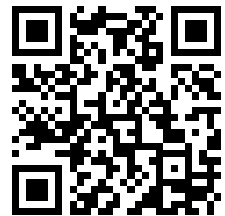

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google™ books

<https://books.google.com>

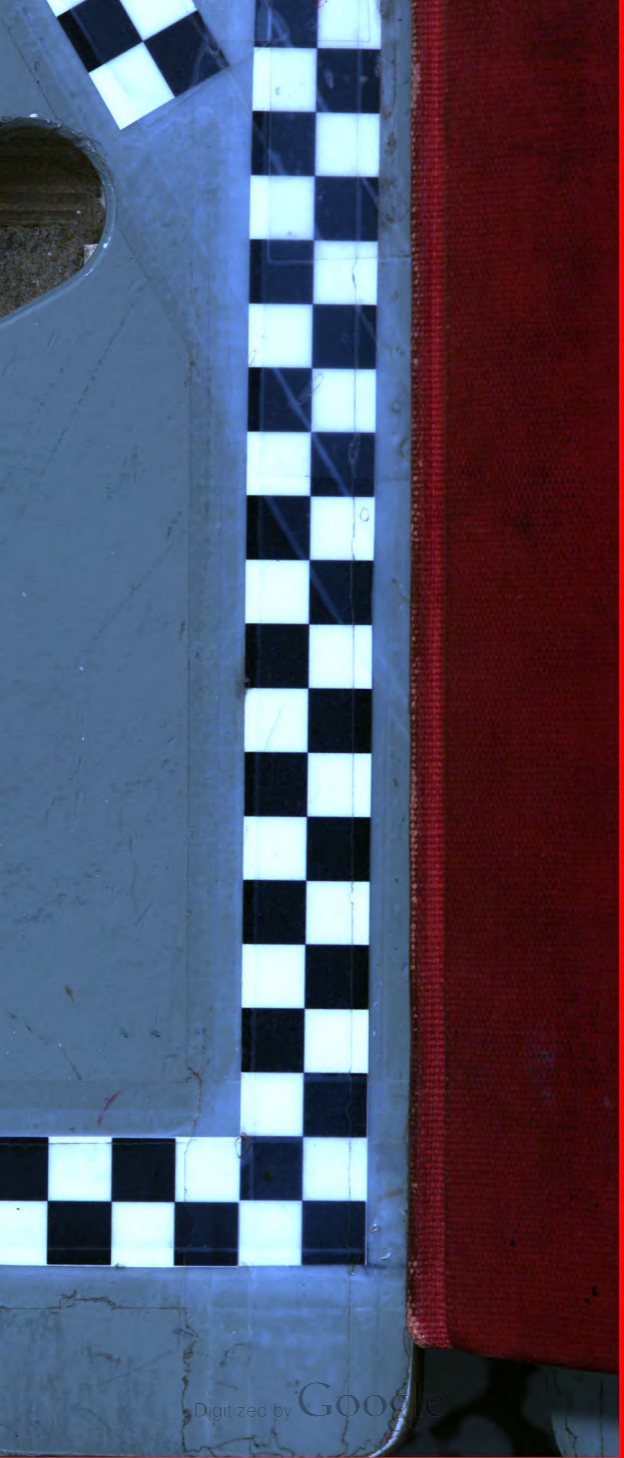


NEW YORK PUBLIC LIBRARY



3 3433 04810 9338

3-MCX M65.A5 (American Federation of Art
American Federation of Arts
Francis Davis Millet memorial meeting, t







3MCX
MGS. AS

13 1913

653290

FRANCIS DAVIS MILLET

MEMORIAL MEETING



THE AMERICAN FEDERATION
OF ARTS

WASHINGTON, D. C.
MCMXII



THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS.



Good luck.
Yours faithfully
F. D. Millet

FRANCIS DAVIS MILLET

MEMORIAL MEETING

THE AMERICAN FEDERATION OF ARTS

*"One who never turned his back,
but marched breast forward."*

—BROWNING.

NEW YORK
PUBLIC
LIBRARY

HELD IN THE NATIONAL MUSEUM

WASHINGTON, D. C.

MCMXII

ek

THE NEW YORK
PUBLIC LIBRARY
653290
ASTOR, LENOX AND
TILDEN FOUNDATIONS.
R 1913 L



The Pompeiian Girl.

THE AMERICAN FEDERATION OF ARTS
WASHINGTON, D. C.

GLENN BROWN, Editor

WASHINGTON, D. C.
GIBSON BROS., PRINTERS AND PUBLISHERS
1912

LIST OF ADDRESSES.

ELIHU ROOT,

United States Senator.

HENRY CABOT LODGE,

United States Senator.

CHARLES FRANCIS ADAMS,

Historian.

CHARLES D. WALCOTT,

Secretary, Smithsonian Institution.

Introductions by

CASS GILBERT,

Vice-President, The American Federation of Arts.

UNIVERSITY
PUBLIC
LIBRARY

TRIBUTES OF RESPECT FROM ART ASSOCIATIONS.

The American Academy in Rome.
The American Academy of Arts and Letters.
The National Institute of Arts and Letters.
The Cosmos Club.
The American Institute of Architects.
National Academy of Design.
The American Federation of Arts.
The National Commission of Fine Arts.
The Washington Society of the Fine Arts.
The Fine Arts Federation of New York.
National Society of Craftsmen.
The National Arts Club.
The Society of Mural Painters.
George Peabody College for Teachers.
The Archaeological Institute of America.
The National Association of Portrait Painters. •
The Art Club of Richmond, Va. •
American Copyright League. •
The Society of Western Artists. •
Harry C. Howard, Mayor, City of Brockton, Mass. •
Art Commission of the City and County of Denver. •
Fort Worth Art Association.
Society of Illustrators.



The Cosy Corner.

Copyright, Detroit Publishing Company.

LETTERS, CABLES AND TELEGRAMS.

W. D. Howells.
Franklin MacVeagh.
Thomas Carmichael, London *Graphic*.
Royal Institute of British Architects.
Paris Society of American Painters.
William Rutherford Mead.
William S. Eames.
Harrison S. Morris.
William Andrew Mackay.

ILLUSTRATIONS.

The illustrations, with exception of portraits of himself, are reproductions of Francis Davis Millet's Portraits, Easel Pictures, or Mural Decorations.

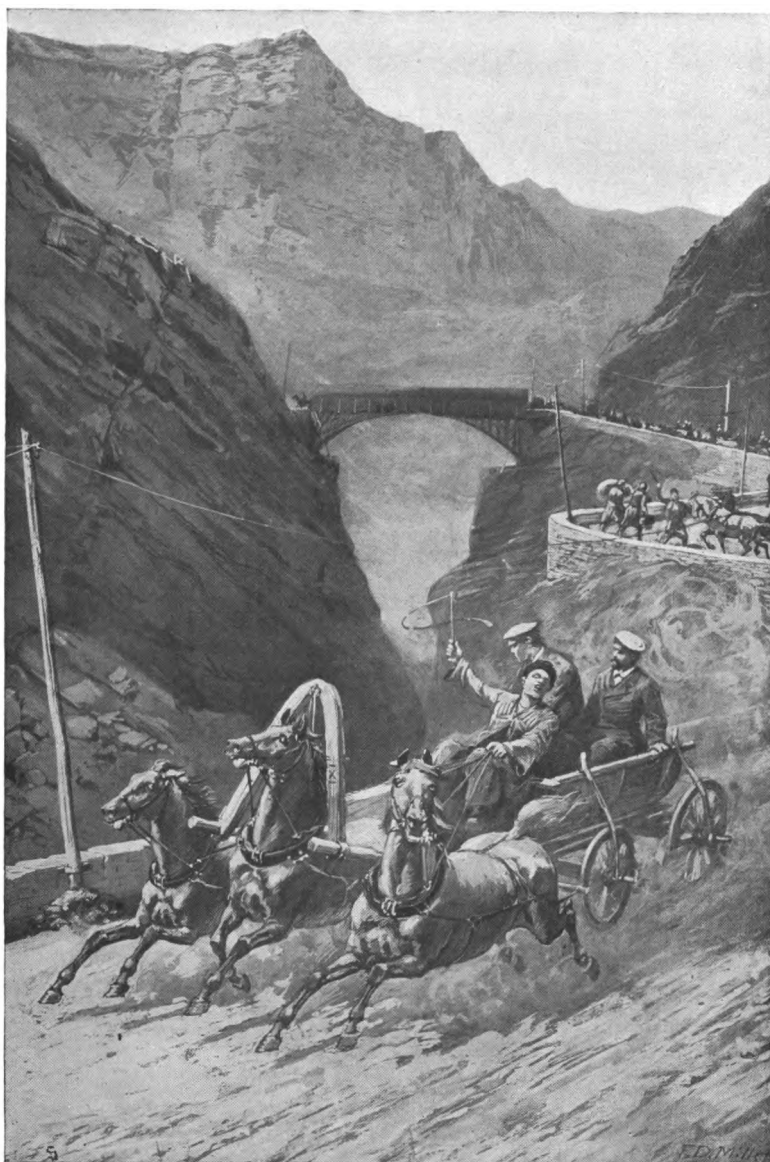
EVENING SESSION.
AMERICAN FEDERATION OF ARTS.

May 10, 1912.

ADDRESSES IN APPRECIATION OF MR. FRANCIS DAVIS MILLET.

Vice-President Cass Gilbert: I have the honor to introduce the Senator from New York, Mr. Elihu Root.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS.



On the Road in Russia.

THE HON. ELIHU ROOT.



F. D. Millet, by Geo. Du Maurier.

IT IS known to all of us that in this place and at this hour Francis Millet was to have contributed to the meeting of the National Federation of Arts a lecture upon the Art of Design.

Instead, the shadow of appalling tragedy has fallen upon us. Instead, there is silence never to be broken, absence that will know no return, a sense of loss irretrievable, and the need for readjustment to a world with-

out our friend and teacher. Nevertheless we have kept our appointment. We have come to meet the memory of our friend. That is here, living, strong, vivid, and thrown into relief by the peculiar circumstances of this meeting.

We have come not to do injustice to Francis Millet's example by mourning and lamentation, but to celebrate the achievement of his long and useful and joyous life. He possessed in a very high degree many of the qualities which men at their best, in their noblest moods, most delight to honor and most sincerely believe to be a part of the saving grace of the world. He must have been born with a sense of the beautiful and a love of it, for he devoted his life to it, and never for a moment did the desire for wealth or place or power or distinction

turn him aside. He must have been born with a natural sympathy for his kind, because, throughout his long, eventful career, with all its widely varied experiences, he never failed to appreciate and grasp an intuitive knowledge of the attitude, the feelings, wishes, prejudices of others. He had a singular capacity for winning his way without making enemies, for making friends of his opponents by overcoming them. He was one of the most modest, unassuming and unselfish of men. He never pushed himself forward. He never thought or cared where the spotlight was. It never occurred to him to think whether he went through a door before or after another. He thought very little about himself and very much about his work. Yet from somewhere among his forbears in old New England there came into his makeup a firmness of fiber which made him modest, sensitive, beauty-loving as he was, a man of strength and force, decision of character, and executive capacity.

Drummer boy in the Army of the Potomac; graduate of Harvard; art student at Antwerp; secretary of the Massachusetts Commission to the Vienna Exposition; war correspondent in the Russo-Turkish war; director of decorations and of functions at the Chicago Exposition; war correspondent to the Philippines; chairman of the National Commission to Preserve the Beauty of Niagara Falls; chairman of the Advisory Committee of the National Museum; vice-president of the Municipal Art Commission of New York; commissioner-general of the United States to the Tokyo Exposition; trustee of the Metropolitan Museum of Art; a founder and the secretary of the American Federation of Arts; secretary and active executive officer of the American Academy in Rome; vice-chairman of the National Fine Arts Commission; author, painter, always a painter

earning his living by his brush; knowledge of men and cities, experience in many affairs of life, had trained his intelligence and his judgment, had made him wise and considerate and tolerant and kindly. He read and appraised character without disparagement and without cynicism. With constant industry, with ungrudging willingness to take trouble, with incomparable persistency, in his quiet, simple, direct way he always pressed on toward the accomplishment of his purposes—purposes in which self was always subordinate and some cause which he had at heart was always predominant. The enumeration of his engagements shows the estimate in which he was held by others, for he never sought the posts of honor and difficulty which he held. They always sought him because he was thought by others to be pre-eminently the man for the work. Other countries conferred decorations upon him—France, the Legion of Honor; Russia, the Military Cross of St. Anne and St. Stanislaus; Roumania, the Iron Cross; Japan, the Order of the Sacred Treasure. His own people conferred upon him unpaid labors for the public good. No one ever heard from him about the decorations and no one ever heard from him any claim to credit for the duties performed. He was one of a little group of American artists whose co-operation in the noblest spirit of unselfish love for art produced the Court of Honor and the White City on the shore of Lake Michigan in the Exposition of 1893. The great educational effect of that wonderful creation upon the millions of Americans who visited the exposition began a new era in the attitude of the American people toward art. It also produced a new spirit in its creators. The men who accomplished that work never cancelled their enlistment in the public service. They never severed the bonds that held them together in the desire that their countrymen

might acquire the increased capacity for happiness which comes from the cultivation of taste. They were inspired by a conception of their country adorned and dignified by noble and stately buildings and beautiful parks and exquisite works of design, by painting and by sculpture. They have labored incessantly for the accomplishment of their ideas. The influence of their spirit has wrought powerfully among all their brethren in the arts. It has affected the public mind, and from the Court of Honor and the spirit of the men who made it and the work of the men who made it, came the chief impetus which produced the unprecedented growth of our art museums and art societies—the Washington Park Commission, the National Art Commission, the municipal art commissions in all our cities, the American Academy in Rome, and this Fine Arts Federation. I will not name the members of this group who, happily, still survive, but there was one whose gentle and beautiful soul inspired all the others, the beloved and lamented Charles McKim. Between him and Millet there was a peculiar comradeship and affection; and the friendship of Charles McKim was in itself an order of nobility. The dearest object of McKim's later years was the establishment and development of the American Academy in Rome, through which his own countrymen might receive at first hand, under the most favorable conditions and surroundings, education and inspiration in those principles of art to which his life had been devoted. For this McKim labored unceasingly with his failing strength, and Millet took up the unfinished work as a sacred duty to the memory of his friend. It was in the prosecution of work that he met his death. In a long letter that Millet wrote me from abroad just after leaving Rome in January last there are some paragraphs which illustrate his character. There had been

trouble and discord and necessity for changes and reorganization in the Institution, and Millet had gone to Rome to put an end to dissension and carry through the reorganization. After giving account of the many difficulties and the way in which they had been surmounted, he writes:

“After a good deal of cabling and writing I, at the unanimous request of the Executive Committee, consented to take this position (the secretaryship), painfully conscious that whatever talents I may have as a lieutenant do not in the least qualify me to be at the head of anything and also quite unable to see how I can arrange my affairs, earn my living and do this work.”

