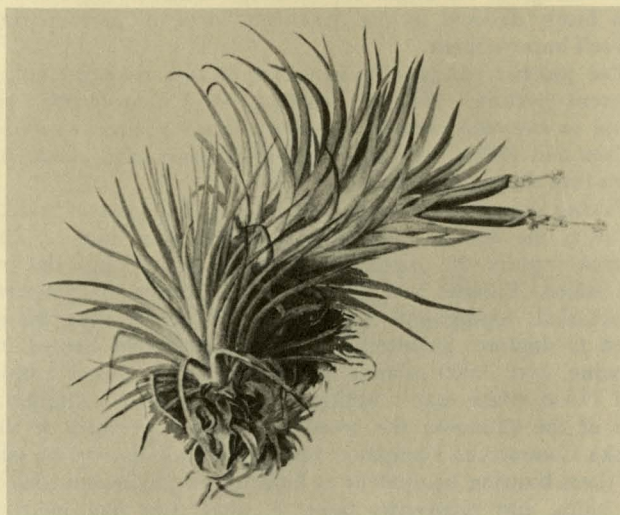




13

- 1 *Tradescantia subaspera* var. *montana*. Watercolor.
- 2 *Polygonum bistortoides* Knotweed. Watercolor.
- 3 *Bloomeria clevelandi*. Watercolor.
- 4 *Allium crispum*. Watercolor.
- 5 *Lilium washingtonianum*. Watercolor.
- 6 *Myosotis sylvatica* Forget-Me-Not. Watercolor.
- 7 *Campanula rotundifolia* Harebell; *C. lasiocarpa*. Watercolor.
- 8a *Pinguicula* sp. Butterwort. Watercolor.
- b *Silene acaulis* Catchfly. Watercolor.
- 9 *Malva viscus leiandra*. Watercolor.
- 10 *Tradescantia lanceolata* Spiderwort. Watercolor.
Shown with heliotype color plates from J. N. Rose, "Studies of Mexican and Central American Plants," in *Contributions from the U.S. National Herbarium*, Vol. VIII, Part 2, 1903.
- 11a *Amelanchier alnifolia* Service-Berry. Watercolor.
- b Same (fruit). Watercolor.
- 12 *Rhododendron macrophyllum*. Watercolor.
- 13 *Mahonia aquifolium* Barberry. Watercolor.
- 14 *Acer circinatum* Vine Maple. Watercolor.
- 15a *Prunus subcordata* Pacific Plum. Watercolor.
- b *P. subcordata* var. *oregana* (fruits). Watercolor.
- 16 *Sagittaria arifolia* Arrowhead. Watercolor.
- 17 *Nuphar polysepalum* Yellow Pond-Lily. Watercolor.
- 18a *Nuphar polysepalum* (fruit details). Watercolor.
- b Heliotype color plate from F. V. Coville, "Wokas, a Primitive Food of the Klamath Indians," in *Report of the U.S. Museum*, Washington, D.C., 1904.
- 19 *Talinum* sp. Fame-Flower. Watercolor.

