

### ART AND ARTISTS.

Alma Tadema's Roman studio is thus described by Anne Brewster in the Philadelphia Bulletin: The studio was in a large, bare, white room, lighted from above; it was on the top of the old Casa Stefanoni, Via Sistina. On the walls were Japanese paper pictures, those pretty, rich-colored panellings; a brilliant-colored Japanese screen was also hung on the wall like a picture. Over a standing screen in one corner were thrown draperies of white cashmere, and stuffs of various and dazzling colors; the *portière*, or door curtain, was of thick, gay-flowered silk, the *fond* a soft, silvery lilac. On one side of the wall photographs of several of his most noted pictures were pinned up. On the opposite wall hung the studies for three of his new pictures of the four seasons—"Spring," two girls picking anemones and violets, young Lesbians; "Summer," two lovely women in a Pompeian bath; a Bacchante for "Autumn." A large, square, gilt frame stood on the floor against the standing screen, with a circular, unfinished picture in it of the three Graces; in each corner of the frame was a very small circular sketch of a picture intended to be placed there; the three Graces of the Home in one, three Graces of Literature in the second triangle, three Graces of Art in the third, and the three Graces of Religion in the fourth. On an easel in the far corner was an unfinished and not a flattered portrait of his wife; beneath it, on the floor, leaning against the easel, was the fourth Season's study, "Winter." On an easel in the centre of the room was his largest picture, a vintage a *Seampagnata*, or Feast of Ceres. All of these were unfinished studies. What surprised me was the dreary, colorless look of the room, notwithstanding the brilliant Japanese pictures and gay-colored stuffs, and I concluded that this bleak effect was produced by the broad dashes of violently-contrasted colors upon his unfinished canvases. On the writing table were piles of cards and letters. Among them were some little flat vases and paperweights of porphyry and verd antique—those sort of small table ornaments one is apt to pick up in Rome as mementoes of the *scavi* or excavations—but they gave out no color; everything was deadened by the painter's own works.