

BAYARD & MARY SHARP GALLERY

Jessie Willcox Smith (1863–1935)

Goldilocks and the Three Bowls, ca. 1900

Mixed media on illustration board

Purchased with the Museum Volunteers'
Fund, 1975



Some of Howard Pyle's students, primarily the women, branched off to specialize in children's book illustration. After working several years as a kindergarten teacher in the early 1880s, Jessie Willcox Smith studied at the Philadelphia School of Design for Women, the Pennsylvania Academy of the Fine Arts, and under Howard Pyle at the Drexel Institute.

Goldilocks and the Three Bowls contains essential elements of this familiar story. Children often note one discrepancy in the image: there is steam rising from the medium- sized bowl. In the story, Goldilocks complained that this bowl's porridge was too cold.

Sarah S. Stilwell Weber (1877–1939)

Fairy Godmother, ca. 1907

Oil on canvas

Purchased with the Caroline Gussmann

Keller Fund, 1985



*I had a dream the other night When I was
all in bed.*

*I thought a fairy came to me With wings
about her head.*

*She was my Fairy Godmother, I knew her
right away,*

*And I sat down upon her lap For I wanted
her to stay.*

These are the opening lines of Edith B. Sturgis's poem "The Fairy Godmother," which Sarah Stilwell Weber illustrated with this painting. Weber was among Howard Pyle's most successful students, attending his classes at the Drexel Institute and his summer school in Chadds Ford. She

specialized in images of children, as did many women illustrators of the period. Her artwork was highly sought after and appeared in leading publications including *Scribner's*, *Vogue*, *The Century Magazine*, and *The Saturday Evening Post*, for which she created over fifty cover illustrations.

Ethel Franklin Betts Bains (1877–1959)

Mother Goose, 1906

Oil on canvas

Purchased with Museum funds, 1992



The sisters Anna Whelan Betts and Ethel Franklin Betts Bains both attended classes

at the Pennsylvania Academy of the Fine Arts in the late nineteenth century before transferring to the Drexel Institute to study with renowned illustrator Howard Pyle.

Ethel went on to further study with Pyle at his Wilmington school. She worked steadily as an illustrator in the first decade of the twentieth century, but after her marriage in 1909, she only took occasional commissions. In this painting, which was used for two separate volumes of nursery rhymes, Betts imagines the mythical Mother Goose reading her stories to a group of children listening with rapt attention.

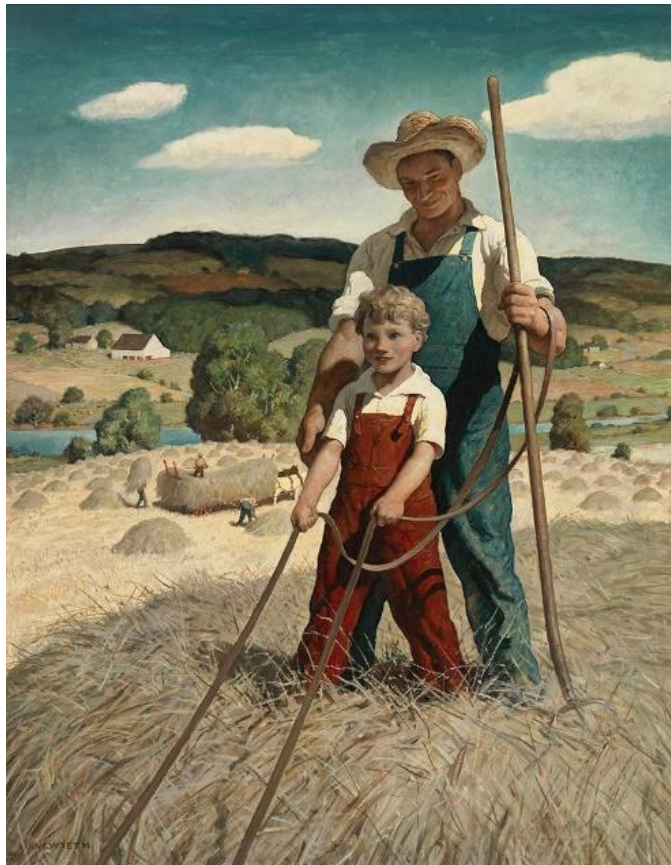
N.C. Wyeth (1882–1945)

Untitled, 1944

Cover for *The Country Gentleman*
(June 1944)

Oil on hardboard

Bequest of Margaret S. Butterfield, 2005



In June of 1944, N.C. Wyeth's painting of farmers in the Brandywine Valley graced the cover of *Country Gentleman*, which was then America's foremost rural agricultural magazine. An editor's note inside explained "Chadds Ford, of Pennsylvania Revolutionary fame, sets the scene for our haymakers. That's the historic Brandywine Creek you see in the background. It was done from N.C. Wyeth's studio window—country he's been painting for forty years."

Wyeth posed his young grandson Denys McCoy on a hay-covered platform, holding reins in his hands, as a model for this painting. This is one among several covers

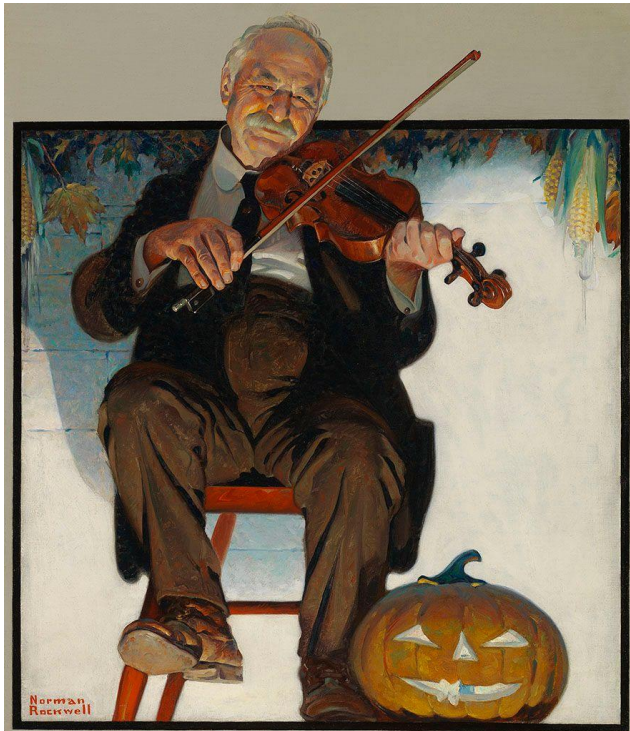
Wyeth completed for the magazine. By the 1940s, some of the publication's covers were photographic, while others came from leading American regionalist artists including John Steuart Curry and Thomas Hart Benton.

Norman Rockwell (1894–1978)

The Fiddler, 1921

Oil on canvas

Gift of Mr. and Mrs. Andrew J. Sordoni, III,
2019



Although not a student of Howard Pyle,
Norman Rockwell is one of the remarkable
illustrators who outlasted the period

referred to as America's "Golden Age of Illustration." Best known for the paintings he did as cover illustrations for *The Saturday Evening Post*, Rockwell also did extensive work for other major publications. *The Fiddler* appeared as a cover for *The Country Gentleman* in October 1921, still relatively early in his career. Rockwell celebrates autumn and Halloween, represented by both the grinning jack-o'-lantern and the corn cob and autumn leaf garland. He skillfully mimics the effect of stage lighting in this painting, highlighting the musician's expression and hands, creating an illusion of three-dimensionality.

N.C. Wyeth (1882–1945)

Public Health and Morale, ca. 1943

Oil on hardboard

Gift of Bristol-Myers Squibb, 2014



Public Health and Morale powerfully evokes the patriotic spirit of America during World War II, centering on the American family and industrialization. The busy wartime factories in the background along with the squadron of military planes overhead was commissioned by Bristol-Myers Squibb for use as an advertising window display and in corporate publications. While the smoke-filled air may not evoke the idea of “public health” today, during the war the image of factories operating at full capacity would have been understood as a positive symbol of civilian engagement.

EDWARD GOREY

With virtually no formal training in art, Edward Gorey (1925 – 2000) rose to be one of the most recognizable American illustrators of the twentieth century, illustrating over 200 books in his lifetime. He frequently set his quirky pen and ink drawings, and the stories he wrote to accompany them, in the Victorian and Edwardian era. Gorey's dark humor coupled with his whimsically poetic, sometimes non-sensical, writing earned him a cult following. His scenic and costume designs for a Broadway revival of *Dracula* won a Tony award and critical recognition.

Perhaps his most widely known work is an animated short that introduced viewers each week to PBS's *Mystery!* series. Gorey fans are making the one hundredth anniversary of his birth this year with events and celebrations planned across the country, including an exhibition at the Library of Congress.

Edward Gorey (1925 – 2000)

Little Zooks, of whom no one was fond,
1973

Pen and ink on paper

Purchased with the Andrew Sordoni Fund
for American Illustration, 2009



Edward Gorey (1925 – 2000)

They shot towards the roof and beyond,
1973

Pen and ink on paper

Purchased with the Andrew Sordoni Fund
for American Illustration, 2009

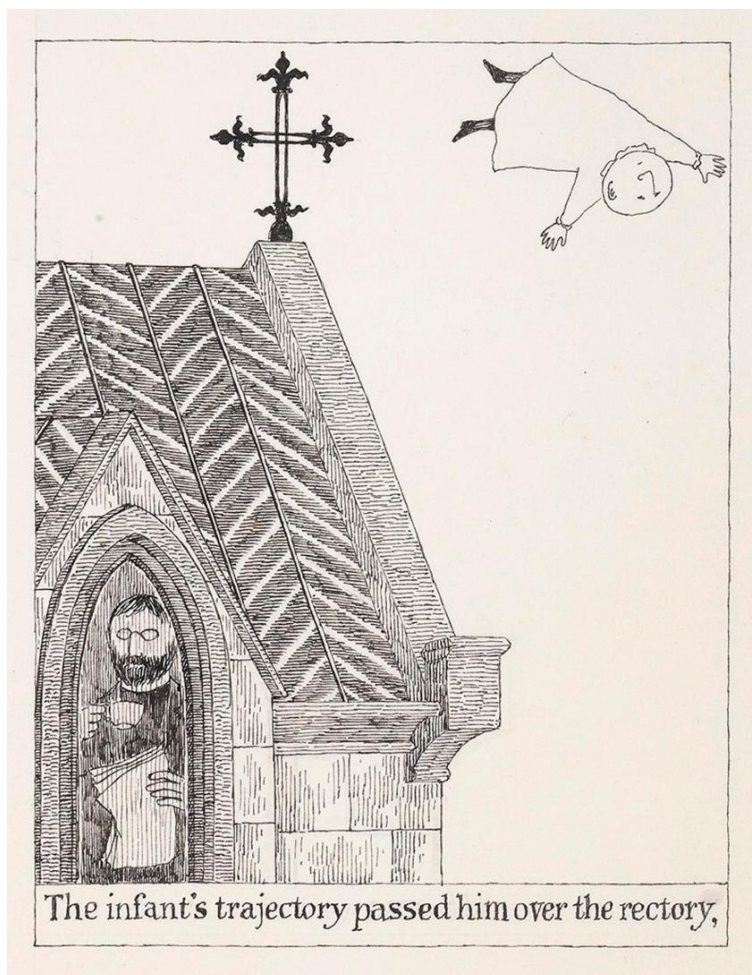


Edward Gorey (1925 – 2000)

