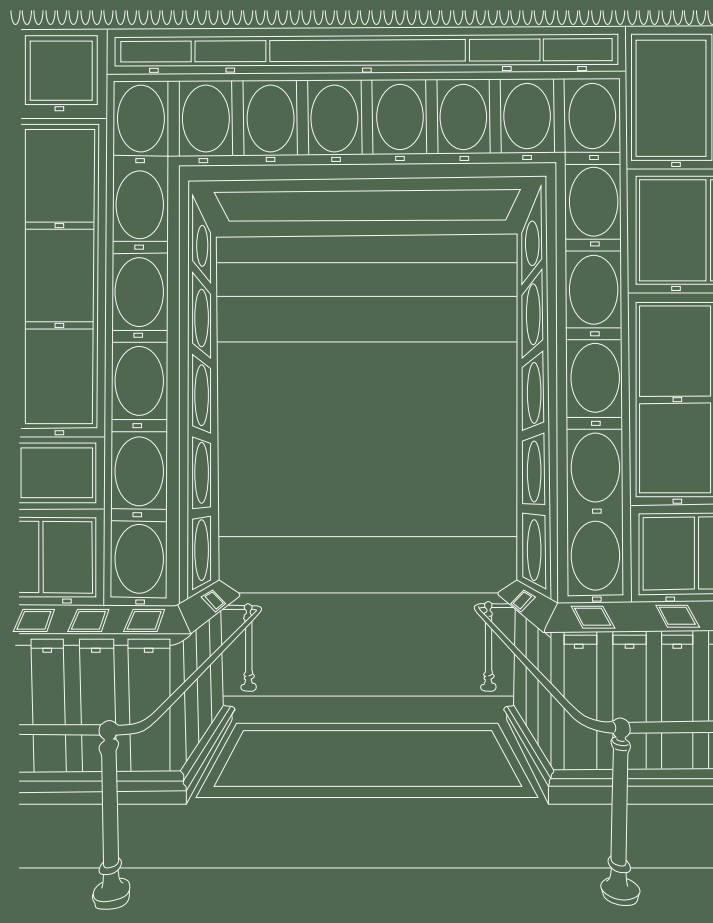
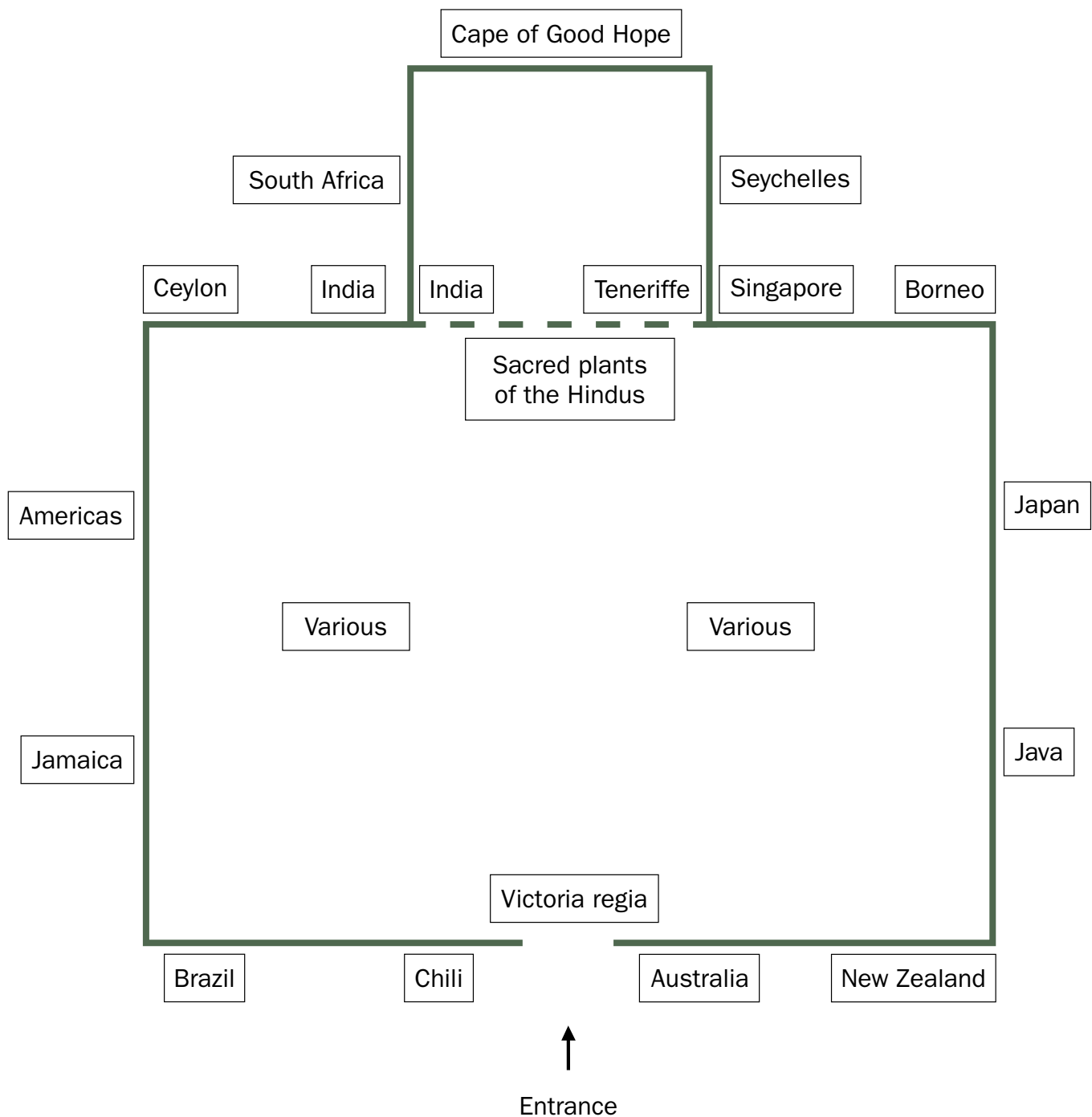