But he says:

“Everyone now agrees that the situation on the Janiculum is incomparable, that the Academy will be ‘in the presence of Rome’ even more than the French school in the Medici, and when the dormitory and the studios are built we will have an institution of an importance and utility that even McKim with his great faith could scarcely have imagined.”

And then he says:

“Altogether the future looks bright to us after all these years of struggles and flounderings and I feel that we shall carry out McKim’s ideas to the full, perhaps even more.”

Here speak the two dominant characteristics of the man—the instinct of unselfish service, and the instinct of loyal friendship.

He was so great a part of many good enterprises, so devoted, so able, so skillful, so efficient, that it is hard to see how we can get on without him. Of course, everything will go on and he will soon be forgotten, as we shall. But he will not be forgotten so long as we live who knew him and loved him, and for all time, in whatever of nobility and beauty there may be in American life and character, there will remain something of the spirit and service of Francis Millet.



Cleveland Trust Company.

Copyright, F. D. Millet.

Vice-President Cass Gilbert: I thank you, Senator, on behalf of the Federation.

Ladies and gentlemen, I have the honor to introduce the Senator from Massachusetts, Mr. Henry Cabot Lodge.

THE HON. HENRY CABOT LODGE.



By Saint-Gaudens.

IT IS one of the tricks of memory that, while we recall with vividness those who preceded us in college, the others who followed after us do not stand forth in such sharp outline against the receding past. The older men come out clearly defined upon the heights, distinct, Olympian. The younger seem like a great army from which the leaders and the friends gradually and increasingly detach themselves, and yet even with those we can only with effort tell

the year of their graduation. Millet preceded me in Harvard by two years. I remember him well. He had served, although a mere boy at the time, in the Civil War, and was in this way, as in others, a marked man at college. In his kind fashion he insisted in later days that he remembered me at Harvard, but I always suspected

that the kindness of heart was stronger than the memory, for the gulf which divided the freshman from the junior was both deep and wide.

In due time we went forth into the world and took our several ways. The currents of life carried us off in different directions. Then suddenly I heard of him at the time of the Russian-Turkish war in 1877, when his brilliant and adventurous work as a correspondent made him known to the world. Then I heard of him again as an artist and at last, in 1893, I saw him once more when he was a leading spirit at the Chicago Exposition and there began that great public work for the advancement of art and of art education among the people of the United States to which his last twenty years were so largely and generously devoted. From that time, too, I saw him more and more as his many and varied interests brought him to Washington. It is for others better fitted than I to speak of his work as an artist and of his labors for art education and for the advancement of American art in which he achieved so much and where we are all his grateful debtors, as we should always be to any man who renders fine and disinterested public service.

It is of the man himself that I would fain say a few words, inadequate I know, but heartfelt I am sure. He had an instinct for friendship. It was not merely that he was a delightful companion, clever and charming, with all the attraction of one who had seen cities and men and looked upon them with a keen, sympathetic and observant eye. One felt drawn to him at once. There are men in the world, not many, fortunately, whom, as Rufus Choate said, one hates peremptorily; there is the mass who on the casual meeting leave, as a rule, no feeling much stronger than indifference; and finally there are the

very few who attract us at once by some impalpable, indescribable quality which seems to reach the heart, to touch the affections and make us long for renewed subjection to the charm. Millet possessed this magical gift to a high degree. No one could meet him and talk with him even for a few moments without a strong sense of being in the company of an unusual and most intelligent man and without longing to be with him again. Yet behind the fun and laughter, the humor and the wit, back of the intelligence and the knowledge, one was always clearly conscious of the strong, brave man, the man of force and character. These, in happy combination, were the qualities which not only grappled his friends to him, but which enabled him to do such valuable and effective work in laboring for a public cause. He could convince, persuade and lead. He could make other men do what he desired without any sense of compulsion. Thus did he serve high purposes and achieve results of use and value to the world.

He has gone from us, cut off suddenly in the full strength and power of mind and will and heart. I cannot but feel that it seemed more in harmony with his gallant, adventurous soul that he should enter upon the last, the great adventure, not from the confines of the sick room, but beneath the clear and silent stars, shining unmoved upon that dark, ice-haunted sea.

He died
As one that had been studied in his death
To throw away the dearest thing he ow'd
As 'twere a careless trifle.

May we not say of him, and of the brave men who died with him that others might be saved, even as Simonides said, more than two thousand years ago, of those who died for Greece:

Τῶν ἐν θερμοπύλαις θανόντων,
'ευκλής μὲν ἂ τύχα, καλὸς δ' ὁ πότμος,
βωμὸς δ' ὁ ταφος, πρὸ γόων δὲ μνᾶστις,
'ὁ δ' ὀικτος 'έπαινος.
'εντάψιον δὲ τοιοῦτον ὄντ' ἐυρῶς
ὄνθ' ὁ πανδαμάτωρ ἀμυρῶσει
χροῖνος.

“Their fortune is glorious and fair, their doom; their tomb is an altar; and for lamentation they have remembrance and for pity praise; and such a monument neither rust nor all-conquering Time shall make dim.”



Cleveland Trust Company.

Copyright, F. D. Millet.

Vice-President Cass Gilbert: I thank you, Senator, on behalf of the Federation.

Ladies and gentlemen, I have the honor to introduce the Hon. Charles Francis Adams.

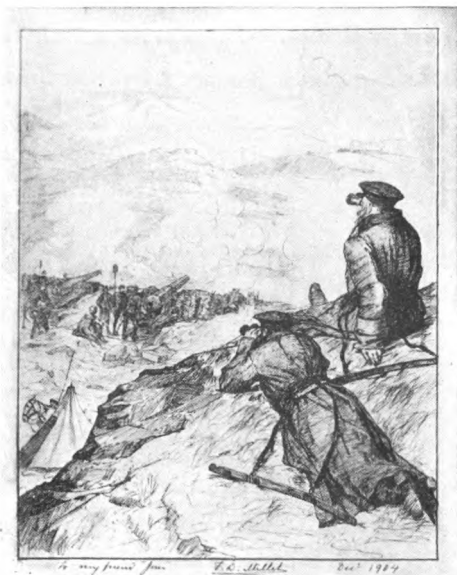
✓

NEW YORK
MAY 19 1917



F. D. Millet.
(Age 24.)

THE HON. CHARLES FRANCIS ADAMS.



WE ARE this evening to speak of one who was here but is gone—Francis Davis Millet, numbered among the dead of the *Titanic*. Not many enjoyed a wider circle of acquaintance than he; few, very few, could boast more friends. Others may tell of him in connection with art and literature, or from the point of view of the public loss sustained through his death. I shall speak of him

only as my own familiar friend, the intimate companion of many of my brightest and most enjoyable hours, the constant and ever welcome guest in my household, my associate in travel.

Nearly forty years ago—that is, in April, 1873—I was appointed by the Governor of Massachusetts chairman of a commission provided for by the Legislature of that State to attend at Vienna the Universal Exposition, or, as we should call it, the World's Fair, there held that year. I had then never heard of a Frank Millet, much less had I seen him. When I received my appointment, I was advised by Governor William B. Washburn that young Millet, then a student of art at Antwerp, had been appointed to serve as Secretary of the Com-

mission. Well do I remember his and my first meeting. I had reached Vienna, and found myself much alone there, in fact, sorely in need of companionship. One afternoon I heard a knock at the door of my sitting-room in the hotel, and, immediately after, an almost typical representative of our American youth put in an appearance. I can see him now, vividly photographed in memory. Young, slender, of scarcely more than medium height, almost boyish in aspect, his face as first we greeted each other bore that kindly companionable smile which always and everywhere seemed natural to it. I cannot doubt he wore it up to the last dreadful moment as he helped that unknown and frightened immigrant woman into the lifeboat of the *Titanic*, addressing to her kindly words of cheer in her own strange native tongue. Returning, however, to my memory of that first meeting—I had no premonition of the fact as he introduced himself, but then began one of the closest, most constant and most valued friendships of my life, destined to terminate only when the *Titanic* made its plunge in mid-Atlantic. So now I am here to pay tribute to one who through close upon forty years has contributed, more than any other single individual outside of the family circle, to the enjoyment—what I may call the sunshine—of my life.

Frank Millet was a very rare character, and not infrequently have I curiously asked myself as to how he came to be born in our New England. It was as if a rare flower of peculiar grace and attraction had blossomed in an environment at once uncongenial and frigid. He was something of a puzzle; for essentially a New Englander, he was not of New England; of native growth, he was yet in essentials an exotic. I have often wished that, like Dr. Paschal in Zola's story, I could trace him back through generations of forbears to the ancestral

prototype. Knowing his parents somewhat, I fancy he inherited from the mother—he favored of the distaff side. Of a singularly bright and sunny disposition, he possessed what may perhaps best be defined as the faculty of friendship in a remarkable degree; he was, moreover, richly endowed with other qualities. Artistic by nature, adventurous of disposition, singularly loyal, if he was capable of a mean or dishonest thought I can only say I never in forty years of familiar intercourse detected even an indication of it.

His defect was a dangerous facility for doing many things exceptionally well. It has been said of the Law that she is a jealous mistress, but this is even more true of Art. To greatly excel in Art, one must be a slave to Art. Although Art was Mr. Millet's chosen calling, yet he was constantly subject to a great temptation, that of making excursions into other fields, fields in which also he excelled. Thus he led more or less the life of a wanderer, in pursuance of it ingratiating himself with almost every one he met, no matter of what nationality. To this temptation, those who knew him well can hardly deny that Millet yielded to a dangerous extent. The most companionable of human beings, loving variety and with a facile pen, he won for himself an international fame as a war correspondent. Not only had he visited almost every country of the northern hemisphere, but his experiences in those countries had been second to those of none. Though what is known as a Bohemian by nature, in him there was a Romany element; socially a universal favorite, he was yet actuated by a strong underlying sense of obligation, both private and in larger relations.

He gave even more than he received. He was, too, a man unselfish, singularly considerate of others. No self-seeker he, and,

with an instinct truly feminine, he in others, like an infallible solvent, divined the true and the false; he—

“Parted the sheep from the goats.”

Moreover, he was public spirited to a degree which at times gravely interfered with his private interests. He could not resist the temptation to usefulness and kindness, and never had the field opened to him so widely as at the time of his untimely death. To us who knew him well, the future seemed to burgeon and blossom before him. For almost the first time in his life at ease in circumstances, he felt free to indulge as he had not been able to indulge before. The bonds which had constrained were at last relaxed. In other respects also he had arrived. At the head of the School of Art in Rome, at Washington a general acquaintance, combined with his efficiency as a mural decorator, had brought him into a connection of wide influence on the largest of artistic issues—for instance, the proposed Lincoln Memorial. His death at this time I therefore cannot but regard as a little less than a public calamity—not, of course, a calamity of the most serious and far-reaching character, but an appreciable public loss.

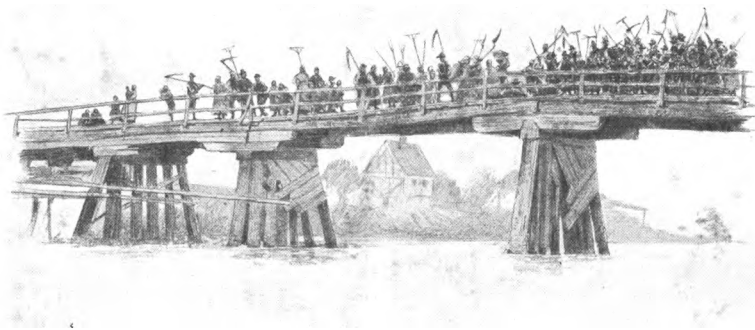
But while the void which in a public way his death has created cannot be easily or quickly filled, to me personally the loss thereby incurred is irreparable. An appreciable degree of sunshine has gone out from my future life, and a link of picturesque connection with the active outer world is suddenly snapped.

In closing I cannot quote of him the well remembered lines of Fitz-Greene Halleck:

“Green be the turf above thee,
Friend of my better days,”

for Millet's grave will never be associated in my mind with turf or with verdure. It will ever call to mind that plunge amid the ice floes of the mid-Atlantic. In parting, I would therefore rather address to him those words of Hamlet to Horatio:

“Since my dear soul was mistress of her choice,
And could of men distinguish her election,
She hath seal'd thee for herself; for thou hast been
As one, in suffering all, that suffers nothing;
A man that Fortune's buffets and rewards
Hath ta'en with equal thanks: and bless'd are those
Whose blood and judgment are so well commingled,
That they are not a pipe for Fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee.”

