PART 10

PRICE 5 SHILLIN

LET THE FIELDS REJOICE. AND ALL THAT IS THEREIN. I. CHRON. XVI. 32

CARVED FIGURES OF CHERUBIM AND PALM TREES & FLOWERS, WITHIN AND WITHOUT. I. KINGS VI. 29

A

SERIES OF SKETCHES

FROM NATURE 92

OF

PLANT-FORM

BY

F. EDWARD HULME.

DAY AND SON,
LIMITED,
CHROMOLITHOGRAPHERS &c.
GATE STREET, LONDON. W.C.

THE WORK OF THE PILLARS FINISHED. I. KINGS VII.

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1868.

INTRODUCTION.

"*And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.*"—GENESIS i. 12.

GENERAL AIM AND PURPOSE.

THE general aim and object of these sheets will be to illustrate to some small extent the beauty of those natural forms which in such rich profusion spring up everywhere about us, and to endeavour to suggest something at least of that beauty to those who may themselves be unable to afford time for such study; while others who may have got a few set forms and thoughts in which their ideas flow most easily, may here, we trust, learn something of the infinity of beautiful form so freely spread around them, and will have an opportunity of extending their perceptions of its boundless variety. To those, also, who humbly and diligently study the great book of Nature for themselves, these sketches will be of service, as they have in every case been drawn from the living plant.

USE OF VEGETABLE FORMS.

When we observe the designs on the various objects about us, we are at once struck by the very great use made of vegetable forms, either modified and conventionalized, or treated in a purely naturalistic manner; and this is not a peculiarity of the art of our own time merely. Nature has ever been a storehouse filled with suggestions at the service of all who would use them. Note how in olden time (Gothic, as it is somewhat harshly called) the carvers of Ely, Lincoln, and Winchester, studied, with an evident love and enjoyment, the wild-brier, the maple, and the buttercup; and then observe how in the love they derived from their study they wreathed them on their capitals and string-courses with a liberal hand, rightly judging them to be most fit adornment for their Maker's house; perfect

in their beauty, touching in their lessons to those who would thus receive them. It is a gift of our Father highly to be prized—the power of deriving pleasure from these so-called small things;—not to value them merely as little children do, but reverently to think over, and to note in all their modifications—dimly, as at best it must always be—the perfect adaptation of form to the circumstances of the plant's existence. Instances at once occur to us, as in the pine-tree, growing on the bleak mountain-side exposed to every wind: the leaves, therefore, are thin and needle-shaped; thus offering no hold to its force. In the case, too, of the water-buttercup (*Ranunculus aquatilis*), a little white flower, the upper leaves float on the water; these, therefore, are flat, and but slightly cut into lobes, while the leaves that are submerged are cut into fine strips, thus offering no resistance to the water, their length merely turning in the direction of the current; no large surface, as in the case of the floating leaves, being offered to the action of the stream; as, if it were so, the leaves would by their constant resistance tend to loosen the plant, and would themselves speedily be torn into shreds. The stems and leaves of almost all water plants being either flattened in the direction of the stream, or else triangular in section, furnish us with another illustration; both forms offering but small resistance to the action of the water.

ADAPTATION IN NATURE OF FORM TO CIRCUMSTANCE.

We will now briefly turn our attention to Past Art, touching more particularly upon those peculiarities of various times that illustrate our subject. Going back then 3,000 years, we find the Egyptians employing the plants of their own land; some, like the lotus, possessing a religious significance, and therefore occurring almost constantly upon the temples, mummy-cases, &c. These representations are almost invariably conventional both in colour and form, though we find at times in some of the details a great resemblance to the natural plant. An example before me, of a procession bearing sacrifices to the temple, is noticeable on this account; some of the worshippers bearing onions, and others various kinds of fruits. In another example, where fishermen are drawing up their heavy nets, the splashing has broken off several leaves and flowers, and the sculptor has shown them floating on the surface of the stream; the peltate character of one of the leaves recalls to our minds the form of the leaf of our own beautiful white water-lily: while another is equally suggestive of a plant similar to our arrowhead (*Sagittaria sagittæiolia*). There is neither perspective nor foreshortening: plants are invariably treated simply as diagrams or elevations.

PAST ART.

In Classic Art,—including in this general term architectural deco-

ration, whether stone carving or mural painting, bands of ornament running round vases, &c.,—we find natural forms, employed generally under a strongly conventional treatment; though in subordinate positions it is almost purely natural, as in some of the foliage and flowers running round the rooms in the Pompeian houses. In the Greek vases, too, we find a conventional waved line, and, at intervals, leaves are placed upon it, clearly recognizable as vine, ivy, laurel, olive, and other plants. The acanthus is but slightly modified; it is a very beautiful leaf in nature, and is, in good examples, very carefully and beautifully rendered in the capitals of columns, &c. The Greeks, however, seem fully to have acted up to the maxim, "The proper study of mankind is man;" and, so far as we can see, took but little trouble to express anything of the variety of nature, only employing it strictly as an accessory, or in places where the human form would not be admissible.

In Byzantine Art all forms were symbolic. This principle scarcely admits of a very wide field,—the lily, type of the virgin and of purity, and a trefoil form of leaf shadowing forth the mystery of the Trinity in Unity, are the most frequent in their recurrence. This strictness of exclusion of the old Classic forms gradually grew slacker, and the scroll and acanthus after a time were embodied in their designs; the acanthus differing, however, very considerably from the Greek type, in being much more sharply pointed—almost, in fact, resembling a thistle leaf. A conventional representation of a vine bearing its fruit is also a very common mode of decoration; this, it is scarcely necessary to say, has reference to the many passages in the Bible where the vine is mentioned symbolically.

In Norman work, foliage is but slightly used, the whole work being rude and massive in its parts. Very often where a round shaft rests on a square base, the consequent space at the angles is filled by a piece of bold and simple foliage, as at Romsey, Iffley, and other places. It is not until this style develops itself into Early English Gothic, that foliage is much employed; we then find a beautiful conventional form of leaf of constant occurrence. It is not at all easy to convey an idea of the form by description; but Romsey in Hampshire, Salisbury, Westminster, and Lincoln, are full of fine examples of it. The colours employed in decoration were very positive in hue; vermilion, white, bright green, deep blue, and black, being perhaps most frequently used. In a sketch before me from St. Mary's Church, Guildford, there is, first, a round moulding,—this is red; the rest of the surface is flat; a white band follows, then a broad blue one, having a rude scroll of foliage in

white upon it; beyond this, again, is a red border, separated from the next, a green one, by a waved line of black.

Passing on, we come to the Decorated Gothic, in its early period the most beautiful, perhaps, of all man's handiwork in this direction. While they were careful to keep the forms subservient to their purpose, their enjoyment of the beauty that was everywhere around them must have been true and deep. The foliage is both naturalistic and conventional, though generally the former. After a little time, they gave up the easy and delicate flow of line that Nature taught them, for a curious swollen effect, somewhat similar to some species of seaweed, or as though marbles had been forced behind the foliage; it thereby became curious, certainly, as a piece of skill, but it entirely lost the freedom that gave so rich a beauty in its younger days, when men looked and learned, and the time had not come when they thought they could go alone.

In the next period, the Perpendicular, foliage was but slightly used: where it was employed, it was conventional, and sometimes very good; but the old thoughts seem to have died away. The heraldic rose of the Tudors was freely introduced; and often with a very pleasing effect, as at Bishop Stapleton's monument at Exeter Cathedral, where a waved line throws off a flower and a leaf alternately.

In the styles of the Italian Renaissance, foliage is largely introduced, sometimes very beautifully, but often very capriciously; for instance, in a fountain of Florentine work, dated 1490, in the collection at the South Kensington Museum, we find vegetable forms largely introduced; vases, birds, snails, fruit, shells, masks, ribbons, and foliage all combined into one incongruous whole; the foliage, though often clearly recognizable, is strangely mixed together; there is, for instance, a short lateral stem thrown off, having a poppy-head at its extremity, and side-leaves that are clearly oak. So direct a contradiction of nature surely cannot be defended by the most ardent admirers of the style. The scroll form is much used, and is often clothed very elegantly with conventional foliage.

In the Oriental styles, conventionalism is dominant; though in a Persian dish I remember to have noticed a direct imitation of a plant apparently identical with our wild blue hyacinth; and on Chinese vases sprays of plants are sometimes introduced without any great amount of modification. In Indian examples, the forms are conventional, and grow almost invariably from a scroll. The Moors were by their religion forbidden to represent the likeness of any living thing; this of necessity compelled the use of strongly conventional forms, as may be seen at the

Alhambra. This restriction, together with extreme richness of colour, scarlet and blue and gold, and the frequent introduction of interlacing, gave a strongly-marked character to the style; and we must bear in mind, too, the great use made of inscriptions, either religious, such as "There is no power or strength but in God;" or often in praise of the place they adorn; thus, "Every art has given me of its elegance, has bestowed on me all splendour and perfect beauty." Amid the letters of these inscriptions we often find foliated scrolls.

Having thus very hastily glanced at past art, we will in the next place consider what we should feel to be guiding rules for ourselves in the creation of beautiful forms. First, there are the great points, naturalism and conventionalism; then we may add to these—fitness, repetition, alternation, symmetry, contrast, colour. The first two will, no doubt, ever find their respective admirers. When naturalism is displayed, as in some fabrics, by merely taking a small spray, and powdering it over a surface, it can scarcely be considered design: for beyond the selection of something pleasing in itself, and the regulation of the intervals at which it shall occur, there is no scope for thoughtful ingenuity and skill.

GUIDING RULES FOR OURSELVES.

Wornum, in his "Analysis of Ornament," thus defines the difference between naturalism and conventionalism: "A natural treatment implies natural imitation and arrangement; but an ornamental treatment does not necessarily exclude imitation in the parts: as, for instance, a scroll may be composed of strictly natural parts; but as no plant would grow in an exact spiral direction, the scroll form constitutes the ornamental or conventional arrangement. We may, however, have conventionalism of details as well as conventionalism of arrangement." The Early English Gothic and the Moresque styles are the most purely conventional; Greek and Roman are almost as much so; though in vases, &c., naturalism is sometimes dominant. There may be a conventionalism imposed by material as well as one of free choice. Brushwork, for instance, favours a simple sweeping form of leaf; thus, in the Catacombs of Rome we see this form largely employed, though there it is doubtless the palm, chosen to remind the worshippers, not only of their martyred friends, but of the victory their faith had gained them. To us the form seems rude and quaint; to them it was a symbol, in the face of the violent death which was hanging over them day by day, of that home beyond, where the wicked would no longer trouble them, and where, their fight at last over, the weary would rest in peace.

WORNUM.

Fitness.—This is an important principle to guide the designer in his

labours. Fitness is shown in the adaptation of delicate plants to delicate fabrics; such plants as the asparagus, corn-flower, forget-me-not, meadow-vetchling, harebell, aud the crane's-bill, being peculiarly fitted for muslins and such-like fabrics. Fitness is shown again in the adaptation of upright growth to vertical surface; such plants as the borage, Virginian creeper, scarlet-runner, arum, toad-flax, oxlip, and crown imperial, are very suitable, though the list given falls very far short of those that are capable of such adaptation. In fact, from the normal conditions of plant-growth, this class must, of necessity, be the most comprehensive. The reverse of this—horizontal growth to horizontal surface—must of course be equally observed. All plants of which the plan view is familiar to us are most suitable—daisy, dandelion, cinquefoil, and others. Plants grouped together in a design should also be of one season with each other; it would be false in principle to introduce plants together that appear in different seasons: wild hyacinths and blackberries, for instance, in one design would at once strike us as showing a want of fitness. A continuation of this principle must be shown in plants of one situation being brought together; holly and water-lilies wreathed together would appear strangely inconsistent. It would seem scarcely necessary to say that using the flower of one plant and the leaf of another, unless very strongly conventionalized, cannot be justified; though a short time back I saw an oil-picture of great merit, in which, amidst a group of flowers, the artist had introduced a piece of *Convolvulus major*, with its characteristic heart-shaped leaves, and on this he had placed the flowers of the *Convolvulus minor*. This in a natural representation is unjustifiable, less license being allowable there than even with the follower of ornamental art. Another point to be noted in this principle is that plants should show fitness to the materials in which they are worked: thorny, rigid plants having a character about them that at once commends them to metal treatment; while softer and more flowing leaves may be introduced in wood-carving or leather-work. These principles must, however, be put in practice according to the requirements of individual cases, and subject to such modifications as would be needed: a designer employed on a wreath of flowers for the cover of an almanack, for instance, would confine himself to no particular season of flowering.

FITNESS.

Repetition commends itself to manufacturers on the score of economy; but, apart from such consideration, it possesses a great charm of its own. We see it in paper-hangings, muslins, fabrics of all kinds that are produced by machinery, stencilling, or block-printing.

REPETITION.

Alternation of form springs out of this, and is but a richer development of the same principle; it is presented to us, for example, in the case of the Greek egg-and-tongue moulding, where two very dissimilar forms are brought together in juxtaposition. In fabrics and wall papers this principle is often observed, a large pattern diapered at intervals over a ground often having a smaller one at regular intervals equidistant from the larger units. Illustrations of this principle are abundant. In these two principles greater richness may be produced by admitting an alternation of colour also.

ALTERNATION.

Symmetry.—If a design be stellate in character, or based on the circle and intended for a horizontal surface, it will be most appropriately multi-symmetrical; for instance, if based on a circle, that circle may be divided into six parts, and in each one of these a similar figure, not being of necessity symmetrical in itself, but forming part of one whole, and thus filling the circle symmetrically. If it be intended for vertical application, it should more properly be bi-symmetrical—only its halves on each side of a central vertical line being similar. The *fleur-de-lis* is a type-form of this class. In a symmetrical design, the component parts may be either identical, or they may agree in their masses, only having the subordinate details varied. This latter is the nobler kind of symmetry, requiring more power and scope in the designer than a mere form, however good in itself, simply repeated, traced off without any variation.

SYMMETRY.

Wornum, in his "Analysis of Ornament," says: "Where there are several flowers from one root or one stem, the deviation from individual symmetry is always in favour of the symmetry of the collective group or groups. Where Nature groups, it is the group that is the ornament, not the individual; and this is a law which must be observed likewise in Art; as in all clusters, colonnades, or festoons, the individuals of such designs may be arranged at random, provided the cluster, colonnade, or festoon, be itself of symmetrical proportions." This, with the exception of the permission to place your details "at random," seems the correct view to take. Variation of the details will render the conception of the design more difficult, for as symmetry is in itself a beautiful feature in a design, and yet it is better to vary the details, so it thereby becomes more difficult to retain the symmetry of the masses. It is in overcoming such difficulties, however, that the skilled hand and busy thought of the designer find their opportunity of employment.

WORNUM.

Contrast.—This may be of surface if the ornament be in relief, or it may be a contrast of form or of colour. We see this principle illustrated in all these respects in the magnificent designs of the Alhambra. There is generally a double plane, one forming the design, the other subdued and sunk; sometimes, in rich specimens, there are three or even four planes. We see the contrast of form shown by the rigid geometric lines, on which the leading plan of the design is based; and then within these clearly-defined forms, the minute, elaborate filling, composed either of geometric foliage or foliated inscriptions. The contrasts of colour are striking even at the most superficial glance, in the free use and juxtaposition of white, blue, scarlet, and gold. It is sufficient to name these leading principles; having once done so, examples are so common that each one can test the application of them for himself; moreover, such terms as Repetition and Contrast are so expressive in themselves, that long explanations would tend rather to confuse than in any way to impress them with greater force.

CONTRAST.

Colour.—Though the series of points to be noted in preparing a design would be far from complete without mentioning this, yet it is, of all others, the most difficult to lay down direct laws for guidance. Observation and study of existing specimens will be the best guides. Note down everywhere the effects of colour seen: the sunset tints, the changes of autumn on the trees, the colours of plants, and the ribbons in a shop-window as they lie side by side. In the colours of plants a great choice is afforded us; we must remember, however, the advice of Sir Gardiner Wilkinson, who observes: "Some there are who maintain that because in Nature certain two colours are found in juxtaposition, they must necessarily be concords, and cite those in various flowers to support their argument; but they forget that, besides the petals and the leaves, their eye sees, at the same time, the yellow anthers, the brown stalks, or other coloured objects, even when the flower is plucked, and many more when it is viewed in the bed where it grows. The light and shade, and sometimes the semi-transparency of the petals, also give to the hues in flowers a somewhat different effect from what they would have as flat colours. But whatever may be the cause of the difference, there is no doubt of the fact, and this is all that is necessary for us to notice in considering the agreement or disagreement of the colours. If, too, in the great variety of combinations presented to us by Nature there must necessarily be perfect harmony, and if Nature is expected always to supply us with concords, we shall have no choice left but to receive the most opposite combinations with equal favour. Few

COLOUR.

SIR G. WILKINSON.

people will go so far as to maintain that all Nature's works are equally pleasing." Being careful to bear this in mind, Nature will afford us both help and guidance. By availing ourselves of the colours we find in leaves when decay has commenced, a vast range of beautiful colours is at our service. The bramble is especially rich in lovely harmonies of colour, arraying itself in yellow, crimson, purple, and browns of varying richness and warmth. We frequently find the leaves both of the wild arum, or cuckoo-pint, and of the orchis, covered by irregular blotches of a dark dull purple.

LEAVES.

The Stem.—In the wild arum the stalk is dark green where it joins the leaf, and graduates down to a pure creamy white. Ivy-leaf stems are often crimson or purple, and so, too, are the stems of the bramble: in some species of ferns they are of a very deep red, having almost the effect of black; for example, the maiden-hair fern.

THE STEM.

Flowers.—We derive a great deal of pleasure from the turquoise-blue of the forget-me-not among the green leaves; though this doubtless is, to some extent, from its associations; for it is one of those examples of perfect beauty which we find in Nature that will yet scarcely serve us as suggestions in colour, as light blue and green cannot be quite satisfactorily brought into juxtaposition A similar difficulty would occur in adopting the beautiful warm and cold purples of the garden pea: for extremely beautiful though they appear to us in the flower, it is scarcely possible to bring the two colours pleasingly together in a design. Yellow, green, and white, as we find them in the daisy and water-lily surrounded by their green leaves, make a more successful combination; yellow and green alone still more so; for instance—buttercup, furze, broom, iris, cinquefoil, dandelion, &c. The contrast of scarlet and green is somewhat too strong to be safely used, though in Nature it is beautifully set before us in the corn-poppy and the pimpernel. The union of pink and green is of much more frequent occurrence, and is superior in its delicacy for ornamental purposes: wild rose, flowering rush, heath, campion, and bramble, afford us examples. Rich brown and green commend themselves to us through the bulrush. The contrast of blue and green is satisfactory in the corn-flower, where the green is in somewhat small quantity, and the deep pure blue of the flower is dominant. It is not a common combination in Nature; we see and admire it in the deep blue of the sky, and the rich green of the early summer foliage; but it is one thing to enjoy that in the sunshine, with all the pleasant thoughts derivable from the scene, and quite another to reproduce blue and green in a design, in the hope that as one was so enjoyable, so, too,

FLOWERS.

the other must of necessity be. Light crimson and green, when they are separated by white, give a very satisfactory and available harmony; as we see them, for instance, in the bud of the daisy.

FRUIT.

Fruit.—The scarlet or crimson berries of the holly, wild arum, mountain ash, and yew, are in rich contrast with their deep green foliage. The pods of the broom show us that, with clear deep green and a dark rich brown, a very pleasing harmony may be made. Where a cold effect of colour is wanted, privet suggests one by its white flowers, blue-green leaves, and black berries. Nature is infinite and free to all; all can for themselves study these things. It is quite needless to accumulate further examples. Nature is the best teacher, and what a man notes for himself is the best knowledge, both in the pleasure he will find in it, and the fresh, healthy look it will give his work; and the greater, in consequence, will be the pleasure that others will derive from it.

BOTANICAL TERMS.

