

BIOGRAPHICAL NOTES ON MARY YOUNG AND CAROLINE NORTON, ILLUSTRATORS OF MADEIRAN PLANTS FOR *CURTIS'S BOTANICAL MAGAZINE* IN THE 19TH CENTURY

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Summary. In 1834 and 1835, ten plates based on illustrations by ‘Miss Young’ and the ‘Hon. Miss Norton’ were published in *Curtis's Botanical Magazine* to illustrate texts prepared by Richard Thomas Lowe and sent through his friend William Jackson Hooker. Mary Young is listed in the *Dictionary of British and Irish Botanists and Horticulturists Including plant collectors, flower painters and garden designers*, for this contribution and the illustrations in Lowe's *History of Fishes of Madeira*, as ‘companion to Miss Norton’. No other contributions of these illustrators are mentioned, and little is known about them. Here we present more information concerning these two illustrators and their part in Lowe's work on the flora and fish fauna of Madeira.

In March 1833, the Rev. Richard Thomas Lowe wrote to his correspondent and friend William Jackson Hooker, author of the plant descriptions published in *Curtis's Botanical Magazine* at the time, about the arrival in Madeira of two women – ‘Miss Young’ and the ‘Hon. Miss Norton’ – who could contribute to the magazine:

‘I have the prospect of getting not only a stock of what I hope may prove useful drawings to you for the Bot. Mag. or any thing else, but also a complete set of fig[ure]s of the native pl[an]ts. [...] Miss Young, a Scotch Lady, came out to reside with her friend the Hon. Miss Norton, is a most beautiful artist, knows a little Botany, but not too much to render my hints & dissections unacceptable.’
(Lowe, 1833a)

Mary Young was born on May 6th, 1790, in Midlothian, near Edinburgh, Scotland. Her mother was Sophia Bell (c. 1770–1847), third daughter of William Bell of Guernsey, a merchant. Her father was Alexander Young (1757–1842) of Harburn, near Edinburgh, son of Agnes Orr and of Rev.

William Young, a Presbyterian Minister of Hutton and Corrie, Dumfriesshire, son of George Young whom he succeeded (E. Harris, 2011; McCall, 1890; Society of Writers to Her Majesty's Signet, 1890).

Born one year to the day after her parents' marriage, Mary Young was the first of seven children (McCall, 1890): Sophia Agnes (1792–1871), born 2 years after, who died unmarried; William Young-Herries (1794–1872), who assumed the surname Herries in addition to his own after inheriting the lands of Michael Herries in Galloway, Scotland in 1823; Henrietta (1796–1839), who married Dr. Thomas Shortts, an army surgeon, having five children; Elizabeth (1800–1874), who married Major James Hunter Rutherford and had three children; Georgina (1802–1813); and Anne Dashwood (1810–1876), who married General James Conway Victor and had only one daughter.

Alexander Young was a Writer to the Signet. The Society of Writers to Her Majesty's Signet was created in the sixteenth century, originally congregating the solicitors who supervised the King's Signet, later becoming a society of solicitors that promoted high standards in legal services (Society of Writers to Her Majesty's Signet, 1890). He lived most of his life in Edinburgh, in a house with a rental value of £110 in 1811. In 1804, he built a magnificent country house, Harburn Estate, surrounded by a landscaped park with lakes and pleasure grounds, maintained to this day (Historic Environment Scotland, 2001). According to E. M. Harris (2013), Alexander Young was a Whig, a self-made man who amassed considerable wealth as factor to the Duke of Hamilton, probably thanks to the influence of his father-in-law, possessing a fortune of £3354 when he died. In 1811, he kept four male household servants and four clerks, a four-wheeled carriage, three riding horses, four horses/mules, three dogs, and paid armorial bearings and hair powder duty (Assessed taxes for the Burgh of Edinburgh year ending at Whitsunday 1811, National Archives of Scotland E327/51, cit. E. Harris, 2011). It is safe to assume that Mary was 'bred in luxury & affluence', according to Lowe (Lowe, 1833b) or, at least, had a comfortable childhood.

