VICTOR HUGO AT HOME.

From Once-a- Week,

6

Whilst the lele of Wight boasts of the presense of our English Laureate, another Eng-Hab island, sixty miles across the sea, is the exile home of the poet and patriot, Victor Hugo.

The island of Guernsey is well described by Professor Ansted as a wedge of granite at the entrance of the Channel; and just where the thin edge of this wedge commences to rise into ragged cliffs, lies the picturesque town of St. Peter Port. Prominent in the southern suburb, and on the apex of a projecting buttress-like hill, whose sides are covered with terraced gardens, stands Hauteville House, the residence of Victor Hugo. The aspect of the house from the street presents no extraordinary features; but rather, as M. Lecanu expresses it, has "that cold appearance common to English houses." A light iron railing running round the roof of the house forms a narrow promenade, and from the attica towards the sea project two glass lookout bouses.

Two, if not more, houses in Hauteville lay elaim to the original title of Hauteville House; but naturally, before the world-wide fame of Hanteville House par excellence, their claims are insignificant.

Nowhere is the proverb that a prophet is without respect in his own country, more fully exemplified than in Guernsey, at least among the aristocratic sixtles and forties of the insular society. It was remarked in my presence, by a member of one of the best families, and a clergymen, "We don't think much of Victor Hugo here;" but among the lower classes he is deservedly popular-the poor especially appreciate his generosity, whilst the charitable works of the late Madame Hugo are in the remembrance of all St. Peter Port and its neighborhood. An account of the interior of Hauteville

House was published four years ago in the French language, illustrated with some effective etchings, and the proceeds devoted to charitable purposes. On the first leaf of the volume now lying before me is insoribed in autograph, "Pour les pauvres. Victor Hugo." From this volume I have drawn largely in the following pages, inserting only here and there. wherever my own observation enables me to correct omissions or errors. M. Lecanu says, "The house (Hauteville House) is celebrated in Guernaey, where it formerly excited great enricesity. Marvellous things were reported of it, exaggerated by the mystery which hovered behind a threshold which at that time closed to the Gaernsey world. It was supposed to contain riches, in the of furniture, worthy of fairy way tales: the truth is, that the peculiar interest of the house rests in the fact of its being the home of a master-mind, and that the apartments were arranged entirely after the ideas and from the designs of Victor Hugo, who was employed for three years on this memorial of his fantastic taste. There is not a room or group which is not a masterpiece; most rare curiosities, oak carvings of the Middle Ages and Renaissance, ancient tapestries, enamels, porcelains, bric-a-brac, selected with fastidious choice, are found here mixed with Venetian and Florentine elegances. The interior of the house is a unique work of art, of which the very materials themselves are chefs d'auvre.11