As this is not a botanical work, common names will be employed as much as possible; a harebell having a suggestiveness in its name to a designer that we miss when we call it *Campanula rotundifolia*. Still it will simplify the descriptions greatly if a few of the leading botanical terms for the parts of the plants are employed: those, moreover, who may desire to enter thoroughly into botanical nomenclature will find all they need in Lindley's works. In the description of points to be noted in the sheets, the calyx, or outer floral envelope, will be sometimes a necessary term to use. The calyx is that part which, usually green, though not of necessity so, is situate on the outer part of the flower; it is composed of parts called sepals (Lat. *sepio*, I hedge in), sometimes joined together, in other examples separate. If these sepals are the same size, the calyx is regular; if not, it is termed irregular. Alternating with the sepals, and occurring above them, we come next to the petals—as a rule the bright and attractive parts of the flower; those parts which in a buttercup flower, for instance, are yellow. Collectively, they are termed the corolla. The petals may be distinct, as in the scarlet geranium, or joined together, as in the harebell. Within the corolla we come next to the stamens, generally little yellow knobs (anthers) on a short stem (the filament). Within these, again, in the centre of the flower we find the style, the top of it being termed the stigma. The stamen and style are the reproductive organs, both generally occurring in the same flower—sometimes, however, one in one flower, the other in another; these parts are what botanists consider the flower, and they are surrounded by the corolla and calyx chiefly as a protection. In ornamental art,

however, the corolla is the main feature in the flower, and to that our attention is chiefly directed. The varied forms of leaves will come under notice as they occur in the sheets. These are all the terms necessary to start with, the object being to point out the beauties as they occur, and that, too, in the simplest way. At the same time, no one without a knowledge of at least the elements of botany can hope for a fair chance of success in the representation of natural forms. There is ever a tendency to trust to ourselves, rather than to refer to the facts that we fancy we know so well; but the observance of natural truth has a charm that in the end will win its way. As an instance of how little heed is often taken of the facts of the case in floral representation, it is only necessary to notice the frequency with which, in designs made from convolvuluses, tendrils are introduced either in a wilful going astray, or in ignorance of the plant attempted to be treated.

A short account of the plants, pointing out the beauties that are more particularly applicable to ornament, will appear at intervals amongst the sheets. With this exception, the sketches will best speak for themselves—as each, for himself, will require to modify them to his particular requirements.

F. E. H.

STRATFORD, ESSEX, *March*, 1867.

DESCRIPTION OF PLATES.

No. 1. The Mallow.—This is one of our most beautiful wild plants in its adaptability to the purposes of the designer, and possesses one great advantage—the flowers and leaves mass well together. The leaf is neither too large nor too small for the flower ; it has also a great variety of form, ranging from an elongated three-pointed leaf, through various modifications, until at the lower part of the plant we find leaves rounded, having the intervals between the seven lobes but slightly indented, and the whole form of the leaf capable of being bounded by three quarters of a circle. The bud, the opening flower, and the varied forms of the calyx, after the petals have fallen away and the seeds have begun to form, all invite attention. It would be very suitable for a wall paper.

No. 2. The Groundsel.—Though the flower is not very conspicuous in this familiar plant, there is great elegance in the flow of line taken by the leaves ; individually, too, there is much beauty in the outline of the leaf, and great variety of form according to its position on the plant ; the lower leaves being simple in character, and the serrations but slightly cut ; while in the upper leaves the serrations are deeper, and the leaf is much more finely cut up into divisions.

There is a great flow of line available to those who have given spaces to be filled with ornament, in the wild free way in which the leaf-stalks are thrown about in No. 3, the Nasturtium ; the three beautiful forms of the fruit, and the long spur to the calyx, are points capable of very good ornamental treatment ; and the leaf being very simple in form, would, on that account, contrast well with most others.

No slight charm in many plants, and one only obtainable by observation of Nature, lies in the beautiful gradation of form observable in their leaves. For instance, on Sheet 4, the Hop—notice the stalk with the three pairs of leaves : the two bottom ones are heart-shaped, the next two have a deep cut on one side only, while the top ones have it on each side—producing a very pleasing effect of gradation. This plant is very applicable when a monochrome scheme of colour is desirable, the fruit as well as the leaves being green ; and from its being a climbing plant, and freely wandering in its mode of growth, it is well adapted to the covering of large surfaces, such as wall-papers, &c.

No. 5, with its simple leaf and beautiful form of berry, is especially suitable for delicate surfaces, such as muslins, or for pottery, plate-borders, &c. The large piece of Vine on Sheet 6 shows the form of the

leaf and tendril, and may be of assistance to those who have occasion to introduce it.

Sheet 7 gives the various developments of growth in the Dog-Rose, one of the numerous species of Wild Roses. The varied forms presented by the opening bud, and the falling back of the sepals from the stamens after the petals are gone, are especially beautiful; and it will be observed in the plan of the calyx, that two of the five sepals have little lateral parts springing from their edges, that one has these little parts on one edge alone, while the remaining two are quite plain. This is invariably so: it is what is termed an imbricated calyx (Lat. *imbrex*, a roof-tile) when the sepals are folded up. It is thus curiously arranged in order that at each junction of the sepals there may be an overlapping row of these little lateral parts, for the greater protection of the interior parts of the flower.

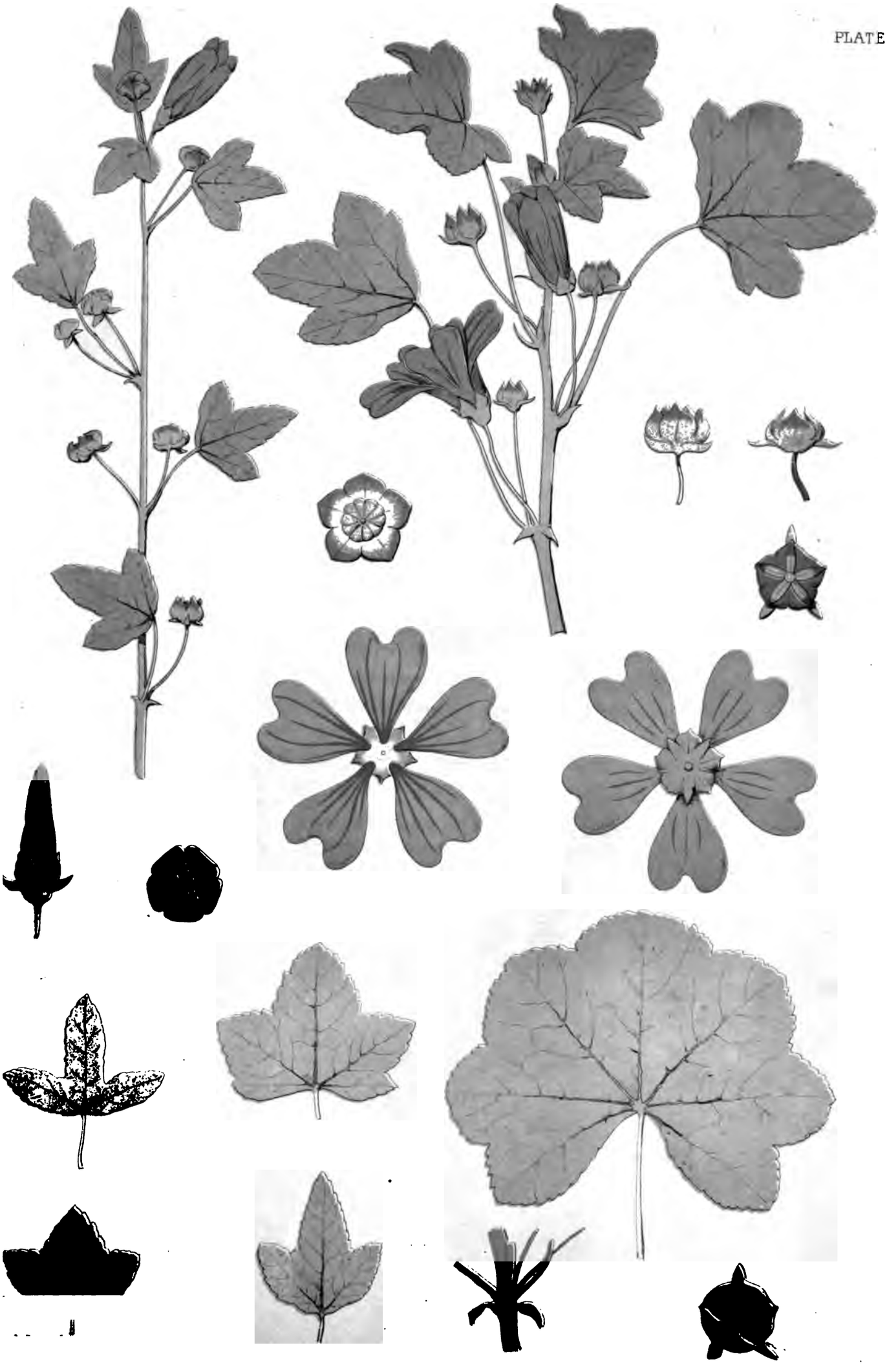
The Corn-flower, or Corn Blue-bottle, No. 8, might be used with good effect in paper-hangings, pottery, muslin, &c. The side, front, and back views of the flower are all rich in suggestion, while the stem, with the thin elongated leaves above, gradually passing into the broader form given separately, might be spread over a surface with equal grace and facility. Flower, leaf, and bud alike commend themselves to the study of the designer.

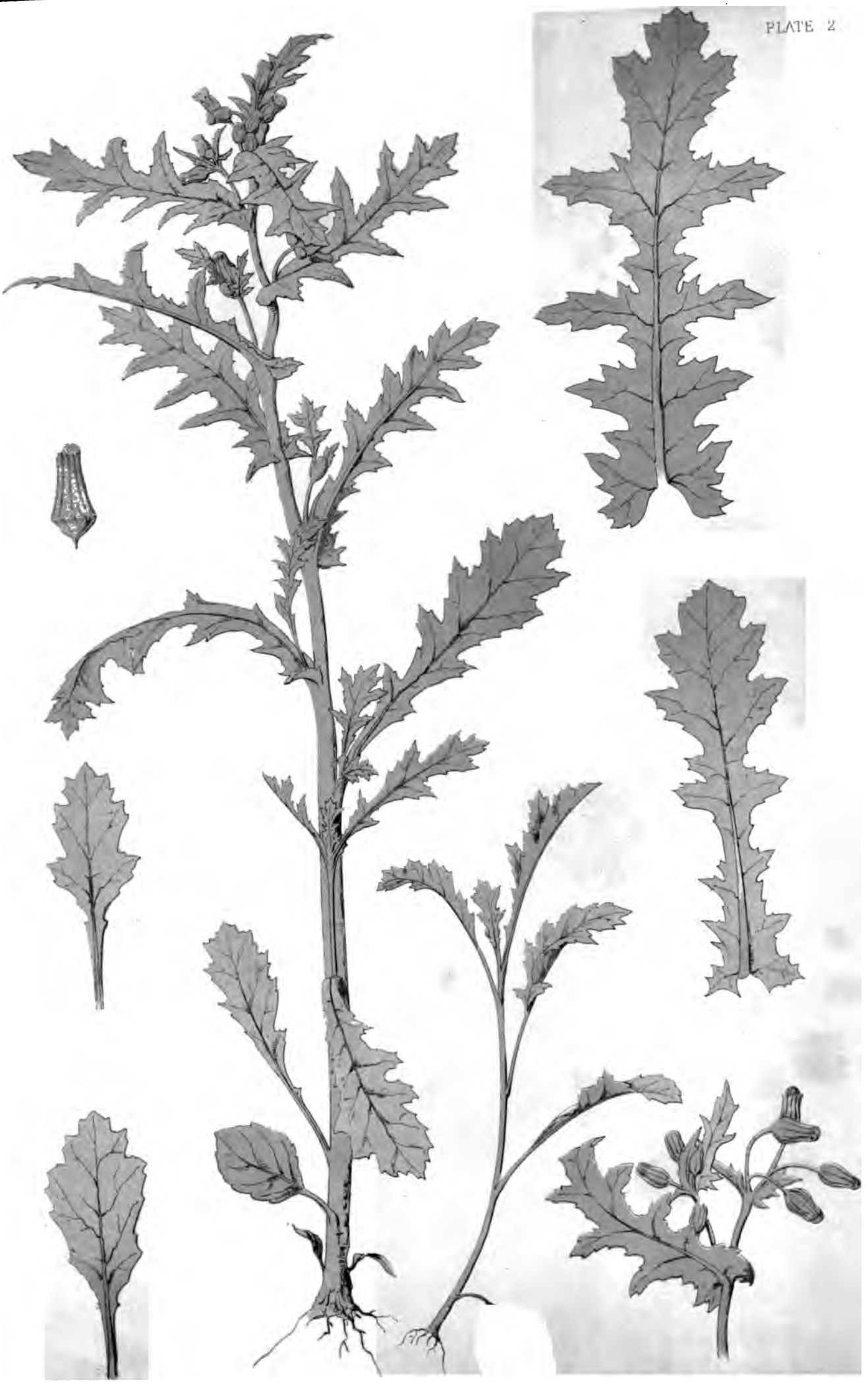
On the 9th sheet, various available details of the Oak are given. It is so often introduced in wood and stone carving, that it would not have been well to omit it. It is frequently introduced from its associations, or to convey the ideas of strength, endurance, or vigour.

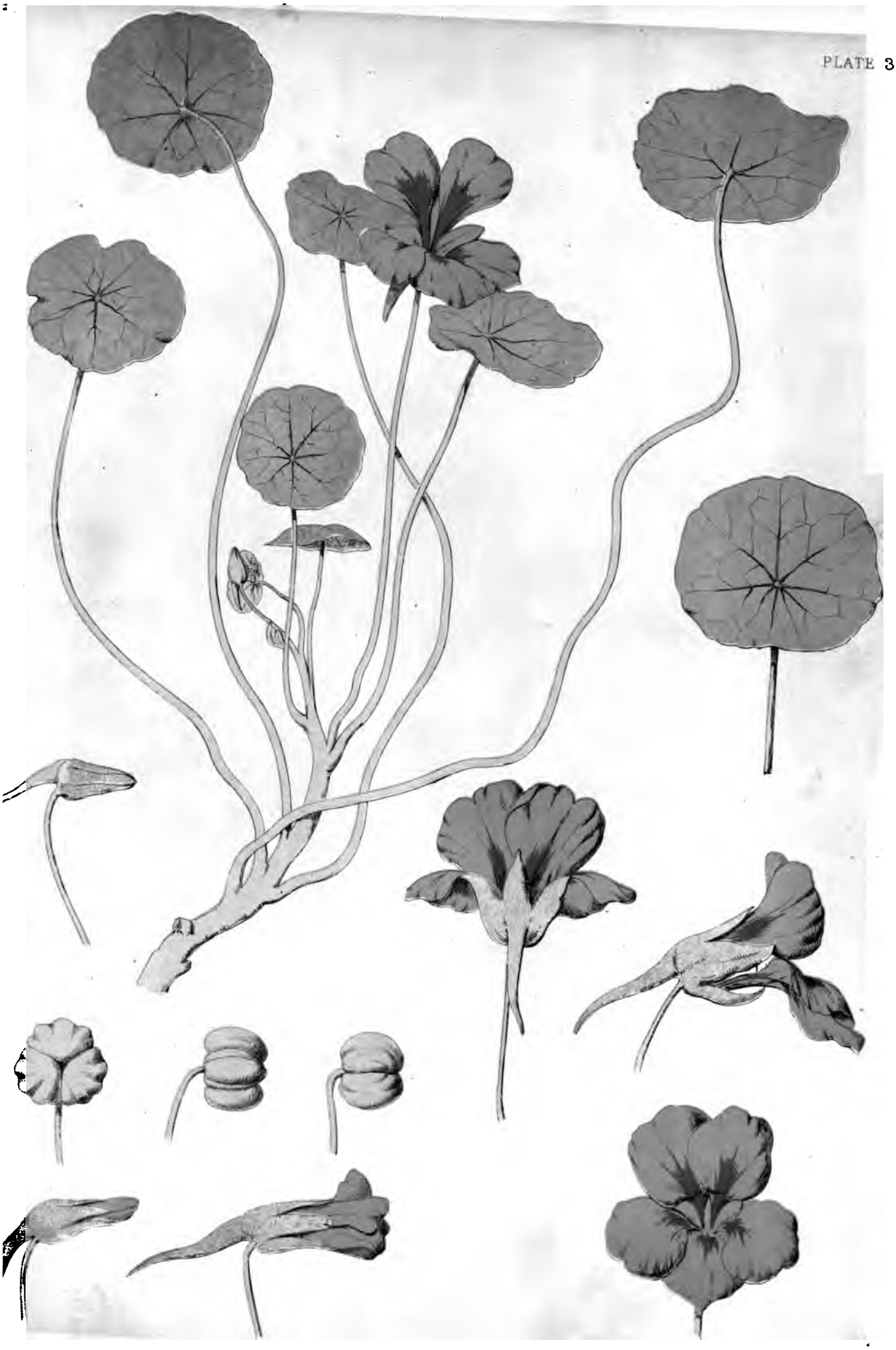
> "The monarch Oak, the patriarch of trees,
> Shoots rising up, and spreads by slow degrees;
> Three centuries he grows, and three he stays
> Supreme in state, and in three more decays."—DRYDEN.

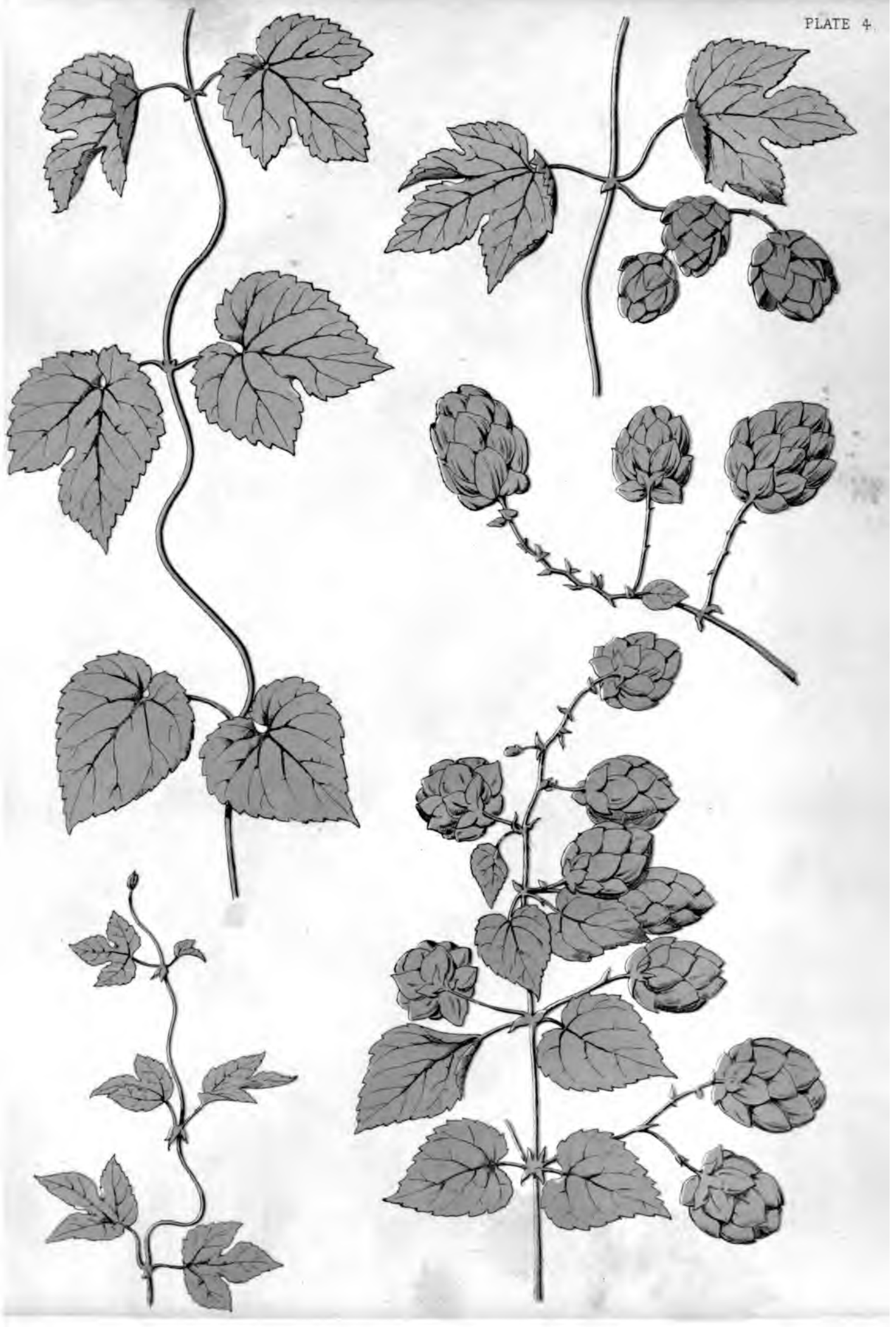
Variety of colour, as well as of form, is suggested by the 10th sheet, the Convolvulus minor. We find white flowers, blue ones, and others intermediate in effect, being white streaked in varying degrees with blue. The flower when just past its best becomes, by the falling back of the corolla, a quaint and valuable modification of the type form. There is a striking and beautiful simplicity, too, in the form of the leaf. It would perhaps be well, in employing the plant for decorative purposes, to make the flower and leaf somewhat more equal in depth of colour; for when seen, as in the sketch, isolated from the rest of the plants of the garden, the blue of the flower overpowers the green of the leaves; and if thus used in a decoration, a spotty, unpleasant effect would follow, as the flowers would be forced forward to the injury of the rest of the design.

