

PHOTOGRAPHS –

*ANDERSON, MARY de NAVARRO

Card, Mary de Navarro, 1896, 6 ½ x 5 1/5” (16.7 x 10.7 cm), autographed along the top: “To Dear Laurence with love from his friend Mary de N.”, dated 1896, Elliott & Fry, Photographers, 55 Baker Street, London. W., copyright.

[CONTEXT] What twelve-year-old boy wouldn't have loved a photographic note from one of the most beautiful actresses in the English-speaking world!

*HUNT, JAMES S.

Post Card, James S. Hunt, c. 1893, 5 ½ x 3 ½” (13.8 x 8.6 cm), autographed with “To Mr. F. D Millet/Jim”

[CONTEXT] Jim Hunt was Frank's right-hand man at the *Columbian* and was his first archivist. See: *A Titanic Life*, pp. 224-225.

*MILLET, DR. ASA

Dr. Asa Millet, c. 1870 , 7 3/10 x 5 3/10” (18.7 x 13.5 cm) embossed bottom reads” Burrell/1898/Corner of Main & Centre St./Bryant Block/Brockton, Mass.”

[CONTEXT]: Asa appears much the same in both of his photographs, however in this one his mustachio appears a bit darker and the clothing of an earlier period than the second, which Asa clearly recorded as July 28, 1877. I would date this in the early 1870's. Since Asa died in March of 1893, the embossed date of 1898 has no relevance to the actual date of the photo.k

Dr. Asa Millet, 1877, 6 ½ x 4 1/5” (16.7 x 10.7cm), D. T. Burrell, photographer, verso reads “July 28, 1877” [In Asa's handwriting, “Dr Asa Millett”, “Photographic Studio of D. T. Burrell, 390 Main Street, Brockton, Mass.”

*MILLET, Francis Davis

F.D.M., as a Civil War Drummer Boy, 1864, 5 2/5 x 3 2/5" (13.8 x 8.6cm) as a post card, David T. Burrell, Bridgewater, MA, photographer.

F.D.M., Vienna Photographic Portrait, c. 1877, Fritz Luckhardt, photographer. 5 4/5 x 3 9/10" (14.8 x 9.9cm)

[CONTEXT] : Frank may have taken time in Vienna to have this photograph taken, which is similar to that used for his below official war correspondent's card.

F.D.M., as a Correspondent in the Russo-Turkish War, 1877, 4 3/10 x 4 1/2" (11.3 x 6.4cm).

[CONTEXT]: Frank was required to carry on his person this photograph with written authority on the reverse to accompany the Russian army. His number was 42. See: *A Titanic Life*, p. 95.

Group portrait 7 7/10 x 9 1/5" (19.5 x 23.5 cm) mounted on board [10 x 12" (25.3 x 30.4 cm)], c. March, 1878, MacGahan & Millet of, "The Daily News," Grant. Of "The Times," and Villiers, of "The Graphic." [This photograph may be cross-referenced in the Chronology Section under the date 1878.

F.D.M., "CARTE DE SERVICE", Paris Universal Exposition of 1878, with No. 4,225 on the back, 4 1/5 x 2 1/2" (10.5 x 6.2 cm)

[CONTEST] : This image is the same as the larger Vienna photograph.

F.D.M. & LILY – facing honeymoon portraits, 1879, each 6 1/2 x 4 1/5" (16 1/2 x 10 1/2 cm) Gold embossed on bottom "Steward & Co, 6. The Quadrant, Buxton"

[CONTEXT]: See: *A Titanic Life*, pp. 117-118. Buxton is in Derbyshire, northwest of London.

F.D.M., c. 1882-1883, 6 1/2 x 4 1/5" (16.5 x 10.5 cm), marked "Sarony [Napoleon] 37 Union Sqr N.Y., with verso stamp of "F.D.Millet" signature.]

[CONTEXT]: See *A Titanic Life*, pp. 110c and 144. The Persian lamb hat and coat collar indicate winter time.

F.D.M., Lily and Jack on shipboard, May, 1892, 7 x 5" (18 x 12.3 cm).

[CONTEXT]: Millet began his duties as Director of Decoration at the World's Columbian Exposition on June 1, 1892 and saw his family off from New York the previous May. John Alfred Parsons Millet is in the picture buy has several things wrong

with the verso notation, which reads: "Mama & J.A.P.M. leaving New York for Broadway in April 1893 – Papa stayed to supervise the Arts & Decorations at the Chicago World's Fair. The figure in the doorway is Annie Newburg, our parlor maid for 15 years on Worc[estshire]. We then lived at 92 Clinton Place in N.Y.C. (now 26 West 8th Street) This was later given to my brother Lawrence who [?word] sold it with much of the furnishings – I think he was in London at this time, staying with "Uncle" Alfred Parsons at 54 Bedford Gardens." The ship departure was not in April but in May of 1892.

F.D.M., c. 1893, heavy sepia, mounted on heavy cardboard and autographed "Yours faithfully F. D. Millet", 7 1/5 x 5 7/10" (18.5 x 14.5 cm)

[CONTEXT]: This may have been taken as part of his duties as Director of Decorations at the World's Columbian Exposition in Chicago.

F.D.M. , 1906, 10 x 7" (25 x 17.5cm), holding a palette and brushes while painting his *Portrait of Mrs. F. D. Millet*.

[CONTEXT]: This wonderful professionally taken photograph of Frank was done while he was painting his wife's portrait in 1908. It is the only one I know of Millet holding a palette. See: *A Titanic Life*, p. 278-279. In a letter to Jim Hunt, March 18, 1906, [NAA-2/526-528 AAA] Millet claimed that his *Portrait of Mrs. F. D. Millet* was the "chief thing" he was doing.

F.D.M. with brother Josiah Byram Millet (left) and son John Alfred Parson Millet (middle), June 1910, 7 x 5" (17.5 x 12.7 cm)

[CONTEXT]: Jack graduated from Harvard in 1910 and this is probably a photograph taken with his uncle and father at that time.

*MILLET, HULDAH ALLEN BYRAM

Huldah Millet with her sister Susan Byram, 1905, 4 x 6 2/5 (10.5 x 16.3 cm)

[CONTEXT]: If the placement of the verso notations are correct, Miss Susan Byram, age 84, appears on the left and Huldah, Mrs. Asa Millett, age 87, appears on the right. Susan died in May of 1906 and Huldah at the end of 1907.

*MILLET, LAURENCE FREDERICK

Millet, Laurence Frederick, c. 1896, 4 1/10 x 2 1/2" (10.5 x 6.3 cm), Photographer: "Soame. Oxford"

[CONTEXT] : Laurence may have been about twelve years old in this picture.

Millet, Laurence Frederick, c. 1903, 5 ½ x 4 1/10" (14 x 10.5 cm), Alfred Ellis & Walery Photographers,, 51 Baker Street, London, W., verso reads: "Laurence F. Millet"

[CONTEXT]: This may have been a photograph after Laurence graduated from private school in England. He looks younger than the Oxford photograph.

Post Card, with Laurence and Lily Millet on a coach, 1906, 3 ½ x 5 ½" (8.8 x 14 cm), postmarked "Buxton SP 16/ 06", sent to Mrs. Asa Millet, c/o Sylvester Baxter, Esq, Malden, Mass, with written notation on front, bottom: "Laurie and his mother in box seat going to Chatsworth"

[CONTEXT]: Laurence is young boy in front, right position, Lily wears a veiled hat and blanket. Hulda Millet was living with her daughter Lucia (Mrs. Sylvester Baxter) and would die in late 1907.

Millet, Laurence Frederick, c. 1907, 6 9/10 x 5 1/5 (17.6 x 13), embossed, l.r. "HILLS&SAUNDERS/OXFORD"

[CONTEXT] : Laurence took his B.A. at University College, Oxford in 1907. This is probably his graduation portrait.

*MILLET, LILY (MRS. FRANCIS DAVIS MILLET

Lily at the edge of her pond garden behind Russell House, undated, c. 1920, 4 3/5 x 6 3/10" (11.8 x 16 cm)

*PARSONS, ALFRED J., R.A.

Parsons, Alfred W(illiam)., RA, undated

[CONTEXT] Alfred Parsons was a longtime friend of Frank and Lily, the godfather of their son John Alfred Parsons Millet and built Luggershill across the street from Russell House where he was a great comfort to Lily before his death at the beginning of 1920. For all those reasons this photograph would have special meaning in the Millet family.

RUSSELL HOUSE, BROADWAY

Post Card, Russell House, Front, c. 1890, 5 ½ x 3 2/5" (14 x 8.6 cm), labeled "Russell House/Broadway/104.

[CONTEXT] See: *A Titanic Life*, p. 174.

Post Card, Russell House, Back, c. 1890, 5 ½ x 3 2/5” (14 x 8.6 cm), labeled Russel (sic) House/Broadway/110.

This post card and the one above have similar stock numbering and were probably by the same company and taken at the same time. Note the chimney in the center of the photo that is for the large fireplace built into the barn-studio, the large window for the same room and the lantern on the far right that was given to Alfred Parsons for Luggershill, where it now exists.

Post Card, Russell House, Back garden in Spring with tulips, 3 1/5 x 5 1/5” (8 x 13.3 cm)

Post Card, Russell House, Back garden corner with Hollyhocks and doves in the second dovecote, 3 3/5 x 5 3/5 (8.5 x 13.3 cm)

Post Card, Russell House/Broadway, Long wall to the Abbot's Grange, 1923, 3 ½ x 5 ½” (8.8 x 14 cm)

[CONTEXT] Lily sent this to Emily Millet, Mrs. Josiah B. Millet, about her garden in April 4, 1923. It reads, in part: “Dear E. – This photograph of the herbaceous border doesn't look as though it was 330 ft long which it is. Peach, plum and cherry trees are now in full bloom with the almond trees. It is an extraordinarily early season...”



To
Grandma
with love from
her grandchild
Mary

1896

ELLIOTT & FRY

Copyright

55 BAKER STREET W.
AND AT 7, GLOUCESTER TERRACE, S.W.



ELLIOTT AND FRY

Photographers

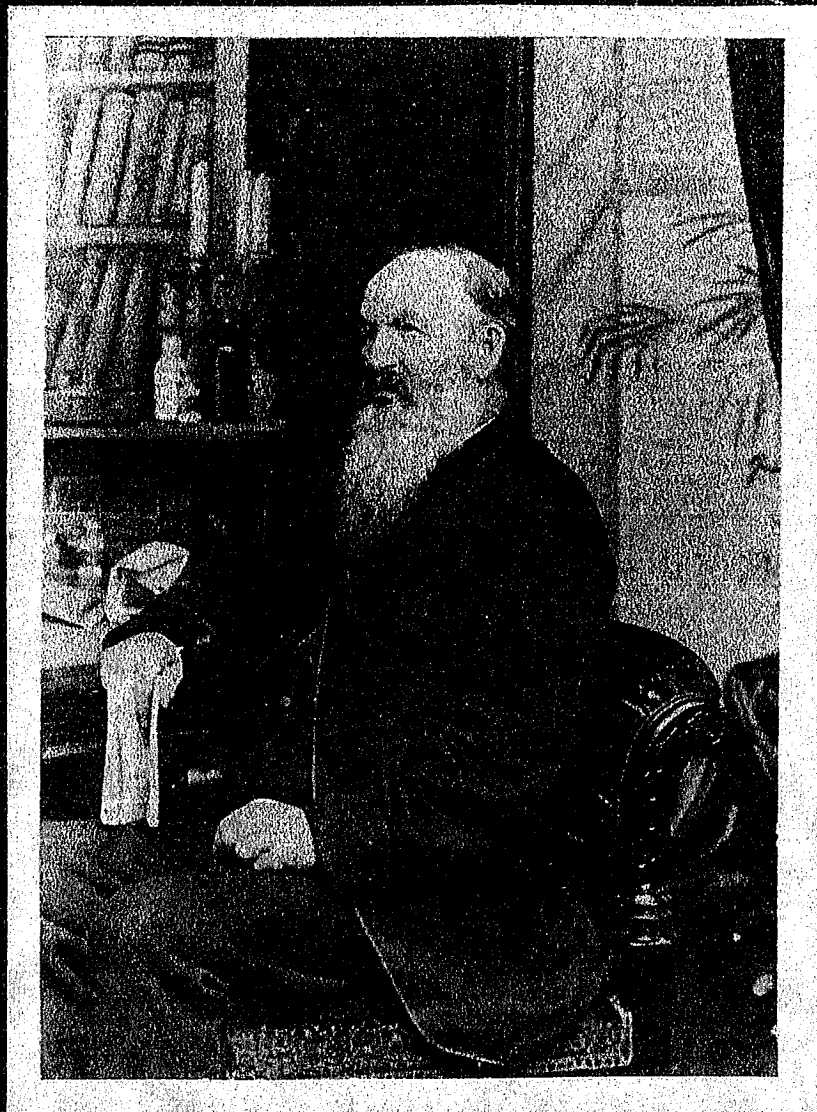
55, BAKER STREET,

LONDON, W.

AND AT 7, GLOUCESTER TERRACE, S.W.



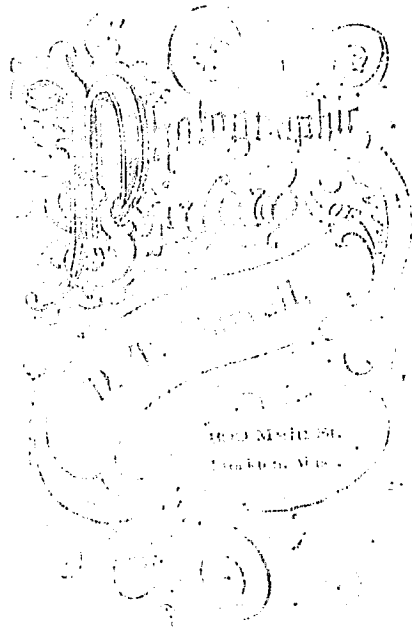
Dr. J. B. F. Byrd
June





July 28 1877

Dr. Asa Millett





F. D. Mullett,
Fishes in Bridgewater
by D. J. Bunnell
about 1864



RITZ LUCKHARDT KKHOPHOTOGRAI
HOTEL NATIONAL

F. S. M.

Veneranda Separatione

(1880?)

Julia

Zuchhandl.

k.k. Hofphotograph



Maria

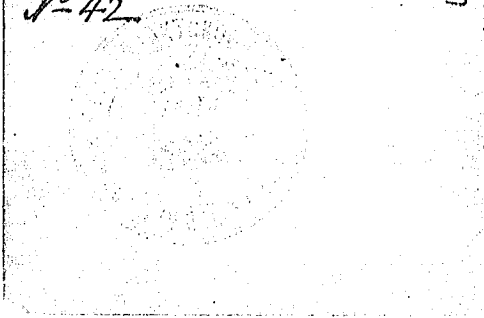
Veneranda Separatione

Zuchhandl. F. S. M. Wien



Преподобному старцу
Коллежскому, воеводе
Кавказскому, в
«New-York Herald» 24
Мундому — Про телеграф
морской, в Коллежском
Министерстве
избранный в члены
комитета по
делам, 4 Января 1877
Сотрудник в правлении
Телеграфной Коллегии
Министерства
Виссимо 24 Мундому
свистающего в
Кавказском
Телеграфном

№ 42





EXPOSITION

MINISTRE DE L'AGRICULTURE ET DU COMMERCE

EXPOSITION UNIVERSELLE DE 1878

CARTE DE SERVICE

N° 4225

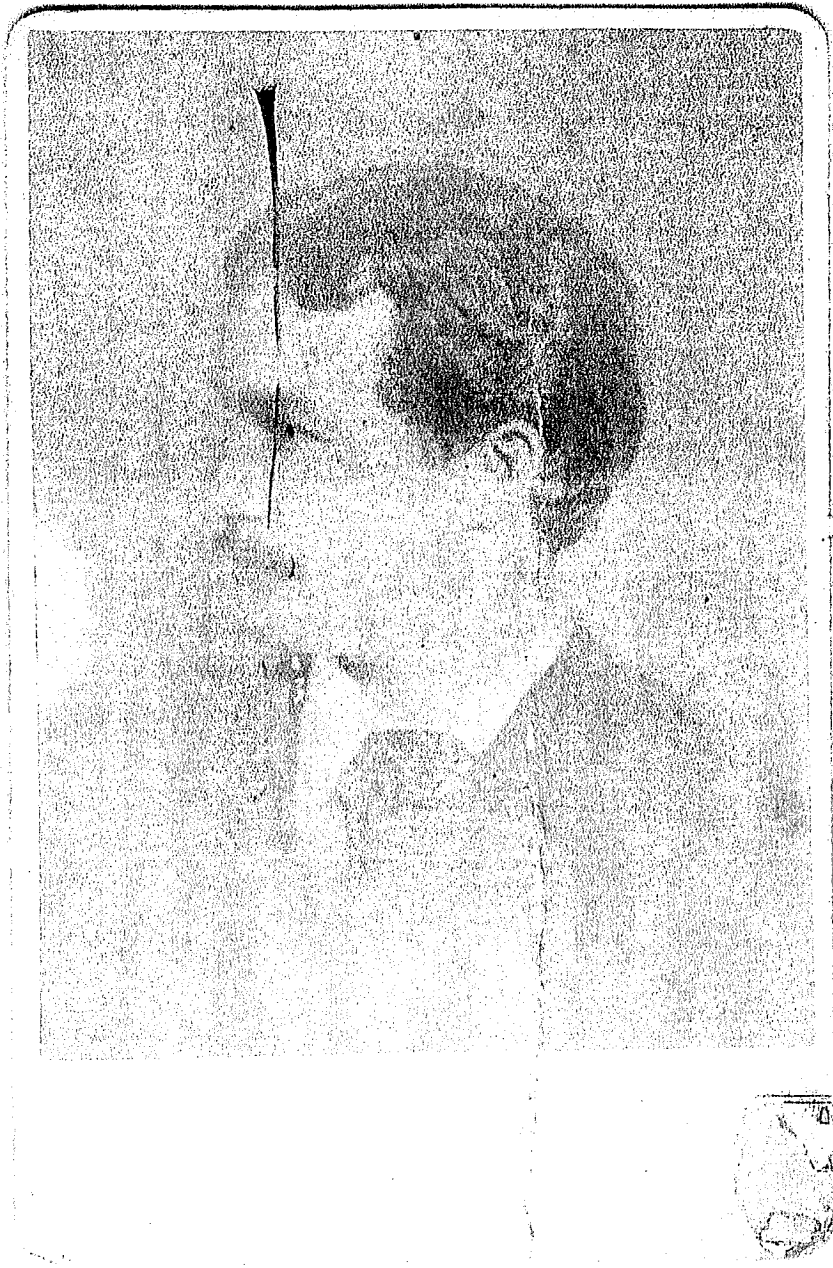
M. F. D. Wille
Membre du Jury International
172, rue de la Harpe (Ecole des Arts)

à la fois d'entrer tous les jours et
par toutes les portes dans les bâti-
ments, parcs et jardins de l'Exposition; aux
portes d'admission, pendant et aux heures
prescrites par les ordres.

La personne qui prêter sa carte et celle
qui sera usagée d'une carte ne lui appartenant
pas seront poursuivies conformément à la loi.

Don. le Secrétaire, Commissaire général

[Signature]



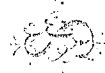
Photographed by
Van der Weyde Light.

(39 plates.)
Daglight Separables

182. Regent Street, W.
One of the Studios is on the First Floor.
Lambert's Photographic Laboratory
in any medium of day or evening.
London & Paris.



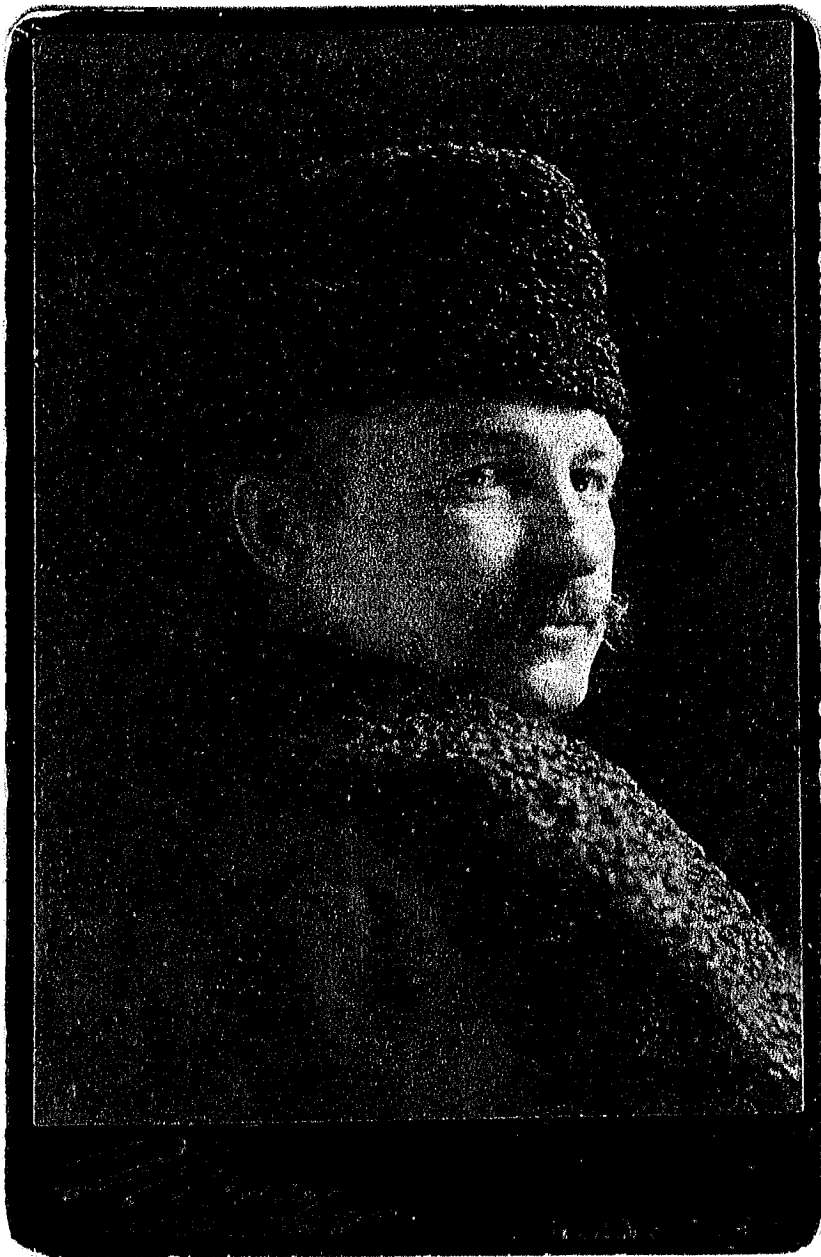
Howard & Co.
511 E. QUINCY ST.
CHICAGO.



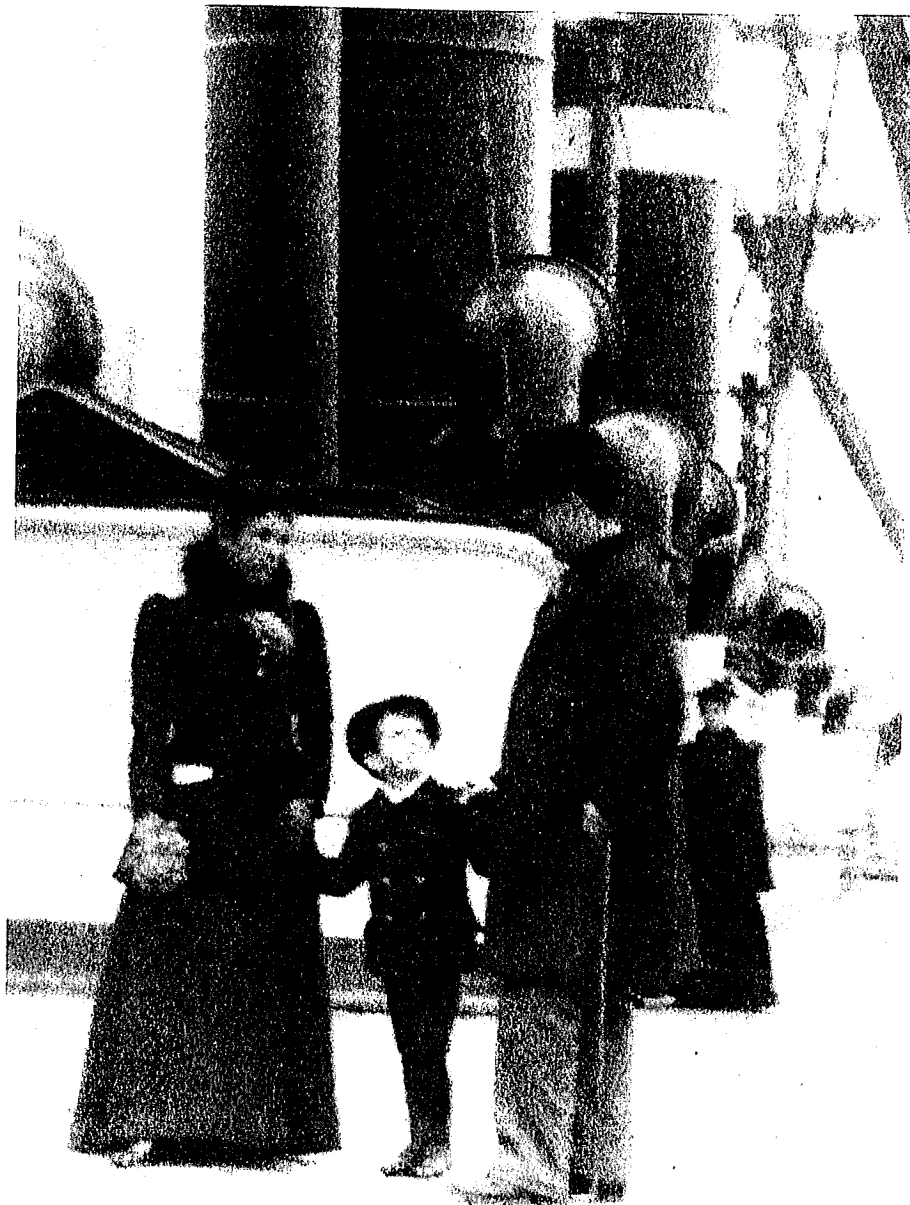
Howard & Co.
511 E. QUINCY ST.
CHICAGO.