The difference between our insular shrinking from publicity, and the "acute Continental thirst for knowledge of the private affairs of known men," is neatly put by J. B., the anthor of a clever article in a late Athenarum, thus:-"In France, all the men and women who can read, of all degrees, are interested in everything that concerns the intellectual man, even to the manner in which his linen is marked: in England, the vast mass do not know or care much whether he has a shirt." However, it must be taken for granted that the readers of M. Victor Hugo's new novel have some slight interest in his surroundings at home; for as M. Lecann goes on to say, "To describe the house is to make known the man; for, if we transcribe the devices and inscriptions which the poet has traced here and there upon the walls and furniture, which are so many unpublished lines of Victor Hugo; if we supprise him in the intimacy of his private life, does it not seem as if he made himself known to us? In ancient times people had a natural pride in hanging on the walls of their dwellings their trophies of victory, and the arms of their ancestors, in such a way that they could not but see these great examples; they lived in the midst of them. Victor Hugo has scattered about his house those maxims which he has epitomized from the experience and trials of his life. "On entering Hauteville House one is im-mediately struck by the arrangement of the vestibule. Immediately before you is a sort of edifice, supported on an oak pillar in the purest Renaissance, forming, as it were, an inner porch, the lintel presenting in deep basrelief the principal dramatic situations in Notre Dame de Paris, with an inscription in antique letters, "victor HUGO, NOSTRE DAME DE PARIS." This frontispiece, as it were, presents a deep effect: it appears as if the romantie family created by the post welcomes you into his house, and that one cannot enter the abode of Victor Hugo except through the gateway of his first work. The bas-relief is bordered by a glass window with panes of bossed glass, like those one sees in the cottages of the Black Forest. To the right and left are framed in the sculptured oak two bronze medallions by David, of Victor Hugo and his second daughter. The softened light which streams through the small casement is words lost in a claire-obscure such as Rembraudt would have loved, and adds to the quiet solemnity of the entrance." On the right is a door leading to the billiardroom, now shut up temporarily. Over it, under the figure of the Virgin, is inscribed AVE, a hospitable greeting. In front, through the half-gloom, one perceives a monumental door which leads to the dining-room. In the midst of its elaborate sculpture, on scrolls, are the following religious and philosophical maxims;-AIME ET CROIS: MANGE, MARCHE, PRIE. After the obscurity of the vestibule, the dining-room, with its two large windows opening on the garden, and mosaic glittering walls, appears light and attractive, the sides of the room being almost entirely covered with handsome mosaic Dutch tiles, in violet and blue on white ground, representing flowers and plants in vases, with figures of cats, dogs, etc. Exactly opposite the fireplace is an antique mirror, surmounted with the figure of a child sleeping, in copper. On the ceiling is rich Gobelins tapestry with oak framing, whilat along two sides of the room are solid oak wainscoting, and massive seats, or rather stalls, such as are met with in the old monastic refectories. On the panelling are three charac teristic Dutch paintings, with the titles of their subjects rudely scored over them :--

hygiene:-LEVER & SIX, DINER & DIX. BOUPER A SIX, COUCHER A DIX.

FAIT VIVRE L'HOMME DIX FOIS DIX.

POST COENAM STABIS

SEC PARSUS MILHS MEABIS. VALE. Over one window in gilt letters appears HOMO, over the other DEUS, whilst on the cornice between the two is populus.

The large chimney-piece, as is the case in all the other apartments of the house, is the chief characteristic of the room. In this case, it is entirely formed of Dutch tiles, each rep resenting some scripture scene, or illustrative of some proverb, arranged so as to form two gigantic H's, one within another, in fact, the monogram of Hauteville House. In the recess above the cross of the H are two fantastic china figures of elephants, and the whole is surmonnted by the figure, in porcelain ware, of the Virgin and Child, on a bracket, with inseription :--

NOTRE DAME DE BON SECOURS. 1756.

-whilst on the massive oak cornice on either side is cut in the wood the following quotation from the Chansons des rues et des bois:-

LE PEUPLE EST PETIT, MAIS IL SERA GRAND, DANS TES BRAS SECRES, O MERE FECONDE ! O LI BERTE SAINTE AU PAR CONQUERANT, TU PORTES L'ENFANT QUI PORTE LE MONDE.

On the border of the ceiling, again, opposite 18:---

TU QUI TRANSIS PER DOMOS PERITURAS SIS ME-MOR DOMUS ATERNAL

The interior of the doorway is in keeping with the rest of the oak carvings. In four niches left in the canopy above it are as many quaint Chinese porcelain figures, generally styled by Marie, the domestic, as the four Evangelists, greatly to the amusement of M. de Kelser, the fidus Achates of Victor Hugo. Below in large letters,

EXILIUM VITA EST.

Between the windows is an object of interest that arouses the curiosity of the stranger; it is a tall cathedral stall, across whose arms is fixed a massive iron chain to prevent any one sitting in it. It is an amiable superstition of Victor Hugo that a seat should always be reserved for the spirits of his ancestors; and the title is superscribed: -

CELLA PATRUM DE DEFUNCTORUM.

