hearts so tried.

Then say not that you may not bear
To shadow spirit light as mine ;
I shall not shrink, or fear to share
The darkest fate, if it be thine.

MISS LONDON.

THE OLIVE TREE.

BOTANICAL NAME, *Olea Europea*.—Class, *Diandria*.—
Order, *Monogynia*.—*Flowers*, white and odoriferous.—
Native place, Europe.

Sentiment.

P E A C E.

ORIGIN OF THE SENTIMENT.

THE Olive has ever been consecrated to peace. The Dove returned to Noah with an Olive branch, showing that the waters were retiring from the earth, and that the anger of the Lord had ceased. Since then, Concord and the Graces have by the ancients been crowned with Olive, who also dedicated the tree to Minerva.

ILLUSTRATION OF THE SENTIMENT.

COME, while the morning of thy life is glowing,
Ere the dim phantoms thou art chasing die ;
Ere the gay spell that earth is round thee throwing
Fades, like the crimson from a sun-set sky.
Life is but shadows, save a promise given,
Which lights up sorrow with a fadeless ray,
O touch the sceptre ! with a hope in heaven ;
Come, turn thy spirit from the world away !

Then will the crosses of this brief existence
Seem airy nothing to thine ardent soul,
And, shining brightly in the forward distance,
Will, of thy patient race, appear the goal :—
Home of the weary, where, in peace reposing,
The spirit lingers in unbounded bliss ;
Though o'er its dust the uncertain grave is closing,
Who would not early choose a lot like this ?

MRS. HALE.

THE PURPLE HYACINTH.

BOTANICAL NAME, *Hyacinthus Orientalis*.—Class, *Hexandria*.—Order, *Monogynia*.—Flowers, purple.—Native place, Levant.

Sentiment.

S O R R O W.

ORIGIN OF THE SENTIMENT.

THE poets have dedicated this flower to sorrow, and the ancients justify the selection. Percival has sung—

“The deep blue tincture that robed it, seem’d
The gloomiest garb of sorrow,
As if in its eye no brightness beam’d,
And it never, in clearer moments, dream’d
Of a fair and calm to-morrow.”

And mythology informs us that Apollo and Hyacinth were playing at quoits, upon the banks of the river Amphrises, when the former struck the latter on the temple with one of the quoits, and killed him upon the spot. He had not the power to restore him to life, but changed him into the flower that now bears his name, as a fond memorial of his *sorrow*.

ILLUSTRATION OF THE SENTIMENT.

To Sorrow
I bade good-morrow,
And thought to leave her far behind;
But cheerly, cheerly,
She loves me dearly,
She is so constant to me and so kind.
I would deceive her,
And *so* deceive her,
But ah! she is so constant and so kind.

Beneath my palm-trees, by the river side,
I sat a-weeping; in the whole world wide

There was no one to ask me why I wept,
And so I kept
Brimming the water-lily cups with tears
Cold as my fears.

Beneath my palm-trees, by the river side,
I sat a-weeping. What enamour'd bride,
Cheated by shadowy wooer from the clouds,
But hides and shrouds
Beneath dark palm-trees, by the river's side?

KEATS.

THE LAVENDER.

BOTANICAL NAME, *Lavandula spika*.—Class, *Didynamia*.
—Order, *Gymnospermia*.—*Flowers*, lilac, approaching
to purple, and very fragrant.—*Native place*, Europe,
Africa.

Sentiment.

ACKNOWLEDGMENT OF LOVE.

ORIGIN OF THE SENTIMENT.

SHAKSPEARE hath said it, and who would wish
to alter an emblem that has become im-
mortal from his adoption?—

“She sent him Lavender, owning her love.”

We have, therefore, adopted the sentiment,
although somewhat inclined to have wedded

the flower to "suspicion," on account of the suspicion with which it was always approached in the East, on account of its being supposed to be the residence of the asp,

"Whose venom'd bite
Th' Egyptian Cleopatra slew."