A guide to the Marianne North Gallery



Gallery layout

Please note that the place names were painted as Marianne North intended. Some names may now be outdated.



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[Click here](#) to take a virtual tour through the gallery
(3 minutes 30 seconds).

All images © Royal Botanic Gardens, Kew.



Marianne North, photographed by Julia Margaret Cameron in Kalutara, Ceylon (now Sri Lanka), 1877.

Welcome to the Marianne North Gallery: A visual celebration of the beauty and biodiversity of our natural world

‘Begin now by observing as much as you can of what nature teaches, and you will find a new happiness in life.’

– **Marianne North**

When it first opened its doors in 1882, the Marianne North Gallery invited visitors to discover how plants from around the world, including many displayed in Kew’s glasshouses, grew in their natural range.

In a time before colour photography, when far-flung countries could only be glimpsed by those with the privilege and means to travel, these paintings acted like vibrant postcards, delighting the eye and stimulating the imagination. To step into the gallery was to be transported across the globe.

Between 1871 and 1885, **intrepid traveller Marianne North visited 16 countries across five continents and created over 800 artworks**, the majority of which were painted outdoors as she explored the world’s diverse landscapes and environments.

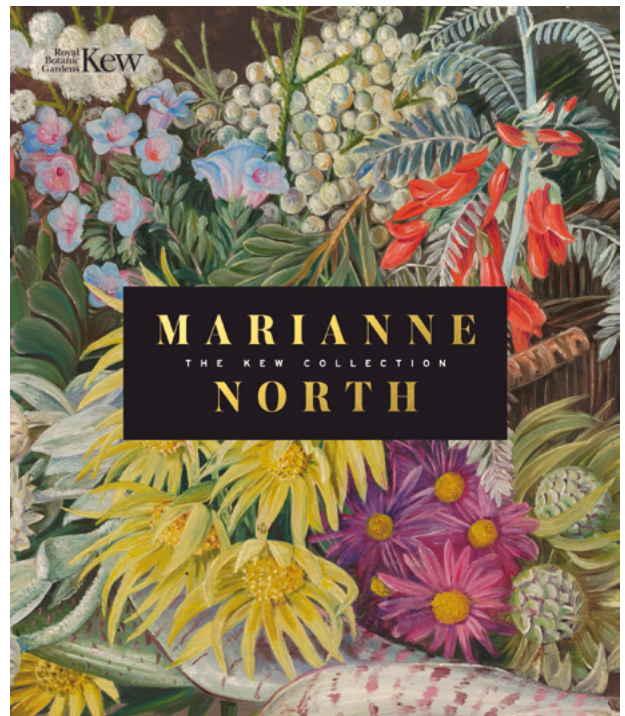
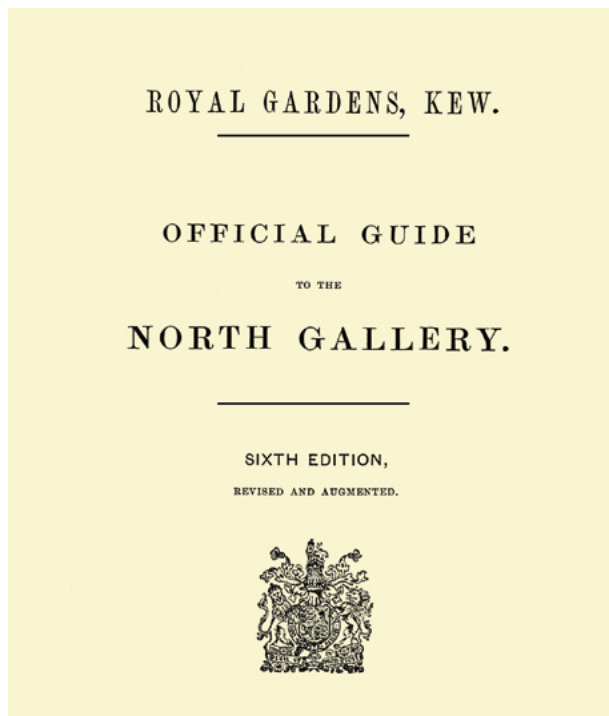
The natural world according to Marianne North: Exploring the gallery collection

The artworks are grouped and hung as Marianne North intended. By the mid-19th century, such a dense arrangement of artworks would have been considered unfashionable – but Marianne was never one to stick to convention. Sometimes she had to add extra panels to existing paintings or create entire new works to fit a space, giving the impression of a ‘gigantic botanical postage-stamp album’.

