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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house-painter and decorator, and was engaged for some time as a scene-painter, with a company of strolling players. He received no regular instruction in art. He painted scenes for the theaters of Edinburgh and Glasgow, and for Drury Lane Theater in London in 1822. He exhibited pictures in Scotland, and in several provincial cities of England, sending his first work to the Royal Academy, in 1829, "A View of Rouen Cathedral." In 1838 he was elected an Associate of the Royal Academy, and Academician in 1841. He traveled extensively on the Continent and in the East, painting out of England some of his best-known works, "Jerusalem from the Mount of Olives," "The Church of the Holy Nativity, Bethlehem," "The Gateway of the Great Temple, Baalbee," etc. Later, he studied in Italy, and in his own country, exhibiting at the Royal Academy, in 1860, "Venice, the Piazza of St. Mark's," "A Street in Antwerp," "The Interior of the Cathedral of Pisa," and "The Coliseum, Rome.—Evening"; in 1861 he sent "Ruins of the Temple of the Sun at Baalbee" and "A Fête-Day at St. Peter's"; in 1862, "A Chapel of the Cathedral of Notre Dame, Bruges," and a series of views on the river Thames, from Chelsea to Greenwich, which were continued the following year, and upon which he was at work at the time of his sudden death in 1864. His "Chancel of the Church of St. Paul, Antwerp" (1848) and "The Interior of Bruges Cathedral, North Transept" (1835, belonging to the Vernon Collection) are in the National Gallery, London. His "Crypt, Roslin Castle," "The Gate of Cairo" (1843), and "Old Buildings on the Durro, Granada" are in the Cruikshank Collection. Many of his works have been engraved, and £16,000 was raised by the exhibition and sale of some of his sketches and paintings in 1865. He was an Honorary Member of the Royal Scottish Academy, and of several continental institutions of a similar kind.

"From his early occupation as scene-painter, Roberts borrowed broad effects which saved him alike from trilling minuteness and servile imitation. . . . His work was uniformly scenic, made up of buildings and street scenes, and, although he knew how to vary and animate these by the introduction of numerous characteristic figures, they were apt to partake of the groupings of stage productions. . . . But he loved the buildings which he was content to paint, loved every vaulted arch and wreathed pillar, down to the individual stones of the pavement, and rendered them all with rare fidelity and grace."—Mrs. Totten's Modern Painters and Paintings.

"Among the members of the Academy we have at present only one profoundly architectural draughtsman of note, David Roberts, whose reputation is probably further extended on the Continent than that of any other of our artists except Landseer. . . . The fidelity of intention and honesty of system of Roberts have been, however, always meritorious; his drawing of architecture is dependent on an unintermittent chain, or blank, of subsidiary types: the main lines of the real design are always there, and its hollowness and underpinning given with exquisite feeling. His sense of solidity of form is very peculiar, leading him to dwell with great delight on the rounding of edges and angles; his execution is dexterous and delicate, singularly so, in oil; and his sense of chromo­scope refined."—Roskin's Modern Painters.

Roberts, Edward J. (Brit.) (1797-1865.) An engraver. Pupil and for some years an assistant of Heath in London, doing much fine work in the illustrating of gift-books and elaborate editions of standard authors. His etchings are still highly regarded by critics and connoisseurs. He executed but few large plates.

Roberts, Thomas. (Brit.) Born in 1821. Educated as an engraver, he followed that branch of the profession for some time, devoting himself to the brushes when about twenty-five years of age. He was a member of the Society of British Artists in 1855, and has been its secretary for upwards of twenty years. Among his later works are, "The Image of his Father," in 1877; and "The Missing Calk," in 1878. To the Philadelphia Exhibition, in 1876, he sent "The Night before Bosworth."  

Roberts, Howard. (Am.) Born in Philadelphia, 1843. He began his art studies under J. A. Baily, in the Pennsylvania Academy of Fine Arts. At the age of twenty-three he went to Europe, entering l'Ecole des Beaux-Arts in Paris, and spending some years in that city in study under Dantan and Gurney. Returning to America, he opened a studio in Philadelphia, and modeled his first important work, a statuette of "Hester and Pearl," from the "Scarlet Letter," exhibited at the Academy of Fine Arts, and attracting much attention. This was followed by "Hypatia," "Lucille," and other ideal and portrait busts. He went again to Paris in 1873, remaining a year at work in that city, and modeling there "La Premiere Pose," which was at the Centennial Exhibition of 1876, receiving a medal. His latest work is a statuette of "Lot's Wife." On the strength of the "Hester and Pearl," he was elected a member of the Philadelphia Academy.

"Lot's Wife" is a very singular creation, which could only have been imagined by the artist in a grotesque mood. It cannot be called beautiful, but it is most original in conception and execution; and in spite of its grotesqueness, it is full of power and impressiveness. . . . Roberts' busts are charming, those representing childhood and womanhood especially. His ideal busts are the inspirations of a most rare fancy, while his portraits have that indescribable quality in all portraits, of showing their subjects at their best, while losing none of their resemblance."—William J. Clarke, Jr., Great American Sculptors.

"Roberts is one of the most careful and conscientious of young American sculptors, and one of the best trained. All his works show very careful study and real knowledge, gained by patient endeavor. His "La Premiere Pose" was one of the three works of American sculptors to which medals were awarded at the Centennial Exhibition of 1876."—Art Journal, April, 1877.

Roble, Jean-Baptiste. (Belgian.) Born at Brussels, 1821. He has received medals at Paris and The Hague, and is Chevalier of the Order of Leopold. His fine pictures of flowers and fruits are well known in Europe and America. At the Johnston sale, New York, 1876, "The Massacre of the Innocents" (18 by 24) sold for $550. His "Flowers and Objects of Art," in the collection of Mr. T. R. Butler of New York.

Robinson, John Henry, R. A. (Brit.) (1796-1871.) Went to