

the best ichthyologists unanimously insisted on its being dorsal, affords one of the nicest illustrations to be found of an observational faculty which reasons as well as sees.

He was also, in his principal geological books, *The Footsteps of the Creator* and *The Testimony of the Rocks*, a polemical defender of theism and of revelation against some whom he regarded as their deadly assailants. It would have been safe and pleasant for Miller to waive all consideration of the religious question. He would thus have escaped the dreaded sneer of the scientific expert. He would have escaped, also, the cold suspicion of many on his own side; for the great mass of mediocre religionists like nothing so well as the simple ignoring of difficulties and hushing up of objections. But he shrank instinctively from the moral cowardice of reserve. The advance of science has tended to compromise some of his controversial positions. When he occupied the chair of the Royal Physical Society of Edinburgh in 1852, he could look the most eminent representatives of contemporary geology in the face, and claim their assent to the possibility of drawing definite lines of demarcation between the Tertiary, Secondary, and Palæozoic strata. He could speak of "the entire type of organic being" as altering between these periods. "All on the one side of the gap," he could dare to affirm, "belongs to one fashion, and all on the other to another and wholly different fashion." In the thirty intervening years every form of the cataclysmal scheme of geological progression has been discredited. It has become impossible to obtain anything like a consensus of opinion among scientific men as to the placing of those frontier lines between period and period which, however wide may be the margins of gradation assigned to "morning" and "evening," are indispensable to the maintenance of Miller's theory of the six-days' vision of creation. "Geographical provinces and zones," says Professor Huxley, "may have been as distinctly marked in the Palæozoic epoch as at present, and those seemingly sudden appearances of new genera and species which we ascribe to new creation may be simple results of migration." Such is now the received opinion of geologists, and we may be sure that Miller, who never shut his eyes to an established fact, would have accepted it. He has said in so many words that the Bible does not teach science.

In the long and memorable debate on the origin of species he strenuously engaged, maintaining, against the author of the *Vestiges*, the doctrine of specific creation. But when he did so he could feel that Buckland, Sedgwick, Murchison, and Lyell were on his side; nor is it a paradox to allege that he was an ally of Darwin himself. If the author of the *Vestiges* was right, Darwin was wrong. In point of fact, the former was very nearly right; but, precisely because Darwin supplies what is lacking in his argument, those who intelligently assent to the *Origin of Species* are bound not to assent to the *Vestiges*.

But it is chiefly perhaps in connexion with the sweetness and classical animation of his style, and the lovely views he gives of nature's facts, that we ought to praise Hugh Miller. In an age prodigal of genius, yet abounding also in extravagance, glare, and bombast, the self-educated stone-mason wrote with the calmness and moderation of Addison. His powerful imagination was disciplined to draw just those lines, and to lay on just those colours, which should reanimate the past. As his friend Carruthers, an admirable critic of style, observed, "the fossil remains seem, in his glowing pages, to live and flourish, to fly, swim, or gambol, or to shoot up in vegetative profusion and splendour, as in the primal dawn of creation. Such power belongs to high genius." Tens of thousands he has incited to the study of nature; tens of thousands he has taught to find in geology no mere catalogue of defunct organisms, no dreary sermon in fossil stones, but a "science of landscape" as well as an intelligent understanding of the rocky framework of the world.

In 1871 appeared *The Life and Letters of Hugh Miller*, by Peter Bayne (2 vols., London). Miller's works have circulated on the European continent, and have been widely read in America. They have been issued in the United States in an edition of twenty volumes, comprising the *Life and Letters*. (P. B.)

MILLER, WILLIAM (1781-1849), the founder of an American religious sect holding peculiar millennial views, was born at Pittsfield, Massachusetts, in 1781. He received a very imperfect education. In the war of 1812 he served as captain of volunteers on the Canadian frontier. While residing at Low Hampton, N.Y., he began in 1833 publicly to lecture on the subject of the millennium, asserting that the second coming of Christ would take place in about ten years. His doctrines awakened wide interest among certain classes of the community. In 1840 a semi-monthly journal, *The Signs of the Times*, was started by one of his followers, and two years later the *Advent Herald* made its appearance. About 1843 the second coming of Christ was expected by as many as 50,000 believers in the doctrines of

Miller; and, although the disappointment of their hopes somewhat diminished their numbers, many continued their adherence to his tenets regarding the nature of the millennium. At present the number of Millerites or Adventists is estimated at from 15,000 to 20,000. Miller died at New Hampton, Washington county, N.Y., December 20, 1849.