The infant's trajectory passed him over the rectory, 1973

Pen and ink on paper

Purchased with the Andrew Sordoni Fund
for American Illustration, 2009

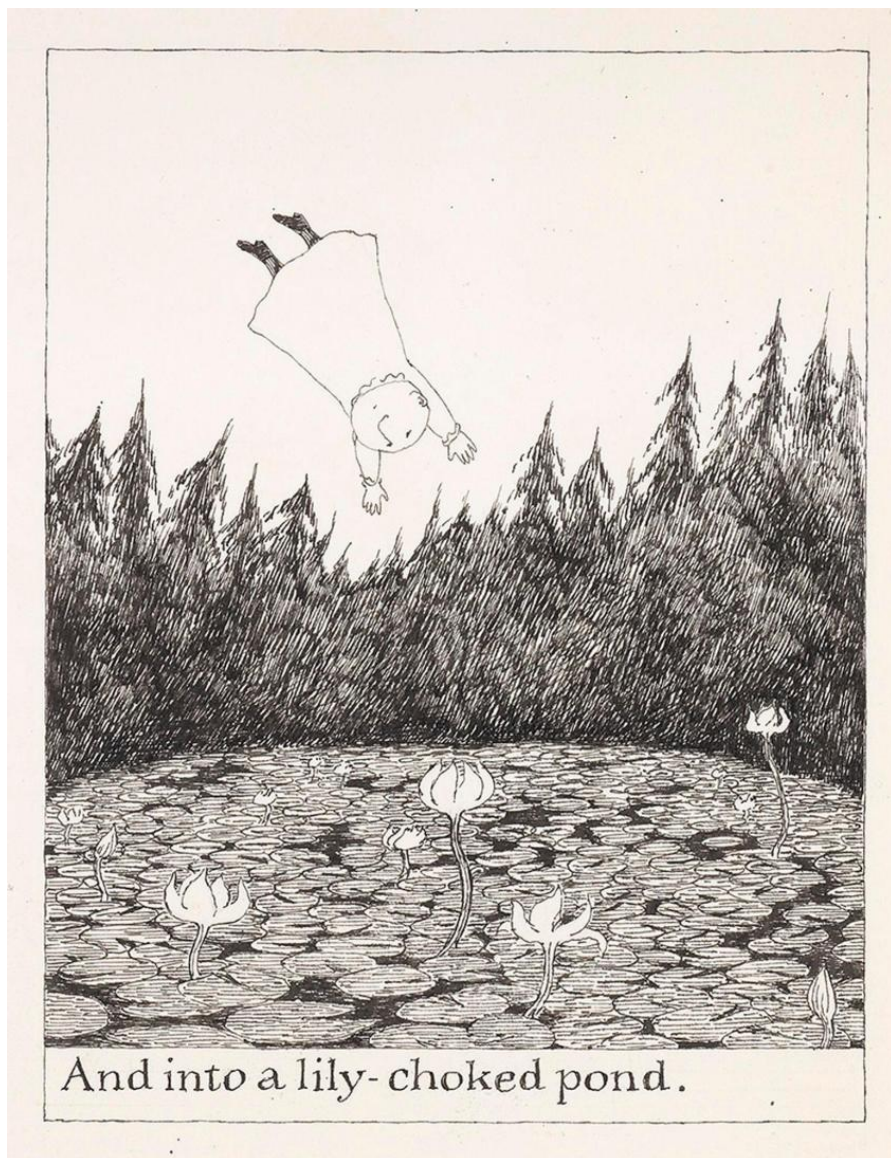


Edward Gorey (1925 – 2000)

And into a lily-choked pond, 1973

Pen and ink on paper

Purchased with the Andrew Sordoni Fund
for American Illustration, 2009



Howard Pyle (1853–1911)

Thereafter she clung close about Randver,

1910

Oil on canvas

Gift of Lucy Cabell Pyle Summerell, 2006



In this illustration for a 1909 story entitled “Swanhild,” a retelling of the Volsunga Saga of Old Norse mythology, Prince Randver embraces the beautiful Swanhild. He is taking her to a ship that will deliver Swanhild to her betrothed—Randver’s father. Along the voyage to her new home, Randver and Swanhild fall in love. Upon their return, the king puts them both to death for their romantic treachery. In the background of the painting, the aged counselor Bikki follows in the shadows. A duplicitous character, Bikki both arranged for the secret union of Randver and Swanhild and advised the king to punish the lovers by death.

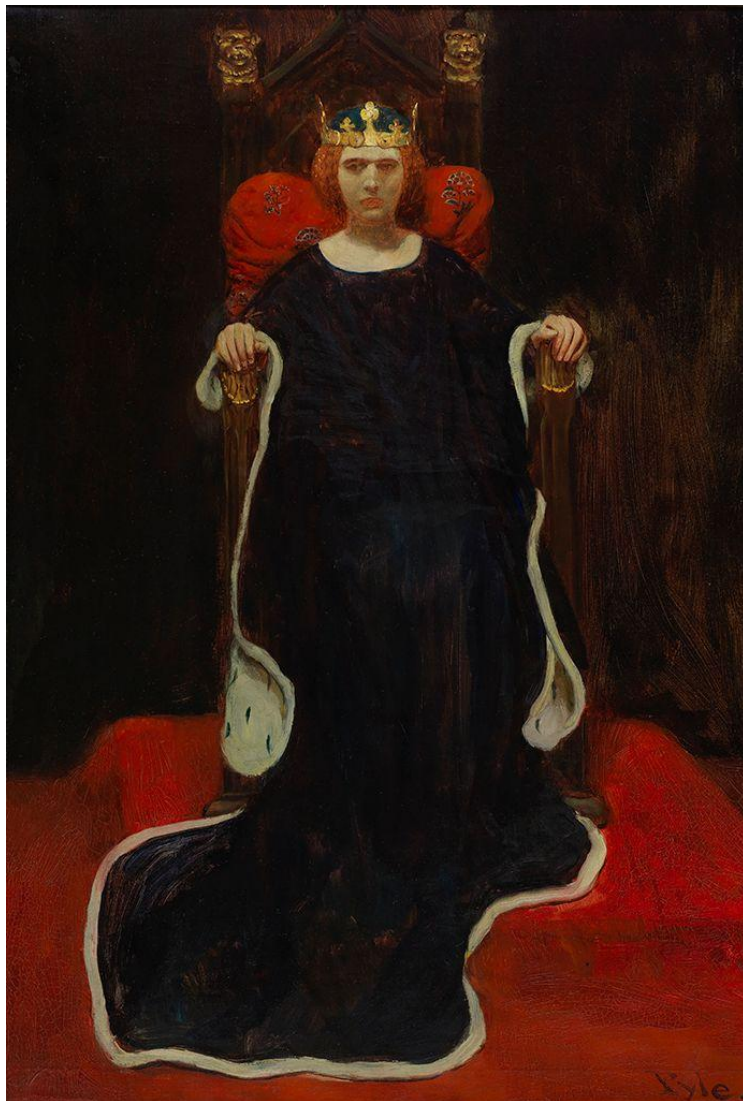
Howard Pyle (1853–1911)

Queen Ysabeau in Her Carven Chair,

1908

Oil on canvas

Gift of Lucy Cabell Pyle Summerell, 2006



The story of Queen Ysabeau is but one of the fictional tales of medieval romance that appeared in James Branch Cabell's novel *Chivalry* in 1909. The year before, Howard Pyle illustrated a stand-alone chapter for *Harper's Monthly* entitled "The Choices," including this image of the queen on her throne. Ysabeau, the bored Queen of England in the early-14th century, entertains herself over a holiday season by interfering with the lovers Sir Gregory Darrell and Rosamund Eastney. Eventually, she recognizes their love and approves of their marriage, even as she plots the murder of her own husband, the King.

N.C. Wyeth (1882–1945)

Death of Edwin, 1921

Oil on canvas

Gift of Mr. and Mrs. Harl McDonald, 1972



The novel *The Scottish Chiefs* (1810) by Jane Porter is set in the late-13th and early-14th centuries during the revolt of Scottish nobility against the rule of Edward I of England. In his 1921 illustration for the penultimate image in the book, N.C. Wyeth depicts William Wallace, the leader of the rebellion and hero of the story, standing over the body of his beloved companion Edwin Ruthven. The sight of the young and faithful Edwin, shot in the breast, so stuns Wallace he can no longer resist capture (and certain death) at the hands of his English enemies.

In this painting, Wyeth illuminated the slain Edwin with a blast of cold, silvery

moonlight; it spreads out halo- like around his head and visually reinforces Wallace's earlier reference to "that angel youth." The young man represented "truth, manhood, and nobleness" and the dramatic lighting elevates his character to an even higher plane. The darkness of the painting holds the menace of the enemy, clearly felt, if not clearly distinguished.

N.C. Wyeth (1882–1945)

*Then the king . . . ran towards Sir Mordred,
crying, "Traitor, now is thy death day
come", 1917*

Oil on canvas

Gift of Christopher W. Davenport, John F.
Davenport and Juliet R. Davenport in
memory of the previous owners, 2006



N.C. Wyeth illustrates this thrilling moment just before King Arthur runs Mordred through with a spear. Although *The Boy's King Arthur*, edited by Sidney Lanier, abridges the original text of *Le Morte d'Arthur*, removing many of the questionable behaviors of the knights and all sexual references, the violence of the tale remains. In the moment after Wyeth depicts, Mordred is pierced with the spear but then thrusts himself close to Arthur, all the way to the bur of the spear, in order to strike Arthur with his sword. Mordred, completely impaled, falls dead, and Arthur, mortally wounded, collapses alongside him.

N.C. Wyeth (1882 – 1945)

Treasure Island, endpaper illustration, 1911

Oil on canvas

Purchased with funds given in memory of
Hope Montgomery Scott, 1997



N.C. Wyeth (1882 – 1945)

*All day he hung round the cove, or upon
the cliffs, with a brass telescope, 1911*

Oil on canvas

Bequest of Gertrude Haskell Britton, 1992



In 1911, Charles Scribner's Sons engaged N.C. Wyeth to illustrate Robert Louis Stevenson's *Treasure Island*, his first commission in Scribner's popular series of classic stories. The 17 paintings that make up the set are masterpieces of American illustration. Their large scale, unusual in illustrations of the period, give the paintings a heroic quality that is apparent even in smaller reproductions. Action and character study are united in each painting to further the narrative beyond the text. In every canvas, Wyeth's superb sense of color and his ability to mix painterly passages with authentic detail prove him a master of the art. Complex compositions

and his skillful use of intense light contrasted with deep shadow contribute to a palpable dramatic tension in the paintings. These pictures made the Wyeth-illustrated edition of *Treasure Island* a favorite of generations of readers.