Underneath the Hago crest and significant legend:--

PULVIS ES, CINIS SUM.

On either arm of the stall are the names: -GEORGE HUGO, 1534.

and

JOSEPH LEOPOLD SIGISBERT HUGO, 1828.

In the recesses on each side of the fireplace are various handsome tazzas, various dishes of Dresden, Japanese, and Sevres ware. One salt-cellar is of value, from its design by a pupil of Cellini's.

The table is plain but massive, and the floor in French fashion, without carpet.

From the vestibule a small passage leads into the terrace looking over the garden. This passage is likewise decorated with curiosities in china plates and Sevres ware, Especially noticeable here is a fine service presented by Charles X to Victor Hugo; on a white ground are represented the various articles of food in gold.

From the terrace flagged with stone, the visitor passes into a luxurious studio with glass sides; which, however, can be effectually shaded by heavy velvet curtains, with couches la Turque. In the studio is a heavy cabinet of Guernsey workmanship. Here also is an inseription:-

AD AUGUSTA PER ANGUSTA.

-illustrating, says M. Lecanu, the tendency of the poet towards everything colossal and difficult.

The tapestried ante-room, which communicates with the studio and billiard-room, is the most complete gem, in my opinion. It is surrounded with well-preserved Gobalins tapestry, the largest representing a hunting scene, temp. Louis XIV; and a smaller but more elegant piece by the doorway, showing damsels offering roses to a rural deity. Over a welldesigned doorway is the device of a ligure on horseback, and under it-

dow seats are the following maxims of simple | and silver peacocks and fowls. The chimney-piece, always the chief effort of the decorator, is gorgeous, as it need be to correspond with the magnificent draperies. Imagine the poop of the Bucentaur when the Doge esponses the Sea. Four statues, glit with Venetian gilding, support a canopy, beneath which is the hearth. They represent four negroes, whose athletic yet slender bodies, the size of life, are covered with light drapery, which opens on the chest, and, fastened on the shoulder, leaves their limbs bare, each in a different attitude, with lamps in their hands."

Juvenum simulacra per seles ampadas igniferas manibus retinentia dextris.

A mirror behind them reflects their figures with good effect. Let into the mantelpiece is the silver-gilt belt of a Wallachian chieftain, adorned with artificial gems, whilst in front is a delicately worked screen framed in glass, in which a small Cupidon is said to have been worked by Madame Pompadour herself, whilst the main design was completed by her ladies. A handsome Japanese brazier stands by this, presented by Alexandre Dumas, and a table inlaid with ivory, once the property of Charles II, with suitable chairs, couches, chaises-longues, etc., complete the .furniture of this salon, whose windows open on to a broad balcony with wooden railings. The shutters are all painted in bright colors, in imitation of Chinese paintings. In the salon blen are more white jet tapestry and Chinese screens, and a table inlaid with white metal, temp. Renaissance, which formerly belonged to the Duke of Orleans. The canopy over the chimney-piece is hung with blue drapery, the pillars that support it and its accessories formerly being the head-piece of a state-bedstead of Francis I. The most interesting, however, of all the curiosities in these apartments is a small octagonal writing table; on four sides of the octagon are four inkstands and pens, underneath each inkstand is a small drawer, and a name is inlaid round each inkstand. The four names are-Lamartine, Georges Sand, A. Dumas, Victor Hugo. In the drawer under each inkstand is an autograph of the author; these inkstands (most of them of the plainhst description) and pens being originally the property of each auther. I subjoin copies of the autographs:--Chere Madam :- J'al cherche depuis denx

par quelque trop chere personne, et je n'al rien nai querque trop chere personne, et je nai rien trouve qu'un allreux peilt morceau de bols qui me sert en voyage. Je le trouve si iaid que j'y joins un petit briquet de porhe, guere plus beau, mais qui me sert habituellement, et comme c'est la ce que vous voulez, au moins votre veracite est bien a couvert. J'ai ete bien heureuse de vous voir et de pou-voir a present vous dire a vonsermene ous je

voir, a present, vous dire à vous-meme que je vous aime. Soyez l'interprete de magratitude et de mon devoument aupres de votre illustre A Madame Victor Hugo, GEORGES SAND.