MILLER, WILLIAM (1796-1882), one of the greatest of modern line-engravers, was born in Edinburgh on the 28th of May 1796. After studying in London under George Cook, a pupil of Basire's, he returned to his native city, where he continued to practise his art during a long lifetime. He executed plates after Thomson of Duddingston, Macculloch, D. O. Hill, Sir George Harvey, and other Scottish landscapists, but his most admirable and most voluminous works were his transcripts from Turner. The first of these was the Clovelly (1824), of *The Southern Coast*, a publication undertaken by his master and his brother William B. Cook, to which Miller also contributed the Combe Martin and the Portsmouth. He was engaged on the illustrations of *England and Wales*, 1827-38; of *The Rivers of France*, 1833-35; of Roger's *Poems*, 1834; and very largely on those of *The Prose and Poetical Works of Sir Walter Scott*, 1834. In *The Provincial Antiquities and Picturesque Scenery of Scotland*, 1826, he executed a few excellent plates after Thomson and Turner. Among his larger engravings of Turner's works may be mentioned *The Grand Canal, Venice*; *The Rhine, Osterprey, and Feltzen*; *The Bell Rock*; *The Tower of London*; and *The Shepherd*. The art of William Miller was warmly appreciated by Turner himself, and Mr Ruskin has pronounced him to be on the whole the most successful translator into line of the paintings of the greatest English landscapist. His renderings of complex Turnerian sky-effects are especially delicate and masterly. Towards the end of his life Miller abandoned engraving and occupied his leisure in the production of water-colours, many of which were exhibited in the Royal Scottish Academy, of which he was an honorary member. He resumed his burin, however, to produce two final series of vignettes from drawings by Birket Foster illustrative of Hood's *Poems*, published by Moxon in 1871. Miller was a much respected member of the Society of Friends. He died while on a visit to Sheffield, on the 20th of January 1882.

MILLER'S THUMB (*Cottus gobio*), a well-known little fish, abundant in all rivers and lakes of northern and central Europe with clear water and gravelly bottom. The genus *Cottus*, to which the Miller's Thumb belongs, is easily recognized by its broad, flat head, rounded and scaleless body large pectoral and narrow ventral fins, with two dorsal fins, the anterior shorter than the posterior; the præopercular is armed with a simple or branched spine. The species of the genus *Cottus* are rather numerous, and are confined to the north temperate zone of the globe, the majority being marine, and known by the name of "Bull-heads." The Miller's Thumb is confined to fresh water; and only one other freshwater species is found in Europe, *C. poecilopus*, from rivers of Hungary, Galicia, and the Pyrenees; some others occur in the fresh waters of northern Asia and North America. The Miller's Thumb is common in all suitable localities in Great Britain, but is extremely rare in Ireland; in the Alps it reaches to an altitude exceeding 7000 feet. Its usual length is from 3 to 5 inches. Generally hidden under a stone or in a hollow of the bank, it watches for its prey, which consists of small aquatic animals, and darts when disturbed with extraordinary rapidity to some other place of refuge. The female deposits her ova in a cavity under a stone, whilst the male watches and defends them until the young are hatched and able to shift for themselves.

MILLET (French, *millet*; Italian, *miglietto*, diminutive of *miglio* = Latin *mille*, a thousand, in allusion to its fertility) is a name applied with little definiteness to a considerable number of often very variable species of cereals belonging to distinct genera and even subfamilies of Gramineæ. The true millet, however, is generally admitted to be *Panicum* (*Setaria*) *miliaceum*, L. (German *Hirse*, with which *P. miliare*, Lam., is reckoned by some botanists). It is indigenous to the East Indies and North Australia, but is mentioned by Hippocrates and Theophrastus as already cultivated in South Europe in their time. Some suppose it to be one of the earliest grains used in bread-making, and ascribe the origin of its name to *vanis*, bread, rather than to the paniculate inflorescence. It is annual, requires rich but friable soil, grows to about 2 or 4 feet high, and is characterized by its bristly, much branched nodding panicles. One variety has black grains. It is largely cultivated in India, southern Europe, and northern Africa, and ripens as far north as southern Germany, in fact, wherever the climate admits of the production of wine.

The grain, which is very nutritious, is used in the form of groats, and makes excellent bread when mixed with wheaten flour. It is also largely used for feeding poultry and cage-birds, for which purpose mainly it is imported. *P. italicum*, L. (*Setaria italica*, Beauv.), is of similar origin and distribution, and is one of the most wholesome and palatable Indian cereals. It is annual, grows 4 to 5 feet high, and requires dry light soil. German Millet (*P. germanicum*, German *Kolbenhirse*, *Mohar*) is probably merely a less valuable and dwarf variety of *P. italicum*, having an erect, compact, and shorter spike. The grains of both are very small, only one half as long as those of common millet, but are exceedingly prolific. Many stalks arise from a single root, and a single spike often yields 2 oz. of grain, the total yield being five times that of wheat. They are imported for poultry feeding like the former species, but are extensively used in soups, &c., on the Continent. Numerous other species belonging to this vast genus—the largest among grasses, of which the following are among the most important—are also cultivated in tropical or sub-tropical countries for their grain or as fodder grasses, or both, each variety of soil, from swamp to desert, having its characteristic forms. They are very readily acclimatized wherever the temperature is sufficient, e.g., in Australia, and seem destined to rise in agricultural importance.

