

ary in Colorado, and on July 25 of that year was consecrated titular bishop of Sora and auxiliary to Archbishop Bourgade of Santa Fé. The latter prelate died on May 17, 1908, and Bishop Pitaval was first appointed administrator of the diocese and then promoted to the see Jan. 3, 1909. The appointment gave great satisfaction throughout the territory of New Mexico, where he was very popular as a hard-working zealous missionary. The diocese at large is mostly Spanish-American and a number of the quaint old Spanish customs are still retained, though the influx of English-speaking people is steadily making radical changes. The priests, of whom there are eighty-seven, are mainly French, Belgian, German and Italian; the churches, chapels and stations number 470; there are thirty-six schools, with an attendance of 4,200 pupils. The suffrage dioceses are Tucson and Denver.

MILLET, Francis Davis, artist, was born in Mattapoisett, Mass., Nov. 3, 1846, son of Asa and Huldah Allen (Bryan) Millet, and a descendant of Ensign Thomas Millet, who was brought over from England by his parents in 1633 and settled in Dorchester, Mass. The line is through his son, Henry, who married Joyce Chapman; their son, Thomas, who married Mary Greenaway; their son, Thomas, who married Mary Evelith; their son, John, and his wife, Eunice Babson; their son, Thomas, who married Eunice Parsons; and their son, Zebulu, who married Deliverance Rich, and was the artist's grandfather. Frank Millet accompanied his father who was a surgeon in the civil war and became a drummer boy in the Sixtieth Massachusetts regiment; later he was assistant in the surgical corps. After the war he entered Harvard, and was graduated in 1869. He was a brilliant student, a Phi Beta Kappa man, and stood high in his class. He went into newspaper work on leaving college, and was successively reporter on the Boston "Advertiser," city editor of the Boston "Courier," and a member of the staff of the Boston "Saturday Evening Gazette." During his spare time he worked at lithography and drew portraits of his friends. Having decided to devote himself altogether to art, he entered the Royal Academy of Fine Arts at Antwerp in 1871, and for two years he studied under Van Lenius and De Keyser, winning a silver medal of honor in his first year and the gold medal in his second year, a record unprecedented in the history of the academy. In 1873 he was appointed secretary to Charles Francis Adams, commissioner to the Vienna Exposition, and while holding that position continued his art studies, acted as a juror of awards, and reported the exposition for the "Tribune" and "Herald" of New York. Later he traveled through Hungary, Roumania, Greece and Italy, studying art in Rome, Capri and Venice, and deriving his income chiefly from his pen. While in Italy he acted as correspondent of "Le Prescurser," an Antwerp journal, and he always retained his connections with the Boston papers. In 1876 he returned to America, and became assistant to John La Farge on the decorations of Trinity Church, Boston. He had had some experience in painting with a wax medium during his residence in Italy, and he devised the formula used in painting in wax medium which is usually ascribed to La Farge. This association with La Farge was the first opportunity which brought prominently into play Millet's high talents as a mural painter, and some of the best qualities in the mural decorations of Trinity were the