1889



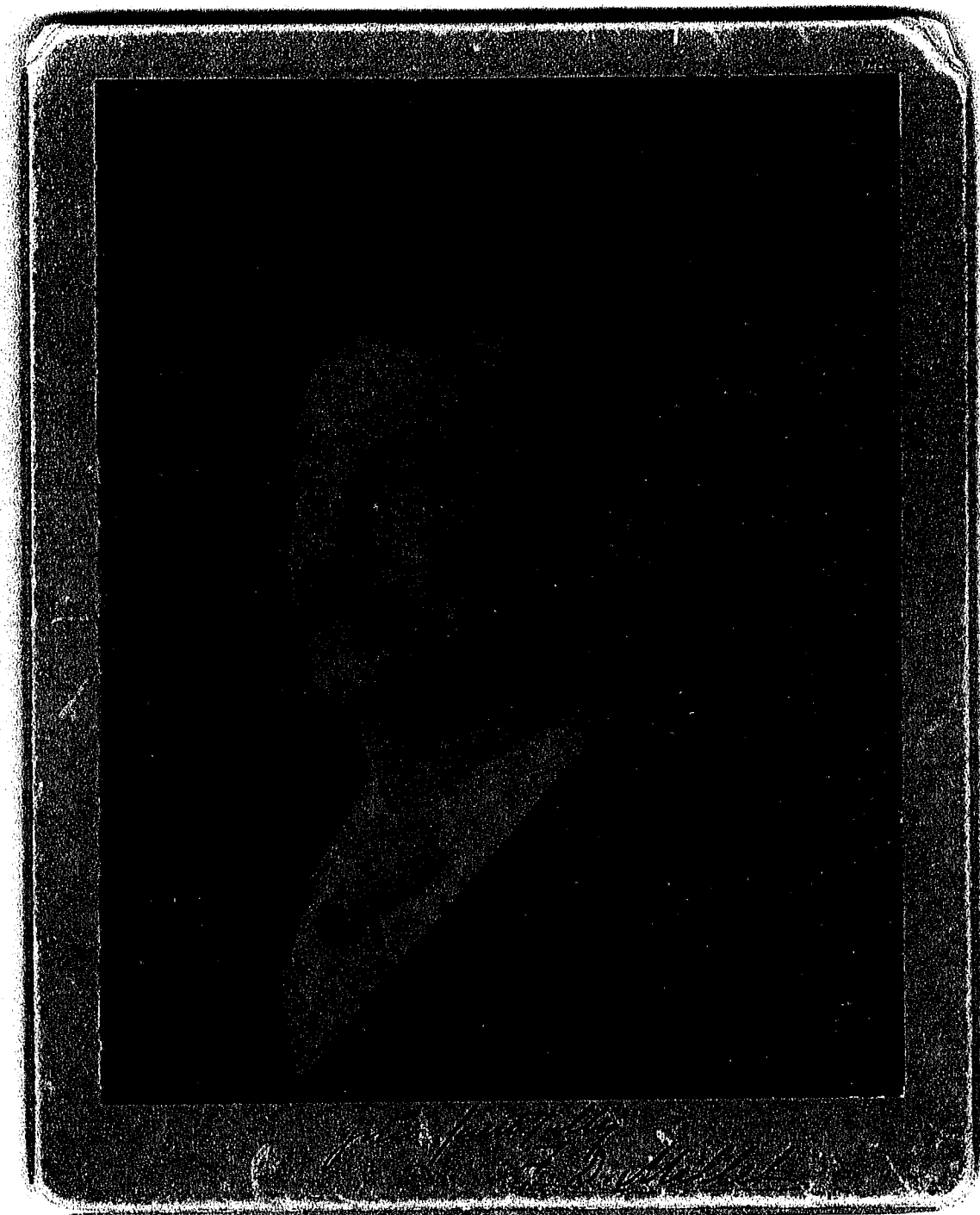
F. D. Millet



Maime & Japh. leaving
New York for Broadway
in April 1893 - Papa
stayed to supervise the
Arts & Decorations at the
Chicago World's Fair.

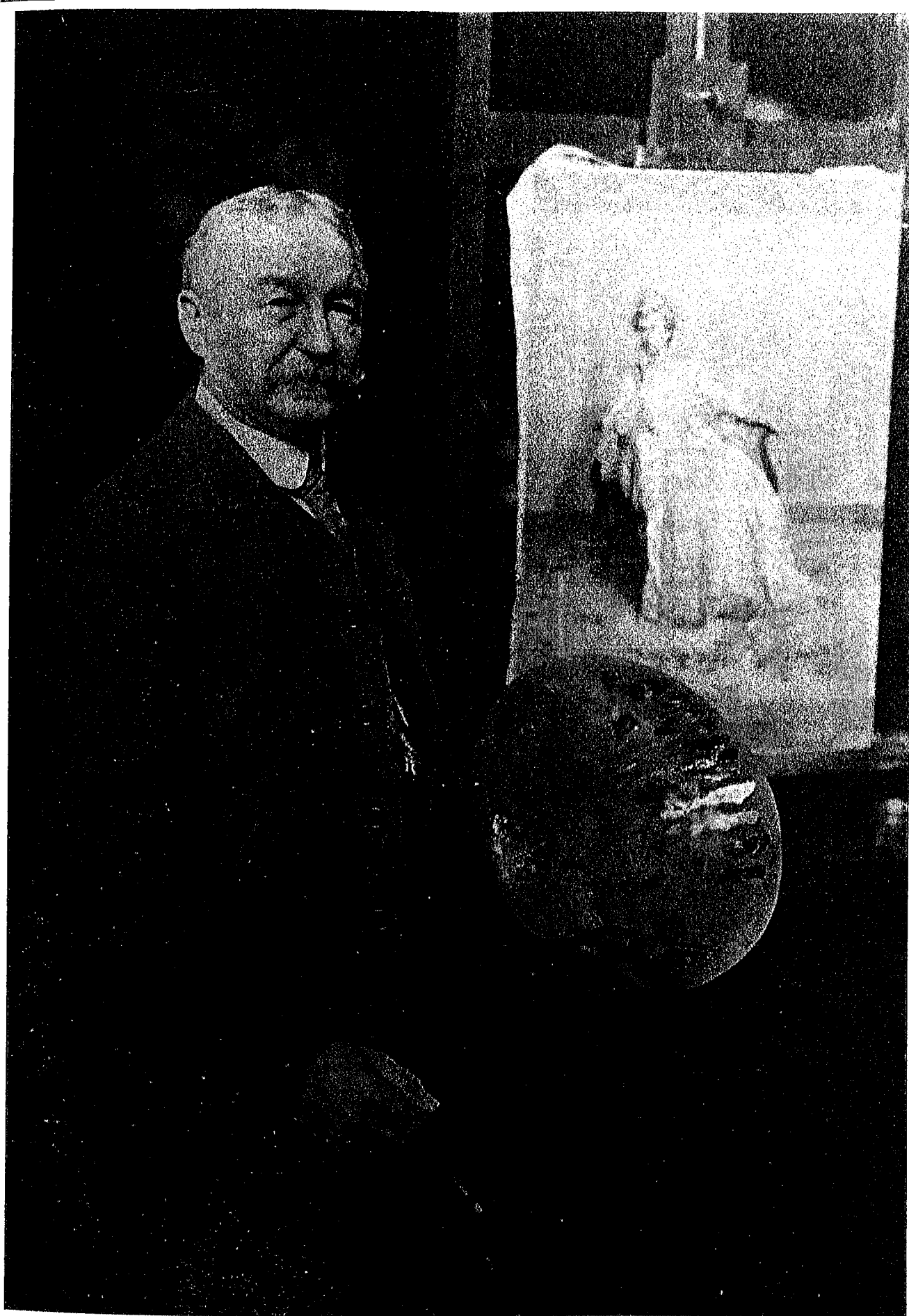
The office in the doorway
is Annie Newton's, an
parlor maid for 15 years or
more. We then lived at
92 Clinton Place in N.Y.C.
(now 26 West 8th Street)

This was later given to my
brother Lawrence who eventually
sold it with much of the
furnishings - I think he was in
London at this time, staying with
"Uncle" Alfred Parsons at 54 Bedford
Gardens.



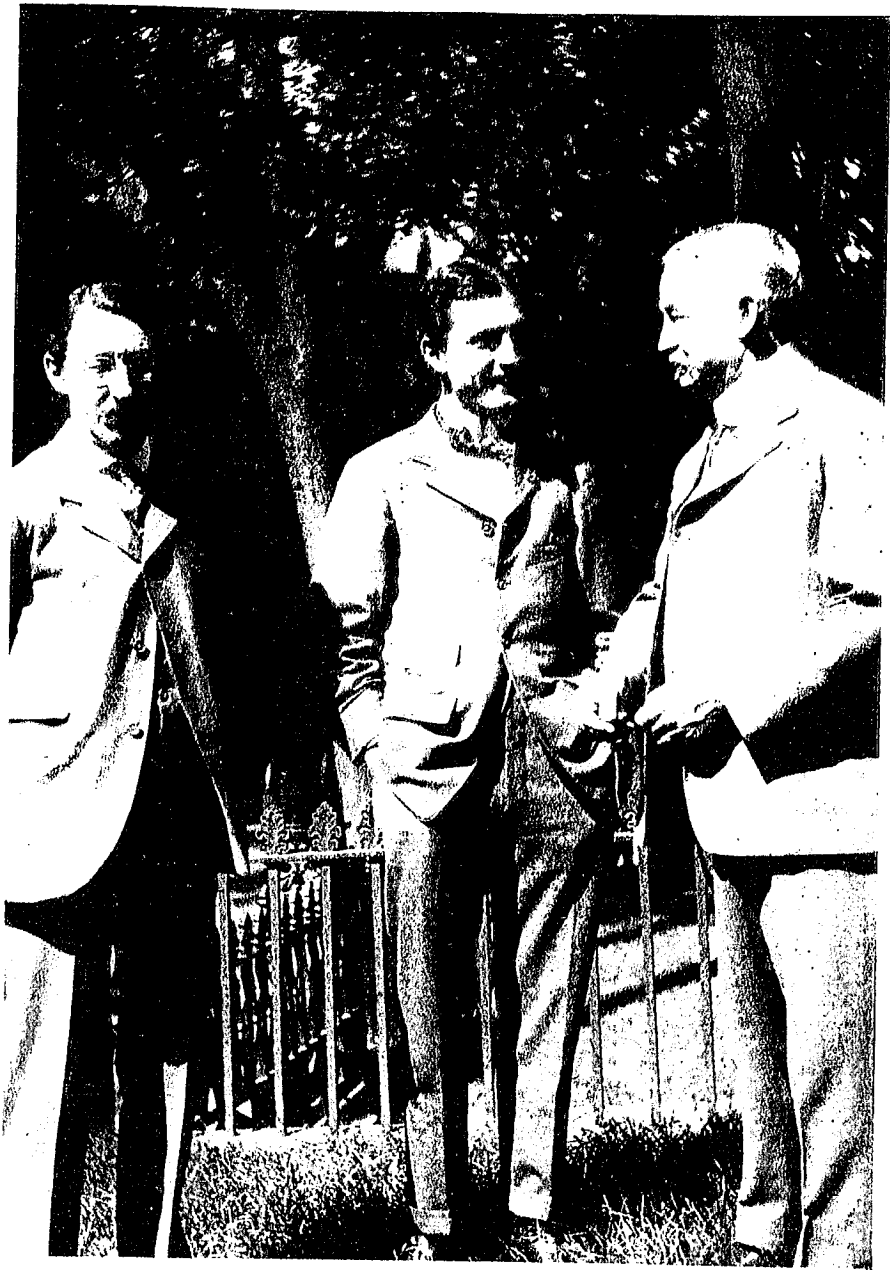


July, 1906 - Kate's wedding in Broadway



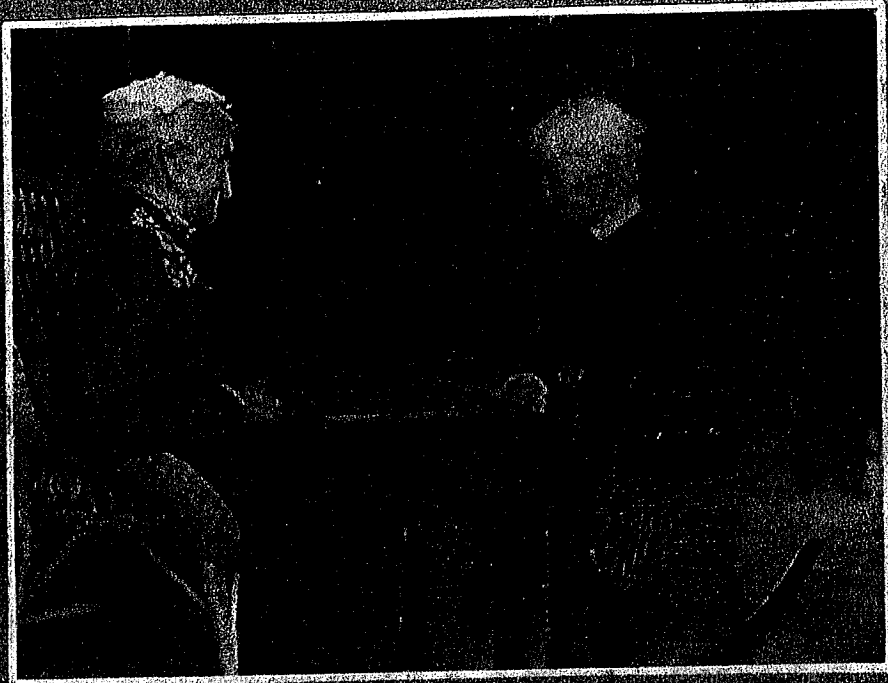
F. O. M. Let

Printing



4 1557

JPM }
JPM } June 1910
JPM }



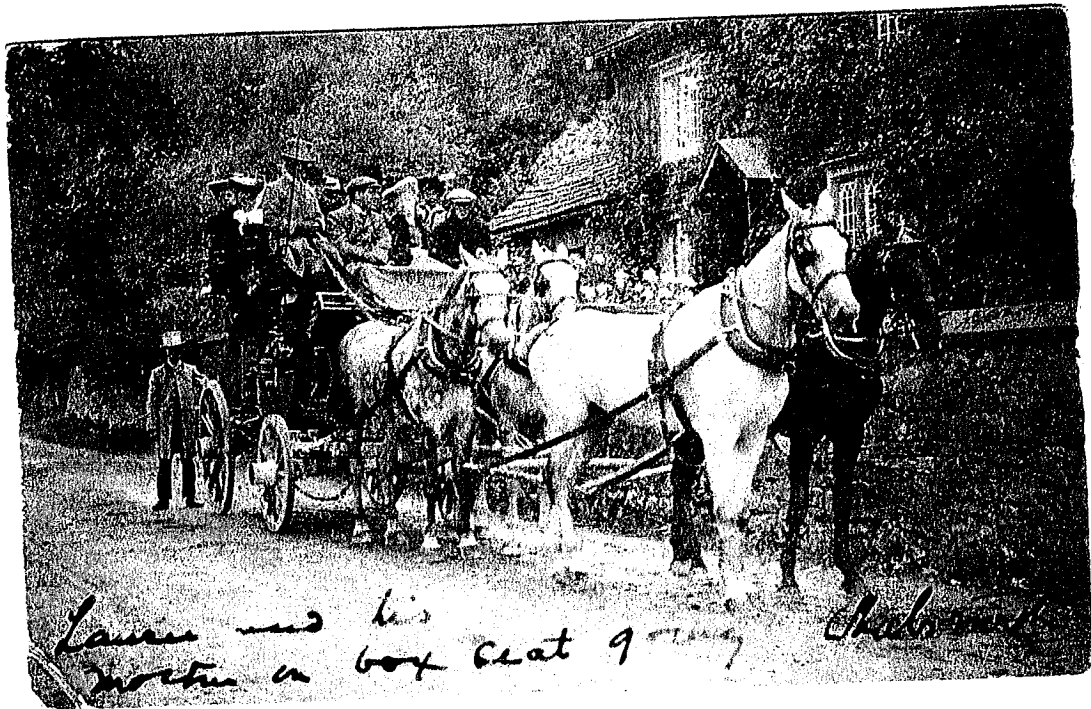
Miss Anna [unclear]
1965

Miss Anna [unclear]

Didn't you need to see Miss [unclear] at [unclear]
[unclear] she a [unclear] or [unclear]





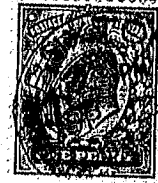


Laura and his
mother on box seat 9 May 1880

POST CARD.

This Space, as well as the back may now be used
for Communications in the British Isles ; also some
Colonies and Foreign Countries—see Postal Guide.

The Address only
to be written here.



Mr. A. M. Miller
c/o Spectator, Bay St.
Malden
Mass.



ALFRED ELLIS
& WALERY.

51, BAKER STREET,
LONDON, W.

Laurence F. Millet

ALFRED ELLIS & WALERY

FROM 20 UPPER BAKER ST. - FROM 164 REGENT ST.

Photographers

51 BAKER STREET

LONDON W.

ESTABLISHED 1884

DAY & ELECTRIC LIGHT STUDIOS

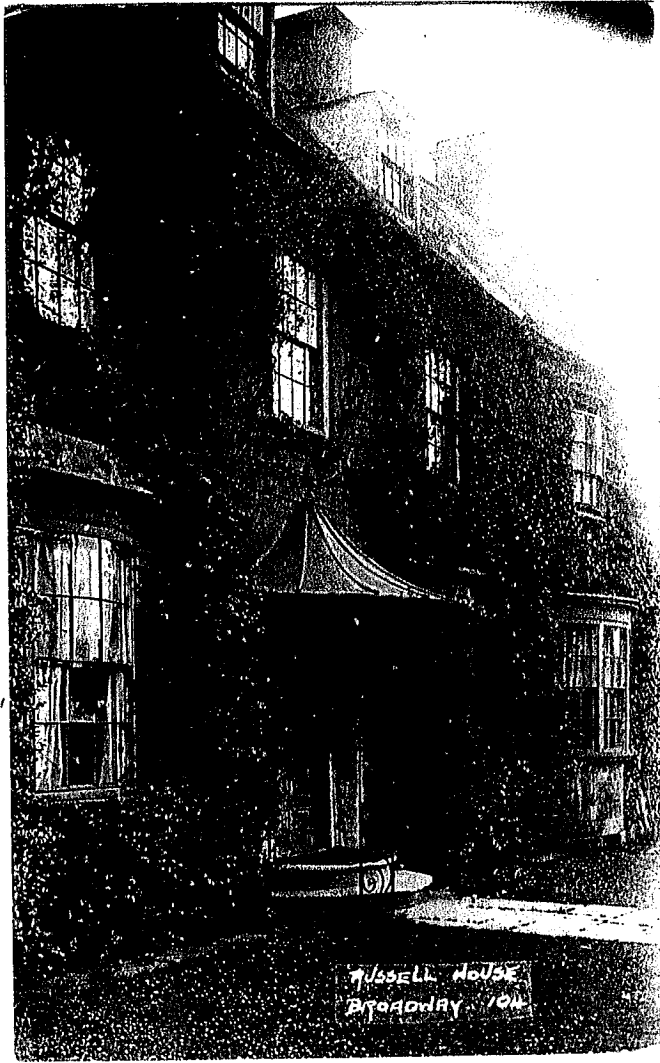
ALL NEGATIVES CAREFULLY PRESERVED. ADDITIONAL COPIES
ENLARGEMENTS ETC. CAN BE SUPPLIED PLEASE QUOTE

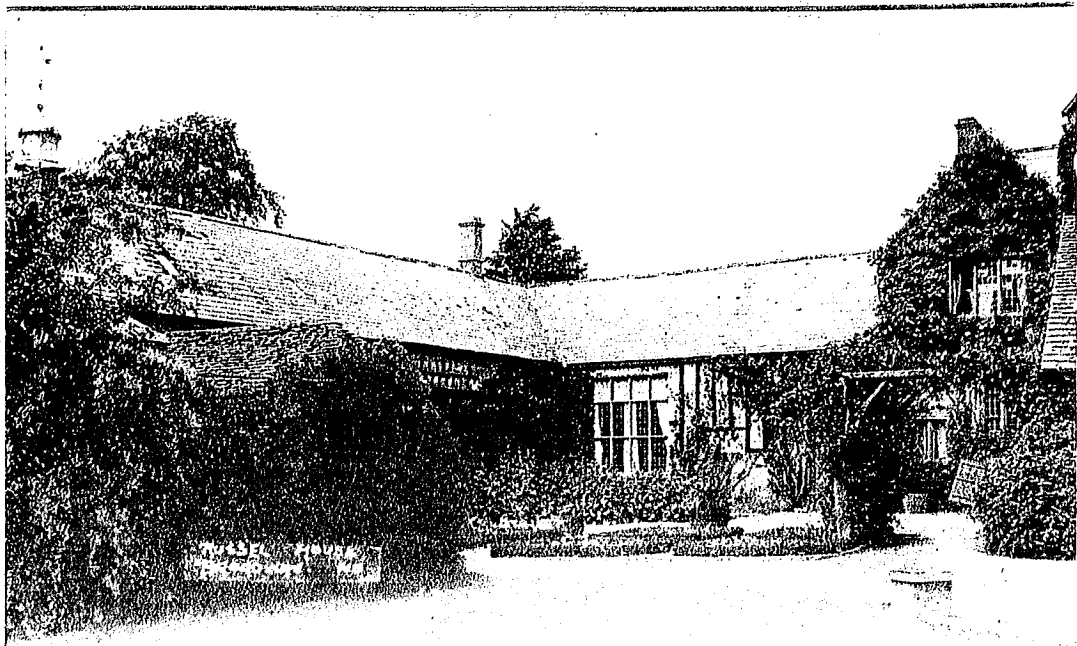


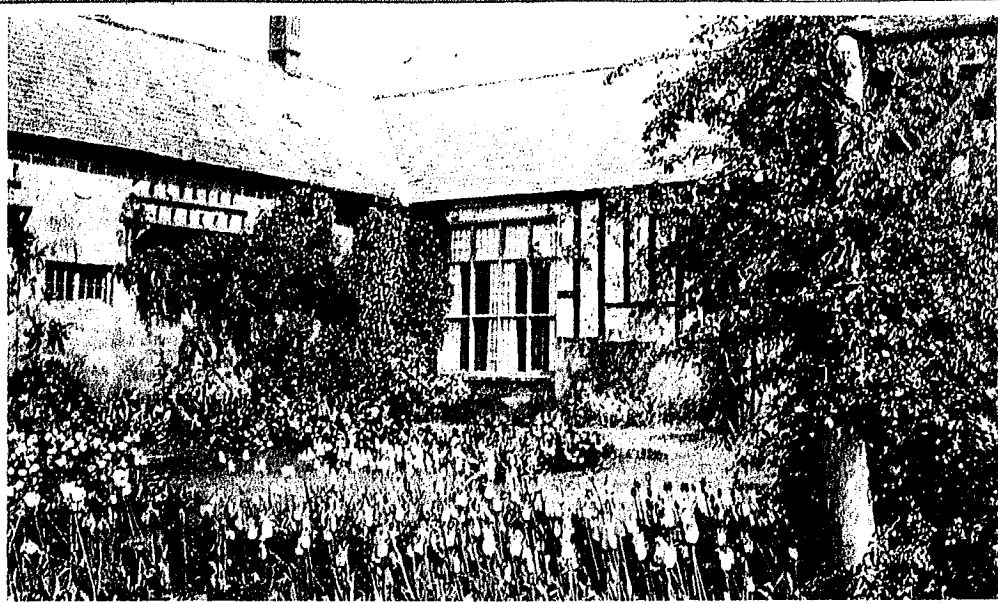
L. F. Weller

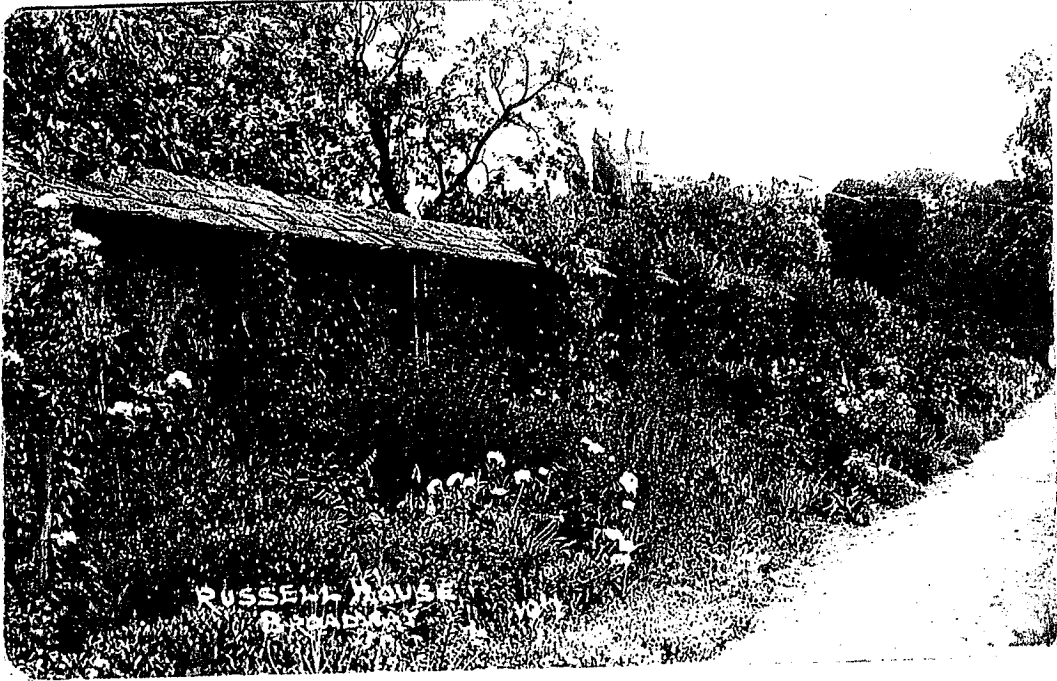












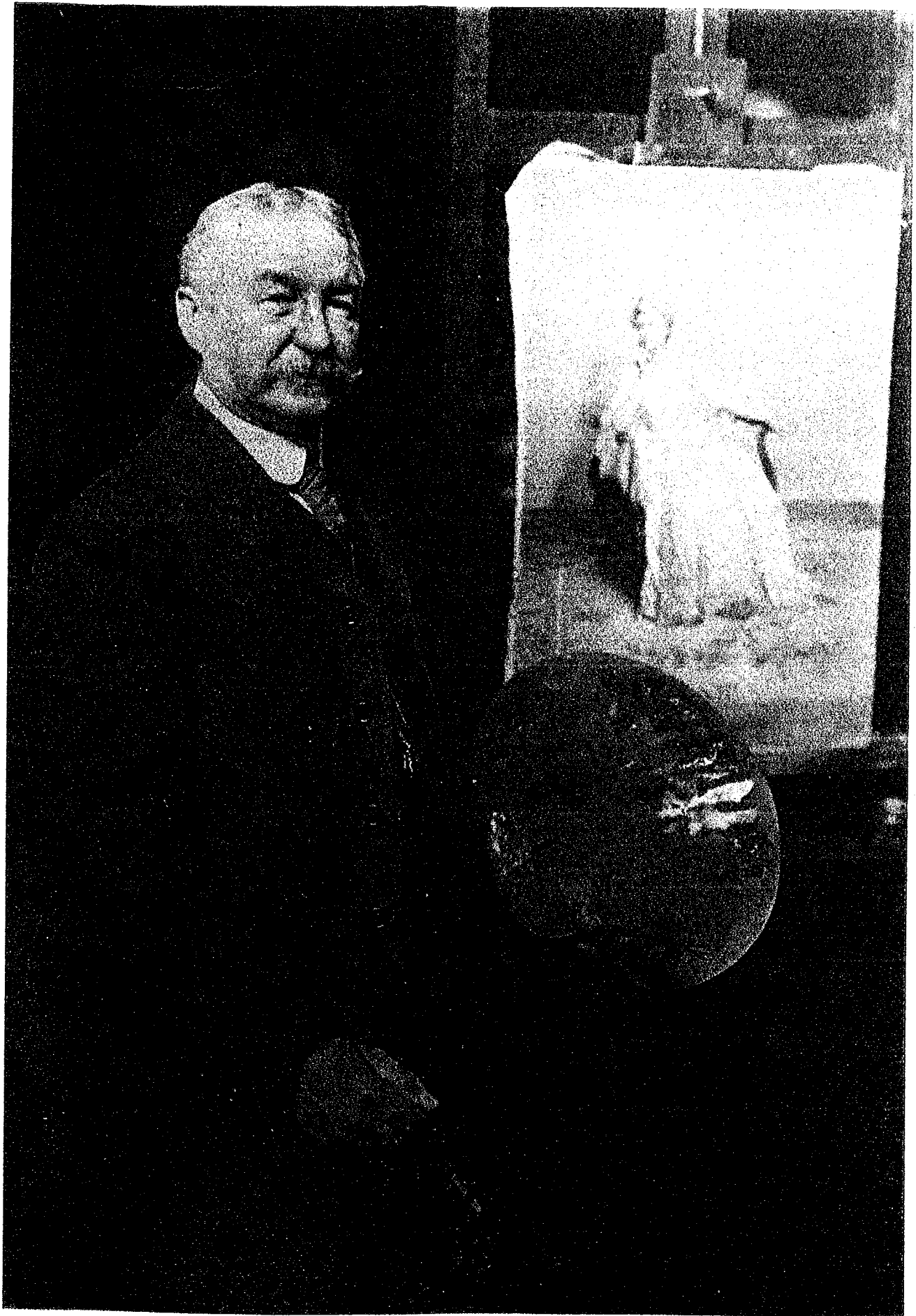
RUSSELL HOUSE
BROOKLYN, N.Y.

