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## Howard Pyle in Wisconsin

Shan Bryan-Hanson  
*St. Norbert College*

Heather Campbell Coyle  
*Delaware Art Museum*

Sally Cubitt  
*St. Norbert College*

St. Norbert College

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**HOWARD PYLE  
IN WISCONSIN**



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## Allegory, Technology, and History: Howard Pyle's Illustrations in Wisconsin

Heather Campbell Coyle

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### *The Girl at the Garden Gate*



beautiful woman glides through a wooden gate (plate 1). Her eyes are closed and she seems to float rather than walk on the uneven ground. Light falls across her bare shoulders and highlights the rich floral pattern on her gown. Nearly lost in the sun-dappled foliage above her head spring the tips of small, feathered wings; she is not an earthly creature. Beyond the open gate, a hooded figure in a red robe crouches as he plays a pipe. Impelled by the music, the winged woman drifts from light into darkness, red hair flowing behind her.

This somnambulant stunner is the subject of an oil painting by American illustrator Howard Pyle. Produced at the height of Pyle's career, the picture was one of four colored plates that accompanied his text "The Travels of the Soul" in the December issue of *The Century Magazine* for 1902. A little more than a year later, the painting was hanging at the Kellogg Public Library in Green Bay, Wisconsin. Encountered alone, the jewel-toned canvas with its alluring, allegorical subject might seem an odd decoration for a public library. The picture's literary role begins to resolve only when the four paintings for "The Travels of the Soul" are seen together, ideally with the text that Pyle composed to accompany them.

In 1903, when A. Weston Kimball approached Pyle in hopes of purchasing one of the paintings, the illustrator refused to sell one alone. He wished the group to remain together to better represent the story.<sup>1</sup> A famous illustrator and author,

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Pyle could afford to make this demand, and Kimball agreed. He bought all four paintings and presented them to the library. Expressing great enthusiasm for this generous gift, the Kellogg Public Library held special Sunday hours when the works were unveiled on January 3, 1904. Over the next three years, the library would acquire Pyle's hand-lettered text for the "The Travels of the Soul" and eighteen of his paintings commissioned to illustrate Woodrow Wilson's *Colonies and Nation*. These illustrations and the letters exchanged between the artist and his "Western friends" make Wisconsin a significant center for the study of Pyle's career.<sup>2</sup>

### *The Making of an Illustrator*

Most of Pyle's art remains close to his home in Wilmington, Delaware.<sup>3</sup> His father worked as a leather dealer in Wilmington, and his mother kept their home well stocked with engravings, illustrated books, and periodicals. The Pyles perused English and American publications, including illustrated editions of Dickens and Thackeray, Washington Irving stories with pictures by F.O.C. Darley, fables with Thomas Bewick's wood engravings, the English humor magazine *Punch*, and *The Illustrated London News*.<sup>4</sup> Pyle was more interested in pictures, especially the illustrations in books, than he was in school or the family business, and he convinced his family to pay for artistic training with the Dutch painter Francis Van der Wielen in Philadelphia.

Through the early 1870s, Pyle studied art, worked at the family business, and began to submit his writing and illustrations to publishers of popular magazines.



fig. 1

The last third of the nineteenth century saw an explosion of the publishing industry in the United States, particularly in the arena of illustrated periodicals and books. With public demand for “a picture to every page,” Pyle’s timing was excellent.<sup>5</sup> In his early twenties, he had submissions accepted by Scribner’s, one of the nation’s leading publishing houses. With this encouragement, Pyle moved to New York in 1876 to pursue a career as an author and illustrator.

New York was the center of American publishing and art, and the city provided myriad opportunities for the aspiring illustrator. Pyle introduced himself to editors and art editors and sought advice to improve his skills. Following the advice and examples of his editors and friends, Pyle refined his natural ability for telling stories visually and adjusted his methods to accommodate the reproductive technology of the day, which was wood engraving. Graphic, linear work, with strong contrasts of light and dark, reproduced best, so Pyle became a master at pen and ink drawing and improved his work in grisaille, or black-and-white painting. By the end of the decade, Pyle’s work was appearing regularly in magazines for children and adults, including *St. Nicholas*, *Scribner’s Monthly*, *Harper’s Monthly*, and *Harper’s Weekly*.

### ***Beautiful Books: Pyle in the 1880s***

Feeling secure in his career, Pyle returned to Wilmington in 1879, where he could easily send pictures and stories to publishers in New York. He increased his output in the magazines and began to work on complete book projects. In 1881, Pyle married Anne Poole and celebrated the publication of his first independent books:





fig. 2

the color publications, *The Lady of Shalott* and *Yankee Doodle*.<sup>6</sup> The projects were well conceived, but in print the colors appeared garish and flat, as a reviewer noted in *The New York Times* (fig.1). Comparing *The Lady of Shalott* to the medieval manuscripts it evoked, the writer noted: “It is the colored print which does the most to destroy the general resemblance of the modern illuminated book. The delicacy and unevenness of hand-painting have a charm that chromatic printing cannot give.”<sup>7</sup> Color printing would transform over the next two decades, and Pyle would lead the way in experimenting with the emerging technology; however, he limited himself to work in black and white through the rest of the decade.