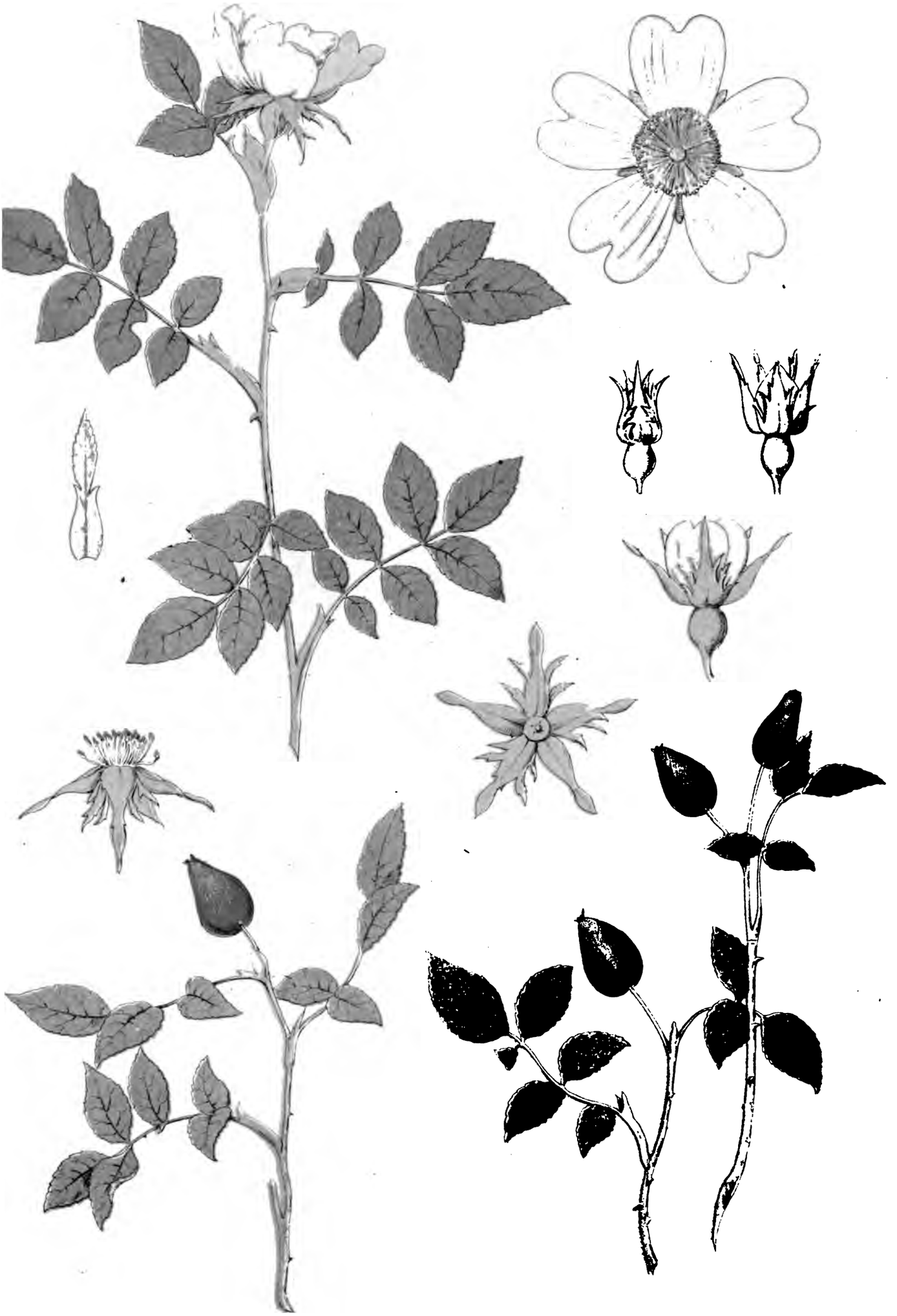
PLATE 1.

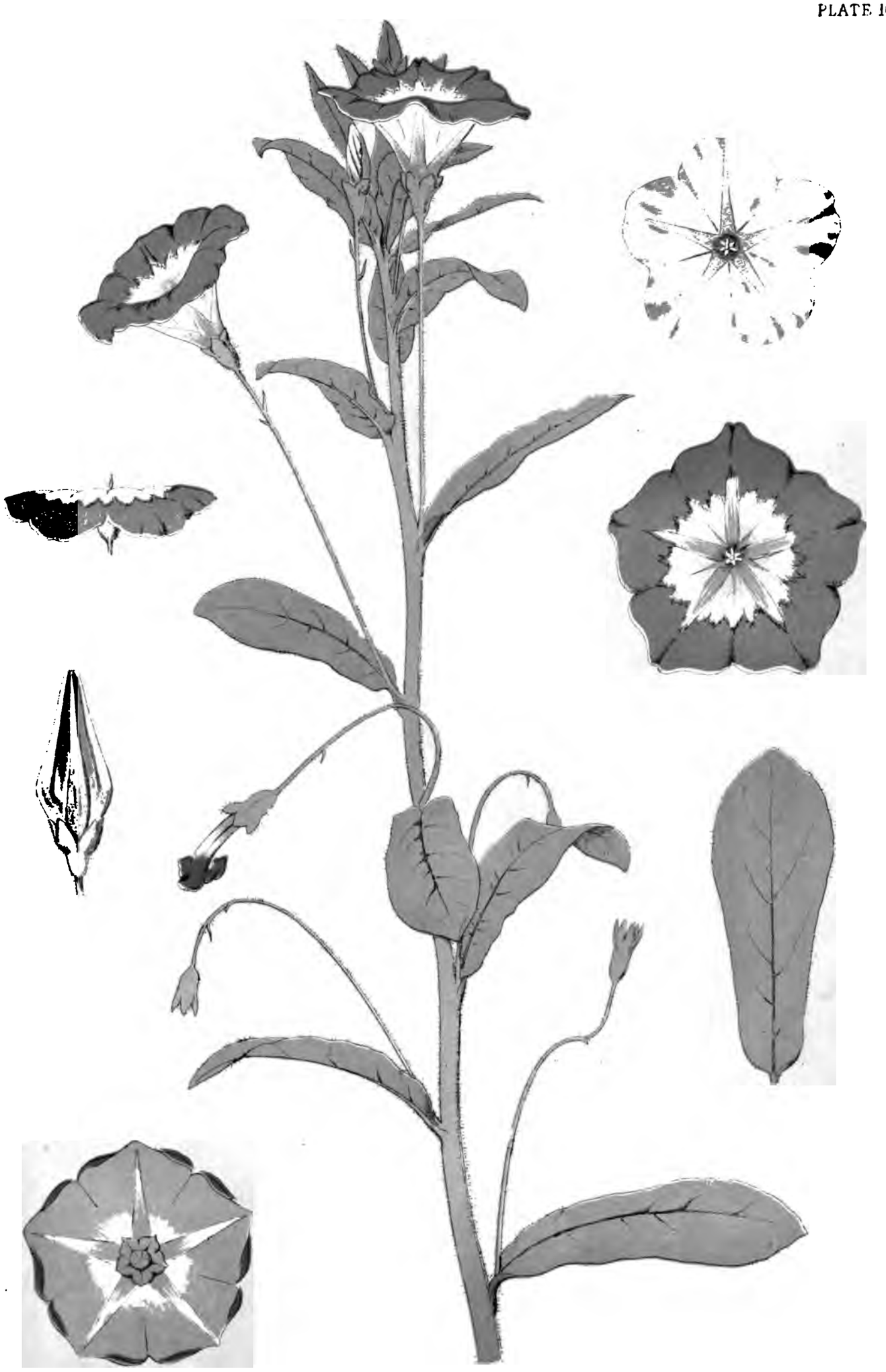












PART II.

Sheet 11. The Convolvulus major. — A plant to be found in the gardens of most lovers of flowers. The heart-shaped leaf must be looked upon as the typical form, but we very frequently find a three-pointed variety growing upon the same plant; both may therefore fairly be introduced in any ornamental treatment. The turning over of the edge of the corolla as the flower begins to fade, causes a beautifully regular pentagon. The forms of the bud, of the opening flower, of the side view of it when fully opened, and as it closes and curls in, are all very beautiful. Each flower passes through these various stages in one day, being at dawn the opening bud, and in the evening closed and withered.

Sheet 12. The Blue-bell or Hare-bell.—This delicate and beautiful little plant will be of great value to those who design for light and delicate fabrics, and there is a freedom and flow of line that gives good scope for pleasing filling of forms or the covering of surfaces. The name by which it is known in botanical works—Campanula rotundifolia, the round-leaved bell-flower—is not at first sight a clear one; by following its long stems down, however, to the turf from which they spring, we find that the radical leaves are of this form, and that they gradually pass up the stem into the long thin leaves by which it is better known. It flowers during the latter part of summer, in the high banks of country lanes.

No. 13. The Thorn-apple.—The forms of the flower, whether seen in elevation or in plan, are very graceful, and will fully commend themselves to the ornamentist. In such cases as suggest the employment of a specially appropriate flower, such, for instance, as a description of poisonous plants, this might well be used, as it is a very powerful narcotic. Almost the whole of the plants of the order to which it belongs are more or less poisonous; for example, Woody Nightshade, Deadly Nightshade, and Henbane. Though an English wild flower, it is by no means a common one. It is to be found chiefly on rubbish heaps by roadsides. It is extremely abundant in some parts of North America.

No. 14 is an example of the wonderful variety of form taken by the leaves of some plants according to their position on the plant. The one chosen is the common Sow-thistle. The lower leaves are very simple in form; they then become more and more prickly, until the upper leaves would be quite unrecognizable by a stranger to the plant as belonging

by any chance to the same plant that furnishes the smooth leaves that spring from the root.

No. 15. The Wild Guelder Rose.—This is introduced chiefly on account of its colour, as it would be a very pleasing plant to employ where a monochrome effect is desired, both berries and leaves being a rich crimson. It grows generally by the sides of streams, and in autumn especially is a very striking plant, the whole shrub, eight or ten feet high, being one mass of brilliant colour.

In the next sheet, No. 16, the details of a plant are given well suited for employment, from its mode of growth, to the decoration of a vertical surface. The small green cross on the opposite side of the piece of natural growth to the plans of the flower, is a section of the seed-vessel, an elevation of which is given below. The petals differ a good deal in different flowers on the same plant. Two plans of the flower are given to show this.

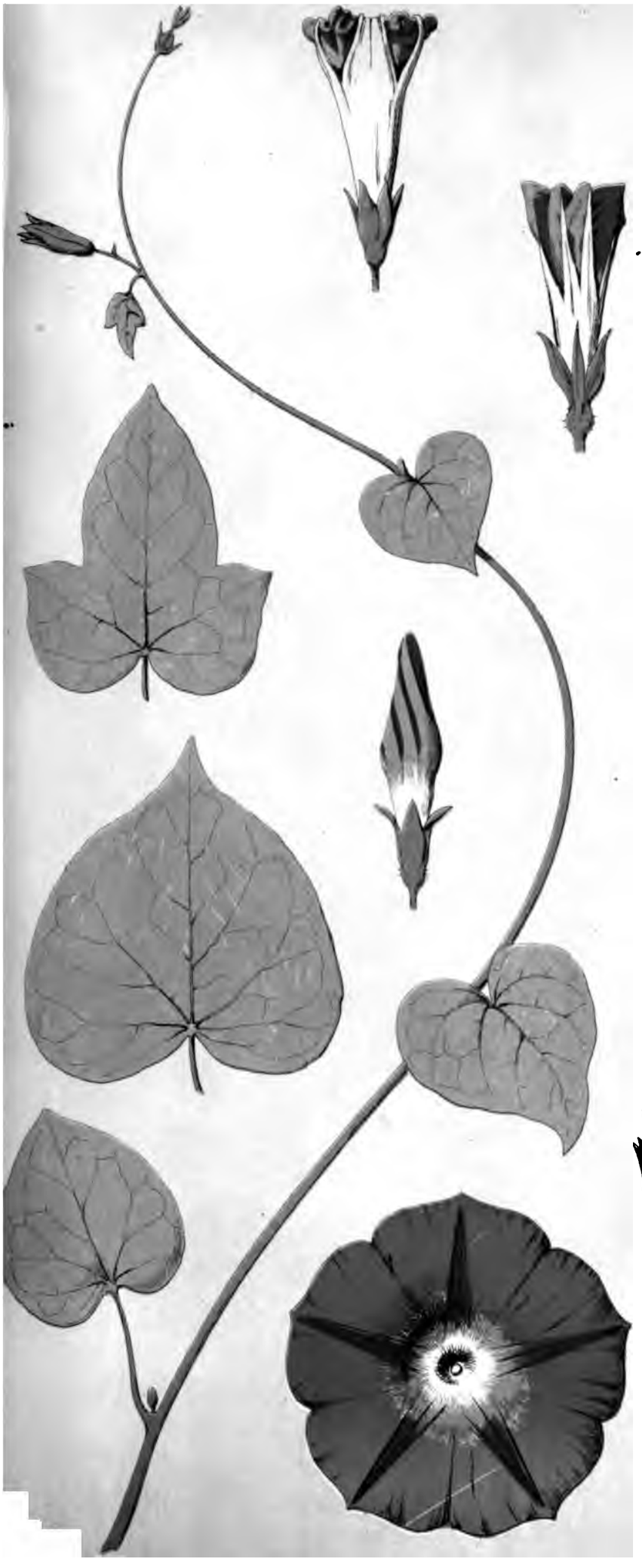
In sheet 17, some beautiful forms of leaf are represented. As it often happens that owing to size and other causes the flower of a plant is not adaptable to ornamental purposes, and yet that the leaf is beautiful in form, it is therefore well to employ that alone; and there are many places—book-borders, muslins, &c.—where a diaper of leaves may fairly be introduced. The two larger leaves are especially good, the gradation of form being a beautiful feature in them both. I have numbered on one of them the development of the different divisions on the lower part; and similarly numbered their representatives on the upper part. A reference to the sheet will explain the point better than it is possible to do by a written description.

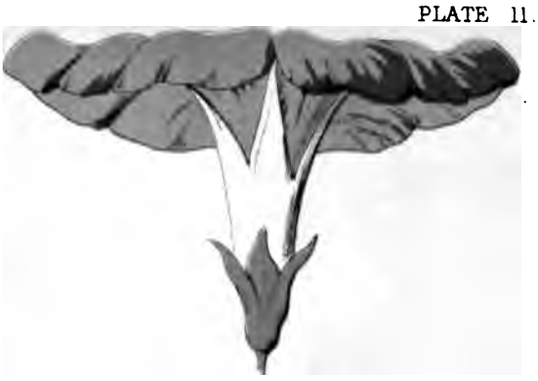
No. 18. The Potato-plant, though never, so far as I am aware, worked into an applied design, is full of beautiful and suggestive form; the leaf with its series of leaflets, large and small, and the flower-stalk with its head of flowers and buds, being equally suited for ornamental purposes. The berries, given below, take the place of the flowers when they have fulfilled their work; the whole plant thus becoming another of those available for monochrome treatment. The flowers in nature on different plants are various shades of purple or white. The other plant on the sheet, Birds'-foot Trefoil, is to be found during August and September in the hedges; the flowers when dead are replaced by dark brown pods, similar in form to the well-known pea-pod; they are about two inches long, and stand out almost at right-angles from the flower-stalk.

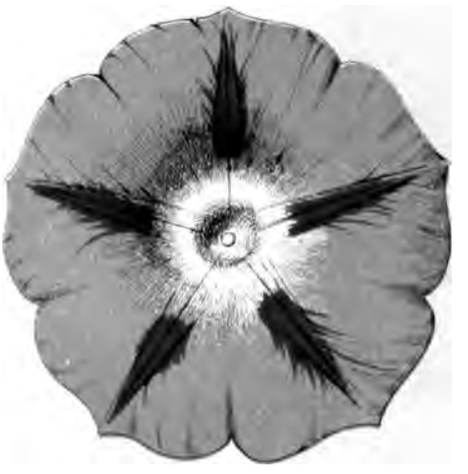
No. 19. The Woody Nightshade, or Bitter-Sweet.—This plant, though in reality very different in appearance, is often called by the

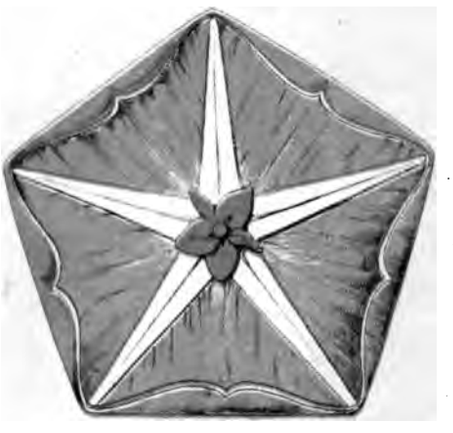
ignorant the Deadly Nightshade. The berries of the present plant are very poisonous ; they are to be found in varying degrees of ripeness even on one bunch, some being green, others scarlet, yellow, or orange. The isolated flower and buds are enlarged, those growing on the central piece being of the natural size. There is a white-flowering variety, though not a common one. The leaves have sometimes one pair of lobes at their base, at other parts of the same plant there are two ; examples of this are given, both detached and also on the central spray as they grow. Abnormal developments are sometimes met with, as in the case of the leaf by itself, opposite the cluster of berries.