Post-Card



Dear L. This photograph
of the herbaceous border
doesn't look at all
it was 350 ft long
which it is. Please please
and bring trees etc etc
in your garden with the
above trees. It is an
extraordinary really
all the things in bloom
together with a lot of

W. J. B. Mill
88 Garden St
Cambridge
Mass
U. S. America





1906.8 (Circa) *Portrait of Lily Millet*. Oil on canvas, 25 x 17 inches. Private collection.

TP279

MILLET COLLECTION

Originals:

1. Portrait of Miss Hardie (Oil on canvas)
2. Study for an Indian Head - Treaty of Traverse des Sioux, Minnesota State Capitol
- ✓ 3. Original design for Washington and Lee University medal, 1792-1871, signed "F. D. Millet"
4. Original sketch "Boy Fishing"
5. Original drawing for "Baby Worship" *item could not be seen - missing?*
6. Water color drawing of a Chinese medallion
7. Engraving "The Bombardment of Kars"
- ✓ 8. " " "Circassian Wearing the Bashlik and Bourka"
- ✓ 9. " " "Head of a Russian Peasant"
- ✓ 10. " " "Head of a Russian Jew"
- ✓ 11. " " "Three Polish Jews"

Reproductions of Millet's paintings:

items not checked - missing?

- ✓ 12. "The Love Letter"
13. "Union Troops Entering Vicksburg"
- ✓ 14. "Under the Mistletoe" (one of the last paintings Millet made)
- ✓ 15. "The Grand Daughter" (colored)
- 16. "The Water Carrier"
- 17. "On the Terrace"
- 18. "Between Two Fires"
- 19. "A Cozy Corner" (original in the Metropolitan Museum)
- 20. "The Black Sheep"
- ✓ 21. "How the Gossip Grew" (colored reproduction)
- 22. "Reading the Story of Oenone" (Detroit Museum of Art)
- 23. "A Reader" (three copies, one very faded)

Reproductions of illustrations:

- 24. "Russian Military Road"
- 25. "Music on the March"
- 26. "Cossacks Raiding a Russian Village"
- 27. "Strange Booty"
- 28. "Burial of a Comrade"

Photographs of Millet's paintings (small):

- 29. "Embroidering"
- 30. "Sailing in the Bay of Naples"
- 31. "Handmaiden" (two copies)
- 32. "A Cozy Corner"
- 33. "Why Don't You Speak for yourself John"
- 34. "Squirrels Feasting"
- 35. "Youth"
- 36. "Out of Reach" (two copies)
- 37. "Shall I?"
- 38. "The Love Sonnet"
- 39. "Bashi Bazouk"
- 40. "The Puritan" (two copies)
- 41. "A Tender Cord"
- 42. "Nana" (Mrs. Jackson's nurse) also known as Portrait of an Old Lady
- 43. "Treaty of The Traverse des Sioux" - mural in the Minn. State Capitol
- 44. "Cottage Garden - 1885"
- 45. "Portrait of Mrs. Jackson"
- 46. 1878 Class Window, Memorial Hall, Harvard, designed by F. D. Millet /
executed by the Tiffany Glass Co., erected June, 1889
- 47. 1861 Class Window, Memorial Hall, Harvard, designed by F. D. Millet /
executed by the Tiffany Glass Co., erected 1889
- . 48. "A Day Dream"

- 49. "The Card Players"
- 50. "Two Cavaliers"
- 51. "Regina Convivii" (Belle Arnault, model. Given a banquet on the day of her marriage by the artist)
- * 52. "Drawing of the Fine Arts Building, Columbian Exposition" ? *I have a lunette study for a lunette building in the city*
- * 53. "Drawing of interior of Fine Arts Bldg. Pendentative by Millet."
- 54. Four views of Millet's lunette "Paying for the Land". Hudson County Court House, Jersey City
- 55. "The Black Hat" (three copies)
- 56. "The Dutchman" last painting done by Millet
- 57. "Portrait of William Winter"
- 58. "An Old Kitchen at Stanton, England"
- 59. "The Bombardment of Kara" (three copies)
- 60. "Entering Harbor" - Panel in the Custom House, Baltimore
- 61. "A Skirmish" (five copies)
- 62. Twenty-six photographs of decorative panels in the Federal Building, Cleveland, showing delivery of mails all over the world
- 63. Booklet containing 13 colored reproductions of Millet's murals: "The Development of Civilization in America" Cleveland Trust Company Building, Cleveland, Ohio
- 64. Small photographs of "Under the Mistletoe" (two copies)
- 65. "Portrait of Sir Chentung Liang Cheng"
- 66. "The Love Sonnet"
- * - 67. "Photograph of a lunette" unidentified
- 68. "Professor of Greek - Sophocles" - Harvard University
- 69. Three kodak pictures and negatives of "Sweet Melodies"

Photographs of F. D. Millet:

- 70. Photo of Millet dressed in ragged costume, smoking a pipe
- 71. Millet at the age of 24
- 73. Millet family
- 73. Photo of Millet in shape of a shield - sent to J. Hunt by Mr. Wolfe *miss*

74. Maggahan and Millet, Grant and Villiers, correspondents in the Russo-Turkish War
75. Maggahan and Millet as War Correspondents
76. The Emergency Crew of the World's Columbian Exposition in the S/S "F.D. Millet"
77. Bust of Millet by Polasek
78. Class at Antwerp, 1872-1873
79. Class at Antwerp, 1872-73 - larger group
80. Millet at his desk, Administration Bldg. World's Columbian Exposition, 1893 (three copies)
81. Millet and Lawrence Karl with models and assistants, Millet's studio in the Colonnade, Columbian Exposition
82. Interior of Millet's studio at East Bridgewater, Mass.
83. " " " " "
84. Exterior " " " " "
85. Millet's home, Bridgewater, on the occasion of Millet winning the Gold Medal, Antwerp
86. Photograph of Jack Millet - grandsons of F. D. Millet
87. Photograph of Frank Millet - " "
88. Cartoon of Millet
89. Millet in the costume of a Puritan
90. Millet seated in a cane chair, taken for the American Academy in Rome (two copies - large and small)
91. Millet painting "Paying for the Land" in his studio
92. Photograph of a bust of John Paul Jones, given to the United States Government by F. D. Millet
93. Large photograph of Millet as a war correspondent, after a painting by George W. Maynard
94. Photograph of W. R. Wolfe (Millet's Secretary)
95. Seven small views of Russell House, Broadway, Worcestershire, England (Millet's home in England)
96. Cemetery at East Bridgewater, Mass. where Millet is buried

Miscellaneous

* 97. "The Book of the Builders" Colored illustrations of the World's Columbian Exposition, published, April 7, 1894 containing:

The West Terrace from the Court of the Obelisk by H. Penn
 Setting a Statue on Agricultural Bldg. by Wm. T. Smedley
 Jackson Park, October, 1891 by R. Swain Clifford
 Wedding Procession in Cairo Street by T. de Thulstrup
 From the Steps of the Columbian Fountain (designed by MacMonnies) painted by C. Y. Turner
 The Caravels and La Rabida Convent by George W. Hayward
 The Statue of the Republic (French's) by F. D. Millet
 South End of Wooded Island by H. Bolton Jones
 West Portal of Manufacturer's Bldg. by Edwin H. Blackfield
 A Panel in the Agricultural Bldg. by George W. Hayward
 The North Canal Bridge, by L. C. Earle
 The Midway Plaisance by T. de Thulstrup
 The Administration Way from Wooded Island by F. C. Jones
 Main Entrance of California Bldg. by W. M. Whittemore
 Approach to North Court Bridge by Herbert Denman
 Jackson Park, January, 1891 by J. Francis Murphy
 The Site of the Grand Court, August, 1891 by H. Bolton Jones
 The Grand Court, Winter, 1892 by Francis C. Jones
 The Water Gate by Charles C. Curran
 The Site of the Art Building by Charles S. Reinhart
 The South Horticultural Bridge - Twilight by L. C. Earle
 An Autumn Day on the North Strand by Childe Hassam
 The Grand Court at Sunset by T. Moran
 The Manufacture of Glass, decoration in the Manufacturer's Building by L. C. Earle

* Misc. Lunette in Manufacturer's Bldg. by Millet showing early practice in Textile Art

98. Bronze bas relief of Millet by Saint-Gaudens, corner broken off
99. Large scrap book of Millet Memorabilia kept by James Hunt
100. Two small scrap books kept by F. D. Millet from 1872 to 1893
101. Twenty-four newspaper clippings of illustrations by Millet
- ✓ 102. White gloves and boutonniere worn by Millet, Class Day at Harvard, 1869
- ✓ 103. Newspaper clipping showing photograph of Millet at Mark Twain's 70th Birthday dinner
104. Original typed draft of Hunt's manuscript "Millet at Work"
105. 47 letters from F. D. Millet to James Hunt, chronologically arranged
106. Package of 3 misc. letters regarding Millet, including J. D. Millet's letter to D. H. Burnham on the recovery of Millet's body

Books:

107. "The Capillary Crime and Other Stories"
 108. "The Danube"
 109. "The Expedition to the Philippines"
 110. "War Correspondence for the Chicago Daily News - Russia-Turkey War"
 111. " " " " " " " " " "

Pamphlets, etc.

112. "Art and Progress, July, 1912 "An Appreciation of the Man"
 by Sylvester Baxter (3 copies)
 113. Art and Progress, September, 1913 "Millet at Work" by James Hunt Part 1
 114. " " November, 1913 " " " " " " Part 2
 115. Memorial Meeting - American Federation of Arts, 1912 (3 copies)
 116. Memorial notice of F. D. Millet, presented at the meeting of *clippings file*
 the Class of 1869, Harvard, June 20, 1912 (two copies)
 117. "The Fountain" In Memory of F. D. Millet and Major Archibald Butt,
 Washington, D. C. 1913 (two copies)
 118. "The Millet Memorial" Jan. 3, 1920, published at the time of the
 unveiling of Polasek's bust at Harvard University
 119. Harvard Alumni Bulletin, containing reference to above ceremonies,
 May 15, 1920
 120. " " " " " " June 10, 1920
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 * 122. The Architectural Record, August, 1908 "European American Color Windows"
 123. " " February, 1912 "American Academy in Rome"
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128. Harper's, September, 1883 "Dalcarrlia" (two copies)
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141. " June, 1889 "Our Artists in Europe"
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143. " October, 1891 "A Faded Scapular"
"The Courier's Ride" *see sup. p. 10*
144. " April, 1893 "The Progress of Art in New York"
145. " 1893 "A Dream City"
146. Scribner's, February, 1879 "The Tile Club at Play"
147. Century, January, 1882 "The Tile Club at Work"
148. " February, 1882 "The Tile Club At Shore"
149. " April, 1882 "Some American Tiles"
150. " November, 1881 "Costumes in the Greek Play at Harvard"
- ✓ 151. " March, 1883 "Yatli" *see sup. p. 10*
152. Scribner's, April, 1891 "Tedesco's Rubins" *1891*
153. Century, November, 1891 "The Players Club"
"What Americans are Doing in Art"

154. Scribner's, January, 1892 "American Illustration of Today"
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157. Century, September, 1892 "Between Two Fires"
158. " October, 1898 "Home of the Indolent"
159. " " "Skobeleff, Russia's Chief War Hero"
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161. " " "John La Farge - An Appreciation"
162. Scribner's, 1917 "Saint-Gaudens"
163. McClures, October, 1908 "Familiar letters of Saint-Gaudens"
164. Century, March, 1908 "The later works of Saint-Gaudens" by Homer Saint-Gaudens
165. Century, February, 1909 "The Student Saint-Gaudens" by "
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168. " December, 1892 "The Decoration of the Exposition"
169. Harpers, November, 1892 "The Designers of the Fair"
170. Century, December, 1892 "War Correspondence as a Fine Art"
171. Catalogue of Masterpieces of "The Men of 1850" - paintings described by Frank D. Millet, 1907
172. "Finished paintings, drawings and studies left by the late F. D. Millet, N. A." (two copies)
173. "List of paintings, drawings, mural decorations and designs, civil and military awards and literary works of F. D. Millet" by James Hunt -
174. National Geographic Magazine, June, 1923
175. Catalogue of the Second Annual Exhibition of Carnegie Institute, 1898
176. Catalogue of valuable pictures collected by the late David C. Lyall of Brooklyn. Foreword by F. D. Millet
- ✓ 177. Catalogue of special exhibition of the recent work of Alfred Parsons, A.R.A. and F. D. Millet, N. A., American Art Galleries, 1903

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180. " " " " " 1913
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WAR CORRESPONDENCE AS A FINE ART.

BY ARCHIBALD FORBES.



IT is the fable of the veteran correspondent; only he did not send his "Comments" piecemeal from the "theater of war," but hid them at his leisure in the subsequent peace-time. The old "Swedish Intelligence" of the Gustavus Adolphus period was genuine war correspondence; published indeed hardly, compared with our news of to-day, but nevertheless fresh from the scene of action, full of distinctness, quaint and racy beyond compare. The first modern war correspondent professionally commissioned and paid by a newspaper was Mr. G. L. Grunewald, a well-known literary man, only recently dead, who was sent to Spain by the "Morning Post" with the "Spanish Legion," which Sir de Laoy Evans commanded in 1837 in the service of the Queen of Spain. But this new departure was not followed up, and no English paper was represented in the great battles of the First and Second Punjab wars. When, at the outset of the Crimean war in the early summer of 1854, William Howard Russell presented himself to old Sir George Brown in the roadstead of Malta, announcing himself as the correspondent of the "Times," and tendering an authorization from the Minister of War, the apparition was regarded not so much in the light of a revolution, as of an unprecedented and astounding phenomenon. But Russell's credentials could not be ignored, and

all the world knows how he became the pen of the war, and how his vigorous exposure of abuses, neglect, and mismanagement contributed mainly to the rescue from absolute extermination of the British army wintering in misery on the Sevastopol plateau. Other papers followed the lead given them by the "Times," and the "Illustrated London News" had its artist-correspondent at the Crimea in the person of Mr. William Simpson, now a veteran, but still traveling and sketching for the journal with which he has been identified for nearly forty years.

Russell represented the "Times" in the war in Denmark in 1864, when that poor, gallant kingdom suffered so severely at the hands of the twin bulles, Prussia and Austria; and he was again in the field in 1866, when the bulles, having fallen out over their Danish spoils, turned their weapons on each other in the Seven-Weeks' war of 1866. By this time war correspondence, if not yet a profession, was becoming a necessity for all our important papers. Russell and the late Colonel C. B. Brackenbury were for the "Times" with the Austrian army; it was represented with the Prussians by Captain Henry Hozer, whose book on the war is a standard authority. Mr. William Black then unknown to fame was a novel-writer, wrote war-letters to the now defunct "Morning Star," and Mr. Hilary Skinner was the bright and versatile representative of the "Daily News."

Quite a little army of war correspondents accompanied the Abyssinian expedition of 1867. Of those who then marched with Napier two are still alive and available for service to-day—George A. Henry, the voluminous author of books dear to boys, and Frederick Boyle, who, besides being a war correspondent of repute, is a novelist, and has been a traveler even unto the ends of the earth. The journalistic honors of the expedition rested with Henry M. Stanley, then one of the youngsters, but born alert and enterprising. He rode to the coast with the news of the fall of Magdala, and it was his message which communicated the tidings of that event both to England and America. I should have mentioned that Russell described for the "Times" many of the battles and shared many of the dangers of the Indian mutiny in 1857-58, as a received member of Lord Clyde's headquarters staff, and that Mr. Bowly, a barrister, and a "Times" correspondent with the British forces in the war with China in 1860, having been taken prisoner by the Chinese, was murdered by them with the cruellest barbarity, being thus the first war correspondent of an Old World newspaper to meet a violent death in the line of duty.

The war journalists who, previous to the Franco-German war of 1870, made for themselves name and fame achieved their triumphs

by the vivid force of their descriptions under fearless truthfulness, by their staunchness under hardships and disease. They had no telegraph-wire to be at once their boon and their curse; for them, in the transmission of their work, there was seldom any other expedient than the ordinary post from the camp or the base; or, at the best, a special express messenger. I can recall no instance (in the Old World) in which a war correspondent, before 1870, succeeded in antcipating all other machinery in forwarding the tidings of an important event. The electric telegraph had been but sparingly used in the Austro-Prussian war; in the Franco-German war it was to revolutionize the methods of war correspondence. But the conservative spirit of the Old World was singularly illustrated in the tardiness, the apparent reluctance, indeed, with which the revolutionizing agency was accepted. In the great contest of the American civil war the wires had been utilized with a copiousness and an alacrity and an ingenuity which should have been full of suggestiveness to the war journalism of Europe. But this was not so.

The outbreak of the war of 1870 was accompanied by no stirring of the dry bones. At Saarbrück, on the French frontier, the point for which instant had led me to make when war was declared, there was an immediate concentration of momentary interest scarcely surpassed later anywhere else; yet to no one of the correspondents gathered there, whether veteran or recruit, had come the inspiration of telegraphing letters in full, a practice now so universally resorted to in war-time that letters sent by post are an obsolete tradition. For the moment press telegrams from Saarbrück were prohibited; and we supernally accepted the situation and resorted to the post, no man recognizing, or, at all events, acting on the recognition, that from the nearest telegraph-office in the Duchy of Luxembourg, attainable by a few hours' railway journey, the despatch of messages was quite unrestricted. Enterprize thus far was dead, or, rather, had never been born. The stark struggle of the Spicheren, fought out within two miles of the frontier, was described in letters sent by the slow and tortuous mail-train. The descriptions of the important battles of Worth and of Conrardes were transmitted in the same unenterprising fashion. The world's history has no record of more desperate fighting than that which raged the livelong summer day on the plateau of Mars-la-Tour. The accounts of that bloody combat went to England per field-post and mail-train; yet the Saarbrück telegraph-office, from which the embargo had been removed, was within a six-hours' ride of the field. The battle of Gravelotte did get itself described after a fashion, over the wires; but it was no Englishman who accomplished this

this to its fullest was merely a means to an end. At a casual glance it might seem that the chief qualification requisite in the modern war correspondent is that he should be a brilliant writer; able so to describe a battle that his reader may glow with the enthusiasm of the victory, and weep for the anguish of the groaning wounded. The capacity to do this is unquestionably a useful faculty enough; but it is not everything—nay, it is not even among the leading qualifications. For the modern world lives so fast, and is so voracious for what has come to be called the "earliest intelligence," that the man whose main gift is that he can paint pictures with his pen is beaten and overshadowed by the swift, alert man of action who can get his budget of dry, concise, comprehensive facts into print twenty-four hours in advance of the most graphic description that ever stirred the blood. In modern war correspondence the race is emphatically to the swift, the battle to the strong. The best organizer of means for expediting his news, he it is who is the most successful man; not your corner of striking phrases, your plier up of courtesying adjectives.

Miller, it is true, opened our eyes to a new comprehension of our most urgent duty; yet the scales did not fall from them until long after they were opened. It is strange now to look back on the supineness, throughout the Franco-German war, in what I may call craft and on the feebleness of the practical recognition of opportunity. It cannot be said that there is any fine art in the dropping of a letter into a slit in the side of a field-post wagon, yet that method of despatch was the all but invariable resort. Occasionally, when anything important occurred, Russell might send his courier to Sedan, where the "Times" had located a forwarding agent; but the journey from Versailles to Sedan was tedious, and the train service irregular. He and, I think, Skinner of the "Daily News" also, were allowed, on special application for each message, to send short messages to England over the wires; I had the same privilege at the headquarters of the army which the Crown Prince of Saxony commanded; and Bismarck allowed Mr. Kingston, the accomplished representative of the "Daily Telegraph" to write at length the conditions of the capitulation of Paris. But such devices and facilities were simply randomizing alike to the correspondent and to his public. There was, as a general thing, no *viz mazzia* between them and the routine crudeness of the field-post wagon. In a measure, indeed, I had been so fortunate as to discern where lay the *viz mazzia*, and to utilize it. From the beginning of November, 1870, until the fall of Paris in the end of January, 1871, my sphere of duty was

in the north and east sections of the environment, and the celebrity with which my correspondence reached its destination and appeared in print created not a little surprise and speculation as to my methods. A respected colleague, perhaps I should rather say rival, on the same ground, although in subsidiary headquarters, was so struck by this superior celebrity that, in the conviction that it must be owing to telegraphic facilities accorded to me, he made an official complaint of the undue favoritism which he believed I enjoyed. He was assured that there was no such favoritism, and remained bewildered and dissatisfied until the end. The Crown Prince of Saxony's chief of staff told me of this complaint, and desired that I should explain to him the method by which I accomplished the exceptional rapidity of transmission which he as a newspaper reader had observed. I revealed to him the extremely simple secret, under pledge that he should respect the confidence, since I did not devise methods for the behoof of competitors. Some little time afterward I chanced to be dining at the headquarters of Prince George of Saxony, to which my rival was attached, when one of Prince George's staff-officers accused me of post-dating my letters and so giving them a fictitious aspect of freshness. I asked him, if his accusation were true, how it happened that my letters recorded events occurring on the dates they bore, and offered to make a bet with him that if he should then and there inform me of something specific, the information would appear in the "Daily News" of the following morning save one. He accepted the bet, told me of some movement of troops, and presently left the room. I guessed the errand on which he had withdrawn, and, to verify my suspicion, presented myself at the military telegraph-bureau on the way to my sleeping quarters. "No, no, Herr Forbes," said the soldier operator, with a grin; "I have orders to take no message from you." I feigned disappointment, and departed. Next morning my friend of the staff assailed me with fine Saxon badinage, and demanded that I should pay the bet, which I must know I had lost. I did not comply with this request, and in a few days was in a position to send him a copy of the "Daily News" of the stipulated date containing his piece of information, and to point out that he owed me five thalers.

My secret was so simple that I am ashamed to explain it, yet with one exception I had it all to myself for months. When before Metz I had done my telegraphing from Saarbrück, depositing a sum in the hands of the telegraph-master and forwarding messages to him from the front against this deposit. Before leaving the frontier region I learned that a train start-

ing in the small hours of the morning from a point in rear of the German cordon on the east side of Paris, reached Saarbrück in about fifteen hours. The telegraph-master would receive a letter by this train soon enough to write its contents to England in time for publication in the London paper of the following morning. I put a considerable sum into his hands to meet the charge of messages reaching him, and arranged with a local banker to keep my credit balance with the telegraph-master always up to a certain figure. Every evening a field-post wagon started from the Crown Prince of Saxony's headquarters on the north side of Paris, picked up mails at the military post-offices along its route, and reached the railway terminus at Lagny in time to connect with the early morning mail-train to the frontier. At whatever point of my section of the environment of Paris I might find myself, a military post-office served by this post-wagon was within reasonable distance, and my letter, addressed to the Saarbrück telegraph-master, went jogging toward the frontier once every twenty-four hours with a fair certainty of its contents being in England within twenty-four hours or thereabouts of the time of its being posted. There was surely nothing very subtle or complex in this expedient, yet so far as I know the only other correspondent around Paris to whom it suggested itself was my colleague Mr. Skinner, who posted telegrams from Versailles to his wife at Carlsruhe, whence she transmitted them to London; but I believe he lost a mail because of the greater distance of Versailles from my bet with the Saxon staff-officer. As I walked toward my quarters I scribbled his name on a leaf torn from my note-book, put it into an envelop already addressed, and as I passed the post-office quickly dropped the missive into the slot. My visit to the telegraph-office was merely a blind.

There was perhaps a scintilla of innocent and simple tactic in the device which stood me in such good stead in the winter of 1870-71, but there was certainly nothing in it that could by any stretch of language be called fine art. Nor was there any fine art, but merely some forethought and organization in the circumstances attending my entrance into Paris immediately after the capitulation, and my trust eastward into Germany to telegraph a detailed account of the condition in which I had found the great city after its long investment. I was fortunate in getting in; I made the best use of my time during the eighteen hours I was in; and I was fortunate in getting out, which I did before any competitor had entered. My scheme was all laid. I had to ride from the Porte de Vincennes on the east side of Paris some twenty miles to catch the day train leaving Lagny for the frontier at 1 P. M. Had all gone well with me, I should have accomplished this without hurrying. But after I had cleared Paris, and thought there were now no more difficulties in front of me, I was detained in the Bois de Vincennes by a cordon of Wurtemberg hussars, whose orders were to turn back all and sundry, and who would not look at the great-headquarters pass I tendered. Such a contretemps as this seems trivial, but it may spell ruin to the correspondent's combinations. After a while, however, an officer whom I knew delivered me, and the Wurtemberg obstacle was overcome. As I rode on, I found that I should have made more allowance for the condition of the roads, long neglected as they had been, and scored across at frequent intervals by the trenches first of the defenders and then of the besiegers. To reach Lagny in time I had to ride my poor horse almost to death; in leaping trenches he had torn off shoe after shoe, and he was quite exhausted when I galloped up to the station just in time to put him in charge of a German cavalry soldier and to jump into the train. It was two o'clock on the following morning when I reached Carlsruhe, which I had chosen as my objective point because I knew the telegraph-office there was open all night. I had remained in the office while my long message was being despatched, to assist the female telegraphist, who knew only her own language, over the stiles of awkward English words. She released me at seven; at 8 A. M. I was in a return train, and was back in Paris forty hours after I had left it—one of the earliest in of my confraternity on this my second entrance. Walking into the Hôtel Chatham, I found here two journalists who had just arrived from Versailles. I was the victim of their badinage. They had got into Paris before me; from their point of view; and they crowded over this their achievement with great self-complacency. A few days later I saw one of them reading a copy of the "Daily News" containing the telegram which I had sent from Carlsruhe. He did not seem disposed to be facetious any more.