work of his brush. It was at this time that Millet also showed his talent for stained-glass design in a window executed for the Harvard Memorial Hall. Versatility was indeed his marked characteristic, and the facility with which he turned from one line of work to another was extraordinary. Upon the outbreak of the Russo-Turkish war, in 1877, he became correspondent for the New York "Herald," and later succeeded Archibald Forbes as war correspondent for the London "Daily News." Forbes said himself that Millet's ability to secure news, and to devise means of transmitting it, when obtained, was marvelous. For his gallantry under fire and his valuable services to the wounded he received the iron cross from Roumania and the military crosses of St. Anne and Stanislas from Russia, in addition to the war medals of both Russia and Roumania. In 1879 he returned to America, and settled down for a time in Boston, but the year 1881 found him again wandering through Europe, making sketches for "Harper's." By this time he began to show evidence of high literary talent, and was advised by William Dean Howells to abandon painting for literature. While his literary aspirations were not strong enough to win him from his chosen calling, he did write a number of short stories of more than average quality, which were published in a volume entitled "Capillary Crime and Other Stories" (1892). He also wrote "The Danube from the Black Forest to the Black Sea" (1891), an account of a canoe trip down the Danube; "The Expedition to the Philippines" (1890); "A Courier's Ride," and a translation of Tolstoy's "Sebastopol" (1887), besides various magazine articles and chapters contributed to compilations on art. Between 1882 and 1892 he spent much of his time in England, enjoying the association of such men as Sargent, Abbey, Alma Tamara and Alfred Parsons, and exhibited frequently both in Europe and America. In 1892 he was appointed director of decoration of the World's Columbian Exposition in Chicago. As superintendent of decoration he originated the tonal scheme which made it the "White City," and his own decorations—the lunettes in the loggia of the Liberal Arts Building and the ceiling of the grand reception hall of the New York State Building—were the highest achievements in that line in the exposition. Mural painting as a calling by itself was unheard of in this country until Millet organized the work at Chicago and brought together a remarkable group of artists. Following the Chicago exposition he devoted more and more attention to mural paintings, and executed large works for the Baltimore Customs House, the New Bedford Public Library, the State Capitol at St. Paul, Minn., the court house at Newark, the Federal Building at Cleveland, and other public buildings throughout the country. In the meantime he did some easel painting, and rendered important services to art in other ways. He organized the American Federation of Arts for the National Academy of Art, and was one of the incorporators of the American Academy of Art, in Rome, which he served as secretary and director until his death. All this time he wandered at will into every corner of the globe. Not only did he travel unceasingly, but he was a familiar figure at all kinds of functions in the various capitals of the world. He had many remarkable social qualities, was an excellent story teller, and made countless friends in all stations of life everywhere he went. How he managed to crowd so much travel, recreation and social enjoyment into a life

Miller

lin, he married Caroline L. Abbot on Oct. 26, 1879, and began the practice of dentistry with her father, at the same time continuing his studies at the University of Berlin.

From the beginning of his professional career to the time of his death, Miller was especially interested in bacteriology and chemistry as related to dental and oral diseases. The first of his many articles on micro-organisms in the etiology of dental caries appeared in German in 1881 and in English in 1882. In 1884 he was appointed professor of operative dentistry in the newly organized Dental Institute of the University of Berlin. In 1887 he graduated with the degree of M.D. from the medical school of the University of Berlin with the predicate *magna cum laude*. In 1894 he was made a professor extraordinary on the medical faculty of the same university, an honor rarely conferred upon a foreigner and never before upon a dentist; and about the same time he became a state examiner for dentistry in Berlin. His elevation to these coveted positions at first aroused much opposition from German dentists, some of whom repeatedly petitioned the minister of education to give the offices to Germans; but this opposition was soon overcome, and Miller was recognized everywhere as one of the leading dental authorities and bacteriologists of his day. As a practitioner of dentistry he stood second to none in Berlin, the Empress Augusta and other members of the imperial family being included among his many distinguished patients, while in 1906 the Emperor in a personal letter appointed him privy medical counselor. He served as president of the National Dental Association of Germany, the Association of Dental Faculties of that nation, the American Dental Society of Europe, and the Fédération Dentaire Internationale. He was also an honorary member of some forty dental societies in America and abroad.

Miller published more than a hundred articles in professional journals. The majority were in German, while some were in English, but many of the former were translated into English. In America, most of his contributions to dentistry appeared in the *Dental Cosmos* and the *Independent Practitioner*. He also published two extensive works in book form, the more notable of which is *Die Mikro-organismen der Mundhöhle* (1889 and 1892), translated into English as *The Micro-organisms of the Human Mouth* (1890). This was followed by his *Lehrbuch der Conservirenden Zahnheilkunde* (1896 and 1898). In his laboratory experiments, he produced caries in extracted human teeth by means of bacteria from the mouth, and demon-

Millet

strated that tooth tissue is destroyed by fermentative acids formed by these micro-organisms. This is now generally accepted as the basic truth of the "chemicoparasitic theory"; but neither Miller nor his followers claimed that this theory could explain all the phenomena of dental caries. Miller's researches and writings also relate to various other subjects, such as the use of antiseptics in dentistry, diseased teeth and oral tissues as foci of infection, and the etiology of dental erosion and abrasion.