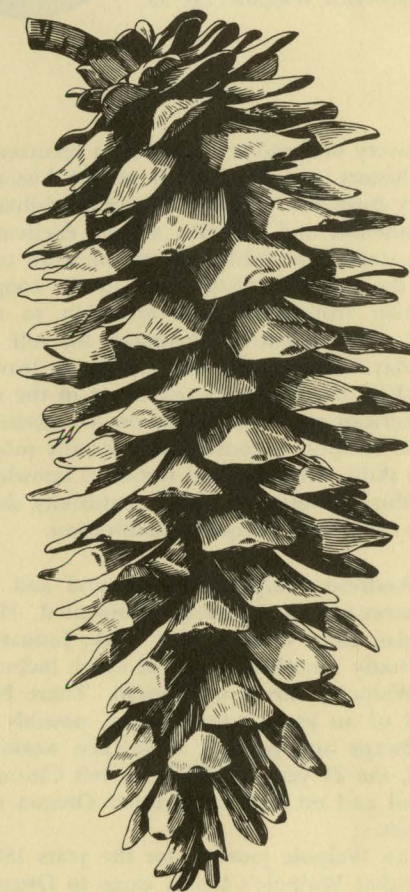
- 20 *Tillandsia* sp. Watercolor.
- 21 *Laelia* sp. Orchid. Watercolor.
- 22a *Manfreda virginica*. Watercolor.
- b *Manfreda* sp. Watercolor.
- c *Manfreda maculosa*. Watercolor.
- 23 *Dudleya brandegei*. Watercolor.
- 24 *Echeveria glauca*. Watercolor.
- 25 *Echeveria metallica*. Watercolor.
- 26 *Pachyphytum bracteosum*. Watercolor.
- 27a *Camassia quamash* Camass. Watercolor.
- b Same. Watercolor.
- 28 *Kalmia latifolia* Mountain Laurel. Watercolor.
- 29a *Abies amabilis* Cascade Fir. Ink.
- b Same (4 pencil studies).
- 30a *Pinus jeffreyi* Jeffrey Pine. Ink.
- b *Pinus attenuata* Knob Cone Pine. Ink.
- c *Pinus monticola* Western White Pine. Ink.
- 31a *Tsuga heterophylla* Western Hemlock. Ink.
- b *Tsuga mertensiana* Mountain Hemlock. Ink.
- 32 *Datura stramonium* Jimson Weed. Watercolor.
- 33 *Valeriana edulis* Valerian. Watercolor.
- 34 *Menispermum canadense* Moonseed. Watercolor.
- 35 *Cannabis sativa* Hemp or Marijuana. Watercolor.
- 36a *Ribes sanguineum* Flowering Currant. Watercolor.
- b *Grossularia amarum* Bitter Gooseberry. Watercolor.
- 37a *Ribes rubrum* Northern Red Currant. Pencil.
- b *R. viscosissimum*. Pencil.
- c *R. nowellii*. Pencil.
- d *R. laxiflorum*. Pencil.
- 38a *Ribes malvaceum* Chaparral Currant. Watercolor.
- b *Grossularia hesperia* Southern California Gooseberry. Watercolor.



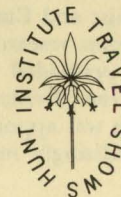
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Frederick A. Walpole

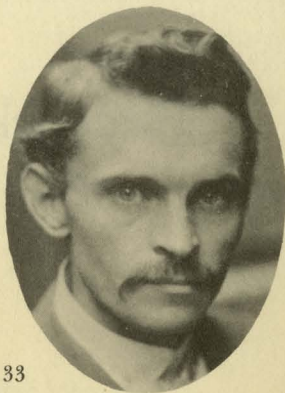
Plant Illustrator



30



The Hunt Institute
For Botanical Documentation
Carnegie-Mellon University
Pittsburgh, Pennsylvania 15213



Frederick Walpole, age 33

The rediscovery of forgotten artists is a recurrent phenomenon of art history and particularly of the history of nineteenth century American painting. Many rehabilitated careers flourish in museums and galleries, adding excitement to the art scene. In staging an exhibition of the work of Frederick A. Walpole, the Hunt Institute, through the cooperation of the Smithsonian Institution, calls attention to an obscure figure indeed. As a scientific illustrator, his role in the art world of his day was a modest one, his career leaving no appreciable mark in the major art centers or in the mainstream history of American art. It is strictly on his merits as a plant illustrator that Walpole is considered a worthy subject for exhibition. His skills, accuracy, and technical knowledge, above all the individual qualities of artistic sensitivity shown in his work, may be considered adequate justification.

Frederick Andrews Walpole's background and the course of his short career are incompletely documented. He was born in Port Douglas, Essex County, New York, January 17, 1861. In 1871, his family (another branch of which included Horace and Robert Walpole) moved to Chicago. There Frederick became a pupil of an artist named Sloan, possibly Junius R. Sloan, a landscape and portrait artist then working in that city. In 1882, the 21 year old Walpole left Chicago, making his way by rail and on foot to Southern Oregon to seek out a homestead site.

There are no Walpole journals for the years 1884 to 1899, but we know that Walpole's family came to Oregon, settling in Portland where, in 1886, Frederick took a job as illustrator for The Lewis and Dryden Printing Company. In 1891 or 1892, Walpole met an English girl who was visiting a brother in Oregon, and married her in England in 1893. An only son, Sidney, was born in 1894. In 1898, Walpole's wife died of typhoid fever in Washington, D.C.

In 1896, Walpole's work came to the attention of Frederick V. Coville, a Department of Agriculture botanist and Curator of the National Herbarium, who was in Oregon researching plants used by the Klamath Indians. Coville persuaded Walpole to apply for the position of Artist for the Division of Botany of the Agriculture Department, and he was appointed on September 19th. The bare facts are tantalizingly incom-

plete. We do not know that Walpole had prior botanical training, or even that he had drawn plant subjects. In any case, his later journals show him on field drawing trips botanizing, collecting specimens, and confidently identifying plants by their scientific Latin names.