We must, however, take the authority of Shakspeare before that of Eastern tradition.

ILLUSTRATION OF THE SENTIMENT.

THE sun's last rays began to fade
Within the glowing west ;
The lover, with his chosen maid,
Far from the haunts of man had stray'd,
To ease his burden'd breast,
By gently whispering in her ears
The many anxious doubts and fears
By which he was distress'd,
Till softly in the sky of blue
The silvery moon arose to view ;

When slower grew their ling'ring walk,
And softer grew their murmur'd talk,
For ev'ry look and word and thought
With dreams of future bliss was fraught;
And all those visions faney weaves
    In young and loving hearts—
Visions which youth alone believes,
    And love alone imparts.

B.

THE BLUE HYACINTH.

BOTANICAL NAME, *Hyacinthus amethystinus*. — Class, *Hexandria*. — Order, *Monogynia*. — Flowers, blue. — Native place, Europe.

Sentiment.

CONSTANCY.

ORIGIN OF THE SENTIMENT.

WHEN we can derive no information from the East, we must rely upon the poets. Burns has helped us on this occasion; he sings—

“The Hyacinth’s for constancy,
Wi’ its unchanging blue.”

And why may we not, in support of the cor-

rectness of his selection, quote what has become a proverb, that "true blue" is the emblem of truth, *ergo* of constancy?

"But oh! never doubt that my heart is true blue"

is a line from one of our most popular songs, and misunderstood by no one; therefore, popular opinion, as well as the poet, has attached the sentiment to the flower.

ILLUSTRATION OF THE SENTIMENT.

OH! were I conscious that within her breast
I held some portion of her dear regard,
Though pent for life within a prison's walls,
Where through my grate I yet might sometimes see
E'en but her shadow sporting in the sun;
Though placed by fate where some obstructing bound,
Some deep unpassable between us roll'd,
And I might yet, from some high tow'ring cliff,
Perceive her distant mansions from afar,
Or mark its blue smoke rising eve and morn;
Nay, though within the circle of the moon,
Some spell did fix her, never to return,

And I might wander in the hours of night,
And upward turn mine ever-gazing eye,
Fondly to mark upon its varied disk
Some little spot where might her dwelling be;—
My fond, my fixed heart would still adore,
And own no other love,

JOANNA BAILLIE.

THE LILY OF THE VALLEY.

BOTANICAL NAME, *Convallaria majalis*.—Class, *Hexandria*.—Order, *Monogynia*.—*Flowers*, white, variegated with green.—*Native place*, Britain.

Sentiment.

RETURN OF HAPPINESS.

ORIGIN OF THE SENTIMENT.

THERE is a tradition that the Lily of the Valley was wedded to the Nightingale, and that this is the reason that the sweet bird of night frequents not the woods until the appearance of his spouse ; certain it is that, at the approach of May, the lover of nature will find the Lily opening its simple bloom at the foot of many a moss-grown oak, if, indeed,

such be now left us ; and soon after, the song of the nightingale is heard in our woods, and Philomel will be found seated on the oaken screen which shades his lady love, who nightly sends forth her perfume as a grateful return for the happiness his presence imparts.

ILLUSTRATION OF THE SENTIMENT.

I HAD found out a sweet green spot,
Where a Lily was blooming fair ;
The din of the city disturb'd it not,
But the spirit that shades the quiet cot,
With its wings of love was there.

I found that Lily bloom
When the day was dark and chill ;
It smiled like a star in a misty gloom,
And it sent abroad a soft perfume,
Which is floating around me still.

I sat by the Lily's bell,
And watch'd it many a day ;
The leaves, that rose in a flowing swell,
Grew faint and dim, then droop'd and fell,
And the flower had flown away.

I look'd where the leaves were laid
In withering paleness by,
And, as gloomy thoughts stole on me said,
"There is many a sweet and blooming maid,
Who will soon as dimly die."

PERCIVAL.

THE ROSEMARY.