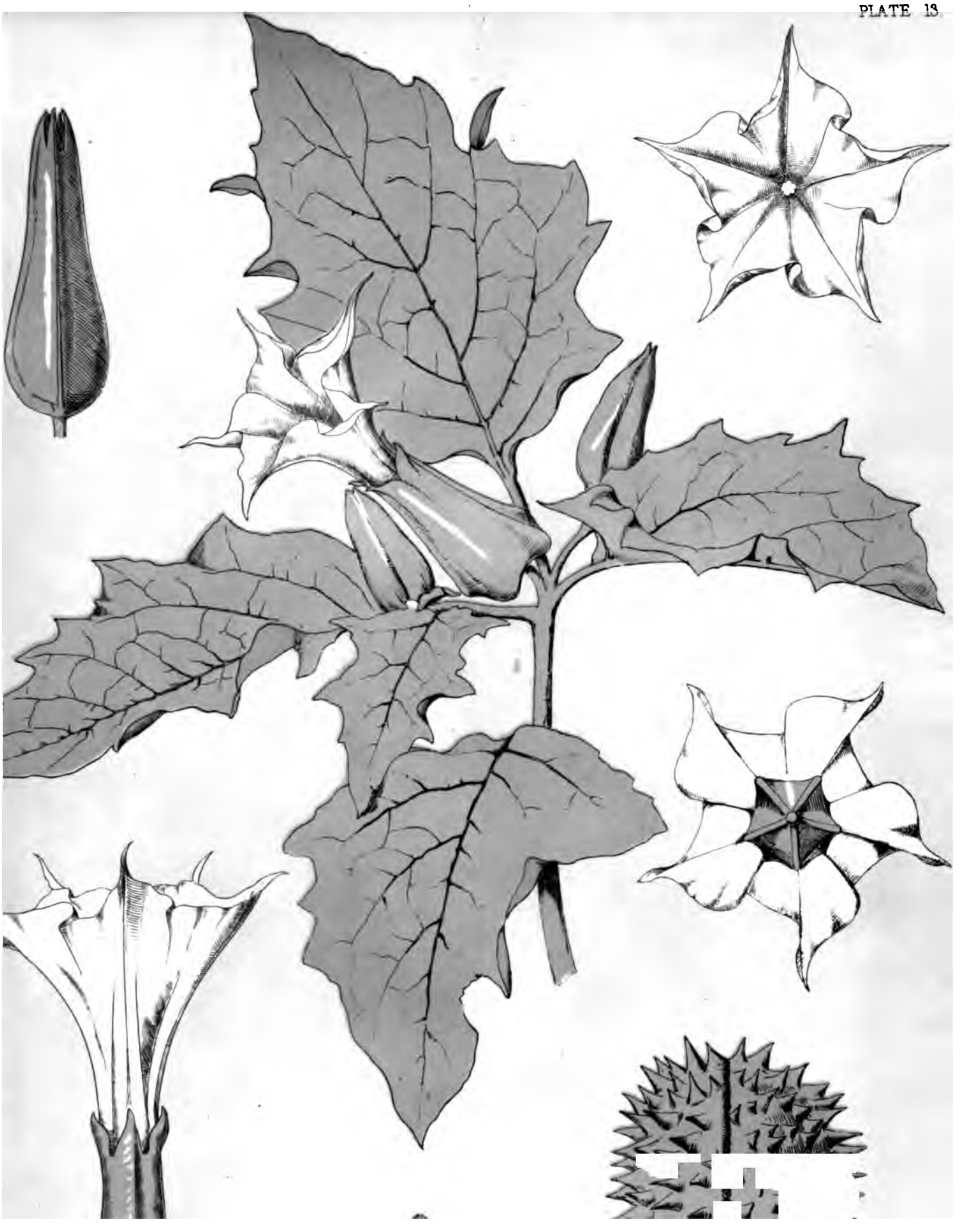
On sheet 20, two plants are given, the tubular flowered one being from Kew Botanical Gardens; the other, a common garden flower. Both are light delicate forms, suitable to the decoration of vertical surface.

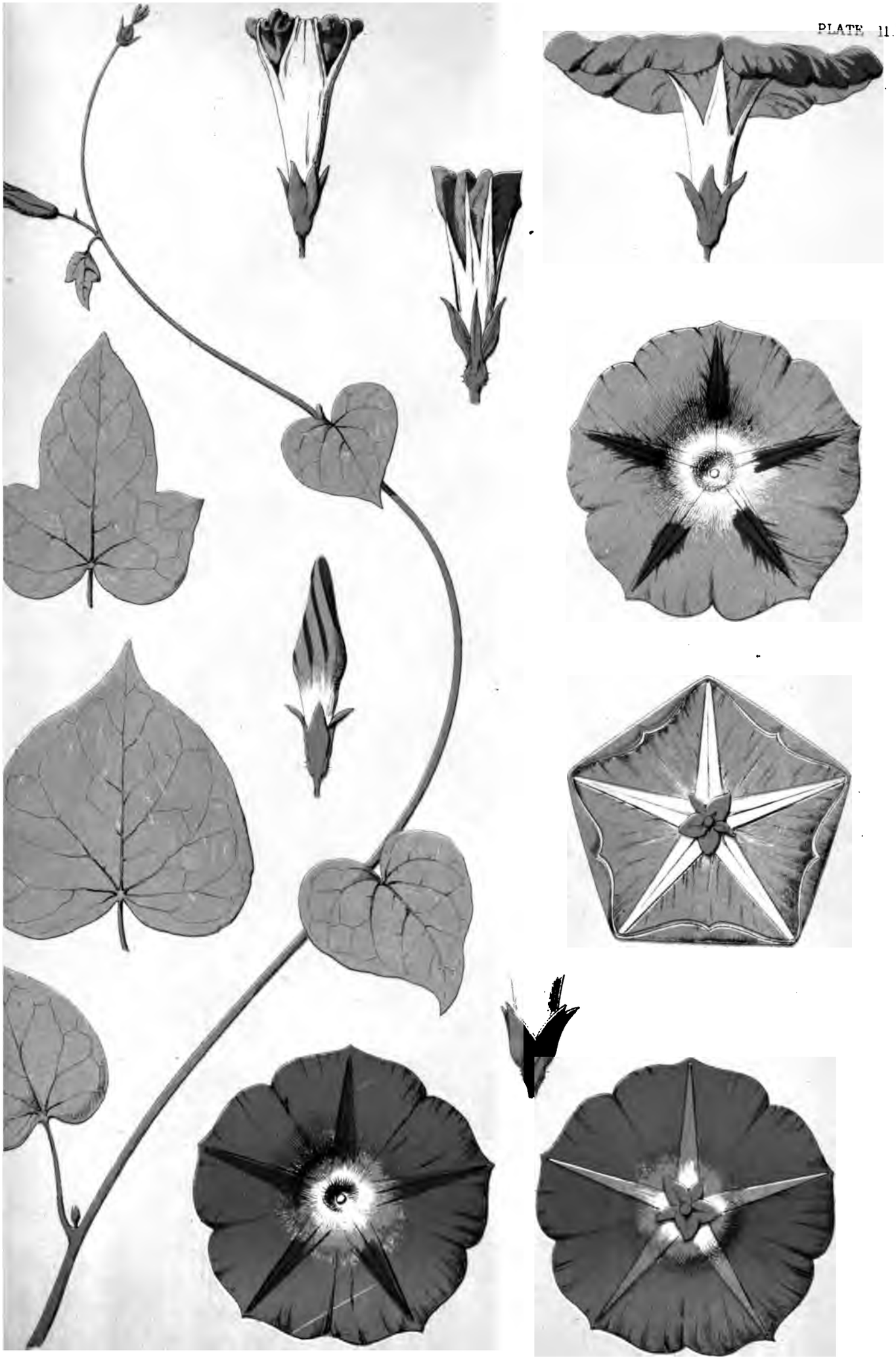


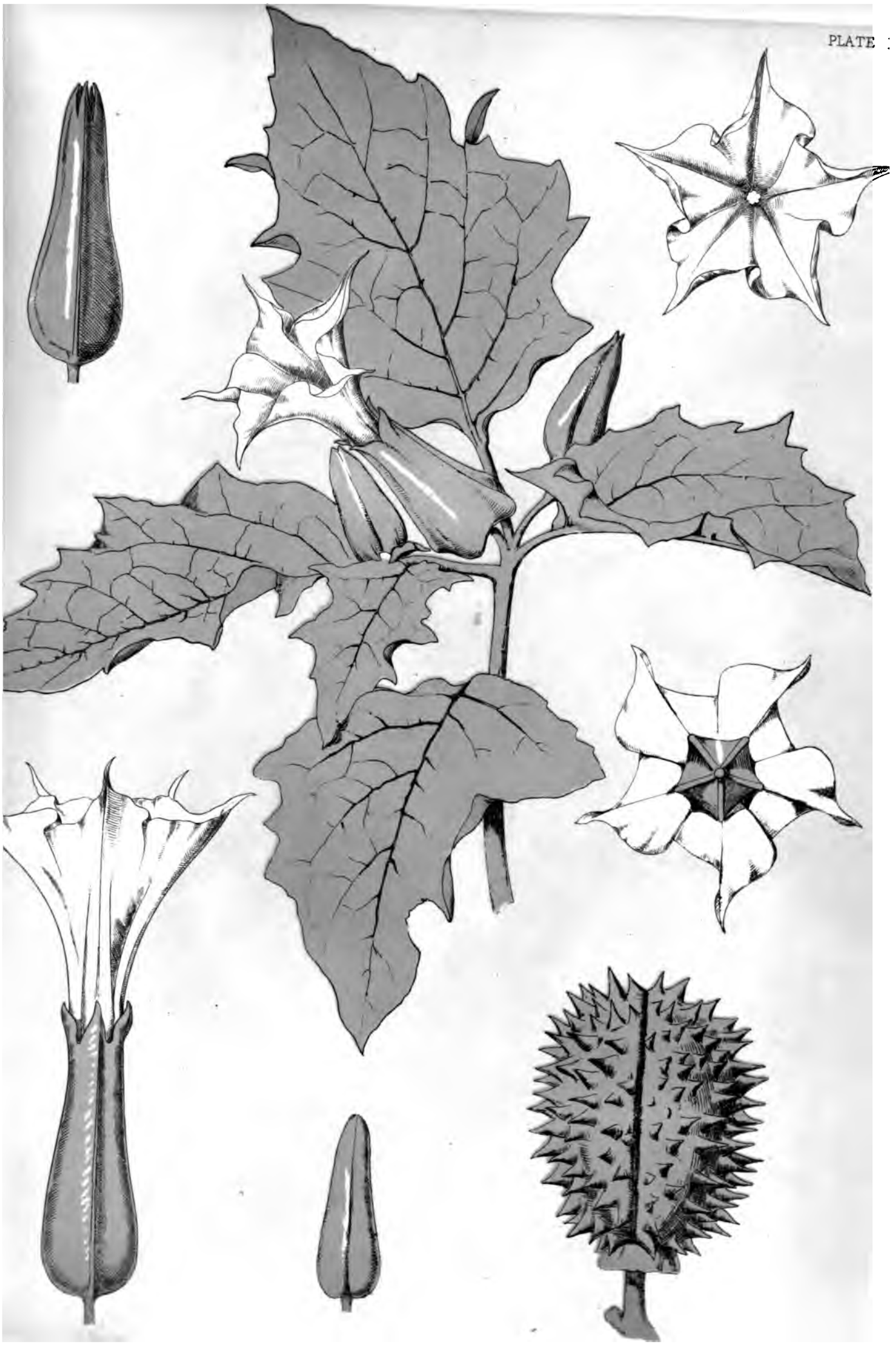


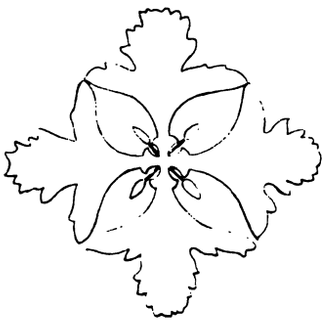


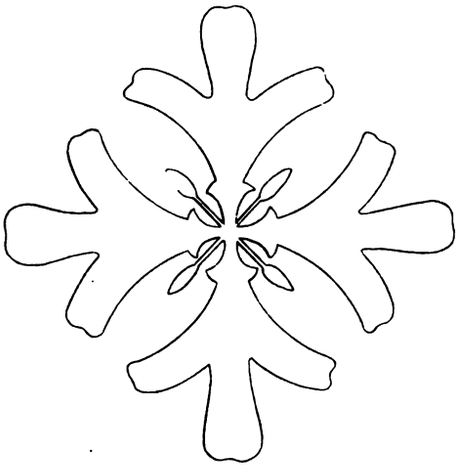


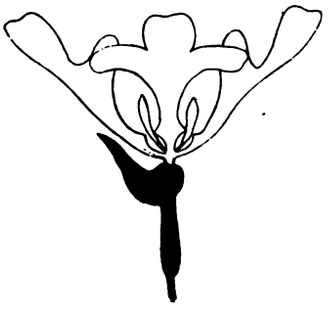


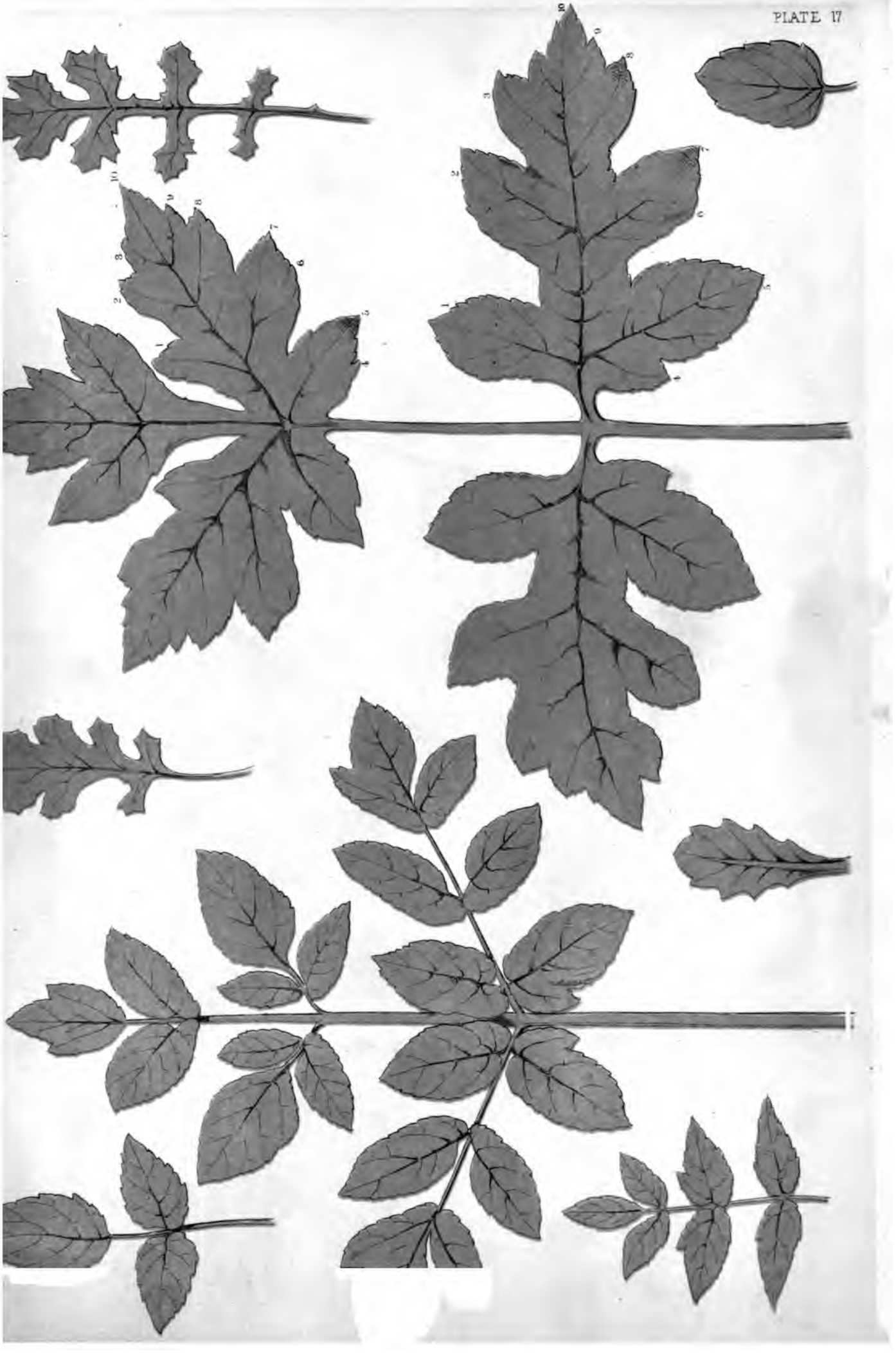


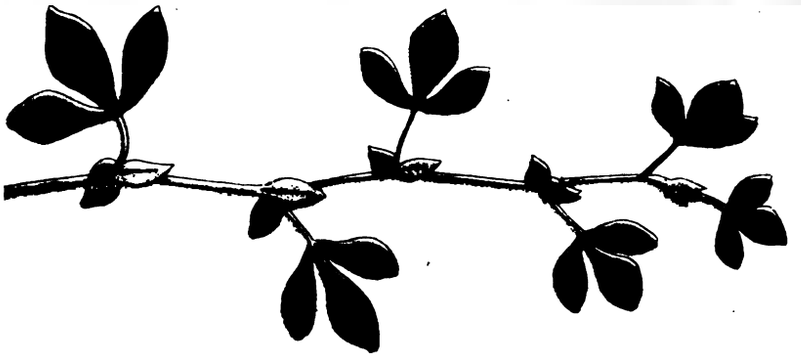


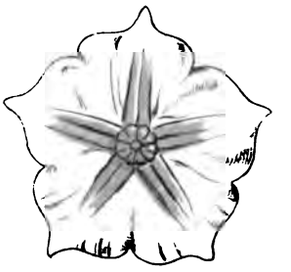












PART III.

No. 21 presents us with the well-known flower of the poets, the Forget-me-not, common during July and August by the sides of streams, growing in shallow water, amidst grass and reeds. It must be noted that the flower-stalk always divides into two. The buds are at first pink, and even when opening they remain for awhile of this colour, forming a pleasant and delicate contrast with the pure blue of the fully-opened flowers. This plant, like the Foxglove, Mullein, and some others, appears to most advantage at an early stage of its flowering, as after a time the flowers die off, the seed-vessels take their place, the flower-stalks become elongated, and the effect produced by the flowers massed at the end is not so pleasing as in the earlier state.

No. 22. The Large-flowered Willow-herb.—This is to be found in most parts of the country, by the sides of streams, the whole plant, of which the sprays given are only portions, often growing to a height of five or six feet. It flowers during August and September. The calyx resting on the top of the seed-vessel, and the very quaint elongated form the seed-vessel takes when the flower has died off, are points to be observed.

There is a metallic rigidity about No. 23, both in the leaves and petals, that gives it a peculiar and striking character, and one that may in some cases render it a valuable plant to the designer for metal-work.

No. 24. The Yellow Loose-Strife.—This fine plant, like the Forget-me-not and Willow-herb, grows commonly in most parts of the country by the sides of streams and watercourses. The whole plant is three or four feet high, and is to be found in flower during the later months of summer. It is admirably adapted to the decoration of vertical surfaces. The flowers, when fully opened, have their petals recurved.

No. 25. The Meadow Vetchling.—This beautiful plant is very common in autumn, clinging to other plants in the hedges. The curious way in which the lateral parts of the lower pair of leaflets cross each other is very characteristic and beautiful. Its delicacy of form and general mode of growth render it especially adaptable to ornamental art.

No. 26. The Maple.—This is a plant of constant recurrence in old Gothic stone carving. It is a rich green during summer; the bright yellow is the autumn tint.

No. 27.—The Holly is too well known to need any lengthy description. There is a variety having bright yellow berries, and another very

common one with variegated leaves of green and yellow. It may be well, perhaps, just to mention that the leaves upon any one tree vary very much in their prickliness, some being very irregular in outline, while others are perfectly smooth.

No. 28.—All who have noticed the ripening wheat, will have been struck with the bright scarlet, blue, and yellow flowers that grow so conspicuously amongst it. The scarlet Poppy and the blue Corn-flower are known to most; the bright yellow one is generally the one we have here represented—the Corn Marigold. The soft succulent stalks and long leaves admit of great flow of line and variety of curvature; it will be noticed, too, that the upper leaves are but slightly serrated (Lat. *serra*, a saw, hence cut at the edges of the leaves like the teeth of a saw), while the lower ones are deeply cut into lobes.

No. 29 gives us some good geometric forms. Both the front view, with the little star of yellow anthers, and the ends of the sepals showing themselves between the petals, and also the back view, where the calyx rests on the corolla, are very beautiful and adaptable forms. The quaint rigidity of the long thin leaves, and the manner of growth of the flowers and buds from one centre, must also be noticed. This is a common garden flower; it has two or three names, but is most generally known as Spider-wort.

As a familiar illustration of the fact that beautiful things are not of necessity rare or costly, we have represented on sheet 30 the common garden Radish. The heart-shaped leaf is the first that springs from the seed; the first pair of leaves are of this form; they are called, botanically, the radical leaves (Lat. *radix*, a root): all the others are very different, commencing with a simple curved form, gradually elongated, and having a pair or more of leaflets beneath it, and at the same time growing more and more serrate in outline. A good ornamental treatment is to be got out of the flower both in plan and elevation, and the employment of the seed-pods in some cases would give a pleasant variety to a design.

