



ROBBE

gium, Spain, and Portugal; lived several years in Paris, and settled in Rome in 1865. Member of St. Petersburg Academy in 1864; professor since 1869. Medals: London, Vienna. Works: Synagogue in Livonia; Interior of Roman Tavern; Visit of Cardinal to S. Onofrio; Vegetable Store at Frascati; Refectory in Capuchin Monastery in Rome; Cardinal Council.

ROBBE, LOUIS, born at Courtray, Nov. 17, 1806. Animal and landscape painter, self-taught, studying from nature since 1833; settled at Courtray in 1830, and at Brussels in 1840. Medals at Brussels (1839-42); Paris, 3d class, 1844; 2d class, 1855; L. of Honour, 1845; Order of Leopold, 1843; Officer, 1863; Spanish Order of Charles III, 1844. Member Amsterdam Academy, 1855. Studio in Brussels. Works: Campine in Brabant; Sheep and Shepherd; Rest in the Pasture; Pond with Cows; Roosters after Fight; Bull attacked by Dogs, Brussels Museum; Landscape with Cattle, Ghent Museum; Sheep in Mountainous Landscape, Kunsthalle, Hamburg. His brother, Henri, is a still-life painter. Medals: Bruges, 1850; Ypres, 1855.—Immerzeel, iii. 18; Kramm, v. 1371; Vapereau (1880), 1551; Sunaert, 123.

ROBBINS, HORACE WOLCOTT, born in Mobile, Ala., Oct. 21, 1842. Landscape painter, pupil of August Weidenbach, German landscape painter, and of James M. Hart. In 1865 visited England, Holland, and France, where he received some instruction from Rousseau in Paris, and in the same year sketched in Jamaica, W. I.; in 1866 sketched in Switzerland. Elected an A.N.A. in 1864, and N.A. in 1878. Studio in New York. Works in oil: Blue Hills of Jamaica (1874); Roadside Elms; Mt. Philip; New England Homestead, Harbour Islands—Lake George (1878); Mountain Stream (1879); Summer Afternoon—Keene Valley (1880); Cloudy Afternoon, Solitude (1881); Lake Katahdin—Maine (1882); Early Autumn—Adirondacks, Twilight Hour (1883); Summer Afternoon—

Essex County, Keene Valley Runway, Sunset—Island of Jamaica (1884); Showery Afternoon in the Mountains (1885); Darkening in the Evening Glory (1886). Watercolours: New England Road Scene (1877); New England Homestead (1878).

RÖBER, ERNST, born at Elberfeld, June 23, 1849. History painter, pupil of Düsseldorf Academy and of Bendemann. Works: Hunting Expedition of the Nibelungs; Gods of Olympus, National Gallery, Berlin; Nymphs surprised by Fauns, Faun's Love Song (1878). His brother, Fritz (born Oct. 15, 1851), also pupil of Bendemann, painted Death of Sophonisba; The Great Elector consoling the Peasantry after Battle of Fehrbellin; then (together with his brother and with Rudolf Bendemann), Allegorical Figures, Cupid and Psyche, Groups of Genii, National Gallery, Berlin.—Müller, 443; Kunst-Chronik, xviii. 647; xxi. 243, 245; D. Rundschau, xvii. 300.

ROBERT, ALEXANDRE, born at Trazegnies, Hénault, Feb. 17, 1817. Portrait and genre painter, pupil of Brussels Academy under Navez, then studied in Italy, 1843-48. Medals at Brussels, 1845, 1848; Paris, 1855; Officer, Order Leopold; Order Francis Joseph of Austria. Member Royal Academy of Belgium. Studio in Brussels. Works: Ransacking of Carmelite Monastery in Antwerp, Luca Signorelli painting his Dead Son, Brussels Museum; Regret (1849), Ghent Museum; Chorus of Capuchins; Young Mendicant; Dolce far niente; Charles V. before his Death; Souvenirs of Rome and Naples.—Müller, 443; Vapereau (1880), 1553.

ROBERT, AURÈLE, born at Les Eplatures, near La Chaux-de-Fonds, Neuchâtel, Dec. 18, 1805, died at Ried, near Bienne (Biel), Canton Berne, Dec. 21, 1871. Architecture and genre painter, brother and, from 1822, pupil in Rome of Léopold Robert, whom he accompanied on study trips in 1828-29, and, after a short separation, joined again in Paris in 1831, then in Venice in 1833, to return home after Léopold's

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suicide in 1835. Occupied in Paris mostly with copies after his brother's works in 1836-37, he went to Venice again in 1838, and five years later returned to Switzerland, whence he visited the Breisgau in 1869. His execution was very careful, though somewhat heavy. Medal, Paris, 2d class, 1831. Works: Interior of St. Mark's, Venice, Basle Museum; do. (1854), Berne Museum; do. (1844), Interior of Baptismal Chapel, ib.; Young Girl of Procida, Interior of Léopold Robert's Studio in Rome (1829), Neuchâtel Museum; Chapel in St. Mark's, Venice, Sacristy at Lugano, Zürich Gallery; Baptismal Ceremony in Chapel in St. Mark's, Venice (1842), National Gallery, Berlin.—Jordan (1885), ii. 186; Rahn, Kunst- und Wanderstudien in der Schweiz (Vienna, 1883), 346.