As he started a family in the 1880s, Pyle produced classics of children’s literature, “writing and illustrating his own stories, and bringing all parts of the book into the closest harmony with the spirit of the tale.”<sup>8</sup> He composed and decorated full-page verses for children, and he wrote and illustrated the popular youth novels *The Merry Adventures of Robin Hood of Great Renown, in Nottinghamshire* (1883) and *Otto of the Silver Hand* (1888) (fig. 2). Solidifying his appeal to the youth audience, in 1887 Pyle began to write and illustrate pirate adventures, a subject that would become a specialty.

This decade of extraordinary success ended on a tragic note. In 1889, Pyle and his wife traveled to Jamaica to investigate a locale for his pirate stories. While they were away, their first-born son, Sellers, suddenly became ill and died. The death of



fig. 3

his son intensified Pyle's involvement with his Swedenborgian religion and turned his attention toward allegorical and spiritual stories.

### *Pyle's Illustrated Allegories*

The loss of his son inspired *The Garden behind the Moon: A Real Story of the Moon-Angel*, a book written and illustrated by Pyle and published by Scribner's in 1895. As Mary Holahan has explained, this tale incorporates specific elements of Swedenborgian belief within a story of a boy making his way through the afterlife.<sup>9</sup> Yet the book is not a doctrinaire explication of Swedenborg's teachings. Despite its theological underpinnings, it often reads like a fairy tale or an adventure story.<sup>10</sup>

In the pictures as well as the text, Pyle gave free reign to his fertile imagination. He created beautiful grisaille renditions of an angel, a princess, a man in the moon, and a winged horse (fig. 3). His intricate head- and end-pieces, executed in pen and ink, complement the paintings. In the 1890s, the major transformation in printing was the perfection of the half-tone process, which allowed images from photographs to be printed in large-run newspapers and magazines without the need for an engraver. For illustrators, this meant that painted illustrations could be reproduced with their full range of values and details, and Pyle put this technology to good use in *The Garden behind the Moon*. The grisaille illustrations featured a full range of mid-tones and crisp details, leading one critic to describe them as having "a very photographic appearance."<sup>11</sup> *The Garden behind the Moon* demonstrated Pyle's ability to create a convincing and engaging fantasy world.





fig. 4

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He was rewarded with opportunities to write and illustrate more allegorical and religious literature.

Allegorical tales, often with moral messages and vaguely Christian symbolism, were popular in the Victorian era. In 1900 *Harper's Monthly* invited Pyle to illustrate "The Pilgrimage of Truth," a short story by the Danish writer Eric Bøgh, for their December issue. His illustrations were to appear in full color, using a new printing technology, so Pyle painted six panels, depicting each stage in the journey of the fairy Truth on earth (fig. 4). The paintings were dark and evocative, capturing the spirit of the text. Unfortunately, the new technology failed, and Pyle was forced to redraw the plates in ink, with black outlines and areas of flat color, for color reproduction with established methods (fig. 5). The final illustrations were elegant and appropriate to the story but not groundbreaking. However, color printing was evolving rapidly, and two years later he would see his paintings successfully reproduced in full color.

### *The Travels of the Soul*

Invited to propose a subject for color illustration in the December issue of *The Century Magazine* for 1902, Pyle drew inspiration from "The Pilgrimage of Truth." He composed a short allegorical tale entitled "The Travels of the Soul," which described a Soul leaving paradise to inhabit a human body and traveling through the course of a human life. The text was divided into four vignettes, each marked by a hand-lettered title, a decorative initial, and a head-piece rendered in



fig. 5

pen and ink. Opposite each text page was a full-page, full-color reproduction of a painting by Pyle. In its brevity and its layout, “The Travels of the Soul” recalled “The Pilgrimage of Truth,” and, like Bøgh, Pyle presented a journey from the heavenly realm through the earthly one and back to paradise.

In the first section of Pyle’s story, the Soul follows the piping music of Death through the “wicket of Paradise” into the “world of Time,” where she is joined to flesh (plate 1). In the next passage, they enter the Meadows of Youth where the Soul meets Pleasure, a woman clad in red and playing a lute, and Love, an angelic man who reminds her of Paradise (plate 2). The third picture represents the Valley of the Shadows, where the Soul must suffer and drink from the cup of Grief (plate 3). Finally, the Soul arrives at the Gates of Life, which her companion opens to reveal her “heavenly home” (plate 4).