N.C. Wyeth (1882 – 1945)

*Tapping up and down the road in a frenzy,
and groping and calling for his comrades,*
1911

Oil on canvas

The Andrew and Betsy Wyeth Collection



Peter Hurd (1904–1984)

The Wolf and Doctor Wilkinson (Once it Chased Doctor Wilkinson into the Very Town Itself), 1909

Oil on canvas

Gift of Mr. and Mrs. Howard P. Brokaw,
2007



Howard Pyle's short story "The Salem Wolf," was published in *Harper's Monthly Magazine* in 1909. The wolf of the title is actually a young woman who has been cursed by a witch and transformed into a werewolf. The focus of the painting is the figure of Doctor Wilkinson, whose heavy, dark, flapping coat contrasts sharply against the snowy backdrop as he flees his pursuer. The horror of the scene is directed towards the viewer and accentuated by the artist's attention to the animal's crazed eyes and the panicked face of Doctor Wilkinson. Within this dramatic viewpoint, the figures' exaggerated sizes and postures heighten the action as they leap toward the

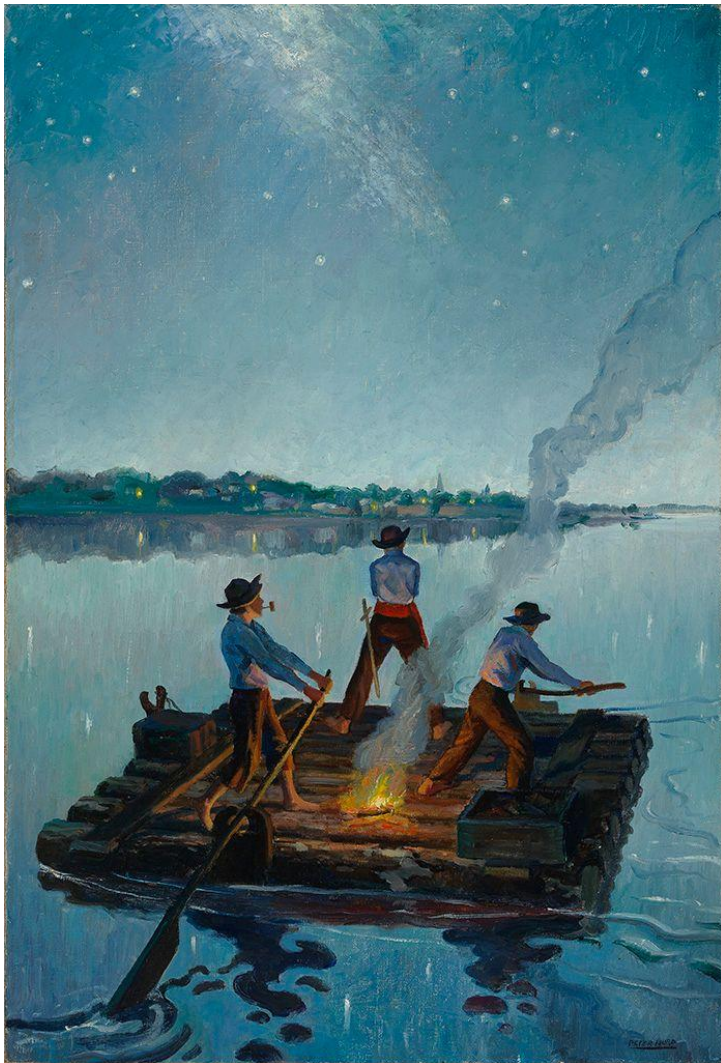
viewer. The eerie glow of the rising moon casts an essential layer of fantasy over the scene.

Peter Hurd (1904–1984)

The Pirate's Cruise, 1931

Oil on canvas

Gift of Mr. and Mrs. Porter Schutt, 1971



Long before he was known as a painter of the American Southwest, Peter Hurd studied with N.C. Wyeth, who would later become his father-in-law. In order to support himself and his young family, Hurd took on some of the many illustration commissions that flowed to Wyeth. In the instance of *The Pirate's Cruise*, The John C. Winston Company agreed to have Hurd illustrate their new edition of Mark Twain's *The Adventures of Tom Sawyer* under the supervision of Wyeth. According to Hurd: "I would discuss the subject and composition with Mr. Wyeth before beginning it, then carry out his daily criticism until finally we felt an impasse had been reached and he

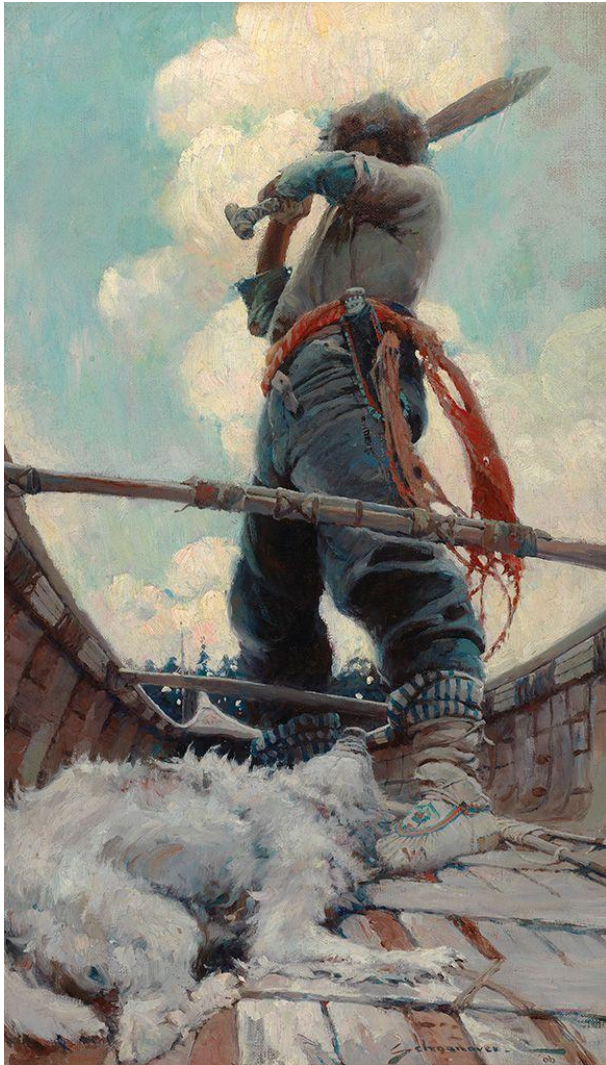
would take over for the last magical transformation."

Frank E. Schoonover (1877–1972)

White Fang's free nature flashed forth again, and he sank his teeth into the moccasined foot, 1906

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



Howard Pyle's student Frank E. Schoonover traveled to Canada in 1902 and became fascinated with the Canadian wilderness. Acting on Pyle's advice to immerse himself in his subject, Schoonover traveled on foot and by dogsled with Canadian trappers. The paintings and sketches he created from this experience would serve as reference material for illustrations for Jack London's *White Fang* (serialized in *Outing* magazine from May through October, 1906). Like London's story, Schoonover's illustration takes the viewpoint of the wild dog-wolf. The severe angle of Schoonover's composition and the tension of the

figures—each poised to strike—heighten
the drama of the moment.

William Henry Dethlef Koerner (1878–1938)

Putting on a Good Show, 1927

Oil on canvas

Gift of Ruth Koerner Oliver, 1992



German-born artist William Henry Dethlef Koerner grew up in Clinton, Iowa, working his way up as a newspaper illustrator and

art editor. He eventually sought formal training at the Art Students League in New York. Later he became a student of Howard Pyle in Wilmington, where he was a classmate of Harvey Dunn, Frank Schoonover, and N.C. Wyeth. Koerner earned a reputation as an illustrator of Western scenes, such as *Putting on a Good Show*, which was a commission from *The Saturday Evening Post*. The image set the scene for the first installment of Mary Roberts Reinhart's novel *Lost Ecstasy*. The budding romance of a New York socialite and a Wyoming ranch hand is alluded to in the painting. The novel later was transformed into the 1931 film *I Take This*

Woman, starring Carole Lombard and Gary Cooper.

Gayle P. Hoskins (1887–1962)

A Cowboy's Day (Slim Sees Smoke), 1931

Oil on canvas

Gift of Jane Collette Wilcox, 1982



A fledgling illustrator in Chicago, Gayle Porter Hoskins was invited to join Howard Pyle's elite illustration school in

Wilmington, Delaware, in 1907. His connections through the Pyle school helped him to earn commissions from major publications such as *The Saturday Evening Post* and *Harper's Weekly*. The financial impact of the stock market crash in 1929 caused him to seek work in the burgeoning pulp magazine market. *A Cowboy's Day (Slim Sees Smoke)* appeared on the cover of *Western Story Magazine* on February 21, 1931. In 1919 the publication was the first Western-themed pulp magazine. By the 1930s, it was struggling to compete with newer publications featuring more violent stories, making *Western Story* old-fashioned by comparison.

William Henry Dethlef Koerner (1878–1938)

Through Mud to Glory, 1914

Oil on canvas

Gift of Ruth Koerner Oliver (artist's
daughter), 1986



After a stint as a staff artist for the *Chicago Tribune* and other newspapers, William Henry Dethlef Koerner decided to further his art education first at the Art Students League and then with Howard Pyle in Wilmington. He undertook hundreds of magazine commissions, including this one for *Good Housekeeping*, illustrating the article "Decoration Day" by Eugene Wood in 1914. Decoration Day was first celebrated in 1868, specifically to pay tribute to the Civil War dead. Over the years, however, the celebration has turned into the holiday known today as Memorial Day.

Howard Pyle (1853–1911)

The Charge, 1904

Oil on canvas

Gift of Mr. and Mrs. Howard P. Brokaw,
2007



Howard Pyle creates a scene of chaos filled with individual narratives in his painting *The Charge*, an illustration for Robert W. Chambers's short story "Non-Combatants," which appeared in *Harper's Monthly* in November 1904. *The Charge* conveys a moment of intense action in a Civil War battle. Pyle creates a wall of Union soldiers that comes forward toward the viewer and overwhelms the Confederate soldiers in the foreground. The story reveals that these fierce Union fighters are actually members of a Union band, technically non-combatants who were called upon to fight in a surprise battle.