The Honourable Miss Norton, usually identified as C. E. C. Norton and sometimes erroneously referred to as Christine Norton (Nash, 1990; Desmond, 1994), was born Caroline Elizabeth Conyers Norton, in 1798, in Abbey Hill, Edinburgh. She was one of the children of Caroline Elizabeth Balmain, only daughter of James Balmain, Esq., and of the Hon. Fletcher Norton (1744–1820), son of Grace Chapple and Sir Fletcher Norton, of Grantley, Attorney General (1763/65) and Speaker of the House of Commons (1770/80), who was raised to the peerage as Lord Grantley, Baron of Markenfield, in 1782 (Anon, 1834).

The couple married in July of 1793 and had eight children (Courthope, 1838; Atkinson, 2012): Grace-Conyers-Charlotte (1794–1877), who married Sir Neil Menzies; Fletcher Norton (1796–1875), 3rd Baron Grantley, who married Charlotte Earle Beechey but had no children; Caroline was the third child; next was George-Chapple (1800–1875), known for his unhappy marriage to Caroline Elizabeth Sarah, who left him after 9 years and became known for her poetry and as an activist for women's rights (George had forbidden her from seeing their three sons); next was Mary-Ellen (b. 1801), who died unmarried and of whom little is known; Augusta-Anne (1803–1859), who married her cousin James Johnston of Alva at the age of 43 and they had two children; Charles-Francis (1807–1835), who married Maria Louisa Campbell, daughter of the governor of Nova Scotia and Ceylon; and, finally, James Grace (1808–1853), who became a clergyman and married Isabella Lowndes.

The Nortons were a family from Grantley, Yorkshire. The Hon. Fletcher Norton, a lawyer, was a Member of the Parliament of Great Britain for Appleby-in-Westmorland (1773/74) and Carlisle (1774/75) (Brooke, 1964). In 1776, he was appointed one of the barons of the Court of Exchequer in Scotland, and took his residence in Abbey Hill House, in Edinburgh's most fashionable suburb at the time. He was a respected judge and a pleasant man. With an annual income of three thousand pounds, he was able to provide a very comfortable life for his family (The Annual Biography, 1821; Atkinson, 2012).

Mary Young's collaboration with Lowe begun in early 1833. In March of 1833, Lowe wrote to Hooker: 'she is now engaged with

Ficus comosa Roxb. of w[hi]ch I have long been wishing to send you a figure. She draws with equal rapidity & correctness. I shall have some to send you in about a fortnight' (Lowe, 1833a).

However, this association was not restricted to botany. In 1833, Lowe described a new genus of fishes in a letter from June 23rd sent to Edward Bennett, Secretary of the Zoological Society of London, to be communicated in one of the society's meetings (*Alepisaurus* Lowe). It included two line sketches and a coloured illustration. The author thanks 'the able pencil of Miss Young for the beautiful drawing [...], taken from this specimen [captured on the 21st of May], while fresh, in its general tints' (Lowe, 1834f, p. 123).

Lowe explained the circumstances under which this collaboration began in the letter sent to Hooker in August 1833, as described in detail by Nash (1990). In short, Lowe explains how Norton went to Madeira because of her delicate health, accompanied by Young. Despite her comfortable upbringing, the financial support from Young's father – a 'pittance' – was not enough to cover her expenses, and producing scientific illustrations seemed to be, at the time, an acceptable way for a young woman to complement her income. Lowe draws a compelling picture of the attentive Caroline Norton interceding on behalf of her friend, and of a 'poor Miss Young [...] highly gratified' by Hooker's proposal to publish some of her drawings (Lowe, 1833a, 1834b).

