

# American Illustration & the Art of Howard Pyle

Teacher's Curriculum Guide



*So the Treasure Was Divided, 1905*  
Howard Pyle



DELAWARE ART MUSEUM



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## NOTICE:

Several works of art in the Delaware Art Museum’s collection contain partial or full nudity. While we maintain the artistic integrity of these pieces and do not encourage censorship we have marked these pieces in an effort to provide educators with pertinent information. You will see a green inverted triangle ( ▼ ) next to any works that contain partial or full nudity, or mature content. This packet is intended for educators; please preview all materials before distributing to your class.

# HOW TO USE THESE MATERIALS

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These materials are designed to provide teachers with an overview of the artists and their work in this exhibition. This information can be used before and/or after a visit to the Delaware Art Museum, or as a substitute for teachers and schools that are unable to visit. Teachers should adapt these materials according to the grade level and ability of their students.

## GOALS FOR LEARNING

History	Language	Art
Technological advances in the 20 <sup>th</sup> Century	Vocabulary related to illustration	Subject, purpose, and composition of illustration paintings
American Revolutionary War	Narrative in Art	Technology used for art-making.
	Literary influences on art and society	Perceive and interpret visual elements and clues

## LOOKING AT ART WITH YOUNG PEOPLE

Museums are among the best places for teaching people how to look carefully and to learn from looking. These skills, obviously critical to understanding art, are also important for experiencing the everyday world. Frequently referred to as "visual literacy", these skills are seldom taught, despite their usefulness.

There are many ways to approach looking at art. All of them are appropriate at different times. With young people, it is important to discover what catches their attention and try to pursue that interest. At other times, it might be useful to point out things you have noticed. In so doing, you help young people expand on their experiences and their capacities to think, analyze, and understand.

Identifying and talking about recognizable subject matter is a frequent beginning point. Inherent or imagined stories are too. Abstract issues can also be observed and discussed; for example, even quite young children can suggest meanings for colors and see the implied energy in a line or brushstroke.

Background information and biographies of artists have less relevance to younger children, although they are almost always of interest to older people. Instead, one can accomplish more by helping young children concentrate on and appreciate the images at hand. An excellent use of time in the Museum, therefore, is for adults and children to point out things to each other, and share their thoughts and feelings about what they might mean. You can, of course, make mental notes of things you might like to ask the artist if he or she were there, but emphasize what you can see and think about, instead of fretting about what you do not know. The process of discovering information in paintings can be fun and serious, in part because there are few rights and wrongs.

*From the Museum of Modern Art's A Brief Guide for Looking at Art*

# ABOUT HOWARD PYLE

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From *delart.org*



**Howard Pyle with daughter Phoebe**, c. 1892. Howard Pyle Manuscript Collection.

## **Howard Pyle (1853 – 1911)**

*American artist, illustrator, author, and teacher*

Today, Howard Pyle is not nearly as well-known as his images. However, he was one of America's most popular illustrators and storytellers at a time when top illustrators were celebrities. At his death, he was designated by the *New York Times* "the father of American magazine illustration as it is known to-day." His illustrations appeared in magazines like *Harper's Monthly*, *Collier's Weekly*, *St. Nicholas*, and *Scribner's Magazine*, gaining him national and international exposure. And because magazines so influenced the nation's visual culture, Pyle's images and stories—including American history and tales of pirates and medieval adventurers—reached millions, helping to shape the American imagination.

Pyle's influence and images continue to inform popular culture. Norman Rockwell described him as his "hero," and contemporary illustrator James Gurney (the Dinotopia series) is an unabashed Pyle fan. Many cinematographers and filmmakers revere Pyle's art, reflected in Hollywood images of medieval heroes and Caribbean pirates. Early filmmakers were influenced by Pyle's techniques of storytelling, and costume designers and actors (like Errol Flynn) referenced Pyle's depictions of pirates and Robin Hood. This legacy continues in later 20th- and early-21st-century film, illustration, and animation, where artists continue to use his work as both a source

and an inspiration. Pyle's experiences as an artist, writer, illustrator, and celebrity brought him in contact with fascinating figures in American history. He illustrated fiction by Mark Twain, Robert Louis Stevenson, and Oliver Wendell Holmes, as well as poetry by William Dean Howells and history by Henry Cabot Lodge and Woodrow Wilson. Many students' visions of American history were shaped by Pyle's vivid illustrations. As part of the mainstream artist community in New York, he belonged to the Salmagundi Club, the Century Club, and the Players Club, where he socialized with the nation's most famous artists, including Winslow Homer, Augustus Saint-Gaudens, and William Merritt Chase, among others.



