B14: Issued (I think) only in red cloth with a dust jacket.

B18: Appeared with a dust jacket.

B25: There is a "second printing" in 1959 in a different format.

B[32.1]: F.M. Cornford. *Micro Cosmographia Academica*. New York, Halycon Booklets III, 1964.

B36: There is an after sale issue, with corrigenda and a list of prices and buyers bound in.

B[36.1]: Henry Seton Merriman. *The Sowers*. London, Anthony Blond, 1967. Cloth, dust jacket, 267 pp. Introduction by John Carter p. vii-x.

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Paul Preston Davis. *Howard Pyle: His Life – His Work: A Comprehensive Bibliography and Pictorial Record of Howard Pyle; Illustrator, Author, Teacher; Father of American Illustration, America's Foremost Illustrator*. New Castle, Del. and Wilmington, Del.: Oak Knoll Press and The Delaware Art Museum, 2004. 2 vols. xiii, 872 pp.; US \$149.95. ISBN 1584561335.

The paintings and drawings of Howard Pyle represent a pinnacle of American illustration at the turn of the nineteenth century. In the years between his creation of the suite of drawings of the annual spring wild-pony roundup on Chincoteague Island, Virginia, in 1876 (published in *Scribner's Monthly*, April 1877), and his death from Bright's disease in Florence, Italy, in November 1911 at the age of 58, Pyle's published works alone number more than 3,300, from vignettes and illustrated initials to oils and panel paintings: almost 100 works a year, for 35 years.

Pyle also demands recognition as a literary writer, and in particular as a writer for children. When *The Merry Adventures of Robin Hood* (with 23 illustrations, 28 decorations, head and tailpieces, and 10 illustrated initials) was published in 1883, it was reported that William Morris was incredulous that anything of such excellence could come from America's commercial presses. Both *Robin Hood* and *The Story of King Arthur and His Knights* (with its three sequels, 1903-10) are included in the list compiled by the Children's Literature Association

of 60 authors and titles published before 1970 judged to be of major literary merit and/or to feature excellent illustration. Most of the books Pyle wrote and illustrated for children have remained in print. In fact, the *King Arthur* stories, *Robin Hood*, *The Garden beyond the Moon*, *Men of Iron*, *The Wonder Clock*, and *Howard Pyle's Book of Pirates* have all enjoyed new editions since 2002 (including a Chinese adaptation of *Robin Hood*).

Pyle was more than a great and prolific illustrator – one who ranks with Charles Dana Gibson and Frederic Remington among the first American masters of the art – and an excellent popular writer. He was also a valued, influential, and inspirational teacher, first at Philadelphia's Drexel Institute, then with his summer classes for selected students at Chadds Ford, Pennsylvania, and at the Howard Pyle School of Art in his home city of Wilmington, Delaware. At Drexel, Maxfield Parrish, then a student at the Pennsylvania Academy of Fine Arts, audited Pyle's classes, and wrote: "I was in his class at the Drexel Institute for only a winter and didn't have the chance to get to know him as well as members of his class which formed afterwards at Wilmington, Delaware.... It was not so much the actual things he taught us as contact with his personality that really counted. Somehow after a talk with him you felt inspired to go out and do great things, and wondered afterwards by what magic he did it." Pyle's Chadds Ford pupils, who became known as the "Brandywine School," so named for Pennsylvania's historic Brandywine River valley, included Frank Schoonover, Thornton Oakley, Walter H. Everett, Jessie Wilcox Smith, and N.C. Wyeth (the gifted and prolific illustrator, painter, muralist, father of Andrew Wyeth, and grandfather of Jamie). Wyeth, who later set up his studio and lived in Chadds Ford, described in a letter to his mother in 1902 his first composition lecture from Pyle as having "opened my eyes more than any talk I ever heard." At their first meeting, Pyle told him "my boy, you have come here for help. Then you must live your best and work hard!" Another former pupil, Sidney M. Chase, wrote that Pyle used to tell his students: "'It is very easy to learn to draw; it is very difficult to learn to think.' What he meant to express was, for us younger art students, the enormous difficulty of putting into a picture the essential qualities of deep feeling, sympathy and sincerity [that] far outweighed the lesser difficulty of accurately learning to draw. Picture-making to Mr. Pyle was not making pictures of life but really putting down life itself. He used to urge us to write as well as paint. 'If you can picture life,' he would say, 'you can describe it'."

Howard Pyle is important to the arts in America as a writer, artist, and teacher. As an illustrator in a time of great technological change in printing and publishing he was, to some extent, constrained both by the expectations of his publishers and audience as to subject, and by the requirements of the printing processes themselves. His early drawings would be copied for publication by commercial engravers; his later oil sketches and paintings in black and white subjected to the half-tone process. He was not satisfied with early colour reproductions of his painted illustrations, though the four-colour process was much improved by the first years of the twentieth century, so that the colour illustrations of pirates and piracy accompanying his piece "The Fate of a Treasure-Town" in *Harper's Monthly Magazine* for December 1905 are striking. One painting, "The buccaneer was a picturesque fellow," has been used as the front-page illustration for the Oak Knoll Press advertising pamphlet for the book under review here; and we can see the direct link between Pyle's pirates, Disney's theme-park ride, and the character brought to life by Johnny Depp in the movie *Pirates of the Caribbean* (2003).

