

“GIVE ME—

—A LEG UP TO SEE—

—WHO IT IS!”

I am often asked if I am not afraid of him running away, particularly in the spring. There is little danger of this with any fox if he is taken to a veterinary surgeon when under three months old.

Once, when I was away from home, Freddie escaped into the fields, having been frightened while in the garden. It was not until nearly midnight that I reached home, twelve hours after he got away. After walking about the fields for an hour or so, calling and whistling, he eventually came to me, and when I stooped down to him he crawled into my arms.

Poor little chap! he was so delighted to be found that he cried most piteously, and could not bear to leave me for some time. Curiously enough, while Freddie was lost, Mike, his cat friend, was inconsolable, and spent most of the time going in and out of the kennel, and running in and out of the house looking for him.

I therefore do not fear his running away for good, because he is so attached to me. I think the secret lies in my having done everything for him and in having him with me as much as possible. When an animal is young, one often tends to get exasperated with him, but with a little creature, like a fox, it is so important



EYES AND EARS.

never to be unkind to it or hit it. Above all, never should it, or any other animal, be hit on the head. It is so very necessary to eliminate from the animal's mind all idea of fear for the person looking after him. This, of course, means that he becomes attached to that one person only.

People generally suppose a fox is smelly, but this is a mistake. Normally the fox has no smell, not so much even as a dog. They possess a gland situated near the brush, and when frightened they give a very unpleasant odour. This has only happened a few times with Freddie.

He is wonderfully clean, cleaner than any cat or dog I have known. I often find all the straw turned out of his kennel: his way of asking for a clean bed. If a pet fox is not frightened, and is given facilities for keeping himself clean, he will not smell.

My fox has a wooden shed with his kennel in one corner, and attached to the shed is a run with a trap-door leading into the shed. The run is wired round and over the top, and is provided with a cement floor. The important point is that the latter is covered with about six inches of soil, which is frequently changed. I think that, if soil or sand were provided in the fox runs at the Zoo, there would be much less or even no smell at all.

Freddie's chief diet is the same as a cat's—cooked lights and meat scraps. He is extremely fond of raw eggs, and likes cocoa, chocolate and sweet cake, but he will not touch anything handled by a stranger. He has a cunning way of eating raw eggs, which may be of interest. If one places an egg on the floor in a room, he will roll it into a corner, gently prick a hole in it with one of his long canine teeth, and then enlarge this slightly with his tongue, and lap or suck out the contents, holding the egg with his paw. He takes food from one's hand very gently, and always expects me to hold his bones while he gnaws them, as he seems to be unable to hold bone with his paws. He is a small feeder, and nearly always buries a part of every meal.

I have taught him to catch food, and when he was learning this trick he was so delighted that he would not stop to eat the food I threw him, but buried it at once and came back for more. He loves motoring and will stand up in an open car with his head over the side, looking forward just like a dog. As the speed increases his head comes down, and at 45 miles an hour he decides that the pace is too hot for him.

He is a great lover of comfort, and if there is no cushion on the floor for him he helps himself to one.

I was frequently told, when Freddie was a cub, that he would become savage as he grew older, but, on the contrary, I find him increasingly gentle and sweet-tempered. He is full of mischief, and has the most amusing and attractive ways, and is, of course, exceedingly intelligent. He is a charming and lovable creature, and has well repaid me for my care of him.

G. WALFORD.



WITH MIKE, THE CAT.



“POLWART on the Green” is a traditional air, of which the name at least was familiarised by the revival of “Polly.” Allan Ramsay took the two lines of its words that survived in his time and expanded them into one of his prettiest ballads:

At Polwart on the Green
If you'll meet me the morn,
Where lasses do convene
To dance about the thorn.