Information relating to the time spent by Young and Norton in Madeira is exceptionally scarce, but the few references to these women point to a slightly different scenario from that described by Lowe. In 1838 they lived in a 'pretty Cottage up the Mount road' (Wood, 1926, p. 208), a pleasant area in the outskirts of Funchal. Fanny Wood, who lived in Madeira from 1836 to 1839, wrote in her diary that 'they reside together, and having delicate health have chosen Madeira for their home'. They have travelled much, according to Wood, spending time in Tenerife in 1836 and 1837 – from where they sent blue passionflower seeds to Lowe (Lowe, 1863). They 'visited the Canaries together without any *chaperon*', which was rather bold and unusual at the time. Norton was described as usually

dressing like a man, which caused quite a scandal (Wood, 1926) and was the object of caricature by the locals on the Easter Sunday of 1839 when the Portuguese would dress up to represent the most remarkable English residents (Shore, 1891). Fanny Wood described her in some detail:

‘Miss Norton is a good-natured, eccentric person, who in virtue of her acknowledged oddity does the strangest things without anyone here being astonished, though in England folks would stare at some of her whims, and look scandalized. She is a first-rate horsewoman, and rides in cloth trousers, Wellington boots, and occasionally spurs!’. (Wood, 1926, p. 208)

Norton’s presence – and Young’s absence – was recorded in a gathering at the Phelps house, a British wine merchant family who settled in Madeira in the late eighteenth century (Gouveia, 2008), on June 29th, 1839: ‘A little before 5 the rest of the party came to the number of 22. Temples, Gordons, Woods, Mr Moore [...] and his three friends, Sir John Cope, Mr Lowe, Dr Page and Mrs Wynter and Lowe, and Misses Norton and Oliveira.’ (Phelps, 1839–1843, 29 June 1839). Again, according to Fanny Wood, ‘The contrast between these [two women] is rather amusing to a stranger, Miss Young being as quiet and retiring as her friend is bustling and active. Miss Norton reminds me of a bottle of Mousseux or Sparkling Champagne which is well *up*’ (Wood, 1926 p. 208). Later, in May of 1843, the Phelps attended ‘a horticultural fête given by Miss Norton & Mr Veitch, at his Quinta at São Martinho’ (Phelps, 1839–1843, 1 May 1843). Caroline Norton had acquired a property in Funchal, the *Quinta das Maravilhas*, where both women lived at the time (Young, 1843; Andrade Corvo, 1855).

Young’s disposition of her possessions in her final will show that her financial precariousness was often counterbalanced by Norton. She entrusted her possessions to her friend, including the yet to be received legacy from a deceased uncle (details in Dunbar *et al.*, 1838), that ‘ought at this time to amount to about nineteen hundred pounds sterling which is far short of the debt I have incurred to my friend Caroline Elizabeth Norton’ (Young, 1843).



Fig. 1. *Cleome dendroidea* Schult. & Schult.f. Original drawing by Mary Young, for the corresponding illustration published in *Curtis's Botanical Magazine* (Lowe, 1834c). © The Board of Trustees of the Royal Botanic Gardens, Kew.

After the first hint of these illustrators, Lowe sent Hooker a batch of drawings in August of 1833, presumably six, but no further details were given in the accompanying letter:

‘The drawings I now send you were prepared by her [Mary Young] merely with the view of helping me, in what I wished to send you [...] I think & do hope you will be pleased with her drawings; [...] If you can arrange it so, there are good reasons why the drawings sent sh[oul]d appear in pairs in each number of the Bot. Mag. viz (1 & 2), (3 & 4), (5 & 6).’ (Lowe, 1833b)

Hooker followed this suggestion of pairing the illustrations, and the first ones were published in the January 1834 issue of *Curtis's Botanical Magazine*: *Opuntia brasiliensis* (syn. *Brasilopuntia brasiliensis* (Willd.) A.Berger) (Lowe, 1834j), prepared after an original by both Young and Norton, and *Cleome dendroidea* Schult. & Schult.f. (Lowe, 1834e), the original drawing by Young (Fig. 1). Next was *Opuntia cylindrica* (syn. *Austrocylindropuntia cylindrica* (Lam.) Backeb.) (Lowe, 1834d), originally painted