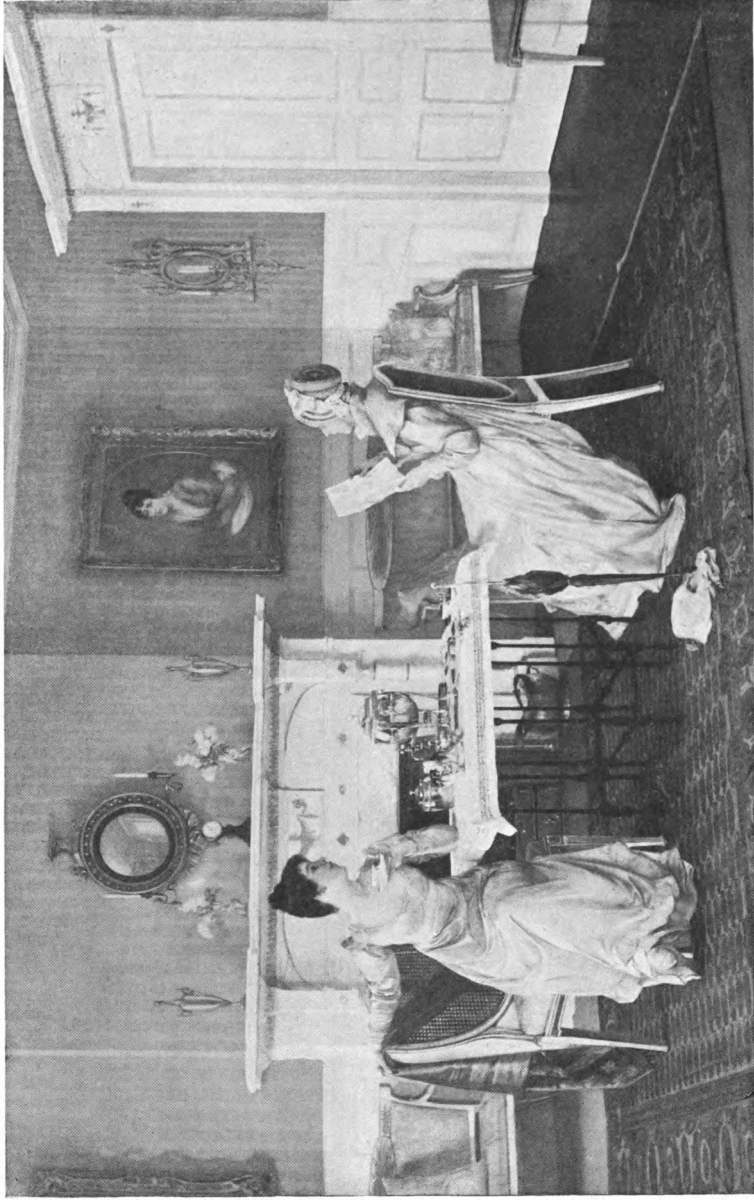


Bridge in the Balkans.

Vice-President Cass Gilbert: I thank you, Mr. Adams, on behalf of the Federation.

Ladies and gentlemen, I have the honor to introduce the Secretary of the Smithsonian Institution, the Hon. Charles D. Walcott.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS.



Copyright.

How the Gossip Grew.

THE HON. CHARLES D. WALCOTT.



Sir Chentung Liang Cheng.

IT HAS fallen to others to pay tribute to Francis D. Millet as a painter and as a man, to recite the story of his eventful life and to do justice to the position he has made for himself in the social and artistic worlds, in both of which he was a striking example of all that is based on the highest human ideals. I have but to recall his services as an honored associate in the activities of the Smithsonian Institution when it had

urgent need of just the helping hand that Millet was able and ever ready to extend.

When the organization of the National Gallery of Art, five years ago, made it necessary to have expert and trustworthy advice in the several branches of the fine arts, an advisory committee was appointed by me, whose duties were to consider the various delicate and important problems which arise in the selection of works of art suitable for the nation's gallery, and Millet was made chairman of that committee. His associates were Frederick Crowninshield, President of the Fine

Arts Federation; Edwin H. Blashfield, President of the Academy of Design; Herbert Adams, President of the National Sculptors' Association; and W. H. Holmes, Curator of the Gallery.

Although Millet was constantly on the wing, he came in recent years to regard Washington as his home, and from his ever-productive studio in old Forest Hall he was hailed out on many occasions by the Institution to give advice in matters of art and hardly less frequently to contribute to other institutions and art organizations. His equipment for these varied duties was only equalled by his generosity in responding to the many demands made upon him, and the wisdom of his selection by the Institution was later emphasized by his appointment as a trustee of the Metropolitan Museum of Art and as secretary and executive officer of the American School in Rome.

Although ripe in years and experience and rich in the wisdom that comes from extensive travel and receptive contact with the world, he still retained the buoyancy of youth, and many years of great usefulness must still have fallen to his share had not his career been cut short by the unparalleled tragedy of the seas. His place in our midst must remain long unfilled, if, indeed, it ever can be adequately filled. The Smithsonian Institution was honored by his acceptance of advisory functions in the National Gallery and joins sincerely and sympathetically with the many who have met to pay tribute to his memory.

Vice-President Cass Gilbert: I thank you, Dr. Walcott, on behalf of the Federation.

THE NEW YORK
PUBLIC LIBRARY

ASTOR, LENOX AND
TILDEN FOUNDATIONS.



Copyright, Detroit Publishing Company

The Black Hat.

FRANCIS DAVIS MILLET.



Col. Richard S. Thompson.

IN THE sinking of the *Titanic* April 15, 1912, Frank D. Millet, the Secretary of the American Federation of Arts, lost his life, performing his last duty to the lowly and humble among the ship's passengers.

His life had been notable for acts of private and public service, always giving without stint, and ended as he would have most desired, in serving others. We give a brief biographical sketch outlined by him a short time before he left for Italy.

Francis Davis Millet was born in Mattapoisett, Massachusetts, November 3, 1846. He was Acting Assistant Contract Surgeon in the Army of the Potomac in 1864, and afterwards a drummer in the 60th Massachusetts Regiment in 1864. He graduated from Harvard College in 1869, and after his graduation he joined the staff of the Boston *Daily Advertiser*, and also became local editor of the Boston *Courier*, and later of the Boston *Saturday Evening Gazette*. At the same time he studied lithography with D. C. Fabronius. In 1871 he entered the Royal Academy in Antwerp, at the close of the first year receiving the prize of excellence in the antique class, and the close of the second year receiving the prize of excellence in painting. In the spring of 1873 he went to the Vienna Exposition, as Secretary to Charles Francis Adams, the Commissioner for the State of Massachusetts; was a member of the jury in that Exposi-

tion, and correspondent for the New York *Herald* and the New York *Tribune*. At the close of the Exposition he travelled through Hungary, Turkey in Europe, Greece and Italy, and spent the winter of 1873-1874 in Rome; part of the summer of 1873 in Capri and vicinity, and in the autumn settled in Venice, where he remained one year and painted his first picture, travelling meanwhile through northern Italy, Switzerland and Germany. Returning to Boston in 1876, he represented the Boston *Advertiser* at the Philadelphia Centennial Exhibition. In the autumn and winter he assisted John LaFarge in decorating Trinity Church in Boston. Early in 1877 he went to Paris and in May of that year went to the Turkish war as special correspondent for the New York *Herald*.

During the summer campaigning he left the New York *Herald* and took the place of Archibald Forbes on the London *Daily News*, which position he held to the close of the Turkish war, serving also as special artist for the London *Graphic*. During the campaign he received the Roumanian Iron Cross, and on the field of battle the Russian military crosses of St. Stanislaus and of St. Anne, later receiving the Russian and Roumanian war medals.

In the spring of 1878, at the close of the war, he returned to France by way of Sicily, and painted in Paris until the following spring, meanwhile serving as a member of the Fine Arts Jury of the Paris Exposition. In 1879 he married Elizabeth Greeley Morrill and returned to America, settling first at Boston and then later in New York. He made several trips abroad, one for Harper & Brothers in 1881, through Denmark, Sweden and North Germany, and painted for a season or two in England, finally settling at Broadway, Worcestershire, in 1884, returning to New York for the winters. In 1885 he made a trip through all the States and Territories, including Mexico. In 1891 he made a canoe trip down the full length of the Danube for Harper & Brothers, and published a book called "The Danube, from the Black-Forest to the Black Sea," also a collection of short stories, and a translation of Tolstoi's "Sebastopol."

In 1892 he went to Chicago as Director of Decorations of the World's Columbian Exposition, which position he held until the close of the Exposition, and during the six months the Exposition was open was Director of Functions and Ceremonies, and also a member of the Fine Arts Jury. In 1894 he went to

England, where he remained until 1896, when he made a trip through Algeria, Tunisia, Tripoli and Sicily. In 1898 he went to the Philippines as special war correspondent of the London *Times*, and also represented *Harper's Weekly* and the New York *Sun*, writing later a book entitled "The Expedition to the Philippines," published by Harper & Brothers in 1899. In the autumn of the same year he travelled through Japan and China, Java, the Straits Settlements, Burmah, India, and returned to England. In 1900 he had charge of the decoration of the Government Pavilion at the Paris Exposition, served on the Jury of Selection and also on the Fine Arts Jury, receiving at the close of the Exposition the cross of the Legion of Honor. In 1905 he made a trip through the Yellowstone Park, Alaska and British Columbia. In August, 1908, he went to England, France, Italy and Germany in the interests of the Commission to the Tokyo Exposition and proceeded to Japan by the Siberian railway. The Commissioners General, having the temporary rank of Ministers Plenipotentiary and Envoys Extraordinary, were granted many special privileges by the Japanese government, and after an audience with the Emperor and Empress were given the First Class Order of the Sacred Treasure. After a month of official business in Japan he went to Shanghai and to Peking, by way of the Yangste River and the Hankow-Peking railway, remaining in Peking during the period of the death of the Emperor and Empress Dowager and the establishment of the new regime, visiting meanwhile the Nankow Pass, the Great Wall, etc. From Peking he went to Mukden by way of Tientsin and Shan-kai-Kwan, from Mukden to Dalny and Port Arthur, thence across the Yellow Sea to Chinampo and Chemulpo and up to Seoul. After a few days in the latter city he returned to Tokyo, via Fusan and Shimonoseki, and thence proceeded to Washington, via Honolulu and San Francisco.

He was a member of the Institute of Painters in Oil Colors of London, England; a member of the National Academy of Design of New York; the American Water Color Society; Society of American Artists; Society of Illustrators; Society of Mural Painters; Municipal Art Society; The Fine Arts Federation; Honorary Member of the American Institute of Architects; belongs to the Arts Club, and the Kinsmen, of London, England; Cosmos and Metropolitan Clubs of Washing-

ton; Players, Century, University, Explorers', Arctic, Ends of the Earth, and several other small clubs in New York; is represented by pictures in the National Gallery of British Art, the National Gallery of New Zealand, the Metropolitan Museum of New York, Detroit Museum, Union League Club of New York, and the Duquesne Club of Pittsburgh. He was Acting Chairman of the Niagara Falls Commission of the United States, Vice-Chairman of the National Commission of Fine Arts, 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, Commissioner General of the United States to the Tokyo Exposition, and the Secretary of the American Academy in Rome.

Among his most recent works are the two historical pictures for the Governor's room in the Capitol at St. Paul, "The Treaty of the Traverse des Sioux" and the "The Entry of the Fourth Minnesota Regiment into Vicksburg," and a large historical painting for the Grand Jury Room in the Courthouse at Newark, N. J., entitled "Foreman of the Grand Jury Rebuking the Chief Justice of New Jersey, 1774," also various portraits both in color and relief.

He was commissioned by the United States Treasury in 1906 to do all the interior mechanical painting and artistic decoration in the new Custom House at Baltimore, Md. The artistic decorations for the Call Room alone there consist of a ceiling approximately thirty feet wide by sixty feet long, five lunettes and a series of twenty-eight panels in the cove. All these illustrate the evolution of shipping, of both sailing and steam vessels, from the galleys of the earliest times to the present mammoth ocean liner and battleship. The decorations were finished in July, 1908.

He executed seven medals for the United States Army, which were struck in the mint at Philadelphia, Pa. Six of these medals are being distributed among the veterans of the Civil War, Indian wars, Chinese Expedition, Spanish War, and the Philippine insurrection, there being two separate medals for the Philippine insurrection. The seventh medal consists of a merit medal for the enlisted men of the United States Army. He also had charge of the production of the Panama Canal medal, the dies for which were executed by Victor D. Brenner of

New York, and made the seals for the Society of International Law, the Washington-Lee University, and the American Education Association.

During the winter of 1908-1909 he painted for the Cleveland Trust Company of Cleveland, Ohio, thirteen panels, approximately sixteen feet by five feet, representing, in a general way, the history of the settlement of Ohio, and, in addition, executed several portraits.

In June, 1909, the United States Treasury gave him the contract to paint and to decorate in part the so-called Federal Building in Cleveland, Ohio.

He had three children, the eldest, Kate, the mother of two girls, married to Frank W. Adlard, of Winchcombe, England; Lawrence Frederick, a graduate of University College, Oxford, now in the Harvard Law School; and John Alfred Parsons, a member of the class of 1910, in Harvard.

He usually spent the summer painting in his English studio, at Broadway, Worcestershire, and the winter in Washington and New York.

Mr. Glenn Brown, Chairman of the Committee of Arrangements, read the following tributes of respect from Art Associations:



Old Lady (Nana).



Thesmophoria.

Copyright, Curtis & Cameron

THE AMERICAN ACADEMY IN ROME.

The Trustees of the American Academy in Rome adopt the following memorial of their friend and associate,

FRANCIS D. MILLET.

As one of the founders of the Academy, Millet was identified with it from its very beginning, and of the many undertakings with which he was connected none was nearer to his heart or received a larger measure of his devotion. When in February last he accepted the charge of the Academy he showed once more the characteristics which had guided his whole life—his enthusiastic devotion to an ideal, his unselfish disregard of himself, and his intense desire to be of help to others. The spirit which led him to volunteer as a drummer boy in the army of his country also led him to give his time and thought and strength to the founding and upbuilding of the Academy, to the work of the art commissions in New York and Washington, to the Metropolitan Museum, to the founding of the Federation of Fine Arts, and impelled him to seize every opportunity for usefulness which came to him. The unselfishness which made him forget his own interests in those

of the Academy made him equally oblivious of himself whenever and wherever a friend or a cause could be aided, and the opportunity which the Academy offered him to give a brother's hand to young artists, as he had to countless others of all sorts and kinds, of all degrees and conditions of men, was to him the supreme attraction of an office which imposed upon him a difficult and responsible task.

