DR. HOLMES IN LONDON.

REMINISCENCES OF HIS FIRST VISIT.

From The London World.

Mr. Mackellar was a traveller and an artist before he took to hotel-keeping, and the soft carpet and tall eight-day clock in his entrance-hall savor more of some sleepy country house than of Piccadilly. The suite of rooms to the right is at present dedicated to Mars and Valentine Baker, while these to the left are tenanted by Literature and Oliver Wendell Holmes. A lady secretary sits hard at work at a baize-covered card-table in the little anti-chamber; her task is a formidable one, but she is diligent and methodical, and is engaged just now in sorting a vast pile of letters, and arranging them in drab paper bags neatly labelled "Invitations up-to-date," "Congratulations," "Autographs," "Newspaper cuttings," and "Miscellaneous." She smiles as you enter; pauses an instant from her labors; assures you that "the Doctor" will be at liberty as soon as an American lady-correspondent takes her departure; facetiously describes her serviceable attire as sackcloth trimmed with ashes, and apologizes for the ink-spots which are her appropriate badges of office. The door of the adjoining room opens presently, and Oliver Wendell Holmes welcomes you cordially to his pleasant *tête-à-tête*. The walls are adorned with Mr. Mackellar's pictures of Italian scenery; a Turkey carpet is spread over the floor; a great screen half hides the dining-table; the peacock-blue velvet upholstery is here and there concealed by bright covers of flowered chintz; and Mrs. Sargent, Dr. Holmes's daughter and companion, is busied in arranging buttercups and bluebells amongst the family photographs and imposing French ornaments, which crown the monumental mantlepiece of gray Griotte marble. The table in one window has been appropriated by Mrs. Sargent; here she keeps her own writing materials, a portrait of her brother, already, at forty, a judge of the Supreme Court of Massachusetts, and a neat volume inscribed "Visits I'd and Ree'd"; and it is here (when she has done with the flowers) she will sit down to answer the notes which have just arrived from Ladies Rosebery and Harcourt and Mrs. Max Müller. A wicker-work lyre filled with primrose-roots (a present from Chester) finds a place on the neighboring tabouret, and pots of tulips offer a picturesque contrast to *The Times*, Murray's guides, "The Indicator Map of London," "London of To-day," "The Satchel Guide to Europe," and a dozen kindred aids to travel.

We are almost at the end of May; the Derby carnival is at hand, and the sunshine steals cheerfully through the panels of colored glass in the windows; but a fire burns in the broad grate, and Dr. Holmes wears a thin overcoat as he sits and writes at a Chippendale table, with flaps, in the lightest corner of the room. "One does not make blood quickly at seventy-six," he remarks, as he once more sits down in the vicinity of a heap of unfashionable correspondence which has not yet been passed on to the lady secretary. Close to the inkstand lies a good pen fastened firmly into a giant swan's quill. It attracts your attention, and "The Autocrat" tells you that it is his most prized possession, and that he has constantly used it for eight-and-twenty years. It has only recently been supplanted for literary work by the stylograph, which Dr. Holmes employed exclusively while writing his Life of Emerson, and believes to be the greatest possible boon to authors and journalists. A well-worn black note-book in the half-open table drawer claims also a high place in its owner's affections. In it Dr. Holmes has for many years been accustomed to jot down analyses of books worth remembering, quaint epitaphs and impressions of men and things.

Oliver Wendell Holmes is soon in the midst of a narrative bristling with keen observation, quiet humor and epigram, and as he talks he reminds you somewhat of Richard Grant. "I am now," he says, with the faintest American accent, "ever here on a Rip Van Winkle experiment, which recalls to my mind with indescribable vividness the incidents of my former visit to Europe. My journeys in the Philadelphia and the Unica; the boisterous fun of poor Tom Appleton, my traveling companion; the deep feeling awakened in my breast by the first sound of English church-bells; my pilgrimage to the deck of the Victory; the venerable cicerone of Carisbrook; the stately spire of Salisbury; my Sunday reading of Hannah More on Salisbury Plain; my studies at La Pitié; my dinners at the Café Procope, the Trois Frères Provençaux and the Petit Rocher in the Quartier Latin; Méllé, Mars, Ligier, Lematre, Déjazet, Taglioni, and Auriol the clown; Louis Philippe, *le Roi Citoyen*, with his pear-like countenance; my visit to Switzerland; my mousing for old books on the quays; the dim religious light of St. Etienne du Mont; the vast solitude of St. Eustache; the famous duel between Bugeaud and Dulong; and my trip to Holland, all come back with the distinctness of a photograph to my mental picture gallery." Dr. Holmes is beginning to talk about England when the untiring courier mild announces that an unknown poet with a complimentary ode is without and will not be denied. "I must see the poor fellow," says Dr. Holmes; and in a few minutes he is listening with the most charming urbanity to "Dear Autocrat from o'er the ocean, accept our kindred-blood's devotion," etc.