With its language of the Soul and the Valley of the Shadows, Pyle’s tale was more explicitly Christian than Bøgh’s fairy story. Indeed, Pyle’s mention of the “wicket of Paradise” and “Valley of the Shadows” may have evoked the “Wicket Gate” and “Valley of the Shadow of Death” in John Bunyan’s *The Pilgrim’s Progress*, a familiar text for many turn-of-the-century readers. *The Pilgrim’s Progress* describes the travails of Christian, a man burdened by sin, traveling from the earthly world to heaven. *The Pilgrim’s Progress* was an important cultural touchstone in the Victorian era, with several illustrated editions released in England and the United States. Like many educated American Christians in the nineteenth century, Pyle





fig. 6

grew up with a copy in his home. Bunyan's text served as an inspiration for novelists including Charles Dickens, Charlotte Bronte, and Mark Twain, and the motif of the spiritual journey resonated in Pyle's own Arthurian stories.<sup>12</sup>

With its religious overtones and pictorial possibilities, Pyle thought his allegory of "the wanderings of a soul through the world" was a particularly appropriate subject for *The Century Magazine's* Christmas issue.<sup>13</sup> Around the turn of the century, magazines and newspapers published lavishly illustrated holiday issues with all-star rosters of authors and illustrators. By the early 1900s, the magazines had begun to "disregard the conventional holiday insignia," choosing instead to "make up for the absence of Christmas pictures, poems, and stories by added sumptuousness in their illustrations and covers."<sup>14</sup> These editions were heavily promoted and presented particularly high-profile commissions for illustrators. A leader in his field, Pyle was featured in holiday issues each year.

During the spring and summer of 1902, Pyle labored over the illustrations, making at least one figure study (fig. 6), as well as quick sketches to determine the layout (fig. 7). Pyle regularly made dozens of compositional sketches for his illustrations and hired models to work out challenging poses.<sup>15</sup> In his pencil study for *In the Meadows of Youth*, he paid particular attention to the model's bare shoulder and billowing, belted dress. Pyle was particularly attuned to costume.





fig. 7

The final paintings were executed in jewel tones, dominated by red and green. Painted with reproduction and display in mind, the canvasses were large (31 x 17 1/4 inches each) and featured dramatic contrasts between areas of light and dark. The Soul's face is always in the light, allowing the viewer to see her expressions. Details, like the chalice in *In the Valley of the Shadows*, are delineated crisply, while the setting is rendered atmospherically. The ink drawings present generalized images of angels and allegorical figures, like Hope (designated by the Greek Spes in the head-piece for *In the Valley of the Shadows*), surrounded by appropriate foliate motifs, like the menacing bare branches which surround the hooded figure in the tail-piece.

In reproduction, Pyle's prominent illustrations did not disappoint. Reportedly "engraved by hand by Davidson" the color plates were the product of "an experiment in a new direction," and they were exquisite.<sup>16</sup> When Pyle saw the proofs he wrote to his publisher:

*I wish to express to you my great and sincere admiration for the way in which you have reproduced my pictures. I had never hoped to have such really great results... It appears to me that if you print the Magazine at all like the proofs, you will have reached the high-water mark of color reproduction.*

Delighted with the illustrator's enthusiasm, *The Century Magazine* used excerpts from this letter in advertisements and brochures.<sup>17</sup> "The Travels of the Soul"

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heralded the maturity of color printing in mass-market magazines, and much of Pyle's future output would be painted and printed in color.

### *Howard Pyle in Wisconsin*

Pyle's illustrations attracted further attention when the originals were displayed in a traveling exhibition that opened at the Art Institute of Chicago on December 3, 1903.<sup>18</sup> A. Weston Kimball, an art collector living nearby in Evanston, admired the pictures and contacted Pyle's agent to procure one of the paintings, but the illustrator refused to break up the group. According to a newspaper report, "many were anxious to buy them," so Kimball quickly agreed to purchase all four canvasses and offered them as a gift to his hometown library.<sup>19</sup> Through many letters, Kimball arranged the donation to the Kellogg Public Library in Green Bay, Wisconsin, where he had grown up and his father had been mayor in the 1870s. On December 25, just five days after the exhibition closed in Chicago, Mrs. A. C. Neville, chair of the furnishing committee for the library, received a telegram informing her that the pictures had been secured and were on their way to Green Bay.<sup>20</sup> The works were hung almost immediately. On January 3, 1904, the library held special Sunday hours to allow visitors to see the new paintings. Kimball's donations would soon be joined by others, representing Pyle's significant contribution to historical illustration.

The rapid sale and donation of Pyle's paintings for "The Travels of the Soul" resulted in complications for the illustrator. Pyle was under contract with C. L.

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Wright & Co. to produce color reproductions of the paintings, and the company had already begun work on the plates. He had instructed Harper & Bros. not to sell these paintings, but through some miscommunication they were sold and sent to Green Bay before the prints were finished. The engravers threatened to sue Pyle for \$31,241.00 in lost profits, legal fees, and monies already expended on the project.<sup>21</sup> The illustrator was forced to request that the library loan their newly acquired pictures to Wright & Co. to complete the plates.