by Norton, and *Chrysophyllum monopyrenum* (syn. *Chrysophyllum oliviforme* L. subsp. *oliviforme*) (Lowe, 1834e), after one of Young's drawings, published in the February issue. None of these species is mentioned in the correspondence between Lowe and Hooker kept at Kew, except for the last, of which Lowe speaks in a letter written after the publication: 'I send a single seed of the Damson plum (*Chrysophyllum monopyrenum*) w[hi]ch I hope will make the drawing sent intelligible. Perhaps the error was in my description.' (Lowe, 1834a). The March issue, however, only included one plant proposed by Lowe, an illustration depicting *Ficus comosa* (syn. *Ficus benjamina* L.) (Lowe, 1834f), after the drawing on which Young was working in March of 1833. Hooker discarded the sixth illustration that was sent.

The second set of illustrations was sent in June of 1834, in response to Hooker's most positive reaction: 'Miss Young has been highly gratified by your truly liberal offer and proposal: and the drawings now sent are in earnest of her wish to employ herself in the further fulfilment of it.' (Lowe, 1834a). Lowe always insisted he was presenting the illustrations as a suggestion for publication, leaving enough room for Hooker to reject the ones he disliked or somehow thought irrelevant or unsuitable for the magazine.

The letter accompanying the June 1834 bundle includes comments on five illustrations: 'The Rose Apple (being already figd. in the Mag.) is sent for you rather to see than with the hope it might be of use. In fact it was began for a plan of my own, but when finished I thought it so beautiful a thing that I was sure you would be pleased with a sight of it at least' (Lowe, 1834b). This depiction was published in the October issue, under the name *Jambosa vulgaris* (t. 3356), currently known as *Syzygium jambos* (L.) Alston (Lowe, 1834g). An illustration of *Opuntia vulgaris* (syn. *Opuntia humifusa* (Raf.) Raf.), 'sent also much in the same predicament' (Lowe, 1834a) was not published nor found among the illustrations kept in the Kew Archives. Depictions of 'Sappan' and 'Bombax' were also sent. The first was not published, but the watercolour was kept at the Archives at the Royal Botanical Gardens, Kew (RBGK), with the name



Fig. 2. *Biancaea sappan* (L.) Tod., unpublished watercolour drawing by Mary Young. © The Board of Trustees of the Royal Botanic Gardens, Kew.

‘C. Sappan’ in pencil, the species currently named *Biancaea sappan* (L.) Tod. (Fig. 2). The second was published as *Eriodendron anfractuosum*, β . *Caribeum* (t. 3360) (syn. *Ceiba pentandra* (L.) Gaertn.) (Lowe, 1834h) in the November issue of *Curtis’s Botanical Magazine*, in which an illustration by Young that was

never mentioned in the correspondence was also included: a depiction of a new species named by Lowe *Acacia plumosa* (t. 3366) (syn. *Acacia lowei* L.Rico, *Senegalia lowei* (L. Rico) Seigler & Ebinger) (Lowe, 1834l).

In 1834, William Hooker was the primary illustrator in *Curtis's Botanical Magazine*. That year's volume comprised eighty-four illustrations, fifty-three of which by Hooker; six unsigned and twenty-five by illustrators such as Young and Norton, as well as James McNab, James de Carle Sowerby and Robert Greville, among others. Walter Hood Fitch, who later became the foremost illustrator of the magazine, saw his first two contributions published in this volume.

One last illustration of a plant proposed by Lowe as a probable new species is alluded to:

‘the Hymenosporum, for this will be I believe the better name, though Chrysocladia is more euphonous. I hope this plant may not turn but a mare's nest of mine. I feel pretty confident there is nothing in D.C. Prodr. or old Sprengel like it: but it may very likely have been anticipated by Wallich or Royle (if truly of E. origin) or some other more modern discoverer still.’ (Lowe, 1834a)

This depiction was not published and could not be found at Kew. It may have been returned to Young, as requested by her, through Lowe: ‘All such [drawings] as he does not wish for he need only send to my sister Miss S. A. [Sophia Agnes] Young, N°12 Royal Circus, Edinb.’ (Lowe, 1834a). The names proposed by Lowe suggest a plant with a winged structure (probably the fruit or seed) and golden branches, from East Asia – maybe *Hymenocardia punctata* Wall. ex Lindl., a name given by Wallich in 1831 and validated in 1836 by John Lindley (Lindley, 1836) – but until the eventual future discovery of this lost illustration, nothing more can be said on this subject.