BOTANICAL NAME, *Rosmarinus officinalis*.—Class, *Dian-dria*.—Order, *Monogynia*.—*Flowers*, purple, growing in an axil.—*Native place*, Europe.

Sentiment.

REMEMBRANCE.

ORIGIN OF THE SENTIMENT.

WE are indebted to Shakspeare for this junction of flower and sentiment :—

“There is Rosemary, that’s for remembrance,
Pray you, love, remember.”

No Englishman, or woman, would wish to alter what Shakspeare has recorded ; it must, however, be recollected, that the great poet did not arbitrarily attach meanings to flowers,

he only recorded the popular feelings or traditions of his day, being, of course, satisfied of their truth, or poetic fitness.

ILLUSTRATION OF THE SENTIMENT.

SWEET-SCENTED flower! who art wont to bloom,

On January's frost severe,

And o'er the wintry desert drear

To waft thy waste perfume!

Come, thou shalt form my nosegay now,

And I will bind thee round my brow;

And, as I twine the mournful wreath,

I'll weave a melancholy song;

And sweet the strain shall be and long—

The melody of death.

Come funeral flower! who lovest to dwell

With the pale corse, in lonely tomb,

And throw across the desert gloom

A sweet decaying smell!

Come, press my lips, and lie with me

Beneath the lovely alder tree;

And we will sleep a pleasant sleep,

And not a care shall dare intrude,

To break the marble solitude,

So peaceful and so deep.

And hark ! the wind god, as he flies,
Moans hollow in the forest trees,
And, sailing on the gusty breeze,
Mysterious music dies.
Sweet flower ! that requiem wild is mine ;
It warns me to the lonely shrine,—
The cold turf altar of the dead.
My grave shall be in yon lone spot,
Where, as I lie, by all forgot,
A dying fragrance thou wilt o'er my ashes shed.

H. K. WHITE.

THE ICE PLANT.

BOTANICAL NAME, *Mesembryanthemum crystallinum*.—
Class, *Icosandria*.— Order, *Pentagynia*. — Flowers,
white.—*Native place*, Greece.

Sentiment.

YOUR LOOKS FREEZE ME.

ORIGIN OF THE SENTIMENT.

WHEN the leaves of this plant are exposed to the rays of the sun, it appears covered with frozen crystals, and from this circumstance it derives its name. The name, of course, has suggested the very appropriate sentiment.

ILLUSTRATION OF THE SENTIMENT.

THERE'S a cool, collected look,
As if her pulses beat by book,
A measured tone, a cold reply,
A management of voice and eye,
A calm, possess'd, authentic air,
That leaves a doubt of softness there—
Till, look and worship as I may,
My fever'd thoughts will pass away.

WILLIS.

THE ORANGE FLOWER.

BOTANICAL NAME, *Citrus aurantium*.—Class, *Polyadelphia*.—Order, *Polyandria*.—Flowers, white, rather inclining to yellow.—Native place, Asia.

Sentiment.

CHASTITY.

ORIGIN OF THE SENTIMENT.

IN France it is eustomary for ladies to wear a wreath of Orange Flowers; and formerly an unchaste woman was deprived of this ornament upon her wedding day. This eustom, even now, exists in the suburbs of Paris; popular opinion has, therefore, consecrated this flower to chastity.

ILLUSTRATION OF THE SENTIMENT.

LIGHT as the angel shapes that bless
An infant's dream, yet not the less
Rich in all woman's loveliness ;—
With eyes so pure, that from their ray
Dark vice would turn abash'd away,
Blinded like serpents, when they gaze
Upon the emerald's virgin blaze ;—
Yet fill'd with all youth's sweet desires,
Mingling the meek and vestal fires
Of other worlds, with all the bliss,
The fond, weak tenderness of this !

A soul, too, more than half divine,
Where through some shades of earthly feeling,
Religion's soften'd glories shine,
Like light through summer foliage stealing,
Shedding a glow of such mild hue,
So warm and yet so shadowy, too,
As makes the very darkness there
More beautiful than light elsewhere.