There certainly was a stroke of fine art in the successful arrangements made by the London "Times" to have the earliest detailed account of the entry of the German troops into Paris on the first of March, 1871. William Howard Russell witnessed the grand review by the German emperor, of the representative contingents of the French capital; and he accompanied the head of the in-marching column until it reached the Place de la Concorde. Then he joined his colleague, Mr. Kelly, who had been assigned to watch the demarcator of Paris under

the humiliation of a hostile occupation; and about 4 p. m. the pair left the northern terminus in a special train bound for Calais. On the journey Russell directed to Kelly the account of what he had witnessed, and he remained at Calais, while Kelly, crossing the channel in a special steamer which was waiting, reached London by special train in time in the "Times" of March 2. The "Daily News" had no interest with the "Northern of France" directorate for a special train, and I had to do the best I could without any adventurous advantages. I remember reading a statement in an American paper of the period to the effect that I journeyed surreptitiously by the Russell-Kelly special in the disguise of its fireman; but I need not say that this was a playful invention. I saw the Longclamps review, entered Paris with the German column, and in the Champs Elysees was spoken to by the Crown Prince of Saxony at the head of his staff. I immediately became a center of interest on the part of a knot of Frenchmen, who followed me when I quitted the protection of the German cordon, and then promptly raised the cry of "Spy!" I was attacked, knocked down, most of my clothes were torn off me, a sabot split my lip open, and men danced on me and kicked at me while I was being dragged by the legs toward a fountain in which—such was the expressed intention—I was to be drowned. From this fate I was rescued by a picket of national guards and presently made good my release. As soon as I was free and had fulfilled a grateful duty toward one who had helped me to my freedom, I hurried to the place where I had engaged a dog-cart with a fast and stout horse to be in readiness. It was neither a safe nor a pleasant ride through Paris to the St. Denis gate. But once outside I could let the horse out, and he made good time over the twelve miles to Margency, the Crown Prince of Saxony's headquarters, whence I was allowed to despatch a telegram of considerable length to London. That accomplished, I drove back to St. Denis in time to catch the regular evening train for Calais. Writing throughout the journey, I reached London the following morning, brought out a second edition of the "Daily News," which was selling in the streets by eight, and then lay down on the floor of the editor's room and went to sleep, with the London Directory for a pillow. When I awoke at eleven, the manager and his staff were standing over me in great concern, for I still had about me some of the evidences of the little unpleasantness with the gentlemen of the Paris pavement. I started back for Paris the same evening.

It was my turn to get in a little bit of fire

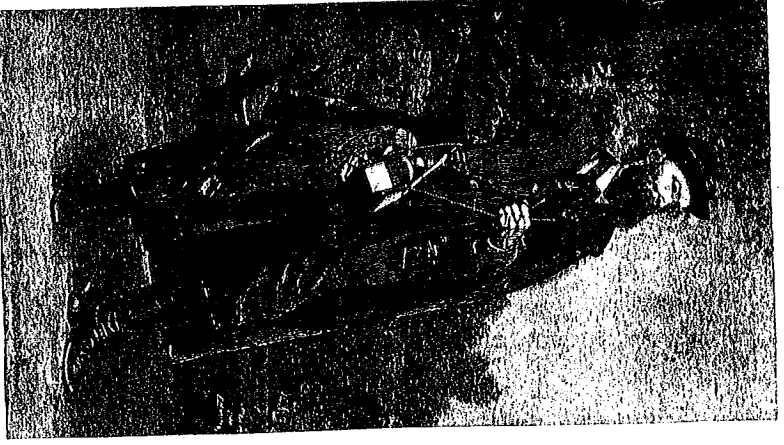
art on the occasion of the triumphal entry into Berlin of the home-returned conquerors, with Kaiser Wilhelm and his generals at their head. That event occurred on Friday, June 16, 1871. I left for Berlin a week earlier. Two days after I had gone the following telegram from me reached the manager of the "Daily News": "Despatch youngsters from office with passport good for France, to report to me at Berlin 14th instant." The manager, wounding to himself what I had in view, despatched a young gentleman, who duly presented himself on the specified date. I fear my friend, who is now a barrister in good practice, has not yet forgiven me for that, during the next two days, I permitted him less liberty than he not unnaturally desired, and did not even allow him to eat at the table d'hôte. The *Zingis*, in all his pomp and fervid national feelings, was over about 6 p. m. After writing and despatching a two-column telegram, I dined despatchly, and about ten o'clock sat down to write a full narrative of what I had seen on this memorable day. Soon after five o'clock next morning I wrote the last words of a letter more than five columns long; then I went round to the Dorsetean Strasse and got from my two colleagues their contributions. Returning to my own quarters, I roused my young coadjutor, ordered breakfast for him, and while he was feeding I made up my packet. Then I instructed him—by this time it was nearly seven o'clock—to start forth with for the Potsdamer railway station, take a second-class ticket for Brussels, get early into his carriage, and keep out of sight till the train started at eight. On reaching Brussels he was to buy another ticket for London, via Calais by the Calais train leaving Brussels soon after his arrival there. Following this route, he would reach London at 6 p. m. on Sunday, when he was to go immediately to the office and deliver his despatches.

All went well. I reached the station shortly before eight, and found there the correspondents of all the other London papers, who had come to consign their letters to the post-office van attached to the outgoing train. I too dropped a bulky envelope into the slot, in the eyes of all beholders, the contents of said envelope consisting exclusively of blotting-paper. I caught a glimpse of my emissary as the train rolled out of the station, and then went to breakfast in the serene confidence of success. The confidence was justified. On the Monday morning the "Daily News" had a page and a half descriptive of the entry; no other paper had a line. Their letters did not appear until the following morning.

The accomplishment of this priority was simply the result of the forethought which becomes a second nature in a man concentrated

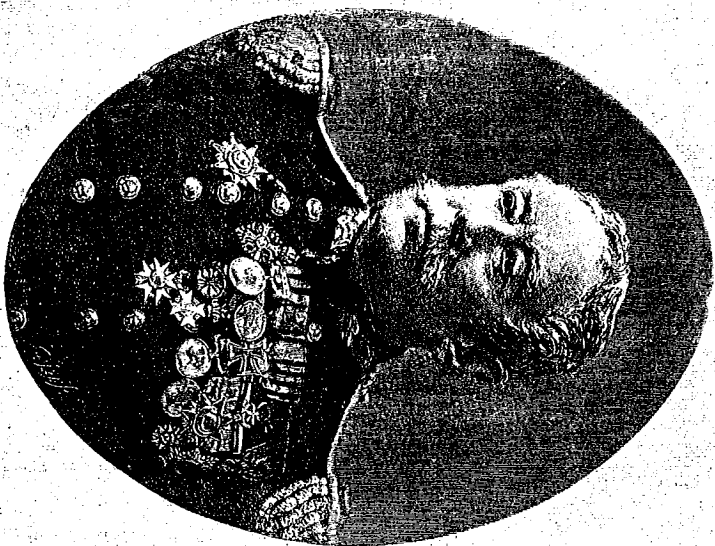
on the duty he has in hand. On the voyage from Dover to Ostend I remembered that during the recent disturbed condition of France, and because of the diminished passenger traffic to and from the Continent generally, the Sunday day boats between Ostend and Dover were suspended. It occurred to me to ask the captain if they had been put on again. "No," he answered; "they are to begin to run at the beginning of next month." It was then clear to me that the mails leaving Berlin on Saturday morning—the entry was fixed for Friday—would lie in Ostend till late on Sunday night, when the night boats would carry them to Dover, but that thus they would not reach London until 6 a. m. Monday, too late for publication on that day. I knew that Sunday day boats were already running from Calais to Dover, but I knew also that the German mails were not sent by this route. A courier, however, could use it, hence my telegram; my instruction as to his being furnished with a French passport was because I knew that the war-time enforcement of passports at the French frontier had not yet been abolished. It had occurred to no competitor to go into this little problem.

During the campaigns in Spain and Servia there were not many opportunities for artistic performances, nor did the amount of public interest make expensive organization worth while. But the men engaged in those campaigns were steadily concentrating their energies on the elaboration of improved devices for the swift transmission of news, and for the old crude methods were drifting into limbo. The Russo-Turkish war formed a new era in war correspondence. The journalism of both worlds made up its mind to put forth its full strength, when in the spring of 1877 the Russian hosts destined for the invasion of Turkey were slowly massing in the squallid villages of Bessarabia. There had been a thorough awakening as to the advantages of telegraphy in war correspondence, and it was now for the first time thoroughly realized that strategic organization for the rapid transmission of intelligence was a thing sedulously to study. Some of the ideas were no doubt ridiculous. I remember a young correspondent coming to me for advice in a state of adjacent bewilderment. He had received instructions from the manager of his paper, to the effect that he was to keep himself aloof from both combatants to fit impartially about the space intervening between them, and to use for telegraphic purposes the offices behind the Turkish



DR. THEODORE RITZEL.
A Typical German Correspondent of the Franco-German War.

front, or those in the Russian rear, according to convenience or proximity. In other words, he was to place himself in the precise position where he could not possibly know anything, with the certainty of being hanged if he escaped being shot. In the earlier months of this war there was a reciprocal alliance between the "Daily News" and the "New York Herald." The representatives of the former paper in the field were the late J. A. MacGahan (whom I regard as the best war correspondent I have ever known) and myself. The "Herald" sent Frank D. Millet (who has since achieved deserved distinction as a painter, but who, I trust, being still in his prime, has not forsworn the war path should occasion call for his services) and John P. Jackson. When the alliance terminated in the September of the war, I was for-



WILLIAM HOWARD RUSSELL.

DRAWN BY H. G. VETZEL.

fortunate enough to obtain Miller's services for the "Daily News." The organization of our methods of action and the disposition of our forces were matters deliberated on and settled in friendly confab. The correspondence campaign was regarded a priori from a strictly strategical point of view. Bucharest was the obvious base of operations, as the nearest telegraphic point to the theater of war. But newspaper difficulties would beset the correspondent hurrying back from the field himself and rushing into the Bucharest telegraph-office with his message partly in his head, partly in his notebook, or forwarding by a courier a hastily written despatch for the wires. For one thing ready cash in hard money would have to be paid over the counter of the telegraph-office, and gold is the most inconvenient and dangerous thing a correspondent can carry about with him in the

at least £300. His duties were to make as amenable as possible the Russian censor, who, from the beginning, had been established in the Bucharest telegraph-office; for which purpose, and for gaining and maintaining the good will and alert service of officials and operators by presents of boxes of cigars, open tickets, etc., he was authorized to disburse secret-service money with due discretion. Further, he had to gather and transmit what trustworthy news he could pick up in Bucharest; and in pursuit of this duty, he was to present himself frequently at the bureaux of the members of the Roumanian cabinet, call on their wives, and attend their receptions. He also had to be *beni* *en* by the foreign ministers to the Roumanian court, especially the British representative.

We four quite amicably arranged the section of front to be covered by each, and there was never any clashing or poaching. Miller was a good deal out of things in the early days, down in the Dobruitscha with Zimmerman, but had a glorious hunting with Goutko in and beyond the Balkans after the fall of Plevna. Nothing in the whole range of war correspondence is more brilliant as literature or more instructive in a professional sense than Miller's correspondence during this period; and so thorough was his organization for the transmission of his letters that Goutko was glad to send his despatches, and the Russian officers their private correspondence, by Miller's courier-service. MacGahan was lame all through the war from an accident at its beginning, but lameness had no effect in hindering a man of his temperament from going everywhere and seeing anything; and he was one of three correspondents, all of American nationality, who, having taken the field at the beginning, were still at the post of duty when the treaty of San Stefano was signed. As for myself, until struck down by fever after the September attack on Plevna, I worked very hard and was singularly fortunate. General Ignatieff was very kind in giving me hints as to impending events. Apart from this, I had a curious intuition of a coming battle; I seemed to feel it in my bones; and I almost invariably backed my presentation with good result. It happened that I was the only English correspondent present at the Russian crossing of the Danube, the capture of Biala, the battle of Plevna of July 30, and the desperate struggle on the Shipka Pass, which lasted from sunrise to sunset of August 24. Villiers, the "Graphic" artist, was my companion on all these occasions.

I Mr. Frederic Villiers, the skilful and daring artist of the "Graphic" was the fourth Anglo-Saxon member of the journalistic craft who endured until the close of the war.

It may be easily imagined that the expenses of a correspondence service conducted on a footing so elaborate were very great; I can only hope that the results justified the cost. Each of us had a wagon and a pair of draft-horses, several saddle-horses, a couple of servants, and couriers at discretion. The purely telegraphic charges were enormous, for almost everything was telegraphed. The scale, if I remember rightly, was about thirty-five cents a word, and I myself sent several messages of more than eight thousand words. But there was no stalling; it seemed as if a thing could not cost too much that was well done. Let me



PHOTOGRAPHED BY ELIOTT & FRY.

GEORGE A. HENRY.

Correspondent of the "Standard" in the Chinese, Franco-German, Anglo-Siam, Albanian and Serbian (1890) campaigns.

give one instance. In the early days we were nervous about the Bucharest censor, and on the suggestion of the ingenious Jackson it was determined to establish a pony-express across the Karpathians to Kronstadt in Transylvania, for the despatch thence of telegraph messages which the censor in Bucharest might decline to sanction. That service accordingly was promptly organized. The ground covered was about eighty miles. The stages were ten miles long; eight horses were bought, and eight men engaged to attend to them. When I reached Bucharest on August 2, with the tidings of the Russian defeat before Plevna of July 30, the base-manager assured me that the censor dare not permit its transmission. Thereupon I utilized this Karpathian express-service, and sent the account of the disaster from the Hungarian town. The Russian military authorities were so satisfied with its tenor that I

realized the censor could no longer obstruct messages to the "Daily News"; so I directed that the pony-express should be disembarked. It had lasted for about nine weeks; it was used once; it cost abominably; and the decision was that it had paid for its keep.

Let me give an instance of the method by which intelligence was expedited. I started from the Danube for the Shipka Pass with four horses and three men. At the end of every twenty miles I dropped a man and horse, with firm orders to the hired pony to be continually on the alert. With a tired pony I rode up from Gabrova to the beginning of the Pass, spent the day of August 26 on the Pass, where no horse had much chance of keeping alive; and at

and "get there" in the face of difficulty on difficulty. A courier may be alert, loyal, and energetic; he may be relied on to try his horse's best; but it is not to be thought of him that he will greatly dare and count his life but as dross, when his incentive is merely filthy lucre. When a great stroke is to be made, to lean on a substitute is to forfeit the grand chance.

We acted habitually on certain fundamental axioms. Each man, as I have said, had his individual sphere of action, which altered with the course of events, but to which, whatever and wherever it might be, he habitually restricted himself. But the restriction was elastic. The motto of all was in effect that of the Red Prince—"March on the cannon thunder." When that sound was heard, or when one of us chanced on reasonably good intelligence as to the probable locality of impending fighting, then it behooved that man to disregard all restriction to a specific region, and to ride with all speed for the scene of actual strife. For it was possible that his colleague within whose allotted district the clash of arms was resounding or about to resound, might be hindered from reaching the fray; tidings of it might not have come to him; he might be intent on impending fighting nearer at hand to him, or indeed engaged in watching its actual outbreak and progress; he might be down with sunstroke or Bulgarian fever; all his horses might be lame; in fine, any one of many contingencies might hinder his presence. And if it should happen that two colleagues found themselves spectators together of the same fight, what harm was there? None; but rather it was well, since by dividing between them the field of strife, the course of the battle would be discerned more closely and described more minutely. During the five days fighting before Plewna in the September of the war, three of us, MacGahan, Jackson, and I, watched that great struggle; and if Millet could have been withdrawn in time from the Dobrudzha, he would have found ample scope as well for his keen insight and brilliant faculty of description. As it was, we did have a fourth colleague before Plewna, in young Saltsbury, who was on duty with the Roumanians. Here, as in the wider field, each man had his own allotted place. MacGahan was with his staunch ally Stobeleff left on the extreme left; and because Stobeleff was the fiercest fighter of the Russian chiefs, the opportunities for thrilling narrative of the correspondent attached to him were incomparable, and were incomparably utilized. I had the central section along the Radischevo ridge, and Jackson placidly surveyed the scene of slaughter over against him about the Grevtza redoubt, regardless of the shells which occa-



PHOTOGRAPHED BY GEORGE T. GIBELL. DESIGNED BY G. A. POWELL.

WILLIAM BEATRICE KINGSTON.
 "Daily Telegraph" Correspondent in the Franco-German, Serbian (1890) and Russo-Bulgarian wars (1877-78).

night in the belief that Radetski had got a firm grip of the position, I started on the return journey. This I was able, by utilizing horse after horse, to perform at a continuous rapid pace; and so, as I was informed on reaching the imperial headquarters at Gorni Studen, I traveled so fast as to outstrip the official messengers, and brought to the Czar the earliest tidings of the result of the yesterday's fighting. The young officer who was afterward Prince Charles of Bulgaria was so good as to send me from Gorni Studen down to the Danube in his carriage; and I was in Bucharest and telegraphing hard on the following morning. My experience is that no courier is to be resorted to for arduous service on a really momentous occasion. He cannot be expected to swim rivers, ride horses to a standstill, and then run on foot; he has no inducement to smash through obstacles,



PHOTOGRAPHED BY F. SEYMOUR GUYSTANTINOFF.

J. A. MACGAHAN AND F. D. MILLET.
 Correspondents of the "Daily News" in the Russo-Bulgarian wars of 1877-78. Mr. MacGahan had previously served as a correspondent in the Franco-German and Serbian wars, and had investigated the "Bulgarian atrocities."

DESIGNED BY F. ARTHUR.

sionally fell about the hayrick outside which he sat and wrote by day, and in the hollowed-out interior of which he spent the night. Always and often twice a day couriers were despatched to Bucharest from Jackson's hayrick, where his quiet and cheery fellow-countryman Grant, of the "Times," habitually kept him company, and whither MacGahan, or his messenger, and myself from time to time converged with written matter to be despatched to the telegraph-office.

Not less imperative on the war correspondent than the axiom that bids him ride on the cannon thunder, is the necessity that, when he has learned or seen something of interest and value, he shall forthwith carry or send it to the wires, without delaying for further information or for the issue of renewed strife. "Sufficient for the day is the fighting thereof," should be

his watchword, if he can discern aught decisive in the day's fighting. If he has with him or can find couriers, it is, of course, his duty to remain watching the ultimate issue; but if he has no such service, there is no more trying problem for the correspondent than to decide whether or not the day's work has been so conclusive one way or the other as to justify him in riding away with the installment of information accumulated in his head and his note-book. Never did I find the solution of this problem more arduous than on the evening of the long day's fighting of August 24, on the Shipka Pass, to which reference is made above. I had the conviction that Radetski had made good his position, and I knew that reinforcements were on the way to him, yet it seemed certain that he would be assailed again and again; and indeed, as I rode away, the Turks were renew-

ing the combat. I was in MacGahan's country; and, knowing his instinct for a battle, I had been looking out for him all day. Yet I was aware that any one of many things might have occurred to detain him. Osman might be making a sortie from Plevna, or Imenevsky and Skobelieff might have finished their preparations for the storm of Loficha.

Well, I took my risks, and rode away for the telegraph-wire on the night of the 24th. On the morning of the 25th MacGahan arrived on



PHOTOGRAPHS BY SERGE JAKUBENCO.

GENERAL GOULIKO.

SKETCHED BY H. WELSH.

"Times" correspondent in the Russo-Turkish war.

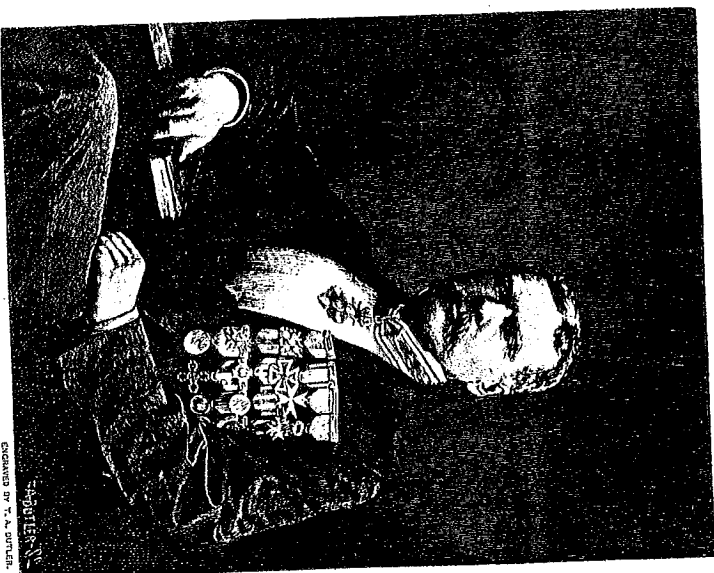
the Shipka, having ridden hard on the fighting the moment he had heard of its outbreak. There was severe fighting all that day, and the Russians, in trying to broaden their foothold, had the worst of it. In the evening MacGahan in his turn had to consider his position, and the problem before him was more complicated than that which I had solved, for better or worse, the previous evening. He recognized that the day's work of the Russians had been unsuccessful, and he frankly regarded their position as precarious. He knew that the fighting would be renewed on the morrow. But he knew further that in two or three days Loficha was to be assailed, and that it behooved him to be there. He knew, too, that I had come and gone, and that he could rely on my speedy return if there came still bad tidings from the Shipka. So he in turn quitted that point of interest on the evening of the 25th, hurried to Bucharest with the result of that day's work for the wires, and by incredible exertion for a sound man, not to speak of a lame one, he was back in the vicinity of Plevna in time to witness Osman Pasha's furious sortie on the

morning of the 31st. As for me, on my way to Bucharest I had been called upon to report to the Czar, and had ventured to state my impression that Radetski could hold his own with MacGahan, so in the imperial headquarters, there was much dabbling on this point, and indeed as I passed through Gornj Studen, on my way back, I was told somewhat contentiously that the Shipka was "as good as lost." But retaining still my belief in Radetski's ability to maintain his position, I pushed on toward the Pass meeting on the way unneeded reinforcements returning whence they had come; and reaching the Shipka, I found the stout old warrior drinking tea in peace, and resolute. God willing, to stay where he was, come Turk or devil till he should be relieved. There had been hard fighting for several days after MacGahan had quitted the Shipka, but the conviction on which I had acted on the evening of the 24th proved to be well founded. Between MacGahan and myself, acting independently, but actuated by a common zeal, our paper had been represented in the field during the two days of severest fighting, and the intelligence of what occurred during those two days had been placed before its readers with a minimum of delay. It was such an accomplishment without the sacrifice of any important intelligence from elsewhere in attaining it that was our constant and ardent aspiration.

Another illustration may not be inapposite of the paramount duty of the war correspondent, to transmit important information without delay, to the abandonment or postponement of every other consideration. MacGahan had accompanied the raid across the Balkans by Gouliko almost immediately after the crossing of the Danube by the Russians. I remained on the northern side of the mountains, my specific place being with the army of the Czarvitch, which on the Russian left flank was stretching out toward the Lom, with intent, it was whispered, to attempt the fortress of Ruschuk by *coup de main*. I had accompanied it to Biela, and had then gone back to Bucharest with despatches for the wire. On my way to rejoin the Czarvitch's headquarters, I passed a few miles on the Sirova side of Biela, the hamlet of Paolo, in one of the gardens of which the imperial camp was pitched. It occurred to me to look in on General Ignatieff, and to ask him whether he had any news for me. "News, Mr. Forbes?" he exclaimed the general. "To be sure I have; here is a despatch just arrived from General Gouliko, giving all details about his crossing the Balkans, and his march up the Fundja valley toward Kezanlik!" Ignatieff translated the whole despatch for me, which I took down from his lips, thanked him, took leave, mounted my horse, and rode hard over the thirty miles be-

tween Paolo and the bridge across the Danube at Sirova. For I knew that what Ignatieff had given me was absolutely the earliest and sole intelligence of Gouliko's doings; and until that intelligence was on its way to England, my intention of overtaking the army of the Czarvitch had to stand over. At Sirova I fortunately found a trustworthy messenger to Bucharest, and on the following morning rode a second time to Paolo. Again Ignatieff waved triumphantly a despatch from Gouliko, describing hard and successful fighting and marching; again his translation of that document was scribbled down in my note-book; again I hurried back to Sirova; and again sent a courier to Bucharest with the interesting and valuable

message. Precisely the same routine occurred on the following day; and I own to a certain satisfaction when the fourth day was barren of a despatch. For in each one of the three successive days I had ridden sixty miles in a heat fiercer than the heat of India, over tracks from which the dust rose so dense as to obscure near objects. But then the information given me by Ignatieff was the only news of Gouliko on whose enterprise the interest of Europe was concentrated; for it was not until some days later that anything came from the correspondent who accompanied the expedition. The news was well worth the candle, and, besides, as it turned out, I had lost nothing by not being with the Czarvitch.



PHOTOGRAPHS BY ELBERT & FRI.

SKETCHED BY T. W. GRIFFIN.

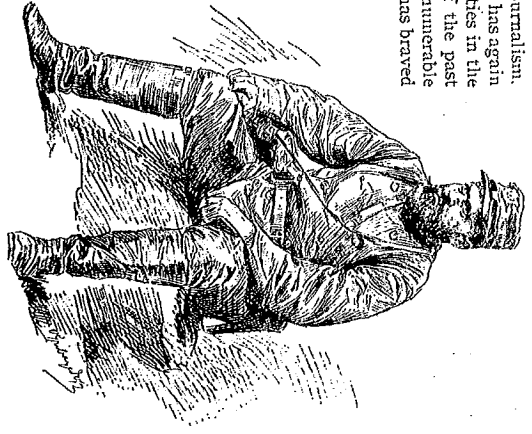
Forbes

THE MODERN WAR CORRESPONDENT.

Famous war reporters, from Russell in the Crimea to Creelman in China—An adventurous branch of journalism in which Americans have now especial success.

THAT outgrowth of modern journalism, the special war correspondent, has again been heard from during the hostilities in the far east. Like his predecessors of the past forty years, he has faced the innumerable dangers of an active campaign, he has braved fire and sword and pestilence, in order to keep the world informed of the progress of events; and it should be borne in mind that in the present instance these dangers are intensified by the fact that one of the combatants is a perfectly remorseless barbarian, who shows no mercy for his prisoners, be they foes or neutrals.