The paintings are organised geographically, with country names inscribed on the wall above. Each painting is numbered and the corresponding labels are listed below. The wainscot below the paintings is panelled with wood samples that Marianne collected for display in the gallery.

Advisory note

The Marianne North Gallery contains an important collection of paintings, decorative surrounds and wood samples. The labels displayed below the paintings were written by Marianne North for the gallery and its official guide and have been retained as part of the original fabric of the heritage-listed building and collection. Some of these works and the ways in which they are described contain words, concepts and depictions of people that today are considered outdated and offensive.



Marianne North compiled an *Official Guide to the North Gallery*, which contains further scientific, environmental and cultural observations about the countries she visited and the subjects she painted. This can be purchased in the adjacent Shirley Sherwood Gallery of Botanical Art, along with the full catalogue of artworks reproduced in *Marianne North: The Kew Collection*, and Kew's latest book about the artist, *Marianne North's Travel Writing: Every Step a Fresh Picture*, written by Michelle Payne. These and other texts are also available online at shop.kew.org.

[Click here](#) to watch highlights from *The Remarkable Miss North*, presented by Emilia Fox for the BBC, which can also be viewed in the gallery's annexe room (8 minutes 46 seconds).

The full documentary is available to purchase on DVD.



Painting no. 749: 'Two Australian shrubs, with Sydney Harbour below' by Marianne North.

Discover the Marianne North Gallery in 15 paintings: A whistle-stop tour of the tropics

1. Giant Amazon waterlily

Painting no. 1: 'Victoria Regia'

Gallery location: Above the entrance

Named for Queen Victoria in 1837, the *Victoria regia* (now known as *Victoria amazonica*) is endemic to tropical South America, meaning that is the only place on Earth where it grows naturally. Unlike the majority of works in this gallery, Marianne North didn't paint this waterlily in the wild: it was 'from [Walter Hood] Fitch's splendid illustrations, and done in the fogs of a London winter, assisted by the memory of its magnificence in many tropical gardens'. In 1849, the first waterlily plant was successfully cultivated in England, and one of the early flowers was cut and presented to the Queen. The plant's enormous leaves can reach up to three metres wide (10 feet) and can support the weight of a small child. Kew's Waterlily House was built in 1852 to showcase the *Victoria amazonica*, which can now be found growing in the Princess of Wales Conservatory in the summer months.



2. Chilean blue puya

Painting no. 26: 'The Blue Puya and Cactus at home in the Cordilleras, near Apoquindo, Chili'

Gallery location: Chili (Chile)

One of Marianne North's great ambitions on her visit to Chile was to find and paint the blue puya (*Puya alpestris*). She had been given a large specimen from the mountains, which she used to complete the study in painting **no. 25**: 'Inflorescence of the Blue Puya, and Moths, Chili'. Marianne was determined to see the plant for herself in its natural habitat – so, with a guide and a horse, she ventured into the mountains near Apoquindo. In painting **no. 26**, she captures the experience of discovering 'a great group of the noble flowers, standing out like ghosts at first, then gradually coming out with their full beauty of colour and form in every stage of growth'.



3. The sugarcane harvest in Brazil

Painting no. 45: 'Harvesting the Sugar-Cane in Minas Geraes, Brazil'

Gallery location: Brazil

Brazil is the largest producer and exporter of sugar in the world. The exponential growth of the country's sugar economy in the 16th and 17th centuries relied heavily on Indigenous and African enslaved people. When Marianne North visited, a system of enslavement and forced labour was still in place, the conditions of which she describes in her travel writing. While Marianne does not comment on the identities of the individuals in this painting, it is probable that they were enslaved workers. In 1888, Brazil became the last country in the Americas to abolish slavery.



4. Hummingbirds

Painting no. 124: '*Leonotis nepetaefolia* and Doctor Humming Birds, Jamaica'

Gallery location: Jamaica

Marianne North included hummingbirds in many of her paintings. These elegant birds were a source of fascination for the Victorians: during the Great Exhibition in 1851, ornithologist John Gould displayed his collection of stuffed birds at the Gardens of the Zoological Society of London (now ZSL London Zoo). The birds were suspended on fine wires and imaginatively arranged amongst tropical foliage and flowers. The exhibition attracted more than 75,000 visitors, including Queen Victoria. The Victorian obsession with hummingbirds was not confined to these glass cases: the plumage and sometimes entire bodies of dead birds were fashioned into hats, brooches and jewellery. Far from displaying them lifeless in a case or pinned to a coat, Marianne's paintings allow the birds to be admired in their native habitats.



