

We then take the "Sir Isumbras," as the final turning point in Millais' attitude. His interpretation was henceforth to be from a personal standpoint, that of "truth to his own sensations."

days beyond his youthful enthusiasms would have finally resulted in a weariness to the sympathetic public. Millais' limitations now became apparent. We feel that the imaginative quality of his



FROM THE PAINTING BY SIR JOHN EVERETT MILLAIS.

"CHERRY RIPE."

That in Millais' case the change has not always resulted in satisfactory artistic conclusions we must admit; but the belief that the principle is sound is but in accordance with modern ideas. To have prolonged his "Pre-Raphaelite,"

mind was not of a high order. The sustained effort needful for the accomplishment of a great composition without outside influence was lacking.

In 1862 was painted "The Black Brunswicker," which repeated the theme of