Always an active correspondent, Pyle sent letters pleading his case to Kimball, the librarian Deborah Martin, and the Honorable Samuel D. Hastings, president of the library board.<sup>22</sup> To make up for the inconvenience, Pyle offered to loan more than twenty paintings to the library while “The Travels of the Soul” pictures were with the engravers. Assured that there “will be no cheap reproduction of pictures nor will they be used for advertising purposes,” the library agreed to the loan.<sup>23</sup> On May 27, 1904, Pyle’s student Allen Tupper True delivered twenty-two loaned pictures and supervised the packing of the “The Travels of the Soul” paintings in Green Bay.<sup>24</sup>

The loaned works had been part of the traveling exhibition of Pyle’s work assembled by Harper and Bros. and encompassed three color paintings from “Peire Vidal, Troubadour,” Pyle’s large color painting *The Nation Makers*, and eighteen grisaille illustrations from Woodrow Wilson’s *Colonies and Nation*. The Peire Vidal paintings may have been selected to replace to the color imagery of the “The



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Travels of the Soul,” but Pyle considered the history paintings particularly suitable for a library.<sup>25</sup>

Documents from 1904 indicate that Pyle’s paintings would remain on deposit at the library in Green Bay until October 1, when “The Travels of the Soul” was scheduled to return, but Deborah Martin, the librarian, quickly began to make arrangements for the works to remain in Green Bay indefinitely.<sup>26</sup> In a letter from June 4, she expressed her interest in arranging for purchase of the history paintings. Her admiration for *Ships Loading in Albemarle Sound* (and the protracted engraving process which stretched through March of 1905) resulted in the illustrator giving this painting to the library in December of 1904 (plate 20). He also agreed to allow the full set of illustrations from *Colonies and Nation* to remain in Green Bay while Martin sought a donor to buy them for the library. Nearly two years passed before the rest of the set was purchased and given to the library in 1906—one by Hastings, one by George G. Green, and fifteen by Mr. and Mrs. Sinclair Mainland of Oshkosh.

### *Illustrating American History*

In adding history pictures to their collection of work by Pyle, Martin and the board of the Kellogg Public Library selected wisely. The late nineteenth century witnessed the height of the colonial revival. Especially in the wake of the Centennial Exposition in Philadelphia in 1876, Americans grew fascinated with their national history. Pyle gained fame for his dedication to accurately representing historical

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individuals and events, and his collaborations with Woodrow Wilson were among his most significant chronicles of American history.<sup>27</sup>

In 1895, Pyle received the commission to illustrate a series on the life of George Washington by Woodrow Wilson, then a professor of history at Princeton University. Pyle and Wilson commenced an extensive correspondence, discussing which scenes would result in the best illustrations. Pyle prodded the author for more details and questioned his facts when they conflicted with Pyle's own research. Wilson welcomed the exchange, writing, "I can say with all sincerity that the more you test my details the more I shall like it. I am not in the least sensitive on that point."<sup>28</sup> The paintings that resulted were acclaimed a success by author, illustrator, and publisher, and the commission solidified Pyle's reputation as a "the foremost of our illustrators of early American life."<sup>29</sup> So admired were the Washington pictures that the originals were purchased for the Boston Public Library.

### *Colonies and Nation*

In the summer of 1900, Wilson sent the first part of his next popular history, *Colonies and Nation*, to Henry Mills Alden, editor of *Harper's Monthly*. The text was to appear in January 1901, and Alden immediately began to line up illustrators.<sup>30</sup> Pyle's name was mentioned in the first exchange, but Alden initially attempted to line up Frederick C. Yohn, another specialist in historical subjects, to illustrate the entire series.<sup>31</sup> Yohn was not available, and, given the timeline and

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the scope of the project, the work was split between several illustrators, including Pyle. Wilson and Pyle seemed genuinely enthusiastic to be working together again. Pyle wrote warmly, “it seems extremely pleasant to be writing to you again in collaboration of such interesting work.”<sup>32</sup> And Wilson responded in kind: “It was exceedingly pleasant to see your name on an envelope again.”<sup>33</sup>

For the first installment of Wilson’s history, which appeared in January 1901, Pyle executed the head-piece and decorated title, as well as a full-page illustration, *Slaves at Jamestown* (plate 12). In the Jamestown scene, the lower left section of the canvas is left open, while barrels and a standing figure lead the viewer’s eye toward the center, where emaciated slaves sit on the ground guarded by well-armed men. In the distance a three-masted ship sits anchored with its sails furled. For the February issue, Pyle employed a similar composition in his *Arrival of Stuyvesant at New Amsterdam*, using the angles of the figures and their guns to draw attention to Stuyvesant’s distinguishing feature, his wooden leg inlaid with bands of silver (plate 22). Prominent behind him is a brick building with diamond-paned windows and a crow-stepped gable. The moment depicted is 1647, before New Amsterdam became New York, and Pyle included elements of Dutch seventeenth-century architecture. Pyle’s illustrations combined dynamic compositions and historical detail to bring Wilson’s history to life.