Walpole's career as a plant illustrator was divided between work in Washington at the Agriculture Department (and after November of 1902 at the National Museum) and on field trips to the Northwest. The journals for the period 1900-1903 cover his activities in Washington and his journeys across the continent, as well as his two trips to Alaska (1900 and 1901). Besides copious data on railroad timetables and shipping schedules, they give descriptions of terrain, regular weather reports, accounts of his movements and work, and scrupulous notations of income and expenditures, recording purchases of newspapers and magazines, of toothpicks (10¢) and a tip to a child of 1¢. Also recorded is a surprisingly lively social life: numerous visits to family and friends, celebrations of birthdays and holidays, and attendance at events both cultural and otherwise: science lectures (especially geographical), music recitals, exhibitions at Washington's Corcoran Gallery (frequent), the Congress and the Library of Congress, church (Unitarian, if available, but Greek Orthodox in Alaska). A span of the journals from November 1902 to January 1903 lists the following activities: two visits to Zoological Park; showing his own pictures (along with L. A. Fuertes, the famous bird artist, and C. R. Knight, the animal artist) at an American Ornithological Union meeting; lecture by Lieutenant Peary on his arctic work; Jane Addams' lecture at Congregational Church; recital by Mme. Schumann-Heinck; Corcoran Gallery exhibition; visit to Library of Congress; lecture on wingless birds; another on protective coloring; another on Martinique; reading Owen Wister's *The Virginian*; meeting of the Folk Lore Society; reception of the American Association for the Advancement of Science; music recital at Unitarian Church; Hagenbeck's Trained Animal Show; ping pong party across the street. Considering that he was a member of the American Association for the Advancement of Science, the National Geographical Society, and the Biological Society of Washington, we might say that Frederick Walpole was a man firmly devoted to the American virtue of participation and self-improvement.

The journal passages covering the Alaska trips present a different picture: Walpole working at his profession, reacting to awesome views of glaciers and mountains, observing natives and fellow travellers. These passages also afford insights into the man's character.

Taking ship at Seattle, he sailed along the coast of Alaska as far as the Seward Peninsula, making forays inland. The journal reports the names of plants collected and drawn; lists Aleut, Tlinglit and Russian names for plants; reports on weather, topography, vegetation, and people. He found much to deplore: an afternoon fishing party that hauled in, by seine, over 4,000 salmon within two hours' time—"Stupid cold blood white man's fishing" which threatens extermination of the Chinook; the greed of Yankee operators of the Alaska Commercial Company, who exploit the natives by selling them hunting equipment at high prices, paying low prices for hides, and recovering most of what they had paid at

company stores. There are other sidelights. In the small settlement at Kenia (population around 100, mixed Russians and Indians), the only school was conducted by Russian priests ignorant of the English they are expected to teach; they pretended to do so. These priests were, however, generally well regarded, expecting one who had lost favor when he mortgaged the local church for \$250 and lost the money at the poker table.

Frederick Walpole died on May 11, 1904, from typhoid fever contracted while working in California. While his short career had gained him no wide recognition, the character and sincerity of the man himself had earned the respect and esteem of his friends and colleagues. In Walpole's honor, his name has been given to a willow he had discovered on the tundra of Seward Peninsula in Alaska.

As a botanical artist, Walpole worked in water color, ink, and pencil. Coville described his unusual technique of ink drawing. Using the finest sable brush from which all but a few of the bristles had been cut away, and holding it almost parallel to the surface of the paper, Walpole drew lines of extraordinary delicacy. These drawings had much the appearance of fine line engraving but were impossible to adequately reproduce at that time, since the lines were slightly brown in color. The pencil drawings are notable for their realization of form by carefully controlled modulations of tone. They are strong enough to hold their own even when displayed next to ink drawings and would probably have pleased John Ruskin himself. Indeed all of Walpole's work may be considered a faithful embodiment of a Ruskin attitude toward natural history art. Avoiding any degree of contrived artificiality, Walpole produced honest portraits of plants which, to a remarkable degree, succeed in capturing on paper the fragile grace and living essence of the plants themselves.



All works in this exhibition are deposited at the Hunt Institute on indefinite loan from the Department of Botany of the National Museum of Natural History, Smithsonian Institution.

The Hunt Institute gratefully acknowledges the interest and help of the following individuals: the late Dr. William Andrew Archer, Dr. Edward S. Ayensu, and Mr. James J. White, all of the Department of Botany, Smithsonian Institution; Mrs. Agnes T. Janssen of Salem, Oregon; and Mr. Theodore Walpole Burkhart of Portland, Oregon, nephew of the artist.

The portrait photograph of the artist is from Mr. T. W. Burkhart.