His practice was confined to Berlin; but such was his loyalty to his native land that he declined to become a naturalized citizen of Germany. In 1907 he accepted the position of dean of the Dental College of the University of Michigan, his alma mater. Efforts were made to have him remain in Berlin, a wealthy merchant even offering to build, equip, and support a research laboratory for him in that city; but he severed his connection with the University there and brought his family to the United States, expecting to begin his duties at Ann Arbor in October 1907. In the summer of that year however, while on a visit with his family to relatives in Alexandria, Ohio, near the place of his birth, he was stricken with appendicitis, and died after an operation at the City Hospital of Newark, Ohio. He was survived by his wife and their three children, one son and two daughters. Miller was of slight build and never robust. His life was devoted to his family, his professional duties, his researches, and his writings. For some years he was secretary of the non-sectarian American Church in Berlin, and he was an ardent golfer. In 1915 a life-size bronze statue of him was unveiled on the campus of the Ohio State University at Columbus.

[The chief sources are *Dental Cosmos*, Sept. 1907; *Index of Dental Periodical Literature*, and family information. See also *Dental Summary*, Apr. 1916, and *Detroit Free Press*, July 30, 1907. The biography of Miller by B. K. Thorpe in C. R. E. Koch's *Hist. of Dental Surgery* (1910), vol. III, is incomplete and unreliable.]

L. P. B.

MILLET, FRANCIS DAVIS (Nov. 3, 1846–Apr. 15, 1912), painter, author, war correspondent, illustrator, was born in Mattapoisett, Mass., the son of Dr. Asa and Huldah A. (Byram) Millet. In July 1864 he enlisted as a private in the 60th Massachusetts Militia Infantry and served as a drummer until Nov. 30, when he was honorably discharged. He graduated at Harvard in 1869 with the degree of M.A. in modern languages and literature. While working on the *Boston Advertiser* he learned lithography and so earned money to take him in 1871 to the Royal Academy, Antwerp, where in two years he won

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all the prizes the academy offered and was publicly crowned by the King. In 1873, as secretary of the Massachusetts commission to the Vienna exposition he formed a lasting friendship with Charles Francis Adams, cemented by travel and work together. He wandered through the Near East, becoming acquainted with the peoples of Turkey, Greece, and Hungary. Then he studied painting in Rome and Venice and returned to act as correspondent of the *Boston Advertiser* at the Philadelphia Centennial, where he was an exhibitor. He helped John La Farge decorate Trinity Church, Boston, and painted a portrait of Mark Twain.

In 1877 the *New York Herald* sent Millet as correspondent with the Russians in their war against Turkey. Later he succeeded Archibald Forbes on the *London Daily News* and as artist for the *London Graphic*. Whistling bullets gave vividness to his pencil, and hard rides to post dispatches taught him the country. So it happened that he daringly broke military etiquette and told the Russian officers of a ford unknown to them by which they might avoid crossing a deep river to attack the Turks. The flank movement succeeded. No notice was taken of Millet's temerity until he was summoned by the Russian general, who "dealt with an unprecedented action of a civilian in proffering advice on military matters" by presenting to him in the name of the Czar the Cross of St. Stanislaus. Next came the Cross of St. Anne for valuable and exceptional service to the Russian government. With his friend, General Gurko he rode into Adrianople and received the Iron Cross of Roumania. Of these decorations he spoke only to point some robust or pithy story.