The description of the events of war by eye witnesses may be dated back to the time when Caesar reported his campaigns in Gaul; and old Froissart, the chronicler of England's early strife with France, may be look-

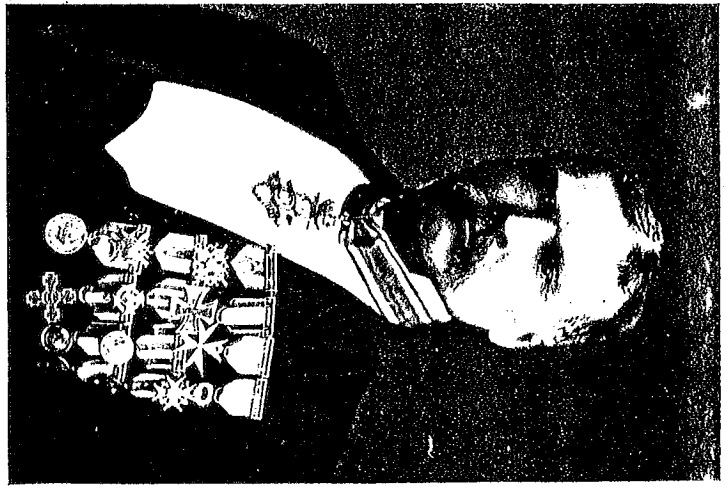


Gant, of the New York "Times."

ed upon as a medieval war correspondent. Strictly, however, this particular feature of latter day journalism began with the Crimean war, when the London Times sent a young Irishman, a barrister of the Middle Temple, to the east to record the deeds of England's armies.

This pioneer correspondent was William Howard Russell, who is alive to-day, a hale old veteran of seventy-four years. He witnessed every important battle of the Crimean campaign, and watched the progress of the siege of Sebastopol from the trenches of the besiegers. Of course, as an Englishman's, his letters were not infrequently colored by national prejudice. Though in a lesser degree than Kinglake, he

failed to give the French the credit due to them for their preponderant share in the honors of victory. He also had a habit of magnifying the numbers of the enemy to an inordinate extent whenever they were opposed by British troops. Yet with all his failings Russell was a thoroughly capable newspaper man. He was the first to expose the defects of the British commissariat system, and the wanton neglect of the troops by the home authorities, which led to such untold suffering during the terrible winter of 1854-'55. His revelations produced a storm of public indignation throughout England, and were followed by the resignation of the Aberdeen ministry.



Archibald Forbes. From a photograph by Elliot & Fry, London.

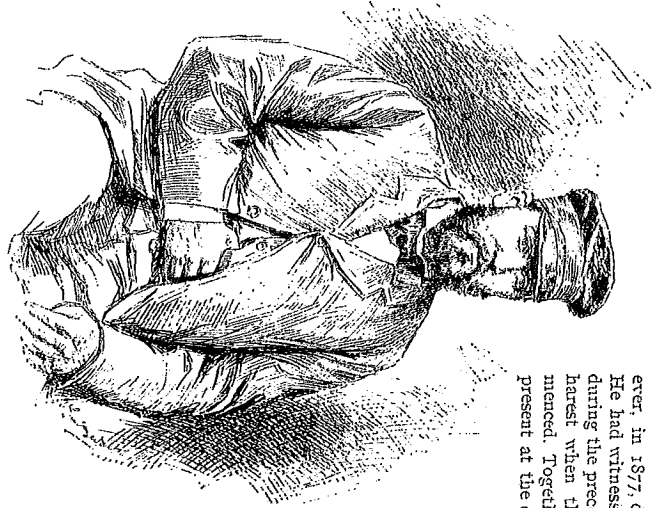
Russell's work as a special correspondent did not end with the fall of Sebastopol. After serving through the Indian mutiny, he came to this country at the commencement of our civil war: but his one-sided and malignant description of the first battle of Bull Run aroused deep resentment, earning for its author the sobriquet of "Bull Run Russell," and resulting in his return to England the following year. He has since participated in several campaigns, notably with the Austrian army in Bohemia in 1866, and with the Crown Prince's corps during the Franco Prussian war of 1870; but he will always be better known to posterity as the man who described Alma, Balaclava, Inkerman, and the memorable siege of Sebastopol. I shall pass over the many able men



William Howard Russell.



J. A. Cameron, of the London "Standard."

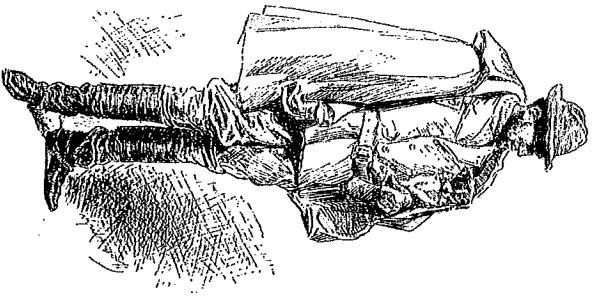


J. A. MacGahan.

who described our civil war for the home press. Their work merges more closely into the regular lines of American journalism, and they were so numerous as to call for special consideration.

Best known after Russell, among European correspondents, is Archibald Forbes, although, if the truth be told, his achievements pale before those of several others of whom I shall speak further on. Forbes studied at the University of Aberdeen, and left it to enlist as a common soldier in the Royal Dragoons. After several years' service, he secured a position as special correspondent on the *Daily News*, and in that capacity accompanied the German armies during the war of 1870. He also witnessed the fall of the Commune. A terse and vigorous writer, his work found immediate popular favor. He was constantly under fire, and, thanks to his personal influence with the higher military authorities, he was enabled to score many important "beats" on his journalistic contemporaries.

His greatest opportunity came to him, how-

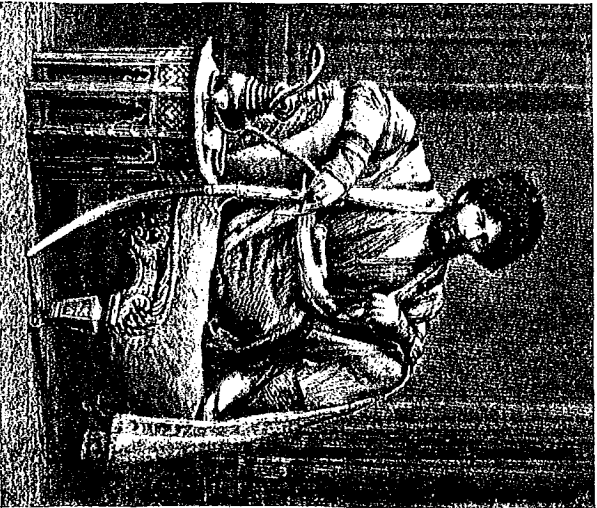


A. B. de Guesclie.

ever, in 1877, during the war in Turkey. He had witnessed the operations in Servia during the preceding year, and was at Balkan harvest when the Russian invasion commenced. Together with MacGahan, he was present at the crossing of the Danube and the capture of Bjela. He was with the Czarvitch's army as it advanced towards Rustchuk, and saw the long and desperate struggle around Pleyna. For bringing the tidings of the capture of Shipka to the Czar in person he received one of the numerous decorations which he loves to display upon occasion. Ill health drove him into retirement several years ago.

If a war correspondent's place on the roll of honor is to be gauged by the practical results of his life work, then

should the name of Janmarus Alovsius MacGahan take precedence of all; for to his direct influence is ascribed by many the upheaval which curtailed Ottoman power in the Balkan peninsula. MacGahan was a native of Perry County, Ohio, and had already distinguished himself as a fearless and daring news gatherer



Edmund O'Donovan, of the London "Daily News."

despite the government's refusal of a safe conduct, to accomplish his purpose. He started off alone through the desert on horseback, and overtook the expeditionary force just before the commencement of the assault on the Khan's capital. The fight occurred at night-time, and MacGahan was in the thick

long before the outbreak of the Russo-Turkish war. As a correspondent of the *New York Herald*, in 1871, he had reported the disastrous retreat of Bourbaki's army into Swiss territory. He had remained in Paris after the outbreak of the Commune, and, but for the intervention of United States Minister Washburne, might have suffered severely for his intimacy with the rebel leaders. A visit to Russia after this gave him the opportunity of cultivating the friendship of many officials of influence, and when in 1873 the proprietor of the *Herald* ordered him to join General Kauffmann's expedition to Khiva, he was enabled,

of it side by side with his friend Colonel Michael Skobeloff. His description of the affair raised him to the front rank of contemporary newspaper writers.

The greatest achievement of MacGahan's career was his exposure of the horrible atrocities committed on the peaceful Bulgarian population by the bashibazouks and other irregular troops in the service of the Porte, in 1876. These crimes had been called in question by the British premier, Benjamin Disraeli, in the House of Commons. Accompanied by Eugene Schuyler, United States commissioner, MacGahan proceeded to the scene of the massacres,

and there collected an overwhelming mass of evidence against the "unspeakable Turk." His graphic despatches completely turned the tide of British opinion against any thought of armed opposition to Russian intervention, and thus indirectly led to the emancipation of the Bulgarian nation.

To this day the Bulgarians look upon him as their savior, and cherish his memory as that of a national hero.

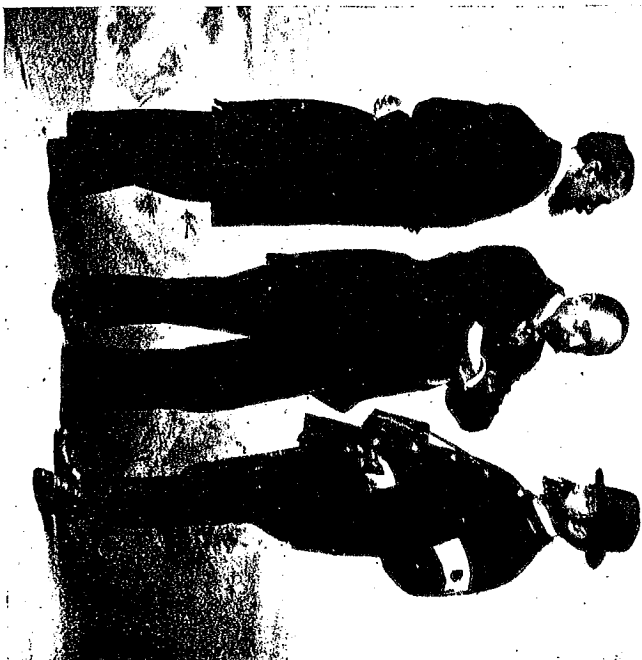


Frank D. Millet, N. A.

Throughout the war with Turkey MacGahan remained in the saddle. His friend of the Khivan campaign, Skobeleff, had become a general, and the two were almost inseparable. His letters from the front are among the best contributions to the history of that bloody struggle, during which he suffered all the privations of the common soldier. Then, while the negotiations of San Stefano were in progress, he remained in Pera during an epidemic of spotted typhus, and fell a victim to the disease. His death was deeply mourned by the

Russian army, among whom he had made himself a universal favorite. Alone, perhaps, of the entire staff of foreign correspondents, he won the full confidence of the Russian leaders, and thus created for himself sources of information denied to his colleagues.

This same war of 1877 was a great school for the modern news gatherer, and produced a veritable galaxy of journalistic geniuses.



Frederic Villiers, Julian Ralph, and James Creelman.
From a photograph by Zden, San Francisco.

Frank Millet—the distinguished painter of today—was another journalistic hero of that campaign. He was an American art student in Paris when Mr. Bennett sent him to Bulgaria to cooperate with Jackson. Millet did some of the most brilliant reporting of the war. He wrote for the *Harvard* and the *Daily News*, and sent sketches to the *Graphic*. He crossed the Danube at Braila with Zimmerman, and was one of the four foreign correspondents to accompany the Russian army to San Stefano. Of these four men, three—Millet, MacGahan, and Grant of the *New York Times*—were Americans born and bred. Millet's most brilliant feat was his stirring account of the last battle of Plewna, a literary production that has been wrongly ascribed to Forbes—

who, by the way, was constantly receiving credit for work performed by his more modest colleagues.

Frederic Villiers, primarily a war artist, can lay claim to a more varied experience in the field than perhaps any of his fellows. He was the fourth man in the quartet that followed the Russian army to the gates of Constantinople. He has also done service in Afghanistan, in Egypt, in the Soudan, in Serbia, and in Burma, and everywhere he has been in the thickest of the fight. Of the four correspondents present at the battle of Metemneh on the Nile he alone escaped unscathed, while J. A. Cameron of the *Standard* and St. Leger Herbert of the *Morning Post* were killed outright, and Colonel Burleigh of the *Daily Telegraph* was wounded. The Egyptian



John P. Jackson, of the New York "Herald."

campaign proved the doom of several other brave members of the journalistic fraternity. Captain W. H. Gordon of the Manchester *Guardian*, Colonel Fred Burnaby of the *Morning Post*, and Edmund O'Donovan of the *Daily News* all found their graves amid the parched sands of the Soudan deserts. The two last named had previously made records

for themselves in MacGahan's tracks in central Asia.

To return to the year of 1877, mention should not be omitted of the effective work of that other famous artist correspondent, Melton Prior of the *Illustrated London News*, nor of Colonel John A. Coakell, representing the Cincinnati *Engleer* with the Turkish army. Some of the German and Russian correspondents, notably Huhn and Schneider of the *Christliche Zeitung*, Nemirovitch-Danchenko of the



William H. Gilder, of the New York "Herald."

John A. Coakell.
From a photograph by Hirsmanoff, New York.

Colos, and Nicolas Maximoff, are also well worthy of notice. The latter received two crosses for personal bravery in the field, and was wounded at Plezna. He is at present occupying a modest position in the office of the New York *Herald*. This same journal, it should be added, was the only American periodical to send a correspondent to the scene of the Franco Chinese difficulties in Tongkin. Its representative, Colonel William H. Gilder, distinguished himself by reporting the defeat of Colonel Bouet ahead of all his colleagues.

The present trouble in the east has not developed as much

talent in the line of special war correspondence as its predecessor. There is a reason for this. The press of both hemispheres refused at first to take the quarrel between the two Mongolian powers seriously. No American editor, at least, believed for a moment that the hostilities would involve the most accepted principles of modern warfare, and prove an object lesson to naval and military authorities alike. Finally, when the Japanese began to show their mettle, Mr. Pulitzer, of the *World*, decided to send out James Creelman to the theater of hostilities.

This gentleman found, on reaching Japan, that the London *Times*, *Black and White*, the Paris *Temps*, and several German, Italian, and Russian periodicals had also but just provided themselves with capable representatives. In short, active hostilities were already far advanced before any of the correspondents reached the actual scene of the fighting. None of them witnessed either the early naval movements in the Gulf of Petchili, nor the land operations that culminated in the battle of Ping Yang.

However, no one personally acquainted with Mr. Creelman could have doubted that even at that late day he would make a record for himself, as certainly he has done. Creelman is made of the clay from which springs crusaders, reformers, and martyrs. His judgment may often be open to question; his good faith, sincerity, loyalty, perseverance, and manliness never. Barely thirty four years of age, Creelman, has passed through more experiences than ninety nine hundredths of his fellow craftsman. He began work for the *Herald* during his teens, accompanied Boyton on a floating trip down the Mississippi, took part in several ballooning expeditions, obtained a taste of cowboy life in the West, and went through the entire routine of a city reporter before the age of twenty seven. After that he was sent to Europe by Mr. James Gordon Bennett, and as special correspondent has visited every European capital, and interviewed many of the leading celebrities of the day, from the Pope to Count Tolstol. He then

returned to this country, only to be packed off to Hayti, where he met the redoubtable Hippolyte. He has been managing editor of the London and Paris editions of the New York *Herald*, and of the New York *Evening Telegram*.

After Creelman's departure for the extreme orient, the New York *Herald* not to be outdone, arranged to publish sketches by Frederic Villiers, who had gone to Asia to represent *Black and White*, and also agreed to take "copy" at space rates, from A. B. de Guerville, a journalistic free lance who had started for Japan on his own account. *Harpur's Weekly*, on the other hand, sent Julian Ralph to Shanghai to report events from the Chinese side.

After the battle of Ping Yang, which place they reached shortly after the flight of the Chinese, the correspondents accompanied Marshal Oyama's army in its advance on Port Arthur. It was the capture of this ill fated city, on November 21, that led to the heated newspaper controversy with which the American public has been regaled for two or three months. Creelman, who until this event had been lavish in his praise of Japanese humanity towards the defeated foe, suddenly exploded the startling declaration that the Mikado's troops had been guilty of unheard of atrocities. These he declared he had witnessed himself during the three days following the capture of the town. His accusations called forth a chorus of denials from Japanese officials, but none louder than those of de Guerville in the columns of the *Herald* and *Leslie's Weekly*.

Abundant evidence has, however, been brought forward to show that Creelman spoke the truth. Even the *Herald's* artist, Villiers, not to mention Mr. Cowan of the London *Times*, and many American naval officers, all present on the occasion, have since fully corroborated his story; Villiers backing up his testimony with irrefragable proof in the shape of photographs taken on the spot. For the first time in its history, the *Herald* has been outdone in the field of war correspondence. *Temps's* *millantur*!

Valerian Grigobaydoff

DICTIONARY
OF
SIGNATURES
&
MONOGRAMS
OF
AMERICAN
ARTISTS

From the Colonial Period to the Mid 20th Century

BY
PETER HASTINGS FALK



S O U N D V I E W P R E S S

1988

DICTIONARY OF SIGNATURES & MONOGRAMS OF AMERICAN ARTISTS

ER, Richard E. (continued)

R.E. MILLER Miller Miller Miller

MILLER, William G. (1850 - 1923)
Painter, Engraver

William G. Miller

MILLER, William Ricarby (1818 - 1893)
Landscapes

W.R. Miller 1870
W.R. Miller 1863. W.R. Miller.

MILLES, Carl (1875 - 1955)
Sculptor

Carl
Milles

MILLET, Francis Davis (1846 - 1912)
Painter, Illustrator

F.D. Millet F.D. Millet F.D.M. F.J.H.
FDM

MILLMAN, Edward (1907 - 1964)
Abstract Painter, Muralist

Edward Millman

MILLS, Clark (1810 - 1883)
Sculptor

Clark Mills

Russell House

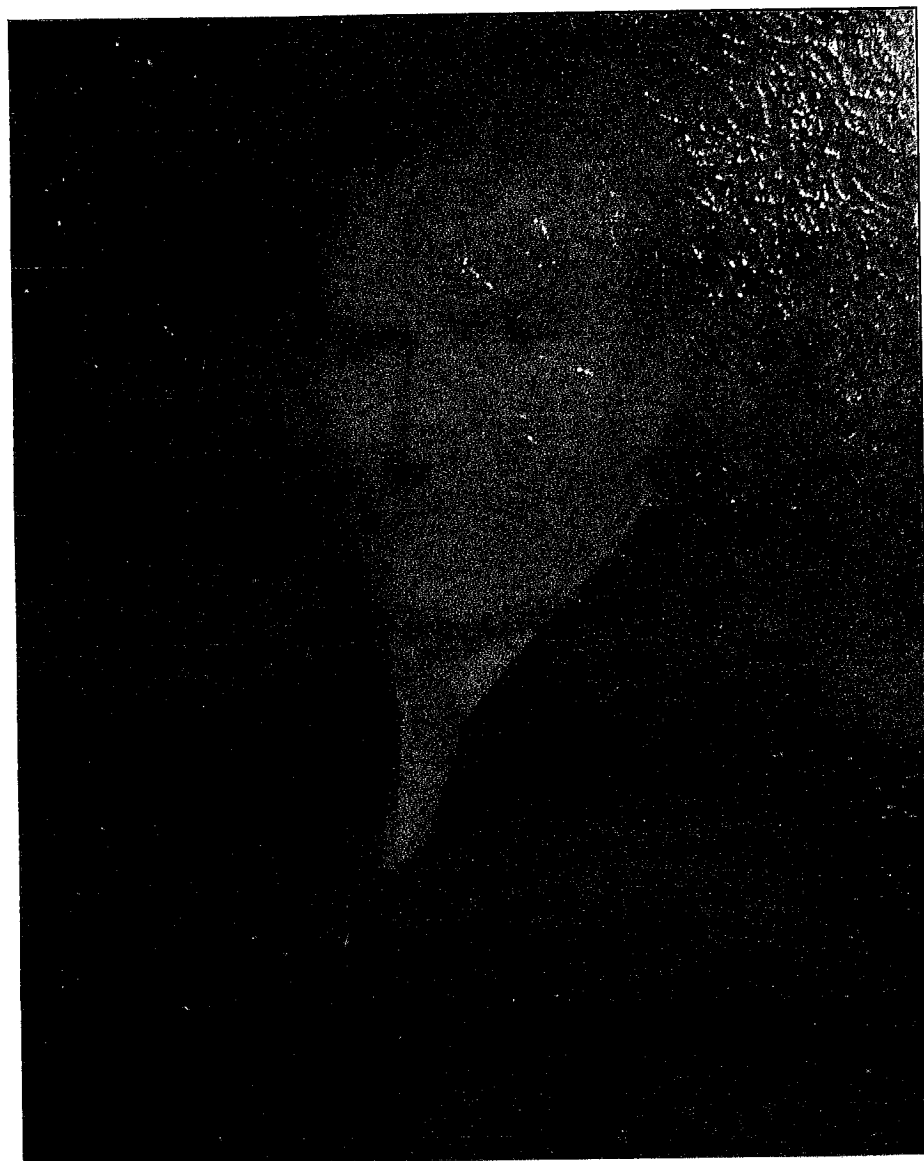
The House and its Owners



"The other rooms, upstairs and down.....all join to give to Russell House that air of homely distinction that distinguishes it and gives such unalloyed pleasure to the guests who enjoy the hospitality of a most kindly host and hostess."

Country Life, January 14th, 1911

1791—1886
The Russells



John Russell

Before the present Russell House was built, the site was occupied by what was probably a farmhouse and inn built in the mid 17th century. As the Swan Inn it was the first building on entering Broadway from the direction of Evesham and Worcester, on the main road to London.

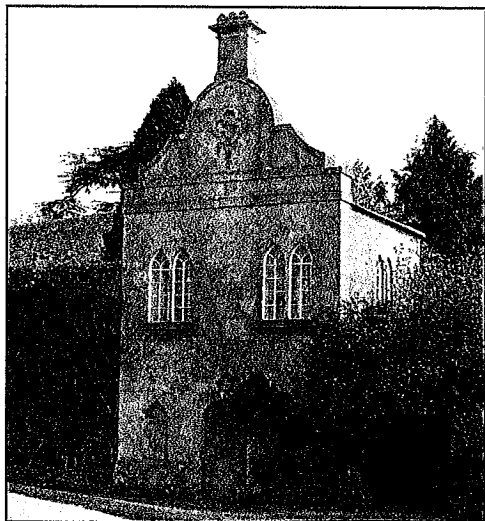
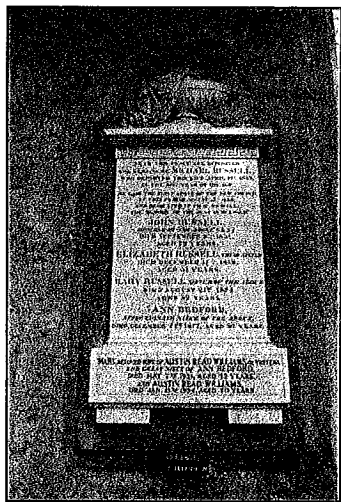
The Russells rose from being yeoman farmers in the mid 17th century, to become by the mid 19th century one of the largest land-owners in Broadway. Michael Russell III (1731-1801) seems to have been the principal architect of the family fortunes by marrying Mary Ashwin, daughter of the Squire of Bretforton. The parish records show the property in the ownership of the Russells some time before 1772.

1791

The Swan Inn was partially demolished and the current Georgian house was built with adjoining barn and stables by Michael Russell IV, as a home for his brother John Russell (1779-1851) and his sister Ann (1766-1833). The house was surrounded by almost two hundred acres of land on both sides of the road. The house and surrounding gardens, a 13 acre orchard and 50 acres called Swan's Meadow were on one side. 17 acres of land, in two parcels, took up the opposite side. After John Russell moved into the property, he tore down some cottages, enlarged the gardens, enclosed them with high walls and created a "pleasure grounds" by constructing the two-storey gazebo on the side facing the road, and a two-storey pavilion in Gothic style in the garden.

On John Russell's death in 1851, his nephew Michael Russell Bedford occupied Russell House as tenant for life. On his death in 1873 the house and grounds were bought by his sister, Ann Bedford (1797-1877), and then passed to her niece, Emma Shailer (1839-1909). Her great-nephew Thomas Seabourne Bedford was the last owner from the Russell family and sold Russell House to Frank Millet in 1895.

Russell family memorial in St Michael's Church, Broadway. Michael is Michael Russell IV, and lived at Pye Corner.

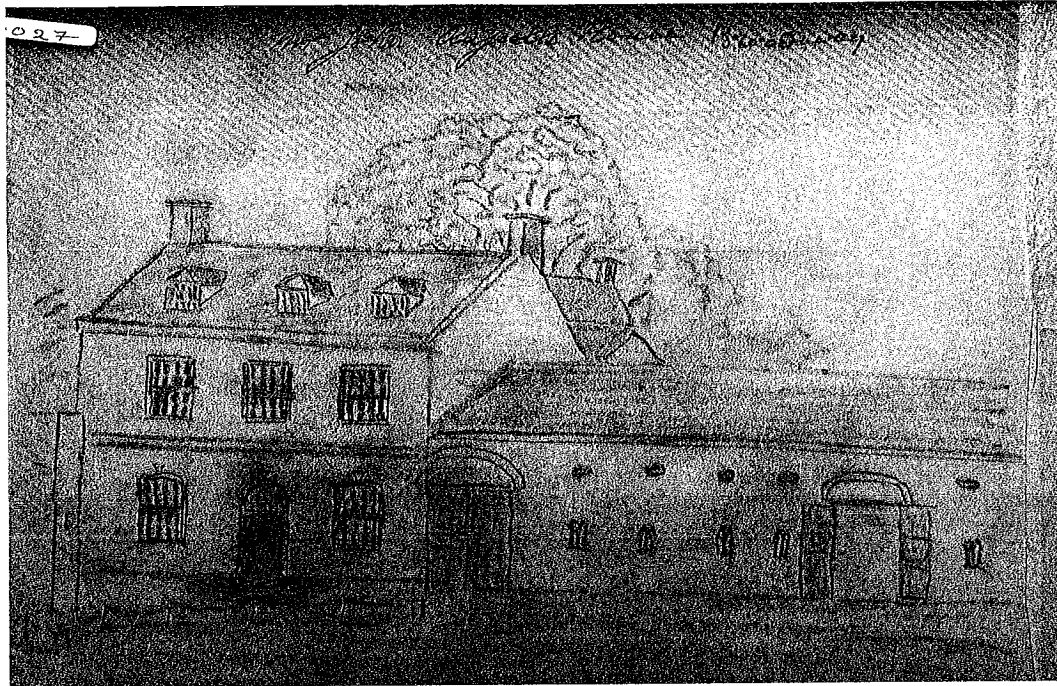


The Gazebo from which any traveller arriving from the Evesham direction could be seen

The barn (now part of Russell Court) was separated from the main house by an open archway giving carriage access to the courtyard behind.

The main house had a symmetrical façade with bowed windows either side of a central door.

The barn had large double wooden gates at the front for the entry of carts into the barn.



Sketch of c.1830 by Henrietta Phillips, daughter of Sir Thomas, from a sketchbook of Dr Harblick, Conn. USA.

At some time between 1830 and 1877, a room had been built over the archway with a slightly curved bay window, to match those on the ground floor. A semi-circular open porch with a copper roof supported by trellis had been added to the central front door.