N.C. Wyeth (1882–1945)

The Bloody Angle, 1912

Oil on canvas

Gift of Charles S. Crompton, Jr. in memory
of his wife, Milbrey Dean Crompton, 2014



Wyeth intended *The Bloody Angle* to evoke the general horror of war and specifically to depict a crucial part of the Battle of Spotsylvania, Virginia (1864) for Mary Johnston's novel *Cease Firing*. Johnston's text is powerful. "Then the storm broke," she wrote, "and the angle became the spot on earth where, it is estimated, in all the history of the earth the musketry fire was the heaviest. It became The Bloody Angle." Wyeth compressed both blue and gray soldiers into the lower two thirds of the picture, with the figures in the chaos of battle rising to a compositional angle symbolizing a horrific apex in the history of the war and of the country. He admitted to

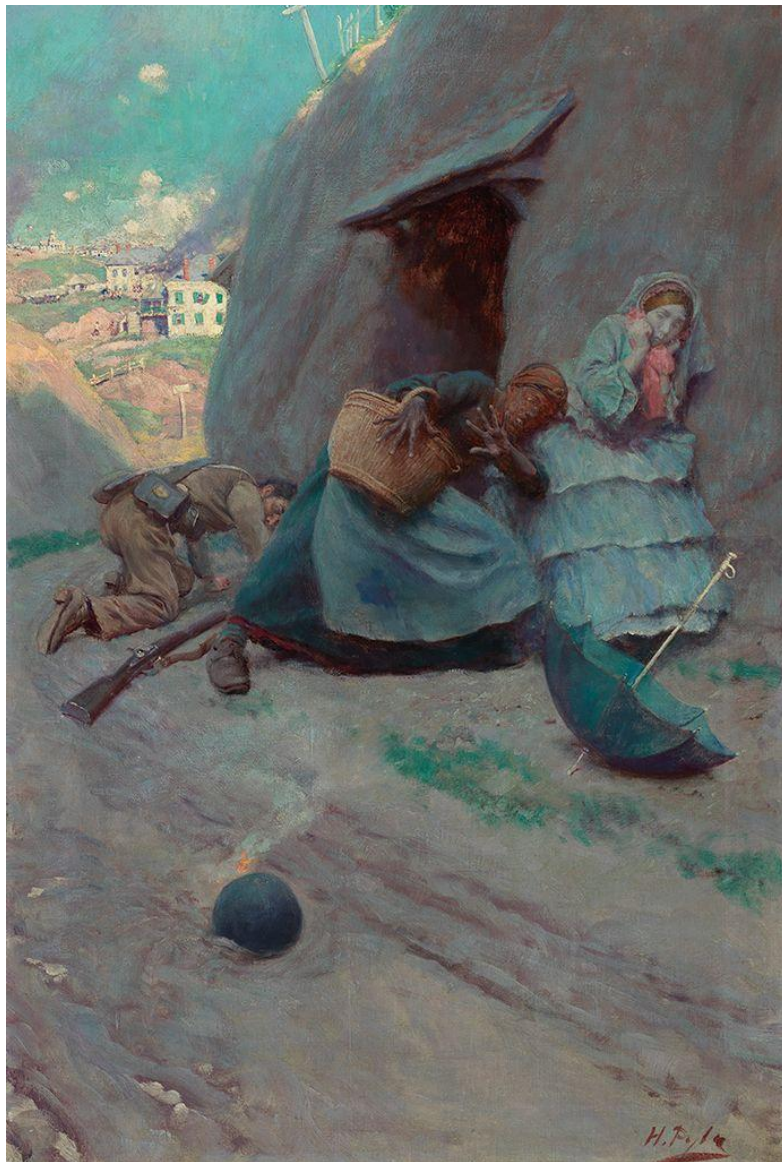
Johnston that the composition was also constructed with Houghton Mifflin's advertising department in mind, feeling it would make an effective design for an advertising poster.

Howard Pyle (1853–1911)

The Shell, 1908

Oil on canvas

Gift of Mr. and Mrs. Howard P. Brokaw,
2007



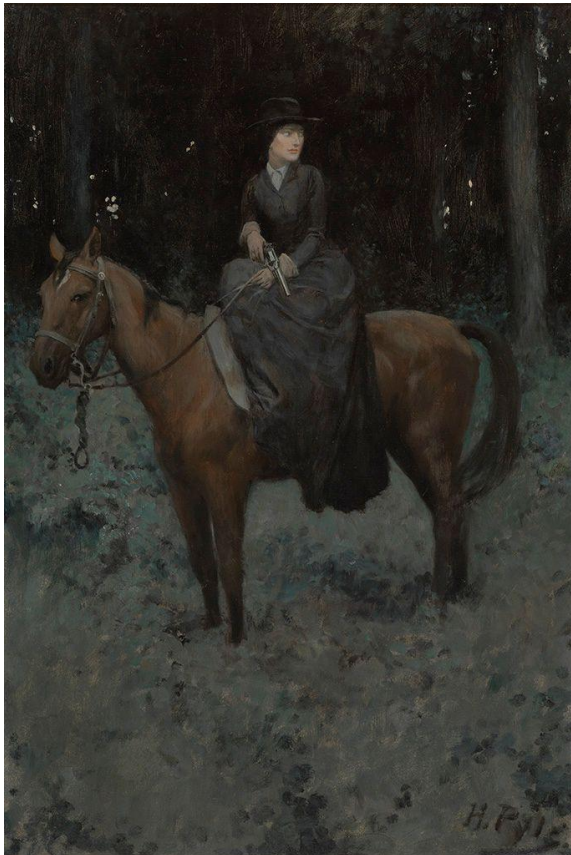
In his painting *The Shell*, Howard Pyle depicts the caves dug into a hillside as bomb shelters by families in Vicksburg, Mississippi, during the city's Civil War siege. The great danger of these caves is described in detail in a first-hand account by William W. Lord, Jr. in "A Child at the Siege of Vicksburg," published in *Harper's Monthly* in December 1908. Despite the fact that the caves were shelters for non-combatants, errant shells caused collapses of the tunnels carved into the earth. In addition to this painting, the article was also illustrated with photographs, foreshadowing the demise of the use of illustrations in the popular media.

Howard Pyle (1853–1911)

The Spy, 1905

Oil on canvas

Gift of Mr. and Mrs. Howard P. Brokaw,
2007



The Spy, depicting a female Civil War spy,
first appeared in *Harper's Monthly* in

February 1904 to illustrate Richard W. Chamber's story "Special Messenger." Though aspects of the character resemble the life of Confederate spy Belle Boyd, Chambers's unnamed character is fictional. As the story unfolds, we learn that the main character is carrying a message to Union officers and trying to evade Confederate soldiers in pursuit. Pyle's illustration captures perfectly the wary mood of the subject as described by Chambers: "Sitting her worn saddle, sensitive face partly turned, she listened, her eyes sweeping the bit of open ground behind her. Nothing moved there."

Anna Whelan Betts (1873–1959)

From Post to Post the Horseman Passed,

ca. 1899

Oil on board

Purchased with Museum funds, 1972



Howard Pyle organized the illustrations for the serial publication of Paul Leicester Ford's novel *Janice Meredith: A Story of the Revolution* in 1899. Not surprisingly, several of his students were among the illustrators selected. Anna Whelan Betts studied with Pyle in Philadelphia and was invited to join his summer school in Chadds Ford in 1899. While Betts's work often focused on women's lives, here she joins in the Pyle tradition of illustrating scenes from the Revolutionary War—this time for a story centering on the daughter of a colonial Tory who assists George Washington and Paul Revere.

Violet Oakley (1874–1961)

Love Your Enemies, ca. 1897

Oil on canvas

Gift of the Violet Oakley Memorial
Foundation, 1983



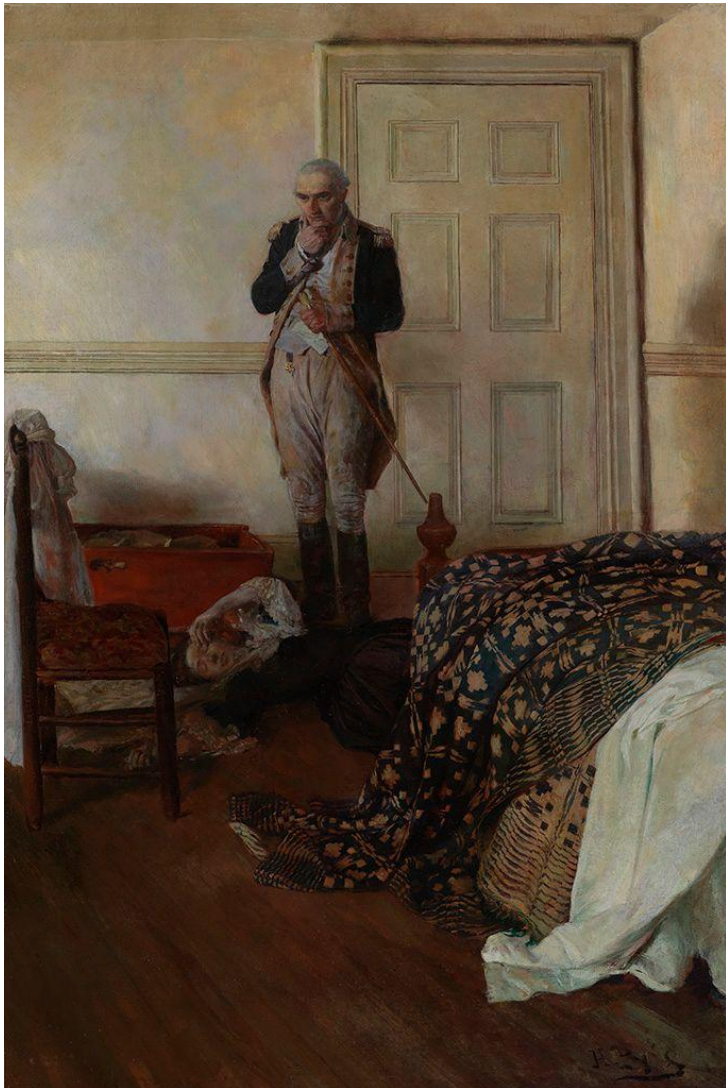
After studying at the Art Students League of New York and the Pennsylvania Academy of the Fine Arts, Violet Oakley joined Howard Pyle's illustration class at the Drexel Institute. Throughout her career, she remained close with other women artists who studied with Pyle and worked in illustration. This painting was probably created for Pyle's advanced class in illustration, in which he emphasized compositional groupings of figures. Pyle often assigned themes similar to those he depicted in his own work. Oakley's painting is related to Pyle's work of the same subject titled *The Enemy at the Door*, published in *Scribner's Magazine* in 1895.

Howard Pyle (1853–1911)

*Arnold Tells His Wife of the Discovery of
His Treason*, 1898

Oil on canvas

Gift of Julia Bissell Leisenring, 2005



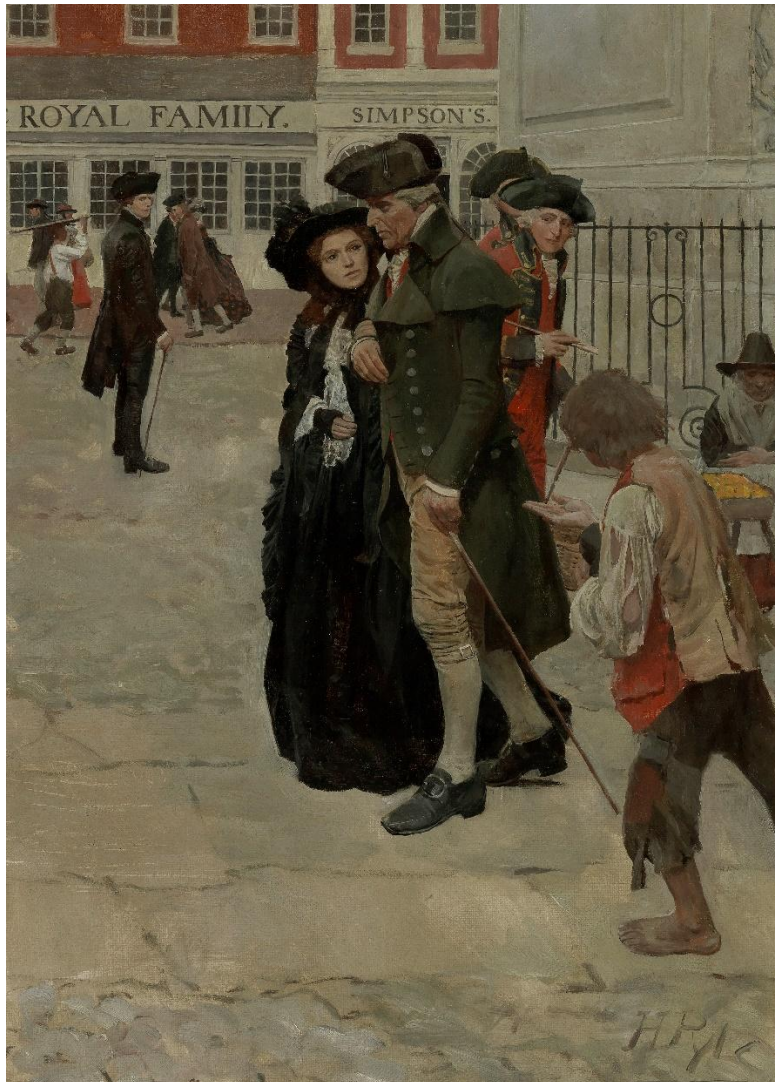
The wealth of publications about the American Revolution in the late nineteenth and early twentieth centuries increased demand for related illustrations. Teaching his classes in the city of Philadelphia and on the Brandywine Battlefield, Howard Pyle was very well positioned to take up this topic. He and his students examined the period from all angles, with a wealth of resources on hand. This painting illustrated Henry Cabot Lodge's *The Story of the Revolution*, a historical account of the war, which highlighted the transformation of Benedict Arnold from heroic Major General of the Continental Army to the most famous traitor of the Revolution.