As Pyle prepared the illustrations for Wilson’s third article, the illustrator and the author resumed their correspondence, debating the best choices for illustrations.





fig. 8

Having spent much of the 1890s engaged with Colonial and Revolutionary subjects, Pyle was keen to try out new ideas. For Wilson's *Washington* series, Pyle had painted several pictures of great men talking at tables, and he avoided these when possible in 1900, suggesting alternative subjects in their place. For *Colonies and Nation*, he produced only two: *Slaughter Signing the Death Warrant of Leisler* (plate 18), which he depicted in the manner of a candlelit Dutch genre painting, and *An Interview between Sir Edmund Andros and James Blair* (plate 15) which he enlivened with a nearly photographic composition, capturing Blair as he turned to speak over his shoulder and dramatically cropping Andros (seated at the far right).

In place of images of great men talking, Pyle sought to introduce what he called "typical" or "popular" subjects—images representing the experience of anonymous individuals in Colonial and Revolutionary America—which he hoped would "illuminate [Wilson's] *History* with a point not so generally used by historical illustrators."<sup>34</sup> In a letter to Wilson, Pyle advocated for "a more popular subject, of a farmer plowing his clearing and an Indian watching him in ambush—or some such typical subject of the war of civilization and savagery for the possession of the Continent"<sup>35</sup> (plate 16). On another occasion, intrigued by descriptions he had read about the cave dwellings of early Pennsylvania Quakers, Pyle recommended this unusual subject, though it was mentioned only in passing in Wilson's text<sup>36</sup> (plate 13). Wilson agreed to these unorthodox suggestions, and for the final installment, the historian asked Pyle for images of Tory refugees on their way to Canada and "one of your delightful character sketches of a rural group (this time



fig. 9

on the western frontier) debating Jay's treaty."<sup>37</sup> The latter illustration, *Political Discussion*, is filled with period costumes and architecture, but not with famous figures, bringing a human dimension to historical events (plate 21).

Even Pyle's images of famous events had fresh appeal. Pyle pictured *The Boston Tea Party* up close, bringing the viewer into the midst of the famous raid (plate 17). And he tweaked Wilson's idea for an image of Nathaniel Bacon, suggesting "the burning of Jamestown with Bacon's tatterdemalion army marching through the wide Colonial street"<sup>38</sup> (plate 8). In stark contrast to the crowded battlefields he had depicted for Henry Cabot Lodge's *The Story of the Revolution* a few years earlier, the illustrator represented the key battle at Yorktown by focusing on Washington and Rochambeau as they survey the battlefield from the trenches (plate 5).

For Wilson's history, Pyle turned his attention from the drawing rooms and battlefields toward the sea; almost half of his contributions to *Colonies and Nation* are maritime or harbor subjects. The favorite of the Green Bay librarian, *Ships Loading in Albemarle Sound*, depicts illegal trade off the coast of the Carolinas in the seventeenth century (plate 20). Pyle specifically requested to depict *The Fight Between "Bonhomme Richard" and "Serapis"*—the naval engagement that convinced the French to back the colonies in their fight against the British—although the battle did not appear in Wilson's text<sup>39</sup> (plate 9). Pyle's illustration captured the Bonhomme Richard on fire in the moonlight, and his dramatic





fig. 10

composition presented a marked improvement upon the static, horizontal rendering of *The Evacuation of Charleston by the British, December 14, 1782*, executed a few years earlier for Lodge's text (fig. 8).

Perhaps even more successful as a naval battle picture, *The Burning of the "Gaspee"* rehearses the composition Pyle would employ in one of his finest pirate paintings, *An Attack on a Galleon* (1905) (plate 10 and fig. 9). Pyle's experience with pirate subjects had direct bearing on two paintings set on the decks of ships: *Phips Recovering the Sunken Treasure and Colonel Rhett and Pirate Stede Bonnet* (plate 14 and 11). Pyle was reluctant to illustrate the former subject, describing it as "very picturesque though hardly historical," but Wilson held firm.<sup>40</sup> Pyle worked out the main figures in compositional sketches, and he would recycle the kneeling figure in two pirate paintings: *Extorting Tribute from the Citizens* (1905) and *So the Treasure Was Divided* (1905, fig. 10).