MOORE'S "LALLA ROOKH."

THE NARCISSUS.

BOTANICAL NAME, *Narcissus poeticus*.—Class, *Hexandria*.—Order, *Monogynia*.—*Flowers*, white, with a crimson circle round the nectary. — *Native place*, Europe.

Sentiment.

EGOTISM, SELF-LOVE.

ORIGIN OF THE SENTIMENT.

THIS flower is said to have been, formerly, a young shepherd, who was so enamoured of his own fair form and face, as to be totally insensible to the charms of every nymph who approached him; these, unfortunately, were, in most cases, not so insensible, and therefore sighed—but sighed in vain—for the beautiful Narcissus. The legend proceeds to state that, one day, tired with the chase, the shepherd threw himself on the green turf, be-

side a pellucid fountain, which reflected back his image ; with this image he fell distractedly in love, and threw himself into the fountain, in search of the phantom which Love had commissioned to punish, by betraying him. But on the spot from which he had taken the fatal plunge arose a beautiful little flower, with its head drooping over the fountain, as if in search still of the lost Narcissus. This, the poets tell us, was the metamorphosed shepherd ; and, till this day, the solitary spring is the favourite haunt of the beautiful Narcissus. Thus is the flower a most apt emblem of self-love.

ILLUSTRATION OF THE SENTIMENT.

NATURE'S laws must be obey'd,
 And this is one she strictly laid
 On every soul which she has made,
     Down from our earliest mother—
 Be self your first and greatest care,
 From all reproach the darling spare,
 And, any blame that she should bear
     Put off upon another.

Had Nature ta'en a second thought,
A better precept she had taught,
And good, instead of evil, wrought,
    By those the power possessing ;
For self had been put out of sight,
The love of others brought to light,
In short, the wrong had all been right,
    And man to man a blessing.

GOULD.

THE
SCARLET GERANIUM.

BOTANICAL NAME, *Pelargonium inquinans*.—Class, *Monadelphia*.—Order, *Heptandria*.—Flowers, scarlet.—
Native place, Cape of Good Hope.

Sentiment.

C O M F O R T.

ORIGIN OF THE SENTIMENT.

THE flowers of this plant have a peculiarly refreshing perfume; and from this circumstance it derived the sentiment to which it has been attached.

ILLUSTRATION OF THE SENTIMENT.

LOOK to the east, when the morning is bright,
When the purple is blending with rays of rose light ;
My spirit shall then hold communion with thee,
And thy blush, bright as morning, must whisper of me.
And look to the west, when, pavilion'd afar,
Sweet Love sends her smiles from her own favour'd star ;
And think of our friendship, as pure as star shine,
My spirit shall then hold communion with thine.
And at midnight's deep hour, when the moon is on high,
Should the angel of peace leave unseal'd thy soft eye,
Look forth ! the calm radiance is hallow'd above.

ANON.

THE PEACH BLOSSOM.

BOTANICAL NAME, *Amygdalus Persica*.—Class, *Icosandria*.—Order, *Monogynia*.—*Flowers*, pale red.—*Native place*, Persia.

Sentiment.

I AM YOUR CAPTIVE.

ORIGIN OF THE SENTIMENT.

THE Peach Blossom, from its delicacy, is frequently compared by the poets to the delicate bloom upon the cheek of beauty. We have merely to transport our imagination from the cause to the effect, and we at once perceive the appropriateness of the union of the Blos-

som and the sentiment. The bloom of beauty captivates the heart of man ; the former is, then, the cause, the latter the effect.

ILLUSTRATION OF THE SENTIMENT.

It throbs for thee ! it throbs for thee !
My feet may roam o'er earth and sea,
My home in court or wild may be,
But still this heart will throb for thee.

It oft has ached, when friends have fled,
When hopes were crush'd, and joy lay dead,
And sorrow *still* its lot may be,
But it will warmly throb for thee.