Howard Pyle (1853-1911)

Arnold and His Wife (Benedict Arnold and Margaret, His Wife), ca. 1897

Oil on canvas

Purchased with funds given anonymously,
1983



While many have illustrated the famed and infamous American traitor Benedict Arnold, in this painting, Howard Pyle captures him as no others have—years after his notorious actions during the American Revolution. Pyle follows the text, written by Silas Weir Mitchell for his serialized novel *Hugh Wynne: Free Quaker*, in 1897, which reads:

“Years afterward I was walking along the Strand in London, when, looking up, I saw a man and woman approaching. It was Arnold with his wife. His face was thin and wasted, a countenance writ over with gloom and disappointment. His masculine

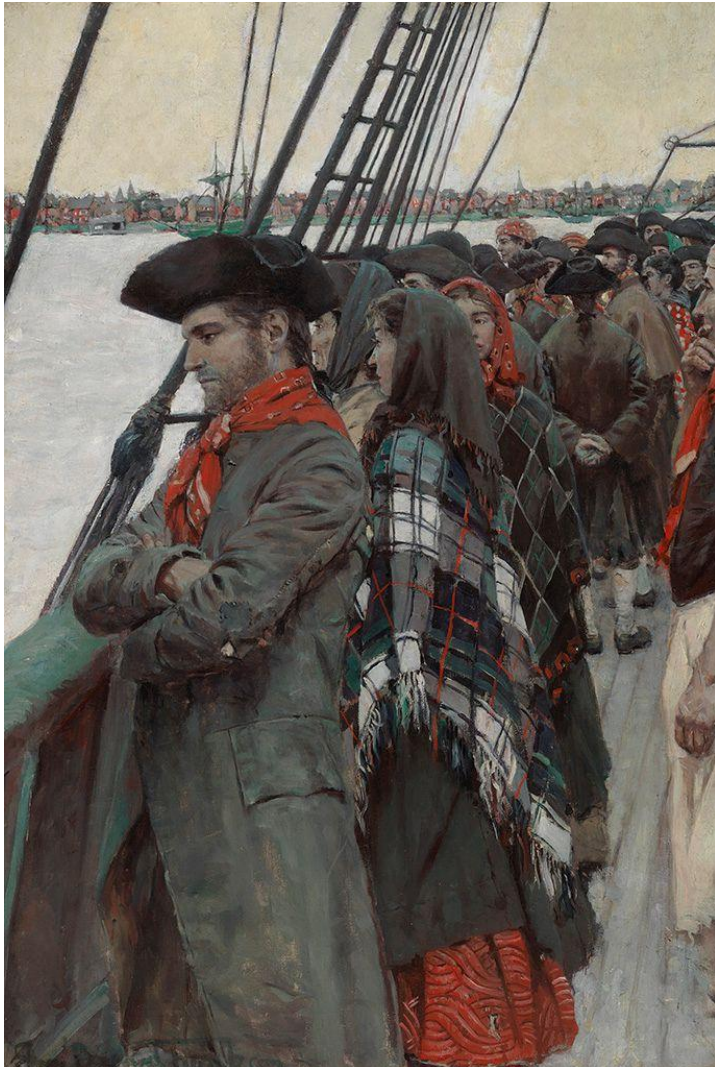
vigour was gone. Cain could have borne no plainer marks of vain remorse. He looked straight before him. As I crossed the way, with no desire to meet him, I saw the woman look up at him, a strange, melancholy sweetness in the pale, worn face of our once beautiful Margaret. Her love was all that time had left him; poor, broken, shunned, insulted, he was fast going to his grave."

Ellen Bernard Thompson Pyle
(1876–1936)

The Immigrants, 1899

Oil on canvas

Purchased with the Museum Volunteers'
Fund, 1983



Ellen Bernard Thompson Pyle created this illustration for Paul Leicester Ford's novel *Janice Meredith: A Story of the Revolution* before she married Howard Pyle's brother Walter. Like many women artists of the era, Ellen Pyle put her career on hold during her marriage. She returned to illustration after her husband's death in 1919, supporting her family with her popular covers for *The Saturday Evening Post* featuring flappers—a generation of modern, fashionable, and intelligent young women with short hair and rising hemlines.

Howard Pyle (1853–1911)

The Nation Makers, ca. 1902

Oil on canvas

Purchased through a grant from the Mabel

Pew Myrin Trust, 1984



One of Howard Pyle's finest paintings, *The Nation Makers* demonstrates many of the compositional lessons he passed on to his students. The action-filled scene is tightly cropped, diagonal lines are used to create a feeling of movement, and red highlights lead the viewer's eye throughout the painting. Pyle painted this work in 1902 during a summer school session near the site of the Revolutionary War's Battle of Brandywine in Chadds Ford. He considered *The Nation Makers* among his most important works, sending it on a national tour between 1903 and 1908.

Howard Pyle (1853–1911)

They Used to Drill Every Evening, ca. 1892

Oil on canvas mounted on board

Purchased with funds given anonymously,
1978



Although he illustrated a variety of themes,
Howard Pyle preferred subjects from

history, particularly the medieval period in England and the American Revolution. He knew that printmakers at this time were still unable to correctly reproduce colored images for illustrations; therefore, he painted in a black and white, a technique called grisaille. *They Used to Drill Every Evening* is an illustration for Pyle's own story "The Soldiering of Beniah Stidham" published in *St. Nicholas* in December 1892. Pyle depicts colonial soldiers mustering before a tavern in Wilmington, Delaware, in the days before the Battle of Brandywine, as curious townspeople look on.

Howard Pyle (1853–1911)

Grandmother's Story of Bunker Hill Battle,
1892

Oil on canvas

Gift of Mr. and Mrs. Howard P. Brokaw,
2007



Howard Pyle illustrated Oliver Wendell Holmes's poem *Grandmother's Story of Bunker Hill Battle as She Saw it from the Belfry*, which was originally written in 1875 to commemorate the centennial of the skirmish. The painting first appeared in Holmes's collected poetry in 1892 but was republished many times, including on the cover of a 1925 Houghton Mifflin publication. The painting seems to focus on these lines from the poem:

*In the hush of expectation, in the awe and
trepidation*

*Of the dread approaching moment, we are
well-nigh breathless all;*

*Though the rotten bars are failing on the
rickety belfry railing,
We are crowding up against them like the
waves against a wall.*

HOWARD PYLE & AMERICAN ILLUSTRATION

Howard Pyle (1853-1911) is considered one of America's most influential artists during the so-called "Golden Age of Illustration." This cultural phenomenon began about 1880, when improvements in printing technology led to a marked increase in publishing and inspired high-quality illustrations to accompany all varieties of texts. Mass-produced illustrated magazines became the most popular form of information and entertainment until around 1925, when photographic images largely replaced illustrations in

publications. Over his thirty-year career, Pyle generated fame for drawings and paintings that richly evoke the life and character of American historical figures and events, as well as pirate lore, medieval tales, Arthurian legends, and allegorical subjects.

Pyle believed that well-illustrated books and magazines fostered public understanding and appreciation of art, and he sought to advance the standards of his young profession through teaching.

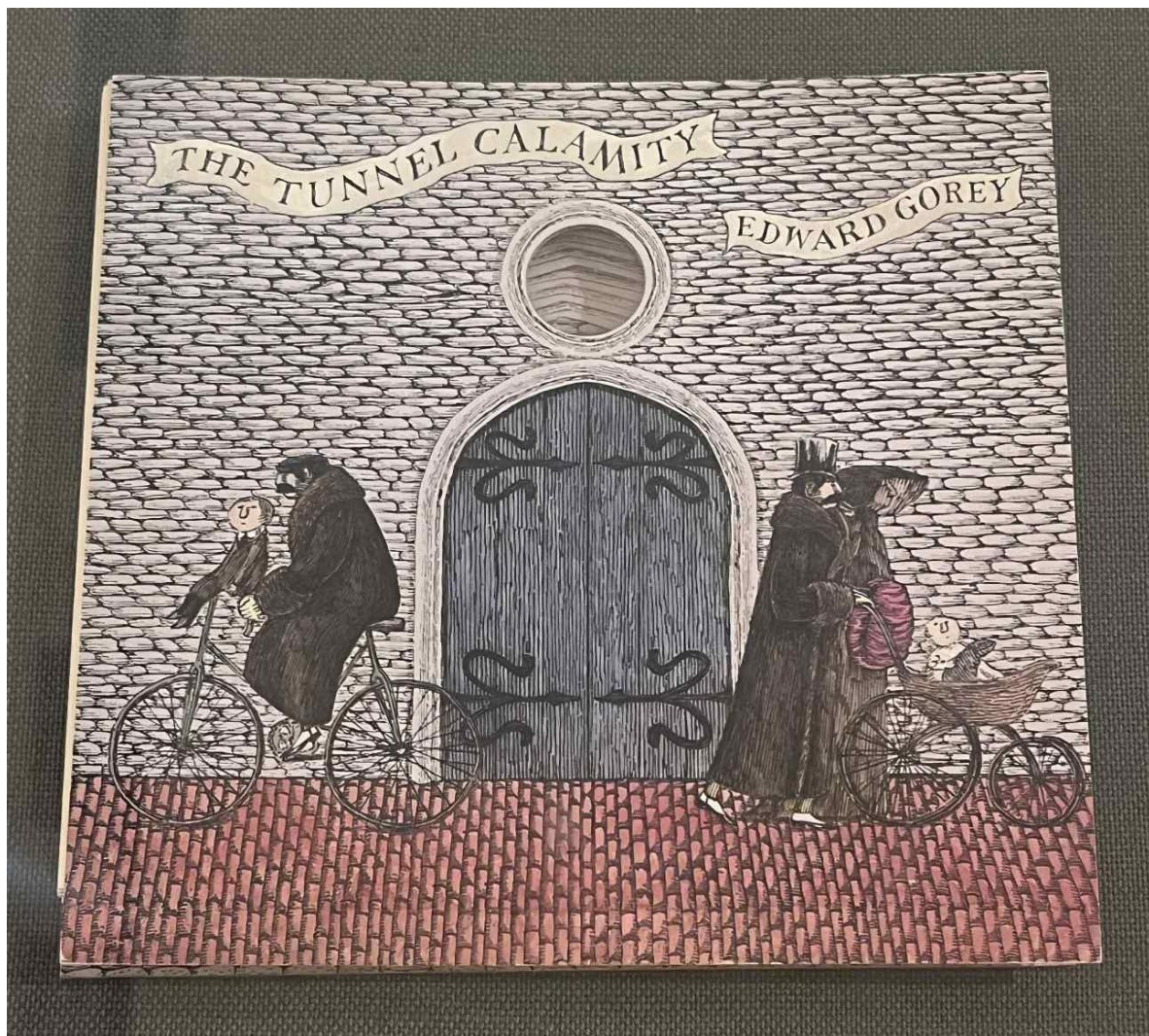
Beginning in 1894, at the height of his career, Pyle taught at the Drexel Institute in Philadelphia until in 1900, when he

opened his own school of art in Wilmington, Delaware. Between 1898 and 1903, Pyle led a summer school for illustration here in Chadds Ford. An extraordinarily perceptive teacher, Pyle fostered the careers of more than 150 young artists and illustrators, including Clifford Ashley, Harvey Dunn, Violet Oakley, Frank Schoonover, Jessie Willcox Smith, N.C. Wyeth, and many others.

