

THE
BOTANIC GARDEN.

PART THE SECOND.

[Figure: [Frontispiece] FLORA at Play with CUPID. Emma Crewe inv.t S. Alken fecit¹]

THE
BOTANIC GARDEN.
PART II.²
CONTAINING
THE LOVES OF THE PLANTS.
A POEM.
WITH
PHILOSOPHICAL NOTES.³

VOLUME THE SECOND.⁴

VIVUNT IN VENEREM FRONDES; NEMUS OMNE PER ALTUM
FELIX ARBOR AMAT; NUTANT AD MUTUA PALMÆ
FÆDERA, POPULEO SUSPIRAT POPULUS ICTU,
ET PLATANI PLATANIS, ALNOQUE ASSIBILAT ALNUS.

CLAUD. EPITH.⁵

THE SECOND EDITION.

LONDON:
PRINTED BY J. NICHOLS,⁶
FOR J. JOHNSON,⁷ ST. PAUL'S CHURCH YARD.
M, DCC, XC.

[Entered at Stationers Hall.]⁸

¹ “inv.t” stands for the Latin “invenit,” meaning Emma Crewe designed the image; “fecit” means made, that is, S. Alken engraved the plate for reproduction. ED asked Alken to make improvements to the plate originally used in *LOTP* 1789 (see Appendix 1.2). Emma Crewe (1780–1850) was an amateur artist. She provided designs to innovative potter and industrialist Josiah Wedgwood (1730–1795), ED’s friend and fellow Lunar Society member, to be used for reliefs in jasperware, a fine, dense stoneware that he developed and became famous for (especially in its most popular background color, Wedgwood Blue). Crewe features in *LOTP* II:295–304. Samuel Alken (1756–1815) was known for *A New Book of Ornaments* (1779) for which he did both the designing and etching.

² Confusingly, Part II of *The Botanic Garden* came out first. Part I, *The Economy of Vegetation*, would be dated 1791 on its title page and actually published in June 1792. See Appendix 1.1.

³ ED's name did not appear on the title pages of any of the editions of *The Botanic Garden* published in his lifetime. However, in 1794, the title page of *Zoonomia* reads, "By ERASMUS DARWIN, M.D. F.R.S. / AUTHOR OF THE BOTANIC GARDEN." His other prose works, *A Plan for the Conduct of Female Education, in Boarding Schools* (1797) and *Phytologia* (1800) also give his name and describe him as "AUTHOR OF ZOONOMIA, AND OF THE BOTANIC GARDEN."

⁴ "Volume the Second" does not appear on the title pages of 1791, 1794, or 1799 (which each had a corresponding edition of Part I, *The Economy of Vegetation*: see Appendix 1.1).

⁵ Lines 65–8 of Claudian's *Epithalamium of Honorius and Maria*, written to celebrate the wedding of the Roman emperor Honorius in the year 398. "The very leaves live for love and in his season every happy tree experiences love's power: palm bends down to mate with palm, poplar sighs its passion for poplar, plane whispers to plane, alder to alder" (trans. Maurice Platnauer, Loeb Classical Library).

⁶ John Nichols (1745–1826) was a printer, publisher, editor, and antiquarian. The printing house he took over from his mentor William Bowyer (1699–1777) served the Society of Antiquaries and the Royal Society until the end of the eighteenth century. Nichols became involved with the *Gentleman's Magazine* in 1778 and by 1780 was its main printer and editor.

⁷ Joseph Johnson (1738–1809) was a radical publisher and founder, with political writer Thomas Christie (1761–1796), of the *Analytical Review*. The "Johnson circle," who would gather for dinners at his house, included: philosopher and novelist William Godwin (1756–1836); author, philosopher, and feminist Mary Wollstonecraft (1759–1797); author and revolutionary Thomas Paine (1737–1809); theologian, natural philosopher, and Lunar Society member Joseph Priestley (1733–1804); and artist, writer, and translator Henry Fuseli (1741–1825; mentioned in the first Interlude of *LOTP* and in III:56). ED met Fuseli on a trip to London in 1781 (King-Hele, *Life* 173), and in 1784 Fuseli put ED in touch with Joseph Johnson to discuss publishing *The Botanic Garden* (see King-Hele, ed., *Letters*, 84–10). Johnson is also known as a frequent employer of William Blake (1757–1827). Fuseli made several designs for ED's books: *The Fertilization of Egypt*, engraved by Blake, and the frontispiece *Flora attired by the Elements*, both for *The Economy of Vegetation* (1791); *Tornado*, also engraved by Blake, for the 1795 edition of *The Economy of Vegetation*; and the frontispiece and three other illustrations for *The Temple of Nature* (1803). Blake also engraved the images of the Portland Vase for *The Economy of Vegetation*.

⁸ The Hall of the Stationers' Company, a guild of workers in the publishing industry. Registration was the record of copyright.