Polish Millet is *P. digitaria*; *P. frumentaceum*, Roxb., Shamalo, a Deccan grass, is probably a native of tropical Africa; while the perennial *P. sarmentosum*, Roxb., also largely cultivated in tropical countries, is from Sumatra. *P. decompositum* is the Australian millet, its grains being made into cakes by the aborigines. *P. maximum*, Jacq., is the Guinea Grass; it is perennial, grows 3 feet high, and yields abundance of highly nutritious grain. *P. spectabile*, Nees., is the Coapim of Angola, but has been acclimatized in Brazil and other tropical countries. Other gigantic species 6 or 7 feet high form the field crops on the banks of the Amazons. Of species belonging to allied genera, *Pennisetum thyphoides*, Rich. (*Pennisetum spicatum*, Willd.), Bajree, sometimes also called Egyptian Millet, a Guinea corn, is largely cultivated in tropical Asia, Nubia, and Egypt. *P. distichum* grows south of the Sahara. Species of *Paspalum*, *Eleusine*, and *Milium* are also cultivated as millets.

But the most important dry grain of the tropical countries

of Africa and Asia, particularly of India, is *Sorghum vulgare*, Pers. (*Holcus Sorghum*, L., *Andropogon Sorghum*, Roxb.), Durra, Great Millet, Indian Millet, Turkish Millet, or Guinea Corn (the French *sorgho*, German *Mohrenhirse* or *Kaffernkorn*, Tamil *Cholum*, Bengalese *Jowari*). It ranges probably as extensively as wheat, being also largely cultivated in southern Europe, the United States, and the West Indies. In Asia Minor, Arabia, Italy, and Spain it may be said to replace oats and barley. It is annual, and may reach 12 feet in height; it is extremely prolific, even rivaling maize, of which it is a near congener. Its flour is very white, but does not easily make good bread; it is largely used in cakes and puddings and for feeding cattle and poultry. The panicles are used for brooms, and the roots for velvet-brushes.

*S. bicolor*, *S. nigrum*, *S. rubrum*, *S. Kaffrorum* (Kaffre Corn), *S. saccharatum*, and other species or varieties are also of economic importance, the last-named (the "Chinese sugar-cane") being much cultivated in the United States as a source of molasses, the juice, which contains much glucose but comparatively little cane sugar, being simply expressed and concentrated by evaporation. *S. vulgare* is the grain referred to by Pliny as millet.

For systematic and economic purposes, see GRASSES; Luerssen, *Med.-Pharm. Botanik*, Leipzig, 1880; Drury, *Useful Plants of India*, London, 1873; F. v. Müller, *Select Plants for Naturalization in Victoria*, Melbourne, 1876. For archaeology, see Hehn's *Kulturpflanzen*, &c., Berlin, 1877. On *Sorghum cerinum* ("rice corn," &c., of western Kansas) see Drummond's "Report" in *Parl. Papers*, No. 2570 (1880).

MILLET, JEAN FRANÇOIS (1814-1875), was a painter of French peasant life, and it may be questioned whether France has produced in our day any greater or more original artist. He himself came of a peasant family, and was born on the 4th of October 1814 in the hamlet of Gruchy, near Gréville (La Manche), in the wild and picturesque district called La Hague. His boyhood was passed working in his father's fields, but the sight of the engravings in an old illustrated Bible set him drawing, and thenceforth, whilst the others slept, the daily hour of rest was spent by Millet in trying to render the familiar scenes around him. From the village priest the lad learnt to read the Bible and Virgil in Latin, and acquired an interest in one or two other works of a high class which accompanied him through life; he did not, however, attract attention so much by his acquirements as by the stamp of his mind. The whole family seems, indeed, to have worn a character of austerity and dignity, and when Millet's father finally decided to test the vocation of his son as an artist, it was with a gravity and authority which recalls the patriarchal households of Calvinist France. Two drawings were prepared and placed before a painter at Cherbourg named Mouchel, who at once recognized the boy's gifts, and accepted him as a pupil; but shortly after (1835) Millet's father died, and the eldest son, with heroic devotion, took his place at home, nor did he return to his work until the



FIG. 2.—*Sorghum vulgare*.



FIG. 1.—*Panicum italicum*.