**Howard Pyle at his studio easel**, taken by C.P.M. Rumford, 1898. Howard Pyle Manuscript Collection.

# AMERICAN ILLUSTRATION

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What is Illustration? The term refers to many different styles, artists, and interpretations—but at its simplest core an illustration is any picture accompanied by text. American Illustration experienced its height of popularity in the period between 1880 and 1930. At the beginning of this era illustrated periodicals became a widely sought after form of entertainment for the public at large and continued until the rise of the motion picture which soon drew more popularity (Elzea 7). During this time Americans enjoyed increased literacy due to greater access to public education and increased leisure time, both of which encouraged the rapid production and publication of illustrated periodicals. The advance of illustration as a widespread art form depended heavily upon the technological advances of the era. Wood engraving changed significantly during this time period, as innovators like Pyle began to push the limits of the linear medium with more expressive line work. The halftone process was also invented in the latter part of the century which allowed artists to work in a variety of black-and-white tones due to advances in the photomechanical reproduction process of tones. This eventually gave way to the four-color halftone process which enabled artist to reproduce their work in full color (7). Slowly these advances became less cost prohibitive and kept the emergence of illustration moving steadily forward.



*Hopalong Takes Command, 1905*  
Frank Earle Schoonover



*Cover for The Country Gentleman, November 10, 1923, 1923*  
Katharine Richardson Wireman

In many ways Howard Pyle is considered the father of American illustration. Previously, most artists were trained with a heavy European influence that dictated stiff forms and predictable subjects. Pyle questioned the rigid guidelines set forth by European academic training and began to push out into new ways of depicting stories through illustration. Academically trained painters did not explore the multiple affordances between outdoor light and indoor lighting, deal with movement, or search out expressive feelings in their subjects. Pyle explored by challenging these conventions of academic painting and made illustration imaginative in a way that it had not been in picture making before this time (Pitz 49).

While Pyle led the charge, illustration in America flourished during this time period and produced many new names: Katharine Richardson Wireman, Elizabeth Shippen Green, N. C. Wyeth, Norman Rockwell, and countless others. Illustration

allowed artists to expand the smallest moments of life in order to be considered, processed, and examined. Illustration enabled humor, fantasy, imagination, and history—it told stories and remembered times past, and for that reason it is woven deeply into the history of this country.

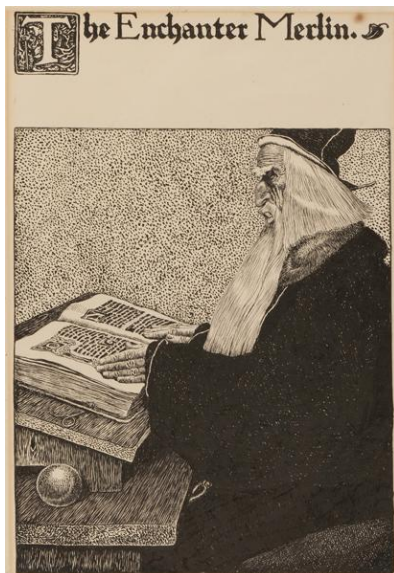


# PIRATES, PRINCES, & LEGENDS

Howard Pyle was intensely interested in matters of historical fantasy—the stuff of legends and myth. He is best known for his work of pirates, specifically in reference to the illustrations he created for the book *Robinson Crusoe*. Through Pyle's work with pirates he depicted hero-villains such as Blackbeard and other unsavory characters and buccaneers and largely shaped the way we view these characters today in our imaginations and even on the silver screen (Loechle 59). Pyle took the elements of piracy that were the most provocative (pillaging, marooning, mutiny, battles, treasure, etc...) and penned images of characters that embody those ideals in depiction as well as description. Previously, drawings of pirates were overly-simplistic or too gentlemanly—he transformed and consistently influences our collective idea of piracy today. While these characters were influenced largely by Pyle's imagination, there is an element of truth to his work that remains to be one of the key defining features of his illustrations. Even in the midst of a blue sea where we as the viewer are privy to a private moment between a stranded sailor and a beautiful mermaid emerging from the deep there is an emotion present that resonates—it was this ability to portray emotional reality through imaginary moments that set Pyle apart from his contemporaries.



▼ *The Mermaid*, 1910  
Howard Pyle



*The Enchanter Merlin and Illustrated  
Initial T with Heading*, 1902  
Howard Pyle

Not only was Pyle an illustrator, but also a writer. His interest in Arthurian legends is enjoyed through the tetralogy he wrote in the early 1900s retelling the tales of King Arthur and his Knights of the Round Table that Pyle recalled from his youth. However his first work was a color illustration of "The Lady of Shalott" by Alfred Lord Tennyson (Lupack 47). As with all his work, Pyle continued to depict flawed heroes in the ancient legends, turning men like Sir Launcelot into examples of "flawed perfection" (52) thus giving the stories a life and depth which had previously been absent. His dealings with Arthurian legend also inspired his students, namely N.C. Wyeth to continue exploring these tales as fodder for imaginative illustration. Wyeth would go on to pass the tradition on to his son Andrew, who also created some illustrated works of Arthurian legend.

Regardless of subject matter, Pyle consistently "looked for what he called the 'supreme moment,' the phase of action that conveys the most suspense, often a fateful encounter or a moment of decision" (Gurney 38). This moment presented intense emotion without giving away the story to the wandering eyes of the reader before it was time, thus enhancing enjoyment.