PART IV.

Sheet 31 presents us with one of the numerous varieties of Pelargoniums, or, as they are more commonly called, Geraniums. The leaves are thrown out from the stalk almost at right-angles, thus giving great boldness and decision to the general effect of the plant. The rich and varied forms of the leaf contrast well with the long slender stalks and flowers, and also with those of its neighbour on the sheet, a foreign plant from Kew. The whole of the latter plant is here represented.

Sheets 32, 33, 34, and 35 are all species of Cranes'-bills, so called from the long bill-shaped form that surmounts the seeds. No. 32 is the Hemlock-leaved Cranes'-bill, common in some soils, and springing up frequently in gardens, though it is to be met with in the hedgerows as well. The views of the flower, side, front, and back, all carry their own commendation to the designer, while there is considerable quaintness and beauty in the strange angles and curves of the ripening seeds.

No. 33 is a garden species of Cranes'-bill. There is great beauty and richness of gradation in the forms of the leaves, and although in almost all the plants of this order the flowers grow in pairs, this is an exception, and a noteworthy one; for though the flowers always grow singly, yet on casting the eye a little down the flower-stalk, we come to a point marked by one or two little scales, and then follows a difference of direction in the stalk, suggesting the idea that one flower has been pulled off; this seems to me a particularly interesting point, the compromise between its own mode of growth and that of its fellow Cranes'-bills. The leaves, it will be observed, grow in pairs.

No. 34 is the Herb Robert Cranes'-bill. The flowers in this species grow in pairs; by looking at the sheet, and imagining one of the seed-vessels pulled from one of the pairs, a better idea may be given of the suggestion of compromise referred to in sheet 33; the scales and the altered direction of the stalk will then be identical with the form of that part of the preceding plant. The Herb Robert is to be found in July, August, and September, in the hedge-banks, and towards the end of that time the whole of the plant, both stalks and leaves, becomes a rich pure crimson.

In No. 35 the flowers grow in pairs, but the leaves occur singly. This specimen was found fully in flower during October, at Henfield, in

Sussex. The extreme variety of form in the leaves is at once apparent; the upper leaves have but a very short stalk, and this, as we follow the leaves down the plant, grows longer and longer—the detached leaf at the side of the sheet with the longest stalk being one of the lowest.

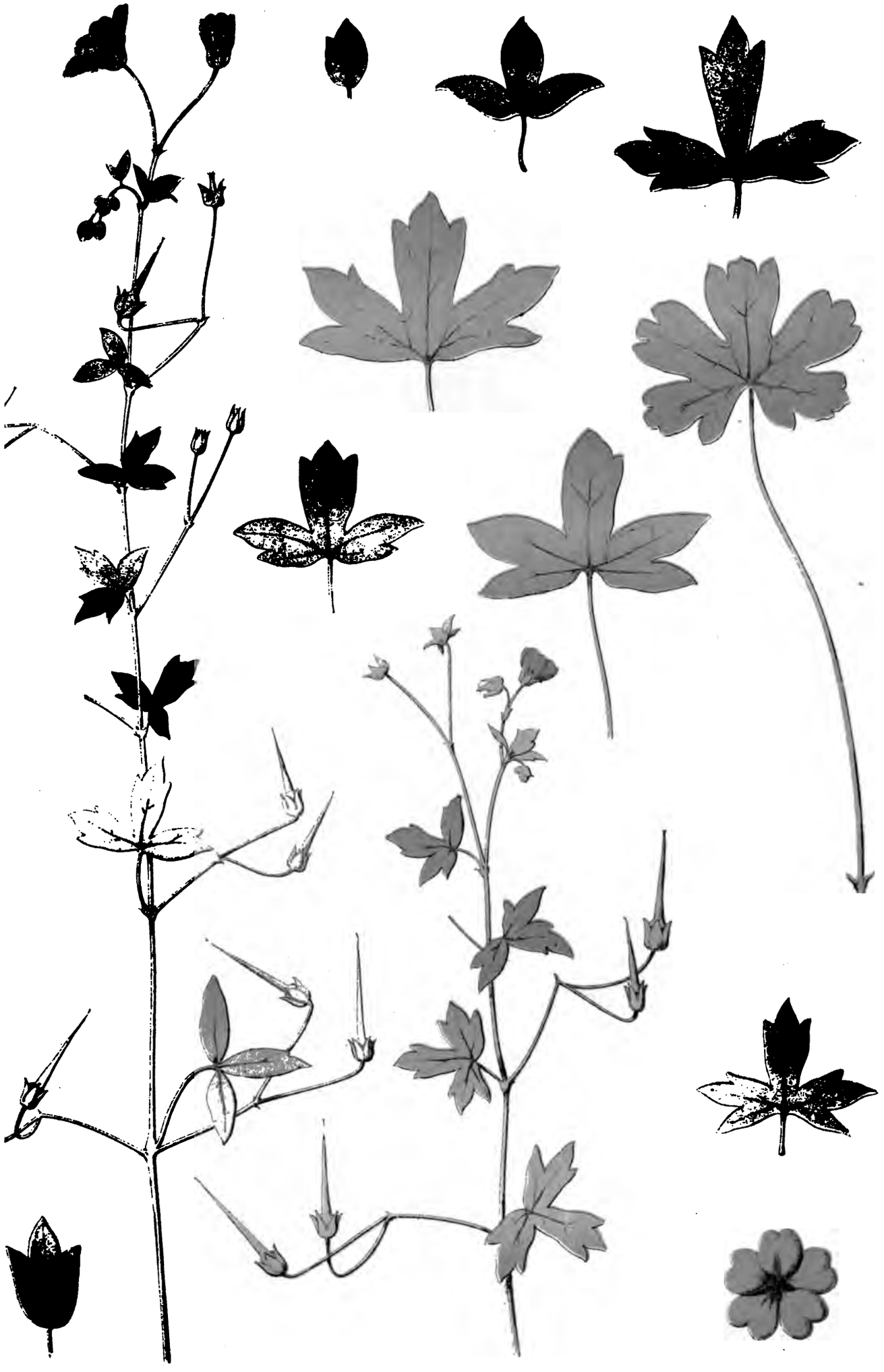
No. 36. The Borage.—The first point that strikes us here is the curiously vertical growth of the beautiful star-shaped flower. The bold sharp alternation of the petals and sepals is very striking and effective. On searching the plant over for details, one flower was found in all respects perfect in form, but having only three petals and three sepals; this, though quite abnormal, is given on the sheet, partly on its own account as a curiosity of growth, and also because there may be times when for the sake of variety in a design it may be desirable thus to change the form. The alternate growth of the leaves must be observed; the upper ones have no stalk; they gradually elongate, as shown in the detached leaf in the bottom corner of the sheet—the leaf next to it with a stalk being one of the lowest leaves springing round the root.

No. 37. The Asparagus.—The plant chosen for this sheet was gathered late in October, when decay was just beginning. The plant in the spring is of a bright green colour, but it does not then bear the brilliant berries that so adorn it in the autumn months.

No. 38 is a cultivated species of Avens. The curious little leaflets alternating with the sepals, give a rich variety to the back and side views of the flower. The great difference of form in the leaves is at once noticeable; the wonderful beauty of the large radical leaf speaks for itself; the variety of size in the leaflets composing it, their gradation, and their combination into one grand whole, forming a leaf of perfect beauty.

A delicate and available plant for fine work—muslin, lace, or ceramic decoration—is to be found on sheet 39. The flower, though very simple, is effective, and the greatly varied forms of the leaves all at least agree in the one great requirement of the ornamentist—beauty.

No. 40. The principal leaf on this sheet, a foreign species of fern, the Pteris crenata, will be of service to the designer in the decoration of large surfaces with simple and beautiful forms.



PART V.

"He hath made everything beautiful in his time."—ECCLESIASTES, iii. 11.

"Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these."—LUKE, xii. 27.

No. 41. The Wild Arum, Cuckoo-pint, or Lords and Ladies.—This beautiful plant is to be found in flower during May, in secluded spots, and deeply hidden in the hedge-banks; the scarlet masses of seeds are seen during the autumn months, and no one would without previous knowledge identify them as in any way connected with the Arum flower of spring, the leaves being mostly shrivelled or absent, and all that remains of the plant is the bunch of scarlet berries on a stem of about four inches in height. The flowers on the sheet are represented the natural size, but the leaves in nature are larger, the midrib six or eight inches in length being a fair average size; they are sometimes plain dark green, though generally, they have dark purple irregular blotches upon them, and they are sometimes, but rarely, found with blotches of a lighter green than the rest of the leaf. The want of space on the sheet has greatly diminished the bud, the one from which it was sketched being nine inches long. The central portion of the flower is in some cases crimson, in others the same colour as the rest of the flower. The root of the plant, while living, is very bitter to the taste, but when dried it loses this to a great extent. It has in times of dearth been largely used as an article of food, and being ground into a kind of flour, has been employed instead of corn-flour for bread and other purposes.

No. 42. The tall plant is the Toad-flax, or as country children call it, Eggs and Bacon; it is to be found in open sunny hedgerows, and flowers from the end of July to the end of September. The side elevation of the flower is particularly ornamental.

The second plant on the sheet is the Oxlip, a curious wild plant, and one but rarely to be met with. The flowers are like those of the Primrose, but their manner of growth resembles the Cowslip. Their arrangement in an umbel—that is to say, all springing from one centre—is a very favourable feature for designs of a radiate character, and there is a pleasant variety caused by the presence of the open and opening flowers, and of buds in varied stages of development in one

cluster. The leaves, though simple, are very good in shape ; they spring from the root, forming a ring of leaves like the Primrose, and from this the tall flower-stems rise up—five or six to a plant. There was not room on the sheet to get in the entire leaf, and yet keep its natural size ; a small diagram of the general proportion of the leaf is therefore added at the side. The plant is to be found in flower during the spring.

Another of our very beautiful wild flowers is given on Sheet 43—the Ragged Robin. It is to be found growing in damp meadows and by the sides of streams ; it is in flower during the autumn months. The beautiful pink is the typical colour of the flower, though it may occasionally be found with white flowers ; the plant in all other respects being similar to the ordinary type. This may be sometimes of use in giving a pleasant variety of colour in a design in which this plant is employed. Almost the whole plant is in each case represented ; it grows about a foot high, one long straight central stem being thrown up. The side elevations of the flower are particularly good in their suggestions to the ornamentist.

No. 44 is the Honeysuckle, or Woodbine, to be found during the summer and autumn wandering in long wreaths of flowers along the hedges. The beauty of the flower speaks for itself, the only point that needs any remark being the bunch of crimson berries that takes the place of the flowers ; they are very variable in size on one bunch, some being as large as the one by itself ; in such a case the others on the bunch seem to suffer, for if there be one of that size on a bunch, the rest are, as a rule, very much smaller.

No. 45. The Virginian Creeper.—This beautiful trailing plant will be well known to most from its being so frequently met with in gardens, or seen running up the walls of houses ; a bright green in summer, but in autumn scarlet and purple, the leaves shining with a rich metallic lustre. Owing to want of space, it has been necessary to reduce the size of the leaves very considerably : in nature they are about three times the size of those represented.

No. 46. This beautiful plant is to be found, often in abundance, running amidst the grass and wayside weeds that border country roads, generally presenting itself to us in plan, as in the case of two out of the three pieces on the sheet. The flower is very similar to that of the Buttercup. The English name, Cinquefoil, has obvious reference to the number of leaflets ; it is not uncommon, however, to find some of the leaves on a plant with seven leaflets.

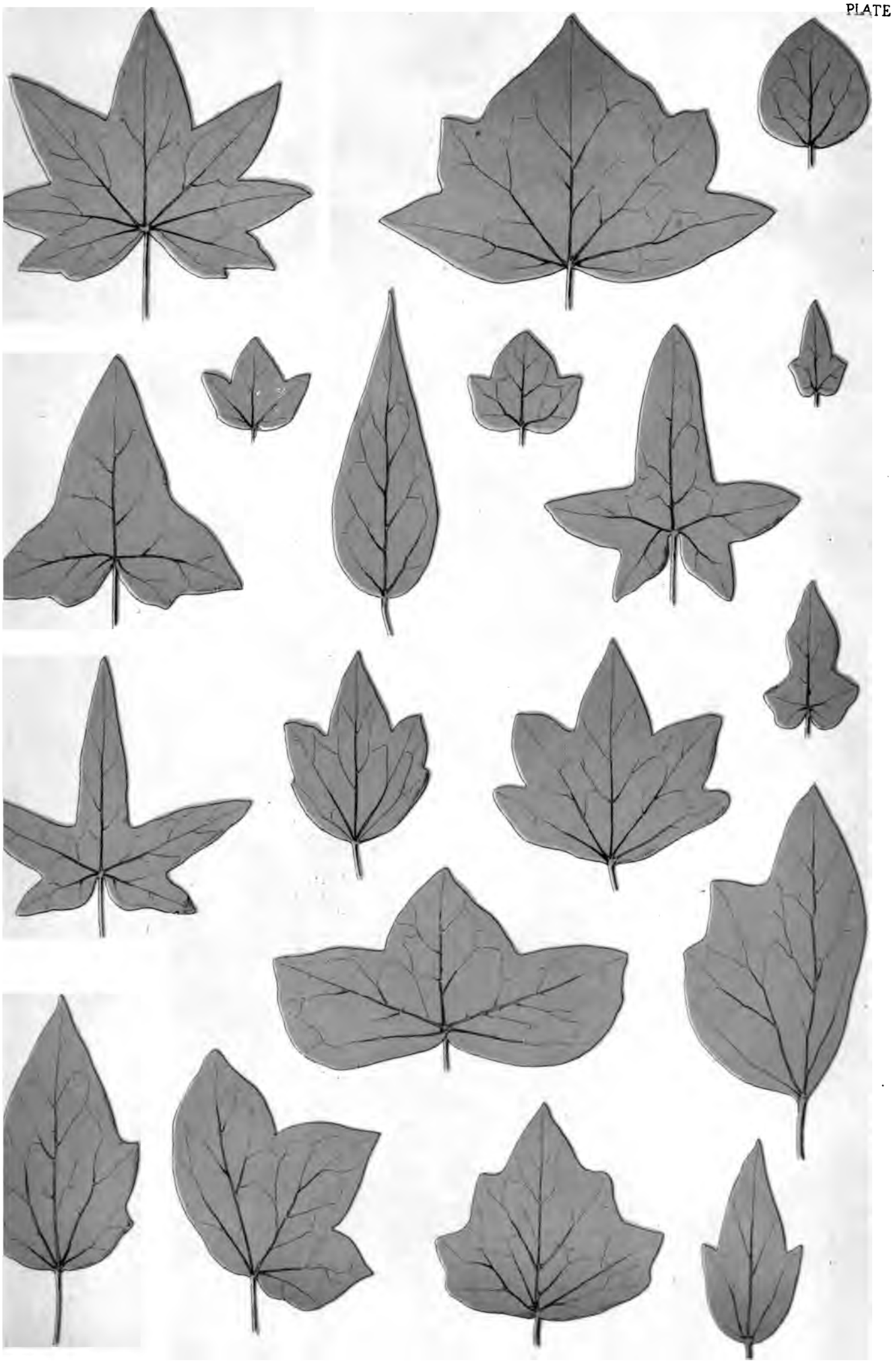
No. 47 is a well-known plant, to those who have a kitchen garden,

under the name of Scarlet Runner. The long trailing and waving stems are very beautiful, and are admirably adapted to the purposes of the designer. A pleasant contrast may be obtained by introducing the long simple form of the fruit amidst the beautiful leaves and scarlet flowers and buds. It suffers like the potato flower from being so very common; if both were rarer, and occupied a place in the conservatory rather than in the humble kitchen garden, they would be more appreciated, and their beauty both of form and colour fairly recognized.

The next plant, the Snowberry, Sheet 48, is often to be found in old-fashioned gardens; it is a shrub of some five or six feet in height. The leaves are subject to considerable irregularity of form, being sometimes entire and in other cases cut into a series of rounded lobes. It will easily be seen that the detached bud, seed-vessel, and the open flower are very considerably enlarged from the natural size.

No. 49. The Fuchsia.—This highly ornamental flower is subject to great variation both in form and colour. The flower chosen for illustration has almost invariably four sepals, though one example is given on the sheet where it has but three; but in those plants where the calyx is cream-coloured and the corolla pink, much more variation is frequently observable. One plant that came under observation when specimens for the present sheet were being selected had at the time six open flowers; of these, four had the calyx five-cleft, and the remaining two had it divided into four only, so that in plan some flowers were cruciform and others a star form with five points. It will be observed that in some flowers this portion of the calyx is almost horizontal, while in others it is rolled back against the tube of the flower. The form of the fruit or enlarged seed-vessel is also noticeable. In some cases the leaves grow in pairs, and the buds spring from their junction with the stalk in pairs or fours; in other cases the leaves and buds spring from the stem in threes.

Sheet 50 is an attempt to give an idea of the immense variety of form to be met with in Ivy leaves. Besides the more ornamental forms, a few abnormal forms are given, to show to how great an extent the type forms may at times be departed from.



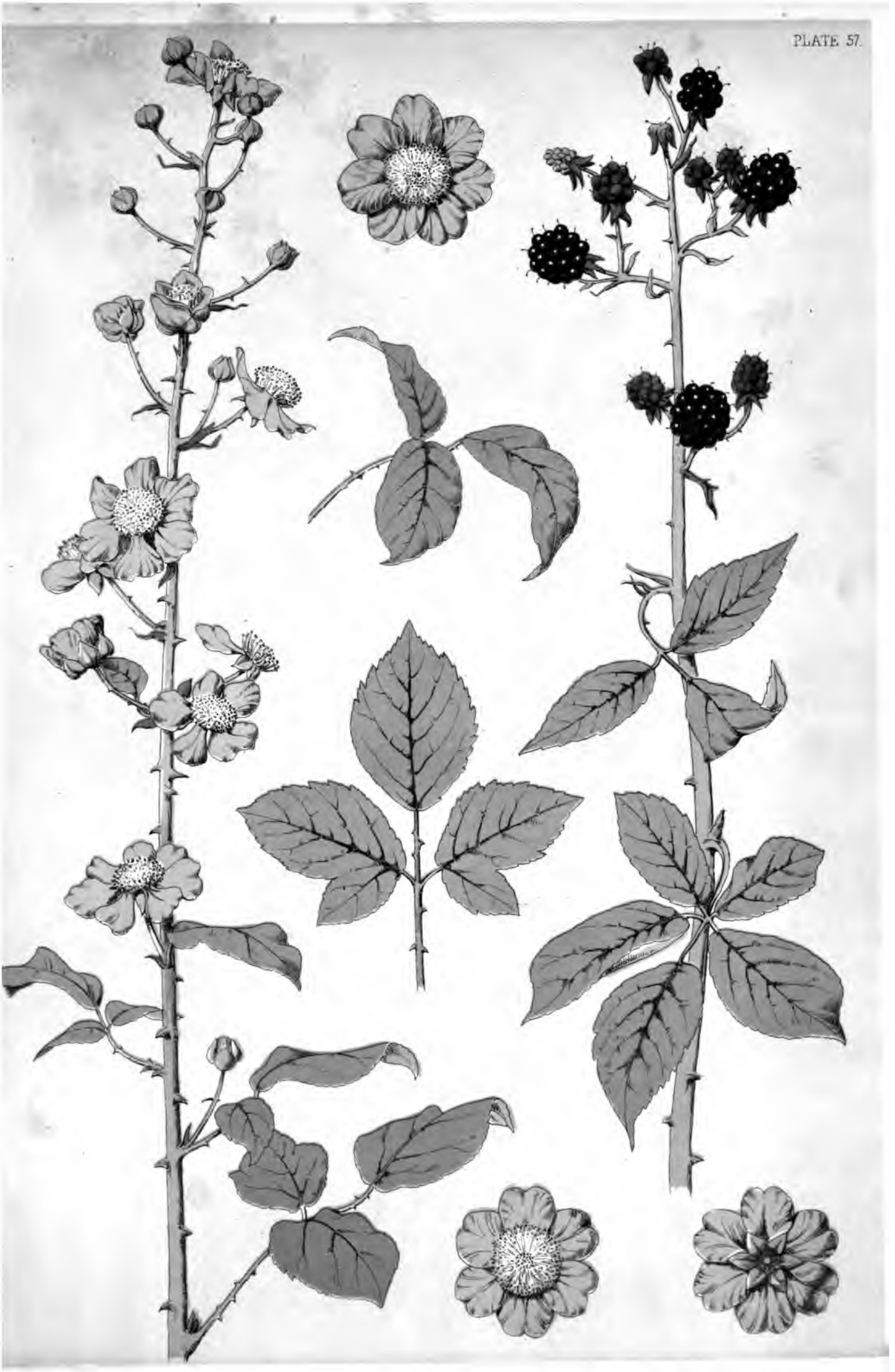
No. 56. This beautiful plant, the Yellow Jasmine, or Jessamine, is extremely well adapted to the requirements of the ornamentist, both flower and leaf being equally good and suggestive. There is another variety with white flowers.