ROBERT, HUBERT, called Robert des Ruines, born in Paris, May 22, 1733, died there, April 15, 1808. Landscape painter, pupil of Pannini; spent twelve years at Rome. Member of Academy, 1766; and appointed custodian of the Louvre by the Directory. Works: Harbour of Ripetta near Rome (1766), Triumphal Arch at Orange (1767), Portico of Octavius (1785), Temple of Jupiter in Rome (1787), Maison Carrée (1787), Round Temple (1788), and seven others, Louvre; Two Views in Gardens of Versailles (1777), Pont Notre Dame, Paris, Pont-au-Change and Clock Tower, ib. (1788), National Confederation on the Champ de Mars (1790), Versailles Museum; View of Ancient Aqueducts, Trianon Palace; Interior of Maison Carrée at Nîmes, Pont du Gard, Fontainebleau Palace; Fountain of Minerva, Rome (1772), Angers Museum; Ruins of Imperial Palace—Rome, do. of Temple, Interior of Thermæ of Diocletian, Besançon Museum; Antique Ruins (2), Bordeaux Museum; Aqueducts of Maintenant, Ruins of Forum Palladium, Chartres Museum; Interior of Antique Temple with Religious Ceremony, Stable under Ancient Building, Dijon Museum; others in Museums of Marseilles, Montpellier, Orléans,

Rouen (6), Troyes; View of the Pantheon, Darmstadt Museum; Ruins of Temple at Gîrgenti, Stone Bridge, Hermitage, St. Petersburg. — Bellier, ii. 391; Ch. Blanc, École française; Villot, Cat. Louvre; Lejeune, Guide, i. 272; iii. 317.

ROBERT, LÉO PAUL, born at Bienne, Switzerland; contemporary. History and genre painter, pupil of his father and of Gérôme. Medal, 3d class, 1877. Works: Evening Zephyrs (1877); The Nymph Echo (1878); Christ with Lazarus, Genii of the Forest (1879); First Spring (1882); Beech-Woods at Romont (1883).

ROBERT, (LOUIS) LÉOPOLD, born at



La Chaux-de-Fonds, Neuchâtel, Switzerland, May 13, 1794, died in Venice, March 25, 1835. Genre painter, pupil of David in Paris, whither he had gone with the engraver Charles Ghirardet,

his first instructor. After winning the 2d grand prix for engraving (1814), and frequenting for a short time the studio of Gros in 1815, he returned home, where he painted many excellent portraits and found a patron in M. Roullet Mezerac, who offered him the means to go to Rome in 1818; there he devoted himself to painting scenes from the life of the people. This he did with a poetry which raised his popular subjects to the dignity of history, and made him equal to the foremost artists of his time. In 1824 he won the first prize in Paris, visited that city, and his native country in 1831, but soon returned to Italy, settling at Florence, whence he removed to Venice to complete his picture, The Fishers of the Adriatic. In a fit of melancholia he committed suicide. Medal, Paris, 1822;

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L. of Honour, 1831. Works: Neapolitan Improvisator (1824); Peasant Woman of the Campagna (1824); Festival of the Madonna dell' Arco (1827), Arrival of Harvesters in the Pontine Marshes (1830), Louvre; Hermit of Monte Epomeo—Isle of Ischia, Receiving Fruit from Young Girl, Nantes Museum; Italian Bandit Wounded, Bandit Women in Flight, Basle Museum; Roman Girl with Tambourine, Berne Museum; Children of Canton Berne, Italian Girls, Sacristy of S. Giovanni in Laterano, Rome, Musée Rath, Geneva; Basilica of S. Paolo fuori le Mura in Rome after the Fire (1823), Interior of do., Central Fragment of L'Improvisatore, Fishers of the Adriatic (1834), Views in Rome (2), Retreat of Brigands, Le Septembriseur, Portraits (4), and Studies (5), Neuchatel Museum; Italian Brigand Asleep (1822), National Gallery, Berlin; The Mowers (1835, last work), Raczyński Gallery, ib.; Woman of Procida with her Child (1826), New Pinakothek, Munich; do. (1831), Königsberg Museum; Robber Asleep guarded by his Wife (1823), Leipsic Museum; Gipsy, August Belmont, New York; Roman Ruins, B. Wall, Providence.