**Russell House
c1877**

1886—1935

The Millets and the American Colony in Broadway

In 1886 Frank Millet, the American painter and writer, leased Russell House with his friends Edwin Austin Abbey and John Singer Sargent. The house became the base for a group of artists and writers, mainly, though not exclusively American. Regular members of the colony, included Alfred Parsons (artist and garden designer), the painter George Henry Boughton, the illustrator Edwin Blashfield, the writers Henry James and Edmund Gosse., and the artists Laurence Alma-Tadema and his wife Laura. The hospitality of Frank and his wife, Lily led to a string of distinguished visitors coming to Russell House. The house was purchased in 1895 by the Millets, and it became their family home until Frank Millet died in the Titanic disaster in 1912. Lily continued in residence until shortly before her death in 1932. The property was sold by her son in 1937.



Frank Millet by George du Maurier, 1889



Mrs Frank Millet, by Sargent, started in 1885, completed in 1886

Lily kept this portrait in her drawing room at Russell House for the rest of her life. It was sold by John Alfred Parsons Millet in New York in 1976. Now in a private collection.

1884

Francis Davis (Frank) Millet (born Mattapoisett, MA 1846-1912) makes his first visit to Broadway.



A

Cosy Corner (Metropolitan Museum, New York)

Edwin Abbey first suggested to Frank Millet that Broadway ("a queer old dead stony town") would be a suitable place for Frank, his wife and their new-born son, Laurence, and daughter Kate, to spend the summer. In August 1884 they settled at the Lygon Arms. From there he made excursions into the surrounding countryside, including to the Fleece Inn at Bretforton where Millet reputedly painted these two pictures.

At the Inn (Union League Club, New York)



The painting "At the Inn" was the first painting that won Millet a cash prize—\$2500 from the American Art Association. Notification of the prize arrived by telegram at Russell House on the evening that Frank spent his first night there, on 8 May 1886.

1885

Millet, together with Alfred Parsons (1847-1920) and Edwin Austin Abbey (1852-1911) rent Farnham House for the summer, and, for one shilling extra, Abbot's Grange next door, which was in a ruinous state, for use as a studio.



Edwin Austin Abbey , by Sargent (Yale University Art Gallery, New Haven)



Alfred Parsons (Photograph)

John Singer Sargent made his first visit in September at the invitation of Abbey, staying at the Lygon Arms. During September to November he started *Carnation, Lily, Lily, Rose*. Other visitors that September included Edmund Gosse, Frederick Barnard, Laura Alma-Tadema and Henry James.



John Singer Sargent, self-portrait 1886 (Aberdeen Art Gallery)

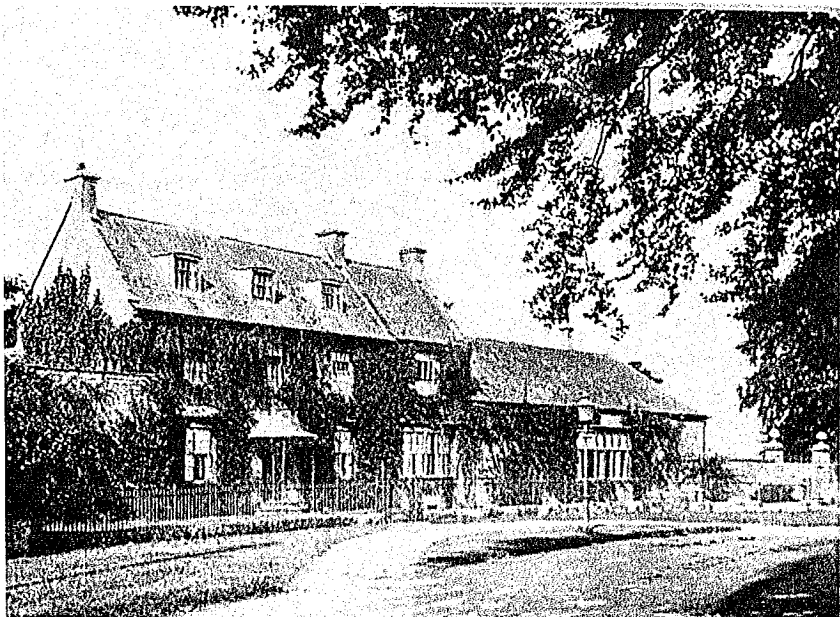
House is the Millet tenants numerous

1886

Since Farnham too small for family, their co- and their guests, Millet,

together with Abbey and Sargent, takes a 7 year lease on Russell House for summer and autumn use while spending winters in New York. It becomes the permanent residence of the Millet family, although Frank himself was an inveterate traveller and infrequent visitor. Social life revolves around Lily, and her sister-in-law, Lucia.

Parsons lays out the garden.

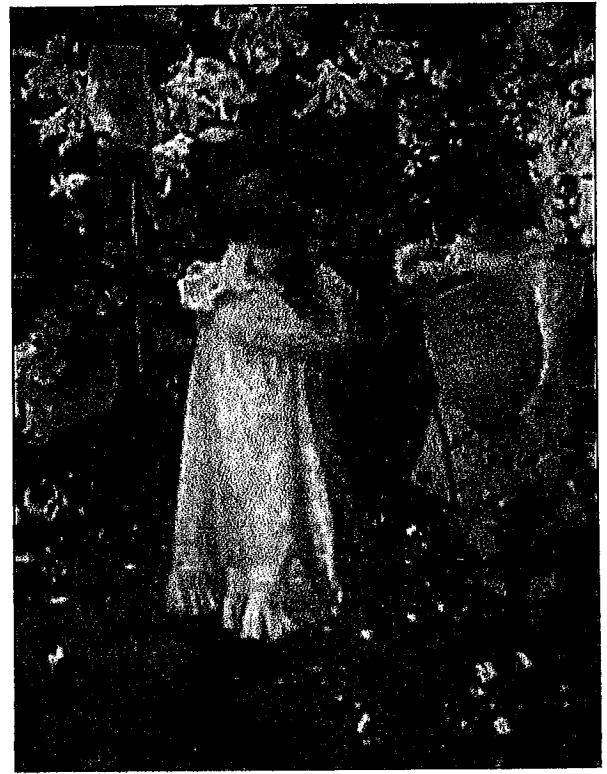


Millet created more space in Russell House by closing the front of the archway with a 10-foot window with three sashes, slightly bowed to match the windows above and on the ground floor. This was Lily's sitting room.

The barn floor was levelled, the walls were plastered, and the hay-loft converted into a minstrels' gallery. Glass panes were put into the arrow-slit openings. Two new barn doors, each with 20 panes of glass in the upper section took the place of the former solid doors, which were left open against the front of the barn.

Carnation, Lily, Lily, Rose by Sargent
(Tate Gallery, London)

James A. M. Whistler parodied the title by calling it "Darnation, Silly, Silly Pose"



Sargent makes his second visit, this time staying at Russell House. *Carnation, Lily, Lily, Rose* is completed in the garden at Russell House between July and October, using Dolly and Polly, the daughters of the illustrator Frederick Barnard, as models. It takes such a long time to complete the painting as the special light effect lasted for only 20 minutes in the early evenings. Henry James visits again in September.

The artistic colony at Russell House in 1886 consisted of twenty-two adults and fourteen children. Work ended each day at four o'clock and late-afternoon tennis became the main athletic diversion. After a hard game of tennis and a leisurely dinner, the occupants and guests at Russell House set aside the easels in the barn-studio and entertained themselves during the remainder of the evening. Music was always an important part of the festivities. Millet might grab his trombone, Lily played four-handed piano arrangements with Sargent, and Abbey tortured the harpsichord. Wagner and Gilbert and Sullivan were the favoured composers.

In August, a coach party of Broadway colonists went to Stratford to see Mary Anderson, the celebrated American actress, play Rosalind at the Shakespeare Memorial Theatre. Mary Anderson later became one of the leading personalities in Broadway and a temporary resident in Russell House.

With the sole exception of Henry James, the members of the colony had a talent for unruly behaviour. Edmund Gosse writes: "Nothing we do scandalises the villagers. Fred Barnard, with an enormous stage slouch hat over his shoulders, chased one of the Americans down the village street, the man chased screaming all the time and trying to escape up lamp-posts and down wells. Not a villager smiles... Whatever we do or say or wear they only say "Them Americans is out again"."



John Alfred Parsons Millet aged 4, by Sargent , 1892 (Richard and Jane Manoogian Collection)



Laurence Millet, aged 3, by Sargent, 1887 (Private Collection)



**Kate Millet, by Sargent
(Private Collection)**

1887

Frank and Lily return to Russell House in May and stay until September. Abbey and Sargent are also there for part of the summer.

Edwin Abbey remembered one night in the winter of 1888 when the blaze in the large fireplace in the studio created a soft glow over the colours of the tapestries and carpets and reflected off the shining pewter pots and brass pans as Lily and Nettie Huxley (daughter of the eminent biologist Thomas H. Huxley) played Schumann, Rubinstein, Grieg and the Belgian composer Eduard Lassen.

1888

Mary Mead is invited to stay at Russell House - one of many young ladies invited by Lily as potential marriage-partners for Abbey. On 8 July Lily gives birth at Russell House to her last child, John Alfred Parsons Millet, named after John Singer Sargent and Alfred Parsons. Sargent visits the Millets at Russell House , while staying at Fladbury Rectory.

1890

Abbey marries Mary Mead in New York. Her formidable character meant that she would never be able to share a house with Lily Millet, and in any case Mary considered the bohemian life in Broadway was not sufficiently serious for her husband. This marks the beginning of the end of the Broadway colony.

Millet completes the purchase of Abbot's Grange from James Orchard Halliwell-Phillipps.

As a result of the purchase (and despite getting an overdraft from an Evesham bank), the Millets have to make economies and decide to spend their first winter at Russell House. However, the low temperatures and the dampness of the rooms at the house make a New England winter seem comfortable by comparison.

1891

Edwin and Mary Abbey move to Morgan Hall in Fairford, on which they have taken a lease, soon to be joined there by Sargent to work on the murals for the Boston Public Library. Alma-Tadema said that when Edwin Abbey left Russell House, the spirit of the place changed.

1895

On June 24 Millet buys Russell House from Thomas Seabourne Bedford.

With the purchase of Russell House completed, Frank set to work on the restoration of Abbots Grange, with the purpose of using the Grange as his main studio. While this work was going on, he was often living alone in Russell House, as Lily was frequently away on trips and the children were in school. Mary Anderson de Navarro often came with her mother to watch the restoration of the Grange, bringing tin buckets filled with warm frankfurters, sauerkraut and apple pie, Frank's homemade favourites. During his many lonely evenings at Russell House, Frank's only companion was his wirehaired terrier named Gough. After a complaint from a nearby farmer that Gough had been chasing sheep, the dog had to be shot.

1896

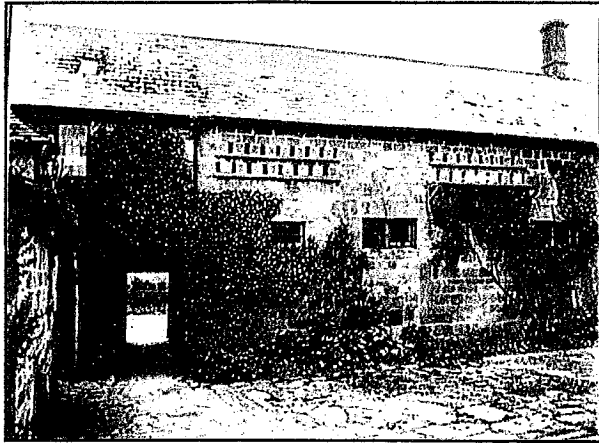
Mary Anderson de Navarro (1859-1940), the celebrated American actress, socialite and hostess, and her husband, Antonio (Tony) de Navarro, borrow Russell House while their own new home, Court Farm, is being converted for them, and the garden there created by Alfred Parsons. The barn /studio was used then as a music room

Mary Anderson
De Navarro

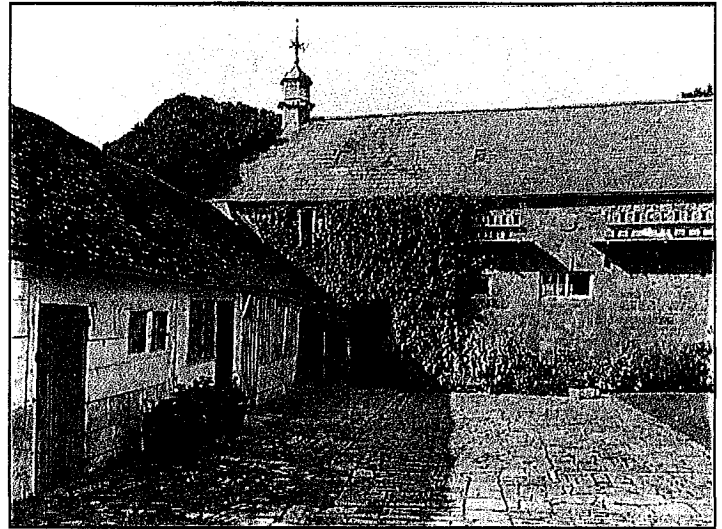
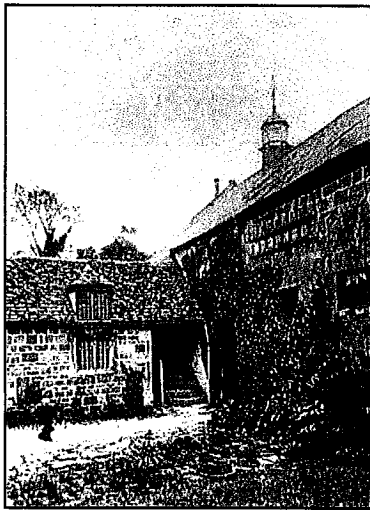


Another of Mary Anderson's many visitors was E F Benson, who is reputed to have based Riseholme, the home of Lucia in the Lucia novels, on Broadway, and may have used Mary Anderson as the model for the opera singer Olga Bracely, or even for Lucia herself.

One of her visitors there was the pianist Leonard Borwick (b 1868, d 1925). He was a pupil of Clara Schumann and has been described as Queen Victoria's favourite pianist



Photographs of unknown dates show the courtyard and stables at Russell House in a variety of different forms. The lantern on the roof is now at Luggershill, the house built by Parsons on the opposite side of the road, the result allegedly of a lost bet at cards between Millet and Parsons.



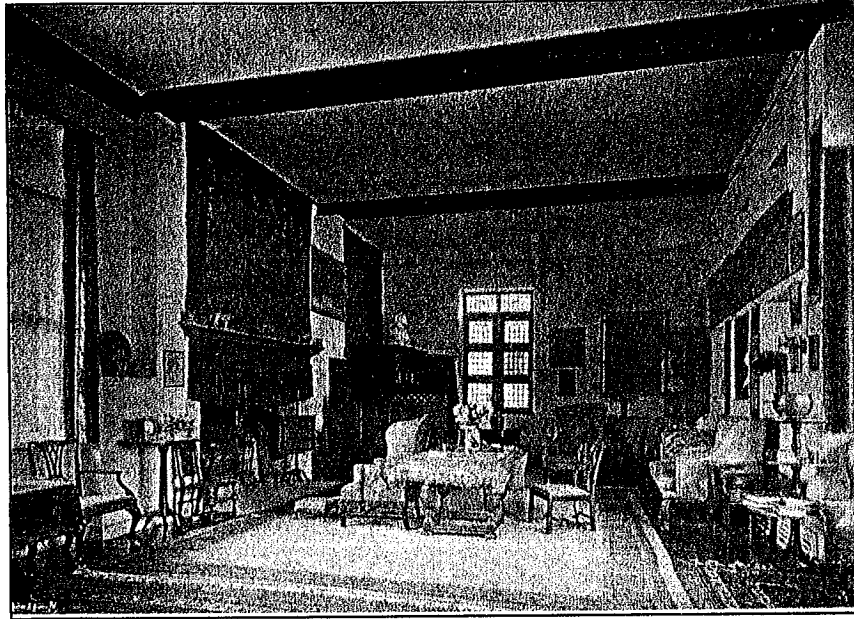
Clockwise from top left:

1. Courtesy Bill Grant
2. *Country Life*, Jan 14th 1911
3. Courtesy Bill Grant

The *Country Life* article of 1911 refers to the old timber-framed building on the left of the picture above as probably dating from the time of the Swan Inn, but that the stable itself dates from the time of the Russells. Note the oval stone with the date 1791 is situated between the two sets of pigeon holes, now over the door to the left. "The very elegant little cupola, with its charming wrought-iron vane, is typical of the good but modest work that the Russells carried out".

1907

Millet builds a new studio at Abbot's Grange. The old barn/studio at Russell House becomes a living room, hung with tapestries and filled with Dutch and English furniture of the 17th and 18th centuries.



The living room at Russell House in 1910, Photograph, *Country Life* January 14th 1911

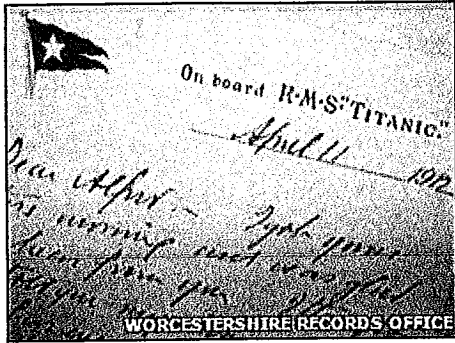
"Before he acquired the Grange, Mr Millet used the barn as his studio. It now serves as a great living-room, as simple in its treatment as it is delightful. The whitewash of walls and ceilings is only broken by beams that carry the latter and the great windows that have been inserted in the former. A wood fire burns on a hearth eight feet wide, surmounted by a stone cornice, above which rises one of the pieces of tapestry that adorn the walls in conjunction with studies and sketches by many a noted artist."

Country Life, January 14th 1911

1911

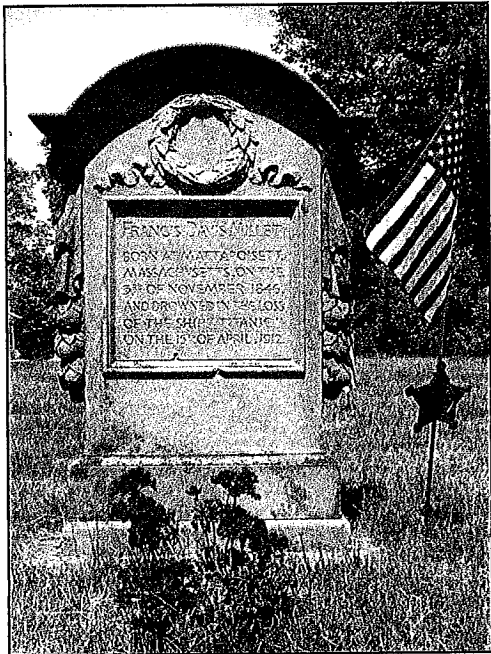
Parsons retires to Broadway, partly to be near his old friend Frank Millet. Millet sells him the land across the road from Russell House, and Parsons builds a new house, Luggershill (now called Luggershall), and lays out the garden there.

On April 10, 1912, Millet boarded the RMS *Titanic* at Cherbourg. He was last seen helping women and children into lifeboats. His body was recovered, and cremated at the Mt Auburn Crematory, Cambridge, MA.



Frank's last letter was to Alfred Parsons.

The headstone over the ashes of Frank Millet in the Central Cemetery, East Bridgewater, MA. Made of Cotswold limestone, it was carved in England, but was delayed being sent to America by the First World War.



Memorial to Frank Millet at the new cemetery, St Eadburgha's Church, Broadway.

Lily continues to live at Russell House, but although she is the sole beneficiary of Frank's will, she is left in financial difficulties, not helped by the fact that, to the dismay of many family members and friends, she destroys many of Frank's pictures at Russell House that she thinks are not worthy of him. To supplement her income she modernises the interior of Abbots Grange and rents it to a series of tenants, finally selling it in 1920.

1920

Alfred Parsons dies. Lily loses the neighbour who has given her so much comfort since Frank's death. She continues to entertain at Russell House, but to a circle of friends that is now much diminished. Her main occupation is her 17 acres of gardens.

1932

Lily becomes ill in the winter of 1931. Her daughter, Katherine Francesca Millet, who has married the nearby paper-mill owner Francis Adlard, converts the stable block of her house, Churchlands, at Winchcombe for her mother's use. Lily dies there on 5 May 1932 at the age of 78.



**The Millet House and Garden, by Sargent
(Private Collection)**

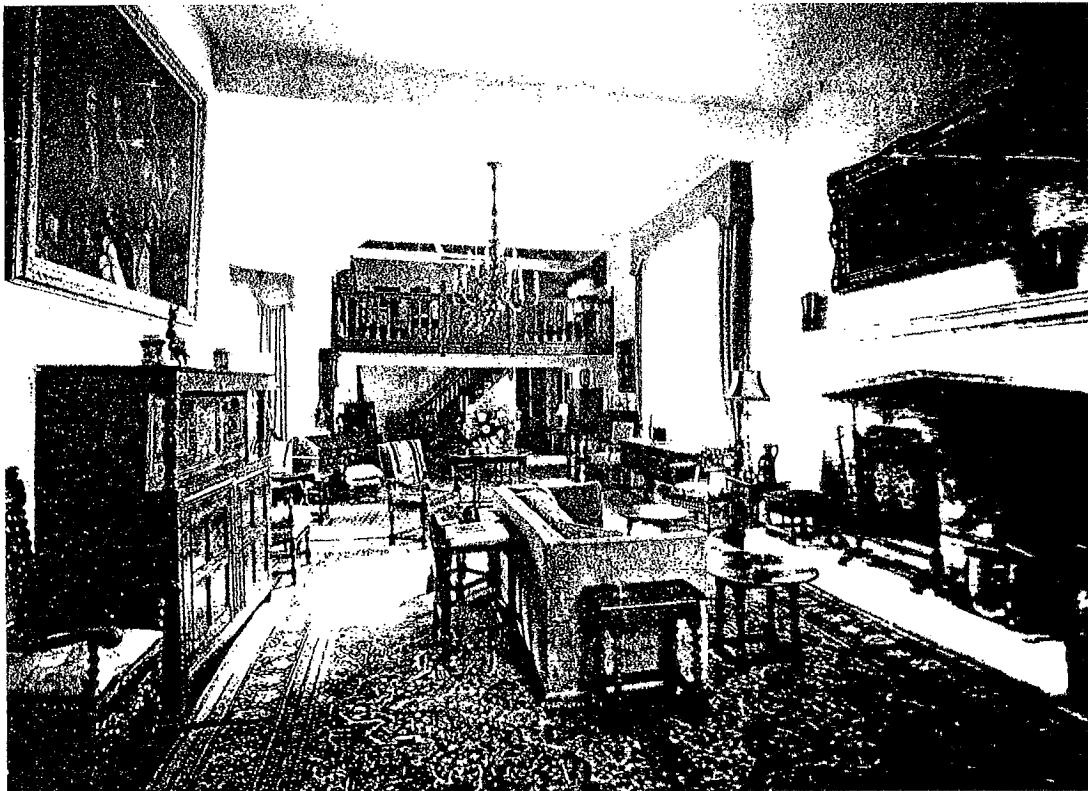
Lily was cremated and her ashes scattered over the rose garden at Russell House

1935—2013

After the Millets

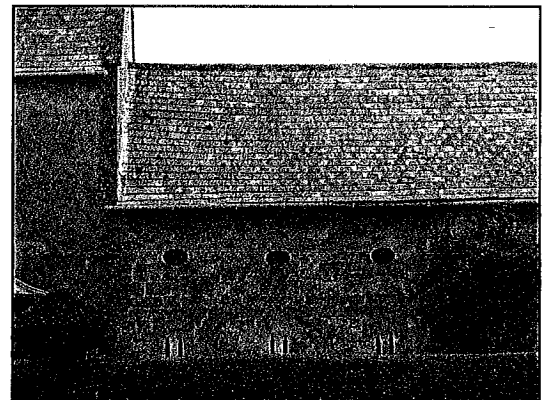
Russell House was occupied by mainly American troops during the war, during which time it fell into disrepair. After the war, the government had no further use for it, and it was eventually sold to the Evesham RDC. The main owners afterwards, from 1958 to 1985 were the Keil family who restored and made numerous alterations to the house. The surrounding land and properties were split up and sold during the 60's and 70's, and Russell Court, comprising the barn and stables of the main house, became a separate property in 1973.

- 1935** John Alfred Parsons Millet of 770 Park Avenue, New York City, takes out (09.09.35) a mortgage of £3 250 on the house ("formerly in occupation of Elizabeth Greeley Millet, otherwise known as Lily Millet"), including Hogsdean Orchard, Bloxham Ground and Swans Meadow.
- 1937** Sold (17.11.37) by J A P Millet to Mary Bostock Harries Jones of the Mansion House Hotel, Evesham, (later at 3 Overlinks Drive, Parkstone, Dorset) for £3 900 including the house, walled garden, greenhouse, summerhouse, yards, gardener's cottage, stables, outbuildings, orchard and pasture, also Swans Meadow.
- 1939** Gardener's cottage sold to Joyce Moore (15.06.39).
- 1944** Donated (09.08.44) by M B H Jones to the Commissioners of His Majesty's Works and Public Buildings.
- 1956** Sold (01.11.56) by the Minister of Works to the Rural District Council of Evesham for £6500.
- **1958** Sold (11.09.58) by Evesham RDC to H W Keil Ltd for £3750. The house became the Keils' family home and was extensively restored and altered. The front door and porch were moved to their current positions, several rooms were panelled and elegant pillars were put up in the hall.
- The meadows and orchard were retained by the Council for the Mill Avenue Housing Estate. Mortgage given by the Council to H W Keil Ltd for "repairs and restoration of the extension and interior.....together with the provision of modern internal amenities."



The living room at Russell Court during the Keils' ownership (*The Antique Collector*, October 1964)

- 1962** Sold (20.02.62) By H W Keil Ltd to Keil Holdings Ltd for £4 000.
- 1966** Keil Holdings Ltd purchase (28.02.66) the land retained by the Council in 1958 between Russell House and Lifford Gardens.
- 1967** This land sold (24.10.67) to developers for £6 800.
- 1969** Quiet Place land sold (03.06.69) by Keil Holdings Ltd to Dawn Imogen Sally Cookson of 46 Gillhurst Road, Harborne, Birmingham.
- 1973** Russell Court (still described as Russell House) sold (05.03.73) by Henry and Violet Keil to Mary Goodwin Smith of Windmill Farm, Rowington, Warwickshire for £47 000.
- 1985** Russell Court sold (29.11.85) by M G Smith to Brenda Elaine Allen-Jone (d 08.03.12) of 132 High Street, Broadway for £175 000.



Russell Court in 2004

" F.D. Miller Guest Book "

Miller Guest Book

seen at Adlon Gallery 9/11/

seen at Gallery

Leather-bound
Leather bound

1894

Oct. 20-22 by James - Henry JAMES

3-5 Nov. Dr. Henry Harper & Mary

~~3-5~~ 12-14 Nov 3 Banned

20-24 Nov CM Wegward

12-15 Dec Alfred Parsons

1895

2-4 Jan Olga W.