Young also prepared six coloured drawings of fish to accompany one of Lowe's papers describing seven new Madeiran species. They were sent to the Cambridge Philosophical Society in July of 1834, presented in November and later published in the *Transactions* of the society (Lowe, 1838b). A paper about

a Madeiran fish published the following year also included an illustration, ‘reduced from a most carefully executed drawing in outline of the fish while perfectly fresh, the size of life, kindly undertaken by my talented and accomplished friend Miss Young’ (Lowe, 1835c).

In October, three additional drawings were prepared, ‘but as one requires a little alteration [...] & the descr[iptio]n of another is not drawn up, they must stand over. Their subjects are *Cookia punctata* & *Sophora tomentosa* β [...] & a beautiful *Acacia* allied to *A. scandens*’ (Lowe, 1834a). The latter two were probably sent in November, ‘though I must again keep back the *Cookia* to complete my descr[iptio]n.’ (Lowe, 1834a). *Sophora tomentosa* β (syn. *Sophora tomentosa* var. *occidentalis* (L.) Isely) was published in March (Lowe & Hooker, 1835) and *Acacia prensans* (syn. *Senegalia pennata* (L.) Maslin) was published in May (Lowe, 1835a). As for *Cookia punctata* (syn. *Clausena lansium* (Lour.) Skeels), it was not published. The original depiction (Fig. 3) is currently held in the Archives at RBGK, but it is marked ‘Ex Bibl. R.T. Lowe’, which indicates Lowe’s documents as its source, probably bought after his death (Mesquita *et al.*, 2020). Therefore, it is safe to assume that this illustration was never sent to Hooker, despite his promise:

‘Most heartedly do I thank you my kind friend for y[ou]r most liberal & handsome remittance of £ 20 w[hi]ch I have already placed in Miss Young’s hands. [...] We shall go on jointly recording any thing that may fall in our way, & send all to you to take y[ou]r. choice of for B. M. till the balance be restored w[hi]ch y[ou]r liberality has beforehand so completely destroyed’. (Lowe, 1834a)

Indeed, there is no other known shipment of illustrations, although Lowe kept bringing up the subject in his letters: ‘I have some good things for you from Miss Young but I must reserve them’ (Lowe, 1835b). ‘I have had all the Summer in my portfolio several drawings of yours from Miss Young, waiting for my descr[iptio]ns’ (Lowe, 1835c). ‘And moreover you may look for the residue of poor Miss Young’s drawings w[hi]ch have been a heavy reproach upon my conscience towards her as well as you for the last 2 years. But I dare make no promises as to time’



Fig. 3. *Clausena lansium* (Lour.) Skeels, unpublished watercolour drawing by Mary Young.
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Fig. 4. *Leptospermum trinervium* (J.White) Joy Thomps, unpublished watercolour drawing by Mary Young. © The Board of Trustees of the Royal Botanic Gardens, Kew.

(Lowe, 1837). *Cookia punctata* was probably one of these drawings, as well as a depiction of what seems to be *Leptospermum trinervium* (J.White) Joy Thomps (Fig. 4), an Australian plant, also kept at Kew and marked 'Ex Bibl. R.T. Lowe'.

A depiction of *Euphorbia aphylla* Brouss. ex Willd. was published in volume II of Hooker's *Icones Plantarum*, 'the drawing here engraved obligingly made by Miss Young in the

island of Madera and communicated by the Rev. R. T. Lowe' (Hooker, 1837, no. 182), but this illustration is never mentioned in the known letters sent by Lowe, which suggests that the kept set of correspondence is incomplete.