5. Nocturnal flowers in Jamaica

Painting no. 110: 'Night-Flowering Lily and Ferns, Jamaica'

Gallery location: Jamaica

By the simple inclusion of a night sky, complete with stars and crescent moon, Marianne North can convey without words the fact that this lily (a species of *Crinum*) flowers at night. Conventional botanical art doesn't offer this context: it shows the plant subject isolated on a light background, surrounded sometimes by other illustrations of the systematic parts of the plant, such as a cross-section of its fruit. This painting demonstrates how Marianne's art also provides important scientific information, by representing the plant's ecosystem and flowering cycles.



6. Marianne North's signature

Painting no. 193: 'The American Fall from Pearl Island, Niagara'

Gallery location: America

This is the only painting in the gallery that Marianne North signed: you can see her name inscribed on the fence. In 1871, two years after the death of her father, Marianne was invited by her friend Mrs Skinner to spend the summer in the United States. She considered this the first step toward realising her dream of travelling to the tropics. After five months in the US, she continued on to Jamaica.



7. Out and about in India and Sri Lanka

Painting no. 226: 'View of the Himalaya Mountains from Mussooree'

Gallery location: Ceylon (Sri Lanka)

In the lower left-hand corner of this painting, a figure is carried aloft and accompanied by four men. In her recollections, Marianne references being transported in a 'dandy', a simple litter with a chair supported by poles. Marianne frequently relied on the assistance and labour of local and indigenous guides, who carried her provisions, provided cultural knowledge and helped her to identify the plants she found. It is possible that Marianne included an image of herself in this painting, but there is no written evidence of this.



8. A catalogue of sacred plants

Painting no. 294: 'The Sacred Lotus or Pudma'

Gallery location: Entrance to the second gallery room

In India, Marianne North stayed with the eminent Sanskrit scholar Dr Arthur Burnell, whom she had previously met on board a steamer to Java. They developed a deep friendship and began collaborating on a publication about the plants sacred to the Hindus, which Dr Burnell wrote and Marianne illustrated. Marianne set about recording as many of these plants as possible, such as this sacred lotus (*Nelumbo nucifera*). Dr Burnell sadly passed away before the project was completed. Marianne painted 28 sacred plants, which hang in oval mounts around this doorway in memory of her friend.



9. Darwin's orchid

Painting no. 356: 'Angraecum and Urania moth of Madagascar'

Gallery location: South Africa

Charles Darwin was a great supporter of Marianne North's travels, advising her that a catalogue of the world's vegetation would not be complete without a visit to Australia: Marianne took this as a 'royal command' and set off at once. The orchid depicted in this painting is the *Angraecum sesquipedale*, also known as 'Darwin's orchid'.

Upon receiving a box of orchids from horticulturist James Bateman, Darwin was astonished to find an orchid with a foot-long nectary spur. He wrote to his close friend Sir Joseph Hooker, Kew's second director: 'Good Heavens what insect can suck it'. Darwin predicted that a moth must exist in the wild with a very long tongue-like structure, long enough to reach the nectar and pollinate the flower. Marianne references Darwin's prediction in her description of this painting, but it wasn't until many years later that Darwin's theory was proven correct. The moth was named *Xanthopan morganii praedicta*.



In Marianne North's painting, you can see the long nectary spur hanging behind the flowers.

10. Cochineal farming in Tenerife

Painting no. 522: 'View in the Cochineal Gardens at Santa Cruz, Teneriffe'

Gallery location: Teneriffe (Tenerife)

Cochineal farming involves the deliberate infection of prickly pear cactuses (genus *Opuntia*) with cochineal insects, from which a bright red carmine dye is produced. Carmine was used by ancient Mesoamerican civilisations to create paints and dye textiles, and it was imported to Europe in the 16th century after the Spanish invasion of the Aztec Empire. Cochineal was used to dye the uniforms of the English 'Redcoats' and the robes of the Catholic clergy, and it is still used as a cosmetic and food colourant today. Cochineal insects and the prickly pear cactus were introduced to Tenerife in the 19th century, and many cochineal plantations were created. By the time Marianne visited the island, this industry was already in decline due to the invention of synthetic dyes, and some of the cactus plantations were being uprooted and replaced by tobacco crops. Marianne was disturbed by how many native plants had been displaced in this process and could not then be regrown: 'palms and other trees had been cleared away to make room for the ugly terraces of cacti.' Prickly pears are considered invasive weeds in many of the countries into which they were introduced.



