

# MUNSEY'S MAGAZINE.

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## ARTISTS AND THEIR WORK.

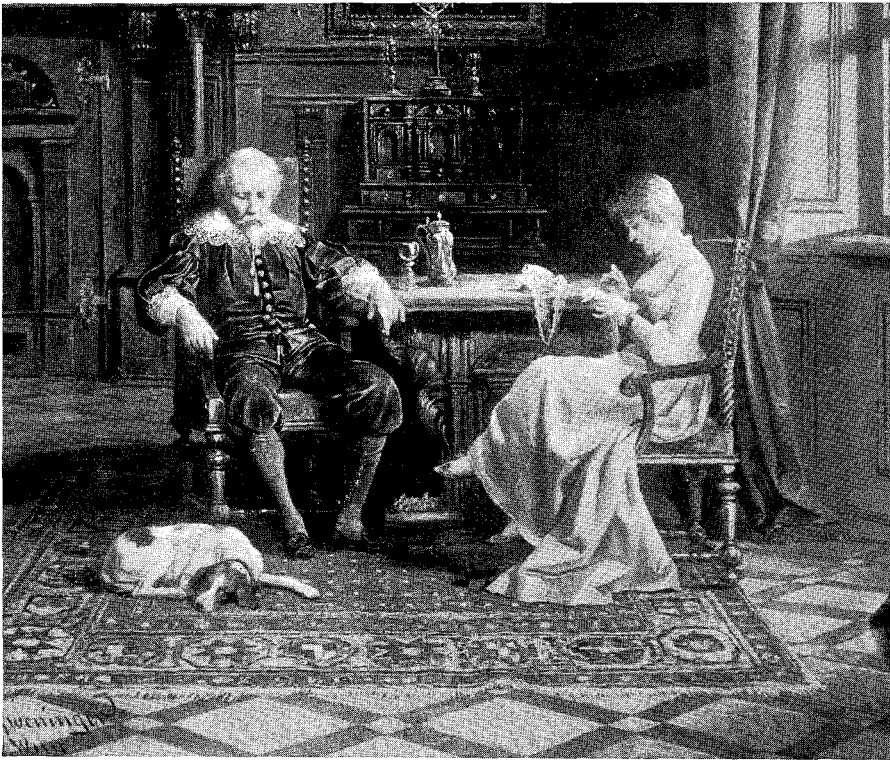
*Notes upon some of the men who are making the history of contemporary art in Europe and America, with engravings of representative pictures of the day.*

### MR. MARKS' REMINISCENCES.

THAT George du Maurier is not the only English artist who can use pen as well as pencil is proved by two recently published volumes of "Pen and Pencil Sketches," written and illustrated by H. S. Marks. The author tells the story of his own life, and of the artistic

movement of which he has been a part, in a style that has much vividness and some humor.

In his reminiscences of his early days he strives to picture the life of the young London painters of thirty or forty years ago, as Du Maurier pictured the old time Quartier Latin. The latter had the



"An Evening at Home."

*Photographed by the Berlin Photographie Company from the painting by C. Schweninger.*

more brilliant background for his canvas ; yet Marks' sketches are by no means uninteresting. He tells of the sale of his first picture—a never to be forgotten incident in an artist's career ; of the Bohemian days when among his playmates and work mates were several names since famous ; of the "Gridirons"—a little club of "coming men" who met together for mutual criticism and assistance, and sometimes for a schoolboy-like jollification. Philip H. Calderon was the head of the brotherhood ; Marks, George Leslie, Yeames, and George Storey were its leading lights, while George du Maurier and Fred Walker—the original of *Little Billee* in "Trilby"—joined it later as honorary members.

On one of their picnics the Gridirons attired themselves as a football team returning in shattered condition from the field of action. "One had a patch over his eye," Mr.



Henry Stacy Marks, R. A.

From a photograph by Elliott & Fry, London.



Frederick Stuart Church, N. A.

From a photograph by Pach, New York.