# THE HISTORY OF A NATION

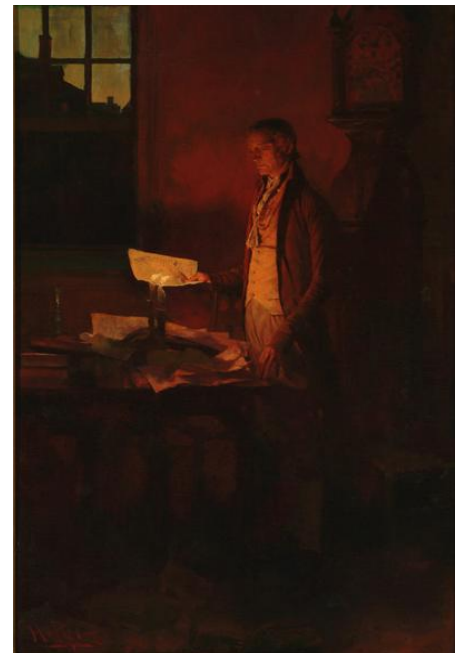
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*The Fight on Lexington Common*, 1898  
Howard Pyle

Howard Pyle not only concerned himself with issues of fantasy and legend, he was also heavily immersed in documenting the history of America. He painted important scenes like the Battle of Lexington, the Battle of Bunker Hill, Thomas Jefferson writing in private the Declaration of Independence, and many other instances from the American Revolution. Pyle “helped the nation visualize its own history” (Campbell Coyle 73) by providing the public with a visual memory for moments of great historical and national import.

Howard Pyle, along with several other illustrators, was commissioned in the late nineteenth century to produce twelve paintings that would be run in *Scribner's Magazine* as illustrations for Henry Cabot Lodge's serialized story, “Story of the American Revolution” (Evans 52). The imagery Pyle creates around the American Revolution is infused with his trademark style—intense feeling and emotion etched onto the faces of every person in the frame. While evidencing a high level of American patriotism, his pieces were founded in concrete evidence. Pyle drew his illustrations from historical documents regarding the battles and sought to create historical accuracy (Campbell Coyle 75). Thus authenticity, in feeling and event, becomes a defining feature of these works. Through these works Pyle can be seen as an essentially American artist. His work did show some likeness to European artists of the time as he would have been familiar with international work, but he makes clear his allegiance is in creating and taking part in a new national art. In his article, “A Small School of Art” printed in *Harper's Weekly* in 1897 he questions the existence of a developed American artistic style. Pyle writes, “Why have we no national art?” (85) and goes on to suggest the development of an American identity through art (see Curriculum Connection “Being American”), an ideal represented often in his work.



*Thomas Jefferson Writing the Declaration of Independence*, 1898  
Howard Pyle

# CURRICULUM CONNECTIONS

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This information can be taught before and/or after a visit to a museum. Please adapt the information and activities to the grade level, ability, and learning styles of your students. Teachers may find some of them more suitable than others for meeting specific classroom goals. These materials may be reproduced for educational purposes.

## ALL LEVELS


**Visual Thinking Strategies**— Sometimes artwork is off-putting, sometimes it looks complicated, and sometimes it looks like a child could have made it. In order to break down students' pre-conceptions or misconceptions use the screencast tutorial on VTS (Visual Thinking Strategies) to help you and your students feel confident about discussing new art, or discussing art at all! This is especially helpful for use in non-art classrooms.

**Visual Analysis**—Using works of art from E-Museum, have students discuss the basic elements of art. Examining the artist's use of line, color, shape, space, light, and texture encourages students to look beyond the image itself to the ways in which it was painted.

## ELEMENTARY LEVEL

**Playing Illustrator**—Pyle and other illustrators often were tasked with creating images that reflected the time in which they lived. Use the magazine cover template in the appendix and have students draw a cover image. Ask them to write an explanation of why that image relates to their current life.

**Describing the Imaginary**—Pyle was a master of creating reality in the form of the imaginary, ask students to pick their favorite tall tale, legend, or imaginary thing (e.g. mermaid, unicorn, Paul Bunyan, Abominable Snowman, Dragon, etc.) and describe it in great detail—so much detail that it feels real. Optional: Have students accompany their description with a drawing.

**Noticing Detail**—Pyle was a master of minimizing unnecessary detail. Using the downloadable Power Point of images or E-Museum, ask students to look at several of Pyle's works and point out areas that let them know what is going on. They might point to the eyes of the soldier and say he looks scared, or mention the embrace of the mermaid (  ) and say she looks like she is in love. Talk about how the pieces Pyle chose to include were important and discuss what he might have left out on purpose.

**Creating a Story**—Print out or project one of the images from our collection on E-Museum, or choose one from the companion Power Point and ask students to tell a story based on the moment they see in the illustration. What happened before this moment? After?