In 1878 Millet was a member of the fine arts jury at the Paris exposition and an exhibitor in both the Salon and the British Royal Academy. On Mar. 11, 1879, he married Elizabeth Greely Merrill, the sister of William Bradford Merrill [q.v.]. For a time they lived in Boston, then New York. In 1884, Millet, with E. A. Abbey, J. S. Sargent, and Alfred Parsons made a Bohemian colony at Broadway, England. In *Picture and Text* (1893) Henry James has written of Broadway and Millet: "He has made pictures without words and words without pictures. He has written very clever ghost stories and drawn and painted some very immediate realities. . . . He has draped and distributed Greek plays at Harvard . . . and given publicity to English villages. . . . The old surfaces and tones, the stuffs and textures, the old silver and mahogany and brass—the old sentiment too, and the old picture-making vision are in the direct tradition of

Millet

Terburg and DeHoogh and Metz" (pp. 9-12). In 1891, for *Harper's Magazine*, he made a trip of seventeen hundred miles down the Danube with Poultney Bigelow. Their narratives, which appeared in *Harper's* from February to May 1892, later took book form (*From the Black Forest to the Black Sea*, 1893). Also he printed a sheaf of short stories, which still bubble up in anthologies. In 1887 he had published a translation of Tolstoi's *Sebastopol*. At the World's Columbian Exhibition of 1893 he was director of decorations of the White City and ended as master of ceremonies. His humorous ingenuity brought the fair to a brilliant end, notwithstanding the financial panic. *The Expedition to the Philippines* (1899) represents his war-correspondence for the *London Times*, *Harper's Weekly*, and the *New York Sun*. A journey through the Far East brought him back to the Paris Exposition of 1900 as representative of his country. Then he painted historical murals for the Minnesota and Wisconsin capitols, the Baltimore Custom House, the Cleveland Trust Company. In 1908 Secretary Root sent him on a special mission to Tokyo, whence he returned with the First Class Order of the Sacred Treasure. France had made him a chevalier of the Legion of Honor.

Millet was the creative spirit of the American Federation of Arts and of the National Commission of Fine Arts (1910). Reluctantly he accepted the directorship of the American Academy in Rome at a time of an academy crisis in 1911. In 1912 he and his Washington companion, Maj. Archie Butt, President Taft's aide, were in Rome, Millet on urgent Academy business. They took return passage on the *Titanic* and went down with the ship. Millet was last seen encouraging the Italian women and children to go into the lifeboats. In a shaded nook in the President's Park (White Lot) in Washington, stands a modest monument to Millet and Butt, the design a tribute of friendship by Daniel Chester French, sculptor, and Thomas Hastings, architect. Elihu Root said of Millet: "He never pushed himself forward. He never thought or cared where the spotlight was. . . . Yet from somewhere among his forbears in old New England there came into his make-up 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" (*Francis Davis Millet, Memorial Meeting, post, p. 8*).

[*Eleventh Report of the Class of 1869 of Harvard Coll. (1919): Harvard Grads. Mag., Sept. 1909; Francis Davis Millet: Memorial Meeting (1912), published by the Am. Federation of Arts, and containing a bibliography of Millet's paintings and literary work; Art*

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and Progress, July 1912, Sept., Nov. 1913; *Internat. Studio*, Oct. 1907, Dec. 1912; Leila Meehan, "A Decorator of Public Buildings," *World's Work*, Dec. 1909; James Hunt, *A List of Paintings, Drawings, Mural Decorations and Designs . . . and Lit. Works of Francis Davis Millet* (n.d.); Thos. Hastings, "La Farge, Abbey, Millet," *Proc. Am. Acad. Arts and Letters*, vol. 1 (1913); Charles Moore, *Daniel H. Burnham, Architect, Planner of Cities* (2 vols. 1921) and *The Life and Times of Chas. Follen McKim* (1929); *Am. Art News*, Apr. 20, 1912; *N. Y. Times*, Apr. 16, 1912.] C. M.

MILLIGAN, ROBERT (July 25, 1814–Mar. 20, 1875), minister of the Disciples of Christ, educator, was born in County Tyrone, Ireland, the son of John and Margaret Milligan, who with their children emigrated to the United States about 1818 and settled in Ohio not far from Youngstown. Robert attended academies in Zelenople and Jamestown, Pa., and in 1837 opened a classical school of his own at Flat Rock, Bourbon County, Ky. He was at that time a member of the Associate Presbyterian Church, but a thorough study of the Greek New Testament resulted in his accepting the views of the Disciples of Christ as Scriptural, and in 1838 he united with that body. Entering Washington College, Pa., in 1839, he received the degree of A.B. the following year, and at once became professor of English in that institution. In 1842 he married Ellen Blaine Russell.