FIRST CASE IN GALLERY

The Tunnel Calamity by Edward Gorey. New York: G. P. Putnam's Sons, 1984

Gift of Gordon Pfeiffer, 2009



When stretched out, this unusual accordion-style book provides eight scenes of visual narrative for this wordless story. Readers are to look through the peephole on the cover and view each panel one at a time.

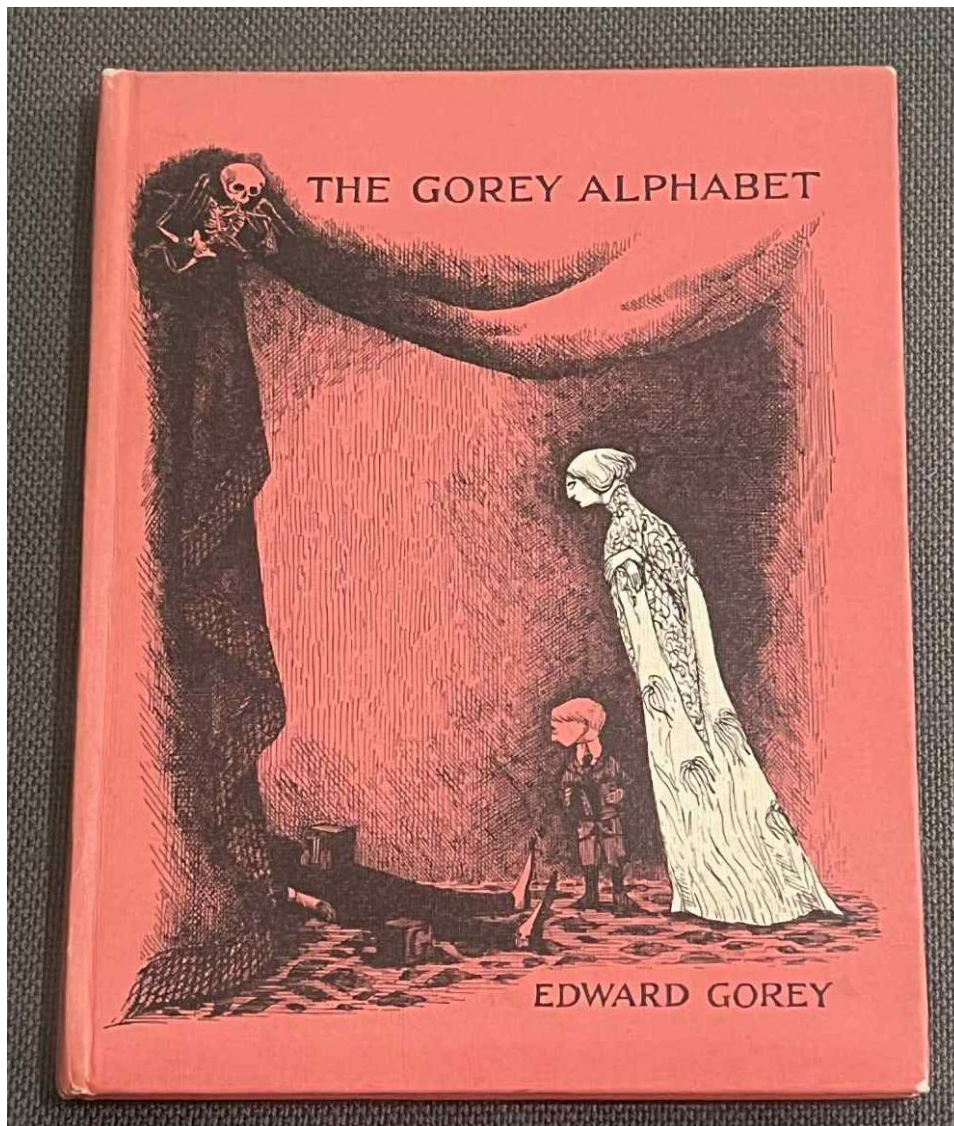
Amphigorey Too by Edward Gorey. New
York: G. P. Putnam's Sons, 1975
Museum purchase, 1996



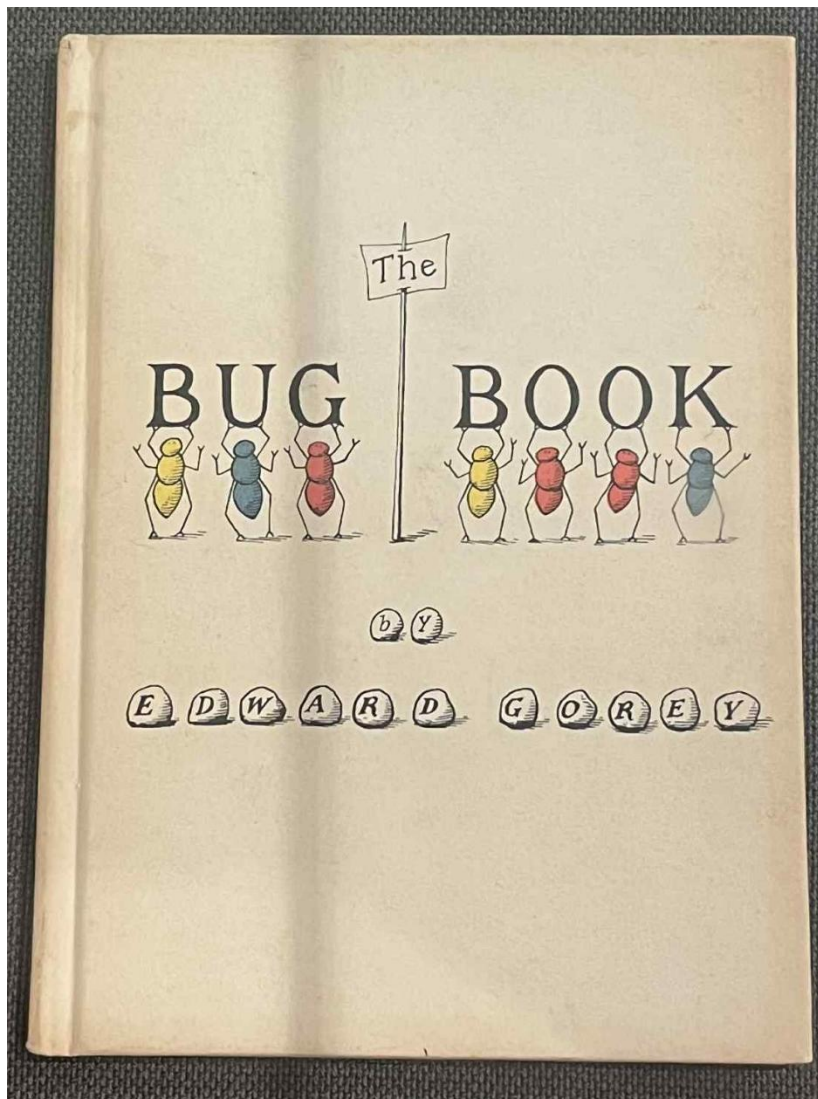
The Gorey Alphabet by Edward Gorey.

London: Constable, 1961

Gift of Gordon Pfeiffer, 2009



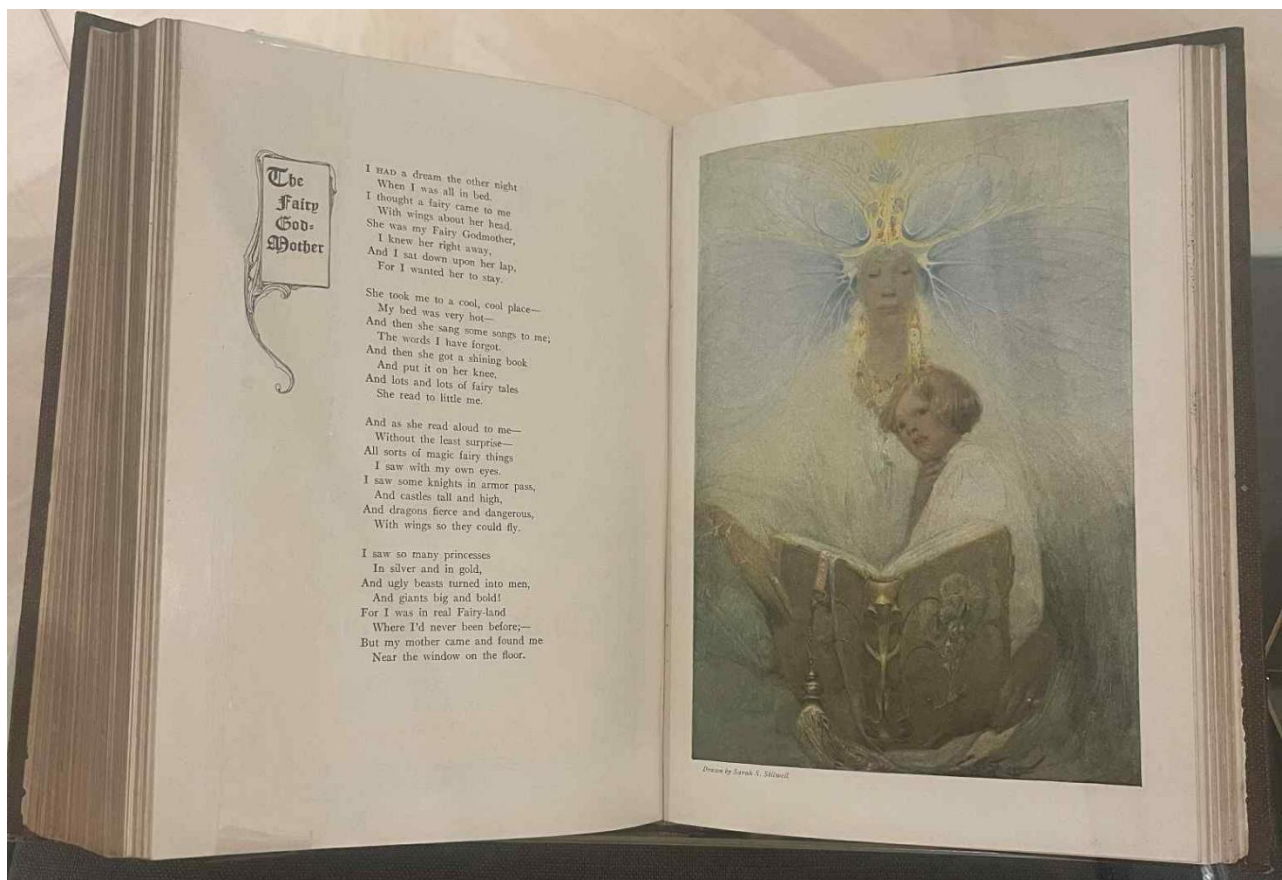
The Bug Book by Edward Gorey. New York:
Epstein & Carroll, distributed by Random
House, 1960
Gift of Gordon Pfeiffer, 2009