9-16 " Alma-Tadema - ALMA-Tadema

Charles Karschke pencil

25-27 June A. F. de Navara Antonio F de Navarro

21-24 " L. Alma-Tadema & 26-29
Lourens Alma Tadema

15-22 Anna Alma - Et T.
Anna

12-15 Feb Alfred Parsons

17-28 Apr. Alma T.

19-29 " Arthur Skettell car

8-29 Dolly Band Dorthy Bernard

8 May MA Band

yr ? 1895

1895

2-4 Nov. L. Alma-Tadema
Lourens Alma Tadema

2-4 " JSS

4-6 " Adèle le Bonjeanij Clapi

Apr 10 " Alfred Parsons
Alfred Parsons

June Alma-Tadema

New Year Barnards

1896

- 21-26 Feb Maude Valerie White
- Mary ^A de Narano
- 3 April CF McKen
- 4 Aug M C van Nijel
- 19-21 Aug Alfred Parsons Alfred Parsons
- 29-31 Aug JSS
- 24/8 - 1/9 Alice Barnard Alice Barnard
- Somerville Brown x 66

26-28 Sept John L. Carlwelder Alfred Parsons
 Alfred Parsons
 Dec. Mrs. Adams B. Alice & Emily B

1897

- 29/12 - 1/1/97 William Menschel Kurt Jacksons
- Jan Various Somerville
- ~~26-27~~ 20-22 March Menard (Geo x Herbert)
- April 16-17 Alfred P. Alfred P.
- April Kurt Jacksons Parsons Parsons
- 24 April JM & Mary Marie
- May Alice & Polly B. Alice & Polly Barnard
 Parsons Kurt Jacksons

1896
1896

- Oct Carybeaves
- 4-6 Nov Juliet Seymour Trower Seymour
- H. Avery Tipping Henry Avery Tipping
- Mrs. Menard Alfred P. Alfred P.
- Melie Parker

June Curveys Hull Jacksons (3) ^{& William} Geo [Hemmett]
Blue Longys Carr Philip Carr
Harry Phinkelt Greene ^{Philip}
Greene

(3) (1)

(Charles) C. Octavius Parsons
C. Octavius Parsons
24-26 July Carol & Bertha Berkenhoff
Arnold Beer

Parsons

Harry Jackson & F. ... Jackson Alfred Parsons ^{AIR}

Hedrick & Benjamin Macmillan

May Alice Bannet Hershel

Alma Tadema ^{Alma Tadema} Constance Carr

1898 Phil & Lily May

18-20 J. Weir Mitchell
Silas Weir Mitchell

[? Hanson] who is it?

~~6-9~~

10/8-21/9 Dorothy B. & M.A. Bannet

6-16 Sept Alice B.

3 Oct Frank Dickson Hayden Bannet

9-11 Oct Grace Liddop Dunham
Grace Dunham

^{& Hanson} Collier (B.W)

Nov Alma Tadema ^{Alma Tadema} Hull Jacksons Ken?

1898

Feb. 8-9 George Hampton Alfred Parsons (A) (i April 9 & M
April Alice & Dorothy B. & June 21

May Hershel's Blumenthals

18/6 Sidney Blair

11/6 The Allahall Barrie CC - Broadway Holmes

Sm Barrie / Bernard Barrie / T.L. Gilman / A Conan Doyle / Philip Carr
(11 i all) & poem "on making 2 (not one)" by Owen Lehman ^{or}

1897 cont Nov./Dec Howard Tappin Mrs Jones etc (4)
Thomas E Weywood PK Hardie Alice Hyde
Xmas Alice B *
Alma Thomas
Alma Tademas

1899 14-15 May Eliza Vedder + wife
Cordawalder Philip Carr by kind
Phillip?

All about Carrie June - cont 1899 Barrie (last) & etc.
July/Aug/Sept. Fred Parsons Barreds Parsons Mrs. W.
Dec. Peter Rodick Vivian Morse

1900
~~2000~~

~~Jan~~ Barreds Barreds

14-17 April J.M. & Mary Barrie
Parsons Howard,

25-28 Owen Seaman Alfred Thomas - long time

Phil Carr Elizabeth Robinson Robinson

Sept. Alma Tadema Alma Tademas Alice Langys Carr - Barreds
Alma Tademas Barnard's

Oct Tappin

Nov Alfred P Capt Parkridge
Alfred P. Captain

Dec Barreds Barnard's

20. 1901 Jan Alma - Tademas
Alma - Tademas

the May Hunter & J. May Hunter

July Abraham Bacon & El. Bacon & Madal Simple & etc

Sept Parsons Henry Poor
Parsons Henry

1887 - Sargent / Millet / Parson

7 year lease on Russell House

1890 - Completed Purchase of Grange

1895 - Millet buys Russell House

" Find the Assun as well conducted
as ever " - Madame continues

1902 29 Apr. Ellen Terry

18-19 May John M Swan

Thomas Kelly
Polly

1903

Elyza Elizabeth
Thomas Parsons
Barnes
Kirby
Kirby

(Repr. sporadically)

1904

Sept. Cyril Wyndham
Wyndham

? 1905

23-25 Towers

1906

Miller

1907

Elyza W. Sweetlands Phil Carr Myle Lane

London Duff WAF James Kinderkramer
Lilly Millet arrived

1909

22 June Lily Millet arrived

to Admonds Carr Hayward

21 May Percy Cranger

31/7 - 2/8 Myle Lane

3 May. FD Millet arrived
FD Millet arrived

May. Aubrey & Irene Dean Vant

1910

May Cypriano et J Cypriano Carr

Chapin Mrs Poor Jane Lushy Hewitt

July Miss Whitman out Society

1914

Thomas Lily Price Jones Arnold Hewitt Rose

1915

Feb

1921

Ocky & Vera Parsons Lindlow Wigglesworth Marka Conway
Vera Parsons

Ann Sargent sis of Epes wife of Nathaniel Ellery
— Gloucester

Singer - Sewing Machine
Mary Newbould

Epes

1922 Wagner canal -

Kenneth & Arthur Hobhouse Pamela Post

Conroy et al - Octavio Parsons

[Some ~~names~~ ^{names} : pencil of Wright - preliminary letter also signed
to him)

1923 Christie Wanda La Verge

1948 Christie " (grandson of John La Verge)

all about La Verges - Christie recalls visit 20 yrs earlier

who had name book study to open its pages to new &

and present at the Verge House in Sweden's Landing, Palisades, N

letter to Dr & Mrs Miller -

Letter from Mountain 16/7/1954 Wanda in hospital -

cm mount 28/11/1954

to 1976 Book received 11/6/1984

over Alexis Manice

Kate Cecilia of Amos from ex.

Oxford - House of Representatives

Par. 1827 - 1828 - 1829 - 1830 - 1831 - 1832 - 1833 - 1834 - 1835 - 1836 - 1837 - 1838 - 1839 - 1840 - 1841 - 1842 - 1843 - 1844 - 1845 - 1846 - 1847 - 1848 - 1849 - 1850 - 1851 - 1852 - 1853 - 1854 - 1855 - 1856 - 1857 - 1858 - 1859 - 1860 - 1861 - 1862 - 1863 - 1864 - 1865 - 1866 - 1867 - 1868 - 1869 - 1870 - 1871 - 1872 - 1873 - 1874 - 1875 - 1876 - 1877 - 1878 - 1879 - 1880 - 1881 - 1882 - 1883 - 1884 - 1885 - 1886 - 1887 - 1888 - 1889 - 1890 - 1891 - 1892 - 1893 - 1894 - 1895 - 1896 - 1897 - 1898 - 1899 - 1900 - 1901 - 1902 - 1903 - 1904 - 1905 - 1906 - 1907 - 1908 - 1909 - 1910 - 1911 - 1912 - 1913 - 1914 - 1915 - 1916 - 1917 - 1918 - 1919 - 1920 - 1921 - 1922 - 1923 - 1924 - 1925 - 1926 - 1927 - 1928 - 1929 - 1930 - 1931 - 1932 - 1933 - 1934 - 1935 - 1936 - 1937 - 1938 - 1939 - 1940 - 1941 - 1942 - 1943 - 1944 - 1945 - 1946 - 1947 - 1948 - 1949 - 1950 - 1951 - 1952 - 1953 - 1954 - 1955 - 1956 - 1957 - 1958 - 1959 - 1960 - 1961 - 1962 - 1963 - 1964 - 1965 - 1966 - 1967 - 1968 - 1969 - 1970 - 1971 - 1972 - 1973 - 1974 - 1975 - 1976 - 1977 - 1978 - 1979 - 1980 - 1981 - 1982 - 1983 - 1984 - 1985 - 1986 - 1987 - 1988 - 1989 - 1990 - 1991 - 1992 - 1993 - 1994 - 1995 - 1996 - 1997 - 1998 - 1999 - 2000 - 2001 - 2002 - 2003 - 2004 - 2005 - 2006 - 2007 - 2008 - 2009 - 2010 - 2011 - 2012 - 2013 - 2014 - 2015 - 2016 - 2017 - 2018 - 2019 - 2020 - 2021 - 2022 - 2023 - 2024 - 2025

Lucy, dau. of Gen. Thomas Sanders May 1752
Born in Gloucester 24 Nov 1752
Miece of South Scituate wife of Winthrop 1/2 bro of Paul Kelly
Parents of Charlotte Sanders Ashmun
died in Boston
21 July 1815 - Feb 17 1876

Eliza Kelly
dau. of Erasmus Kelly (died 1870)

Surgeon, Me., on the shore of Frenchman's Bay - in the State of Mt. Desert
when Hancock Co. was organized - Col. Paul Kelly Sargent 1790 - major of Sullivan
& Judge of Common Pleas, sent to Frenchman's Bay 1800, 1810, 1811, 1812 & 1813.
Treat Island originally named Dudley Island, by its first owner Col. John Allen
1633-1678 - Sargent, Sergeant, Sergeant, Sergeant - spelling.

Wm - son of Richard
1700 - Ipswich Mass. the Agawam
and 1633 Elizabeth
dau. of John Perkins of North Scituate.
Presidential man in Amesbury 1667 and 1677

John Adams 2nd Pres. USA
5th generation man
Chief Justice of Supreme Court
6th gen. John Kelly Sargent Amesbury - born in Amesbury Mass. b. 1802 abolitionist
7th gen. James Kelly Sargent b. 1823 Weathersville, Mo. Col
Wm Sargent II - 1656 Barnstable Mass
John Sargent b. 1776 Yale ordained minister to Indians in Mass
Sargent colonies with the Indians

PRINT DEPARTMENT

January 9, 1963

Offered as a Gift by Mrs. Myron C. Brown
8351 Reilley Drive
Huntington Beach
California

Two watercolors and nine drawings by Edwin Austin Abbey

And an autograph illustrated with a drawing by each of the following artists:

Francis Davis Millet, Frederick Barnard and John Singer Sargent

All as per attached list

And as Apparatus

‡ Transferred to Decorative Arts Dept. Aug. 25, 1965

One watercolor and three drawings by Edwin Austin Abbey, five proofs of illustrations by him, his medal, ^{*} photograph and calling card, a photograph of one of his drawings, and an article on his work in the Boston Public Library

An autograph album belonging to Anna H. Beard, an anonymous drawing, an anonymous watercolor, and Edmond Gosse's autograph

All as per attached list

Recommended for Acceptance

Q M W C P

Curator

ABBEY, Edwin Austin
United States, 1852 - 1911

Little Girl admiring a Doll in a Shop Win-
dow

63.38
Watercolor
Lower left, brush: E. A. Abbey / 1873
8 13/16 x 6 3/8; 223 x 162 mm. (sheet)
verso: slight pencil sketch

Old Man dozing on a bench

63.39
Watercolor
99 x 100 mm.; 3 7/8 x 3 15/16 (sheet and
picture)
Coll: Anna H. Beard (Bacon)

Anna Beard (Bacon) enjoying whooping Cough
at the age of four

63.40
Pencil
Drawn on verso of Abbey's calling card
55 x 88 mm.; 2 1/8 x 3 7/16 in. (sheet)

Caricature of Henry Curtiss

63.41
Pen and ink over pencil
322 x 230 mm.; 12 7/8 x 9 1/16 in. (sheet)
Mount inscribed: "Henry Curtiss - Husband
of Josephine Potter, Cousin of Abbey"

Caricature of two old servants (?)

63.42
Pencil
10 1/8 x 6 9/16 in. 258 x 167 mm. (sheet)

Flying leap for a ferry boat

63.43
Pen and grey ink
Artist's board
10 1/4 x 11 1/4 in.; 266 x 285 mm. (sheet)
verso: slight pencil sketch

Man in tall hat, standing with cane behind
his back

63.44
Pen and grey ink
Artist's board
96 x 62 mm.; 3 14/16 x 2 7/16 in. (sheet)
verso: slight pencil sketch

Tea, in the 18th century

63.45
Pen and ink over pencil
Two sheets, joined together
6 9/16 x 8 9/16 in.; 166 x 218 mm. (sheet)

Young lady reading; head of a young lady

63.46
Pen
Inscribed in pen, right: Edwin A. Abbey
/ Aug. 31, 1886
4 13/16 x 7 1/8 in.; 122 x 180 mm. (sheet)
From an autograph album (?)

Young lady sitting in an 18th century chair

63.47
Pen and ink over pencil, unfinished
168 x 108 mm.; 6 5/8 x 4 3/16 in. (sheet)

Young man sitting on stool

63.48

Pencil

98 x 62 mm.; 3 7/8 x 2 7/16 in. (sheet)

inscribed in scrapbook:

"drawings made by the various artists + given to Anna U.

Beard (Bacon) w/ visiting her cousin Edwin A. Abbey in England in 1886

BARNARD, Frederick
England, 1846 - 1896

Man on crutches, in a hurry

Pen

From an autograph album

Inscribed to right: FBarnard / Broadway

/ USA / England

121 x 180 mm.; 4 3/4 x 7 1/16 in. (sheet)

MILLET, Francis Davis
United States, 1846 - 1912

Male portrait head

63.50

Pen

From an autograph album

Inscribed to left: F. D. Millet, and

below drawing: Broadway Sept 2 1886

122 x 188 mm.; 4 13/16 x 7 3/8 in. (sheet)

SARGENT, John Singer
United States, 1856 - 1925

Three pigs and a portrait

Pen

From an autograph album

122 x 193 mm.; 4 13/16 x 7 9/16 in. (sheet)

Inscribed to right: 2nd of September 1886

/ Broadway / John S. Sargent

145

63.50

Tuesday, September 03, 2019

Primary Title: Male Portrait Head
By: Francis Davis Millet, American, 1846–1912
Date Label: 1886
Collection: Americas
Collection: Prints and Drawings
Medium: Pen and ink on paper
Dimensions: Sheet: 12.2 x 18.7 cm (4 13/16 x 7 3/8 in.)
Inscription(s): Inscribed to left; F. D. Millet, and below drawing; Broadway
Sept 2 1886
Provenance: Mrs. Myron C. Brown, Huntington Beach, CA; gift to MFA,
January 9, 1963.
Credit Line: Gift of Mrs. Myron C. Brown

on Back: Emily Williams

Signature

Sept 2, 1886

Millet

Francis Davis

The Love Letter reprod.

Box 4

Provenance

Millet

Francis Davis

Boy Fishing

pencil sketch on paper

12 x 17 1/2"

FF A15

Provenance

Millet

Francis Davis

Baby Worship

ink wash on paper

1880, , approx.

11 x 12 1/4"

FF A15

Provenance Gift of Mr. James Hunt, 1937

Millet

Francis Davis

Polish Jew (from his painting)

engraving on paper

8 1/2 x 7"

FF A9

Provenance Gift of Mr. James Hunt, 1937

Millet

Francis Davis

Circassian Wearing the Bashlid and Bourka

wood engraving on paper

1937

8 1/2 x 6 3/8"

FF A9

Provenance Gift of Mr. James Hunt, 1937

Millet

Francis Davis

Reproduction of "The Granddaughter"

Reproduction

20 1/2 x 13"

FF A15

Provenance FIC

Millet

Francis Davis

Study of an Indian Headress Treaty of Tranere des Sioux
pencil/chalk on paper

1937
13 1/2 x 13 1/2"

FF A15

Provenance Gift of Mr. James Hunt, 1937

Millet

Francis Davis

The Bombardment of Kars (from his painting)
engraving on paper

1937
8 x 6 1/2"

FF A9

Provenance Gift of Mr. James Hunt, 1937

Millet

Francis Davis

Set of 4 reproductions of work (The Christmas Stratagem, Lunett, How the Gossip Grew, The Love Reproduction)

Various Sizes

FF A15

Provenance

Millet

Francis Davis

Portrait of William Winter
oil on canvas

40 x 50.5"

Ives vault

Provenance Gift of Archer M. Huntington, 1936

Millet

Francis Davis

Miss Hardie
oil on canvas

16.5 x 14.5"

4th Floor temp storage - Shelf C

Provenance Gift of Mr. James Hunt, 1937

Millet

Francis Davis

Union Troops Entering Vicksburg
photo mounted on board

9 1/2 x 12"
13 1/2 x 16 1/2"

FF A9

Provenance

1877, 1879, 1883-1885

Turkish
war/Russia
7 other credit to Fakes

American Academy of Arts and Letters - Millet, Francis Davis (1846-1912)

Holdings include five boxes of correspondence, clippings, photographs, and memorabilia donated by James Hunt in 1937.

1. AAA-Scrapbook I. "Scrapbook 1871-1892 Box 1 of 2." [Scrapbook of clippings assembled by Millet/ signed on inside of front cover "Frank D. Millet Oct. 11, 1875." Includes articles written by Millet, reviews, etc. from newspapers and periodicals c. 1873-1907; actually covers period 1871-1908].
2. AAA-Scrapbook II. "Scrapbook 1871-1892 Box 2 of 2." [Scrapbook of clippings assembled by Millet. Includes articles written by Millet, reviews, etc. from newspapers & periodicals c. 1871 to 1893].
3. AAA-Box 1. Includes various files:
 - a) Clippings
 - b) Clippings and Inventory lists, Hunt Collection (LOOK AT THIS FIRST--ask to xerox)
 - c) Correspondence, 1888, regarding the appointment of William A. Coffin as director of the Centennial Exhibition in New York, 1889
 - d) Miscellaneous correspondence with Robert Underwood Johnson, 1891; 1908. Gift of Mr. Johnson
 - e) Correspondence, 1893-1896, to James Hunt. Hunt Collection. Gift of Mr. Hunt
 - f) Correspondence, 1897-1900, to James Hunt. Hunt Collection. Gift of Mr. Hunt
 - g) Correspondence, 1901-1906, to James Hunt. Hunt Collection. Gift of Mr. Hunt
 - h) Correspondence, 1907, to James Hunt. Hunt Collection. Gift of Mr. Hunt
 - i) Correspondence with James Hunt, undated. Hunt Collection. Gift of Mr. Hunt
 - j) Correspondence, 1908, to James Hunt. Hunt Collection. Gift of Mr. Hunt
 - k) Correspondence, 1909-1912, to James Hunt. Hunt Collection. Gift of Mr. Hunt.
 - l) Correspondence, 1912-1938. Hunt Collection
 - m) Autograph letter to Margaret [McKim, daughter of architect Charles Follen McKim], September 16, 1909
 - n) Autograph letter to Kobbe (?), July 28 [no year]. Hunt Collection. Gift of James Hunt.
 - o) F. D. Millet Tribute File
 - p) Autograph letter to [Elihu] Vedder, April 29 [no year].
 - q) Correspondence, 1908-09, regarding membership in the National Institute of Arts and Letters.
 - r) Correspondence of J. Hunt Regarding a Book about F. D. Millet—among other things includes xerox of a receipt given to Cook County, Illinois Probate Court by the American Academy of Arts & Letters on receipt of the James Hunt Bequest; also includes a letter from Millet to his friend & college classmate, F. L. Chapman, written from Venice, Dec. 25, 1874.
 - s) Autograph letter, [Joseph] B. Millet (the artist's brother) to Dan [Daniel H. Burnham], May 13, 1912, reporting on Millet's last hours aboard the Titanic.
 - t) Correspondence, 1912-29, regarding Millet after his death.
 - u) Correspondence, 1910-1912, regarding membership in the American Academy of Arts and Letters.
4. AAA-Box 2. Includes a number of pamphlets & loose papers:
 - a) A List of Paintings, Drawings, Mural Decorations And Designs, Civil And Military Awards And Literary Works of Francis Davis Millet Compiled by James Hunt, Esquire, to be deposited in the Library of Harvard College with.....
 - b) Harvard Alumni Bulletin, June 10, 1920 XXII, No. 36
 - c) Harvard Alumni Bulletin, May 13, 1920 Vol. XXII, No. 32
 - d) Art And Progress, Vol. 4, No. 11 (September 1913)
 - e) Art and Progress, Vol. 3, No. 9 (July 1912)

Send Joseph A FTP of ARAAL Photos JPH

1890 Pearson = FDM Old Danville Money + Fan
1899 Philippines

- f) Art And Progress, Vol. V (November 1913-October, 1914)
 - g) Francis Davis Millet, Memorial Meeting, The American Federation of Arts, Washington, D. C. MCMXII
 - h) Another copy of above
 - i) The Century Illustrated Monthly Magazine, Vol. XXIII, No. 4 (February, 1882) — [lots of articles on the Tile Club].
 - j) Envelope with several photos & a negative (?) of Millet's Sweet Melodies ?? (depicts a lady seated on settee playing a mandolin-like instrument--verify title).
 - k) Photo of a bust of John Paul Jones given to the U.S. Govt. by Millet
 - l) A mylar envelope containing several typed lists—two copies of "Catalog of Collections of F. D. Millet and D. H. Burnham" (6 pages). CHECK TO SEE IF THIS RELATED TO FILE OF HUNT'S COLLECTION; Two copies of a "Ready for Bindings List" (3 pages, although one set has only 2 pages); 3 loose sheets that appear to relate to the "Catalog of Collections List"; an 18 pg. transcript entitled "Millet At Work" (back has pencil annotation—"original or first copy by James Hunt.")
 - m) A mylar envelope containing a drawing done in what appears to be pastel & graphite—recto is tondo of a very stylized, exotic male head surrounded by a mustard yellow circle; image is set within a square & squared/ verso is a sketch of a nude, executed in what appears to be graphite & brown wash. A separate drawing sheet contains a note from Jack Millet—"For my young old friend Jim Hunt, in memory of his first visit to Buffalo—while I was there—and therefore the only one that counts. Jack Millet".
5. Memorabilia Scrapbook. Brown box containing large scrapbook of memorabilia assembled by James Hunt. Embossed on binding..... Scrapbook contains magazine & newspaper clippings, exhibition notices and pamphlets, etc.; various dates c. 1884- c. 1916.

Notes prepared by Inger J. Matthews, at the time he reviewed Hunt's bequest to Academy, indicate that Hunt Collection also included several Millet paintings; engravings after Millet drawings; five original sketches; color reproductions of works at 1893 Columbian Expo by Millet, H. B. Jones, F. C. Jones, Blashfield, Hassam, French & MacMonnies; 26 photographs of Millet, his studios, homes and son "Jack"; 4 Kokak views of Russell House; 1 photograph of Millet's Secretary W. R. Wolfe (see packet #6 & photos #70-96); three books by Millet and two bound volumes of his war correspondence for the Chicago Daily News, "Russia and Turkey War"; many more pamphlets; the Book of the Builders 1894; a bronze relief of Millet by Saint-Gaudens; newspaper clipping depicting a photo of Millet at Mark Twain's 70th birthday dinner, etc. etc. I did not see any of these. Kathi K. & I went down to storeroom to see paintings, but key didn't work. She will check with conservator & arrange for me to see paintings when I return on August 10. Books, supposedly, are on shelves. RECHECK HUNT COLLECTION LIST & INQUIRE ABOUT OTHER MATERIALS.

See Painting by Fom

Gina M. D'Angelo
July 20, 1999

August 10, 1999
Examined FDM paintings with conservator – see notes on cards in FDM paintings' files.
Examined FDM prints, drawings, engravings – see notes.
Began review of Scrapbooks I & II – see notes & xeroxes.

*From Gina - Side Profile Sketch of study for Trophim?
contact owner children?*

*Millet Painting
Books in
E. Budget*

October 4, 2000

Continued review & xeroxing of Scrapbook I

Looked at Photographs of F. D. Millet

6. File – Photographs of Mr. Millet in groups

7. File – Photographs of Mr. Millet's residences, churchyard where he is buried, miscellaneous

8. File – Photographs of Mr. Millet alone

Xeroxed Nos. 70, 73, 74, 76, 78, 79, & 89.

Reviewed AAA&L collection of FDM books – arrange to borrow & xerox *The Book of the Builders*, 1894.

October 25, 2000

Finished review of Scrapbook I – see xerox.

1958 - Artist + Man

MEMORIAL NOTICE
OF
FRANK DAVIS MILLET
PRESENTED AT THE MEETING OF THE
CLASS OF 1869

HELD ON COMMENCEMENT DAY JUNE 20, 1912
AT CAMBRIDGE, MASSACHUSETTS

Frank Davis Millet, born in Mattapoisett, Mass., November 3, 1846, our classmate, friend and comrade, soldier, artist, author, war correspondent, hero, and best all-around man, died at sea in the wreck of the Titanic, April 15, 1912.

No one can bring within the necessary limits of this notice even the tersest index of the record of Frank Millet's life, gifts, deeds, works and spirit.

We of the Class of '69 are "all in the sixties, all born before 1850, and the successive black-bordered notes from our dear Secretary make us wonder who will write when it comes our turn. Sometimes I wondered if Frank Millet or George Ball would write mine, but I wrote of Ball and now I write of Millet.

My heart is in it, but I cannot write in calm self-control. I must not let my distress drown this message. The best I can do is to try to help turn the tide of mourning to the joy and the pride of all who knew him in what he was and in the almost incredible story of all that he did.

We were thrown together intimately in college, and it was one of my greatest pleasures to be with him and work with him. He took me to his home in Bridgewater and we worked and played together. In burlesques on Macbeth and Romeo and Juliet, in which he played Juliet, we were fellow actors. We sailed together in Yacht Club races. At class reunions, Associated Harvard Club meetings, and other occasions growing out of our Harvard life, we were boon companions. We were looking forward to, and often talked about meeting with, the Associated Clubs in New York this month; and he sailed for home on the Titanic and was one of those lost in the fearful disaster of the wreck of that great ship.

When I read the news, by wireless, that there were not boats enough for all, and that men stood back for women and children to be saved, I knew, to a certainty, and said then, that there was no hope that Frank Millet and Archie Butt, the President's Aide, who was traveling with Millet, would be saved. I knew too well

that he would be one of the last to seek safety in such a crisis, for he was born and lived his grand life absolutely innocent of fear, and died nobly distinguished in a host of heroic men in that night of icy horror, of which a noble woman, Mrs. Justice Harlan, wrote to me:

"That horrible Sea Disaster! How it lifted human nature almost to Divine heights, with wonderful human and self sacrifice. It was sublime. Angels in Heaven must have thought so. How it puts to shame our love of luxury and speed and all that makes us the almost insanely self indulgent, restless people that we are!"