pressing calls from without were solemnly enforced by the wishes of his own family. He accordingly went back to Cherbourg, but after a short time spent there with another master (Langlois) started with many misgivings for Paris. The council-general of the department had granted him a sum of 600 francs, and the town council promised an annual pension of 400, but in spite of friendly help and introductions Millet went through great difficulties. The system of the *École des Beaux Arts* was hateful to him, and it was not until after much hesitation that he decided to enter an official studio—that of Delaroche. The master was certainly puzzled by his pupil; he saw his ability, and when Millet in his poverty could not longer pay the monthly fees, arranged for his free admission to the studio, but he tried in vain to make him take the approved direction, and lessons ended with "Eh, bien, allez à votre guise, vous êtes si nouveau pour moi que je ne veux rien vous dire." At last, when the competition for the Grand Prix came on, Delaroche gave Millet to understand that he intended to secure the nomination of another, and thereupon Millet withdrew himself, and with his friend Marolle started in a little studio in the Rue de l'Est. He had renounced the beaten track, but he continued to study hard whilst he sought to procure bread by painting portraits at 10 or 15 francs a piece and producing small "pastiche" of Watteau and Boucher. These works are classed as those of his "flowery manner," and Millet has been reproached—he whose whole life was an act of conviction—with having sacrificed his convictions to curry favour with the public. It is true that he himself has recorded his aversion to both these masters. "In the *Louvre*," he said, "I received vivid impressions from Mantegna, complete from Michelangelo; after Michelangelo and Poussin I have remained faithful to the early masters." Boucher was for him an object of "repulsion," and in Watteau "I saw," he said, "a little theatrical world which oppressed me." Thus it was then that Millet naturally felt and saw, but the strongest genius knows moments of self-doubt. Later in life Millet was heard to say that were it not for the small group who believed in him he should have lost faith in himself. In earlier years, before he was certain of his own leading, he was naturally influenced by the advice of others whose arguments were enforced by the pressure of dire poverty. Even so from time to time the native vein showed strong. In 1840, as soon as he had despatched a portrait to the Salon, Millet went back to Gréville, where he painted *Sailors Mending a Sail* and a few other pictures—reminiscences of Cherbourg life. His first success was obtained in 1844 when his *Milkwoman* and *Lesson in Riding* (pastel) attracted notice at the Salon, and friendly artists presented themselves at his lodgings only to learn that his wife had just died, and that he himself had disappeared. Millet was at Cherbourg; there he remarried, but having amassed a few hundred francs he went back to Paris and presented his *St Jerome* at the Salon of 1845. This picture was rejected and exists no longer, for Millet, short of canvas, painted over it *Edipus Unbound*, a work which during the following year was the object of violent criticism. He was, however, no longer alone; Diaz, Eugène Tourneux, Rousseau, and other men of note supported him by their confidence and friendship, and he had by his side the brave Catharine Lemaire, his second wife, a woman who bore poverty with dignity and gave courage to her husband through the cruel trials in which he penetrated by a terrible personal experience the bitter secrets of the very poor. To this date belong Millet's Golden Age, *Bird Nesters*, *Young Girl* and *Lamb*, and *Bathers*; but to the *Bathers* (*Louvre*) succeeded *The Mother Asking Alms*, *The Workman's Monday*, and *The Winpower*. This last work, exhibited in 1848, obtained

conspicuous success, but did not sell till Ledru Rollin, informed of the painter's dire distress, gave him 500 francs for it, and accompanied the purchase with a commission the money for which enabled Millet to leave Paris for Barbizon, a village on the skirts of the forest of Fontainebleau. There he settled in a three-roomed cottage for the rest of his life—twenty-seven years, in which he wrought out the perfect story of that peasant life of which he alone has given a "complete impression." Jules Breton has coloured the days of toil with sentiment; others, like Courbet, whose eccentric *Funeral* at Ormans attracted more notice at the Salon of 1850 than Millet's *Sowers* and *Binders*, have treated similar subjects as a vehicle for protest against social misery; Millet alone, a peasant and a miserable one himself, saw true, neither softening nor exaggerating what he saw. In a curious letter written to M. Sensier at this date (1850) Millet expressed his resolve to break once and for all with mythological and undraped subjects, and the names of the principal works painted subsequently will show how steadfastly this resolution was kept. In 1852 he produced *Girls Sewing*, *Man Spreading Manure*; 1853, *The Reapers*; 1854, *Church at Gréville* (*Luxembourg*); 1855—the year of the International Exhibition, at which he received a medal of second class—*Peasant Grafting a Tree*; 1857, *The Gleaners*; 1859, *The Angelus* (*Louvre*, engraved Waltner), *The Woodcutter* and *Death*; 1860, *Sheep Shearing*; 1861, *Woman Shearing Sheep*, *Woman Feeding Child*; 1862, *Potato Planters*, *Winter and the Crows*; 1863, *Man with Hoe*, *Woman Carding*; 1864, *Shepherds and Flock*, *Peasants Bringing Home a Calf Born in the Fields*; 1869, *Knitting Lesson*, 1870, *Buttermaking*; 1871, November—recollection of Gruchy. Any one of these works will show how great an influence Millet's previous practice in the nude had upon his style. The dresses worn by his figures are not clothes, but drapery through which the forms and movements of the body are strongly felt, and their contour shows a grand breadth of line which strikes the eye at once. Something of the imposing unity of his work was also, no doubt, due to an extraordinary power of memory, which enabled Millet to paint (like Horace Vernet) without a model; he could recall with precision the smallest details of attitudes or gestures which he proposed to represent. Thus he could count on presenting free from after thoughts the vivid impressions which he had first received, and Millet's nature was such that the impressions which he received were always of a serious and often of a noble order, to which the character of his execution responded so perfectly that even a Washerwoman at her Tub will show the grand action of a Medea. The drawing of this subject is reproduced in *Souvenirs de Barbizon*, a pamphlet in which M. Piédagnel has recorded a visit paid to Millet in 1864. His circumstances were then less evil, after struggles as severe as those endured in Paris. A contract by which he bound himself in 1860 to give up all his work for three years had placed him in possession of 1000 francs a month. His fame extended, and at the exhibition of 1867 he received a medal of the first class, and the ribbon of the Legion of Honour, but he was at the same moment deeply shaken by the death of his faithful friend Rousseau. Though he rallied for a time he never completely recovered his health, and on the 20th January 1875 he died. He was buried by his friend's side in the churchyard of Chailly.