SECOND CASE IN THE GALLERY

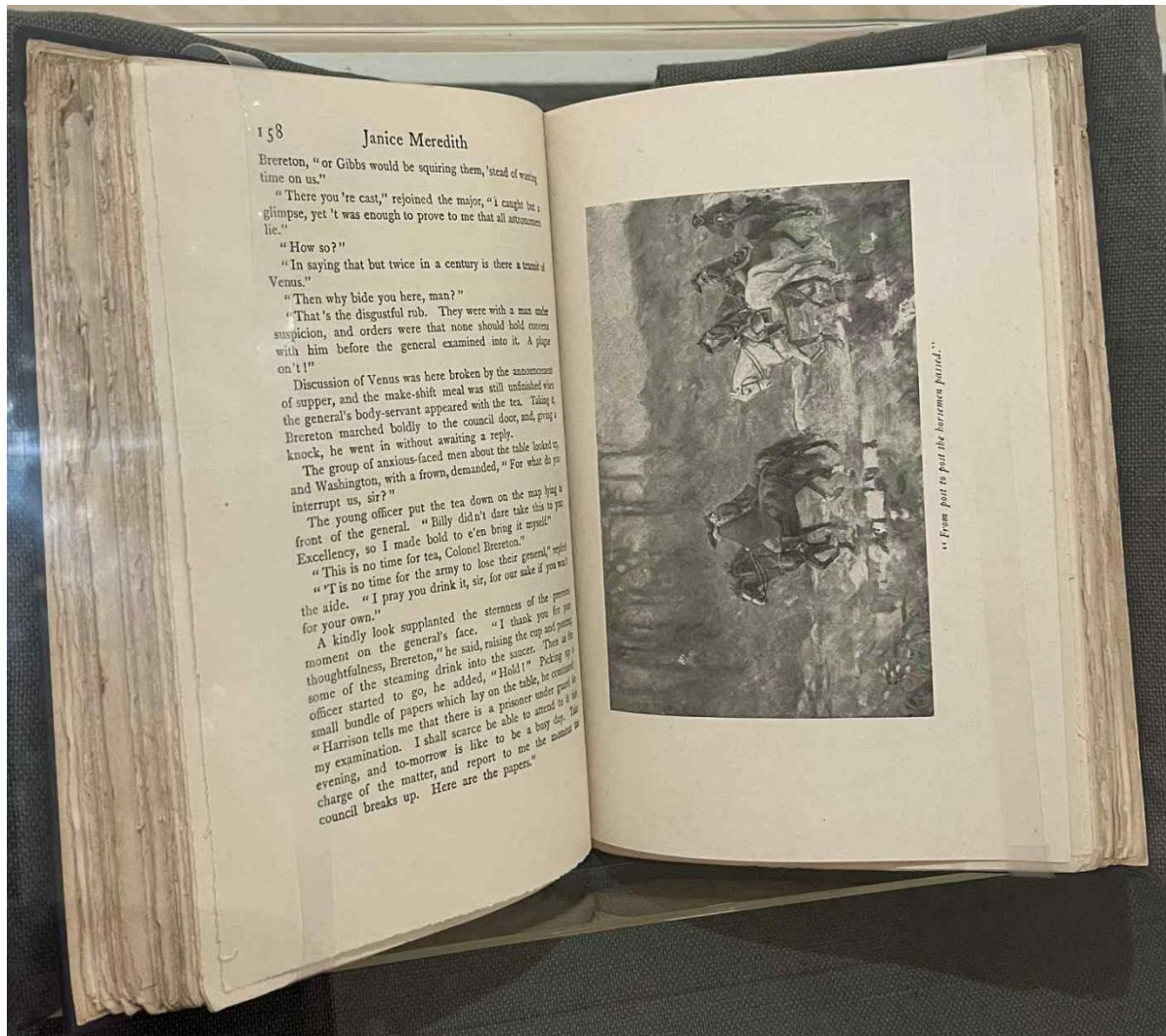
“The Fairy God-Mother” from “The Child in Fairyland” by Edith B. Sturgis, illustrated by Sarah Stillwell Weber. *Scribner’s Magazine*, December 1907.

Gift of Paul Preston Davis, 2009

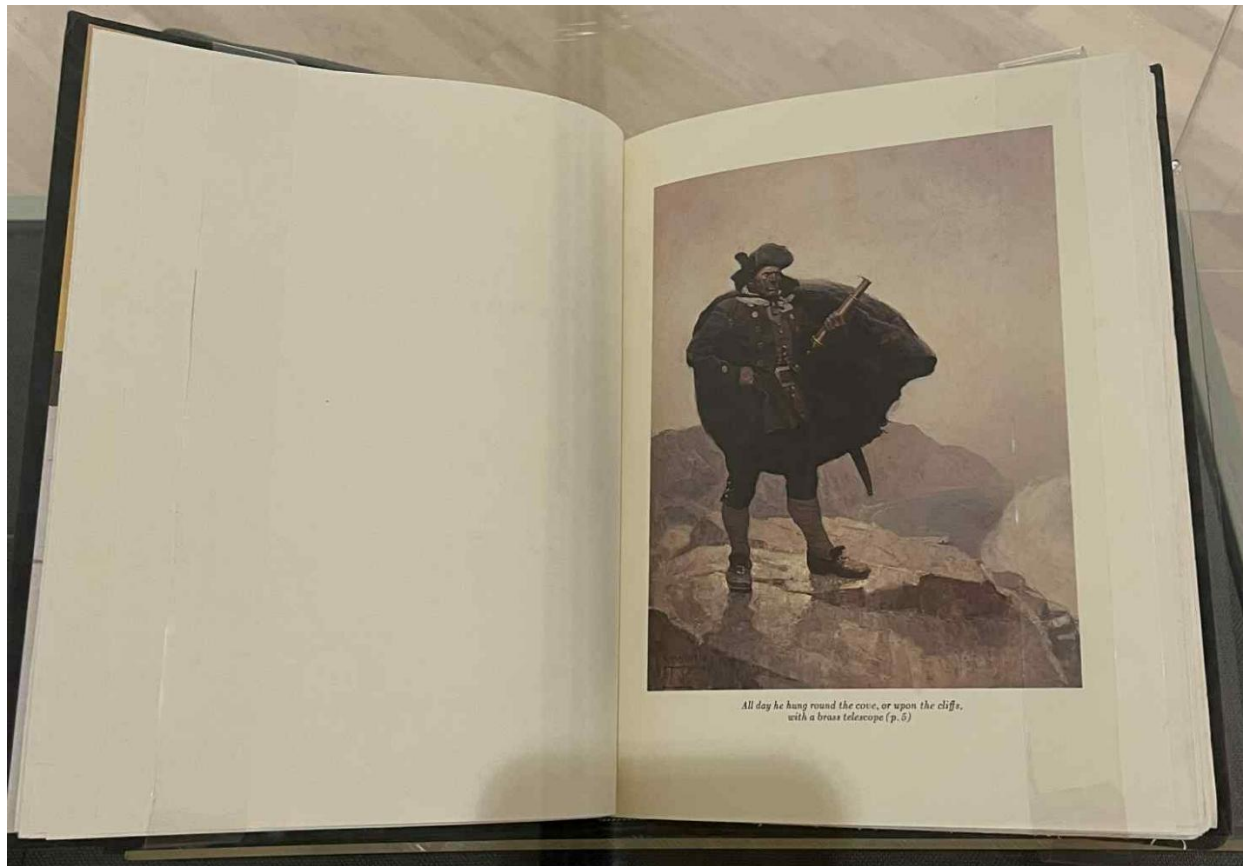


Janice Meredith: a story of the American Revolution, Volume 1, by Paul Leicester Ford. New York: Dodd, Mead & Company, 1899

Gift of Howard Pyle Brokaw, 2009



Treasure Island by Robert Louis Stevenson,
illustrated by N.C. Wyeth. New York:
Charles Scribner's Sons, 1981 printing,
originally published 1911
Museum purchase, 1998



THIRD CASE IN GALLERY

HOWARD PYLE AND HIS STUDENTS

Illustrator Howard Pyle was a pioneer as a teacher of illustration for women. In his classrooms at the Drexel Institute in Philadelphia, his studio in Wilmington, Delaware, and his summer school here in Chadds Ford, many women found the training they needed to make a successful career in illustration in the twentieth century.

Violet Oakley joined Pyle's class at Drexel in 1896, after attending several

other art schools, including the Pennsylvania Academy of the Fine Arts. She, along with two other Pyle students, Elizabeth Shippen Green and Jessie Willcox Smith, came to be known as the Red Rose Girls, named after the inn where they lived together in Villanova, Pennsylvania. Among her most well-known works are the murals she completed at the Pennsylvania State Capitol, in which she depicted William Penn and the founding of the state.