Frank never posed but unceasingly pictured others. His presence and his bearing in everyday peaceful ways were never calculated to suggest that he was in any way notable. He was modest and unassuming to a fault, and, in every place and time, seemingly just a lovely, useful, helpful, handy, generous, glad-hearted friend. Yet, from his tender childhood, when he was a drummer boy in a Massachusetts regiment in the Union Army and Acting Assistant Contract Surgeon, on through every year of his life, and even unto death itself, he was the bravest and loveliest spirit that I ever knew in man. He was laughing and dauntless in danger, hardship, difficulties and uncertainties; quick witted, clear-headed, resourceful, intensely efficient, ever ready at the word, with exceptional experience in every phase and walk and every source and growth of human action and research. He was a man of the world, in the best sense, at home with everything best in human life, in art, letters, life and love; welcome in palace and cottage, and in all homes; valued associate and close home friend of our Presidents, and of great leaders of men, generals of finance, commerce and manufactures.

He came from the army to college. He and Hartwell, Travis, Royal Merrill and another friend, while we were in college, made a canoe trip up the Penobscot, across Moosehead Lake and by portage to the headwaters of the River St. John, in the wilds of Maine, and went alone down that river and its rapids, all strange to them, to St. John, with many exciting adventures.

He was an expert sailor and had a part in great yacht races, many of which he reported for the press. He worked as a reporter for the Boston Advertiser; local editor of the Courier and later of the Saturday Evening Gazette, studying lithography all the time, and he entered the Royal Academy in Antwerp in 1871, receiving the prize of excellence in antique work the first year and in painting the next. He had been in Antwerp but six weeks when the annual "concour's" came on, and went in to try his luck, and won nine out of eleven prizes offered and received a Silver Medal of the Royal Academy of Antwerp; was crowned in public by the

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King, in May, 1872; and at the next "concoors," 1873, received seven of the nine prizes and the Academy Gold Medal, securing prizes in the departments in which he missed in 1872.

In 1873 he was Secretary to Massachusetts Commissioner, Hon. Charles Francis Adams, at the Vienna Exposition, member of the Fine Arts Jury, and correspondent of the Tribune and Herald, and at its close traveled in European Turkey, Hungary, Greece and Italy. Spent the winter and following summer in Rome and Capri, and in the autumn settled in Venice for a year, also traveling extensively meanwhile.

In 1876 he represented the Advertiser at the Philadelphia Centennial Exposition; then assisted in decorating Trinity Church in Boston, and painted a portrait of Mark Twain.

Then off to the war between Russia and Turkey in 1877, first as correspondent of the Herald and London Daily News, and later taking the place of Archibald Forbes for the London Daily News, and Special Artist for the London Graphic, with the Russian Army.

He was in the Battle of Oltenitza and with Gen. Zimmerman in the Battle of Mejidie. At Karahassankioj he was with a single Russian regiment which was surrounded and attacked by the whole Rasgrad Army, eleven times their number, and after twelve hours resistance, during which the regiment was well nigh annihilated, it withdrew. Millet received for this the order of St. Stanislaus with crossed swords. During September and October they were in various little battles, too numerous to name, when he joined the Plevna Army and was with Gen. Skobeleff at the Battle of Green Mountain. Then he joined Gen. Gurko and was with this army at the taking of Praves Pass and Shandarnik Peak, and after the fall of Plevna crossed with Gen. Gurko to the Battle of Taskasin, the taking of Sofia, the Battle of Maritza and Stanimaka, and the occupation of Phillipopolis, and rode with Gen. Gurko to Adrianople, where he was decorated with the Order of St. Anne.

A friend who was sketching by his side when shells were whizzing and bursting around them, says: "Millet's pencil never stopped and he was quoting 'Alice in Wonderland.'"

"An adventurous spirit throughout his life he was, despite his proved courage, a man of nerves and fortitude. His humorous tricky side, an unfailling delight to his intimates, thus found vent in the trying battle crises."

"In all that concerned the things of everyday life he was calm and level headed; in the practice of his art a serious student, one whose enthusiasm never deserted him. The inimitable raconteur was also a man of boundless energy, far seeing and practical in adjustment of harassing details, and patient and kindly."

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He received from the Czar the Roumanian Iron Cross and on battlefields the Russian Military Crosses of St. Stanislaus and St. Anne, and later the Russian and Roumanian war medals. I credit the Harvard Graduates Magazine of September 1909 at page 31, to which I refer for a condensed story which would furnish glory for a score of great men.

In 1878 he was Fine Arts Juror at the Paris International Exposition, and had a picture in the Paris Salon, and another in the Royal Academy.

In 1879 he married Elizabeth Greeley Merrill, sister of Royal Merrill, of our class, and in 1884 bought a lovely home in Broadway, England.

In 1885 he traveled through the Western states and territories and Mexico, with the Hon. Chas. Francis Adams, Chairman of the Union Pacific Railroad.

In 1881 he made a canoe trip, nearly 1,800 miles, down the Danube for Harpers and published "The Danube from the Black Forest to the Black Sea," a translation of Tolstoi's "Sebastapol," and a collection of stories.

He was Director of Decorations at the Chicago World's Fair, Fine Arts Juror and Director of Functions and Ceremonies.

In 1894 he was War Correspondent, in the Phillipines, of the London Times, Harpers Weekly, and the New York Sun; and later wrote a book, "The Expedition to the Phillipines," and in the fall traveled through Japan, China, Java, Straights Settlements Burmah and India.

In 1900 he had charge of the U. S. Government Pavilion at the Paris Exposition and was Fine Arts Juror and received the Cross of the Legion of Honor, his paintings being excluded from a prize by his office of juror.

In 1905 he made a trip through Yellowstone Park, Alaska, and British Columbia.

In 1908 he went via the Siberian Railway to Japan, as Commissioner to Tokyo, had many unusual privileges from the Japanese Government, was presented to the Emperor and Empress, and was given the "First Class Order of the Sacred Treasure," an extraordinary distinction in Japan.

Then he made a tour of Shanghai and Peking by the Yangtse River and was in Peking, when the Emperor and Empress died and the succession was established, and went from Peking to Mukden, Dalny, Port Arthur, Korea, and back to Tokyo.

He was elected a member of countless institutes, academies of design, societies of artists, illustrators, Fine Arts Federation, Honorary Member of the American Institute of Architects, Arts Club, and "Kinsmen" of London, Cosmos Club of Washington;

in New York, of the Players, Century, University, Explorers, Arctic, "Ends of the Earth," and many others.

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He is represented by highly valued pictures in the National Gallery of British Art, the National Gallery of New Zealand, the Metropolitan Museum of New York, the Union Square Club, Detroit Museum, and Duquesne Club of Pittsburgh. He was Acting Chairman of the U. S. Niagara Falls Commission, Vice President of the Municipal Art Commission of the City of New York, Chairman of the Advisory Committee of the Smithsonian Institution on the National Gallery, Secretary of the American Federation of Arts; and Secretary, and practically Manager, of the American Academy in Rome; and all of these came to him, none was ever sought by him, and in all of these institutions he was a most valued and splendid worker, and always gave more in work than he gained in the honor of being chosen in them.

He made great historical pictures for the splendid new capital of Minnesota, the court house at Newark, New Jersey, the magnificent Mural Decorations at the new custom house in Baltimore, in the Cleveland Trust Company, and the Cleveland Federal Building.

He executed medals of the United States for soldiers of the Civil War, Indian Wars, Chinese Expedition, Spanish War, Philippine Insurrection, and the Merit Medal for enlisted men of the U. S. Army; superintended the Panama Canal medal, and made seals for the Society of International Law, Washington-Lee University, and the American Educational Association.

The story of his life and works is truly bewildering in its extent, variety, travels, achievements, associations, honors and distinctions,—a career which would enrich even a score of lives. No man of our generation has had so useful a part in so many things, or such an experience, knowledge and acquaintance with so many people, and great and distinguished men and women.

And all this he achieved for himself by his own merit, without fortune or favor, solely by his own character, spirit, sense and service. He won more great honors and distinctions, all earned and deserved by good works, than any, and, I believe, than all of his comrades who sorrow for his death. He won them all, first and wholly because he was Frank Millet, the most genial, kindly, friendly, helpful, useful, and most untiring and dauntless worker and thinker, and the most modest, sensible and unassuming of men, and one of the most useful and gifted artists, and helpers of men, work and art, that ever lived.

He leaves two children, Kate, wife of Frank W. Adlard, and a son, John Parsons Millet.

6
Twenty-three of our class were at the funeral services at Mt. Auburn Chapel, May 2, 1912. The Class sent a wreath of red roses and the President of the United States sent a large wreath of white roses. His body was cremated and his ashes were entombed at East Bridgewater, Massachusetts.

His father, Dr. Asa Millet, was a member of the Council of Governor John A. Andrew, the great War-Governor of Massachusetts. His mother was Hulda Byram.

Frank supported himself, and helped put his younger brothers through college, and through all his student days at Antwerp, and in all his travels, by his reporting, writings, sketches and pictures.

He was a close friend of Gen. Skobelev, Gen. Gurko and other distinguished Russian officers. He was the first man into Plevna after the Russians stormed it.

The resolution of the National Society of Mural Painters "Mourns, with tens of thousands of others, the death of Frank Millet, their talented, genial, helpful and beloved fellow member. Decorative Art demands exactly that selfsacrifice, that unselfish co-operative spirit which were always such ingrained characteristics of his own altruistic nature, and for the last ten years he has given the very best of his efforts to the development of a new and better equipped generation of decorative artists, architects, sculptors, and painters, through the establishment of the American Academy of Fine Arts in Rome. Other societies will dwell upon the countless lovable characteristics of Frank Millet, and we echo their words in our hearts; but for us today it is specially our duty and privilege to emphasize the loss which in his death is suffered by the art that he loved best, — mural painting."

The Board of Trustees of the American Academy in Rome will establish a Chair with an endowment of \$100,000.00, now being raised, in his honor.

All of the stories of the loss of the Titanic dwell especially on the brave self sacrifice of Frank Millet, Major Butt and John Jacob Astor, working hard, helping women and children into the boats which left the sinking ship. A lady, who saw him at the last, said he was calm and smiled as he waved his hand to ladies in a boat leaving the ship, apparently not thinking of the ship but of those around him.

In the New York Evening Post, William A. Coffin wrote:

"His friends were legion and wherever he was known he was as much esteemed as he was loved. His place really cannot be filled for he was capable of filling a number of responsible positions at the same time, and filling them all better

than anybody else could do. Notable, useful and honored as he was, Millet was much more than a useful citizen. He had a rare capacity that is given to but few, that he could fill almost any responsible place, requiring knowledge and experience. His record of achievements in various fields is a fine one, almost unique, and as for the man himself, the name of Frank Millet, wherever it is spoken, in these days of sorrow for his loss, evokes such tributes of admiration and affection as are bestowed on the memory of very few men, at any time, in any country."

"Few men enjoyed life so richly as Millet; few made so much of it or gave so much of it to others; few have faced its trials with such even courage or brought so much good cheer and uplift to other men and women; and there is no moment of his life in which he better deserves to be remembered than that final, awful moment when he was last seen standing on the deck of the sinking ship, bravely waving farewell to those whom he helped to save."

—*Boston Herald.*"

"Millet came of the best New England stock, Pilgrim and Old Colony, and State of Maine. He was scholarly, uncommonly talented, capable of doing extraordinarily well almost anything he chose to put his hand to; industrious democratic, on an equal footing with the humble, and standing, without self assumption, on a parity with the best in the land. He was of remarkable executive capacity might have made a success of almost any business he had method without routine. So it was that in his open and aboveboard way he had gained the confidence of many men standing high in the world, and was enabled to do many things of the sort best worth the doing he knew not what idleness was enjoyed life at the best, and made the best of it, taking keen zest in pleasure as well as in work. Such a man was of course much sought socially he loved the companionship of the world's best, and the world's best sought his company. A nature like that is infused with the essence of perpetual youth Frank Millet was one who could never grow really old in bodily movement and play of feature he was ever active, replete with energy, responsive to human fun and keen with mental stimulation. Youth ever sought his company and accepted him as one with themselves. Howells urged him to give up painting and make literature his vocation."

"Dear Frank: Over there in the Great Beyond, in the after life, whatever it may be, we feel that somehow, in some way, you are with us, and that your work here will go on yourself part of it, and that our loving thoughts of you will draw you consciously

to us; to the hearts that hold you in affection ever one with us in soul and spirit through all the transmutations of life everlasting."

—*Sylvester Baxter in the Boston Herald.*

Archie Howe writes: "Of course I know how deeply, and more than others, you felt Frank's death, but I was and am still much cast down by such a loss as his taking off. However, a great life was lived and you and I shared in it."

Dear Frank was the brother and friend of every member of the class of '69 and of every Harvard man, one of Harvard's heroes, proven in the hour of danger and horror, gentle, kind, sweet and brave, facing sure and dread death with a smile, and helping the helpless to be saved at the cost of a life and love which could ill be spared. He had shown deathless courage in war on bloody battlefields, and just as great in peace and actual work for the good of the world and all humanity. No one has achieved more or done more than he. His life and work cannot die. The love we hold for him clutches our heart strings with immortal grip and our pride in his great and useful life conquers our woe and our grief. He worked with us, fought with us, and died, our own forever and ever. His name is graven deep on the roll of the great immortals. He was the intimate friend of Presidents, statesmen, great men and women, and of the immortals. He was a genius of art and of work. He loved as few could love, and was loved as it is given to few to be loved.

He was of unfailing good cheer, with the smile which never came off, and which was the token of a spirit which was blessed in the life and memory of all who saw him, and a benediction to all who knew him,—man, artist, gentleman and scholar, friend, classmate and brother—our own for all time.

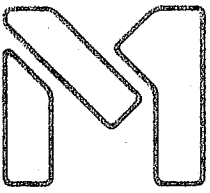
To his wife and children, to his sister, brothers and friends, we send this greeting of our love and heartfelt admiration, and our prayer that his translation shall be blessed in the world to come as it was in this life and this world.

The story of his life is to us evidence strong as Holy Writ that he was immortal, and we believe with steadfast faith that he is not lost to us, but saved. "God be with us till we meet again."

AUGUSTUS EYERETT WILLSON

LOUISVILLE, KENTUCKY

June 11, 1912



May 31, 1994

Museum
of
Fine Arts
Boston

Mr. Frank Millet
Milton Academy
170 Centre Street
Milton, MA 02186

465 Huntington Avenue
Boston
Massachusetts
02115
(617) 267-9300

Dear Mr. Millet:

It was a pleasure to meet you last Wednesday. I hope you enjoyed your day at the Museum. Here, finally, is the information I promised to send you regarding your grandfather's paintings in our collection.

Sea Coast was given to the Museum in 1916 by Mrs. Julia Isaacs. It is oil on canvas, measures 8 1/2 by 13 1/4 inches, and is signed lower left: F. D. Millet. It is a painting of a brown wooden pier reaching out into brown and green water; a gray mountainous coast under white sky is in the background. From April 9 to June 28, 1981, Sea Coast was on loan to the Brockton Art Museum for an exhibition entitled "Brockton's Artistic Heritage." In 1977 Sea Coast was exhibited in "Art in Transition: A Century of the Museum School" at the Museum of Fine Arts, Boston. It was also loaned to the Lyman Allyn Museum in 1945 for the exhibition "Men of the Tile Club."

Grandpa's Visit was purchased by the Museum using funds from the Charles H. Bayley Picture and Painting Fund on April 1, 1981 from the William Doyle Galleries (lot 82). Previously, it had been sold by the Anderson Galleries on November 11, 1926, lot 108 of the "Arlington Gallery Collection Sale." It is oil on canvas, measures 31 1/4 by 48 3/8 inches, and is signed and dated in the lower left: F. D. Millet 1885. In 1886-1887, it was exhibited as The Granddaughter at the Institute of Painters in Oil Colours, and in 1886 was engraved with the same title in the Magazine of Art. When the Museum's next summary catalogue of American Paintings is published, we will use the title The Granddaughter rather than Grandpa's Visit. The painting was also reproduced in color in Woman's Home Companion in December 1912 with the title Better!. It was in the Bulletin of the Francis Davis Millet Memorial Meeting, The American Federation of Arts, Washington, D.C., 1912 on page 59, number 60.

Please let me know if there is any further information you would like. My telephone number is (617) 267-9300 X407.

Sincerely,

Janet L. Comey
Curatorial Assistant
Department of American Paintings



F. D. Millet

Res. 16.76 SEACOAST

A dock stretching out into a harbor with mountainous coast-line in the distance. Subdued key. Signed lower left: F. D. Millet.

Oil on canvas. 8 1/2 x 13 1/4 in. (22 x 34 cm.).

Gift of Mrs. Julia Isaacs, 1916.

EXH: New London, Lyman Allyn Museum, 1945

Preparing monograph on Millet
April 1946

FRANCIS MILLET ROGERS

OFFICE: 19 LITTLE HALL
RESIDENCE: JOHN WINTHROP HOUSE J-24

CAMBRIDGE 38, MASS.
TEL. KIRKLAND 7600 EXT. 339

Francis Davis Millet *Sea Coast*

Exhibition:

Art in Transition: A Century of the Museum School, Museum of Fine Arts,
Boston; March 23 - June 12, 1977

Catalogue

Art in Transition: A Century of the Museum School, Museum of Fine Arts,
Boston, 1977, Catalogue # 19

Brockton, Mass., Brockton Art Museum, Brockton Centennial Exhibition, April 9-
June 28, 1981

577
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List

FRANCIS MILLET

Francis David Millet (1846-1912), born in Mattapoisett, Mass., first worked as a journalist in Boston. In 1877 he left for Europe as a war correspondent and to study painting at the Royal Academy, Antwerp, with von Leries and de Keyser. He was an illustrator and painter, including mural and stained glass, a journalist, correspondent, and author, ~~and~~ work^{ed} primarily in New York, ~~and~~ frequently visiting Europe. He was drowned aboard the S.S. Titanic.

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? ~~work~~

SEA COAST

A brown wooden pier reaches out into brown and green water. Beyond, the mountainous coast is gray under white sky.

Oil on canvas. 8 1/2 x 13 1/4 in. (21.6 x 33.6 cm.)

Signed lower left: F.D. Millet.

Gift of Mrs. Julia Isaacs.

Acc.no.16.76

Exhibitions: New London, Conn., Lyman Allyn Museum, Men of the Tile Club, 1945, no.95.

Richard York Gilby

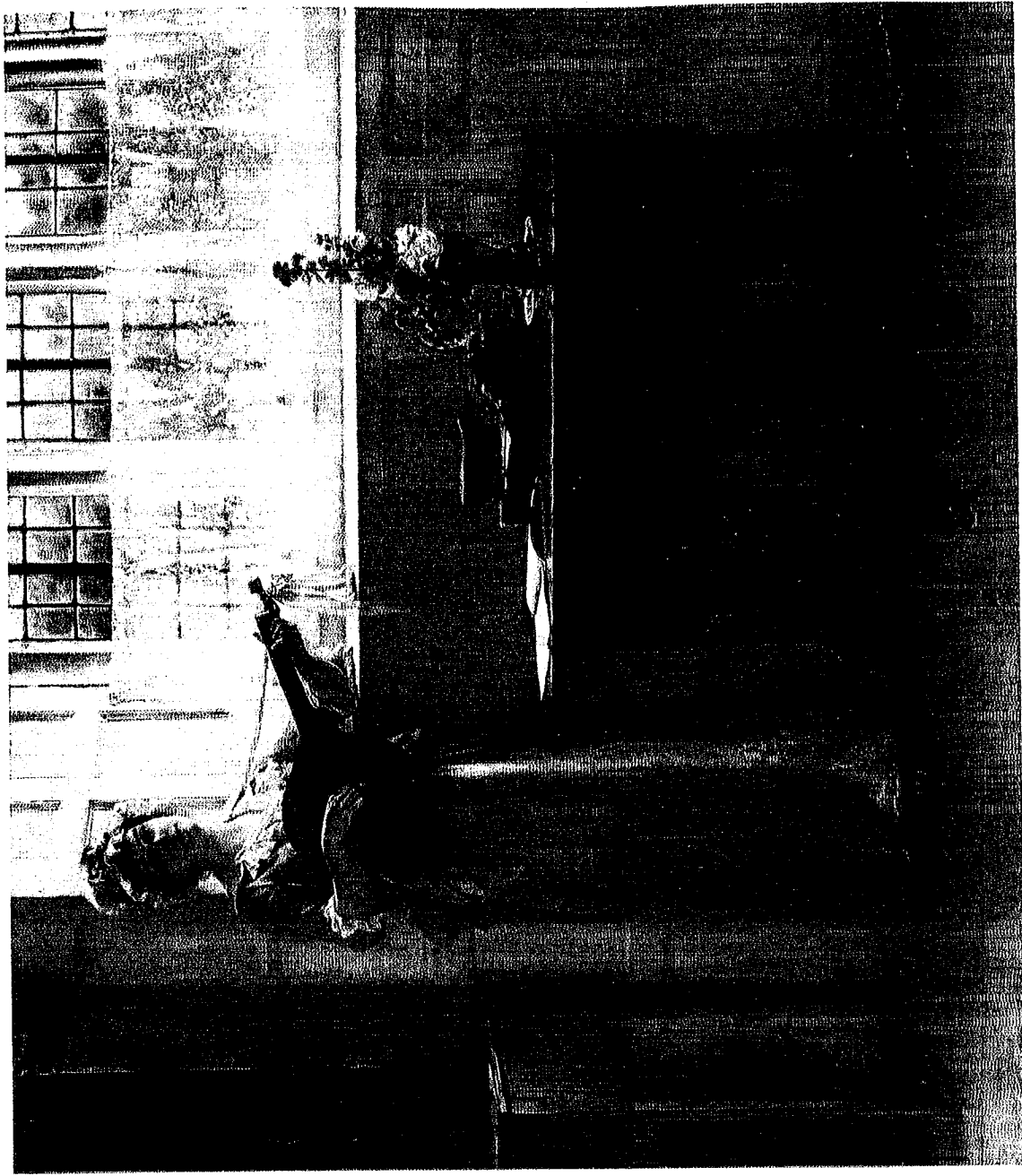
April 10, 1981

Mandolin Lesson

Old on Canvas

26 x 29 5/8

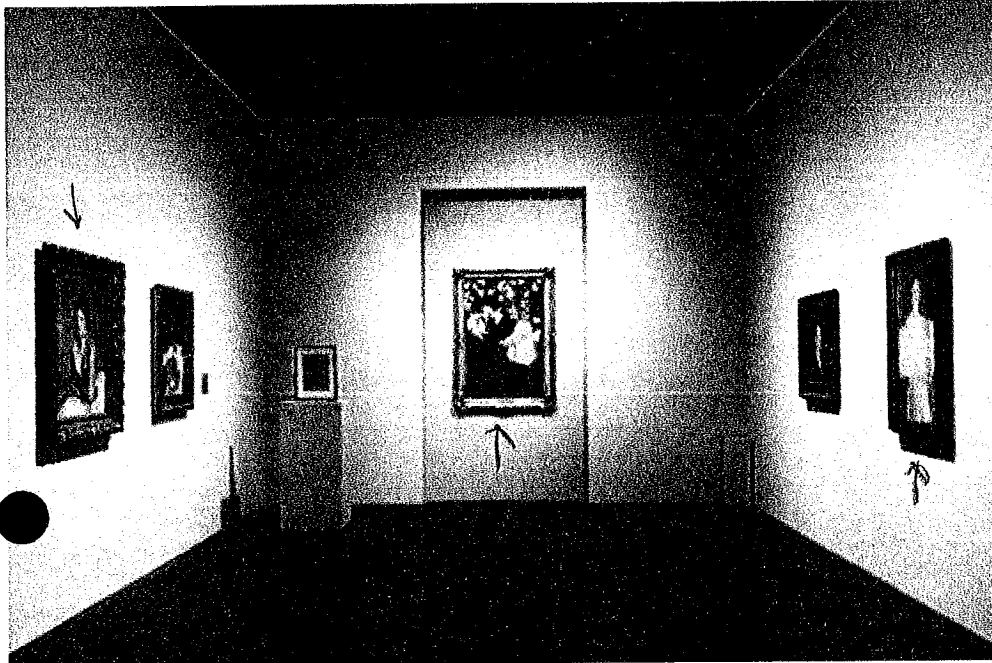
1884





Exhibitions / Sargent: Portraits of Artists and Friends / Exhibition Galleries / Gallery Two

Gallery Two



Broadway: The English Countryside, 1885–1889

In 1885, Sargent decided to move from Paris to London after his provocative portrait *Madame X* (*Madame Pierre Gautreau*) caused a scandal at the Paris Salon of 1884 and put his career in jeopardy. Between leaving Paris and settling in London (1885–86), he found solace in the colony of American and English artists and writers who gathered in the picturesque Cotswold village of Broadway, including painters Frank Millet and Edwin Austin Abbey, illustrator Frederick Barnard, and authors Henry James and Edmund Gosse.

Nourished by his contact with Claude Monet, whom he had befriended in the mid-1870s, Sargent continued to experiment with Impressionism while in the British countryside, creating vivid sketches of fellow artists at work outdoors and landscapes as avant-garde as any being produced

in England at the time. In preparation for a monumental exhibition painting, Sargent completed a series of engaging pictures showing his friends' children lighting Japanese paper lanterns in a garden. In addition to producing portraits of members of the artistic community at Broadway, he also visited Bournemouth, where he captured the wiry frame and nervous energy of writer Robert Louis Stevenson in two intense characterizations (Robert Louis Stevenson and Robert Louis Stevenson and His Wife).



The Met Fifth Avenue

1000 Fifth Avenue
New York, NY 10028
Phone: 212-535-7710

The Met Breuer

945 Madison Avenue
New York, NY 10021
Phone: 212-731-1675

The Met Cloisters

99 Margaret Corbin Drive
Fort Tryon Park
New York, NY 10040
Phone: 212-923-3700

MUSEUM OF FINE ARTS

BOSTON · MASSACHUSETTS · 02115

Department of Painting
(617) 267-9300

April 8, 1981

Mr. William Osgood
State Street Bank and Trust Co.
Box 351
Boston, MA. 02101

Dear Bill,

I want to thank you for your quick help last week in approving our bidding on the painting by F.D. Millet, Grandpa's Visit, at a New York auction. This occurred at William Doyle and Co., and our only competitors were dealers, so in effect we managed to get an important picture at a high wholesale price (\$55,000) instead of having to pay retail. These days, that's quite a difference!

Millet is an important figure, and was very well known in his day. He was Boston born, and retained ties here all his life, though he spent much of his career painting in England. He was close to Edwin Austin Abbey, corresponded with Sargent, and later became an officer of the National Academy of Design in New York and then the organizer of the paintings at the Chicago World's Fair in 1893. More important than all of this, the painting we bought is the kind of beautifully made, sentimental genre scene which we simply have no other examples either American or European, so it filled a huge gap. I enclose a xerox of the illustration in the catalogue for your interest; we'll show the original at the next Collection Committee meeting.

With very best wishes,

Yours sincerely,

Ted/e

Theodore E. Stebbins, Jr.
Curator of American Paintings

TES/mc