In all that concerned what he considered the "real thing" in life his attitude was that of the soldier, unhesitatingly obeying a command at whatever cost or hazard; but in his daily life the charm of a gentle and genial personality and an optimism which could not be discouraged won him a welcome in every land, and made a friend of every acquaintance. He overcame obstacles by cheerful persistence and conquered opponents by captivating them.

Imbued with an artistic temperament and endowed with a taste that was both accurate and critical, he was a careful student of his art, and whether expressed upon canvas or in mural decoration, it was always marked with a high degree of technical skill and a thorough, sympathetic knowledge of his subject. As a writer his pen was as facile in drawing a report of a committee as in narrating the incidents of a campaign; and as an executive officer his indefatigable industry was guided by broad and sound judgment.

With it all there was a sincerity, an absolute intellectual honesty and an intensity of purpose which he expressed with almost prophetic instinct in one of his last letters, in which he said: "If I am in a campaign, I fight it through, and the loss of a life here and there has nothing to do with it." To those who were nearest to him and to his associates in the Academy his loss can never be replaced nor its sorrow forgotten, but in the memory of his life, so nobly lived,

"The light he leaves behind him
Lies upon the paths of men."

Few men enjoyed life so richly as Millet; few made so much of it, or gave so much to others; few have faced its trials with such a courageous soul or brought so much good cheer and help to other men and women; and there is no moment of his life in which he better deserves to be remembered than that last awful

moment when he was seen, standing on the deck of the sinking ship, bravely waving his hand to those whom he had helped to save.

WM. R. MEAD,
President.

C. GRANT LA FARGE,
Corresponding Secretary.

April 15, 1912.

THE AMERICAN ACADEMY OF ARTS AND LETTERS.

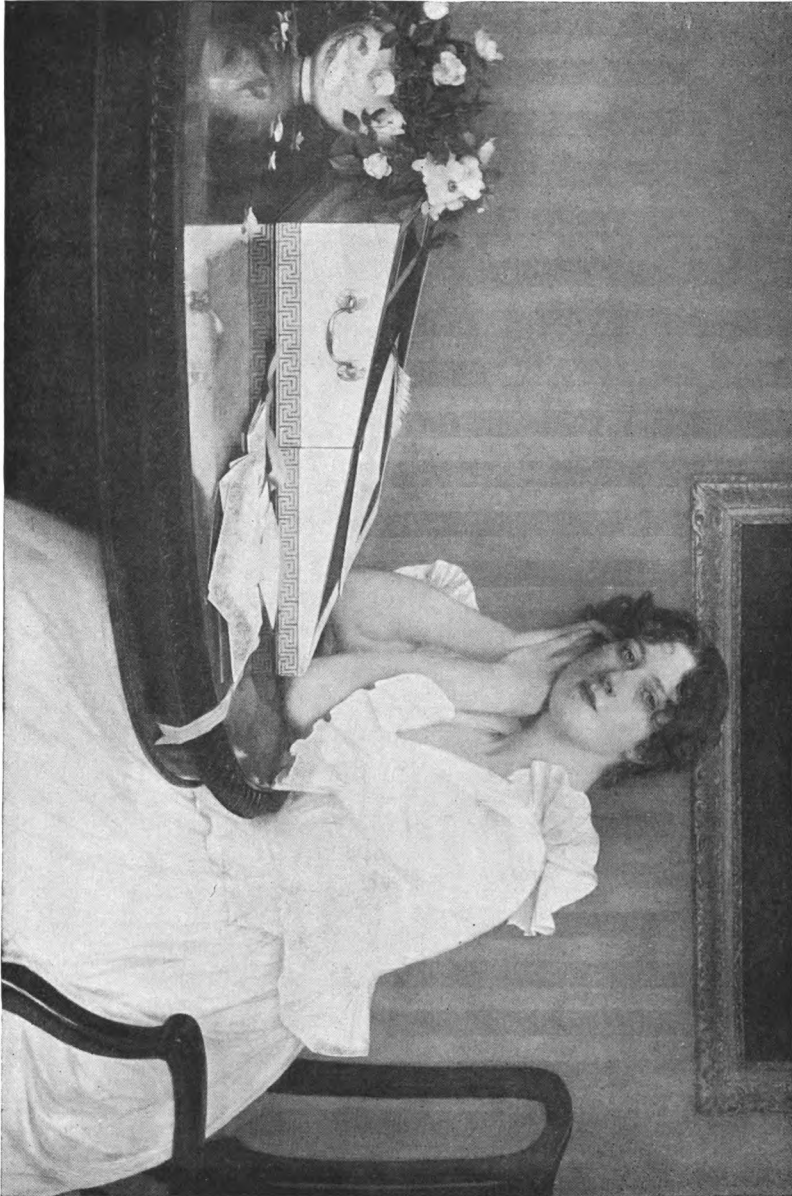
The tragic and noble death of Francis Davis Millet removes from the Academy a member who embodied in his personality and career the ideals and purposes which this organization was founded to represent and promote. He was alert and untiring in many plans for the advancement of the creative arts, and sympathetic and helpful in all movements to improve the status and conserve the dignity and self-respect of intellectual workers. He answered every summons from good causes, and gave himself unstintedly to them with rare imagination and kindling enthusiasm.

On behalf of the Academy the Executive Committee records its profound respect for his character and the sorrow and the affectionate pride with which his name is transferred from the active list of this body to the roll of its honored dead who have served their country truly by serving well their art.

WILLIAM DEAN HOWELLS,
President of the Academy.

WILLIAM MILLIGAN SLOANE,
Chancellor.

ROBERT UNDERWOOD JOHNSON,
Permanent Secretary.



Shall I?

THE NEW YORK
PUBLIC LIBRARY

ASTOR, LENOX AND
TILDEN FOUNDATIONS.

THE NATIONAL INSTITUTE OF ARTS AND LETTERS.

The world has beheld the beauty of the death of Frank D. Millet. The world has recognized the value of his life. But only his friends could know the beauty and the value of his personality. Ever ready to undertake any amount of labor, skilfully able to accomplish an astonishing variety of tasks, the man always remained bigger than his work. He was a public spirited man; no matter how busy, he never declined to serve a cause in which he *believed*. A generous man; he gave himself—a greater gift than the bestowal of mere money. A democratic man; he recognized the artificial ranking of civilization only to smile at it. Withal he was ever a cheerful man, cheerful not only at play but at work. He sang as he painted. One never saw him without that twinkling smile which now must remain as a precious memory to his sorrowing fellow-craftsmen.

JOHN W. ALEXANDER,

President.

JESSE LYNCH WILLIAMS,

Secretary.

COSMOS CLUB, WASHINGTON, D. C.

The Board of Management of the Cosmos Club of Washington, D. C., at a special meeting called for the purpose of taking appropriate action with respect to the death of Mr. Francis Davis Millet, an honored member of the club, passed the following resolution:

Resolved, that in the death of Mr. Millet, the Cosmos Club has met with an irreparable loss. Respected for his high ideals, admired for his brilliant talents, and beloved for his rare personality, his passing deprives the club of one of its most esteemed members, and the nation's capital of an influence, strong and ever faithful for its uplifting.

For the Board of Management.

D. L. HAZARD,

Secretary.

TRIBUTE BY THE AMERICAN INSTITUTE OF ARCHITECTS TO
FRANCIS DAVIS MILLET.



Miss Hardie.

THE American Institute of Architects desires to pay its tribute in appreciation of the services of Frank D. Millet, an Honorary Member of the Association.

His interests, not bound by thought of self or limited to our generation, looked only to the good of others and to the future culture and refinement of our nation.

His war record, inspiring the weak, tending the wounded, producing a brilliant correspondence and securing many decorations, was known only to his intimate friends.

His literary productions, clear, forceful, unfolded a tale, described a scene or recorded an event.

His illustrations, graphic and spirited, depicted the vital points.

His easel pictures, careful in execution, told a story and illustrated a sentiment. His decorations, historically exact, formed a harmonious part of the architectural composition.

He worked untiringly, thoughtfully and effectively for the attainment of the best in decoration, sculpture, architecture and landscape; always seeking for a combination of the fine arts into one harmonious expression.

He gave unstintingly of his artistic talents in the development of art, as one of the Municipal Art Commissioners of New York; as one of the Advisory Com-

mission of the National Gallery of Art; as a member of the National Fine Arts Commission; as adviser to the Committees on Library of Congress; in his support of the Park Commission's Plan for Washington; and in the preservation of Niagara Falls.

He gave zealously of his executive ability as director of decorations and pageants at the Chicago Exposition; in securing the copyright law; in the organization of the American Federation of Arts, of the National Academy of Arts, of the American Academy in Rome, and as Trustee of the Metropolitan Museum.

He gave of his personal charm and enthusiasm without reservation, seeking, encouraging and making friends of the humble; sought as a companion and honored as an equal by the great and intellectual.

In Browning's words he was:

One who never turned his back, but marched breast forward,
Never doubted clouds would break,
Never dreamed, though right were worsted, wrong would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake.

The American Institute of Architects feels that each Member has lost an unselfish, sympathetic, personal friend; and that the organization has lost an enthusiastic and effective aid in the attainment of its aspirations for the culture and refinement of the people.

GLENN BROWN,
Secretary.

NATIONAL ACADEMY OF DESIGN.

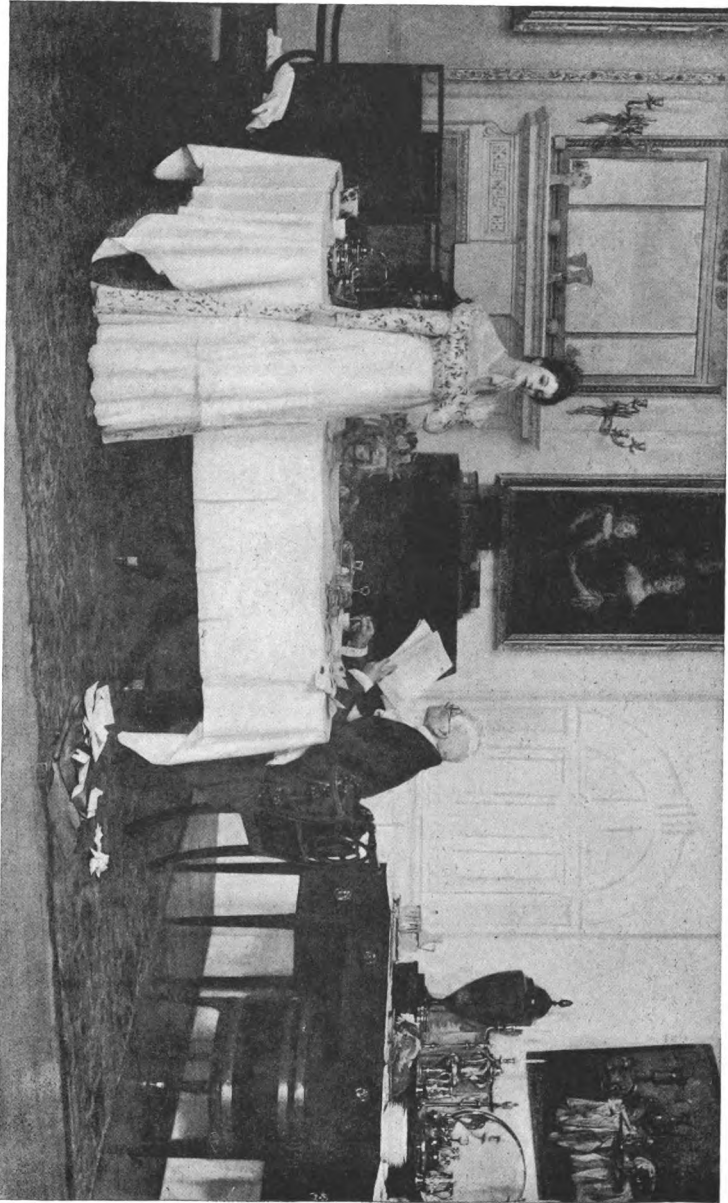
Resolved: Among all those who died in the sinking of the *Titanic* there is no one whose loss will be more deeply felt than that of Francis Davis Millet. He was not only a loyal and helpful member of this Academy, an artist of sound training and versatile talents who had attained high distinction in several fields, and

a man of noble and genial character beloved by all those, in every part of the world, who knew him; he was, above all, a public-spirited citizen, whose great ability and untiring energy were freely devoted to many good causes, and especially to the furtherance of any movement which might aid in the diffusion of artistic ideas or in the elevation of the profession of art. To his action as Director of Decoration of the Columbian Exposition, in 1892, was largely due the beginning of the great development of mural painting in this country; he was, among his many other activities, one of the founders and the principal executive officer of the National Federation of the Fine Arts; and he was, from the beginning, one of the most zealous and active supporters of the American Academy of Rome, the directorship of which he had just assumed at the time of his death. He leaves a legion of friends, but no more sincere mourners than his fellow members of the National Academy of Design.

Resolved, that the foregoing resolution be entered upon the minutes of the Academy, and that a suitably engrossed copy of it be sent to the family of the deceased as a slight testimony of our sympathy in their present grief.