See A. Sensier, *Vie et Œuvre de J. F. Millet*, 1874; Piédagnel, *Souvenirs de Barbizon*, &c. (E. F. S. P.)

MILLVILLE, a city of the United States, in Cumberland county, New Jersey, at the head of navigation of Maurice river, 40 miles by rail from Philadelphia by the Cape May, Millville, and Vineland section of the West Jersey Railroad.

It is one of the chief seats of glass-making in the State, and also manufactures cotton, iron pipes for water and gas, turbines, &c. The population was 7660 in 1880.

MILMAN, HENRY HART (1791–1868), dean of St Paul's, was born February 10, 1791, and was the third son of Sir Francis Milman, physician to George III. He was educated at Eton and at Brasenose College, Oxford; his university career was brilliant, and among other distinctions he gained the Newdigate prize with a poem on the Apollo Belvedere. In 1816 he was ordained, and was soon afterwards presented to the living of St Mary's, Reading. He had already made his appearance as a dramatic writer, his tragedy of *Fazio*, founded on a narrative in the *Annual Register* for 1795, having been brought on the stage without his knowledge under the title of *The Italian Wife*. It was subsequently produced at Covent Garden, and obtained great success from the acting of Miss O'Neill as Bianca. The merit of the play consists chiefly in the powerful situation; the diction is florid and ornate. The same criticism, by the author's own confession, applies to his epic, *Samor, the Lord of the Bright City* (Gloucester), a poem written in early youth. The subject is taken from British legend, and Milman has failed to invest it with serious interest. He was more successful in his next attempts, where the subjects were well adapted to an imagination easily kindled by the historical or the moral picturesque. The death struggle of an expiring nation in the *Fall of Jerusalem* (1820), the conflict of new truth and old order, of religious enthusiasm and earthly affection, in the *Martyr of Antioch* (1822), are depicted with great eloquence and real insight into human nature. Milman's characters, however, are personified tendencies rather than personages, and in poetical style he was unable to free himself from the influence of Byron. *Belshazzar* (1822) is in general a pale copy of Byron's *Sardanapalus*, but contains some fine lyrics. Milman's lyrics, indeed, especially his hymns, have frequently a fine ring and sweep, though the thought is generally commonplace. His tragedy of *Anne Boleyn* (1826) is a poor performance. With the exception of admirable versions of the Sanskrit episode of Nala and Damayanti, and of the *Agamemnon* and *Bacchæ*, this was Milman's last poetical work. He was elected professor of poetry at Oxford, and in 1827 delivered the Bampton lectures, selecting as his subject the conduct and character of the apostles as an evidence of Christianity. In 1830 his *History of the Jews* appeared in the Family Library. The contracted limits of this series forbade any adequate treatment of the subject; the work is nevertheless memorable as the first by an English clergyman which treated the Jews as an Oriental tribe, recognized sheikhs and emirs in the Old Testament, sifted and classified documentary evidence, and evaded or minimized the miraculous. Milman was violently attacked, especially by Mr Faussett and Bishop Mant, and the odium thus occasioned stopped the publication of the Family Library, and long impeded the preferment of the writer. In 1835, however, Sir Robert Peel made him rector of St Margaret's and canon of Westminster, and in 1849 he became dean of St Paul's. The unpopularity attaching to him had by this time nearly died away; and now, generally revered and beloved, intimate with men of all pursuits, politics, and persuasions, counted among the chief ornaments of the most polished society of the metropolis, he occupied a singularly dignified and enviable position, which he constantly employed for the promotion of culture and enlightenment, and in particular for the relaxation of subscription to ecclesiastical formularies. His *History of Christianity under the Empire* had appeared in 1840, but had been as completely ignored as if, said Lord Melbourne, the clergy had taken a universal oath never to mention it

to any one. Widely different was the reception of the continuation, his great *History of Latin Christianity* to the death of Pope Nicholas V., which appeared in 1855. He also edited Gibbon and Horace, and at his death in 1868 left behind him almost finished a delightful history of his own cathedral, which was completed and published by his son.

Milman possessed a large share of the imagination which enters into and calls up the past, and of that which interprets actions and apprehends opinions by the power of sympathy. In creative imagination he was deficient, a defect which alone prevented him from attaining the first rank as an historian. His pages are crowded with splendid names rather than with living personages; the springs of action are disclosed with remarkable penetration, but the actor himself is rather heard than seen. There are, however, exceptions, such as his portrait of Sir Christopher Wren; and he possessed a peculiar power of investing mere intellectual tendencies with personality and life. His parallel of Latin and Teutonic Christianity, for example, is a piece of finished historical character painting. His power of sympathy rendered him in effect, as his natural equity and benignity made him in intention, a model of historical candour, only chargeable, perhaps, with too much gentleness. It will be long ere his great work is superseded; but he will perhaps be remembered even longer as an embodiment of all the qualities which the higher ecclesiastical preferment can be supposed capable of encouraging or rewarding among the clergy of a great historical church. (R. G.)