Pyle's illustrations for *Colonies and Nation* encompassed a wide array of historical subjects, appropriate to the scope of Wilson's popular history. The assignment allowed Pyle to revisit favorite motifs and explore new directions, while working with an eminent author. Pyle would remain engaged with American history for the rest of his career. In 1905 he received his first mural commission to depict the Battle of Nashville for the Minnesota State Capitol. He completed two more mural projects in the early twentieth century, and it was his interest in mural painting that encouraged him to travel to Italy in 1910, where he died the following year. His



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students would carry on his legacy, painting colorful visions of American history for the next generation. After Pyle's death, his most famous pupil, N.C. Wyeth, wrote to Deborah Martin in hopes of borrowing the paintings from *Colonies and Nation* for a memorial exhibition. He stated, "They number amongst the most characteristic things he ever did." The works by Howard Pyle in Wisconsin provide an excellent overview of his work, representing the illustrator's varied interests in history, religion, and the art and technology of illustration.

<sup>1</sup> "Library Open Tomorrow," *Green Bay Advocate*, January 2, 1904.

<sup>2</sup> Letter, Howard Pyle to Deborah Martin, June 1, 1906, Green Bay & De Pere Antiquarian Society and Neville Public Museum of Brown County and Neville Public Museum of Brown County.

<sup>3</sup> More than a thousand of his pictures are in the collections of the Delaware Art Museum in Wilmington and the Brandywine River Museum in Chadds Ford, Pennsylvania.

<sup>4</sup> Howard Pyle, "When I Was a Little Boy: An Autobiographical Sketch," *Women's Home Companion* 39, no. 4 (April 1912): 5.

<sup>5</sup> Landon McVicar, "Howard Pyle's Quality as an Illustrator," *Current Literature* 22, no. 1 (July 1897): 42.

<sup>6</sup> Margaretta Frederick, "Catalysts and Concepts: Exploring Pyle's References to Contemporary Visual Culture," in *Howard Pyle: American Master Rediscovered* (Delaware Art Museum, 2011), 93–94.

<sup>7</sup> "New Books," *New York Times*, December 24, 1881.

<sup>8</sup> "Howard Pyle," *The Book Buyer* 5, no. 9 (October 1, 1888): 334.

<sup>9</sup> Mary Holahan, "'The Bitter Delight': Howard Pyle and the Swedenborgian Faith," in *Howard Pyle: American Master Rediscovered* (Delaware Art Museum, 2011), 107–121.

<sup>10</sup> Perry Nodelman, "Pyle's Sweet, Thin, Clear Tune: The Garden behind the Moon," *Children's Literature Association Quarterly* 8, no. 2 (Summer 1983): 22–25.

<sup>11</sup> "Howard Pyle's 'Garden Behind the Moon,'" *The Critic*, 26, no. 718, (November 23, 1895): 344.

<sup>12</sup> Barry V. Qualls, *The Secular Pilgrims of Victorian England: The Novel as Book of Life* (Cambridge, 1982). Maureen Moran, *Victorian Literature and Culture* (Continuum, 2006): 25–26.

<sup>13</sup> "Many Head Howard Pyle," *Green Bay Advocate*, November 6, 1905.

<sup>14</sup> "The Periodicals Reviewed," *The American Monthly Review of Reviews* 26, no. 6 (December 1902): 738.

<sup>15</sup> For a detailed discussion of his working methods, see James Gurney, "Pyle as a Picture Maker," in *Howard Pyle: American Master Rediscovered* (Delaware Art Museum, 2011): 33–41.

<sup>16</sup> "Magazines," *Southern Planter* 63, no. 12 (December 1902): 724.

<sup>17</sup> See "The Christmas Century," *The Critic* 41, no. 6 (December 1902): ix.

<sup>18</sup> Pyle's exhibition was on view at the Art Institute of Chicago, December 3–20, 1903. The four paintings for "The Travels of the Soul," as well as the six paintings for "The Pilgrimage of Truth," were among the 110 works in the show.

<sup>19</sup> "Library Open Tomorrow."

<sup>20</sup> "Library Open Tomorrow."

<sup>21</sup> Copy of letter from Engel, Engel & Oppenheimer to Howard Pyle, May 12, 1904, Green Bay & De Pere Antiquarian Society

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and Neville Public Museum of Brown County.

<sup>22</sup> Letters in collection of Green Bay & De Pere Antiquarian Society and Neville Public Museum of Brown County.

<sup>23</sup> Telegram, Howard Pyle to Deborah Martin, May 16, 1904, Green Bay & De Pere Antiquarian Society and Neville Public Museum of Brown County.

<sup>24</sup> True appears to have brought twenty-five paintings to Green Bay for the library to make their selections. The three works they did not select were grisaille paintings: *Hercules and Atlas* ("Who Are You?" Thundered the Giant), *The Gorgon's Head*, and *The Cup of Fate*.

<sup>25</sup> Letter, Howard Pyle to Mrs. Arthur C. Neville, May 15, 1904, Green Bay & De Pere Antiquarian Society and Neville Public Museum of Brown County.

<sup>26</sup> Loan Agreement between Howard Pyle and the Kellogg Public Library, signed by Allen T. True and Samuel D. Hastings, May 27, 1904, Green Bay & De Pere Antiquarian Society and Neville Public Museum of Brown County.