## SECONDARY LEVEL

**Playing Illustrator**—Ask students to use a class text (suggested: multi-chapter novel) and select an instance of the “supreme moment.” They will select a line or two of text that will serve as the direction for their illustration. Ask them to depict the supreme moment they chose and discuss why it fits the description to the class or in a writing assignment. Alternative: Assign lines of text from the book to groups of students and have them work together to depict the supreme moment and explain why the lines might have been chosen.

**Being “American”**— (for advanced grades/readers) Howard Pyle engaged in the discussion of developing an American style of painting (see his article in the appendix). Today, we might not always think about whether or not something is truly American or the importance of that. Have your students read excerpts from Pyle’s article “A Small School of Art” in conjunction with excerpts from Walt Whitman’s *Leaves of Grass* (see appendix) and ask them to attempt to summarize what the authors/artists are saying about America or Americans. What are the similarities? Differences? Why were people concerned about the identity associated with the artwork (writing and visual) produced during the 19<sup>th</sup> century? Make sure to show them some of Pyle’s paintings that typify this idea of an “American art” such as *Thomas Jefferson Writing the Declaration of Independence* or *The Fight at Lexington Common*. Extended learning: Can your students think of any discussions of this nature happening in our world today? Is it still important to define ourselves as American in our writing, art, etc.?

**The Anti-Hero**—Pyle had a fixation with creating complex heroes, like his pirates that clearly had flaws, but were painted as heroic in many instances. Ask your students to think critically about the make-up of an anti-hero. As a class make a “dossier” of the characteristics of an anti-hero. Who in your reading might fit the bill? Are flawed heroes better or worse than perfect heroes? Are there any examples in the world today (politics, humanitarianism, pop-culture) that have examples of perfect or anti-heroes? Additional: As a good discussion starter ask students to brainstorm a list of popular television shows/movies that have anti-heroes as a central character. Examples might include *Breaking Bad*, *Batman*, *Pirates of the Caribbean*, etc.

# APPENDIX

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Please find in the following materials items referenced in the Curriculum Guide which may aid in classroom learning. Please also consider downloading the companion PowerPoint document for images of the artwork referenced in this guide.

Contents:

- Harper's Weekly Magazine excerpt of Howard Pyle's article "A Small School of Art"
- Harper's Weekly illustration activity page
- Selections from *Leaves of Grass* by Walt Whitman



"LAND AND SEA."—By C. O. De Land.

## A SMALL SCHOOL OF ART.

BY HOWARD FYLK

EVERY now and then the question is asked in the world that lies beyond the limit of the studios. Why have we no national art? To this the voice, as of authority, emanating from the studios, replies: There is and can be no such thing as a strictly national art. Art is universal, and is not limited to any nationality. Even if there could be such a thing as a national art, it would not be possible to establish anything so beautiful as a school of art with such surroundings as we possess. There could not be anything so beautiful in a country where the frame shanty takes the place of the thatched cottage; where board fences, painted with the yellow letters of pill advertisements, take the place of leafy hedges; where the eye measures the height of sixteen-story sky-scrapers instead of taking in the magnificent breadth of temples and of cathedrals; where, instead of a picturesque peasantry, we have grimy working-men clad in blue jean overalls, and wearing good machine-made shoes instead of wooden sabots—where, in short, everything is crass and new and ugly, instead of being mellow and old and beautiful.



"ANTHIAN GIRL" By J. H. Barry.

blue jean overalls, and wearing good machine-made shoes instead of wooden sabots—where, in short, everything is crass and new and ugly, instead of being mellow and old and beautiful.



"THE VENDUE" (AND COMPOSITION).—By W. S. Levens.

Such is the voice, half of authority, half of complaint, that emanates from the studios.

For my own part, I am not in sympathy with that voice. Maybe my lack of sympathy arises from the fact that, being an illustrator, and dealing with a more practical side of art, I stand, as it were, with only one foot planted in the Israel of academic art, the other leg being implanted in the Philistia of the outside world. There are some few of us who have quite as positive notions about art and its destiny as have those others of the studios—only perhaps we are not able to make our voices quite distinctly heard against our brethren. When a few shout against many, it takes strong lungs to make the minority's opinions heard.

Our opinion is not that the theory of the studios is amiss, but only that the facts happen to be against it. In regard to the first contention—that art is universal and is not national—I have only to say that it seems to us that there are distinctly national characteristics in art productions; that the pictures made in France do not seem to be at all like those made in Germany; that the pictures made in Germany do not look like those of Russia; that the pictures of Russia do not look like those of England; that the pictures of England do not look like those of any other nation. Each is distinct from all others; only American art, as a whole, appears to me to lack in individuality, and to partake more of the nature of French art.

As for the second contention of the studios, that our country lacks in picturesque possibilities, I have only to say that to our mind the work of Winslow Homer, not to speak of the work of Mr. Remington and of Mr. Frost, and of half a dozen other painter-illustrators, is a sufficient rebuttal of the dictum that our country lacks in the picturesque, without the need of additional argument upon my part.