Lowe himself was a competent botanical illustrator (Mesquita *et al.*, 2020), and, in 1833, he was enthusiastic about his plans for publishing an illustrated flora of Madeira ' – quite in embryo as yet' (Lowe, 1833b), encouraged by the prospect of engaging Mary Young in such project: 'She is both willing & anxious to work under my directions with a view to publication [...] In fact we have already established a joint stock company' (Lowe, 1833a). Several unpublished watercolour sketches of Madeiran plants marked "Ex Bibl. R.T. Lowe" kept in the Archives at RBGK were probably amassed for this purpose. Five of them are signed by Lowe, but the majority is unsigned. The illustration presented in Fig. 5, with the note 'Bunium brevifolium, nob. (n° 720 MS.) R. T. L. del. May 1 1832', is the first depiction of this taxon, which was only published a few years later in Lowe (1838a).

The flowers of *Dactylorhiza foliosa* (Sol. ex Lowe) Soó, a beautiful native orchid also published by Lowe (1831), are depicted in another sketch signed by him and dated July 29, 1829 (Fig. 6). It bears a note in Lowe's handwriting: 'Not correct, about the gland of the pollen masses & the column. Labellum unnaturally concave, & 2 inner petals of perianth unnaturally reflexed owing to the spec^m. being partly withered'. A second depiction of the same species, this time representing the whole plant, was also among Lowe's drawings, although this one was not signed (Fig. 7). The errors noted in the first drawing are here corrected, therefore it can be assumed that this is a latter representation, probably also made by Lowe.

This set of watercolour drawings includes illustrations of all Madeiran orchids discovered before or during Lowe's lifetime. Two illustrations signed by Lowe depict *Goodyera macrophylla* Lowe (presented in Mesquita *et al.*, 2020), one unsigned illustration represents *Gennaria diphylla* (Link) Parl. flower details (not presented) and a last, also unsigned, depicts *Neotinea maculata* (Desf.) Stearn (Fig. 8).



Fig. 5. *Bunium brevifolium* Lowe, unpublished watercolour drawing by Richard Thomas Lowe. © The Board of Trustees of the Royal Botanic Gardens, Kew.

One last illustration worth mentioning is a depiction of *Carduus squarrosus* Lowe, not signed, with the note ‘*Carduus clavulatus*, Link.’ in Lowe’s handwriting (Fig. 9). This name, however, corresponds to a pink-flowered Canarian thistle and it is probably Lowe’s first attempt to classify the depicted plant.



Fig. 6. Flowers of *Dactylorhiza foliosa* (Sol. ex Lowe) Soó, unpublished watercolour drawing by Richard Thomas Lowe. © The Board of Trustees of the Royal Botanic Gardens, Kew.

He later understood it was a species new to science, described in Lowe (1838a).

Young and Norton also had their own plans for publishing, as described by Fanny Wood in her diary:

‘I believe [they] intend publishing an account of their wanderings illustrated by drawings. They have made 150



Fig. 7. *Dactylorhiza foliosa* (Sol. ex Lowe) Soó, unpublished watercolour drawing, artist not identified. © The Board of Trustees of the Royal Botanic Gardens, Kew.



Fig. 8. *Neotinea maculata* (Desf.) Stearn, unpublished watercolour drawing, artist not identified. © The Board of Trustees of the Royal Botanic Gardens, Kew.

beautiful sketches of the fishes of the Island, which are to be engraved in a work upon the Natural History of Madeira, for which Mr Lowe, the clergyman of the English Chapel, has been for some years preparing materials.’ (Wood, 1926, p. 208)



Fig. 9. *Carduus squarrosus* Lowe, unpublished watercolour drawing, author not identified. © The Board of Trustees of the Royal Botanic Gardens, Kew.