Hauteville House, Guernsey.

Offert par Lamartine au maitre de la plume. LAMARTINE. Je certifie que ceci est l'enciler avec lequel

j'ai ecrit mes quinze ou vingt derniers volumes. ALEXANDRE DUMAS. Paris, 10 Avril, 1860.

Je n'o point choisi cel encrier; le hasard l'a mis sons ma main, et le m'en suis servi pen-dant plu-leurs mois; puls qu'on me le demande pour une bonne œuvre, je ie donne volontiers. VICTOR HUGO. Hauteville Bouse, Juin, 1860.

Talking of inkstands, there is an anecdote of Victor Hugo, showing how much ink it takes to write a novel such as "Notre Dame de Paris." Victor Hugo commenced this romance on the morning of the 27th of July, 1830; interrupted by the insurrection, the book was not finished until 14th January, 1831; the bottle of ink which M. Victor Hugo had bought the first day he began to write was finished also, and on the last line the last drop of ink was expended. So that at one moment he felt inclined to entitle his novel, "Ce qu'il y a dans une bouteille d'encre." Mentioning this some years after to M. Alphonse Karr, the latter author obtained his permission to publish under that title a collection of several novels.

, tending mass; over it hangs an antique brass ; pendent chandelier. More inscriptions are to be found on the

walls; for instance: LES DIRUX SONT AUX VAINQUEUES, CATON RESTE AUX RAINCUS.

-besides the maxime-GLORIA VICTIS .- V.E NEMINI.

-again:-

L'ESPRIT SOUPPLE OU IL VEUT. L'HONNEUR VA OU IL DOIT.

-and lastly, under a time-piece, which ac-

companies the striking of the hour with gay chimes, these two verses of Victor Hugo:-TOUTES LAISSENT LEUR TRACE AU CORPS COMME A

L'BEPRIT.

TOUTES BLESSENT, HELAS !- LA DERNIERE GUERIT. Opposite the oak gallery is the library, and other smaller rooms occupied by the members of the family; as beneath, opposite to the salons rouge and bleu are also a smaller salon, and the suite of apartments occupied by the late Madame Victor Hugo. Meantime the reader will be asking, where are the actual chambers occupied by the poet and author himself? Where is his own particular sanctum ? M. Lecanu must be quoted again :--

"Isolated by their pesition in the middle of the sea, the majority of the inhabitants of Guernsey are connected with the sea either as sailors or in their relation to the commerce beyond its waters. Besides, all eyes are constantly fixed on the uncertain route by which they expect news from their mothercountry and absent friends: perhaps it may be a friend himself who is expected. This explains why each house possesses its indis-pensable signal-mast and "Look-out," which name expresses better its use than the Italian term Belvedere. As soon as a vessel appeara as soon as a vessel puts off, it is signalled by the harbor-flags, and instantly the signals, repeated from house to house, announce to the whole island the departure or arrival.

"Hauteville House has its signal-mast and 'look-out' as well. Victor Hugo has chosen for his chamber the 'look-out,' I was about to say the attic, a small glass chamber, open to every view; although narrow to the body, boundless for the soul, containing everything in the smallest space possible, like a ship cabin-a small table with pen, ink, and paper, an iron bedstead as narrow and hard as the bed of a soldier."

Thus far M. Lecanu's short notice, to which must be added some more particulars of the most interesting portion of Hauteville House. Hauteville House is worthy of more than a

curfory examination as a mere museum of art, yet how lifeless and dissatisfying would it be without a living genius, as it were, to animate it 1 Let us approach nearer to the more private chamber of this genius, who lives almost entirely in the very attic, which forms an eyrie for above the petty interruptions and noises of the lower world, and where nothing seems possible to arrest the soaring flight of the grandest genius.