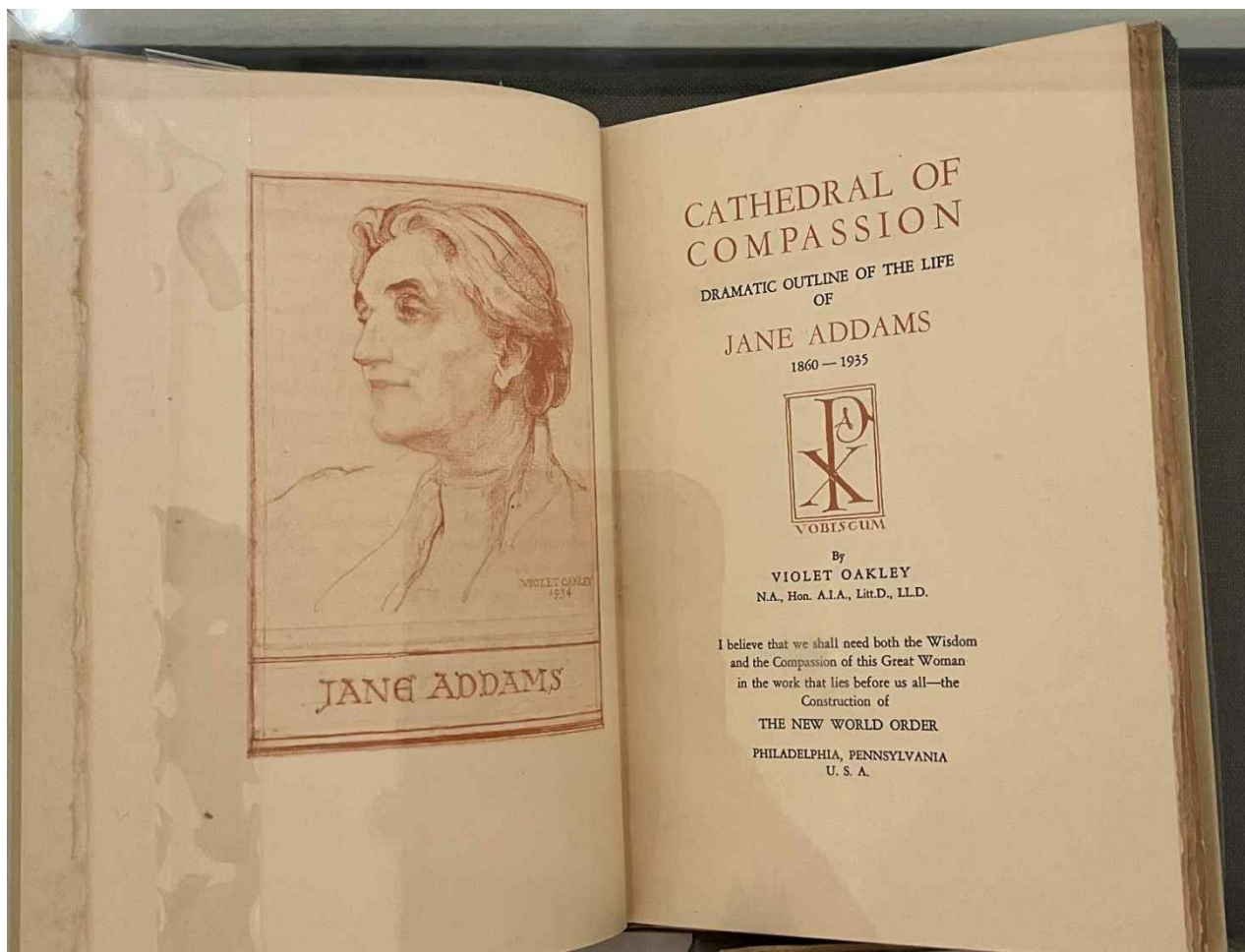
She was an original member of the Plastic Club in Philadelphia, an organization formed to promote and support women artists in the city. Many of Pyle's students,

including Angel De Cora, were among the members.

Hinook-Mahiwi-Kalinaka, also known as Angel De Cora, a Ho-Chunk (Winnebago) artist and teacher, studied with Pyle at Drexel after completing her degree at Smith College. Taken from her home in Nebrasks when she was around 14 years old, De Cora was placed in the Hampton Normal and Agricultural Institution in Virginia. She worked primarily as a book illustrator and designer, especially for books about Indigenous culture. In 1906, she began teaching at the Carlisle Indian School in Pennsylvania. In her nine years

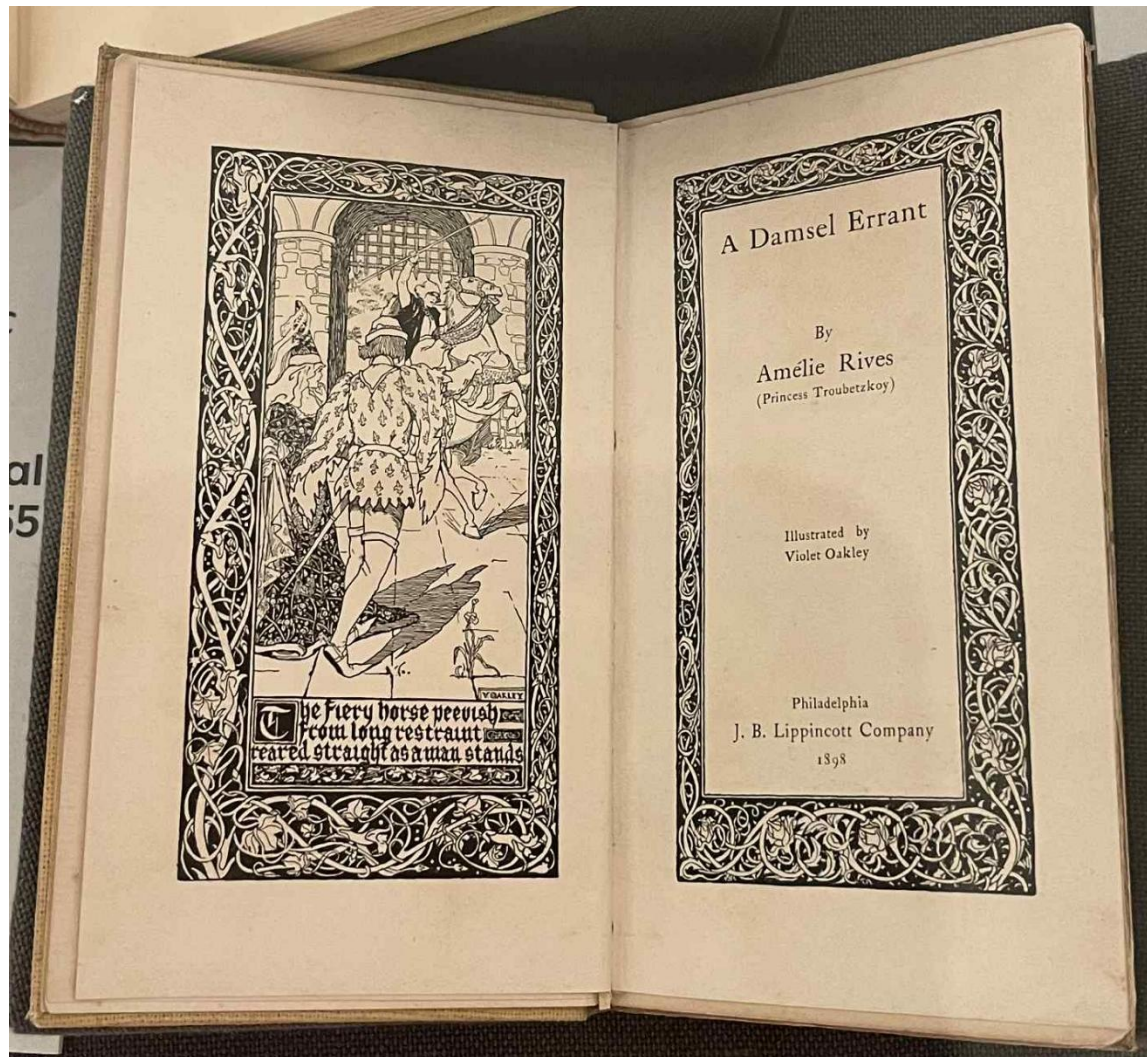
there, she worked under the condition that she “shall not be expected to teach in the white man’s way, but shall be given complete liberty to develop the art of [her own race.”

*Cathedral of Compassion: Dramatic Outline
of the Life of Jane Addams, 1860-1935* by
Violet Oakley. Philadelphia: Women's
International League for Peace and
Freedom, 1955
Gift of Diane B. Packer, in memory of Emily
Grace Koenig, 2014



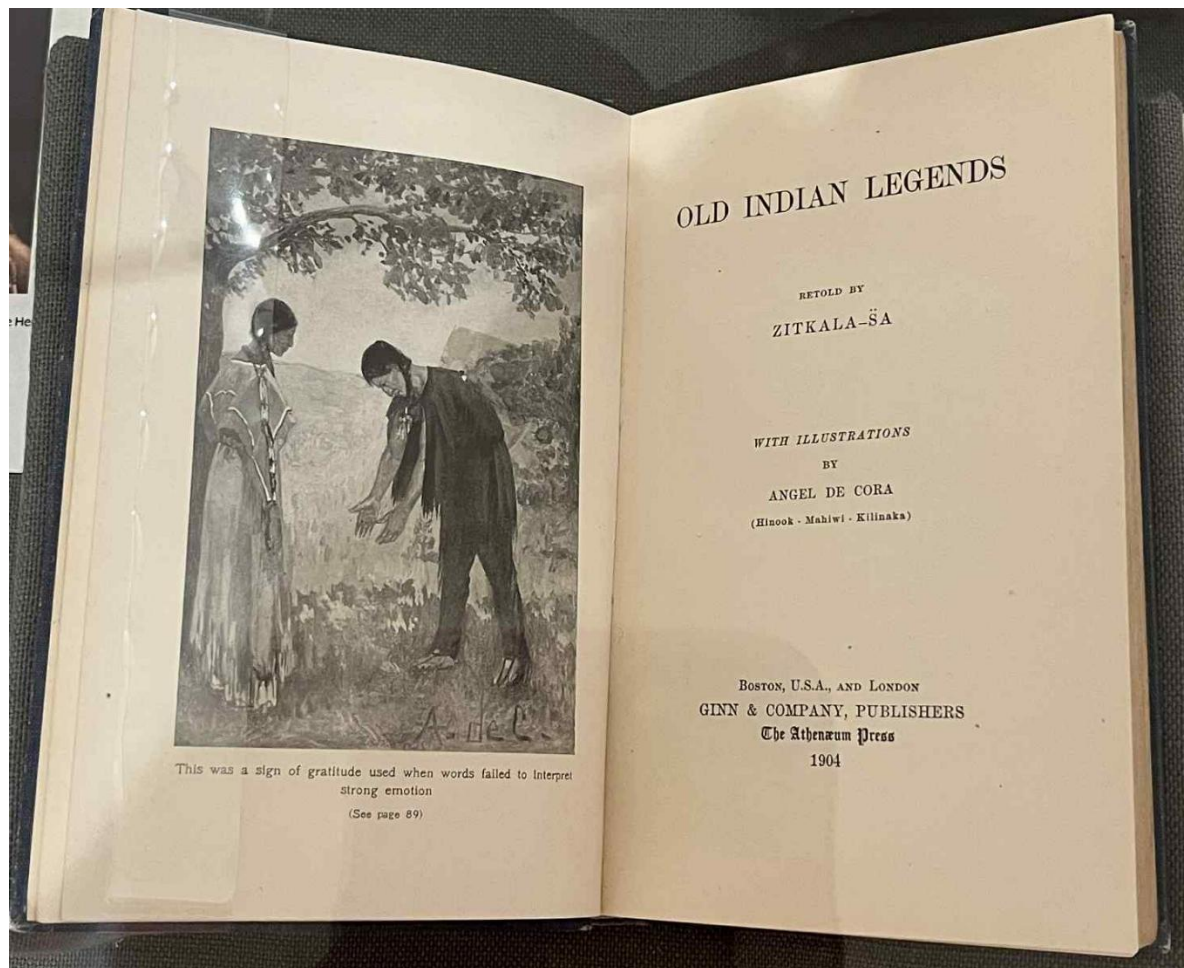
A Damsel Errant by Amelie Rives (Princess Troubetzkoy), illustrated by Violet Oakley.
Philadelphia: J. B. Lippincott Company,
1898

Gift of Diane B. Packer, in memory of Emily
Grace Koening, 2014



Old Indian Legends, retold by Zitkala-Sa,
illustrated by Angel De Cora (Hinook-
Mahiwi-Kalinaka). Boston: Ginn & Company,
Athenaeum Press, 1904

Gift of Paul Preston Davis, 2019



Wigwam Stories Told by North American Indians, compiled by Mary Catherine Judd, illustrated by Angel De Cora (Hinook-Mahiwi-Kalinaka). Boston: Ginn & Company, Athenaeum Press, 1915

Gift of Diane B. Packer, in memory of Emily Grace Koening, 2014