In the 1830s, after the publication of *The Influence of Climate in the Prevention and Cure of Chronic Diseases* (Clark, 1829), Madeira became a popular destination for people with long-term illnesses. As Lowe's obligations as local chaplain increased due

to the expansion of the English community in Madeira, his activities as a naturalist were delayed. In 1839, his friend and correspondent Charles Lemann wrote ‘I fully expected to have heard from you [...], but have only received indirect news [...] what they tell me of the great increase of Church duty this year explains very easily your silence.’ (Lemann, 1839). Lowe himself wrote ‘My Chaplaincy here I can assure you is no sinecure. This place is a great overgrown Hospital without the convenience of collecting the sick into wards’ (Lowe, 1840).

In the early years of the 1840s, Lowe invested much energy in his work on the fish fauna of Madeira, as he explained to his correspondent, the Rev. Leonard Jenyns, at the Zoological Society of London: ‘All my spare moments (indeed they are very few), must be for some time given to my “Mad. Fishes”. Collecting is I need not say to you another business from describing for the press, overlooking and correcting drawings, engravings, Proofs etc.’ (Lowe, 1840). Madeira’s flora was not forgotten, and Caroline Norton, merely by chance, was the bearer of a message on the subject, again from Lemann: ‘I am induced by the opportunity of Miss Norton’s return to Madeira to send you a few remarks on the old subject [similarities in the floras of Madeira, Canaries and the Azores], hoping that you have not quite given up your intention of letting us have a *Florula Maderensis*.’ (Lemann, 1842).

Lowe left for England in early May of 1843, on a six-month leave (Phelps, 1839–1843). During his stay, Lowe married Catherine Maria Guerin (Annual register, 1844) and supervised the publication of the first four parts of his work *A history of the fishes of Madeira* (Lowe, 1843a, 1843b, 1843c, 1844a). This is the first major work on Madeira’s fish fauna, which includes twenty-eight illustrations: fifteen by Mary Young, seven by Caroline Norton and six made in collaboration by the two illustrators and Lowe himself. The fifth part was only published much later (Lowe, 1860). The final set of illustrations was not included and only presented by the publishers after Lowe’s death (Woodward, 1910).

Mary Young died in Funchal during Lowe’s absence, on July 24th, 1843, at the age of 53 (Madeira British Consulate, n.d.),



Fig. 10. 'The Incarnation Convent'. Watercolour drawing by Mary Young. © Museu Quinta das Cruzes (Inv. MQC 1084.39), Funchal.

compromising Lowe's plans of publishing an illustrated flora of Madeira. Of her plans for publishing an illustrated account of her travels with Norton, only a single watercolour drawing by Young is known: a view of one of Funchal's convents, with cultivated plants in the foreground (Fig. 10). Lowe's disappointment was evident in a letter sent to the Rev. Leonard Jenyns on his return: 'I am grieved to say Miss Young's death has proved most calamitous: and I am afraid I shall not be able to go on with my Fishes beyond the first six numbers' (Lowe, 1844b). Lowe continued publishing about the natural history of Madeira and Macaronesia until his death, in 1875, but never again did he publish an illustrated work.

Illustration as an aid to the study of flora is of particular importance in the process of exploring completely new territory (Bleichmar, 2006) and may have been significant in the first years Lowe spent in Madeira. Nevertheless, it gradually became secondary, as his knowledge of the island's flora and ecosystems progressed. Lowe did publish *A Manual Flora of*

Madeira (Lowe, 1857–1872), not illustrated and issued in parts, although the full publication of this work was interrupted by his sudden death in a shipwreck.

Despite her ‘ill health’, Caroline Norton outlived both Mary Young and Richard Lowe. She lived in *Quinta das Maravilhas*, renowned in 1853 for having the only vines in Funchal without powdery mildew. Caroline was described as ‘a noble English-woman, resident in Madeira for many years and respected for her acts of charity’ (Andrade Corvo, 1855, p. 22). She died on July 22nd, 1875 (Madeira English Church, 1844–1911), entrusting her possessions to two of her friends and leaving a legacy of £100 to ‘the good cause of women’s suffrage’ (Scottish Court of Session, 1876; Kirkland, 1878; Record of Events, 1878).

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