11. Quicksilver mining in Borneo

Painting no. 584: 'The Quicksilver Mountain of Tegora, Sarawak, by moonlight'

Gallery location: Borneo

When Marianne was introduced to the process of mining quicksilver (mercury), she wrote: 'I feel quite sorry to think that fine old mountain was steadily being blown to pieces with gunpowder'. See also painting **no. 541**: 'View of the Hill of Tegora, Borneo', where Marianne captured the surrounding forest in the midst of irreparable change. She wrote: 'tall trunks of trees left standing here and there, showing the character of the forest before the quicksilver mines tempted civilised men to come and destroy it'.



12. The call of the tropics

Painting no. 594: 'Foliage and Flowers of the Burmese Thaw-ka or Soka, painted at Singapore'

Gallery location: Borneo

This is the plant that ignited Marianne North's desire to explore tropical countries. On a visit to Kew Gardens with her father, Marianne was given a flowering bunch of the Pride of Burma tree (*Amherstia nobilis*) by Kew's first director Sir William Hooker. She described it as 'one of the grandest flowers in existence', and it made her 'long more and more to see the tropics'.



13. The latest species to be named after Marianne North

Painting no. 616: 'Group of Bornean Plants'

Gallery location: Japan

Several of the plants Marianne painted on her travels were previously unknown to Western science and were subsequently named by botanists in her honour (see page 33). In the case of the blue-fruited shrub in the centre of this painting, this naming was as recent as 2021. Botanical researcher Tianyi Yu recognised that the plant, which belongs to the coffee family Rubiaceae, had been misidentified as another species in previously published captions. In fact, it was a species new to science and was named *Chassalia northiana* after Marianne North, as it is believed that this painting represents the first time that the Bornean *Chassalia* species was ever illustrated.



14. Japanese bonsai

Painting no. 661: 'Study of Japanese Chrysanthemums and Dwarfed Pine'

Gallery location: Japan

When Marianne North visited Japan and painted this piece, the living art of 'bonsai' was a relatively new concept to the Western world. In the late 19th century, Japan emerged from over 200 years of national isolation, or 'Sakoku', a strict policy that severely restricted foreign trade, and prohibited Japanese people from leaving the country and foreign nationals from entering. At that time, *Japonisme* – the enthusiasm for Japanese art, design and customs – gripped the Western world. Examples of bonsai were displayed at various world fairs, including the Paris Expositions of 1878 and 1889. With its roots in the ancient Chinese art of 'penjing' (the cultivation of miniature landscapes), bonsai is now enjoyed across the world. The Chrysanthemum (or 'kiku') represented in the foreground of this painting also holds enormous significance in Japanese culture: it is one of the national seals of Japan, and appears on currency, passports, fabrics and decorations. Japan's National Chrysanthemum Day, also known as the 'Festival of Happiness', is celebrated on 9 September.



15. The sacred bunya-bunya of Australia

Painting no. 773: 'View in the Bunya-Bunya Forest, Queensland, and Kangaroos'

Gallery location: Australia

The tall domed trees in the distance of this landscape are bunya-bunya pines (*Araucaria bidwillii*), a further study of which can be seen in painting **no. 767**: 'Study of the Bunya-Bunya'. A significant population of the trees is found in the Bunya Mountains of south-east Queensland. Bunya-bunya trees are of cultural and spiritual importance to the First Nation peoples of Australia. These trees produce edible nuts, and every few years a particularly bountiful harvest initiates a 'bunya gathering', where many different First Nation communities gather to celebrate and feast. The Bunya Mountains remain an important cultural site for First Nation peoples today.





Painting no. 676: 'Leaf-Insects and Stick-Insects'. These insects use the leaves and sticks around them as camouflage, which makes them very difficult to see.

Young Explorers: Family trail

Marianne North was a female traveller, plant explorer and artist.

She wanted people to learn about the places she visited and the plants and animals she saw. Today, it would be easy to take a photo or video and share it with our friends and family, but Marianne North lived before this technology was invented – so she arranged to have a gallery built at Kew so that everyone could enjoy the paintings she created on her travels.

Look up to see all the countries she visited. Pick a country and take a closer look at the paintings that hang underneath.

What plants can you see?

Do they look like the plants near where you live?

Are there palm trees, tropical fruit or ferns?

Are there mountains or buildings?

Do you think this is a hot country or a cold country? What sort of weather do they have?

These answers will help you understand this country's environment and what conditions are needed to make these plants grow.

Maybe you can see an insect or bird hiding in a plant or eating its fruit. Marianne included animals in her paintings to give us

more clues about the natural world in different countries. How many different coloured butterflies can you find? Some are very well disguised! If they are harder to spot, this protects them from being eaten by other animals. How many insects can you find hiding in the painting on the opposite page?

See if you can find these creatures in the paintings around the gallery. (Hint – the numbers of the paintings are in brackets.)

Snake (42)

Monkey (577)

Hummingbird (115)

Koala (735)

Possum (748, 746)

Spiny lizard (755)

Sloth (823)

Tree frog (140)

Giant snail (142)

White rabbit (240)

Grey ape (220)

Ostrich (454)

Caterpillar (426)

Green frog (472)

Chameleon (496)

White horse (652)

Kangaroo (773)

Marianne painted lots of plants that give us food.