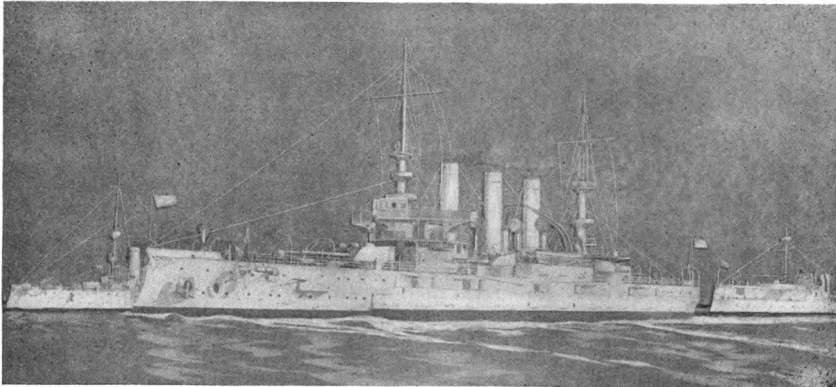
JOHN W. ALEXANDER, *President*,
HERBERT ADAMS,
HARRY W. WATROUS,
CHARLES C. CURRAN,
FRANCIS C. JONES,
FREDERICK DIELMAN,
CASS GILBERT,
KENYON COX,
J. ALDEN WEIR,
HENRY B. SNELL,
FREDERICK BALLARD WILLIAMS,

Members of the Council.



The Love Letter.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS.



Baltimore Custom House.

Copyright.

THE AMERICAN FEDERATION OF ARTS.

Resolved, that since the American Federation of Arts has lost, by the death of Francis Davis Millet, an officer whose services have been invaluable, and since the world of art is thus deprived of one who for many years has labored indefatigably and unselfishly in its interests, devoting the greater part of his time and energies to the uplift of standards of art and in general the public good, the Board of Directors of the Federation and the representatives of the several Chapters, in meeting assembled, do hereby record their profound sense of loss and the expression of their deepest sympathy to his family.

ROBERT DE FORREST,

Vice-President.

LEILA MECHLIN,

Assistant Secretary.



Bashi Bazouk.

THE NATIONAL COMMISSION OF FINE ARTS.

Washington, D. C., *May 10, 1912.*

The Commission of Fine Arts place on record their sense of the irreparable loss sustained by reason of the death of Francis Davis Millet, who perished in the *Titanic* disaster. On the organization of this commission Mr. Millet was elected vice-chairman, and the exacting work which fell to him in that position was done by him cheerfully, faithfully, intelligently, and tactfully. Training in the various branches of art, wide knowledge, cultivated taste, and the power of expressing ideas clearly and forcibly gave the highest value to his service on the Commission. At the same time his sympathy and kindly nature, his quickness to grasp, and his readiness to consider points of view other than his own, made com-

panionship with him a rare pleasure. While we deplore his loss as a fellow-worker in a cause so deeply at heart, we are grateful that we have been permitted to enjoy his comradeship and to profit by his knowledge and experience. To his family we who have known him long and well express our sincere sympathy in their sorrow. His distinguished and varied achievements, his courage maintained throughout a life passed largely among perils, his reputation, and his broad human sympathies are a heritage beyond estimation.

DANIEL H. BURNHAM, *Chairman*,
FREDERICK LAW OLMSTED,
THOMAS HASTINGS,
DANIEL C. FRENCH,
CASS GILBERT,
CHARLES MOORE,

Members of the Commission of Fine Arts.

THE WASHINGTON SOCIETY OF THE FINE ARTS.

The Washington Society of the Fine Arts joins in the lamentation and grief which the untimely and tragic death of Francis D. Millet has caused all over the land.

His was a personality so unusual and attractive, and a disposition so kindly and helpful, and so far-reaching and numerous had been his activities, and so extensive his travels, that his mourning friends can almost clasp hands around the globe. Of his versatility and wide usefulness in many spheres, his rare combination of the æsthetic and practical faculties, his brilliant success, his commanding position and assured renown in art and letters, other organizations will speak.

It is for the Washington Society of the Fine Arts to make record of the especial loss that has come to it, and to the national capital, in being deprived of his labors and counsel at a time when they were especially needed.

He was largely influential in establishing the National Commission of Fine Arts, and gave to its advancement, without stint, his time, his talents and his ripened judgment. He took the keenest interest in the beautification of the capital, and did all in his power to promote the plan of the Park Commission. Whatever may be accomplished in its future development will bear the impress and perpetuate the memory of his loving and unrequited service.

In the manly, gallant, unselfish way, in which Francis D. Millet met his death, he was but fulfilling the promise and crowning the achievement of his long, useful and distinguished career.

LEILA MECHLIN,
Secretary.

THE FINE ARTS FEDERATION OF NEW YORK.

The Fine Arts Federation of New York, at its annual meeting, assembled on the 25th day of April, 1912, makes this minute of the life and services to art of Mr. Francis Davis Millet, and records its deep and unusual sorrow at his sudden and untimely death.

Mr. Millet was, several years ago, a delegate to this assembly, and at the time of his death was a member of many of the societies composing this Federation.

His work as an artist was recognized at home and abroad by the bestowal of medals, unusual honors and important commissions.

He impressed himself upon contemporaneous art, not only by the rare merit of his art work, but by the wide reach of his self-forgetful devotion to its ideals and by his high ability to do many things well; an ability which he displayed in the various spheres of his activities and in the official positions held by him in numerous art organizations, especially in the American Federation of Arts and in the American Academy at Rome.

As a man he was loved and trusted by all who knew him and has left with us a memory of courage and kindness, of unselfishness and strength, as an enduring monument of his worth and value to society, therefore, be it

Resolved, that the Fine Arts Federation of New York deeply deplores his death and extends its profound and inexpressible sympathy to his family.

Respectfully submitted.

JOHN G. AGAR,
WILLIAM LAUREL HARRIS,
F. S. LAMB.

NATIONAL SOCIETY OF CRAFTSMEN.

Resolved, that the National Society of Craftsmen hereby begs to express its keen sense of the loss sustained, not only to the American Federation of Arts, but to the cause of Art in its broadest sense, through the untimely and tragic death of Mr. Francis Davis Millet.

ROBERT DULK,
Secretary.

THE NATIONAL ARTS CLUB.

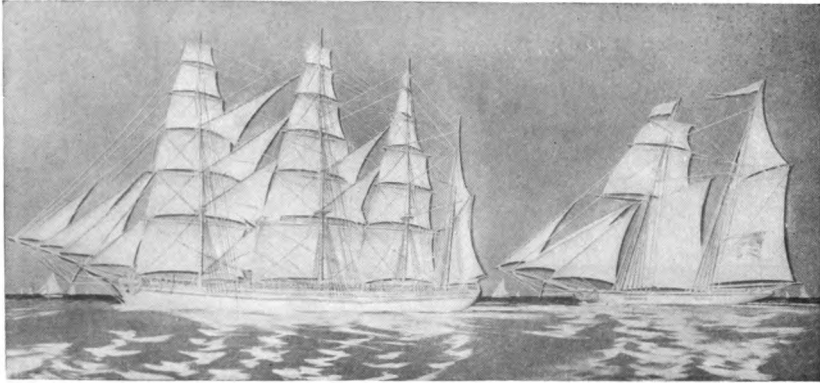
Mr. Millet's attainments as an artist were of a very high and very rare quality.

His skill as an administrator was exceptional because it was inspired and restrained by his artistic experience and devotion.

His warm heart and wide sympathies bear their natural fruit in the multitude of his bereaved friends and in the demonstration, in unparalleled strain, of their grief at the loss which they, in common with his country and his art, have suffered in his noble death.

The National Arts Club offers this expression as its share in the memorial which friendship and sorrow are building to him throughout his native land.

F. S. LAMB,
Secretary.



Baltimore Custom House.

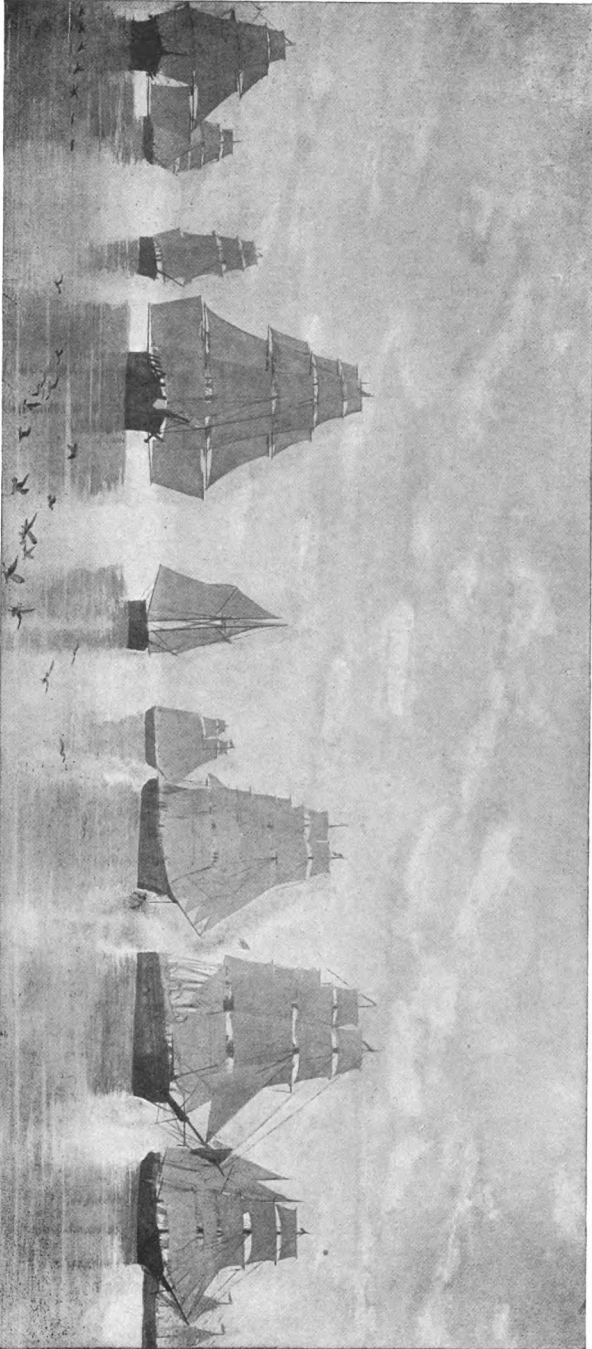
Copyright.

THE SOCIETY OF MURAL PAINTERS.

The Society of Mural Painters mourns with tens of thousands of others the death of Frank Millet, their talented, genial, helpful and beloved fellow member. Millet believed mural painting to be the highest and completest expression of the art of the painter.

Decorative art, of which it is one of the triple branches, demands exactly that self-sacrifice, that unselfish cooperative spirit, which were always such ingrained characteristics of his own altruistic nature, and for the last ten years he had 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. He literally gave his life for the latter, having travelled on its business to Italy.

Other societies will dwell upon the countless lovable characteristics of Frank Millet, and we echo their words in our hearts, but for us to-day it is mainly and



Entering Harbor.

Copyright, Detroit Publishing Company.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS.

specially our duty and privilege to emphasize the loss which in his death is suffered by the art that he loved best—Mural Painting.

EDWIN H. BLASHFIELD,
President.

WM. L. HARRIS,
Secretary.

GEORGE PEABODY COLLEGE FOR TEACHERS.

Nashville, Tennessee.

Resolved, by the Nashville Art Association, that in the death of Mr. Francis Millet, the artist whose ideals were lofty and services noble, whose attainments were great and virtues true, the world has sustained an irretrievable loss.

Resolved, also, that in this common bereavement, we extend to his family the tenderest expressions of sincere sympathy in their sorrow.

(Mrs.) J. C. BRADFORD, *President*,

(Mrs.) KATHERINE P. WRIGHT, *V. P.*,

(Miss) L. PEARL SAUNDERS, *2nd V. P.*,

(Mrs.) WILLIE B. NEWMAN,

(Mrs.) NORMAN FARRELL,

(Mrs.) J. M. COYLE,

(Miss) ELIZABETH BLOOMSTEIN,

Chairman of Committee on Resolutions.

(Mrs.) ROBERT W. NICHOL,

Secretary N. A. A.

JAMES TRIMBLE, Jr.,

Custodian of Exhibits.

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA.

The Archaeological Institute of America desires to place on record an expression of appreciation of the life and services of Francis D. Millet, who was a member of the Washington Society.

Mr. Millet was interested in the varied activities of the Archaeological Institute not only as an organization which advanced the study of the history of art through excavations and publication, but also as an educational agency in the dissemination of art ideals. He was among the first to recognize the advantage of associating the central administration of the Archaeological Institute with that of the American Institute of Architects, the American Academy in Rome, and the American Federation of Arts in The Octagon, and joined with the Secretary of the Institute of Architects—the owners of the building—in effecting the arrangement whereby the Archaeological Institute was settled in its present offices.

Mr. Millet rendered also most efficient service in bringing about the union of the American School of Classical Studies in Rome, which was founded by the Archaeological Institute, with the American Academy in Rome. His large sympathies and engaging personality were an important factor in establishing a happy and permanent relation between the activities of the School in the investigation and study of the literature, history and art of antiquity with the work of the Academy in the study and practice of the Fine Arts.

Members of the Institute who enjoyed his acquaintance and experienced the inspiration of his unquenchable idealism, feel his loss most keenly; his lovable spirit, broad sympathy and helpful cooperation in all good works will ever remain a cherished memory.

FRANCIS W. KELSEY,

President.

MITCHELL CARROLL,

General Secretary.

THE NATIONAL ASSOCIATION OF PORTRAIT PAINTERS.

Dear Miss Mechlin:

In behalf of the above Association, I beg to express the sincere regret with which our members heard of the untimely yet heroic death of Mr. F. D. Millet, a brother in Art with us all, and one whose loss can but be deeply felt by each and every individual, not to mention all the Associations interested in art and its advancement, in this country particularly.

Further, do we wish to extend sympathy to the officers and other members of the American Federation of Arts, who have lost not only an active fellow worker, but a most genial friend.

Yours very truly,

EARL STETSON CRAWFORD,

Secretary.

THE ART CLUB OF RICHMOND, VA.

May 10, 1912.

The Federation of Arts,

Washington, D. C.

At a recent meeting of the Board of Directors of the Art Club of Richmond, Va., the following resolutions were passed:

Resolved, that the Art Club of Richmond, Va., convey to the Federation of Arts, Washington, D. C., its great sorrow for the untimely death of Mr. Frank D. Millet, its sense of the irreparable loss, not only to the Federation of Arts, but to the world at large; also to express its appreciation of Mr. Millet's unfailing kindness to the Art Club in general, and especially last summer, in invaluable assistance to its instructor in Interior Decoration.