MILO, one of the most famous athletes of Greece, whose name became proverbial for personal strength. He lived about the end of the 6th century B.C., was six times crowned at the Olympic games and six times at the Pythian for wrestling, and was famous throughout the civilized world for his feats of strength, such as carrying an ox on his shoulders through the stadium at Olympia. In his native city of Crotona he was much honoured, and he commanded the army which defeated the people of Sybaris in 511 B.C. When Democedes, the physician of Darius, deserted the Persian service, he sent a boastful message to the king of Persia informing him of his marriage to the daughter of Milo. The traditional account of his death is often used to point a moral: he found a tree which some woodcutters had partially split with a wedge, and attempted to rend it asunder; but the wedge fell out, and the tree closed on his hand, imprisoning him till wolves came and devoured him.

MILO was the surname of T. Annius Papianus, one of the best-known of the partisan leaders and ruffians in the stormy times that preceded the dissolution of the Roman republic. His father was C. Papius Celsus, but he was adopted by his mother's father T. Annius Luscus. He joined the Pompeian party, and led the band of mercenaries and gladiators which was required to defend the cause and its chief supporters in the public streets. P. Clodius, the leader of the ruffians who professed the democratic cause, was his personal enemy, and their brawls in the streets and their mutual accusations in the law courts lasted for several years, beginning when Milo was tribune of the commons in 57 B.C. In 53 their quarrels came to a height when Milo was candidate for the consulship and Clodius for the prætorship; and when the two leaders met by accident on the Appian Way at Bovillæ, Clodius was murdered (January 20; 52 B.C.). This act of violence strengthened the hands of Pompey, who was nominated sole consul, and proposed several stringent laws to restore order in the city. Milo was impeached; his guilt was clear, and his enemies took every means of intimidating his supporters and his judges. Cicero was afraid to deliver the speech he had prepared *Pro Milone*, and the extant oration is an expanded form of the unspoken defence. Milo went into exile at Massilia, and his property was sold by auction. He joined the insurrection of M. Cælius in 48 B.C. and was soon slain near Thurii in Lucania. His wife Fausta was daughter of the dictator Sulla.

MILTIADES. See GREECE, vol. xi. p. 99

MILTON, JOHN (1608-1674), was born in Bread Street, Cheapside, London, on the 9th of December 1608. His father, known as Mr John Milton of Bread Street, scrivener, was himself an interesting man. He was a native of Oxfordshire, having been born there in or about 1563, the son of a Richard Milton, yeoman of Stanton-St-John's, of whom there are traces as one of the sturdiest adherents to the old Roman Catholic religion that had been left in his district. The son, however, had turned Protestant, and, having been cast off on that account, had come to London, apparently about the year 1586, to push his fortune. Having received a good education, and having good abilities, especially in music, he may have lived for some time by musical teaching and practice. Not till 1595, at all events, when he was long past the usual age of apprenticeship, do we hear of his preparation for the profession of a scrivener; and not till February 1599-1600, when he was about thirty-seven years of age, did he enter the profession as a qualified member of the Scriveners' Company. It was then that he set up his "house and shop" in Bread Street, and began, like other scriveners, his lawyerly business of drawing up wills, marriage-settlements, and the like, with such related business as that of receiving money from clients for investment and lending it out to the best advantage. It was at the same time that he married. Till recently there has been the most extraordinary uncertainty as to the maiden name of his wife, the mother of the poet. It has been now ascertained, however, that she was a Sarah Jeffrey, one of the two orphan daughters of a Paul Jeffrey, of St Swithin's, London, "citizen and merchant-taylor," originally from Essex, who had died before 1583. At the date of her marriage she was about twenty-eight years of age. Her widowed mother, Mrs Ellen Jeffrey, came to reside in the house in Bread Street, and died there in February 1610-11. Before this death of the maternal grandmother, three children had been born to the scrivener and his wife, of whom only two survived,—the future poet, and an elder sister, called Anne. Of three more children, born subsequently, only one survived,—Christopher, the youngest of the family, born December 3, 1615.

The first sixteen years of Milton's life, coinciding exactly with the last sixteen of the reign of James I., associate themselves with the house in Bread Street, and with the surroundings of that house in Old London. His father, while prospering in business, continued to be known as a man of "ingenious" tastes, and even acquired some distinction in the London musical world of that time by his occasional contributions to important musical publications. Music was thus a part of the poet's domestic education from his infancy. Whatever else could be added was added without stint. Again and again Milton speaks with gratitude and affection of the ungrudging pains bestowed by his father on his early education. "Both at the grammar school and also under other masters at home," is the statement in one passage, "he caused me to be instructed daily." This brings us to about the year 1619, when Milton was ten years of age. At that time his domestic tutor was Thomas Young, a Scotsman from Perthshire, and graduate of the university of St Andrews, afterwards a man of no small distinction among the English Puritan clergy, but then only curate or assistant to some parish clergyman in or near London, and eking out his livelihood by private teaching. Young's tutorship lasted till 1622, when he was drawn abroad by an offer of the pastorate or chaplaincy to the congregation of English merchants in Hamburg. Already, however, for a year or two, his tutorship had been only supplementary to the education which the boy was receiving by daily attendance at St Paul's public school, close to Bread Street. The headmaster of the school was Mr Alexander Gill, an elderly