Some look very different growing in the wild than they do on our plates!

This is a cacao plant, which gives us chocolate. (536)

This is where rice grows. (633)

This is a durian, one of the smelliest fruits in the world! (550)

This is a piece of sugar cane, which is turned into the sugar that makes our food sweet. (135)

This plant gives us spicy pepper. (613)

What other foods can you spot?



Painting no. 577: 'Flowers and Fruit of the Mangosteen, and Singapore Monkey'.

Finding a home for the collection: Marianne North and Kew Gardens

Marianne didn't set out on her travels with the goal of curating a public gallery – she painted primarily for her own pleasure, creating a pictorial diary of the plants, places and people she encountered.

In 1879, Marianne wrote to her friend and supporter Sir Joseph Hooker (1817–1911), Kew's second director. She offered to donate her botanical paintings as a gift to the Gardens, with the hope that they could help educate the public on the world's plants. Hooker eagerly accepted, recognising that Marianne's vivid botanical paintings were of great interest and relevance to the living collection of plants at Kew. Hooker wrote this it was important to capture natural scenes that were 'already disappearing' or 'doomed shortly to disappear before the axe and the forest fires, the plough and the flock, of the ever-advancing settler or colonist'.

Under the British Empire, in the 18th and 19th centuries, plant collectors from Kew and elsewhere were sent across the globe to gather seeds and specimens, often benefitting from local knowledge about their cultivation and uses. This supported the movement of economically valuable plants around the world, and meant that Kew's endeavours were intertwined with the complex history of Empire and colonisation, as well as the inequalities it generated.

There was no existing building at Kew in which to house the paintings, so a new gallery was constructed at Marianne's own expense and designed by her friend, the architectural historian James Fergusson. Marianne personally framed, numbered and arranged her artworks, while continuing to travel and paint. The gallery was expanded in 1885 to accommodate the paintings from her final voyages.

At a time when many art galleries are seeking to redress the under-representation of female artists in their collections, Kew is proud that the Marianne North Gallery has been displaying the permanent solo exhibition of this pioneering Victorian artist and explorer for over 140 years.



The Marianne North Gallery opened at Kew Gardens in 1882.

Marianne North's pursuit of nature: To wander and wonder at everything

'It would be a great happiness to know my life has not been spent in vain, that I can leave something behind which will add to the pleasure of others.'

– **Marianne North**

Marianne North was born in 1830 into a wealthy and well-connected family, who divided their time between properties in Hastings, London and Norfolk. Marianne was afforded many opportunities to travel abroad in her youth, visiting Europe and North Africa. Marianne was particularly close to her father, Fredrick North MP – her 'one friend and idol' – and as his health began to fail, Marianne cared for him until his death in 1869. After a prolonged period of grieving, she embarked on her first solo travels abroad.

Marianne North broke many gender conventions in the pursuit of her passion. By today's standards, it seems irrelevant to comment on Marianne's marriage status, but in the context of Victorian society, her choice to remain unmarried was Marianne's ticket to independence. She could retain access to the money she inherited from her father and use it as she pleased. She could travel under her own name, choosing her destinations and forging her own path. She could fulfil her heart's desire to see the world beyond her doorstep and record it through art.

At the time she was travelling, the countries Marianne visited were territories of the British Empire, or regions where Britain had significant economic influence. Marianne's privileged social status allowed her to travel with 'letters of introduction' that facilitated her safe passage

and accommodation around the world. Marianne was hugely assisted by the local and indigenous people in each country she visited, who helped her with transport, navigation, translation and local botanical knowledge. In certain passages of Marianne's travel writing, her attitude towards some of these individuals betrayed racial and class prejudices that went largely unchallenged at that time.



Painting no. 553: 'The Istana, from the Slanting Bridge, Sarawak' by Marianne North. In Borneo, Marianne was accommodated at the Astana by the Rajah and Ranee of Sarawak, Sir Charles and Lady Margaret Brooke.

Enduring legacies: Marianne North's gift to art and science

‘My sister was no botanist in the technical sense of the term: her feeling for plants in their beautiful living personality was more like that which we all have for human friends.’

– **Catherine Symonds, Marianne's sister**

During the 19th century, it was considered appropriate for women to nurture an amateur interest in botany and natural history, but they were excluded from professional ranks. Painting was also deemed a suitable pastime for genteel ladies, but not a profession. Marianne North didn't conform to the artistic conventions of botanical illustration, but her unique studies of nature were able to communicate important scientific, environmental and cultural information about the countries she visited.

Marianne's paintings showed plants within their ecosystems, and she often included the additional context of people, insects, animals, cultural objects, towns, temples and industrial infrastructure. Using these clues, Marianne literally painted a picture of the world in which she was travelling, capturing landscapes in flux and the influence of civilisation on natural spaces. In her writings, Marianne was critical of the environmental impact of colonisation, commenting on forest and land destruction, the negative effects of mining and industry, and the introduction of non-native plant species. While some of the landscapes Marianne painted remain virtually unchanged today, others are immeasurably altered.