It appears to me that in their contention that art is universal and consequently cannot be national, the academic artists miss one very subtle but very fundamental point in their argument. The point is this—that while art as art may be universal, the expression of art differs with each nationality. This must of necessity be so, for the true artist paints that which he sees in the world of nature, and not that which other men in studios tell him he ought to see.

There are a few of us who hold that art, according to our understanding, is not an abstract and general effort to embellish a canvas with more or less beautiful forms and color, applied with technical dexterity, but that art is, or should be, the effort to represent nature as we know it. That which constitutes an artist, according to our definition, is the ability to represent in form and color a certain delight in nature, so that other men may enjoy that delight as well as the artist himself.

The everlasting hills, the limpid streams, the green meadows, the whispering trees, the singing birds; over all the illimitable arch of heaven swimming with radiant clouds; in the midst of all, the palpitating human soul, throbbing with life and pleasure, burning with passion or agony. These are the things that, according to our notions, should be the incentive to the production of pictures. To our mind the artist is measured by the depth of his own impressions, and by

his ability to make other men comprehend those impressions. It is not, according to our ideas, measured by the ability of the man to cover his canvas with dexterity and with facility of technique.

The earth, the sky, that humanity which is the life of nature—it is our aim to see and to understand these things, and they cannot, according to our notions, be thoroughly perceived or understood within the narrow limits of a studio and through clouds of cigarette smoke.

However, we are very conscious that we are in the minority, and that our voice can hardly make itself heard.

Nevertheless, it is perhaps unfortunate that the universal voice that issues from the studios is so far louder and more convincing to the young artist's ears than the still small voice of benignant Nature is generally heard to so little effect. It is unfortunate that those tricks of technical facility are more alluring than the slower and more laborious and secret processes which evolve—not an image of a fancied Madonna, or of a naked nymph dexterously painted, but of the wide luminosity of a God-created nature.

## III.

The young art student, seeking to perfect himself in the technique of his chosen profession, having entered some of the great art schools, such as those of Boston, Chicago, New York, or Philadelphia, appears in a little while to lose the incentive and the ambition to produce a great picture. Instead, it becomes his incentive and his ambition to learn that fatal technical facility, to win the applause of his fellow-students and the praise of his instructors. The chief aim of his study appears to be to secure a prize that may enable him to continue his study abroad, and toward that aim he directs all his powers of application. Possibly, after three or four years,

he wins that prize, with a great deal of glory among his fellow-students and the art world immediately surrounding him, and with a great and overwhelming delight to himself. Then he goes abroad and studies, possibly in Paris, for some years longer. After that he maybe returns again to his native country, and I think it is not often until then that the terrible realization suddenly dawns upon him that, after all this study, and all this



"BOY WHISTLING." By Miss W. Smith.



"STUDY OF A FACE."—By Miss A. A. Mason.



"A MODEL."  
By Miss A. A. Nelson.

reality of human life that is its soul, he has been studying first from plaster casts, then from human figures, and then from painted canvases, which at best only give him at second hand that which he should have obtained at first hand. He has turned his back upon the woods and fields, upon the open sky and the sunshine, upon the real passions of his fellow-men, and for all those years he has been studying nothing but what he has seen within the walls of his art school. It seems to those of us who look upon art from a different standpoint to be but little wonder that the graduated student from such a course of study should be able to paint nothing but portraits, or else may be those dreadful naked nymphs that hang so unblushingly upon the walls in the exhibitions of academic art. It seems to us that there must be something radically wrong when such poor results as these are all that the great art schools have to give.

#### IV.

It seems almost absurd for any man to assume such a herculean task as that of correcting so gigantic an evil as this. Nevertheless, I confess to having myself made some small attempt in that direction.

For some two or three years past I have been more or less directly interested in the art school of the Drexel Institute in Philadelphia, but it was only during the past year that any definite attempt was made to embody certain experimental methods into a practical form.

Fundamentally that instruction was based upon teaching the student to represent his impressions or his ideas in the practical form of a composition drawn with charcoal.

I am inclined to lay the greatest stress upon this particular part of art instruction, for it seems to me that unless the artist has some emotion or some impression or some real thought to express, it is useless to waste time in teaching him the technique required to express emotions, impressions, or thoughts upon canvas. Unless there is some meaning to convey, the technical vehicle to carry a meaning cannot, it seems to me, be of any use.

The parallel in literature is exact: the man must have something to say, or else it can be of no use to teach him the rules of rhetoric necessary to write a thesis or a narrative.

Thus I should place, first of all, as a requisite in the curriculum in the art school, instruction in composition, endeavoring to teach the student to observe all the particulars in nature—its wholesome earth, its sky, its living things—directing him to observe the emotions, the thoughts, the actions of his fellow-men—helping him to learn how to embody in some subtle but absolute form the things which he observes in the world about him.