Here on the lofty balconies Victor Hugo may be seen, especially at earliest dawn, enjoying the keen sea breezes in his favorite red Garibaldi costume, and ever admiring the changing hues of the surrounding landscape; for from here can be seen the open channel, seldom at rest, the terrible "Casquets," with their triple lighthouses, the precipitous Or-tach rock, then Alderney, and the distant coast of France from Cape la Hogue to Coutances; to the south Jersey, whilst nearer in front are the broken cliffs of Sark, and the detached islets of Herm and Jethon, whilst innumerable cruel reefs of rock run in many directions, showing the difficulty of naviga-tion. Underneath is the busy harbor, with noble quays, breakwaters, and lighthouse, and the massive remains of Castle Cornet; adjoining are the narrow though picturesque streets of St. Peter Port. On one side only is the view shut out by the escarped cliffs of Havelet, topped with the smooth outworks of Fort George; in the other direction beyond the town the eve is carried across the flat fields of Vale and the sand-blown common of L'An-

cresse to the open sea horizon. The contrast on entering the small attic chambers is striking-without, the open and unrestrained expanse; within, restricted space, low walls and roof. Pull that handle in the wall ! it discloses a washing apparatus similar to that in a midshipman's chest, everything miniature except the books, and here and there and everywhere are books, volumes, folios, octos, pamphlets, proof-sheets, etc. In the glass house, that projects from the north attic, is a small wooden desk, with paper and ink; here the author composes and writes standing. Here too from below have I watched his lamp burning night after night like a very Pharos of literature ! bearing testimony to the ceaseless application, study, and labor which combine to produce such works as "Les Misérables" and "Notre Dame de Paris." Not far off a lithographed fac.simile of an original drawing, by Victor Hugo, forms a striking subject—a sad, although hideously touching spectacle! Thrown out from a dark background by a powerful effect of chiaroscuro, there appears in deep relief, the dead body of a man hanging !! a characteristic type of the living protest against death on the scaffold, held, unflinchingly, by the author of "Dernier Jour d'un Condamné" and "Claude Gueux." But there is yet another sentiment involved in this picture, explained by two words below, a simple name, vulgar to English ears, yet representing a martyr to the cause of liberty in the history of American slavery; for it is supposed to represent the colored abolitionist John Brown, who was hung for his share in the fight at Harper's Ferry on the 11th of December, 1859, over nine years since.

whilst the third part, nearest the house, is laid out as a grass-plot-a tranquil basin with water in the centre, and some handsome Mexican aloes on either side; whilst near is an elegant terra-cotta vase on a pedestal, with yet another inscription, viz.;-

OU RET L'ESPOIR, LA EST LA PAIX. -now overgrown with creepers of ivy and honeysuckle. Behind, again, is a trellised aleove, covered with well-trained trees; whilst arbutus, and ilex trees, tree-like fichsias, gigantic geraniums and veronicas flourish Inxuriantly. Over against a stone seat, on the wall over which droop the branches of a sweet-scented aloysia, half hidden under moss and ivy, is the last inscription to be recorded; it is this-

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PHILADELPHIA.

Office, No. 921 CHESNUT Street.

Published in conformity with the charter,

Receipts for the Year Ending Dec. 31, 1868. \$772,708.17

Losses and Expenditures During the Year. niums returned, policies can-30,211:00 298,424:16 celled, etc Eurplus. \$594,284.01 A commutated assets, December 31, 1807 Deduct scrip received in pay-ment of preminws and notes... 100,550:00 1,901,005 97 Assets of the Company Liable for Losses. Mortgages, groun d rents, real es ate, etc \$635,619 01 United States, State of Pennsy lyania, and

City loans, Railroad, county, city, and Cash in bank and on hand ...