<sup>27</sup> For a discussion of Pyle's historical research, see Heather Campbell Coyle, "Composing American History: Howard Pyle's Illustrations for Henry Cabot Lodge's "The Story of the Revolution," in *Howard Pyle: American Master Rediscovered* (Delaware Art Museum, 2011): 73–87.

<sup>28</sup> Letter, Woodrow Wilson to Howard Pyle, January 12, 1896. Quoted in Abbott, 159.

<sup>29</sup> Howard Pyle's Revolutionary Pictures," *Philadelphia Inquirer*, May 10, 1898.

<sup>30</sup> Letter, Henry Mills Alden to Woodrow Wilson, June 26, 1900.

<sup>31</sup> Letters, Henry Mills Alden to Woodrow Wilson, June 27, 1900, and July 10, 1900.

<sup>32</sup> Letter, Howard Pyle to Woodrow Wilson, October 23, 1900.

<sup>33</sup> Letter, Woodrow Wilson to Howard Pyle, October 31, 1900.

<sup>34</sup> Letter, Howard Pyle to Woodrow Wilson, October 23, 1900.

<sup>35</sup> Ibid.

<sup>36</sup> Letter, Howard Pyle to Woodrow Wilson, November 30, 1900. Woodrow Wilson, "Colonies and Nation: A Short History of the People of the United States, Part IV," *Harper's Monthly* (April 1901): 719.

<sup>37</sup> Letter, Woodrow Wilson to Howard Pyle, April 1, 1901. Collection of Ian Schoenherr.

<sup>38</sup> Letter, Howard Pyle to Woodrow Wilson, October 23, 1900.

<sup>39</sup> Letter, Howard Pyle to Woodrow Wilson, March 6, 1901.

<sup>40</sup> Letter, Howard Pyle to Woodrow Wilson, November 30, 1900.

#### Figures

##### Fig. 1

Howard Pyle (1853–1911). *Untitled*, From Alfred, Lord Tennyson, *The Lady of Shalott*. New York: Dodd, Mead and Company, 1881. Printed matter. Helen Farr Sloan Library and Archives, Delaware Art Museum

##### Fig. 2

*Poor Brother John Came Forward and Took the Boy's Hand*, 1888. For *Otton of the Silver Hand*. New York: Charles Scribner's Sons, 1888. Pen and ink on bristol board, 7 5/8 x 5 3/4 in. Delaware Art Museum, Museum Purchase, 1915

##### Fig. 3

Howard Pyle (1853–1911). *Suddenly a Half-Door Opened and There Stood a Little Man*. For *The Garden behind the Moon: A Real Story of the Moon-Angel*. New York: Charles Scribner's Sons, 1895. Oil on canvas, 12 x 8 3/4 in. Delaware Art Museum, Museum Purchase 1915.

##### Fig. 4

Howard Pyle (1853–1911). *Truth Went on Her Way Alone*, 1900. Oil on wood panel, 11 3/4 x 7 3/4 in. Delaware Art Museum, Museum Purchase, 1912.

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Fig. 5

Howard Pyle (1853–1911). *Truth Went on Her Way Alone*. From Erik Bøgh, “The Pilgrimage of Truth,” *Harper’s New Monthly Magazine*, December 1900. Printed matter. Helen Farr Sloan Library and Archives, Delaware Art Museum.

Fig. 6

Howard Pyle (1853–1911). *Study of a Costumed Model*, 1902. Pencil on paper, 12 x 6 ½ in. Collection of Ian Schoenherr

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Howard Pyle (1853–1911). *Sketch for “In the Valley of the Shadows,”* 1902. Graphite on paper, 9 1/8 x 5 3/4 in. Delaware Art Museum, Gift of Willard S. Morse

Fig. 8

Howard Pyle (1853–1911). *The Evacuation of Charleston by the British, December 14, 1782*. For Henry Cabot Lodge, “The Story of the Revolution,” *Scribner’s Magazine*, September 1898. Oil on canvas, 23 1/4 x 35 1/4 in. Delaware Art Museum, Museum Purchase, 1912.

Fig. 9

Howard Pyle (1853–1911). *An Attack on a Galleon*. For “The Fate of a Treasure Town,” *Harper’s Monthly Magazine*, December 1905. Oil on canvas, 29 1/2 x 19 1/2 in. Delaware Art Museum, Museum Purchase, 1912.

Fig. 10

Howard Pyle (1853–1911). *So the Treasure Was Divided*. For “The Fate of a Treasure Town,” *Harper’s Monthly Magazine*, December 1905. Oil on canvas, 19 1/2 x 29 1/2 in. Delaware Art Museum, Museum Purchase, 1912.