Marks says ; "one walked lamely with two sticks, another with one ; there were some arms in slings. Leslie and Walker, playing tin whistles, headed this procession of cripples, which walked, limped, and hobbled" into a Thames-side village, to the astonishment of the natives.

Nowadays Mr. Marks is one of the veterans of that dignified body, the Royal Academy, and is known as the painter of a long list of successful pictures and mural decorations.

#### A PAINTER OF THE ORIENT.

FREDERICK GOODALL is another veteran English Academician. He is best known as a painter of oriental life—of the desert with its palm trees, wells, camels, and Bedouins ; of the eastern cities with their mosques



"The Love Letter."

*Photographed by the Berlin Photographic Company from the painting by C. F. Leacock.*

and minarets, and the picturesque squalor that dwells amid the relics of their ancient grandeur; but he has done all kinds of artistic work in his long career. His father, Edward Goodall, an engraver eminent in his day, early im-

posed that he first visited Egypt, where he found the field that has since given his brush most of its themes. At seventy-two he is still a regular Academy exhibitor, and a painter of canvases that are excellent in composition and technique,



Ulysse Butin.

*From the portrait by E. Duez.*

pressed upon his son the value of latitude in study. He set the boy to make landscape sketches in summer, to draw from models and casts in winter, and varied the curriculum with such incidentals as a course in anatomy and repeated visits to the Zoological Gardens.

Young Goodall's genius was a precocious one. At seventeen he exhibited successfully at the Royal Academy; at twenty he painted a picture that confirmed his reputation, and which is now in the National Gallery. It was in 1858

though he has never done much better work than that of his early days.

#### ULYSSE BUTIN.

DUEZ and Butin are two of the many Parisian painters whose work is well known to connoisseurs, but of whom the outside world sees little. The two may be classed together as personal friends and as kindred spirits in art. Each won his reputation with paintings whose background was found on the picturesque northern coast of France. Butin



"The Fisher Boy and the Sea Nymphs."

*From the painting by Wilhelm Kroy.*



"The Noonday Rest."

*Photographed by the Berlin Photographic Company from the painting by F. Kraus.*

built a seaside studio at Villerville some years ago, where much of his work has been done. As is shown in the characteristic portrait painted by his friend Duez, his days in summer are spent upon the beach, making the studies of fisher folk and their life that serve as documents for his finished compositions.

One winter, Butin was in Paris, painting a picture for the Salon—a Norman peasant woman sculling a fishing boat

—when he found his sketches were not sufficiently elaborate to enable him to be certain of accuracy in the details of his subject. It was impossible to work upon the seashore at that time of the year, so he decided to bring the seashore to his studio. He had a fishing boat sent to Paris, procured an authentic costume, and set a Quartier Latin model, who had never seen the sea, to pose, oar in hand, upon the thwarts. The picture



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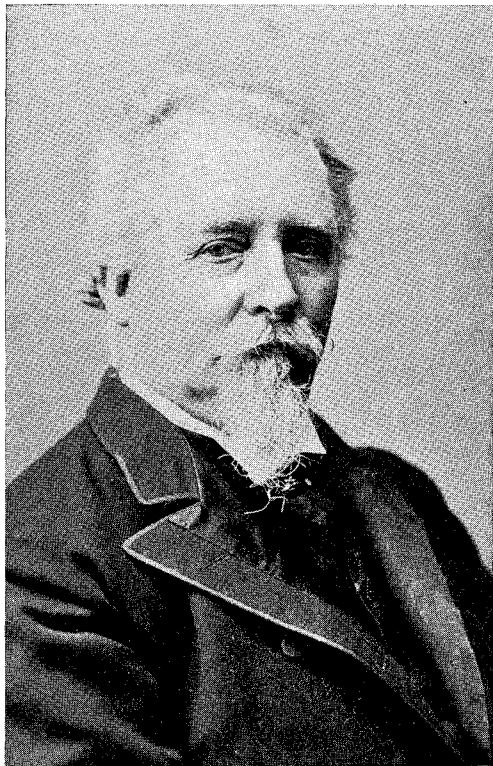
"Saved!"