Oxford divine, of high reputation for scholarship and teaching ability. Under him, as usher or second master, was his son, Alexander Gill the younger, also an Oxford graduate of scholarly reputation, but of blustering character. Milton's acquaintanceship with this younger Gill, begun at St Paul's school, led to subsequent friendship and correspondence. Far more affectionate and intimate was the friendship formed by Milton at St Paul's with a certain young Charles Diodati, his schoolfellow there, the son of a naturalized Italian physician, Dr Theodore Diodati, who had settled in London in good medical practice, and was much respected, both on his own account, and as being the brother of the famous Protestant divine, Jean or Giovanni Diodati of Geneva. Young Diodati, who was destined for his father's profession, left the school for Oxford University early in 1623; but Milton remained till the end of 1624. A family incident of that year was the marriage of his elder sister, Anne, with Edward Phillips, a clerk in the Government office called the Crown Office in Chancery. Milton had then all but completed his sixteenth year, and was as scholarly, as accomplished, and as handsome a youth as St Paul's school had sent forth. We learn from himself that his exercises "in English or other tongue, prosing or versing, but chiefly this latter," had begun to attract attention even in his boyhood. This implies that he must have had a stock of attempts in English and Latin by him of earlier date than 1624. Of these the only specimens that now remain are his *Paraphrase on Psalm CXXIV.* and his *Paraphrase on Psalm CXXXVI.*

On February 12, 1624-25, Milton, at the age of sixteen years and two months, was entered as a student of Christ's College, Cambridge, in the grade of a "Lesser Pensioner." His matriculation entry in the books of the university is two months later, April 9, 1625. Between these two dates James I. had died, and had been succeeded by Charles I.

Cambridge University was then in the full flush of its prosperity on that old system of university education which combined Latin and Greek studies with plentiful drill and disputation in the scholastic logic and philosophy, but with little of physical science, and next to no mathematics. There were sixteen colleges in all, dividing among them a total of about 2900 members of the university. Christ's College, to which Milton belonged, ranked about third in the university in respect of numbers, counting about 265 members on its books. The master was Dr Thomas Bainbrigg; and among the thirteen fellows were Mr Joseph Meade, still remembered as a commentator on the Apocalypse, and Mr William Chappell, afterwards an Irish bishop. It was under Chappell's tutorship that Milton was placed when he first entered the college. At least three students who entered Christ's after Milton, but during his residence, deserve mention. One was Edward King, a youth of Irish birth and high Irish connexions, who entered in 1626, at the age of fourteen; another was John Cleveland, afterwards known as royalist and satirist, who entered in 1627; and the third was Henry More, subsequently famous as the Cambridge Platonist, who entered in 1631, just before Milton left. Milton's own brother, Christopher, joined him in the college in February 1630-31, at the age of fifteen.

Milton's academic course lasted seven years and five months, or from February 1624-25 to July 1632, bringing him from his seventeenth year to his twenty-fourth. The first four years were his time of undergraduateship. It was in the second of these, the year 1626, that there occurred that quarrel between him and his tutor, Mr Chappell, which Dr Johnson, making the most of a lax tradition from Aubrey, magnified into the supposition that Milton may have been one of the last students in either of the English universities that suffered the indignity of

corporal punishment. The legend deserves no credit; but it is certain that Milton, on account of some disagreement with Chappell, leading to the interference of Dr Bainbrigg, left college for a time, and that, when he did return, it was under an arrangement which, while securing that he should not lose a term by his absence, transferred him from the tutorship of Chappell to that of Mr Nathaniel Tovey, another of the fellows of Christ's. From a reference to the matter in the first of the Latin elegies one infers that the cause of the quarrel was some outbreak of self-assertion on Milton's part. We learn indeed, from words of his own elsewhere, that it was not only Chappell and Bainbrigg that he had offended by his independent demeanour, but that, for the first two or three years of his undergraduateship, he was generally unpopular, for the same reason, among the younger men of his college. They had nicknamed him "The Lady," a nickname which the students of the other colleges took up, converting it into "The Lady of Christ's College"; and, though the allusion was chiefly to the peculiar grace of his personal appearance, it conveyed also a sneer at what the rougher men thought his unusual prudishness, the haughty fastidiousness of his tastes and morals. Quite as distinct as the information that he was for a while unpopular with the majority of his fellow-students are the proofs that they all came round him at last with respect and deference. The change had certainly occurred before January 1628-29, when, at the age of twenty, he took his B.A. degree. By that time his intellectual pre-eminence in his college, and indeed among his coevals in the whole university, had come to be acknowledged. His reputation for scholarship and literary genius, extraordinary even then, was more than confirmed during the remaining three years and a half of his residence in Cambridge. A fellowship in Christ's which fell vacant in 1630 would undoubtedly have been his had the election to such posts depended then absolutely on merit. As it was, the fellowship was conferred, by royal favour and mandate, on Edward King, his junior in college standing by sixteen months. In July 1632 Milton completed his career at the university by taking his M.A. degree. His signature in the University Register stands at the head of the list of those who graduated as masters that year from Christ's. Anthony Wood's summary of the facts of his university career as a whole is that he "performed the collegiate and academical exercises to the admiration of all, and was esteemed to be a virtuous and sober person, yet not to be ignorant of his own parts." The statement is in perfect accordance with Milton's own account. He speaks of "a certain niceness of nature, an honest haughtiness, and self-esteem of what I was or what I might be," as one of his earliest characteristics; and, though intimating that, even while actually a student at Cambridge, he had "never greatly admired" the system of the place, he leaves us in no doubt as to the quite exceptional applause with which he had gone through all the prescribed work. To the regular Latin and Greek of the university he had added, he tells us, French, Italian, and Hebrew. He had also learnt fencing and other gentlemanly exercises of the time, and was an expert swordsman.