The author dismissed, the interrupted conversation is again resumed. "I came over from Rotterdam in 1834 in a small steamer, with two letters of introduction in my pocket, which procured me invitations to four different meals. The windows of Apsley House were still boarded up; I was awe-struck by the solemn magnificence of Westminster Abbey; at the Tower, a big baboon—a quadrumanous rough—stripped my waistcoat of its buttons; and we went to Vauxhall Gardens, where we saw a polar panorama, and heard Mr. Collins, the English Paganini on the bills, the Collins was written very small and the Paganini very large), play on the violin. At the King's Theatre, in the Haymarket, we listen to Grisi; William IV. was there, and so were the Princess Victoria and her mother. I can see his gloved hand even now tapping applaudingly on the ledge of the box. We chartered a coach for the Derby. Herring's picture is still one of my household gods in Beacon-st., Boston. I never enjoyed anything more in my life than the excitement of the start, the bustle of the road, the thimble-rigging on the course, and the prevailing confusion. We listened to the real Paganini at a morning concert, cried with laughing over Liston in *Paul Pry*, and admired the elder Mathews in a monologue. I have no time to tell you of our pilgrimages to Windsor, Stratford-on-Avon and York. The incomparable loveliness of Edinburgh left a lasting impression on my mind; I still remember the view from Arthur's Seat, and my return, only too soon, to Calais, when I tried to tread respectfully in the footsteps of Sterne, and studied his 'Preface written in a *desobligeante*' sitting in a similar vehicle in the historical stable-yard of M. Dessein."

ART NEWS AND COMMENTS.

The invasion of the conservative Academy of Design by the French radicals forms a contrast which is not without suggestiveness. The collection represents little which was not illustrated by the exhibition at the American Art Galleries, but the additions serve to round out and complete its character. There is an expressive and excellent portrait by Miss Mary Cassatt, an American artist of undoubted talent who has joined the "impressionist" school within a few years. "A Family Group," by the same artist, is lent by Mr. A. J. Cassatt, who also lends a Holland scene by Manet, and some river scenes by that brilliant painter, Claude Monet. Manet's "Boy with the Sword," one of the best of his figure studies, comes from the collection of Mr. Erwin Davis who lent the picture to the Bartholdi Pedestal Fund Exhibition. Mr. H. O. Havemeyer lends examples of Monet and Pissarro, and there are more of Degas's cleverly ugly ballet girls who are "Repeating the Dance," and shown "Behind the Scenes." By Renoir there are two large paintings of dancers which have the merit of a certain vivacity, together with a study of a woman in a garden, which is more than usually flamboyant and irritating in the juxtaposition of crude colors. Other new pictures will be found here and there in the galleries and for once a visit to the Academy will not result in *ennui*. One new painting by an artist who is not an "impressionist" hangs at the head of the main stairway, and in its class is to be ranked with the examples of Laurens and Leroille. This is Melin's "Hounds Hunting," a superb painting of energetic action, suggesting in the vigor of treatment an inheritance from Delacroix. In the south gallery Leroille's "The Organ," occupies the centre with Manet's "Boy with the Fife" and his magnificently painted "*Nature Morte*" on one side and the "Boy with the Sword" on the other. At the ends of the gallery, where the pictures of Laurens and Roll might have been placed to better advantage, are Renoir's large "Fisherman's Children" and his "Dance at Bougival." The north gallery contains Manet's "Beggar," "Absinthe Drinker" and "Philosopher," with other examples including the "Conflict Between the Kearsarge and Alabama." The pastels and water-colors are for the most part in the corridor, and the northwest gallery contains Seurat's "The Bathers," and other more pronounced examples of the school, together with Caillebotte's "The Planers." Montesuard's "Road from Toulon," the Oriental scenes of Huguet, and the paintings by Milan are among the pictures outside of those by "impressionists" which have already made friends. Within this school the paintings of Claude Monet alone would form a most inspiriting exhibition of fresh and vital, although uneven, work by an artist for whose work abundant appreciation may confidently be predicted.