—Feuillet de Conches, Léopold Robert (Paris, 1849); Clement, Léopold Robert (Paris, 1874); Hamerton, French Painters, 54; Meyer, Gesch., 514; Planche, Portraits d'Artistes, ii. 1.

ROBERT-FLEURY, (JOSEPH) NICOLAS, born in Cologne, Aug. 8, 1797, of French parents. History and genre painter, pupil of Girodet, Gros, and Horace Vernet. Lived much in Rome up to 1826, when he settled in Paris. In 1833 he exhibited Scene in the Massacre of St. Bartholomew, which at once gave him a high position. Medals: 2d class, 1824; 1st class, 1834, 1855, 1867; L. of Honour, 1836; Officer, 1849; Commander, 1867; Member of Institute, 1850; director of French Academy at Rome, 1866. Works: Tasso in Convent of San Onofrio

(1827); Reading at Mme. de Sévigné's (1833); Eve of St. Bartholomew (1833), Compiègne Palace; Procession of the Ligue, Religious Discussion (1834); Regent in Council, Constable Albert de Luynes (1835); Henri IV. brought back to the Louvre after his Assassination (1836); St. Francis de Sales (1837); Christ and Little Children (1837), Nantes Museum; Coming out of Church (1837); Entry of Clovis into Tours (1838), Arrival of Baldwin of Flanders at Edessa, 1097 (1839), Versailles Museum; Conference at Poissy in 1561 (1840), Luxembourg Museum; Release of St. Peter, Ambroise Paré, Children of Louis XVI in Temple (1840); Pierre de la Ramée awaiting the Murderers on St. Bartholomew's Day, Neuchatel Museum; Inquisition, Michelangelo tending his Sick Servant Urbino, Benvenuto Cellini at Work (1841); Marino Faliero; Burning a Heretic; Rembrandt's Studio (1845); Galileo, Christopher Columbus received at the Court of Spain (1847); Massacre of Jews in London on Coronation Day of Edward II. (1848), Report to the Cardinal (1849), Ravené Gallery, Berlin; Jane Shore (1850), Luxembourg Museum; The Venetian Senate (1850); Death of Montaigne (1853); Sack of a Jew's House (1855), Luxembourg; Charles V. at San Yuste (1857); Philip VI. of Valois, Connétables Duces de Luynes and de Lesdiguières, Marshals Biron and Villeroi (1835), Versailles Museum; The Toilet, Montpellier Museum; Three Portraits, Nantes Museum; The Body of Titian lying in State in the Palazzo Barbarigo—Venice, Portrait of the Artist, Antwerp Museum. Also executed important decorative works in the audience hall of the Tribunal de Commerce, Paris. —Bellier, ii. 397; Gaz. des B. Arts (1869), i. 188; Larousse; Meyer, Gesch., 279; Saint Vallière, Notice sur la vie, etc. (Paris, 1847); Zeitschr. f. b. K., v. 121.

ROBERT-FLEURY, TONY, born in Paris, Sept. 16, 1838. History, genre, and portrait painter, son of Joseph Nicolas, pupil of Paul Delaroche and Léon Cogniet.

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and his latter performances are hasty and careless. He died in 1733.

ROBELOT, PIERRE, painter, born in 1802. A native of Lorraine, and pupil of Mansion. He practised miniature painting in the first part of the 19th century.

ROBERT, ALEXANDRE, a Belgian painter, born at Trazegnies, February 17, 1817; a pupil of the Brussels Academy and of Navez; after study in Italy he settled at Brussels, where he became a professor and a member of the Academy. He painted portraits and genre subjects. His 'Luca Signor-elli' is in the Brussels Museum, also the 'Sack of a Carmelite Cloister.' He obtained a Brussels gold medal in 1848, a Paris medal in 1855, the Leopold Order, &c. He died at Brussels in 1890.

ROBERT, AURÈLE, (AURELIO,) architectural and genre painter, born at La-Chaux-de-Fonds in 1815, was originally a watch engraver, but in 1822 he joined his brother Léopold at Rome, and became his pupil. In 1828 and 1829 he travelled with Léopold; and though they were separated for a short time in 1831, they met again in Paris, and Aurèle followed his brother to Venice in 1833. After the suicide of Léopold he returned to Paris, where he stayed for some time copying his brother's pictures. In 1838 he returned to Venice, where he stayed for five years, and then went to Switzerland. There is a picture by him, in the Berlin Gallery, of the 'Baptistry of St. Mark's, Venice.' He died at Berne in 1871.