With deep sympathy and grief.

THE ART CLUB OF RICHMOND, VA.,

(Signed) Mrs. C. I. CLARK,

Secretary.

AMERICAN COPYRIGHT LEAGUE.

Of the grief and the pride attendant upon the tragedy of the *Titanic*, the American Copyright League has its share in the loss of Francis Davis Millet, for many years a beloved comrade and wise counsellor in its work. Throughout the labors of the League which were fulfilled in the passage of the Copyright Act of 1909, he represented with clear sight and ardent energy the cause of the rights of artists, though from his own career he could also speak from personal association of the rights of the author and the journalist. His participation in the meetings and the work of the council of thirty was a delight and a help to his associates; and to him, in large measure, the thanks of the fraternity of artists are due for the complete protection assured in the new code to artistic property, a protection more complete than that of any other class of copyright material. This was only one among many services which he rendered to his fellow artists and the community at large.

His colleagues of the Council record with pride their loving remembrance and admiration of their brave and helpful associate, sure that

"Whatever record leap to light
He never shall be shamed."

HAMILTON W. MABIE, *President.*

MUNROE SMITH, *Treasurer.*

R. R. BOWKER, *Chairman Executive Committee.*

ROBERT UNDERWOOD JOHNSON, *Secretary.*

THE SOCIETY OF WESTERN ARTISTS.

Dear Miss Mechlin:

In the heroic death of Mr. F. D. Millet, Secretary of the American Federation of Arts, the Society of Western Artists feels keenly the loss of one whose untiring efforts in the field of art have been most notable and unselfish.



Wandering Thoughts.

Copyright, Photographische Gesellschaft.

**THE NEW YORK
PUBLIC LIBRARY**

**ASTOR, LENOX AND
TILDEN FOUNDATIONS.**

Our heartfelt sympathy is extended in this time of bereavement and wish to join in honoring his memory and striving to perpetuate his work.

Yours very truly,

O. E. BERNINGHAUS,

Secretary.

CITY OF BROCKTON, MASSACHUSETTS.

To the memory of Francis Davis Millet, I, as Mayor, wish to extend the heartfelt tribute of the citizens of Brockton. His kind offer to assist Brockton personally and through the influence of the Federation in any matter wherein he could be of assistance, is remembered with gratitude by the city.

Born of Plymouth County parentage, with talents honored at home and abroad, his loss is a national one. We, of Brockton, neighbors of the town of his boyhood, extend our sympathy to the Federation. Your loss is our loss. His passing casts a shadow that only time and sunshine of his art can dissipate.

HARRY C. HOWARD,

Mayor.

ART COMMISSION OF THE CITY AND COUNTY OF DENVER.

Mr. Charles Hutchinson,

President, American Federation of Arts.

Dear Sir:

The Art Commission of the City and County of Denver, being a chapter of the American Federation of Arts, desires to place on record the heartfelt sorrow of its members on receiving news of the death of Mr. Frank D. Millet, and further to express their keen sense of the irreparable loss which the Federation has thereby sustained.

I am, yours very truly,

HENRY READ,

Chairman.

FORT WORTH ART ASSOCIATION.

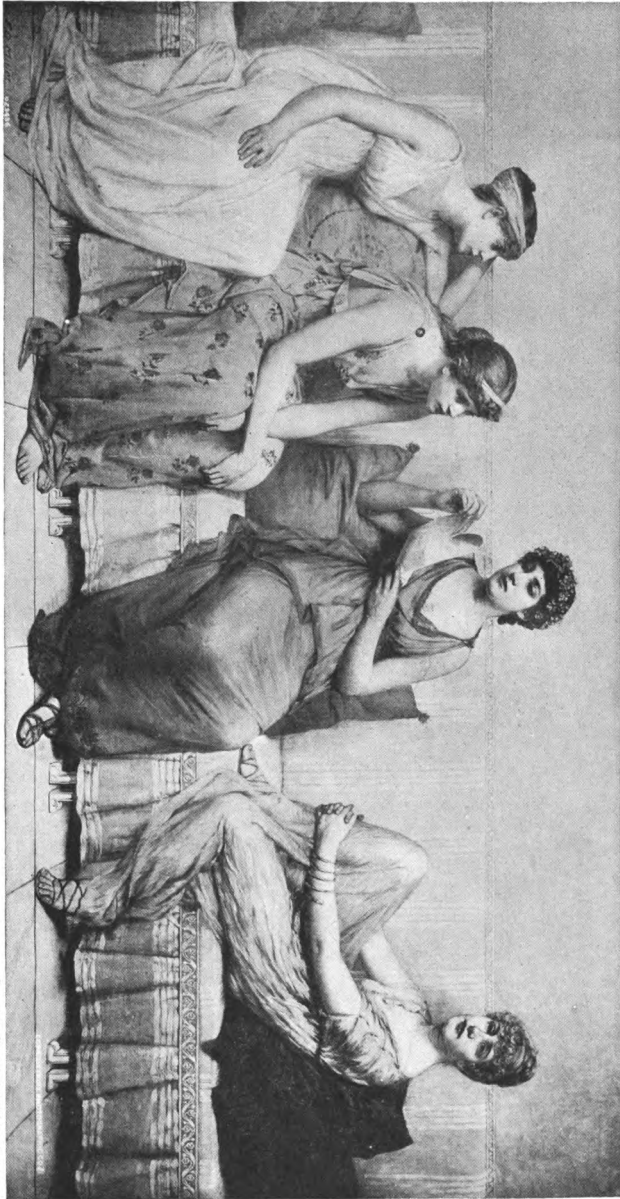
Resolved, that, while we bow in submission to the Divine will, we sensibly feel the loss, not only to American art but to the world of art, of one who so unstintingly gave his time and labor to further the cause of art throughout the world, not only by means of his brush and pen but by his generous services in the many commissions and societies with which he was actively connected both at home and abroad and which owe so much to his enthusiasm and executive ability. His loss will be especially felt in our own country where he had done so much to promote and further an interest in and knowledge of art.

In the loss of Mr. Millet the American Federation of Arts, whose secretary he has been from its organization, has met an irreparable loss. The success of the work of the Federation has been due, in no small measure, to his splendid and unselfish service. In the death of Mr. Millet the Fort Worth Art Association deplores the loss of a friend whose encouragement and interest have been a constant inspiration in its work. His art, which he loved so well, as represented in the splendid mural paintings which adorn so many of our public buildings, and his charming genre pictures, which are represented in both our public and private collections, are a precious heritage to his country.

But above all will stand out as an inspiration his life of splendid service, for it can be truly said of him that he loved his fellow men. He had in a large measure that knowledge which is born of comprehension and a longing to succor and to help. His friends were legion and in many spheres and wherever he was known he was as much esteemed as loved. His removal from this world of activity while yet in his prime, leaving many of life's promises unfilled, fills us with grief, and we tender to his loved ones our heartfelt sympathy in their loss.

(Mrs.) M. P. BERVLEY,
(Mrs.) JOHN G. WAPLES,
ANNA SHELTON,

Committee.

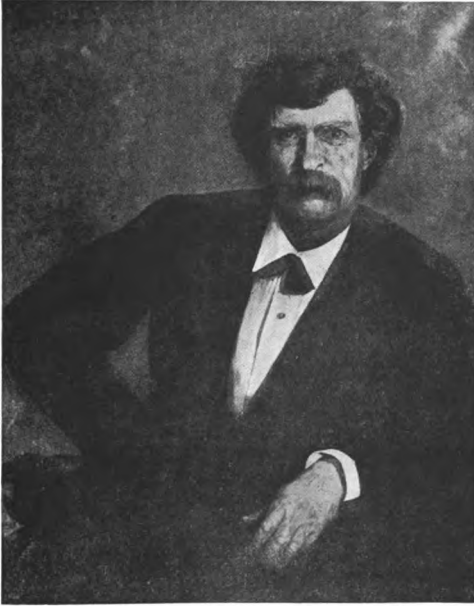


Reading the Story of Oenone.

Copyright, Dorell Publishing Company.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS.

PERSONAL TRIBUTES.



Mark Twain.

Kittery Point, Maine,
May 5, 1912.

Dear Mr. Brown:

I CANNOT come to the memorial meeting of our dear Frank Millet because I am too far away from Washington, and if I did come I could not speak to any fit effect. But I am not willing to let the occasion pass without sending some message of sorrowful sympathy with those other friends of his who will meet in remembrance of him. He was long ago a very dear friend of mine, and for all I know he never ceased to be so. We met more and more

rarely as the years passed, but when we met it was with love for him and joy in him on my part, which had suffered no diminution. The last time I saw him was at the long table in the Century Club, where somehow we caught sight of each other behind the backs of twenty men lunching between us. He waved me a joyous hand and sent me one of those sunny smiles of his, which the years could not dim, and I said to myself, "Now I will speak to Frank Millet as I go out." But he was gone before I could get to him, and the next thing I heard of him was the President's asking about him among the victims of the *Titanic*; it seemed as if scarcely a day had passed. Then, as you know, there was no word of him till his body was found.

His painting had a great charm for me, it seemed honest and sincere, and I am glad and proud that it was my wife's enthusiasm and my own for his portraiture that sent him to paint the best likeness of Mark Twain that ever was done. He did not sojourn in the lovely family at Hartford without warming their hearts as he had done ours already; the little children "put him in the Holy Family," Clemens said, and prayed for him as well as for their father and mother in their devotions.

I always thought, in my editorial delight in him as a contributor to the *Atlantic Monthly*, that he could have been a prime short-story teller if no more in literature, and whenever we met I did not fail to tax him with recreancy to fiction in giving himself more and more to painting. But, as every one who knew him knows, he was a universal Yankee genius; he could do anything, at least everything he liked, and he liked painting best.

Now he is gone, and the world is the poorer by one of the finest heads and kindest hearts ever in it.

Yours sincerely,

(Signed) W. D. HOWELLS.

THE SECRETARY OF THE TREASURY, WASHINGTON.

May 6, 1912.

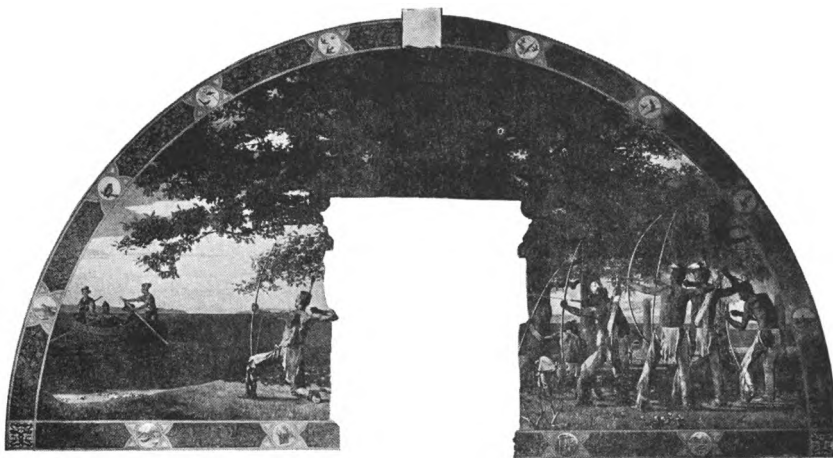
Dear Mr. Brown:

I feel so keenly the loss of Frank Millet, and was so fond and had such admiration for him, that missing an opportunity to be present when his memory is being honored causes me very great regret.

Most sincerely yours,

FRANKLIN MACVEAGH.

THE UNIVERSITY OF CHICAGO
LIBRARY
540 EAST 57TH STREET
CHICAGO, ILL. 60637



Hudson County Court House, Jersey City. Repulse of the Dutch, 1809.

LONDON GRAPHIC,

May, 1912.

1.00 F London 43

Glenn Brown, *Washington.*

Regret exceedingly not able to join with you personally in tribute to my old colleague, one of the kindest of men and most talented artists. Our two countries claim him as one of our best.

THOMAS CARMICHAEL, *Chairman Graphic.*

7.10 A. M.

May 8, 1912.

Glenn Brown, *Washington.*

Royal Institute British Architects tender profound sympathy to American Federation of Arts and deeply deplore loss suffered by ourselves no less than by American colleagues in tragic and untimely death of F. D. Millet, whose great services to art were warmly appreciated and will long be remembered in Britain.

MACALISTER, *Secretary.*

1.10 P. M.

Paris, May 7, 1912.

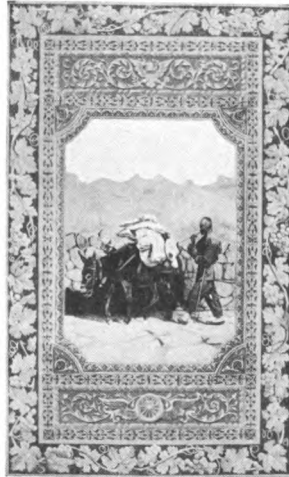
Miss Mechlin,

Assistant Secretary, Washington.

Paris Society of American painters deeply grieves loss of its distinguished corresponding member F. Millet expresses heartfelt sympathy and regrets inability to take part in meeting in honor of his memory.