Deduct losses not due ... 92 405,870 98

Market value January, 1869 \$2.521,758

BURPLUS DIVIDED ANNUALLY, LOSSES PAID PROMPTLY. Return Premium Dividend 50 per cent. Earlp previous to 18-7 receivable in payment of pro-

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LA FIN DU SEIGNBUR. LA FIN DU PRESTRE. LA FIN DU SOLDAT.

-alluding to the time when aristocrats, priests, and soldiers shall cease to exist, and liberty and equality reign. Under the win-

HON ROL, ROL QUI S'EN VA.

But the greatest composition is the chimneypiece, well described by Lecanu:-

"Let us imagine a cathedral of carved wood, which, firmly rooted in the flooring, rises in a towering mass to the ceiling, indenting the tapestry above with its highest pinnacles. The doorway is represented by the hearth, and the rose window by a convex mirror placed above the fireplace. The central gable rises in a double entablature, decorated with arcades and fantastic foliage in a deliciously bastard style, in which the rococo blends with Byzantine architecture. Surmounted on this are two towers, supported by buttresses, which most happily repeat the ornamentation of the main body. This crowning piece reminds one of the facades of the guildhalls in Antwerp and Bruges. Here, also, as in the roofs of these old remains of the time of Philip II, some plain figures stand out in rigid simplicity, and give life to the bold indented lines of the architecture. One figure is that of a bishop, with a gilt crozier; and on two adjacent escutcheons is the proverb:-

CROSSE DE BOIS, EVEQUE D'OR.

CROSSE D'OR, EVEQUE DE BOIS.

"Below are two carved figures, representing one, St. Paul, with

LE LIVEE underneath; the other a monk, and the

LE CIEL.

On two plain volutes are inscribed the names of the greatest benefactors of humanity, in chronological order :---

MOISE, SOCRATE, CHRIST, COLOME, LUTHER, WASH-INGTON.

-and the names of the greatest poets among mankind:-

JOB, MEALE, HOMERE, ESCHYLE, LUCRECE, DANTE, SHAKESPEARE, MOLIERE.

"Luxurious Turkish divan couches surround this small room, and on the table are spread magnificent folio copies of pictures by the best artists, mostly representing characters and scenes from M. Hugo's most popular works. Recintering the house from the terrace, we ascend to the first floor by a winding staircase: the walls, banisters, and staircases are covered with drugget, to prevent the noise of footsteps being heard, and to deaden any noise; mirrors here and there slightly lighten the otherwise dark passages. A large gallery on the sea-face of the home extends the whole length of the building, and is divided into two apartments connected with large folding doors: they are named, from the character of their

decorations, rouge and bleu. "A drapery of crimson Indian damask silk covers the walls of the first, and serves as the framework for some large tapestries in Norwe-gion (white) jet, which belonged to the bed-room of Queen Christins of Sweden when she resided at Fontainebleau; they are valuable, not only on account of the design and labor with which the raised gold work is embroidered, but for their rarity, being probably The subjects are fanciful gold nnique,

The windows of the salon bleu open into a conservatory, where Muscatel and Hamburg grapes cluster with contrasted colors; this is used as a smoking-room. A small aviary with a fountain occupies one corner.

The gallery on the second floor is entered through a door with two leaves in chiselled cedar with gilt emblazonry, a chef d'œuvre dis-covered by Victor Hugo. This gallery bears the name of the oak gallery, and is fitted as a state bedroom. Six windows distribute the light over a perfect forest of sculptured oak. It is a question before which curiosity of this museum we should first stop. We look again and again, and when we think that we have seen everything, we perceive that innumer-able details have been omitted. The gallery is partially divided by an open screen, the doorway through which is flanked by two quaint and twisted columns, round which a vine with grapes is carved and gilt; on one column the ground is red, on the other it is black; on the pedestal of the first is inscribed LETITIA, on the other, TRISTITIA.

Nearly opposite the door is a massive table with three chairs round it, antique, and covered with leather; on the respective backs of them, in brass nails, are the words PATER, MATER. FILIUS.