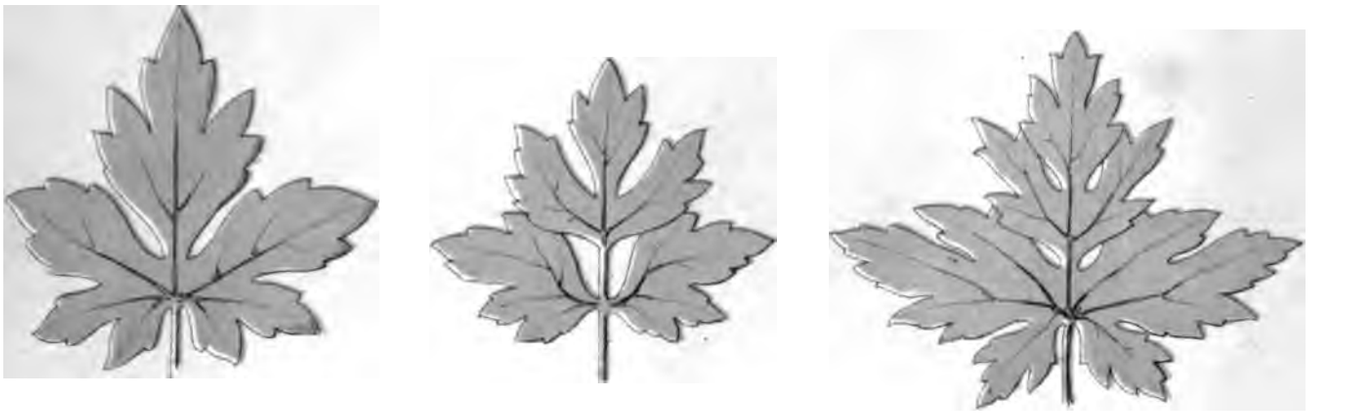
No. 57 is the well-known Bramble, a plant admirably fitted by its beauty of form to the purposes of ornamental art. Two front views of the flower are given; it will be noticed that one has six petals and the other seven. It is a valuable and noticeable feature in the Bramble that all stages of flowering and of ripeness of fruit are to be found together, so that it would be perfectly legitimate to employ the whole of those stages of growth in one design.

No. 58. The Pink Persicaria.—This light and graceful plant is to be found commonly enough in most places, and flowering during the summer and autumn months; it grows most luxuriantly in damp spots by the sides of streams and suchlike places. The long slender leaf bends about with great freedom, giving a beautiful variety of foreshortening in different views. A very similar plant, though slightly larger in all its parts, has the flower-heads green.

The centre of the next sheet, No. 59, is occupied by the Crown Imperial, a fine-looking plant, and a very general favourite in cottagers' gardens during the spring and summer months. The plant is in nature about twice the size of the sketch. The few leaves at the bottom of the flower-stalk are the beginning of a series extending down to the root. The whole plant stands about three feet high. The leaves are remarkably twisted, suggesting a metal treatment. The flowers are generally bright yellow, but sometimes they may be found of a dull deep orange colour. The detached leaves on each side of the stalk of the Crown Imperial are species of Oak, the two upper leaves are both from the Scarlet Poppy, and the small one at the bottom of the sheet is Hawthorn. They are all beautiful forms, and will be useful for diapers for book covers, &c.

No. 60. The first twelve examples upon this sheet are various forms of Buttercup leaves, and serve to illustrate the great variety of form applicable to the purpose of the designer, and the gradation from great simplicity to great richness often to be met with even in the leaves of the same plant. The next four leaves carry on this same principle, having all been gathered from one plant. The next is a Violet leaf, and the last two on the sheet are from the Kew Botanical Gardens; they are given on account of their quaintness rather than for their beauty.





PART VII.

Sheet 61.—We have here brought before us the mode of growth and geometric details of one of the numerous family of Fritillarias. The plant itself is by no means an attractive one, for, in addition to the dull lurid purple of the flowers, they have an indescribably horrible odour, producing violent headache and faintness if kept shut up in a room for even a short time. Our great point for consideration rests, however, in the applicability of its form to the purposes of ornament. The graceful pendent bells, growing generally singly at the end of the stem, though sometimes in pairs, may be very advantageously employed in decorative work. A larger species of this family has the flower chequered all over with dull purple and black squares, alternating like those on a chess-board; and it is also to be met with with dull white flowers.

No. 62 is one of the very numerous species of tropical water-plants. The broad flat leaves float on the surface of the stream, and the stalks are easily visible a few inches down in the water. It will be well, perhaps, to mention that in this case, as in all the others where direct mention is not made to the contrary, the plant is drawn of the natural size. The thoughts of some might otherwise revert to our own beautiful white water-lilies, with their leaves from eight inches to a foot in length, and they might hence imagine that a tropical flower must be at least as large as our northern specimens.

No. 63.—The Wild Hyacinth, often called the Blue-bell, and sharing the sheet with its companion the Daisy, the "Wee modest crimson-tipped flower," a favourite of all our poets.

> "She that is of all floures the floure,
> Fulfilled of all virtue and honoure,
> And ever alike fair and fresh of hewe,
> As well in winter as in summer newe.
> As soon as ever the sunne ginneth west
> To sene this floure, how it will go to rest,
> For fear of night so hateth she darknesse.
> Her chere is plainly spread in the brightnesse
> Of the sunne.
> Well by reason men it calle maie
> The Daisie, or else the Eye of the Daie."—CHAUCER.

The Wild Hyacinth grows in quiet shady places under trees, and in the early spring such spots as those are perfectly blue with its blossoms, stretching away under the trees as far as the eye can reach, until in the

distance the detail is lost, and there is only a rich haze of purple colour. The scent of the flowers is very powerful, and to many persons oppressively so, causing giddiness and headache even while walking amongst them. The Daisy is to be found more especially in meadows; some of the flowers have the crimson-tipping much more clearly marked than others, and it must be remembered that it is at the back of the flower. A little difference is observable in the growth, according to the situation. The plant represented grew in the hedge-bank amongst the long grasses, and is consequently rather drawn out; if it had been by the path, the leaves would have had shorter foot-stalks, and the stem of the bud would have been about a third of its present length.

No. 64 is one of our eleven British species of Ranunculus, or, as they are more familiarly termed, Buttercups. In employing the present plant for a design, the growth of the leaflets in threes must be noted. The large leaf at the bottom of the sheet is one of those that grow about the root; there was not room to represent its stalk, but it would be about eight inches in length. The transition of form from this complex root-leaf till we get to the thin, almost grass-like, leaves at the top of the plant, is very striking, and would help greatly to give the idea of lightness and delicacy to a design in which it was made a feature. The plans of the flower, both back and front, are very ornamental and rich in character, and with the bud deserve due attention when the plant is employed as a basis of design.

No. 65 is a cultivated species of the same family, the flowers in this case being double. The forms of the leaf are very good, and the gradation from richness of form to comparative simplicity is still noticeable, as in the last specimen.

On Sheet 66 we have two specimens of Anemone; the blue one being the Alpine Anemone, and the white one the beautiful Wood Anemone, common in May on shady hedge-banks, and starring them over with its flowers of brilliant white. The whole plant is in each case represented. They both spring from the ground with one single stalk; some distance up this we find an arrangement of three leaves all springing from the same point, and each leaf is itself composed of three leaflets, and above these the one flower springs up. All the details are the natural size, with the exception of the fruit, and that is very considerably enlarged. The side view of the blue flower is particularly graceful.

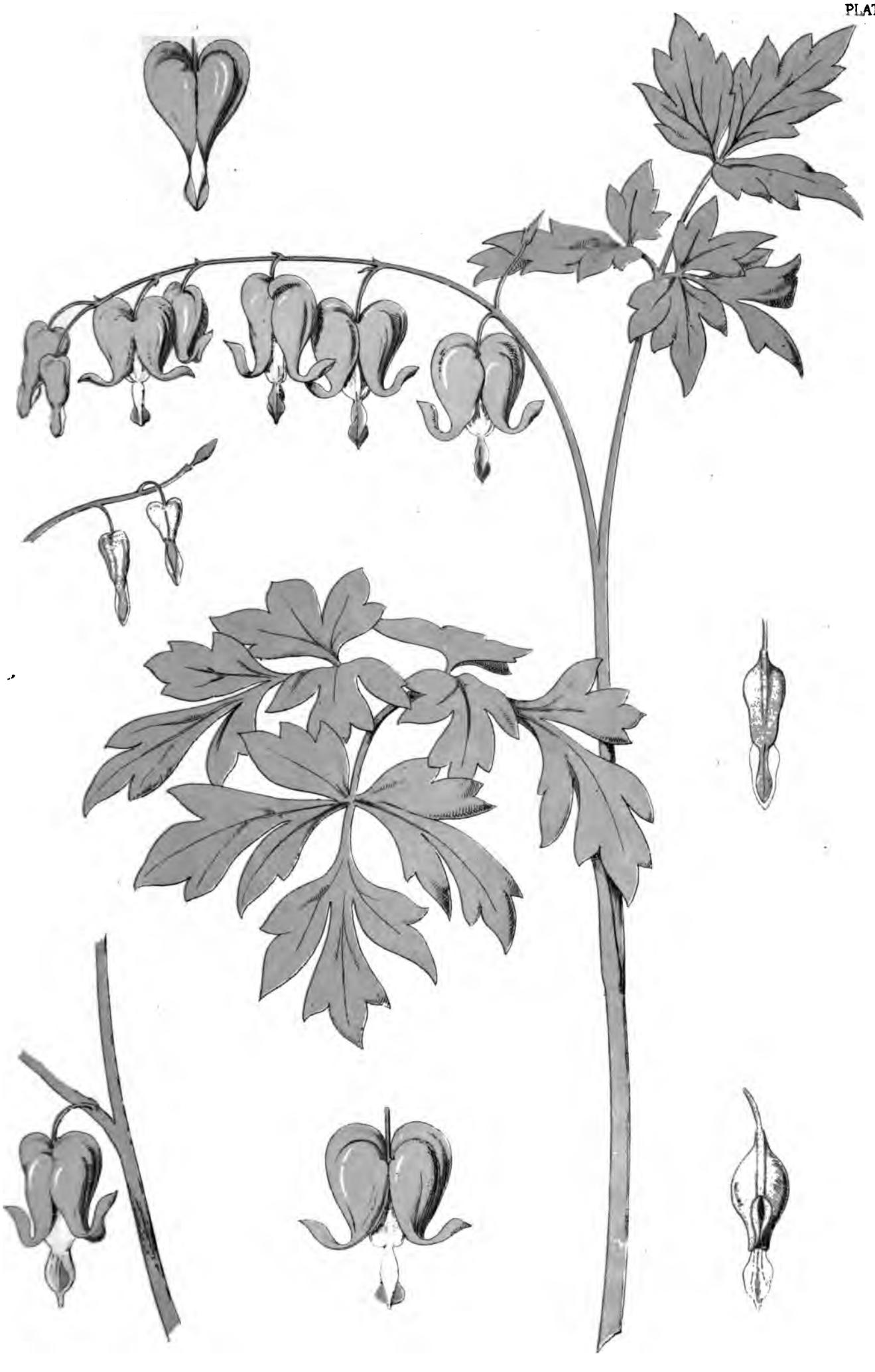
No. 67 is a small piece of the foliage of the Bamboo. The freedom and boldness of the curves made by the leaflets will commend it to those who may have occasion to decorate a large surface with simple ornament.

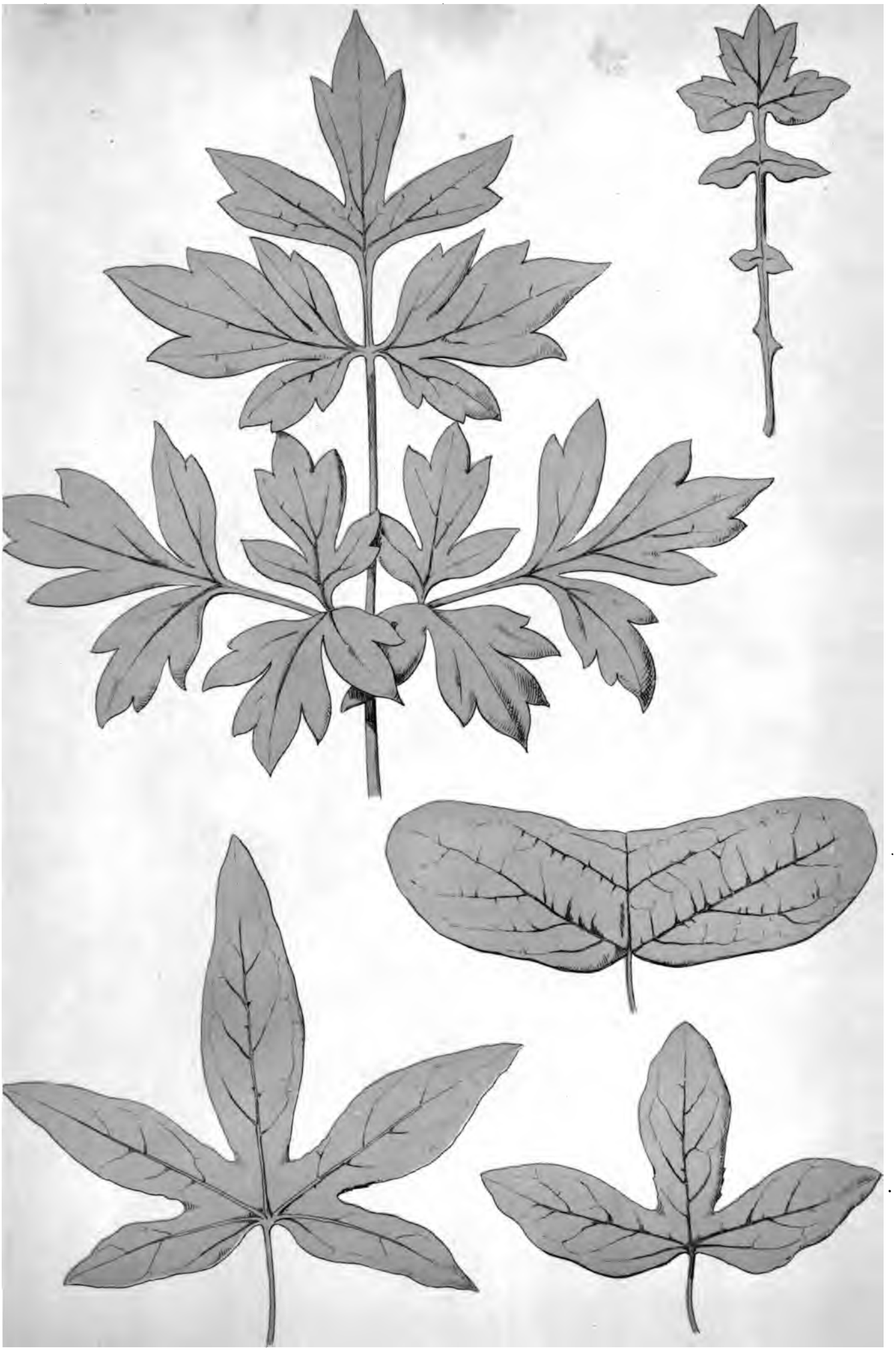
From the absence of striking flowers, the plant fits itself admirably for monochrome design, and might be very advantageously employed for wall-papers, chintz, &c., where cheapness as well as beauty is aimed at.

No. 68 is filled with the available details to the ornamentist of the White-thorn, Hawthorn, or, as it is often called, May. From a desire to show to as great an extent as possible the great variety of form in the leaves, the pieces in flower are not so full of blossom as they may frequently be found. The flowers grow in bunches, at short intervals down the stem. While collecting materials for the present sheet, a spray was found eighteen inches in length, and having in that space thirty-three bunches of berries upon it, the total number of berries being 227. The bunches of flowers and berries given on the sheet are the end ones of the branch; other bunches similar to them would occur at intervals of an inch or so down the bough, sometimes forming a long line of masses of crimson or white, at other times much fewer in number, and sometimes, as in the case of those represented, there are only bunches at the end of a bough. In some cases the stipules and thorns at the bottom of the leaf-stalks are much more developed than in others; for instance, in the small piece drawn separately at the bottom of the sheet, both are clearly developed; but in the other three large pieces the leaf-stalks pass down to the stem without there being either stipules or thorns at their junction. There are garden varieties with deep crimson single flowers, and others having the flowers white or pink, and double.

No. 69. The Chinese-lantern Plant.—This particularly graceful plant is very commonly grown in gardens, and will be familiar to most persons. It flowers in June and July. The large leaf on the upper part of Sheet 70 is one of the lower leaves of this same plant. Whether we take the leaf, side and front elevation of the flower, or the form of the bud, we find each equally beautiful and valuable for the requirements of decorative art, though it seems to have hitherto been but little used for such purpose.

No. 70.—The leaves on this sheet are, with the exception of one, beautiful forms for diapering or powdering a surface with ornament. The one exception, the leaf with the very short midrib, is curious rather than beautiful, and on that ground has been admitted. Its very quaintness may, however, give it a value for some purpose that may arise. It is the leaf of a trailing plant growing in the collection at Kew.