Marianne North had little formal education, and her botanical knowledge was developed through her own observation, discussion and reading – but her contribution to scientific understanding was as important as the work of her male contemporaries. Marianne’s scientific legacy endures in the plants that bear her name – several of the specimens she painted were previously unknown to Western science, such as the spectacular Bornean pitcher plant *Nepenthes northiana* and the South African red hot poker *Kniphofia northiae*.

Through her pioneering adventures and spirit of curiosity, Marianne proved that women were more than capable of living independently and pursuing their own ambitions, and that their creative and scientific work had value.



Painting no. 561: ‘A new Pitcher Plant from the limestone mountains of Sarawak’ by Marianne North. Marianne’s painting of a previously unrecognised Bornean pitcher plant caused great excitement when it was brought to the attention of the scientific community, and the species was named *Nepenthes northiana* in her honour.

Timeline of Marianne North's life and travels

- 1830 Marianne North was born in Hastings on 24 October.
- 1847 Marianne travelled with her family to Germany and throughout revolutionary Europe, where they experienced uprisings and a siege. They returned in 1850.
- 1855 Marianne's mother died on 17 January, and Marianne devoted herself to caring for her father.
- 1856 On a visit to Kew, director Sir William Hooker presented Marianne with a flowering branch of *Amherstia nobilis*, which made her 'long more and more to see the tropics'.
- 1865 Marianne travelled with her father to Egypt and Syria, returning to England in 1866.
- 1867 The Australian artist Robert Dowling visited the Norths, and introduced Marianne to oil painting, which she described as a 'vice like dram-drinking, almost impossible to leave off once it gets possession of one'.
- 1869 Fredrick North, Marianne's father, died on 29 October. She was devastated by his death, writing that 'for nearly forty years he had been my one friend and companion'. After a period of bereavement, she devoted herself to painting.

- 1871 Marianne journeyed to Canada and the United States, and reached Jamaica on Christmas Eve, where she stayed for a further five months.
- 1872 Marianne travelled from London to Brazil, returning in 1873.
- 1875 Marianne visited Tenerife, and later in the year travelled to Japan via the United States.
- 1876 Marianne journeyed to Singapore, Borneo, Java and Sri Lanka.
- 1877 Marianne travelled to India, returning to London in 1879.
- 1879 Marianne wrote to Sir Joseph Hooker at Kew, offering her collection of paintings and a gallery in which they could be presented.
- 1880 At the recommendation of Charles Darwin, Marianne travelled to Australia to paint the native vegetation.
- 1881 Marianne travelled to New Zealand and the United States.
- 1882 The Marianne North Gallery opened on 7 June, displaying 627 paintings. Marianne travelled to South Africa.

- 1883 Marianne arrived in the Seychelles, but poor health forced her to return to England.
- 1884 Marianne set sail on her final journey to Chile.
- 1885 The gallery was extended to house the paintings from Marianne's later travels. The collection now contains 848 works.
- 1887 Marianne left London for the Cotswolds and retired to a stone cottage in the village of Alderley. She enjoyed gardening and spent time working on her memoirs.
- 1890 Marianne North died on 30 August.
- 1892 *Recollections of a Happy Life: Being the Autobiography of Marianne North* was published, edited by Marianne's younger sister Catherine Symonds.

