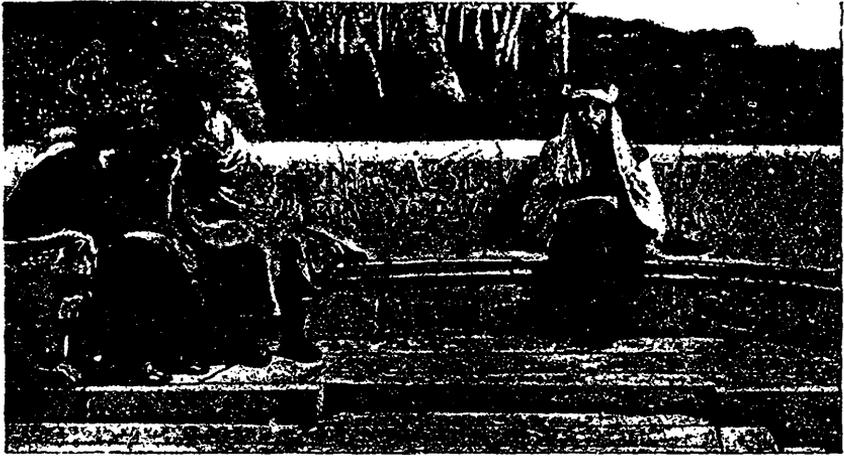


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“LATE.”

LAURENCE ALMA-TADEMA.

BY BERNARD M'ÉVOY.

LAURENCE ALMA-TADEMA (with the accent on the *Tad*), possesses the robust physical strength and nervous energy which seems to be indispensable, or nearly so, to great performances in art, or literature, or music. The Bohemian superstition that long hair and limpness are the invariable accompaniments of the artistic temperament is passing away. The commonplace virtues of industry, self-restraint and regularity are appreciating—to use a

currency term—in the best art circles. Accordingly, when you meet Alma-Tadema in a London street, or near Regent's Park, where his residence and studio are situated, his short, virile, broad-shouldered figure, his clear eye and wholesome face suggest the idea of a pervading earnestness. As you look after him you find it easy to believe that he has painted 300 pictures, and that most of them are famous. He was one of the men who were thought of as possible Presidents of the Royal Academy, and he must be counted as one of the few really great painters of Europe.

His ancestry is Dutch. He was born in Donryp, Friesland, in the north of Holland, sixty-five years ago. The first step in his artistic career was getting a broad and