

**HOWARD PYLE: A
RECORD OF
HIS ILLUSTRATIONS AND
WRITINGS**

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Howard Pyle: A Record of His Illustrations and Writings by Willard S. Morse & Gertrude Brincklé

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Howard P. Lee

HOWARD PYLE

A Record of His Illustrations and Writings

Compiled by Willard S. Morse
and Gertrude Brincklé

UNIV OF
CALIFORNIA

Wilmington, Delaware
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1921

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Compilers' Explanation

Periodical List

This list contains both writings and illustrations by Howard Pyle. The names of the periodicals are listed alphabetically, and the names under the periodical references are arranged chronologically. There are twenty-five periodicals in which Howard Pyle's work appeared, and which contain twenty-one hundred and eighteen illustrations reproduced from original drawings and paintings.

The following facts are given in the list:

- 1 Name and date of periodical, together with volume and page.
- 2 Title and author of article illustrated, as well as the titles of writings by Howard Pyle not illustrated.
- 3 Title of illustration when given.
- 4 Reference to books with reprint illustrations.
- 5 Size of illustrations, width and height, given in inches and decimals. (The outside measurements of irregularly shaped illustrations are given.)
- 6 Method of reproduction, shown by
 - w. meaning wood-engraving.
 - p. meaning process, half-tone, etc.
 - c.p. meaning process, colored or tinted.
 - c. meaning colored.
- 7 The name of the engraver, when known.

Individual decorative initial letters are indicated as illustrations.

Book List

The list is divided into two sections: first, books containing writings by Howard Pyle, thirty-four in number, with five hundred and seventy-four illustrations from original drawings, and five hundred and fifteen reprint illustrations; second, one hundred and fifty-nine books by other authors, containing five hundred and eighty-eight illustrations from original drawings, and five hundred and thirty-four reprint illustrations.

In all cases, references are made to the first edition, except where limited editions were published, in which case references are made to them.

TITLE PAGES AND COVERS. In the wording of title pages and covers, no attempt has been made to follow the varied typography of the originals.

COLLATION. Collation, full title page and copyright data are given only of books that contain Howard Pyle's writings and books containing the first publication of his illustrations. Books containing reprints of his illustrations are given with condensed title, author and publisher.

ILLUSTRATIONS NOT PREVIOUSLY PUBLISHED. These are described by page, title of illustration, size of illustration, method of reproduction, and the name of the engraver when known.

ILLUSTRATIONS PREVIOUSLY PUBLISHED. The number only is given, with the name and date of the periodical or title of the book where they first appeared.

DECORATIVE INITIAL LETTERS. These are counted as illustrations, when they stand by themselves.

In addition to the writings and illustrations of Howard Pyle contained in periodicals and books, a description is also given of seven programmes containing twelve illustrations, seven bookplates, a print and a poster, from his original drawings.

In all, this list contains a record of thirty-three hundred and one published examples of his work as an illustrator.

To this record are added a list of his mural paintings and a list of important easel paintings never reproduced.

Sincere thanks are due to the many friends and admirers of Howard Pyle for the assistance cheerfully given us in compiling this work. It has been a pleasure to find the universal high regard in which Mr. Pyle is held by the people who knew him, or came in contact with him during his busy life. He left behind him a reputation as a man fully equal to his reputation as an artist.

WILLARD S. MORSE
GERTRUDE BRINCKLE

Howard Pyle

HOWARD PYLE was born in Wilmington, Delaware, on March 5th, 1853. He was the son of William Pyle and Margaret Churchman Painter.

He was educated at private schools, and studied art for three years in Philadelphia and at the Art Students' League in New York.

He married Anne Poole of Wilmington in 1881, and lived in Wilmington nearly all his life. From 1876, when his first illustration appeared in the old *Scribner's Magazine*, he contributed stories and pictures to the leading periodicals in the country. In 1894 he became director of illustration at the Drexel Institute, Philadelphia, and about the same time opened a school in Wilmington and at Chadd's Ford, Pennsylvania, where he spent his summers. He also gave weekly lectures on composition at the Art Students' League.

He was a member of the National Institute of Arts and Letters and of the National Academy.

He belonged to the Century Association in New York and the Franklin Inn Club of Philadelphia.

In 1910 he went abroad with his family and lived in Florence for one year, until his death on November 9th, 1911.

A Tribute

By HENRY MILLS ALDEN

Harper's Magazine, January, 1913

HOWARD PYLE was distinguished by marked individual peculiarities from all the other artists of his time. Indeed, for any so peculiar type of genius we must revert to William Blake. Pyle was most like Blake in this—that in the representation of life and things he caught native aspects and meanings. He had no interest in the institutional fabric of our civilization, or of any other. Of Quaker parentage and an enthusiastic disciple of Swedenborg, it was natural that he should listen to the inner voice and reject the traditions of men and the authority of the schools—also that he should seek the inward and spiritual meanings of all things. Yet, without being at all picaresque, he often chose to portray the elemental passions of our human nature.

It was not with Pyle the love of the tragedy which grows out of evil passions that prompted him. He reverted to the elements of tragedy rather than to its scheme, allured by what was native in it, haunting, and antique. Comedy has always been concerned with the contemporaneous. Pyle, in his quaint and antique humor, would have nothing of this contemporaneity, and he was quite as averse from contemporary adventure. The boldly rough aspects of our pioneer Western life did not tempt him. His saunterings were confined to the Atlantic seaboard and the West Indies, in search of old romance, of peculiar people, and of the haunts of pirates. Europe, whether in the Cromwellian era or in the remoter period of chivalry, was sufficiently disclosed to him and for his purpose in the annals of history. His imagination filled out the scene and supplied the temper and atmosphere of the story. For it was always the story he demanded, in all its spiritual meanings as interpreted in the terms of our fallible but heroically striving human nature—but yet the story in its concrete and clearly projected embodiment.