Yes ! I can welcome joy or woe,
Supremely blest, if I but know
Thy heart is fix'd alone on me,
While mine for ever throbs for thee.

REV. W. CORDALL.

THE PINE TREE.

BOTANICAL NAME, *Pinus sylvestris*.—Class, *Monœcia*.—
Order, *Monadelphia*.—Native place, Europe.

Sentiment.

PITY.

ORIGIN OF THE SENTIMENT.

OUR friends the poets aid us once more in fixing a language. Barry Cornwall alludes to “the moaning of the Pines,” as though demanding pity and pardon :—

“ And, when the rising moon
Flames down the avenue of pines, and looks
Red and dilated through the ev’ning mists,

And chequer'd, as the heavy branches sway
To and fro with the wind, I stay to listen,
And fancy to myself that a sad voice,
Praying, comes moaning through the trees, as 'twere
For some misdeed."

And Dryden sings,—

"A crown of pine upon his head he wore,
And thus began her pity to implore."

ILLUSTRATION OF THE SENTIMENT.

THE loud wind through the forest wakes,
With sound like oceans roaring, wild and deep,
And in yon gloomy pines, strange music makes,
Like symphonies unearthly, heard in sleep;
The sobbing waters dash their waves and weep:
Where moans the blast its dreary path along,
The bending firs a mournful cadence keep,
And mountain rocks re-echo to the song,
As fitful raves the wind the hills and woods among.

DRUMMOND.

THE
STAR OF BETHLEHEM.

BOTANICAL NAME, *Ornithogalum umbellatum*.—Class,
Hexandria.—Order, *Monogynia*.—Flowers, white.—
Native place, Europe.

Sentiment.
RECONCILIATION.

ORIGIN OF THE SENTIMENT.

THE Christian will find no difficulty in perceiving that this flower is an appropriate emblem of reconciliation, as the name of it at once directs the mind to the great source of reconciliation between God and man; as, however, it is likely to be used by our readers as an emblem of earthly reconciliation, we have chosen our illustration accordingly.

ILLUSTRATION OF THE SENTIMENT.

I TRUST the frown thy features wear,
Ere long into a smile will turn ;
I would not that a face as fair
As thine, beloved, should look so stern.
The chain of ice that winter binds,
Holds not for aye the sparkling rill ;
It melts away, when summer shines,
And leaves the water sparkling still ;
Thus let thy cheek resume the smile
That shed such sunny light before,
And, though I left thee for awhile,
I'll vow to leave thee, love, no more.

LEGGETT.

THE WHITE PINK.

BOTANICAL NAME, *Dianthus caryophyllus*.—Variety, *Albus*.—Class, *Decandria*.—Order, *Dygynia*.—Flowers, white.—Native place, Europe.

Sentiment.

FAIR AND FASCINATING.

ORIGIN OF THE SENTIMENT.

THE varieties of this plant are very beautiful, and we ought to have said “*Albus vel variegatus* ;” but as the sentiment is confined to the White Pink, we are obliged to omit the latter. To the beauty of the flower, in addition to its whiteness or fairness, it is indebted

for being selected as the emblem of "fair and fascinating."

ILLUSTRATION OF THE SENTIMENT.

IF you have seen a summer star,
Liquidly soft and faintly far,
Beaming a smiling glance on earth,
As if it watch'd the flowerets' birth,
Then you have seen a light less fair
Than that young maiden's glances were.
Dark fell her tresses. You have seen
    A rent-cloud tossing in the air,
And, showing the pure sky between
    Its floating fragments, here and there.
Then you may fancy faintly how
    The falling tress, the ring-like curl,
Diselosed or shadow'd o'er the brow
    And neck of that fair girl ;
Her cheek was delicately thin,
    And, through its pure transparent white,
The rose-hue wander'd out and in,
    As you have seen the inconstant light
    Flush o'er the northern sky of night.

