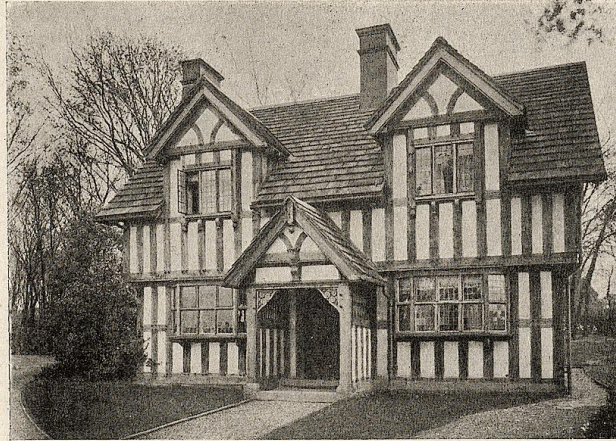


Victor Hugo's DrawingsENTRANCE GATE LODGE,
THORNTON HOUGHMESSRS. GRAYSON AND OULD,
ARCHITECTS

landlord. On the other hand, there has certainly been pleasure derived from a successful remodelling and extension of Thornton Hough upon æsthetic lines, and a satisfaction in knowing that the cost has not all been pitched into the sea.

There is in an undertaking of this kind solid return for the outlay in the cumulative beneficial influence bearing upon succeeding generations of tenants. This, prospectively viewed by the man who does not live entirely for the present, appears as a first-rate asset in social economy.

H. BLOOMFIELD BARE.

VICTOR HUGO'S
DRAWINGS.
BY HENRI
FRANTZ.

It is perhaps not without interest to note how the two strongest and most fertile poets of the 19th century, Goethe and Victor Hugo, showed an unceasing inclination towards the fine arts, not only by displaying interest in the productions of their predecessors and their contemporaries, but

also by themselves creating works compelling admiration.

We know, through Goethe's "Conversations" that the poet on many occasions was near quitting poetry to devote himself entirely to painting; also, that he had worked in that direction during his youth and while on his Italian travels; indeed, the house in which the poet was born at Frankfort, like his residence at Weimar, contains a pile of very interesting drawings, wherein, as in his poems, Goethe the great classic, shows himself full of

a noble and lofty serenity.

Hitherto we had not been so well provided with evidence as to Victor Hugo's art leanings. At the Universal Exhibitions one might have seen at times a few drawings by the master; several of these were engraved in *L'Artiste* of 1841, and in *La France Littéraire* of 1840; and one can recall certain enthusiastic pages by Théophile Gautier, Baudelaire and Philippe Burty, also occasional reproductions

ENTRANCE GATE LODGE, THORNTON
HOUGH: END AND BACK VIEWMESSRS. GRAYSON AND OULD,
ARCHITECTS