*From the painting by H. Sperting—By permission of the Berlin Photographic Company, 44 East 23d St., New York.*

was successfully completed and attracted great admiration in the Salon.

#### F. S. CHURCH AND HIS WORK.

No living artist is more thoroughly original than Frederick Stuart Church, the painter of those strange compositions



Frederick Goodall, R. A.

wherein the birds of the air and the beasts of the field bow to the spell of some pure and graceful type of maidenhood; compositions that might be called weird and bizarre were not their singularity of conception overshadowed by their exquisite and ethereal beauty. Their author's inspiration is all his own. He is almost a self taught painter; he follows no master and leads no school.

Thirty odd years ago, in an express office in Chicago, there was a boy of fifteen whom his fellow clerks called "the art chap," because in every leisure moment his pencil was busy. The war interrupted young Church's artistic ambition, for he shouldered a rifle and marched

to the front. At its close he went back to the express office for long enough to earn money to pay for some drawing lessons. Then, taking the only opening he could find, he got a place as draftsman for an engraver of machinery. Next he found slightly more congenial occupation as illustrator of a watch company's comic annual; but it was not until he was well past thirty that he won recognition for his serious work. Since that time his success has been as marked as it was hardly earned and well deserved. Mr. Church spends most of the year in his New York studio, at the top of a building on upper Broadway. He does not range the globe in search of material—for where, indeed, on land or sea could he find such scenes as the fairy visions he shows us? He need go no further than Central Park for studies of animal life, and the bears, lions, and tigers of the local menagerie have figured in many of his pictures.

#### ARTISTS' MODELS.

No one knows exactly how many people there are in New York who make a business of posing for artists. Some painters say there are not more than a hundred of them, some that there are five or six times that number.

It is probable that the cream of the profession—for in its higher aspect it certainly is a profession, demanding skill and experience, and earning a fairly good compensation—consists of about a hundred men and women, chiefly the latter. Their clients are our first rate artists, those who have been above the pressure of "hard times" which has borne so severely upon many of the artistic fraternity. The rank and file of the workers for the periodical press have been obliged to discharge their models, or put them upon "short time"; but the few who have that combination of physical and mental gifts that makes the skilful and sympathetic poser—these always find their services in demand.



"A Bulgarian Girl."

*Photographed by the Berlin Photographic Company from the painting by K. Dietz.*



"The Lovers."