**PLATE 1**

**Travels of the Soul, The Wicket of Paradise**

Oil on canvas  
31 in x 17<sup>1</sup>/<sub>4</sub> in  
1902

The Green Bay & De Pere Antiquarian Society and the  
Neville Public Museum of Brown County.







## PLATE 2

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### Travels of the Soul, In the Meadows of Youth

Oil on canvas  
31 in x 17<sup>1</sup>/<sub>4</sub> in  
1902

The Green Bay & De Pere Antiquarian Society and the  
Neville Public Museum of Brown County.







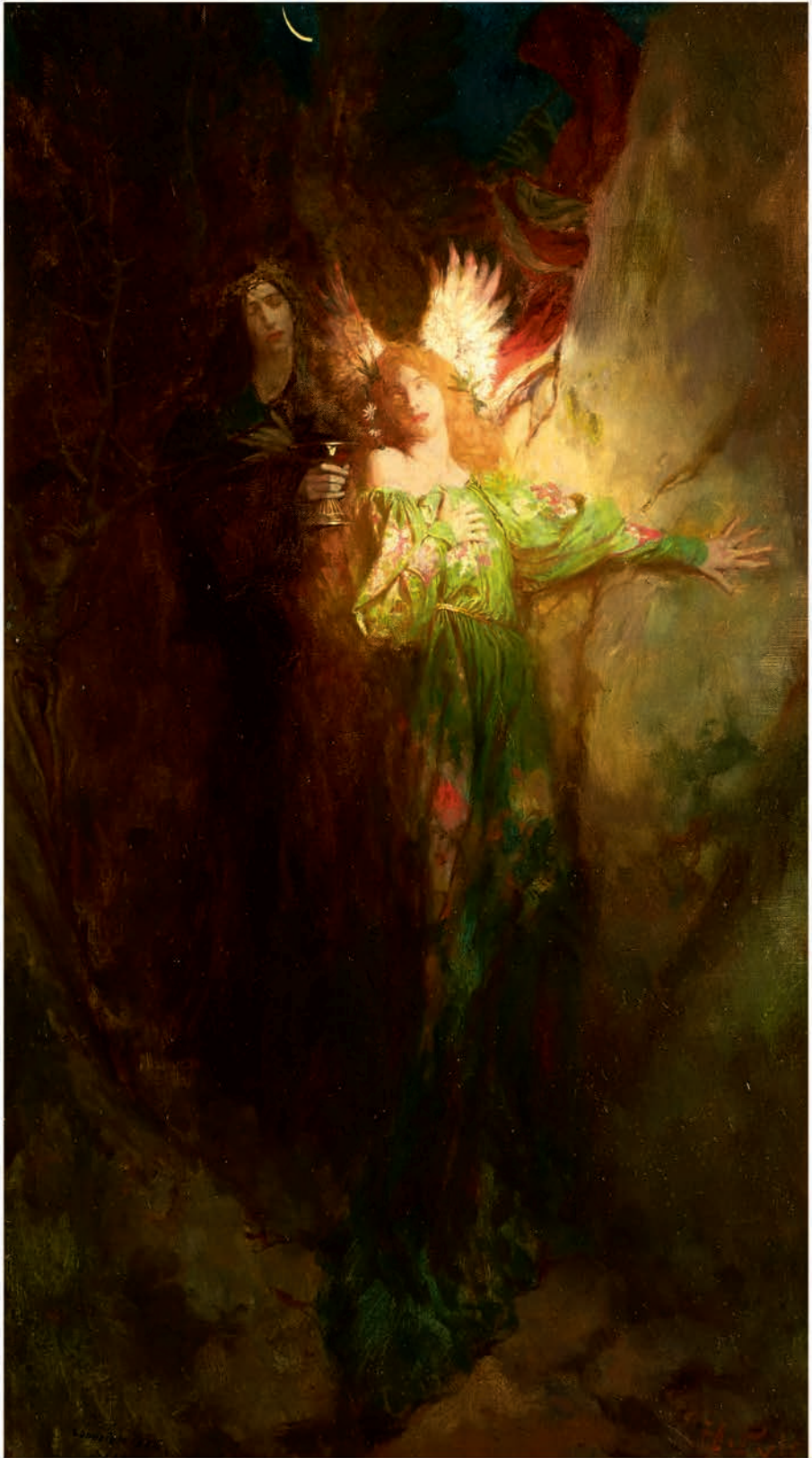
**PLATE 3**

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**Travels of the Soul, In the Valley of Shadows**

Oil on canvas  
31 in x 17<sup>1</sup>/<sub>4</sub> in  
1902

The Green Bay & De Pere Antiquarian Society and the  
Neville Public Museum of Brown County.





**PLATE 4**

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**Travels of the Soul, At the Gates of Life**

Oil on canvas  
31 in x 17<sup>1</sup>/<sub>4</sub> in  
1902

The Green Bay & De Pere Antiquarian Society and the  
Neville Public Museum of Brown County.









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