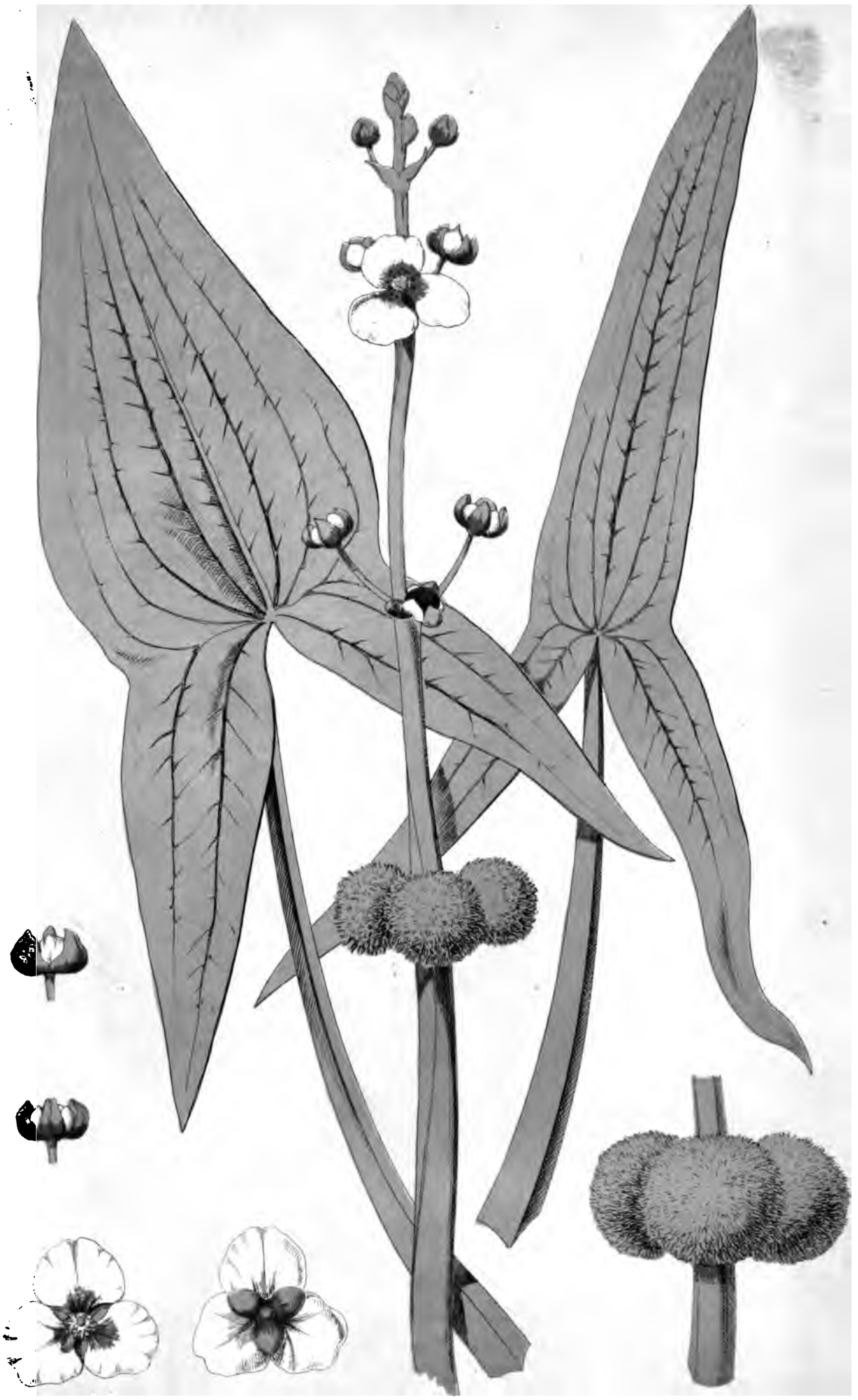


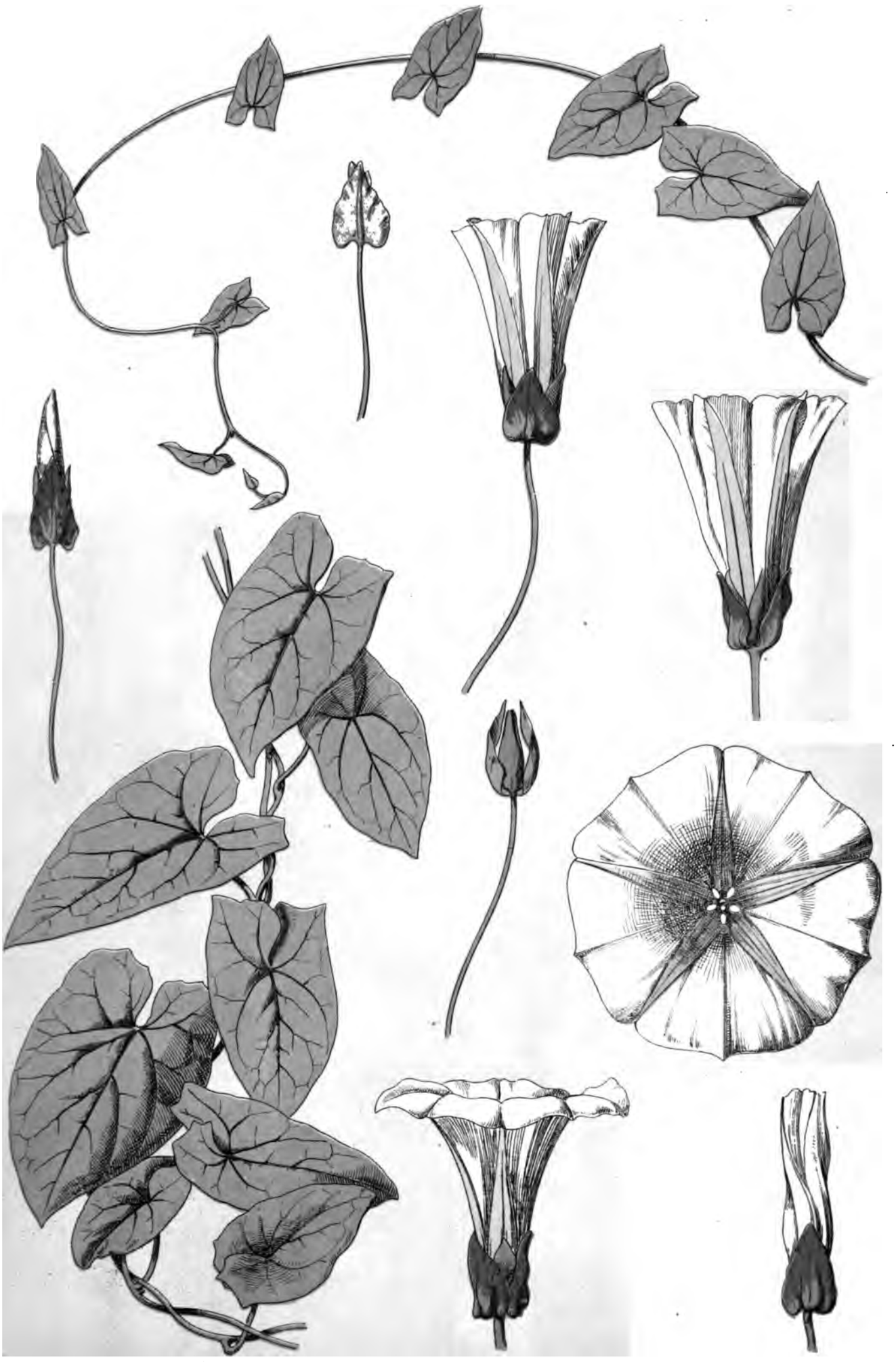


midst. The extremities of the leaves are flat and riband-like, and this form gradually alters until at the water-level it is triangular in section, as shown in the figure at the top of the sheet. This is another example of the fitness that we have already referred to in the case of the leaf-stalks of the Arrow-head, Sheet 72. The other leaves on the sheet, though comparatively unimportant, may yet be made very useful in diaper work, and for many other uses that will suggest themselves to the designer.

No. 79.—The principal plant on the sheet is the Many-headed Cotton-grass. It is to be met with occasionally on damp commons and bogs. The specimen from which the sheet was drawn grew on rather high and sandy ground, amidst the heather, in one particular spot on Woking Common, Surrey. There is another British species, the Single-headed Cotton-grass, where each stem has but one tuft at its extremity. It is rarer than the Many-headed. The Fine-leaved Heath, with its rich purple bells, may be very advantageously added to the stock of material available to the ornamentist. Muslins, plate borders, card backs, &c., may be covered with its delicate ornamental forms to great advantage; and its branching, spreading mode of growth renders it particularly suitable for the adornment of delicate fabrics. It flowers during August and September, and is perhaps most beautiful when the flowers begin to decay—the dying ones turning a deep brown, affording a beautiful harmony of colour with the rich purple of the remaining bells.

No. 80.—The three large leaves on this sheet represent three stages of the growth of a foreign fern, the Doryopteris palmata, a native of Brazil. The first leaves are very simple in their character, and resemble our English Ivy in form; but as the plant grows older the leaves become much richer in outline, and well worth the attention of the ornamentist. The top leaf of the three represented on the sheet is particularly ornamental in effect. Wanderers by hedgerows in September and October may often observe long festoons of berries stretching from one branch to another, and brightening the withering hawthorns and other shrubs by their brilliant colours. They are the ripening berries of the Bryony, the leaves of the plant having already died away. The berries are first a bright green; this gradually turns into yellow, then into orange, and at last into a beautiful crimson; and as all these stages may be found going on at once in the plant, and often in one bunch of its berries, the general effect of colour produced is very rich and beautiful. A small portion of one of these Bryony wreathings is given on the sheet.





metric side elevation, wh… We h…
oking down on the top of it. …
gement of all the parts of the flower in threes, …
ciple carried out in the seed-capsule; on the other side
the large piece, two sections of seed-vessels are shown,
ent to us this same arrangement very clearly. The
re to be found in September. The common purple Iris is
of heraldry. It is sometimes referred to as the fleur-de-
VII. of France first adopted this plant, in accordance with
those days, as his badge during the second crusade; and
ly a corrupted form of Louis. Fleur-de-lis, the Lily flower,
e by which it is now more generally known in works on
c.

34. The small-leaved trailing plant on the upper part of the
the Ivy-leaved Antirrhinum. This beautiful little flower is
ound in the crevices of old brick and stone-work, where it is
l to damp or tidal action; hence it is a common plant in such
e as the towing-path of a river where the tide comes up to an
ankment of rough stones. The present specimen was gathered from
alls of Ockham church, Surrey—a church that has a good deal of
eenth century work about it, and in its crumbling decay affords
ay a weather-worn gap between the stones. It is in such spots as
se that this beautiful little plant is seen to perfection. It seems
perfluous to point out the great service it may be to designers; the
eautiful forms of flower, of leaf, and of general growth, render it avail-
able wherever delicate work is required, as in muslins, and the decoration
of china, book covers, and many other uses. The second plant on the
sheet is the Black Bryony, a very common plant on hedges in the autumn
months, where it may be found reaching from one bough to another in
long wreaths of beautiful heart-shaped leaves.

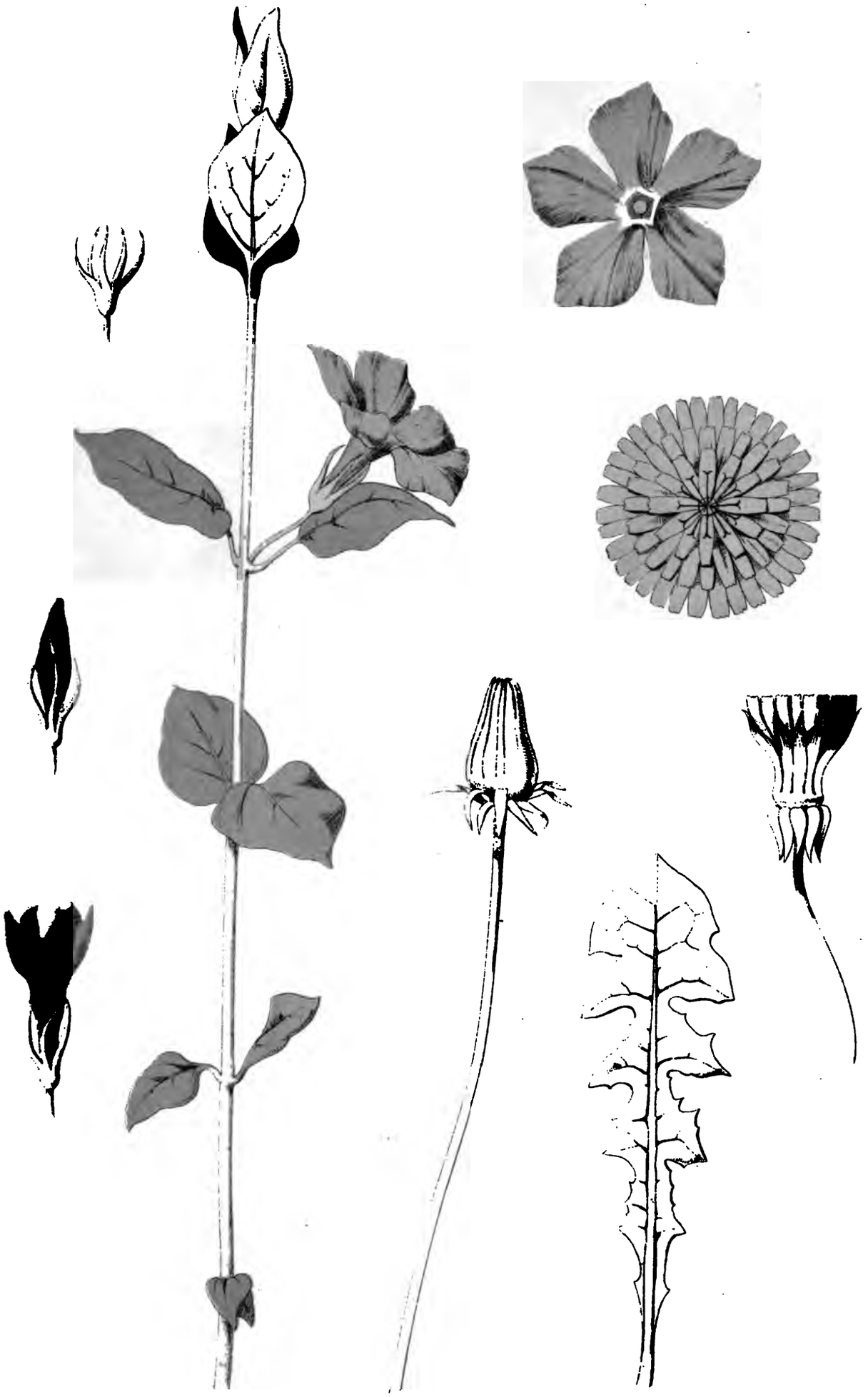
On No. 85, various ornamental details of the Great Periwinkle and
the Dandelion are presented to our notice. The irregularity of each
individual petal in the Periwinkle flower, and their formation collectively
into a beautiful symmetrical form, is a striking point to be observed.
The forms of the Dandelion buds are equally deserving of attention, and
would well repay the ornamentist if tastefully introduced in a design
it is one of those plants, unfortunately, passed over and slighted on accou
of its commonness.

No. 86. The Harts'-tongue Fern.—This graceful leaf must be fam
to all who take any interest in wayside plants. It is subject to r
…tion of form. There are more than one hundred recognized var

in flower at the same time as its near relative the Daffodil. The White Arabis is to be found during the earlier months of the year standing erect amidst the grasses by the hedge-side. The cross form of the flower, the appearance of the erect seed-vessels after the flower is gone, the form of the calyx when seen in elevation, and the alternate arrangement of the leaves upon the central stem, are all characters to be noted where the plant is employed for ornamental purposes.

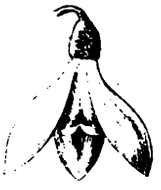
It sometimes happens that in looking at a plant we are struck by the very ornamental character of one of its members, and we yet feel that the whole plant is in itself scarcely capable of application in decorative art. We can, however, frequently employ the part that pleases us as a diapering or powdering in surface decoration, and other uses that will suggest themselves. With this view, No. 90 gives us the plan, back and front, of four beautiful forms of flowers. The first is the flower of the common Rue. The front view, with the four short stamens sheltering under the quaint forms of the petals, and the four longer stamens boldly alternating with them, and filling in the spaces between the petals, is especially curious and suggestive. The back view, equally good in form, suggests from its greater simplicity a diapering where less richness and detail are required.

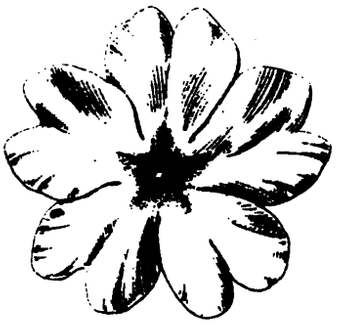
The next on the sheet is the flower of the Lime-tree. Most persons must have noticed the tree during its season of flowering, generally about the end of June, though the beauty and delicacy of the individual blossoms may have escaped their observation. The fragrance of the flowers is exceedingly powerful, and is often of itself sufficient to direct attention to the tree, and it is very curious to stand beneath the mass of foliage and listen to the deep sustained murmur of the hosts of bees and insects of all kinds that are attracted by the honey of the flowers. For the sake of variety, the front view of the flower has the tips of the calyx curving inwards, a sign of the commencement of decay, while in the back view it has been chosen at its best, and presents perhaps even greater beauty to the ornamentist. The Stonecrop has supplied details for the remaining half of the sheet. The type-form of the flower is the five-pointed star, but the four-pointed arrangement is almost as frequently to be met with. These beautiful forms would prove exceedingly useful and applicable where a simple star is repeated over a surface as a powdering, as in wall-decorations, muslins, book-covers, and many other uses.





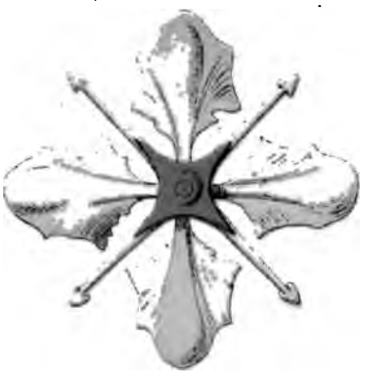


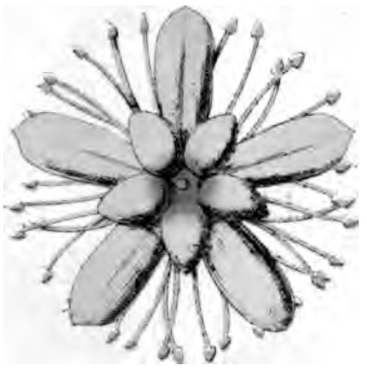



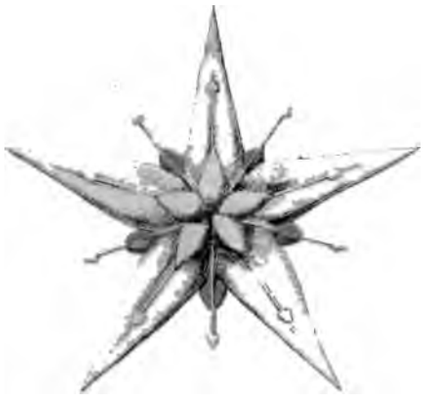


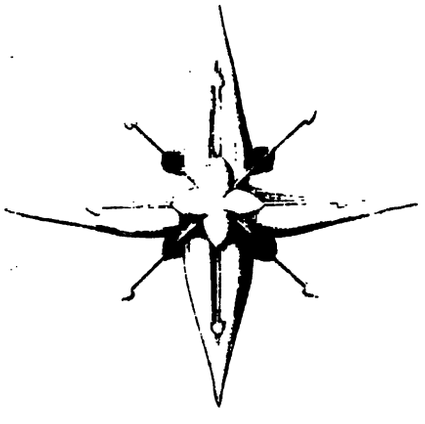












PART X.

"All flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away."—1 PETER i. 24.

No. 91. The Yellow Horned Poppy.—This plant is often known as the Yellow Cliff Poppy. The first name points clearly to its distinguishing characteristic, the long horn-like seed-vessels; while the second suggests its favourite place of growth — chalk cliffs by the seashore. The pleasing forms of the leaves and the long waving seed-vessels render it in an especial degree a plant adapted to the requirements of the ornamentist. The detached figure in the upper part of the sheet is a plan of the flower of the London Pride; it is greatly enlarged, the real size of the natural flower being scarcely more than a quarter of an inch in diameter. Many persons, from seeing it only as a garden flower, may not, perhaps, be aware that it is one of our British plants, occurring most frequently in its wild state in hilly and mountainous districts.

No. 92.—The upper part of this sheet is devoted to the various ornamental details of the White Archangel, or White Dead Nettle. It is necessary, in mentioning it, to refer thus particularly to its colour, as there is another plant very similar to this in form, except that it is considerably smaller, and the flowers are of a dull crimson colour; hence it is known as the Red Archangel, or Red Dead Nettle. Both these kinds are sometimes termed *Blind* Nettles; and whichever word is used equally expresses the fact that these, unlike the Stinging Nettle, can be gathered fearlessly. It may be well, perhaps, to mention that the five-pointed green star is the plan of the calyx, while the square-looking form a little below it is the section of the main stalk of the plant. The other details, the side and front views of the bud and flower, &c., require no further explanation, nor will any elaborate exposition of their strikingly beautiful forms be needed. The second plant upon the sheet is the Lesser Celandine, or Pilewort. This, like the Dead Nettle, is one of our common wild spring flowers. The flower has three sepals, but the number of petals seems to be liable to very considerable variation, some flowers having eight, others nine, and others ten; they vary also very considerably in size in most of the blossoms, one or two or more of the petals in a single flower being often in a very marked degree larger or smaller than the rest of their companions. Many of the plants will be found to have the whole of their leaves spotted over with large

blotches of a paler green colour; others, as our example, being of one general colour. Specimens of Pilewort must be searched for during April, in such places as damp woods, or damp shady situations in general. Their presence is generally considered to be injurious to grass or other plants, and to indicate poverty of soil.