LA CHAISE, *Secretary.*

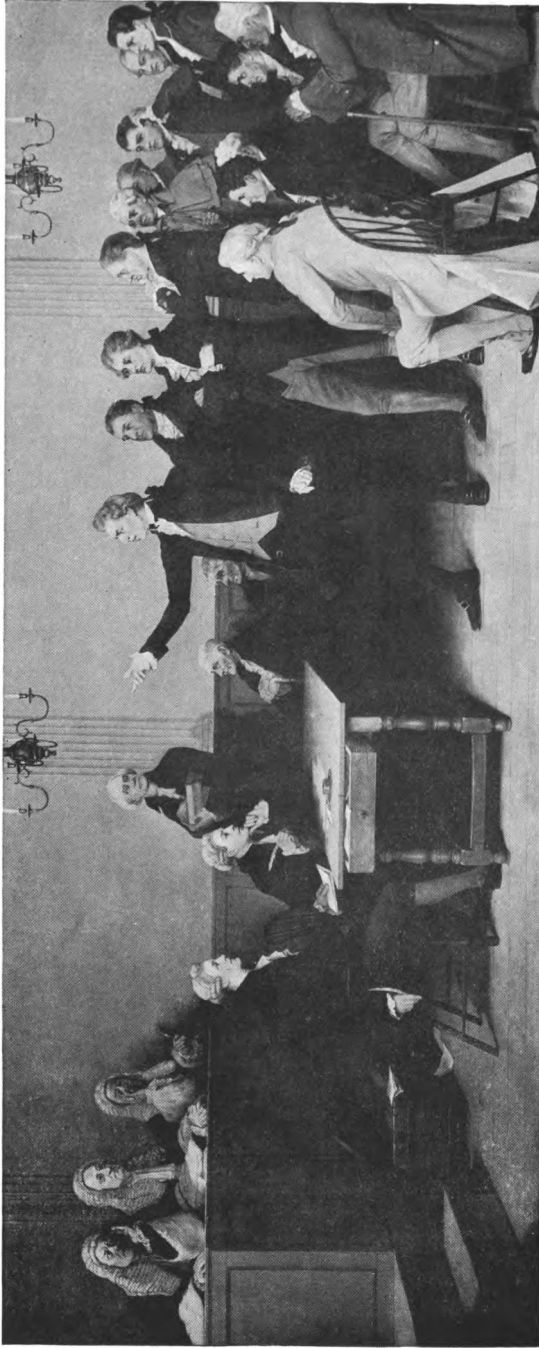
1.17 P. M.



Cleveland Post Office.

THE NEW YORK
PUBLIC LIBRARY

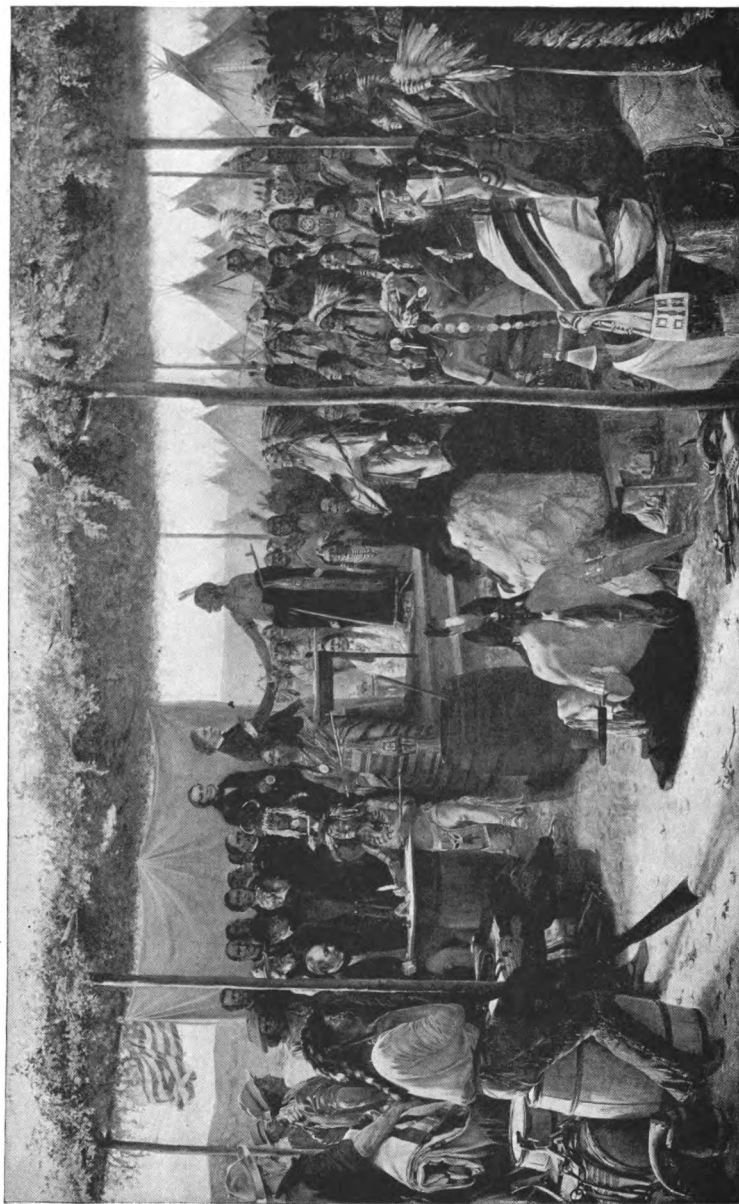
ASTOR, LENOX AND
TILDEN FOUNDATIONS



Rebuking the Chief Justice.
Essex County Court House, Newark, N. J.

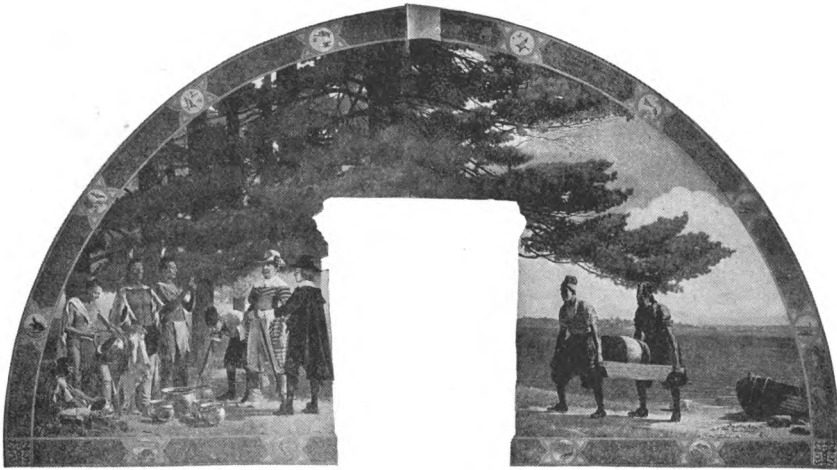
**THE NEW YORK
PUBLIC LIBRARY**

**ASTOR, LENOX AND
TILDEN FOUNDATIONS.**



Copyright, F. D. Millet.

**The Treaty of the Traverse de Sioux.
Minnesota State Capitol, St. Paul, Minn.**



Hudson County Court House, Jersey City. *Paying for the Land.* 1658.

Glenn Brown,

Washington, D. C.

Am sick and cannot come to Washington to attend Millet Memorial. As you know I was with him in Rome for three weeks just before he sailed. An irreparable loss to the Academy and personal ties of long standing sundered. I regret that I cannot join his many friends in doing honor to his memory on this occasion.

W. R. MEAD.

My Dear Brown,

Washington, D. C.

This is with a kindly thought of you, who together with many others will miss Millet for the rest of our lives.

W. S. EAMES.

Glenn Brown,
Washington, D. C.

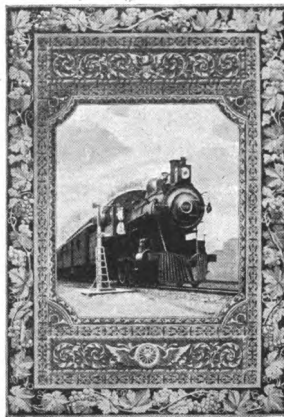
I sincerely regret not to be able to attend Millet Memorial Meeting. I lay a wreath of honor and admiration on his bier. For the glory of his splendid union of abilities in art and organization and diplomacy and hard work let us all pledge ourselves to carry out his ideals.

HARRISON S. MORRIS.

Mr. Glenn Brown,
Washington, D. C.

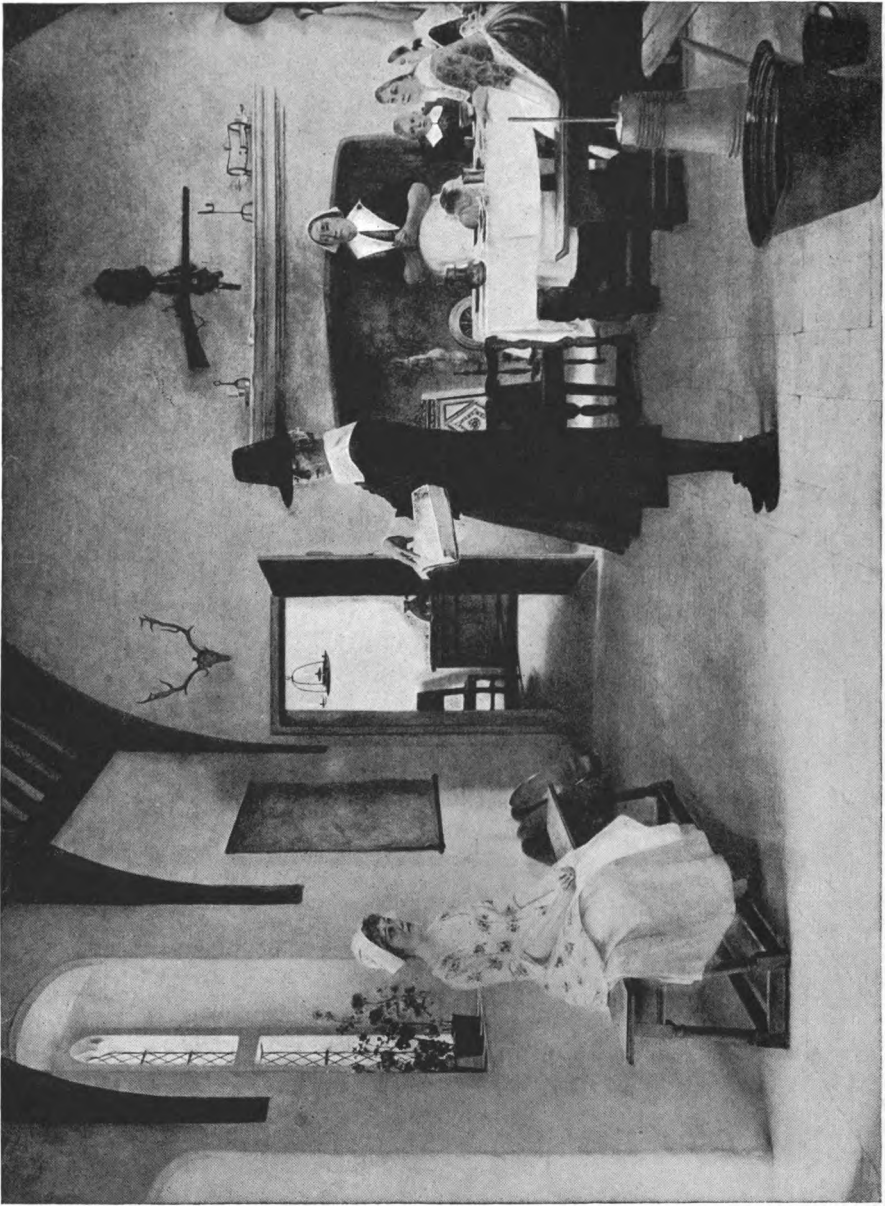
Having worked for many years with F. D. Millet I know the light that came from such a mighty soul can never die.

WILLIAM ANDREW MACKAY.



Cleveland Post Office.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATION



Copyright Berlin Photographie Company.

The Black Sheep.

PARTIAL LIST OF PAINTINGS AND DECORATIONS.
FRANCIS DAVIS MILLET.

PORTRAITS.

Owned by—

- | | |
|---|---|
| 1. Sir Chentung Liang Cheng. (Page 25.) | |
| 2. Mark Twain. (Page 51.) | Library, Hannibal, Mo. |
| 3. William Winter. | F. D. Millet Estate. |
| 4. Nicholas Murray Butler. | Kent Hall, Columbia University, New York. |
| 5. Nana. (Page 31.) | |
| 6. Portraits of Two Men. | |
| 7. Portrait of Mrs. J. | |
| 8. Portrait of Miss K. | |
| 9. Portrait of Miss Hardie. (Page 36.) | |
| 10. Man and Child. | |
| 11. Anthony von Corlear. | |
| 12. Miss Rosamond Lombard. | |
| 13. Daughter of Dr. Gorham Bacon. | |
| 14. Mrs. Millet. | |
| 15. Dr. Millet, his father. | |
| 16. "Mother." | |
| 17. J. B. Millet, his brother. (Page 63.) | |
| 18. Carroll S. Dumphe, nephew. | |
| 19. Laurence Barrett. | |
| 20. Miss Mary Barrett. | |
| 21. Kate Field. | Miss Lilian Whiting. |
| 22. Mr. Charles Francis Adams. | |
| 23. Mrs. Charles Francis Adams. | |
| 24. Mr. Henry Adams. | |
| 25. Mrs. Bradford Merrill. | |
| 26. Mrs. Keith. | East Bridgewater Historical Society. |
| 27. Paolo, his man-servant. | |
| 28. Portrait of Lady. | F. D. Millet Estate. |
| 29. Mrs. Frederick Huth Jackson. | |

Portraits of Officers, U. S. A., painted for the Owners.

30. General Barnes.
31. Col. Henry P. McCain.
32. Col. Henry C. Cabell.

Portraits of Officers, U. S. A.—Continued.

PORTRAITS.

Owned by—

33. Gen. Chas. P. Whipple.
34. Surgeon Julian M. Cabell.
35. Gen. Royal E. Whitman.
36. Col. Harry C. Hale.
37. Col. C. C. Williams.
38. Major Sidney A. Cloman.
39. Gen. Thomas H. Barry.
40. Gen. E. H. Crowder.
41. Major Archibald Butt.
42. Col. Richard S. Thompson. (Page 27.)
43. Col. Allan J. Bakewell.