Equally it is necessary to teach the student such technique that he may be able to build up his composition into a finished picture. To this end, I should advocate some such course as the following:

First of all, I would have the student instructed as to the proper construction of the human face and head. I think he should be taught not alone to draw the face from a model, but to reproduce it from his memory. I would have him learn, thus, from memory and from imagination, all the forms and all the subtleties of form of the face—how the eyes should repose within their orbits; how the various features should surround the eye; how the eye themselves should turn with varied emotion; how the countenance should appear illuminated with pleasure or overclouded with pain. So taught, it seems to me that the student need not then depend upon his model for form, for expression, or for characteristics. Parallel with this, which might perhaps be called a study of facial construction, I would have the student taught to draw the draped model instead of instructing him to draw the nude figure.

In this class I should try not only to teach the student so to draw the human figure that it might appear to stand upon its feet, to move easily and fluently with articulate joints, to breathe and to live, but I would have him taught

labor, and all this endeavor, he is just as far from attaining any real and practical results in his art life as he was in the beginning of his art studies. Nay, the possibility of painting a real picture that shall interest the great world beyond his narrow ken is even further removed from him than it was at the beginning of those studies.

I know of no pathos greater than this—the futility and failure of talent because it has been misdirected into artificial channels. And the added pathos is that the artist does not know that his failure lies in this; that all the while he has been studying he has not really turned his eyes once toward nature for his inspiration.

Instead of the breadth of that luminous nature, and of the reality of human life that is its soul, he has been studying first from plaster casts, then from human figures, and then from painted canvases, which at best only give him at second hand that which he should have obtained at first hand. He has turned his back upon the woods and fields, upon the open sky and the sunshine, upon the real passions of his fellow-men, and for all those years he has been studying nothing but what he has seen within the walls of his art school. It seems to those of us who look upon art from a different standpoint to be but little wonder that the graduated student from such a course of study should be able to paint nothing but portraits, or else may be those dreadful naked nymphs that hang so unblushingly upon the walls in the exhibitions of academic art.

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as well how to clothe this figure as though in real clothes of different stuffs and colors and textures—the clothes belonging individually to the painted figure as real clothes belong individually to the real man.

All this should be taught, it seems to me, not loosely, as in a charcoal sketch, but positively, concisely, and most particularly. Indeed, while it commonly takes a student two or three hours every day for maybe five days to depict a nude model in a careful accurate study, it should take him perhaps twice as long to represent a draped figure in the same manner.

Progressing from this, the student should, in my opinion, be then finally introduced into a class in which he should be taught so to paint the human figure that it shall appear to live and move and to breathe in a world of its own. To effect this he must know how to alter the countenance of the model so that it shall become idealized into the character to be represented in the picture. The light should be altered so as to represent the peculiar illumination that suffuses the picture. The background of the studio or of the class-room should be made to disappear, and in its stead there should be another background—maybe of rocks and trees and floating clouds; maybe of a room in some quaint old house or inn of a hundred years ago; maybe of some other dimly lighted room full of the gray of twilight.

It was to fulfil somewhat this that our present method of instruction was introduced into the Drexel Institute. Every beginning must be small. We are few—master and pupils—who have labored together in our little art school during the past year. We have not, perhaps, accomplished a great deal; we have in the class illustrated some half-dozen important books of the season, and have painted some half-dozen other pictures that have been used in various forms of publication; we have not done more than this, but we are enthusiastic and very earnest in our experiment, and when enthusiasm and hard work go hand in hand the result is sometimes, I think, a not inglorious success.

#### MUSIC NOTES.

THE *Revue de Paris* has published an interesting article by Camille Saint-Saëns, on the subject of Gounod's *Faust*. The theme is well worn, but Saint-Saëns has some new details to hang upon it. He recalls that at the first performance the Garden Scene was ruthlessly cut as making the opera drag in action, and that among the auditors were many so impressed with the episodes re-



"CONFESSION."—By Miss E. E. Donnell.

tained as to object, including a lady who remarked to Saint-Saëns, "If anybody never loved anything more than a dog in all their lives they ought to comprehend that music!" The tenor Barbot would not sing the part of Faust unless his once-famous trill was allowed somewhere in the score. He brought it into the close of the "Salut demeure!" "where," says Saint-Saëns, "it had the effect of a pretty curl of hair found in an ice."

The reports that Nicolini, the tenor, and husband of Madame Patti, is dying seem to be confirmed. For many



"A STUDY."—By Miss E. W. Agnew.

years he has been afflicted with Bright's disease. He cannot leave his room, and all Madame Patti's social engagements are cancelled. She is in constant attendance on the sufferer, who hardly allows her to be out of his sight.

A census of the number of French pilgrims at Bournemouth has been made, and it affords a commentary on the Wagnerian movement in France. The following figures are given: In 1878, 52; 1883, 114; 1888, 57; 1894, 29; 1896, 128; 1898, 121; 1899, 166; 1901, 310; 1902, 560; 1894, 403; 1896, 720.