No. 93. The Small Wild Convolvulus.—This beautiful little plant is very frequently to be met with in corn-fields, twining up the stems of the corn, and wreathing them with its beautiful foliage. The leaves of the selected plant are more pointed than they are generally found. The detached round-headed leaf, though not so ornamental in character as the other, is the ordinary type-form. The remaining space on the sheet is filled by ornamental arrangements of the plant.

No. 94. The Tormentil. — This graceful little wild flower grows most freely where we find but little else to repay our search, appearing to flourish best on bare open moors and commons. It will be found nestling down amongst the heath and coarse grass, spotting the waste bleak land with its brilliant starry blossoms. As the plant is represented of its natural size, it is perhaps scarcely necessary to say that the one large flower upon the sheet is not an example of a peculiarly well-developed flower, but is merely enlarged, the better to show the beautiful form of the calyx. The figure below the one just referred to is a plan of the calyx, with the ripening fruit within it after the petals have fallen off. Occasionally we find amongst the other flowers one having five instead of four petals. The leaves are generally sessile—that is to say, they have not a leaf-stalk, but unite at once with the main stem: an example has, however, been introduced to show that this sessile arrangement is not an absolute and unchangeable one.

No. 95.—In the few remaining sheets we propose illustrating in some small degree the application to ornament of the sheets that have gone before; and though the space allowable for such a purpose must of necessity be very limited, sufficient, we trust, will yet be given to prove that an infinite variety of ornamental treatment is opened up to the designer in the study of Nature. The three plants employed upon the present sheet are the Chinese Lantern Plant (Sheet 69), the Corn-flower (Sheet 8), and the Meadow Vetchling (Sheet 25). The three examples afford us an illustration of what are termed units of repetition. Each piece is just one-sixth of a plate-border; and the design is so arranged that if five other and similar pieces were put together, the result would be a circular band of continuous ornament.

In the remaining sheets, the plants selected for illustration are—upon

Sheet 96, the Ivy-leaved Antirrhinum (Sheet 84), and the Bramble (Sheet 57), in the two running borders; the Ragged Robin (Sheet 43), and the Mistletoe (Sheet 88) in the two centre figures.

On Sheet 97 we have four other illustrations of units of repetition, intended in this case not for running enrichment, but for the decoration of large surfaces, such as wall-papers or muslins. The first example is suggested by the Yellow Horned Poppy (No. 91), the second by the Woody Nightshade (No. 19), the third by the Flowering Rush (No. 78), and the last one on the sheet by the Crown Imperial (No. 59). It will be noticed in the third example that the flowers and buds are on little stems, and that these all spring from one point on the central stalk. This mode of inflorescence is called an umbel, and it is one of the leading characteristics of a large natural order of plants, of which the Hemlock, Celery, Parsley, and Fennel are well-known examples.

The remaining three plates, 98, 99, and 100, are examples of the use of plants as borderings for book illustrations. The natural plants that suggested them will be found represented on Sheets 34, 46, and 68 respectively.

It would have been easy to multiply examples had space permitted; but a sufficient number has, however, been given to indicate the richness of the treasure that is afforded by a study of Nature; and it need scarcely be pointed out that many very beautiful plants have not been employed at all in these few sheets of ornamental adaptations. Such plants as the Mallow, Convolvulus, Hop, Wild Rose, &c., will at once occur to the designer as being capable of affording material quite as beautiful in its adaptation to ornament as any of the plants that have been chosen as examples.

While engaged in searching in various botanical works for information suitable to our present purpose, I have found much that has seemed curious and interesting, and well worth reproduction, though it has not possessed any immediate bearing upon our actual object, the employment of natural forms, or their more or less conventional treatment in ornamental art; at the same time I felt strongly that others might feel an equal interest, and have resolved therefore to add it at the close of these descriptions in a collective form.

The older botanists seem to have been ever seeking for practical medicinal qualities in the plants they found growing about them, reasoning that all things were created for some good use, and setting themselves, to the best of their abilities, to discover the special application of each particular plant: it is on this account we find such common English

names of plants as Lungwort, Nipplewort, All-heal, Wormwood, and many others. Some of these ideas, no doubt, bore the test of practical experiment, and would be of great value at a time when foreign drugs of greater efficacy and power were not easily procurable; and this faith in the benefits derivable from the wild plants growing in the neighbourhood of the country cottager, or carefully transplanted to his garden, is still very strong in most rural districts, sometimes on the sole merits of the plants themselves, but perhaps more frequently associated with superstitious additions to increase their power. In Sussex, for instance, I have seen a person rubbing the hands with the inside furry sort of lining of the garden broad-bean to remove warts, and then going off in a rather mysterious and furtive way. On inquiry, I found that to complete the cure it was necessary that the patient should secretly and securely hide the piece of bean that had been employed, because if found by any one before the next day the charm would be broken, and the healing power would come to nought.

On looking over old botanical works, the reader is at once struck with the multiplicity of diseases that any one plant was reputed to heal, and also the immense number of wild plants seemingly available to the purpose. Almost all had good repute for the alleviation of some of the ills of humanity; but a doctrine of resemblances, a sort of homœopathic creed of "like curing like," seems to have been held in especial favour. Two examples, out of many that might be given, will suffice to illustrate this. A plant having spotted leaves, resembling somewhat in their markings the human lungs, was on that account called Lungwort, and held to be, as a matter of course, an appropriate remedy in all pulmonary complaints; and the leaves of the Herb Robert Crane's-bill, turning a brilliant crimson in the autumn, were therefore plainly held to be efficacious in stopping the flow of blood from a wound.

Gerarde, a famous botanist of the time of Queen Elizabeth, was a great advocate and authority for these remedies. He was superintendent of the herb-garden of Lord Burghley, who was himself a great lover of plants, and a most enthusiastic collector of all kinds of foreign specimens. In the year 1596 Gerarde published a book, dedicated to his patron, Lord Burghley, and entitled "A Catalogue of Trees, Fruits, and Plants, whether British or Foreign, in the Garden of John Gerarde, Citizen of London." A second edition was called for in three years, and, his former patron being dead, dedicated, after the custom of the time, with much elaborate panegyric, to Sir Walter Raleigh. One of his remedies affords an amusing illustration of the common saying respecting

"a remedy being worse than the disease;" but it is, nevertheless, put down in all good faith. In speaking of one of the Buttercup family, he says,—"Many do use to tie a little of the herbe, stamped with salt, unto any of the fingers against the pain of the toothache, which medicine seldome faileth, for it causeth greater pain in the finger than was in the tooth, by means whereof the greater pain taketh away the lesse."

Other plants frequently mentioned are the Holly, Toadflax, Mallow, and Yellow Iris: the Maple-root for liver complaints, Ivy-berries for the plague, Thorn-apple and Groundsel for external application in inflammations, Woody Nightshade for fever and rheumatism, Stone-crop for scurvy and dropsy, Cinquefoil leaves made into a drink for ague, Harts'-tongue for convulsive disorders, Avens-root for wounds, intermittent fevers, agues, &c. Some of our English plants are very powerful in their effects; two of those, for instance, just mentioned, would, in the hands of an ignorant prescriber, very soon put an end to all further need of medical advice: thirty berries of the Woody Nightshade administered to a dog killed it in less than three hours, while the results of eating Thorn-apple are set down in a medical work with terrible brevity and force—"light-headedness, insanity, convulsions, palsy, death."

Another point that could not well be illustrated in the preceding pages is a brief consideration of the names given to plants; and though it would be impossible in the present limited space to give anything like an exhaustive treatment of the subject, it would be well, perhaps, to bestow, at all events, a little thought upon it, because the names used, whether the ordinary English of the countryman or the scientific terms of the learned botanist, may generally be found, on analysis, to be capable in themselves of throwing fresh knowledge and interest on the flower that may be in question.

The nomenclature of plants may, I think, be fairly divided into eight distinct sections, in some one of which most if not all the names employed may be classed.

First. Names arbitrarily chosen, that is to say not in themselves conveying any increase of knowledge or association in any way respecting the plant named. Examples of this are, however, by no means so common in Botany as in some of the kindred branches of Natural History,—as for instance Entomology, where we find *Euphrosyne*, *Corydon*, *Adonis*, and *Artaxerxes* as the names of British butterflies; names distinctive of the particular species by general usage and adoption only, and not on account of any special appropriateness in the names themselves. Here, however, it will be advisable to point out that it does not, as a matter of

course, follow that because a word seems utterly meaningless even after long consideration that it is so; for though Latin and Greek are, as a rule, the bases on which the scientific terms are founded, they are by no means exclusively so; and in the common every-day names of the plants corruptions have largely crept in, and old Saxon and English words perverted beyond all recognition. One or two examples will illustrate this more fully. *Datura*, the generic name of the Thorn-apple, may be long analyzed in vain, and judged by any possible Latin or Greek derivation seems utterly without meaning. It derives its name from the Arabic word for the plant, *Tatorah*. *Rubus*, the generic name of the Bramble family, will be found, on investigation, to be exceedingly appropriate to the prickly plants that bear it. It is derived from the Celtic verb *reub*, to tear.

Secondly. Names defining some characteristic of the plant, either in comparing it with some other plant, as *V. hederifolia*, the Veronica with ivylike leaves; or expressing colour, as *S. nigrum*, the Black Nightshade; or defining its mode of growth, as *R. repens*, the Creeping Crowfoot; or giving an idea of its place of growth, as *R. aquatilis*, the Water-Crowfoot; pointing out any striking peculiarity of form to the eye, as *S. sagittifolia* (Lat. *sagitta*, an arrow; *folium*, a leaf), the Arrowhead; or appealing to any of the other senses, as *acre*, expressing pungency and bitterness of taste; *fœtidus*, offensiveness of odour; *mollis*, softness to the touch. This is of necessity a very large section, when the immense variety of expressive names is borne in mind, that can be thus given, owing to various circumstances in the history of any plant; and many more examples might readily have been brought forward, my desire being merely to make the idea suggestive, leaving it to the reader to amplify the thoughts thrown out to any extent that his interest in the subject may dictate. The second name of the plant will generally be found most capable of analysis in this way; it is what is termed the specific name, and is used to point out a particular species of plant; whereas the first name is termed generic, and is employed to define a genus or group of plants agreeing in some botanical particulars: this may be considered as the surname of a family borne by all its members, but each in addition having their own distinctive appellations, their specific names: for example, a number of plants agreeing in certain important respects are classed together under the name of *Solanum*; and in addition to this name, which each one must bear, they have distinctive names of their own, in order that it may be known which *Solanum* is referred to; thus we have *S. nigrum*, *S. dulcamara*, *S. tuberosum*, &c.

Thirdly. Names may be given to record the discoverer of a plant or the introducer of it into England, as *L. Humboldtii*, discovered by the great Humboldt in Tropical America; or they may be given in honour of some great man, or as a monument to his memory, as for instance *Teesdalia*, named after Robert Teesdale, a botanist; *Hutchinsia*, after a Miss Hutchins; *Cherleria*, after Cherler; and *Bartsia*, after Bartsch, a Prussian botanist and friend of Linnæus.

Fourthly. Names are sometimes given to plants from a supposed resemblance to some other objects; and this being an appeal to the imagination and powers of observation, we shall naturally in every country expect to find it a large class. English illustrations are very abundant; it will suffice to mention merely a few as illustrations,—Crane's-bill, Colts-foot, Hound's-tongue, Hart's-tongue or Seaweed Fern, Fly Orchis, Bee Orchis, Spider Orchis, Batchelor's-buttons, Bird's-foot Trefoil, Hare's-foot Trefoil, Monk's-hood, Shepherd's Needle, Dog's-tooth Grass, Finger Grass, Cat's-tail Grass, Cock's-foot Grass, Cup Lichen, Maiden Hair, Ox-eye Daisy, Shepherd's Purse, Turk's Cap, Goosefoot, Crowfoot. This same idea is also carried out in the scientific nomenclature of plants. The blossoms of the Pea family are called papilionaceous, or butterfly-shaped, from the resemblance of the upper part of the flower to a butterfly resting with its wings turned up over it; and the beautiful little Harebell belongs to the order *Campanulaceæ*, from the resemblance of its flowers to a little bell (Lat. *campanula*). The Crane's-bills are called *Geraniums*, from the Greek word *geranos*, a crane; *Lycopus*, from two Greek words signifying wolf's-foot, from a supposed similarity between the shape of the leaves of that plant and the paw of a wolf.

Fifthly. The name may be given on account of some domestic value the plant possesses or once possessed; to give only one example—the Bedstraw. This plant when dried was formerly very generally employed as a stuffing for beds, instead of the more modern hair or straw; hence its practical use has given it a name, that has long outlasted the custom that originated it.

Sixthly. A plant may be called by some name implying its use in medicine or its effect upon man or the lower animals. Dogbane, Wolfsbane, Henbane, Self-heal, Eye-bright, Birthwort, Liverwort, Woundwort, Milkwort, and the Lungwort, All-heal, and Wormwood, already referred to, may be regarded as illustrations of this class.

Seventhly. The area of distribution of a plant, as *Vulgaris*, common; *Cambrica*, occurring in Wales; *Europæus*, found throughout Europe; *Norvegica*, a native of Norway.

Eighthly. Having reference to some superstition or legend. A good example of this will be found, both as regards the English and the scientific terms, in the name applied to the plant represented on Sheet 24, *Lysimachia Vulgaris*, the Yellow Loose-strife. *Lysimachia* is a compound from two Greek words, signifying battle-dissolving, or the loosing of strife; an idea exactly carried out in its common English name. Pliny mentions it as being valuable in restraining restive horses, and an old English writer, though apparently with somewhat shaken faith, speaks of it as "taking away strife and debate between beasts, not only those that are yoked together, but even those that are wild also, by making them tame and quiet, which, as they say, this herb will do; if it be either put upon their yokes or their necks, which how true I leave to them who shall try and find it so." The Devil's-bit Scabious is another example, for we are told that in olden time this plant, but more especially its root, was so efficacious in healing the ills of human nature, that the great Enemy of mankind bit off the greater part of it, and in proof of this statement, anyone may see on pulling up the plant, that the root comes to a sudden termination, giving the idea that it had originally been much longer, but on some account had come to an abrupt stoppage. This belief in Satanic influence, either triumphant or foiled, shows itself constantly in the writings of the Middle Ages; the common Avens for instance, Sheet 81, was generally known as the Herb Bennet, a corruption of the old monkish "Herba Benedicta,"—the blessed plant. In explanation of this, one of the old writers affirms that "where the root is in a house, the evil one can do nothing but flee before it, wherefore it is blessed above all other herbs." The legend associated with the Forget-me-not is so well known and has so often been introduced in various books, that I need only refer to it as a concluding example of the influence of legends in giving names to plants concerned in them.

It must be remembered that the same plant may sometimes be known by two or three different names according to the date of the book appealed to, if the scientific name is in question, or the part of England if the popular name is the point of difficulty. As an illustration of the scientific changes, we may instance the case of the Wild Hyacinth. It was originally termed by Linnæus the *Hyacinthus-non-scriptus*, and it may now be met with in modern books as *Hyacinthus nutans* or *Agraphis nutans*. As an English example the Ragged Robin may be cited. In Sowerby's excellent work on English wild plants, the following synonyms are given: "Rose of Heaven (Ragged Robin is supposed to

be a corruption of this), Smooth Lychnis, Meadow-pink, Wild Williams, Crow-flower, and Cuckoo-flower." The Corn-flower, Sheet 8, is also in some parts of the country called Blue-bottle and Hurt-sickle, the first name referring to its colour and form, the second to the injurious effects its tough wiry stems are reputed to have upon the reaper's sickle. The Fritillary, Sheet 61, is sometimes called Snake's-head. The flower is subject to much variety of colour and marking, and is sometimes chequered over in distinct squares of lurid purple and dull green; the form of the bud when thus spotted over makes Snake's-head a very appropriate name.

Lastly. Any person endeavouring to identify some flower that he may have found, either by illustrations in books, or by a written description, must bear in mind the immense influence that soil, sunlight or the want of it, a dry season, and many other circumstances exercise: and though there is a distinct type-form in all cases, it is very liable to alterations more or less noticeable. A daisy growing close to the ground, on a hard and dusty road, is a very different looking plant to one growing in the soft turf of a meadow. It need scarcely be said, that for the purposes of ornamental art, those plants that are most fully developed and perfectly grown should be selected; for though dry seasons and many other untoward influences may mar the beauty and symmetry of individual plants, it is not as a rule desirable to employ in ornament forms of imperfect development, but rather so far as possible to work out a true impression of the real loveliness of the flower selected, remembering that "all noble ornamentation is the expression of man's delight in God's work." I feel that I cannot do better in conclusion than quote the following extract from one of the works of our most earnest and powerful living writer on art:—"Remember, whatever the work you have to set yourselves to, whatever the toil you have to undergo, it will be only rightly performed, rightly undergone, if you go first to the highest source of all truth. Look back to history, fearlessly and accurately, and you will find this one thing forced upon you perpetually by the lives of artists. Giotto was primarily a painter and sculptor; he is secondarily the richest of all designers in mosaic and marble. Cellini, in all branches of metal-work, was a perfect imitator of nature in all its lesser branches, and produced the best designs for the lip of a cup. Holbein, wonderfully gifted in noble art, becomes secondarily one of the most exquisite designers of embroideries. Michael Angelo, primarily versed in drawing of body and limb, distributes in mightiest masses the order of his pillars, and in the loftiest shadows

the hollows of his dome. Keep hold of this clue, and there is no branch of art which is not open to it, but lose hold of it, quit hold of this central love of nature, and set yourself to the designing of ornamentation in ignorant belief of your own artless fancy, as the Indian does, or according to received application of artless law, as the modern European too often does, and there is but one word for you then, death of every healthy faculty and every noble intelligence, incapacity of ever understanding one great work that man has done, or of doing anything that it shall ever be beautiful for man to behold. By cutting yourselves off from nature you cut yourselves voluntarily and presumptuously and insolently from the whole teaching of your Maker and His universe; you cut yourselves off, not because you are forced to mechanical labour for your bread, but because you wilfully bind up your eyes from the splendour of nature; and what can remain for you then but helplessness and blindness, except the worse fate than that of being blind yourselves, that of being leaders of the blind? Ask yourselves what is the leading motive that actuates you while at your work. I do not ask you what your leading motive is for working, that is a different thing; you may have families to support, parents to help, brides to win—these and all other such sacred and pre-eminent motives may urge you to your morning's labour, and your evening's thought; but when you are fairly at the work, what is the motive then that tells upon every touch of it? If it is the love of that which your work represents; if, being a landscape-painter, it is the love of hills and trees that moves you; if being a figure-painter, it is love of human beauty and human soul that moves you; if being a flower-painter, it is love, and wonder, and delight in petal and in pod that moves you, then the spirit is upon you, and the earth is yours; but if, on the other hand, it is petty self-complacency in your own skill, or a hope for academical or for popular approbation, it is quite possible that by steady industry, or by fortunate chance, you may win the applause, and the position, and the fortune that you desire; but one touch of true art you will never lay on canvas or stone as long as you live." No addition of mine can in any way add greater force or clearness to the plain truth thus so eloquently enforced, and I can only hope that the present series of drawings may be of service to the practical ornamentist, not only on their own account, but also as pioneers to guide him to a thoughtful study for himself of the inexhaustible store from which these few specimens were taken.


THE
CINQUE-FOIL

THE HAWTHORN

GENERAL INDEX.

SPECIAL INDICES.

No. 1.—BRITISH WILD PLANTS.

No. 2.—CULTIVATED AND FOREIGN PLANTS.

I have included in this section the Globe Flower, Bloody Crane's-bill, Yellow Welsh Poppy, Blue Anemone, and Narcissus; for though they are really British flowers, they are very rarely met with in a truly wild state. They may frequently be found in cultivation as garden flowers.

No. 3.—WATER PLANTS.

No. 4.—CLIMBING PLANTS.