Milligan was ordained to the ministry in 1844 by Thomas Campbell, but although he preached frequently he held no regular pastorate. Among the Disciples he occupied a position of leadership, but his influence was exerted chiefly as an educator and writer. He was connected with Washington College for some twelve years, where, after teaching English and the classics, he became professor of chemistry and the natural sciences. In 1852 he was called to Indiana University, but two years later became professor of mathematics at Bethany College. While here he also served for some time as co-editor of the *Millennial Harbinger*. Becoming president of Kentucky University in 1859, and also professor of sacred history and mental and moral philosophy, he managed the institution successfully through the difficult days of the Civil War. When, after its removal from Harrodsburg to Lexington, it was united with Transylvania University in 1865, he voluntarily relinquished the presidency and became head of the College of the Bible, which position he held until his death. During the last decade of his life he published a number of religious works which include *Reason and Revelation, or the Province of Reason in Matters Pertaining to Divine Revelation Defined and Illustrated* (1868); *An Exposition and Defense of the Scheme of Redemption* (1869); *The Great Commission of Jesus Christ*

Milligan

to the Twelve Apostles (1871); *Analysis of the New Testament* (1874). A commentary on Hebrews (*The New Testament Commentary*, vol. IX, 1876), appeared after his death.

[W. T. Moore, *The Living Pulpit of the Christian Church* (1869); J. T. Brown, *Churches of Christ* (1904); G. T. Ridlon, *Hist. of the Families Millingas and Millanges . . .* (1907); W. T. Moore, *A Comprehensive Hist. of the Disciples of Christ* (1909); *Christian Standard*, Mar. 27, Apr. 10, 1875.] H. E. S.

MILLIGAN, ROBERT WILEY (Apr. 8, 1843–Oct. 14, 1909), naval officer, was born in Philadelphia, Pa., the son of James and Mary (Thornton) Milligan and a grandson of Robert Milligan who emigrated from County Down, Ireland, to Pennsylvania, sometime before 1840. After attending Philadelphia grammar and high schools he entered the navy as third assistant engineer, Mar. 3, 1863, and served through the remainder of the Civil War in the *Mackinaw*, participating in both attacks on Fort Fisher, the fall of Wilmington, and the subsequent campaign on the James River. Engineering duty on many ships and stations in the ensuing thirty years was broken by two assignments as Naval Academy instructor, 1879–82 and 1885–89, and service on the Board of Inspection and Survey, 1893–96. He went to the *Oregon* as chief engineer in January 1897, and was in this ship during her famous cruise around South America and her outstanding work at Santiago in the Spanish-American War. Both were essentially feats of engineering, justifying in a measure Admiral C. F. Pond's statement, made on "The Battleship Oregon Day" at the Panama-Pacific Exposition, that to Milligan, "more than to any other one man, was due the wonderful success of this . . . ship" (*Army and Navy News*, San Francisco, November 1915, p. 6).

Leaving San Francisco on Mar. 19, 1898, the *Oregon*, with a trial speed of 16.7 knots, averaged 11.16 on the fourteen-thousand-mile cruise, making Florida in sixty-eight days, fifty-four under way. That no machinery accidents or delays occurred was due primarily to the chief engineer and his devoted assistants, who both at sea and during the brief overhauls worked under great strain. On the Santiago blockade, Milligan "ran a sweat-shop" (J. R. Spears, *Our Navy in the War with Spain*, 1898, p. 294). As during the cruise, he insisted on fresh water only for the boilers, and his was the only ship to keep all four boilers constantly under steam. As a result, the *Oregon* in the battle shot "like an express train," in Capt. Robley D. Evans' words, past all her consorts but the *Brooklyn*, averaging 12.9 knots, whereas the 21-knot *Brooklyn* averaged only 13.2. The last spurt, which brought her in range of the *Cristobal*

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