

Tadema's work before the British public. It made an instant impression, because it had characteristics which the public could appreciate. Here were things such as marble, and drapery, and curtains, and ancient furniture, painted so that it did not need an artistic education to admire them. The marble looked hard, and

daily life of old Rome, and other French painters such as Hamon and Coomans had followed suit. Alma-Tadema made a speciality of what had been with these painters only a branch of effort. He brought to the task his unparalleled archaeological knowledge, and his classic learning. In 1865, he sent to Lon-



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LAURENCE ALMA-TADEMA.

one could see the polish on it; you could almost push back that curtain, and pick up that flower. The Dutch painters had long been celebrated for this realism, but the British public were not so familiar with it as might be supposed. Also the continental artists had exhibited their skill on classic scenes. Ingres had brought the world face to face with the

don his "Egyptian Games"; in 1866, "The Roman Dance"; in 1863, "Phidias and the Elgin Marbles." In 1869, he exhibited for the first time at the Royal Academy, his picture being "A Roman Amateur." Thenceforward came, what have been well called, "the long variations of lovely work in sunshine, bronzes, marbles, flowers and stuffs,