Her playful lip was gently full,
Soft curving to the graceful chin,
And colour'd like the fruit which glows
Upon the sunn'd pomegranate boughs.
And oh ! her soft low voice might lull
The spirit to a dream of bliss,
As if the voices, sweet and bland,
Which murmur in the seraph land,
Were warbling in a world like this.

WHITTIER.

THE THORN APPLE.

BOTANICAL NAME, *Datura stramonium*.—Class, *Pentandria*.—Order, *Monogynia*.—*Flowers*, white ; the whole plant has anodyne properties, and is used as such in pharmacy.—*Native place*, America.

Sentiment.

I DREAM OF THEE.

ORIGIN OF THE SENTIMENT.

THE medical properties of this plant has, doubtless, suggested the sentiment ; besides having the property of assuaging pain, it acts, in some cases, so strongly upon the optic nerve of the eye, as to produce temporary blindness ; in most cases it therefore inclines

to sleep ; and, as flowers are here supposed to be the language of love, it were treason to suppose a lover would sleep without dreaming of his mistress.

ILLUSTRATION OF THE SENTIMENT.

I HAD dreams upon the ocean,
I had dreams upon the sea,
And the billows' gentle motion
Brought a pleasant theme to me ;
For I dream'd of woodland places,
Far beyond the breakers' roar,
And of happy, smiling faces
That I knew in days of yore.

I had dreams upon the ocean,
Of an old familiar shore,
And I felt, with sad emotion,
That I ne'er should see it more ;
Then the merry tones of childhood
Seem'd blended with the air,
And I thought I saw the wildwood,
With gleesome faces there.

J. E. CARPENTER.

THE
EVENING PRIMROSE.

BOTANICAL NAME, *Oenothera biennis*.—Class, *Octandria*.
—Order, *Monogynia*.—Flowers, pale yellow.—Native
place, America.

Sentiment.

THE FLOWER.	THE BUD.
INCONSTANCY.	UNCERTAINTY.

ORIGIN OF THE SENTIMENT.

THE flower has been associated with the first sentiment, partially from the fact that, apparently thriving well when transplanted from its parent soil, yet, as Madame de la Tour

expresses it, “the flower has been repeatedly lost and found in the Parisian gardens,” without the owners being able to account for its appearance or disappearance; but, also, partially from the uncertainty of the time of opening of its flowers, so beautifully expressed by Keats:—

“Evening primroses,
O’er which the wind may hover as it doses;
O’er which it well might take a pleasant sleep,
But that ’tis ever startled by the leap
Of buds into ripe flowers.”

A more suitable emblem could scarcely be obtained.

ILLUSTRATION OF THE SENTIMENT.

I FEEL that thou art changed to me,
And, would a happier lot were mine!
Yet deem’d I not such change could be,
In heart that vow’d to love like thine.
I know thou wouldst not have me feel
The anguish of a parting sigh;
Yet vain thine efforts to conceal
That we are changed—both you and I.

I know my voice hath lost its spell;
I know my song can charm no more;
Thy few, but sadden'd glances, tell
Love's sweet but fatal dream is o'er.
Some other now hath won thy heart,
On whom thy hopes will now rely;
'Twere better, then, that we should part,
And part for ever—you and I.

J. E. CARPENTER.

THE SCARLET POPPY.

BOTANICAL NAME, *Papaver rhæas*.—Class, *Polyandria*.
—Order, *Monogynia*.—*Flowers*, scarlet.—*Native place*,
Europe.

Sentiment.

PERTNESS OR IMPUDENCE.

ORIGIN OF THE SENTIMENT.

THE poets present us a store-house of thoughts when a sentiment is apparently obscure. Keats here assists us:—

“On one side is a field of drooping oats,
Through which the poppies show their scarlet coats,
So PERT and useless, that they bring to mind
The scarlet coats that pester humankind.”

ILLUSTRATION OF THE SENTIMENT.

