

such a good thing of it, but'—then he would laugh—'I nearly killed you, you know!' For the five consecutive days' standing had really knocked me up.

"The Princess of Wales said to him once, whilst looking at several pictures in his studio, 'I wonder you can bear to part with them, Mr. Millais.' 'Oh, ma'am,' answered Millais, 'when I finish a picture, I am just like a hen having laid an egg; I cry, "Come and take it away! come and take it away!" And then I start upon another picture.'

"The Royal Family were most sympathetic to him in his last illness. I remember coming away from seeing him one day, after having had a one-sided conversation with him—I talking and he responding on the slate he had to use when his voice failed him. A thought struck me that it seemed a pity to erase the last sayings of so rare a being. I was due at a sale of work at the Royal School of Art Needlework, and at Princess Christian's stall I looked about for an appropriate note-book, which might in after days be held precious to those (and there were many) who loved John Millais. On making my want known to the Princess, she immediately said, 'Oh! let *me* give it him. I should like to so much!' I asked her to write her name in it, which she immediately did, and I took it back to the dear patient.

"He was most true in his appreciation of other men's work, and preferred that which was very highly finished. I think he bought an example of Tito Contis simply for the reason of its high finish. He was a great admirer of Mr. Marcus Stone's work. I never once heard him disparage another man's work. If he had nothing good to say about it, he said nothing. He was always delighted to come across anyone who had a love of Art. Even young children or rank outsiders he would notice. After a visit from them, he would say, 'Ah! I noticed So-and-so had quite intelligent views about Art. He must be fond of pictures.'

"His power of aptly illustrating his meaning was unsurpassed. When I started my School of Art I consulted with Sir John about it, and asked his opinion as to whether it would be a good thing to teach by 'demonstration,' *i.e.*, to paint a head from the model in one sitting before the pupils. 'Why of course,' said Millais, 'that is the best way. If I wanted to teach a man how to play billiards, I wouldn't correct each stroke he made; I would take the cue myself and show him how to hit the ball.'

"L. JOPLING-ROWE."