ARTISTS
OF THE NINETEENTH CENTURY
AND THEIR WORKS.

A Handbook
CONTAINING TWO THOUSAND AND FIFTY BIOGRAPHICAL
SKETCHES.

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TWO VOLUMES IN ONE.
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of the Royal Scottish Academy, exhibiting in its gallery, and at the Royal Academy in London. Among his later works may be mentioned, "A Summer Afternoon, Firth of Forth"; "A Highland Gathering," "Chalk Cliffs, Coast of Sussex," "Ken Leamoun from the Head of the Loch," "The Fisherman's Haven, Firth of Tay," "Holy Island Castle, Northumberland Coast," "Early Morning, South Queensferry," etc. [Died, 1870, aged 61.]

**Cassioli, Amos. (Ital.)** Born at Siena, 1838. Professor in the Academy of Fine Arts in Florence, and Honorary Member of that of Siena. Pupil of Prof. Luigi Mussini. His correctness in drawing was remarkable, and in 1853 he received the first prize of the Tuscan government. His picture of "Lorenzo de Medici showing his Jewels to Lodovico Sforza," now in the collection of Count Sarraceni in Siena, first called public attention to him, and immediately gave him a high rank as an artist. His other principal works are, "The Battle of Legnano," a large work, with many figures (now in the Gallery of Modern Paintings; at Florence), and "Provenzano Solvani receiving offerings from the Citizens for redeeming a Prisoner from Charles I. of Puglia" (in the Palazzo Publico at Siena). "Bianca Cappello" and "The Studio of Leonardo da Vinci" are also pictures worthy of his reputation.

**Castellano, Manuel. (Span.)** Medal at Philadelphia, where he exhibited "Birth of the Count Villamedina," belonging to the Museum of Fine Arts at Madrid.

**Castiglione, Giuseppe. (Ital.)** Born at Naples. Medal at Philadelphia, where he exhibited "The Warrant and Visiting the Cardinal Uncle." At Paris, in 1877, was "The Palace Royal at Naples" and "A Duel without Witnesses"; in 1878, "Portrait of Pandolfini of the Théâtre des Italiens" and the "Lesson to the Paroquet." At the Paris Exposition, in 1878, he exhibited "A View of Hadrian Hall, England, invaded by the Soldiers of Cromwell" and "Visiting the Cardinal Uncle."

**Cattermole, Edouard. (Fr.)** Born in Genoa. Medal at Paris in 1872 and 74. Pupil of Zamacona and Menu. In 1877 he exhibited at Paris, "Gypsies crossing the Simplon" and "A Game of Quoits on the Terrace of a Convent"; in 1876, "The Gratuitous Consultation" and "A Caravan near Cairo"; in 1875, "Cairo," "The Return from Market," and "Le frère quêteur" (or the Mendicant Friar). At the Johannesburg sale, New York, 1876, the "Japanese Bazaar" (25 by 36) sold for $1,675. At the Salon of 1878 he exhibited "A Relief at the Hospice of the Simplon" and "Japanese Woman at the Bath."

**Castel, Franz Louis. (Ger.)** Born at Berlin (1778-1850). Member and Professor of the Berlin Academy. Studied by himself, and had such natural gifts that his industry and love of art enabled him to arrive at a good degree of skill in composition and execution. At the National Gallery at Berlin are his "Neapolitan Wagon with a Nun and a Priest," "Bay of Napier," and the "Roman Festival."

**Catlin, George. (Am.)** Born in Pennsylvania (1796-1872). He studied and practiced law in Connecticut for a few years, but later turned his attention to drawing in Philadelphia, painting and studying in that city until 1832. He was entirely self-taught. Going among the Indian tribes of the West and Southwest, he painted a series of Indian portraits, quite unique in their way, interesting in themselves, and valuable as historical records of the appearances, customs, and habits of the fast disappearing aboriginal people. These have been exhibited in almost every city of the United States, and were taken to Europe, where they attracted much attention, and were afterwards for a long time at the Smithsonian Institute at Washington. Catlin was the author of several volumes; "Letters on the Indian Tribes," in 1841 (illustrated); "Notes of Eight Years' Residence and Travel in Europe;" and "Life Among the Indians," published in 1867. One hundred and twenty-six of his drawings, illustrative of Indian life, were at the Philadelphia Exposition of 1876.

"Catlin's gallery of aboriginal portraits was a popular and interesting exhibition both at home and abroad, and some of the practical knowledge he obtained, added to the legends and statistics collected by Schenck, with the numerous portraits and scene views published by them and other native explorers, form curious historical artistic data." — *Fickelman's Book of the Artists.*

**Cattermole, George. (Bril.)** (1800-1866.) Studied architecture at an early age, and furnished illustrations for "Cattermole's Historical Annual" (the text being written by his brother), for Briton's "English Cathedrals," "The Waverley Novels," etc., while comparatively a youth. About 1830 he turned his attention particularly to water-color drawing, and was made a member of the Old Water-Collar Society, contributing frequently to its exhibitions until 1846, after which he devoted himself to oil-painting, executing "Macbeth," a picture which was never publicly exhibited. At the Paris Exposition of 1855 he received one of the two first-class medals awarded to English artists (Landseer receiving the other). He was a member of the Water-Collar Society of Brussels and of the Royal Academy of Amsterdam. Among his pictures in water-colors are, "Old English Hospitality," "After the Battle of Newbury," "The Unwelcome Return," "Visit to the Monastery," "Sir Walter Raleigh witnessing the Execution of Essex," and cartoons of "The Marriage of Cana," and "The Last Supper."

"Another painter friend was George Cattermole, who had then enough and to spare of fun as well as fancy to supply a dozen artists, and wanted only a little more brilliancy and steadiness to have had all that could give attraction to good fellowship." — *Tomson's Life of Dickens,* Vol. I. p. 181.

"Cattermole's place among English artists is assuredly in the highest rank of water-color painters of incident and manners . . . . His power of indicating the play of light and gradations of relief in dresses, plate, arms and armor, furniture and figures, as well