When the good Jesuit fathers were trying to convert the American Indians from their darkness, and to learn the Indian dialects as a preparatory process, their work was much hindered by the fact that the spokesmen of certain tribes amused themselves by teaching the innocent priests all sorts of improper words and phrases, under the pretence that such were the equivalent of French words and phrases of solemnity. It was not until the priests preached and set their audiences into irreverent laughter that the trick was discovered. The late Emmanuel Chabrier, the composer, too neglected, of "Gwendoline" and the "Spanish Rhapsody," while stopping in Carlsruhe with the conductor Félix Mottl, kindly offered to teach Mottl colloquial French. He imparted to Mottl all the slang that he could recall, giving Mottl the idea that the words were the best of polite French. Mottl did not find out the sort of diction he was painstakingly acquiring until he had upon the gravity even of French interlocutors of extra politeness in Paris.

The Victorian Diamond Jubilee has elicited new English national anthems and the revamping of sundry of the old ones. Here are two verses from the "Diamond Jubilee Rule Britannia," by Dr. W. Karl E. Vincent, a Canadian lyricist who seems international in his feelings. His prayer is—

Uniting in resistance might,  
Give Anglo-Saxon "Consort" birth,  
Make selfish might give place to Right,  
And force perpetual Peace on earth.  
Chorus.—Rule Britannia.

Extend the Arbitration Scheme,  
Place bar/rous war beneath the ban;  
And usher in the new régime,  
The Foot's Parliament of Man!  
Chorus.—Rule Britannia.

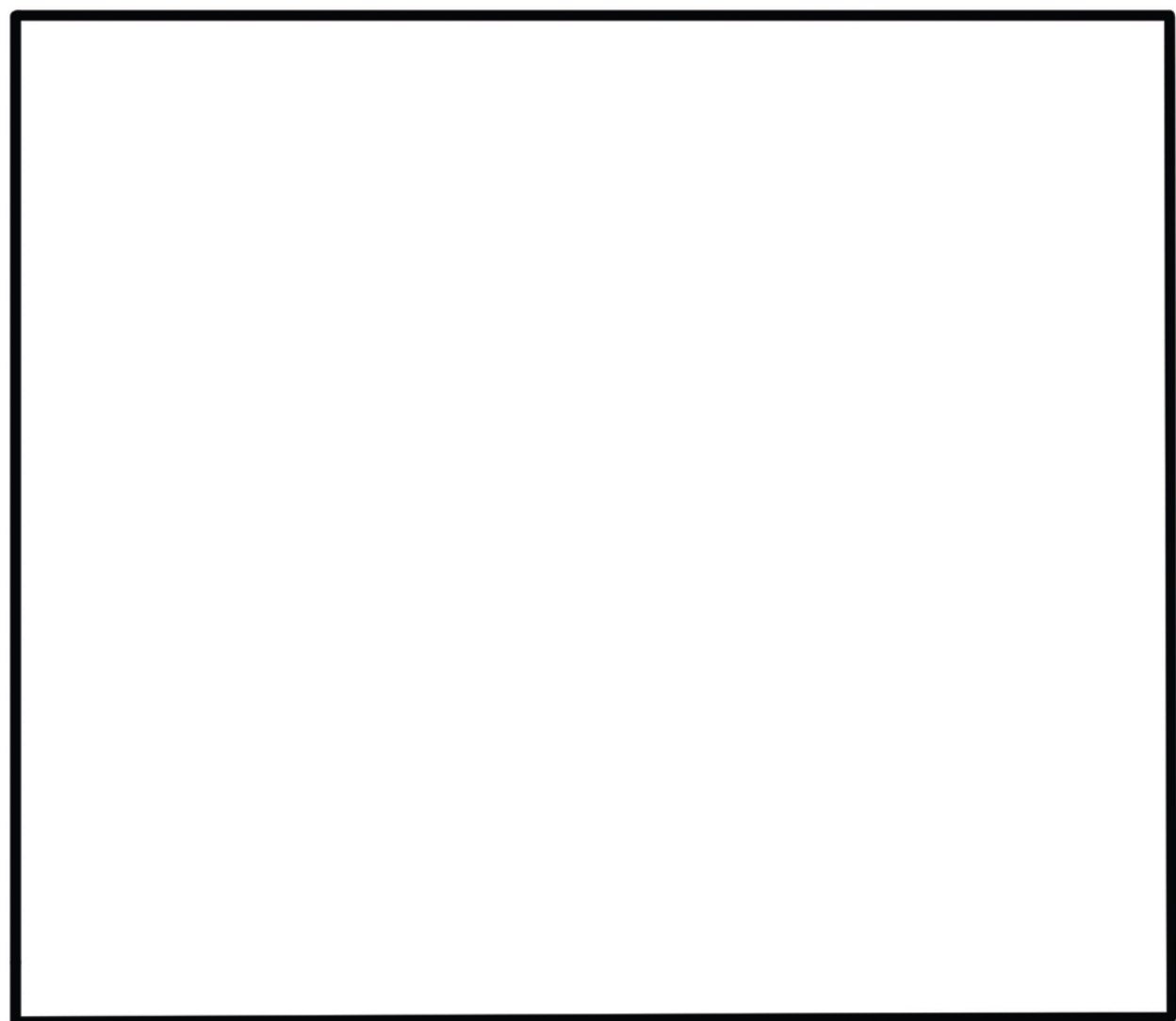
The receipts for London's gala performance of opera at the Covent Garden house in the royal Jubilee week considerably exceeded nine thousand pounds.