The sale of M. Defoer's pictures, which took place in Paris May 22, was the most important held in that city for five years. M. Defoer is a Belgian who, together with his brother, made a fortune in the service of the Khedive Ishmael of Egypt, and began to be heard of in Paris six or seven years ago. He is described as showing no marked taste except for gambling until he became "an amateur of pictures of great price which he hung on the walls of his billiard room; and then suddenly, after the publication of the results of the great Morgan sale in New-York we heard that the Defoer collection was to be brought to the hammer." His forty paintings and about twelve pastels and drawings were sold for 1,035,000 francs, or $207,000. Not a single picture was purchased by an American. Mr. Knoedler is quoted by Albert Wolff in *Figaro* as saying of Meissonier's "Napoleon—1814," which brought $25,600, "I had the intention of buying that picture, but with a duty of $8,000 added it would have cost me $33,000 because I am an American." Thereupon M. Wolff remarks, "So much the better for us if the works of the masters remain in France. Even without Americans there is still a market in Paris for fine pictures." Yet if the prices said to have been paid by M. Defoer are reliable there was a great falling off at the sale. Millet's "Man with a Hoe" brought $11,200. This picture was reported to have cost M. Defoer $35,000, but the report was probably an exaggeration. Three other paintings by Millet brought $7,000 and $5,000, and a dozen pastels over $10,000. "Le grand Corot," as Mr. Wolff terms it, the "Nymphs and Fauns" was sold for $13,000, and two Daubignys for about $3,000 each. Decamps's "Gamekeeper" brought $7,200, and Delacroix's "Christ on the Cross," for which it is said that $15,000 was paid, brought about $6,000. Diaz's "Confidences of Love" was sold for $2,500, Dupré's "Sunset" for $3,000, Fromentin's "La Fantasia" for $13,600, Gericault's "Trumpeter of Hussars," $3,900; Meissonier's "Man Laughing," $5,000; his "Players at Bowls," $9,300, and his "Voyager," $6,100. Meissonier's pictures might have brought higher prices had M. Petit, as usual, protected his works. But Meissonier has recently quarrelled with this faithful "backer," and M. Petit is no longer so deeply interested in "booming" his pictures. Rousseau's "Banks of the Loire" was sold for only $11,000, although it is said to be superior to the Rousseau purchased for the Louvre in the Hartmann sale for $25,000. It may be remembered that Rousseau's "Morning" and "Evening" were sold by a New-York dealer for $18,000 and $20,000. The former brought $12,500 in the Seney sale, the latter $15,500 in the Morgan sale. Another "Evening" by Rousseau in the Defoer sale brought $5,500, and his "Hill of Jean-de-Paris" $2,500. Troyon's "Pasture" was sold for $6,600, and Ziem's "Entrance to the Grand Canal, Venice," for $4,800. Alfred Stevens's "Waiting," which cost $6,000, was sold for $1,450. It is evident that there must have been losses on nearly all these pictures. The Decamps, which brought $7,200, is said to have been purchased by M. Petit for $10,000 a few years since. It is a pity that neither the French Government nor any Americans secured pictures from this collection. The presence of American bidders of the kind represented at the Morgan sale would have materially increased the receipts. But *The London World* is probably right in saying: "The moral of this sale is that the rumors of trickery and the excessive newspaper puffery made the amateurs hesitate, and that generally the pictures did not bring the prices which their reputation and value might justify." On the other hand, French connoisseurs congratulate themselves upon the retention of the pictures at home and regard the prices as good in view of the "hard times," of which there is so much complaint in Paris.

The mosaic by Mr. Burne-Jones, lately placed in the American Church in the *Via Nazionale*, Rome, is described by the Italians themselves as "the most important example of this form of art that recent times have produced." The mosaic, which was executed by an Italian glass company from cartoons by the artist, covers the whole of the roof of the apse, a space of not less than 800 square feet. The subject is "Christ enthroned in the centre of the New Jerusalem with angels about the throne, and the Archangel Michael and his peers keeping watch over the gates on either side." Of this work *The London Times* says: "The peculiar genius of Mr. Burne-Jones has never found a more appropriate field than here. Whatever may be thought of his pictures, as pictures, few voices have been raised against his designs for stained glass; and *a fortiori* his power of imagining noble forms which have their counterpart elsewhere than in mortal experience finds a proper field in designing for mosaic. It may even be said that he is almost the first of modern artists who has really understood the limitations of this particular art."

[For Reviews of New Books, including "Kalahari," "A Book of Gossip," "An Artist's Creed" and "Novels and Sketches," see tenth page.]

New Publications.

AUTOGRAPHS.—An Auction Sale of Autographs will take place in Paris the 25th of June. Among interesting specimens: Bossuet, Edmund Burke, Lord Byron, Gabrielle d'Estrées, Ferdinand V. and Isabelle, Jefferson, Mme. de Maintenon, Mme. du Pompadour, Marie Antoinette, Mme. de Montespan, Richelieu, Robespierre, Rochambeau, George Sand, Walter Scott, Théaserny, Turenne, Voltaire, et une correspondance de Jean Jacques Rousseau avec Mme. de Warens.
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THE HOLDERS OF
TEXAS AND PACIFIC RAILWAY
INCOME AND LAND GRANT BONDS
are advised that the undersigned will make their report on
THURSDAY, June 17, at 1 o'clock p. m., in Room 14, third floor, Mills building.
SIMEON J. DRAKE,
CHRISTOPHER MEYER,
W. C. HALL,
WILLIAM STRAUSS,
June 12, 1886. Committee.
TEXAS AND PACIFIC.
TO THE NEW-ORLEANS PACIFIC DIVISION BONDHOLDERS.
In order to properly protect their interests in the reorganization of the Texas and Pacific Railroad, a number of the bondholders of the New-Orleans Pacific Division have requested us to call a meeting of the bondholders of that division.
A meeting will be held at our office, No. 54 Exchange Place, on Thursday, June 17, at quarter past 3 p. m.
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