O THOU, from whose rank breath nor sea can save,
Nor sacred virtue, nor the powerless grave !
Felon unwhipp'd ! thou whom, in yonder cells
Full many a groaning wretch less guilty dwells ;
Blush, if of honest blood a drop remains,
To steal its lonely way along thy veins ;
Blush, if the blush, long harden'd on thy cheek,
Has left one spot, where that poor drop can speak.

SPRAGUE.

THE SAFFRON.

BOTANICAL NAME, *Crocus sativus*.—Class, *Triandria*.—
Order, *Monogynia*.—*Flowers*, yellow, one species blue.
—*Native place*, England.

Sentiment.

MARRIAGE.

ORIGIN OF THE SENTIMENT.

For what reason we really are at a loss, but certain it is that the Saffron has been at all times dedicated to marriage. Milman, the author of “The Fall of Jerusalem,” hath sung—

“They shall wear
The bridal Saffron.”

Custom, and the poets, being in its favour, we cannot be wrong in accepting it as a suitable emblem.

ILLUSTRATION OF THE SENTIMENT.

MY own sweet child, 'tis now indeed we part ;
Thus perish all the idols of my heart.
My joy thou hast been since the time that she
Who gave thee birth went to eternity ;
And round my heart thou'st wove so strong a chain,
I cannot part without this crushing pain.
But be it so, for other claims have found
Their way to thy young heart, and it hath bound
With chains of adamant ; oh may they long
Be worn with joy, and never be less strong.
Yet I have wish'd that I might keep thy love
Without a rival, till to her above
I render'd an account of what thou art,
While still I kept thine undivided heart.
But be it so ; and if thine happiness
By him be made, thy lover I will bless ;
But when completed is the marriage tie,
This world I fain would leave, and happily shall die.

E.

THE BLUE VIOLET.

BOTANICAL NAME, *Viola odorata*.—Class, *Pentandria*.—
Order, *Monogynia*.—*Flowers*, blue.—*Native place*,
Europe.

Sentiment.

FAITHFULNESS.

ORIGIN OF THE SENTIMENT.

WE are indebted to Shakspeare, who says—

“The Violet is for faithfulness,
Which in me shall abide,
That from your heart
You will not let it slide.”

We need no further authority.

ILLUSTRATION OF THE SENTIMENT.

A WOMAN'S love, deep in the heart,
Is like the violet flower,
That lifts its modest head apart,
In some sequester'd bower.
And blest is he who finds that bloom,
Who sips its gentle sweets ;
He heeds not life's oppressive gloom,
Nor all the care he meets.

A woman's love is like the rock
That every tempest braves,
And stands secure amidst the shock
Of ocean's wildest waves ;
And blest is he to whom repose
Within its shade is given ;
The world, with all its cares and woes,
Seems less like earth than heaven.

ANON.

THE CROW FOOT.

BOTANICAL NAME, *Ranunculus repens*.—Class, *Polyandria*.—Order, *Polygynia*.—Flowers, yellow.—Native place, Europe.

Sentiment.

INGRATITUDE.

ORIGIN OF THE SENTIMENT.

THIS plant is said to become poisonous by cultivation; therefore, if care, toil, and expense are bestowed upon it, instead of improving, it makes it venomous. From this supposed quality, the existence of which we much doubt, it has been thought a suitable emblem of ingratitude; another species, however, the *Ranunculus acris*, might possibly become, by high cultivation, so acrid as to be estimated poisonous, as, when it is met with in rich pasture, it blisters the mouths of cattle that feed upon it. There are several

of these plants, which must not be confounded, although they are all known under the general names of the Buttercup, Kingcup, Goldcup, &c.

ILLUSTRATION OF THE SENTIMENT.

AH, curl that cherub lip in scorn,
 And give to wit the rein,
 And barb that tongue with sarcasms, born
 From thy proud heart's disdain,
 In mockery of one who erst
 Was ever foremost of the first
 To guard thy maiden fame.
 One who, with quick adventurous hand,
 Had braved the proudest of the land,
 That lightly named thy name.
 And yet, if thou eanst borrow,
 In beauty's mirthful pride,
 Delight from friendship's sorrow,
 Smile on—I will not chide.
 Yet, ah! methinks it were more kind,
 More fraught with woman's feeling mind
 To hide derision's fang
 From one, who even now would dare
 More than life's brittle thread would bear,
 Ere thou shouldst feel one pang.—ANON.