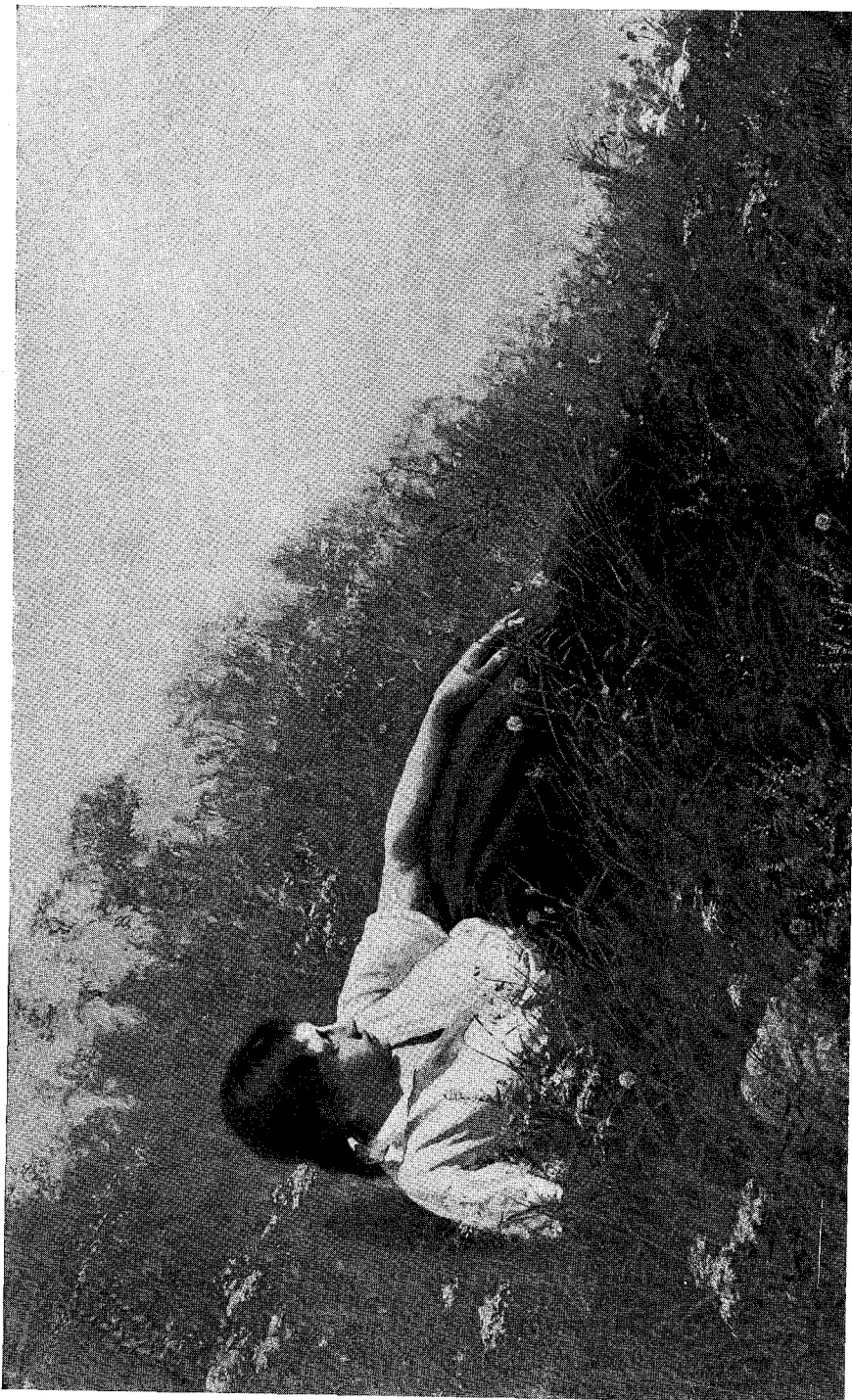
*Photographed by the Berlin Photographic Company from the painting by C. Schweninger.*

Some of them have become almost famous—notably Miss Minnie Clarke, from whom Charles D. Gibson drew his oft repeated type of the American girl. Miss Callahan is a model who has appeared in many of William M. Chase's pictures, and whom Mr. Chase is said to consider indispensable to his work. These are exceptions to the rule that a model's name and address are regarded as something of a professional secret.

The "living pictures" are said to have drawn many models from the studios to the theater. One from whom Napoleon Sarony has made some of his

clever studies of the nude is named as having displayed her symmetry in these somewhat risqué stage tableaux. Last summer, when half a dozen living picture companies were organized in New York to "take the road," something like a panic in the model market was threatened for a time.

It may seem a strange profession to those who know nothing of the life of the studios; but on a closer acquaintance it loses its aspect of supposed Bohemianism and romance, and becomes a mere commonplace, prosaic, and reputable matter of business.



"Evening in the Highlands of Norway."  
*Photographed by the Bertin Photographic Company from the painting by Hans Dadd.*



## A CHANGE

Have you seen the full moon  
Drift behind a cloud,  
Hiding all of nature  
In a dusky shroud ?

Have you seen the light snow  
Change to sudden rain,  
And the virgin streets grow  
Black as ink again ?



Have you seen the ashes,  
When the flame is spent,  
And the cheerless hearthstone,  
Grim and eloquent ?

Have you seen the ball room,  
When the dance is done,  
And its tawdry splendor  
Meets the morning sun ?

Dearest, all these pictures  
Cannot half portray  
How my life has altered  
Since you've gone away!

Harry Romaine.