The Princess Metternich-Sandor and M. Victor Maurel, along with a special committee, have been introducing to the Parisian musical aristocracy Smetana's lively opera *The Bartered Bride*, given, so to a large part of its score, in concert form, in M. Maurel's drawing room. The interpreters were largely fashionable, but very artistic. The Princess paid for the performance. There has often been talk, during one operatic season or another, of bringing out *The Bartered Bride* in this city, but our managers have neglected it. A fairly intelligent production of it, however, was given by a large Bohemian organization of the East Side four or five summers ago, with several professional singers enlisted, and a tolerable orchestra.

E. IRENEUS STEVENSON.

# HARPER'S WEEKLY

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GEORGE HARVEY



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# WHITMAN EXCERPTS

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Some of these selections can be quite difficult for students. It may be a good idea to summarize as a class before asking them to look for elements of Whitman's writing in Pyle's writing or images.

## ***Democratic Vistas***

"I suggest, therefore, the possibility, should some two or three really original American poets, (perhaps artists or lecturers,) arise, mounting the horizon like planets, stars of the first magnitude, that, from their eminence, fusing contributions, races, far localities, &c., together, they would give more compaction and more moral identity, (the quality to-day most needed,) to these States, than all its Constitutions, legislative and judicial ties, and all its hitherto political, warlike, or materialistic experiences."

## Preface to the 1855 edition of ***Leaves of Grass***

"The Americans of all nations at any time upon the earth, have probably the fullest poetical nature. The United States themselves are essentially the greatest poem. In the history of the earth hitherto the largest and most stirring appear tame and orderly to their ampler largeness and stir. Here at last is something in the doings of man that corresponds with the broadcast doings of the day and night. Here is not merely a nation but a teeming nation of nations. Here is action untied from strings necessarily blind to particulars and details magnificently moving in vast masses. Here is the hospitality which forever indicates heroes... . Here are the roughs and beards and space and ruggedness and nonchalance that the soul loves. Here the performance disdaining the trivial unapproached in the tremendous audacity of its crowds and groupings and the push of its perspective spreads with crampless and flowing breadth and showers its prolific and splendid extravagance. One sees it must indeed own the riches of the summer and winter, and need never be bankrupt while corn grows from the ground or the orchards drop apples or the bays contain fish or men beget children upon women."

# GLOSSARY

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**Academic:** A general term for artworks that seem to be based upon rules set up by some person or group other than the artist. Artists created academic artworks by following established, traditional rules emphasized by leaders of European art schools or academies in the 1700s and 1800s.

**Buccaneer:** A specific term for pirates that attacked ships moving valuable goods during the 17<sup>th</sup> century in the Caribbean Sea. The term has become synonymous with pirate.

**Illustration:** A painting or drawing that was originally created to be viewed with corresponding text. Illustrations were typically found in magazines, periodicals, and books in the early twentieth-century.

**Supreme Moment:** Refers to the exact scene in a text that can display intense emotion and a pivotal moment without giving up the ending when portrayed in a visual medium.

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# IMAGE CREDITS

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## Cover Page:

1. *So the Treasure Was Divided*, 1905. Howard Pyle (1853-1911). Oil on canvas, 19 1/2 x 29 1/2 in. Delaware Art Museum. Museum Purchase, 1912.

## Page Five:

1. *Hopalong Takes Command*, 1905. Frank Earle Schoonover (1877–1972). Oil on canvas, 23 1/4 x 29 1/2 in. Delaware Art Museum, Bequest of Joseph Bancroft, 1942.
2. *Cover for The Country Gentleman, November 10, 1923*, 1923. Katharine Richardson Wireman (1878-1966). Oil on illustration board, 28 x 22 in. Delaware Art Museum. Gift of Sharon S. Galm, 2010.

## Page Six:

1. *The Mermaid*, 1910. Howard Pyle (1853-1911). Oil on Canvas, 57 7/8 x 40 1/8 in. Delaware Art Museum. Gift of the children of Howard Pyle in memory of their mother, Anne Poole Pyle, 1940.
2. *The Enchanter Merlin and Illustrated Initial T with Heading*, 1902. Howard Pyle (1853-1911). Ink on bristol board, composition: 9 1/16 x 6 3/16 in., sheet: 11 15/16 x 8 5/8 in. Delaware Art Museum. Museum Purchase, 1912.

## Page Seven:

1. *The Fight on Lexington Common, April 19, 1775*, 1898. Howard Pyle (1853-1911). Oil on Canvas, 23 1/4 x 35 1/4 in. Delaware Art Museum. Museum Purchase, 1912.
2. *Thomas Jefferson Writing the Declaration of Independence*, 1898. Howard Pyle (1853-1911). Oil on Canvas, 36 1/4 x 24 in. Delaware Art Museum. Museum Purchase, 1912.