THE SWEET PEA.

BOTANICAL NAME, *Lathyrus odoratus*.—Class, *Diadelphia*.—Order, *Decandria*.—*Flowers*, white, blue, rose-coloured, and lilae, all in the same flower.—*Native place*, Sicily.

Sentiment.

DEPARTURE.

ORIGIN OF THE SENTIMENT.

To Keats we are indebted for the union of the flower with this idea ; the passage quoted in a preceding article continues—

“ Here are sweet peas, on tiptoe for a flight,
With wings of gentle flush o’er delicate white,
And taper fingers, eatching at all things,
To bind them all about with tiny rings.”

ILLUSTRATION OF THE SENTIMENT.

WE must part awhile ;
A few short months, though short, they must be long
Without thy dear society ; but yet
We must endure it, and our love will be
The fonder after parting ; it will grow
Intenser in our absence, and again
Burn with a tender glow when I return.
Fear not, this is my last resolve, and this
My parting token.

PERCIVAL.

THE MOSS ROSE.

BOTANICAL NAME, *Rosa muscosa*.—Class, *Icosandria*.—
Order, *Polygynia*.—*Flowers*, bright crimson.—*Native*
place, Europe.

Sentiment.

SUPERIOR MERIT.

ORIGIN OF THE SENTIMENT.

THE Moss Rose is undeniably the most beautiful of all the roses, and this would be sufficient to justify the union of the flower and the sentiment; but we love to have the authority of the poets, and on this occasion we have their support, for they have sung—

“The moss rose, that at fall of dew
Was freshly gather’d from its stem,
She values as a diadem.”

ILLUSTRATION OF THE SENTIMENT.

WHAT'S the brow,
Or the eye's lustre, or the step of air,
Or colour, but the beautiful links that chain
The mind from its rare element? there lies
A talisman in intellect, which yields
Celestial music, when the master hand
Touches it cunningly. It sleeps beneath
The outward semblance, and to common sight
Is an invisible and hidden thing;
But, when the life is faded, and the form
Witches the sense no more, and human love
Falters in its idolatry, this spell
Will hold its strength unbroken, and go on,
Stealing anew the affections.

WILLIS.

THE MUSHROOM.

BOTANICAL NAME, *Agaricus campestris*.—Class, *Cryptogamia*.—Order, *Fungi*.—Native place, generally diffused.

Sentiment.

SUSPICION.

ORIGIN OF THE SENTIMENT.

MANY of these fungi are poisonous in the highest degree; the *Agaricus muscarius*, or Fly Mushroom, is so poisonous, that death follows its employment. The *Campestris*, on the contrary, is a highly nutritive fungus, and, it is said that, during

the Russian fasts, the lower orders almost live on this and other esculent species. These fungi must, however, be collected with great care, especially by those unacquainted with their botanical distinctions; hence the cause of the Mushroom being selected as a fit emblem of suspicion; but, as we have before had occasion to notice, our older poets have observed most of the peculiarities of nature with so close a scrutiny, as to deduce from them the peculiar sentiments which we moderns appear to wish to call discoveries. On the present occasion our illustration is so apt, that we should in vain seek for anything more so among the moderns.

ILLUSTRATION OF THE SENTIMENT.

AND, crouching from the purere lighte of daie,
With restless eies, and eares, and louring glaunce,
Neathe a ranke mushroomes shade suspicion lies,
Nor dared upon that opene pathe advaunec;

And, even racked with feares, leste some mischaunce
Or lurking ille shalle meet her on the waye,

Each rustlinge leaf her tremor wolde enhaunce,
And lothesome doutes woulde all her thoughts betraye
Bothe peace and purpose loste in these foul disarraye.

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