Of Milton's skill at Cambridge in what Wood calls "the collegiate and academical exercises" specimens remain in his *Prousiones Quædam Oratoricæ*. They consist of seven rhetorical Latin essays, generally in a whimsical vein, delivered by him, in his undergraduateship or during his subsequent bachelorship in arts, either in the hall of Christ's College or in the public University School. Relics of Milton's Cambridge period are also four of his Latin *Familiar Epistles*; but more important are the poetical remains. These include the greater number of his preserved Latin poems—to wit, (1) the seven pieces which

compose his *Elegiarum Liber*, two of the most interesting of them addressed to his medical friend, Charles Diodati, and one to his former tutor Young in his exile at Hamburg, (2) the five short Gunpowder Plot epigrams, now appended to the *Elegies*, and (3) the first five pieces of the *Sylvarum Liber*, the most important of which are the hexameter poem "In Quintum Novembris" and the piece entitled "Naturam non pati senium." Of the English poems of the Cambridge period the following is a dated list:—*On the Death of a Fair Infant*, 1625-26, the subject being the death in that inclement winter of his infant niece, the first-born child of his sister Mrs Phillips; *At a Vacation Exercise in the College*, 1628; the magnificent Christmas ode *On the Morning of Christ's Nativity*, 1629; the fragment called *The Passion* and the *Song on May Morning*, both probably belonging to 1630; the lines *On Shakespeare*, certainly belonging to that year; the two facetious pieces *On the University Carrier*, 1630-31; the *Epitaph on the Marchioness of Winchester*, 1631; the sonnet *To the Nightingale*, probably of the same year; the sonnet *On arriving at the Age of twenty-three*, dating itself certainly in December 1631.

Just before Milton quitted Cambridge, his father, then verging on his seventieth year, had practically retired from his Bread Street business, leaving the active management of it to a partner, named Thomas Bower, a former apprentice of his, and had gone to spend his declining years at Horton in Buckinghamshire, a small village near Colnbrook, and not far from Windsor. Here, accordingly, in a house close to Horton church, Milton mainly resided for the next six years,—from July 1632 to April 1638.

Although, when he had gone to Cambridge, it had been with the intention of becoming a clergyman, that intention had been abandoned. His reasons were that "tyranny had invaded the church," and that, finding he could not honestly subscribe the oaths and obligations required, he "thought it better to preserve a blameless silence before the sacred office of speaking begun with servitude and forswearing." In other words, he was disgusted with the system of high prelacy which Laud, who had been bishop of London and minister paramount in ecclesiastical matters since 1628, was establishing and maintaining in the Church of England. "Church-outed by the prelates," as he emphatically expresses it, he seems to have thought for a time of the law. From that too he recoiled; and, leaving the legal profession for his brother Christopher, he had decided that the only life possible for himself was one of leisurely independence, dedicated wholly to scholarship and literature. His compunctions on this subject, expressed already in his sonnet on arriving at his twenty-third year, are expressed more at length in an English letter sent by him, shortly after the date of that sonnet, and with a copy of the sonnet included, to some friend who had been remonstrating with him on his "belatedness" and his persistence in a life of mere dream and study. There were gentle remonstrances also from his excellent father. Between such a father and such a son, however, the conclusion was easy. What it was may be learnt from Milton's fine Latin poem *Ad Patrem*. There, in the midst of an enthusiastic recitation of all that his father had done for him hitherto, it is intimated that the agreement between them on their one little matter of difference was already complete, and that, as the son was bent on a private life of literature and poetry, it had been decided that he should have his own way, and should in fact, so long as he chose, be the master of his father's means and the chief person in the Horton household. For the six years from 1632 this, accordingly, was Milton's position. In perfect leisure, and in a pleasant rural retirement, with Windsor at the distance of an easy walk, and London only about 17 miles off, he