G. A. R., Albany, N. Y.

GENRE

Owned by—

1. Wandering Thoughts. (Opp. p. 46.)
2. At the Inn.
3. Maternity.
4. The Black Sheep. (Opp. p. 57.)
5. Fireside Companions.
6. The Love Sonnet.
7. Lucky at Cards, Unlucky in Love.
8. How the Gossip Grew. (Opp. p. 25.)
9. A Waterloo Widow.
10. Off Duty.
11. The Love Letter. (Opp. p. 38.)
12. Rook and Pigeon.
13. Between Two Fires.
14. Music Hath Charms.
15. Shall I? (Opp. p. 34.)
16. The Window Seat.
17. Embroidering.
18. Forget Me Not.
19. Old Melodies.
20. Piping Times of Peace.
21. Youth.
22. Musician.
23. Music Lesson.
24. An Accusation of Witchcraft.
25. Girl in Chair Reading.
26. Reading the Story of OEnone. (Opp. p. 48.)
27. The Cosy Corner. (Opp. p. 4.)
28. The Black Hat. (Opp. p. 27.)

Union League Club, New York, N. Y.
A. Mathews.

Pittsburgh.
F. D. Millet Estate.
Mrs. Porter.
Frank Lovejoy.
Venezuela.
William R. Hearst.
National Gallery, London.
H. McK. Twombly.
Tait Gallery, London.
Mrs. Woodhouse.
The National Gallery, New Zealand.
Charles Fairchild, Boston.

Mrs. Henry Kirke Porter.

F. D. Millet Estate.

Detroit Museum of Art, Detroit, Mich.
Metropolitan Museum, New York, N. Y.
Lorenzo E. Woodhouse.

GENRE.

29. A Bashi Bazouk. (Page 40.)
30. The Boar's Head.
31. An Old Melody.
32. A Difficult Duet.
33. A Handmaiden.
34. A Pompeian Girl. (Page 2.)
35. Why Don't You Speak for Yourself, John?
36. The Trumpeteer.
37. The Convalescent.
38. Sweet Melodies.
39. The Players.
40. A Marine.
41. The Moses of Cahasset.
42. Gusta.
43. Milk Maid.
44. An Overture. XVIIth Century.
45. A Quiet Hour.
46. Sailing in Bay of Naples.
47. Head of Turkish Water Seller.
48. Day Dreams.
49. Under the Mistletoe.
50. The Traveled Man.
51. The Water Carrier.
52. The Toiler.
53. A Reader.
54. On the Terrace.
55. Mouth of the Seine.
56. Sweet Mistress Mercie.
57. Koran Reader.
58. Cottage Garden.
59. Regena Convivii.
60. Grand Daughter.
61. The Toilette.
62. Mouth of the Seine.
63. A Lily of the Field.
64. A Skirmish.
65. A Trap.
66. A Rocky Coast.
67. The Ideal Head.
68. The Flower Girl.
69. Confidences.
70. At the Window.
71. Lacing Her Sandal.

Owned by—

- John Jacob Astor Estate.
- The Metropolitan Museum, New York, N. Y.
- A. J. Chisholm.
- Duquesne Club, Pittsburgh, Pa.
Bueck, New York.
C. L. Freer, Detroit, Mich.
Mrs. Prescott Hall Bolton.
- At East Bridgewater, Mass.
- (Originally called The Expansionist.)
- Edward D. Adams.
- A. J. Root.
- Thomas F. Cole.
John J. Waterbury.
- Lotus Club, New York.
M. Cronin.
E. H. Allien, Jr.
G. W. Perkins.
E. Weston.

GENRE.

72. After the Festival.
73. A Roman Maiden.
74. A Knickerbocker Citizen.
75. Study of a Head.
76. Painting (title unknown).
77. The Proposal.
78. The Card Player.
79. Preparing for Conquest.
80. A Day Dream.
81. Squirrels Feasting.
82. Out of Reach.
83. A Dutch Woman.
84. Baby Worship.

Owned by—

- J. Springer.
M. F. Savage.
- Togo Takayanagi, Tokyo, Japan.
- Lorenzo Keith, East Bridgewater.
D. T. Burrell, Brockton, Mass.
D. T. Burrell, Brockton, Mass.
Doll & Richards, Boston.

BLACK AND WHITE.

1. Study of Heads.
2. A Prisoner.
3. In the Supper Room.
4. Camel Driver.
5. Driving Team.
6. The Swine Herd.
7. Observing the Enemy. (Page 19.)
8. The Camel Drive.
9. On the Road in Russia. (Opp. p. 7.)
10. Bridge in the Balkans. (Page 23.)
11. Uncovered.

Owned by—

- James Hunt.
F. D. Millet Estate.
Theo. N. Ely.
Theo. N. Ely.

MURAL DECORATIONS.

1. Thesmophoria. (Page 32.)
2. Proclaiming the King.
3. Rebuking the Chief Justice. (Opp. p. 53.)
4. Treaty of the Traverse de Sioux. (Opp. 55.)
5. Union Troops Entering Vicksburg.
6. Chronological History of Shipping.
(Ceiling 30 x 60—Opp. p. 44—
5 lunettes and 28 panels.)
7. Paying for the Land. (Page 55.)
8. Repulse of the Dutch. (Page 53.)
9. Decorations illustrating Ohio History.
(13 panels.)

Owned by—

- The Bank of Pittsburgh, Pittsburgh, Pa.
England.
- Essex County Court House, Newark, N. J.
Minnesota State Capitol.
Minnesota State Capitol.
Baltimore Custom House.
- Hudson County Court House, Jersey City, N. J.
Hudson County Court House, Jersey City, N. J.
Cleveland Trust Co., Cleveland, O.

MURAL DECORATIONS.

Owned by—

- | | |
|---|----------------------------------|
| 10. Forty panels illustrating delivery of mail. | Federal Bldg., Cleveland, O. |
| 11. Lunettes and Loggia, Columbian Exp. | Field Museum of Natural History. |
| 12. Reception Hall, Columbian Exp. | Field Museum of Natural History. |
| 13. Winged Figures in Dome, Columbian Exp. | Field Museum of Natural History. |
| 14. New York State Building, Columbian Exp. | Hallway, Capitol at Albany. |
| 15. Memorial Window. | Harvard Memorial Hall. |
| 16. Numerous Studies for Individual Figures for Mural Decorations. | F. D. Millet Estate. |

LITERARY WORKS.

- F. D. MILLET. *Fine Arts of the Present Time. Report on the Vienna Exposition, 1873.* Published by the State of Massachusetts, 1875.
- CHAMPNEY, J. W., and F. D. MILLETT, comps. *Massachusetts artists. Centennial album.* Boston, J. R. Osgood & Co., 1876, XIV p., 20 pl.
- BURNHAM, D. H., and F. D. MILLET. *World's Columbian Exposition. The book of the builders, being the chronicle of the origin and plan of the World's Fair, Chicago.* Columbian Memorial Publishing Society, 1894.
- FULLER, W. H. *Early English and Barbizon paintings belonging to William H. Fuller.* Introductory note and description of the pictures by Frank D. Millet. New York, The American Art Association, 1898, p. 137.
- HENRY, H. S. *Catalogue of masterpieces by "The Men of 1830," forming the private collection of Mr. Henry S. Henry. Paintings described by Frank D. Millet.* New York, The American Art Association (Press of J. J. Little & Co.), 1907, 63 p.
- MILLET, F. D. *War Correspondence of the Daily News. 1877-78.* London, MacMillan & Co., 1878.
- MILLET, F. D. *American Academy in Rome.* *American Review of Reviews*, June, 1905, vol. 31, pp. 713-715.
- MILLET, F. D. *American Art.* (In Shaler, Nathaniel S., ed. *The United States of America*, New York, 1894, vol. 2, pp. 414-424.)
- MILLET, F. D. *A Capillary Crime, and other stories.* New York, Harper Brothers, 1892, 284 p.
- MILLET, F. D. *The Danube from the Black Forest to the Black Sea.* New York, Harper Brothers, 1893, 326 p.
- MILLET, F. D. *The Decorations of the Exposition. (World's Columbian, 1893.)* (In "Some Artists at the Fair." New York, C. Scribner & Son, 1893, pt. 1.)
- MILLET, F. D. *The Expedition to the Philippines.* New York, Harper Brothers, 1899, 274 p.
- MILLET, F. D. *Progressive Changes in Costumes and Customs.* (In "Gately's World's Progress." Edited by Charles E. Beale. Boston, 1867, pp. 974-1018.)
- MILLET, F. D. *Some American Titles.* From Harper's Magazine, April, 1882, and F. D. Millet, in the Century Magazine, April, 1892. Boston, Wellington & Burrage (1882), 11 p.
- MILLET, F. D. *Yatil.* (In *Stories by American Authors.* New York, C. Scribner & Son, 1884, vol. 5, pp. 64-81.)

LITERARY WORKS—*Continued.*

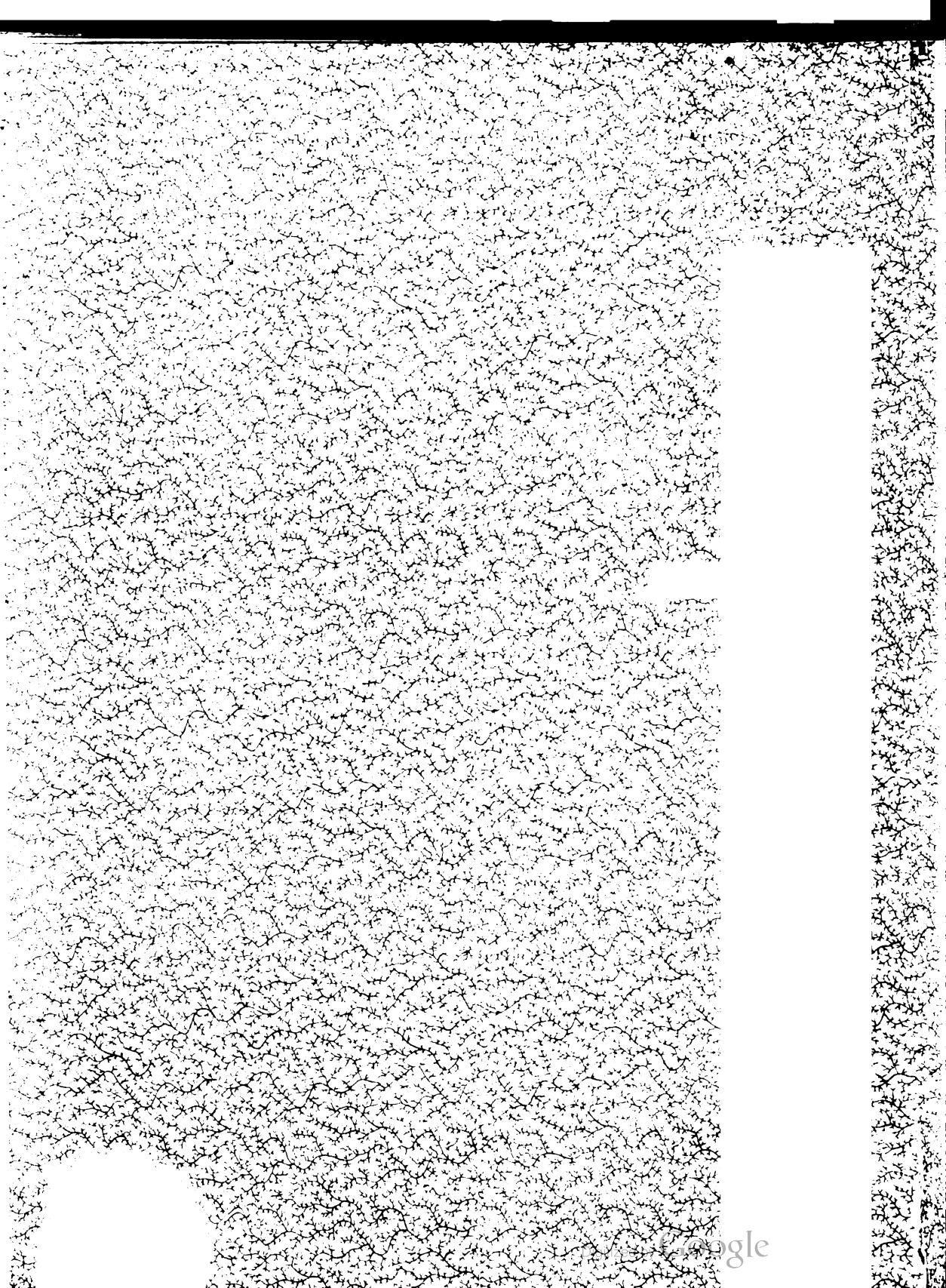
- TOLSTOI, Levi N. Sebastopol. Translated from the French by Frank D. Millet. New York, Harper Brothers, 1887, 241 p.
- United States Commission to the Tokyo Exposition. Report of Commissioners-General to Tokyo Exposition of 1912. Washington Government Printing Office, 1909, 10 p. (60th Cong., 2nd sess., Senate Doc. 667.) The Commission included F. D. Millet.
- MILLET, F. D. War Department. Preservation of Niagara Falls. Message from the President of the United States. Submitting additional information concerning the operation of the lake survey from June 29, 1906, to June 29, 1911. Washington Government Printing Office, 1911, 22 p. (62nd Cong., 2nd sess., House Doc. 246.) Includes also reports from the Chairman of the Niagara Falls Committee, F. D. Millet, dates Sept. 20, 1907, and Oct. 2, 1911.
- MILLET, F. D. A Wild Goose Chase. Article in Harper's Magazine, Vol. LXX, No. 419, pp. 43-63. April, 1885.
- MILLET, F. D. The Watts Exhibition. A paper in Harper's Magazine, June, 1885.
- MILLET, F. D. Medusa's Head. Harper's Magazine, Vol. LXXX, p. 130.
- MILLET, F. D. A Courier's Ride. Harper's Magazine, Vol. LXXXIII, p. 756.
- MILLET, F. D. Home of the Indolent. Century Magazine, Vol. LVI, p. 853.
- MILLET, F. D. The Russian Soldier. Record-Herald Sunday Magazine, April 10, 1904.



J. B. Millet.

g.R.

TK



70 JAN 1914