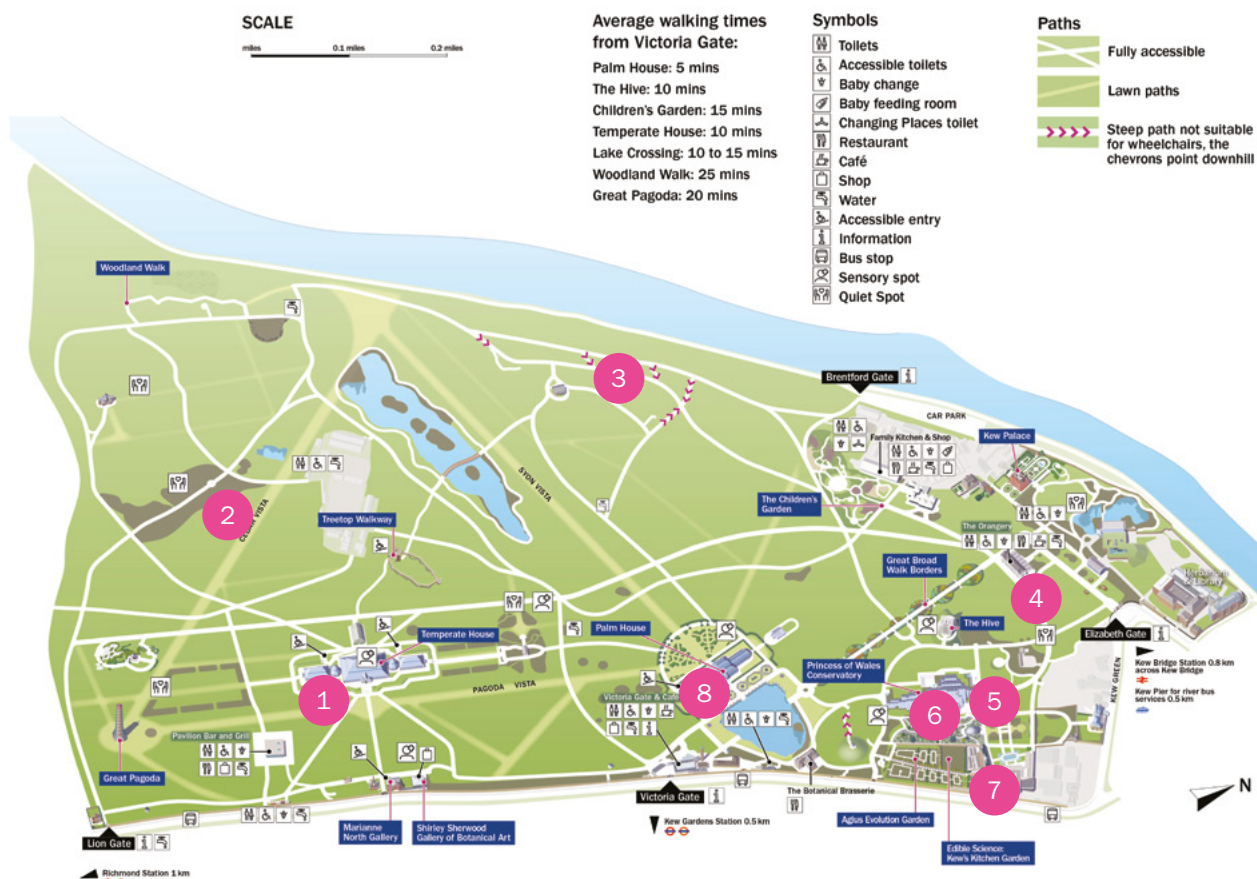


Painting no. 360: 'Doum and Date Palms on the Nile above Philae, Egypt' by Marianne North. This painting is one of a small number of pieces in the collection that Marianne completed during an excursion with her father.



Mount House and garden in Alderley, Gloucestershire, England by Marianne North.

Plants you can find growing at Kew Gardens today: Bringing Marianne North's paintings to life



1. Bird of paradise (*Strelitzia reginae*)

Location: Temperate House,
South Block



2. Redwoods (*Sequoia sempervirens* and *Sequoiadendron giganteum*)

Location: Redwood Grove



3. Rhododendrons

Location: Rhododendron Dell



4. Monkey puzzle tree

(*Araucaria araucana*)

Location: Near the Orangery



5. Orchids (Orchidaceae)

Location: Princess of Wales Conservatory, North End



6. Cacti (Cactaceae)

Location: Princess of Wales Conservatory, South End



7. Bonsai

Location: Bonsai House



8. Coffee (*Coffea arabica*)

Location: Palm House



Thank you for visiting the Marianne North Gallery

Whether you wish to discover more botanical art from Kew's collection or pause for refreshment, you don't have to travel far...

Next door, the modern **Shirley Sherwood Gallery of Botanical Art** is the world's first purpose-built gallery dedicated to classic and contemporary botanical art. Step inside to discover how different artists observe, challenge and reimagine the conventions of the art form, taking inspiration from Kew's work and collections to creatively explore our relationship to the natural world. The gallery displays pieces from the Shirley Sherwood Collection, which comprises more than a thousand botanical paintings and drawings from over 250 artists worldwide. Additionally, the gallery presents two major exhibitions each year, showcasing many of the world's leading contemporary artists whose work is inspired by Kew.

The nearby **Pavilion Bar and Grill** offers fresh and seasonal dishes, including ingredients grown and foraged right here at Kew. It is open year-round, with indoor seating and an expansive outdoor terrace draped with vines. The restaurant sits on the site of the original tea pavilion, which opened in 1888 – six years after the Marianne North Gallery welcomed its first visitors. The pavilion was famously burnt down in 1913 by two Suffragettes, to attract attention to their campaign to give women the vote.

Interested in delving deeper into the life and work of Marianne North? **Kew's Library and Archives** contains original paintings, her letter to Sir Joseph Hooker proposing a gallery at Kew and the original schema for the gallery layout, as well as many other books and documents about the artist. You can arrange a visit by emailing library@kew.org.

Feedback on your experience today is welcomed – feel free to speak to gallery staff or send your comments through to info@kew.org.

Before returning your gallery guide and continuing your journey in the Gardens, please [click here](#) to enjoy this short animated video that reimagines Marianne North's paintings and celebrates the beauty of the natural world (1 minute 59 seconds).