"The low, wide chimney-piece is enshrined in the most delicate cabinet work. Over the mantel-shelf is a 'sacrifice of Abraham,' with tiny figures, most exquisitely worked in relief, framed in oak carving. Four caryatides support a charming pediment, on which are represented sylvan dryads, crowned with fruit and flowers, the bodies of these caryatides terminating in arabesque decorations.

"We must give up the task of further describing the myriads of biblical, pagan, and other figures, where art unites in picturesque confusion the grotesque with the classical, the clown with the dryad, beneath the patriarchal blessing of Abraham."

The cumbrous bedstead, never yet occupied. stands at the other end of the oak gallery, opposite to the fireplace, with its head to the wall and the foot turned towards the centre of the room. The canopy. is supported by four solid pillars, with oak cornice in panel work of the Renaissance period, and red cloth vandyked hangings. The head of the bed is elaborately sculptured, surmounted by an ebony pedestal on which stands a small ivory death's head; beneath, the inscription,

NOX, MORS, LUX.

The frame and foot of the bedstead is in basrelief, with quaint oak sculpturing of the Mid-

dle Ages. With its tapestried coverlets and embroidered curtains, this structure irresistibly recalls to mind the state coach in some feudal castle.

In front of the two entwined pillars which divide the gallery stands a magnificent standard candelabra, with branches of forty lights. It was modelled entirely from the drawings designed by Victor Hugo himself.

"This colossal chandelier, spreading out like a tiara, bears on its summit a cluster of branches, on which the wax lights shine like flowers of light."

The room is hung with some valuable tapestries representing the history of Joseph and the Virgin Mary. There are several ancient chests, cabinets, and in one corner near the windows is an ecclesiastical stall in which the daughters of Louis XV used to sit when at-

In a most eloquent letter addressed to the United States, on the 2d December, 1859, adjuring them to save John Brown, he stigmatizes the contemplated execution as worse than the murder of Abel by Cain. "C'est Washington tuant Spartaeus."

Lecanu gives an interesting account of Victor Hugo as an artist with his pencil. Here it -"He calls for paper, peus, ink; the rooms up stairs are searched, ransacked; at last, after a quarter of an hour, a dried-up ink stand, a deeply-split pen, and a rough piece of paper are produced, having been hunted out with great difficulty from some corner or other. For it must be known that the want most felt at Hauteville House is the scarcity of writing materials. The paper, pen, and ink being placed on the table, Victor Hugo sits down, and without any preliminary sketch, or any apparent plan, begins to draw with extraordinary precision, not the outline of the whole, but some detail in the landscape. He will begin his forest scene by drawing the branch of a tree, his town by a gable, and the gable by a weathercock. By degrees, the whole composition will spring from the blankness of the paper, with the precision and distinctness of a photographic negative submitted to the solution which develops it; this done, he asks for a cup, and finishes off his drawing with a wash of black coffee-dregs. The result is a drawing for which one is not prepared; powerful, often strange, always peculiar, and which reminds one of the etchings of Rembrandt and Piranesi."

Of the garden there is nothing particularly noticeable that would render it peculiar to the general observer. In extent, about half an acre; about two-thirds are under cultivationfruits and flowers mixed indiscriminately

å	Fire and	Marine Insurance	Co,	n
5		100 BLATNER OF		(

No. 426 WALNUT Street.

PHILADRLPHIA, January 29, 1899 The following statement of the GUARDIAN FIRE AND MARINE INSURANCE COMPANY of their condition on the sist day of December, 1858 is pub-lished in accordance with an act of Assembly :--Authorized Capital ...\$500.000 Amount paid in ASSETS.

5,500 00

. 8.633'34 . 2.500 00 \$109.133.34 RECEIPTS FOR 1868.

Premium on fire risks 29,266 82 LOSSES, EXPENSES, ETC.