ROBERT, CHARLES, a Scotch engraver, born at Edinburgh in 1806. He learned his art in the Trustees Academy. His early works were chiefly vignette portraits, but he was employed by the London Art Union on its foundation, and produced several excellent plates for its subscribers. He died at Edinburgh in 1872. Amongst his plates we may also name 'The Expected Penny,' 'The Rush-plaiters,' and 'The Widow.'

ROBERT, FANNY, painter, a native of Paris, and a pupil of Girodet. She flourished about 1825, and painted portraits and historical subjects.

ROBERT, FELICITAS, Madame, painter. She practised in Germany in the early years of the 19th century, and was the daughter of the Belgian painter and engraver, Philip Tassaert, who died in England in 1803. Her work was chiefly in pastel. In the Dresden Gallery there are two pictures by her, a 'Visitation,' after Rubens, and a portrait of 'An Old Cook.'

ROBERT, HUBERT, generally called ROBERT DES RUINES, a painter and engraver, born in Paris in 1733. After learning the rudiments of design in his native city, he went to Rome, where he passed several years, and made accurate drawings from the remains of ancient architecture. On his return to Paris he was made a member of the Academy, and his pictures were held in high estimation. He has also left a series of eighteen spirited etchings, among them a set of ten views, with buildings, entitled 'Les Soirées de Rome.' In the French Revolution he was deprived of his position, and imprisoned for ten months; but that did not prevent his painting, and he produced a 'Taking of the Prisoners by Torchlight in open Carts from St. Pélagie to St. Lazare.' He obtained his freedom through a mistake of his gaoler, another prisoner of the same name being sent to the guillotine instead of him. He died in Paris in 1808. The Louvre possesses seven good examples of his work.

ROBERT, JEAN, was a pupil of J. C. le Blond. He has left some prints in colour, which possess considerable merit. They are carried out, like those of his master, by the use of four plates.

ROBERT, LE LONG, generally called FIAMINGO, a native of Brussels, went to Piacenza, where he visited the school of Bonisoli, and later on took Massarotti as his model. Of his works we find 'Scenes from the life of St. Theresa,' in St. Sigismondo, near Cremona, in the style of Guido Reni; 'St. Anthony the Martyr,' and 'The Death of St. Xavier,' in the cathedral of Piacenza, which is the best of his works. He died at Piacenza in 1709.

ROBERT, LOUIS LÉOPOLD, painter, born at La-Chaux-de-Fonds, in the canton of Neuchâtel, in 1794, at first entered a house of business, but his love of art induced him to follow Charles Girardet, the engraver, to Paris in 1810; from him he learned engraving, and then entered the studio of David. The cession in 1815 of Neuchâtel prevented him from obtaining the Grand Prix de Rome, as it is only awarded to those who are natives of France, and under the French Government. In 1814 he obtained a second prize for engraving. Disappointed at his want of good fortune, he returned home, and supported himself by portrait painting, till a friend made it possible for him to go to Rome, which he did in 1818. In 1831 he returned to Paris, but soon went back to Italy; this time to Florence, where an unfortunate passion for Princess Charlotte Bonaparte kept him, and on his return to Venice in 1835 he committed suicide in a fit of despondency. Pictures:

Berlin.	National Gallery.	Sleeping Virgin.
Munich.	Pinakothek.	Woman of Procida and child.
Paris.	Louvre.	Return from the Festival of the Madonna dell' Arco.
"	"	Reapers in the Pontine Marshes.
"	"	The Fisherman of Lugano.
"	"	Peasant Woman of the Campagna.

ROBERT, NICOLAS, born at Langres in 1610, excelled in painting animals, insects, and plants, in miniature, and was employed by Gaston, Duke of Orleans, in painting the most curious beasts and birds in the royal menagerie. The results are preserved in the National Library, Paris, in the *Recueil des Valins*. He was also commissioned to engrave his own drawings, in which he was assisted by Abraham Bosse and Louis de Châtillon. In collaboration with Girard Audran, he engraved several plates of ornaments, from the designs of G. Charmetton. See the *Abecedario de Mariette*, vol. iv. pp. 408—411. He died in Paris in 1684.

ROBERT, PAUL PONCE ANTOINE, called ROBERT DE SEBI, or R. DE SEIS, a French painter and engraver, born in Paris about the year 1680, was a scholar of Pierre Jacques Cazes, and afterwards studied in Italy. On his return to Paris he painted an altar-piece for the church of the Capuchins, representing the 'Martyrdom of St. Fidelis,' which is considered his principal work as a painter. He etched several of the subjects executed in chiaro-scuro, by Nicolas le Sueur, for the Crozat Collection.

ROBERT-FLEURY, JOSEPH NICHOLAS, painter, was born at Cologne, 1797, but was brought to Paris by his parents at the age of seven, and received his education in that city, studying for

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