

the palms, and the extraordinary greenery of Jamaica, where Nature has done everything and man nothing, delighted her inexpressibly, and many beautiful sketches were the result of her six months' sojourn in that garden island.

But the fever of travel was upon her, and after two months in London, she started in August 1872 for Brazil, where the variety of scenery was an hourly revelation; and the trees "draped in bougainvillea," the orange-flowered cassia, and the lovely blue of the marica, were each and all an inspiration for her brush.

"Every bit of the way was interesting:— beautiful. Every day's rumble showed me fresh wonders. Did I not paint, and wander, and wonder at everything?"

After spending two winters in the tropics, Miss North found the English climate most trying, and though she weathered the November fogs, she determined to visit Teneriffe, for which she started on New Year's Day, 1875, returning only in time to start for Japan in August of the same year, *via* California, the Yosemite Valley, Borneo, and Java, and home again, *via* Ceylon and Europe, to London, where she arrived in February 1877. Here the Emperor of Brazil paid her a visit, and showed much interest in the curiosities collected and the paintings made, during her stay in his kingdom.

More than five hundred studies were the result

of her labours during these six years, and this large number shows with what zeal she must have painted, when we take into account the inevitable delays caused by journeys and social duties.

These paintings were subsequently borrowed for the Kensington Museum by The M'Leod and Mr Thompson, who were much surprised at their variety and talent, having expected only to see the mediocre productions of a lady amateur.

Six months of English life again proved enough for our traveller, and in September she left for India.

Here, as elsewhere, nothing escaped her observation. The Hindu and Moslem costumes, customs, and ceremonies, the elaborate carvings and gorgeous colourings, have all a place in her pictures; but in reading a full account of her 'Happy Life' we are especially struck by her interest in *everything*. To paint trees and flowers may have been the primary object of her incessant journeyings, but no instance either of intelligence or ignorance on the part of the people among whom she temporarily sojourned was unnoticed: every beast, bird, and insect left its image imprinted upon her mental retina. The forest-studies among the hills were an endless delight, while the cream-coloured balsams, the lovely pale-blue poppies, with their golden centres, growing upon

brown velvet stems, the giant rhododendrons, hydrangeas, and orchids, and maidenhair ferns growing as freely as does grass in England, were a daily revelation of beauty and colour. To read of heliotrope hedges of six feet in height, and of gorgeous creepers of many kinds covering the tree-stems and framing the houses in beauty, makes us sigh for the scents and sights of Keenur; but, unfortunately, it was too near the jungle to be healthy, and she found it advisable to go westward. She tells us that Lord Lytton knew more about the plants and trees than any one whom she met in India, and it is interesting to hear that he was never too busy, even when Viceroy of India, to enjoy talking and walking with the gifted traveller during her visit to Simla.

As in England so in India, it is the busiest people who always have the most time, and he never spared himself either trouble or strength, emulating in that respect Sir Richard Temple, the Governor of Bombay, who did everything that

he had to do "with all his might."

She reached England again in March 1879, and finding the business of incessantly describing her sketches very wearisome, she hired a room in Conduit Street, where they were on view during the summer months. This little exhibition excited general interest, and saved her from much boredom and fatigue. When it was over Miss North made

a short trip to Italy, stopping *en route* to pay a visit to the Symonds at Davos am Platz, where the talented author of 'The Renaissance' had settled with his family three years before, hoping to recover the health which had become so seriously impaired. For many years that valuable life was prolonged, and Davos has since that time become the resort of thousands, who were encouraged by his experiences to try the effects of the wonderful air.

The exhibition in Conduit Street resulted in a suggestion from a contributor to 'The Pall Mall Gazette' that these valuable additions to botanical knowledge should be secured to the nation by giving them a permanent home at Kew. This suggestion at once commended itself to Miss North, who, with characteristic large-heartedness, not only offered to build a gallery for their reception, but a rest-house where refreshments could be obtained, and also a small studio where she and any other flower-artist could paint quietly, undisturbed by the constant traffic of visitors. These generous offers were gladly accepted by Sir Joseph Hooker, with the exception of the refreshment saloon, which he considered impracticable owing to the vast number of holiday-makers who visit the Kew Gardens, and for whom such great preparations would necessarily have to be made.

The choice of the site and of the designs for the building was a great interest to her, and was indirectly the beginning of her friendship with Charles Darwin, who had long been an object of hero-worship to one who was so well able to appreciate his genius. After seeing her collection of sketches, he recommended her to defer their arrangement until she had painted from the absolutely unique vegetation of Australia, and acting on his advice she started for that continent in the spring of 1880.

On arriving at Brisbane she was struck by the unattractiveness of the town and the hospitality of the townsfolk. But away in the hills the scenery was magnificent, and bush-life appealed strongly to the free and independent woman who roamed so fearlessly amid the wilds of Chili and Borneo.

The eucalyptus with its aromatic fragrance, the grass-trees in their spherical beauty, the clumps of bottle-and gum-trees, and the gardens teeming with oranges and peaches, were each and all subjects for her pencil and brush; while the multi-coloured parrots and cockatoos vied with each other in welcoming her to their native haunts. The waratah, gorgeous in colour, bloomed luxuriously in forests "full of wonders," and the giant fig-trees and white gums— the latter often more than 300 feet high— seemed stupendous, even

to one who had seen Nature in all its grandeur in nearly every continent.

She describes Western Australia as "a natural flower-garden," and to our insular ideas it seems almost incredible that it could be possible to pluck twenty-five different flowers without moving from one spot.

New Zealand appeared to her somewhat bare and savage for some miles after reaching Queens-town; but the todeas and "vegetable sheep" (*Raoulia*), and the wonderful colourings of the small-leaved dracaena, filled her with admiration as she penetrated into the interior of the islands. Via Honolulu and America she slowly made her way back to England, making fresh friends at every stopping-place, and being everywhere greeted as an artistic "lion."

Every one who knew her loved her, and while she threw herself and all her energies into the delights of travel and of research, those with whom she came in contact fell under the spell of her nature— as noble and kindly as it was enthusiastic.

After eighteen months in the Antipodes she reached London again in 1881, and her first thought, of course, was of the Kew Gallery. She now devoted a year to sorting and arranging her pictures, with the result that in June of 1882 the beautiful little museum was opened to the public.