... 11,729 08 3,443 14

28,153:48 Total amount at risk..... Losses unadjusted and not due... Accounts...... \$1,340,724.87 DIRECTORS. A. N. Atwood, Hon, G. V. Lawrence, William E. Owens, B. C. Worthington, Nathan Halnes, Hon. John Titus, H. O. Atwood, A. N. ATWOOD, President, 2 liuths3w H. E. HUDBON, Secretary,

BEDS, MATTRESSES, ETC. H OVER'S PATEN

Combination Sofa Bed

is decided by the best Sofa Bed ever invented. It can be extended from a Sofa luito a handsome French Bedstead, with hair spring mattress, in ten seconds of time. It requires no unacrewing or detaching, has no separation between back and seat, no cords to break and no hinged foot attached to the top of the back to zupport it when down, which is unsafe and liable to get out of repair. It has the conveniences of a bureau for holding clothing, is easily managed, and it is impossible for it to get out of order. Price about the same as an ordinary sofa.

H. F. HOVER, Owner and Sole Manufacturer,

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HAIR MATTRESSES

AND A NEW STOCE OF SPRING, HUSK AND MOSS MATTRESSES. FEATHER BEDS, PILLOWS AND BOLSTERS, AT

S. W. COR. 12TH AND CHESTNUT STS.

LEGAL NOTICES.

IN THE ORPHANS' COURT FOR THE CITY IN THE ORPHANS' COURT FOR THE CITY Estate of ALLEN J. HUBBS, deceased. Notice is hereby given that CATHARINE HUBBS, the widow of said decease of the sum of \$400, elected to be retained by her under the act of Assembly of April 14, 1551, and its supplements, and that the same will be showed by the Court on SATURDAY, Febru-ary 13, 1869, unless exceptions be filed thereto.

1 26 tu th	48	Attorney for Petitioner.		
TN THE	ORPHANS'	COURT FOR THE CITY		

IN THE ORPHANS' COURT FOR THE CITY AND COUNTY OF PHILADELPHIA. Estate of REBECCA FOLEY, deceased. The Auditor appointed by the Court to audit, settle, and adjust the account of MASY A. BOWE, Excen-trix of the (suite of Rebecca Foley, deceased, and to report distribution of the balance in the hands of the accountspit, will meet the parties interested, for the purpose of his appointment, on TUESDAY, Febru-ary 9, 1869, at 4 o'clock P. M. at his office, No. 34 South THIRD Street, in the city of Philadelphia. 12sthete5t E. H. THARP, Auditor.

OF NORTH AMERICA, No. 282 WALNUT Street, Philacelphia. Incorporated 1794. Charter Perpetual. Capital, \$500,000. Assets \$2,350,000 MARINE, INLAND, AND FIRE INSURANCE OVER \$20,000,000 LOSSES PAID SINCE DIRECTORS. Arthur G. Coffin, Samuel W. Jones, John A. Brown, George L. Harrison, Francis R. Cope, Edward H. Trotter, Charles Taylor, Ambrose White, Richard D. Wood, William Welsh, Edward B. Clarke, Edward S. Clarke, T. Chariton Henry, Alfred D. Jessup, John P. White, Louis C. Madeira, Morris Waln, John Mason, ARTHUR G. COFFIN, President, CHARLES PLATT, Vice President, MATTHIAS MARIS, Secretary. 21 FIRE INSURANCE EXCLUSIVELY-TH

FFICE OF THE INSURANCE COMPANY

be case of loss. Daniel Smith, Jr., John Deverenz; Alexander Benson, Thomas Smith, Hearry Lewis, Thomas Bobins, J. Glilingham Fell; Daniel Haddock Jr., Ja., Plesident; WM. 6. CROW ELL, Secretary. 380



PARTICLE AND PARTY OF THE COMPANY OF THE ADELPHIA. TRADELPHIA. THE ADELPHIA. THE ADELP

IMPERIAL FIRE INSURANCE COMPANY

LONDON.

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\$8,000,000 IN COLD. PREVOST & HERRING Agents, 114 8m. No. 107 South THIRD Street, Phils,