That movie has been judged a great success, and I wish I could say as much for the book *Howard Pyle: His Life – His Work*, by Paul Preston Davis. The title itself is misleading, in that the book includes no account of Pyle's life or career. The compiler's aims are straightforward and unexceptionable: "I wanted a complete publication history of all Pyle's works, including reproductions.... all three thousand three hundred plus works of Pyle art would be pictured under one cover." The execution, however, is very seriously flawed. It is not an easy task to combine an enumerative bibliography of writings by and about an artist/writer with a catalogue raisonné of his works, and Davis has made poor decisions about the scope and arrangement of his very complete data, collected over 25 years, and organized and indexed over 7 more.

As a published resource, Davis has drawn very extensively on *Howard Pyle: A Record of His Illustrations and Writings*, compiled by Willard S. Morse and Gertrude Brinklé and published by The Wilmington Society of the Fine Arts in 1921 (reprinted 1969, 2003). Commendably comprehensive, though sparsely illustrated, Morse and Brinklé's book records 3,280 works. (Davis is able to eliminate a few wrongly attributed works, and to add fewer than a hundred not recorded.) Davis errs both in following Morse and Brinklé's pattern, and in modifying it. For example, Davis follows Morse and Brinklé's recording of the dimensions of Pyle's published works and

unpublished drawings, paintings, and murals as width by height, the reverse of accepted practice. This problem is exacerbated in the Davis book because dimensions do not accompany the illustrations, as they should in a catalogue raisonné, but are buried in the bibliography. Morse and Brinklé sensibly record books by or with contributions by Pyle in order of publication, while Davis arranges this part of his bibliography alphabetically by title. A more serious problem concerns the descriptions themselves. Morse and Brinklé followed accepted bibliographical practice by giving a brief title-page transcription, followed by a collation, notes, and a detailed description of the illustrations, arranged in distinct paragraphs. Davis chooses to relegate the transcription to a paragraph at the end of the title entry, after the description of the illustrations, where it is conflated with the collation and notes in a close-to-unreadable mishmash.

Davis notes in his introduction: "The wealth of information in a bibliography is literally buried within its volumes awaiting the keys to the treasures, the INDEXES." I do not think irony was intended here, though the blurb writer who describes the book as "as easy to use as it is valuable" could well be accused of irony. This book is very difficult to use. I will hold myself to one example. The painting chosen as the dust-jacket illustration for the first volume is noted as "Marooned" (1909). An abandoned pirate sits, head on his knees, on a deserted beach. The book's Contents refer me to Section IV [first part]: "Indexes to the picture title and publication history; titles and alternate titles of Pyle's art." Three illustration references, with page numbers, are given for this title. The correct illustration is identified as MBPI25II, but no information other than the reference number and the title accompanies the small (1.25" x 1.75") reproduction. Section IV [third part], "Publication and exhibition history of Pyle's art," gives three references to MBPI25II, that is PMo837, PMI530, and PMI479 (the last, apparently, an exhibition reference). The introduction informs me that PM refers to "Pyle's mediums," that is, periodicals, books, murals, unpublished, and other miscellaneous, as set out in volume I, section I, but indexed in "Pyle's published work – PM numbers," the eighth index to the bibliography, in volume I, section II. Of the three references, PMo837, on page 262, supplies the information that this version of "Marooned" is an oil on canvas measuring 60.0 x 40.0 (that is, 40" x 60"), but does not tell us where the painting is held (The Delaware Art Museum). After following this trail to find information which, in a proper catalogue raisonné, would be printed adjacent to the illustration, I could well appreciate – even

share – the anguish of the abandoned pirate. A further irony, given that this is the printed record of an illustrator's published work, is that the dust-jacket version of "Marooned" is unpublished, as is "The Mermaid" (1910), used as the dust-jacket illustration for volume 2.

Two more problems. The Davis compilation ends with the year 1920 (by no coincidence, I think, also the closing date chosen by Morse and Brinklé). Davis writes: "Following Pyle's death in 1911, his work was published thousands of times in every conceivable medium." Davis decided that the "huge undertaking" of following Pyle's work to the present was beyond him. All well and good, but surely he could at least have recorded the 397 English-language titles of editions published after 1920 in which Pyle is listed as an author. Literary and art scholars need this sort of up-to-date information. Again, Davis illustrates and gives details chiefly of the published versions of Pyle's work. Therefore, we do not know if the original painting or drawing still exists, who holds it, what were its dimensions, or medium (in art terms), etc. – all valuable information for the scholar, though difficult to discover. No attempt has been made to compare examples of the original art work – a drawing, say – with the published wood engraving or process illustration. The illustrations themselves are very small, are accompanied only by a title and a reference number, are presented in no discernable order (though the illustrations for a particular book usually appear together), and are not to scale, so that the illustration for a drawing measuring, in the original, say 5" x 4", appears next to and somewhat larger than the illustration for an oil painting ten times its size.

With all its faults, this is a valuable work. It is the only complete, illustrated record of the oeuvre of a supremely important American writer and illustrator. Its compiler is a steadfast enthusiast, rather than an art historian or bibliographer. We should then be patient with the difficulties his book places in our way. Part of the fault may lie with the Oak Knoll Press. This publisher, certainly, should know how a bibliography is arranged. A good and firm editor could have made this a much better book.

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