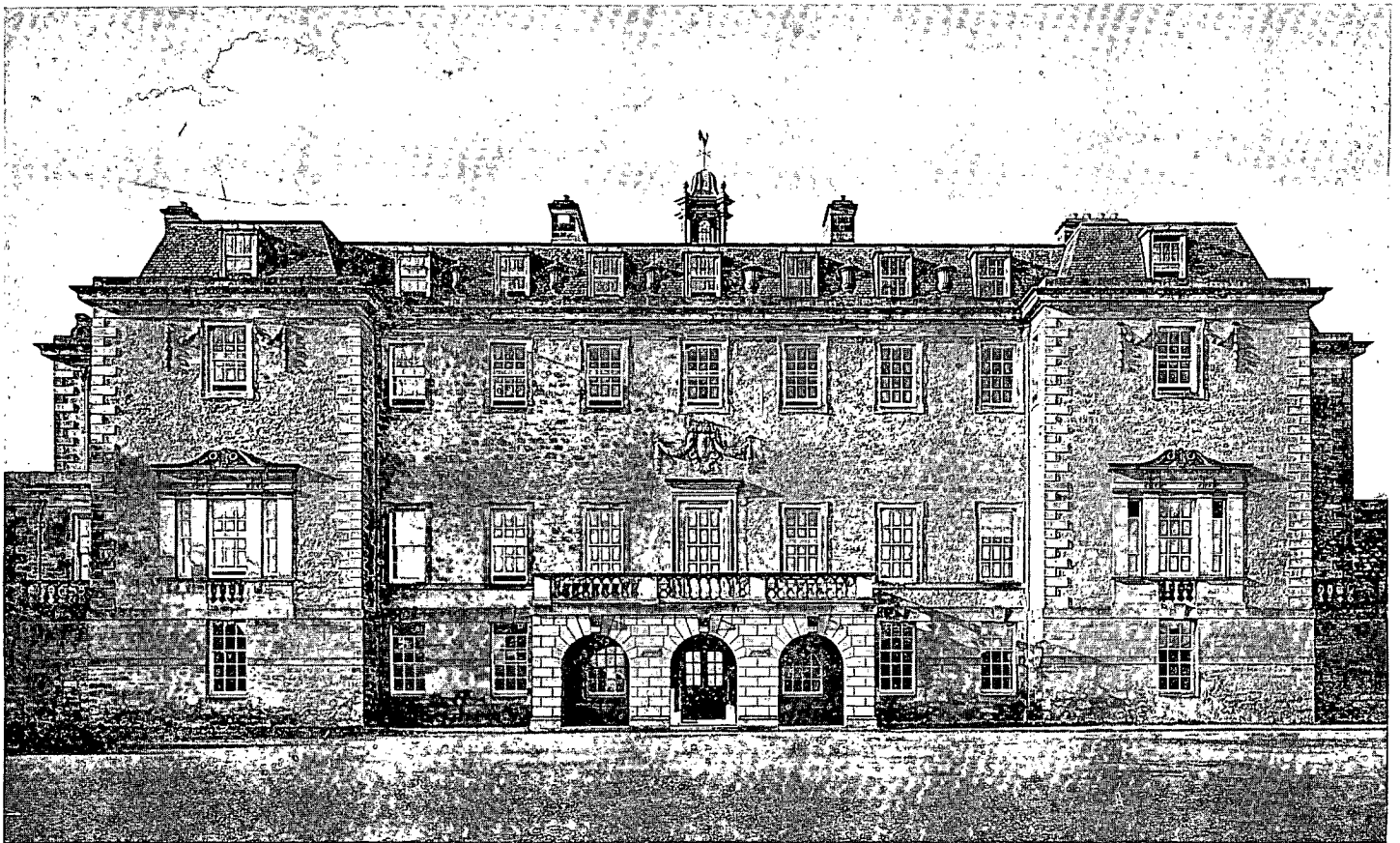
The mysterious thorn tree—or, rather, two sprouts from the old roots—still flowers on the green of the little village of Polwarth on the southern slopes of the Lammermuirs, looking across the Merse to the Cheviots. Round it grew up much of the lore of the Border and the fortunes of the Humes of Polwarth. This family, during the eighteenth century, produced the three Earls of Marchmont, the third and last earl being the builder of the existing house, erected between 1750 and 1760 from the designs of William Adam.

To these claims to fame another has recently been added by the additions carried out by Sir Robert Lorimer, A.R.A., for the new laird, Mr. McEwen, a member of the Scots Bar, who is laird also of Bardrochet, a place in South Ayrshire, which he inherited many years ago.

The Merse, which is the name given to the fertile plain between the Lammermuirs and the Tweed, was, since the fourteenth century, dominated by the great family of Hume or Home. During that century Sir Thomas Home, who founded the Collegiate Church of Dunglas, had two sons: Sir Alexander, ancestor of the present Earls of Home, who now live at The Hirsell, Coldstream; and Sir David, progenitor of the

Homes of Wedderburn and the Humes of Polwarth. Redbraes was the name of the old home—the remains of which still exist in the grounds of Marchmont—of the Humes of Polwarth, who adopted this, the phonetic, spelling of their name in distinction to the rival branches at the Hirsell and Wedderburn. Redbraes was probably built during the first half of the seventeenth century, perhaps by William Wallace, the architect of Heriot's Hospital. An old sketch shows it to have been a squarish building with a tower at either end, and a third, higher, tower in the centre of its north front, each tower surmounted by a slate cupola. From this main block, which was swept away when the present house was built, two lower wings, that remain, extended southward, their quoins being carved with a similar ornament to that found on Heriot's Hospital, built in 1628. To the south of these wings, again, lines of tall yew and box hedges (Fig. 18) enclose a rectangle which must have been the garden of the old lairds.

These men had been distinguished in Border warfare and Scottish politics for seven generations, when Sir Patrick Hume, Bt.—the probable builder of Redbraes—died prematurely in 1648, leaving an elder son, Sir Patrick, who, after terrible adventures in the cause of Presbyterianism, was, in 1697, given the earldom of Marchmont. His adventures began with the discovery of the Rye House Plot, in which he was implicated. Many of his neighbours and allies were arrested and executed, and he only escaped death by hiding for many weeks in the family vault beneath Polwarth Church. Thither his daughter Grizel, who, with her mother, alone knew of his whereabouts, conveyed food after dark, in spite of the terror she

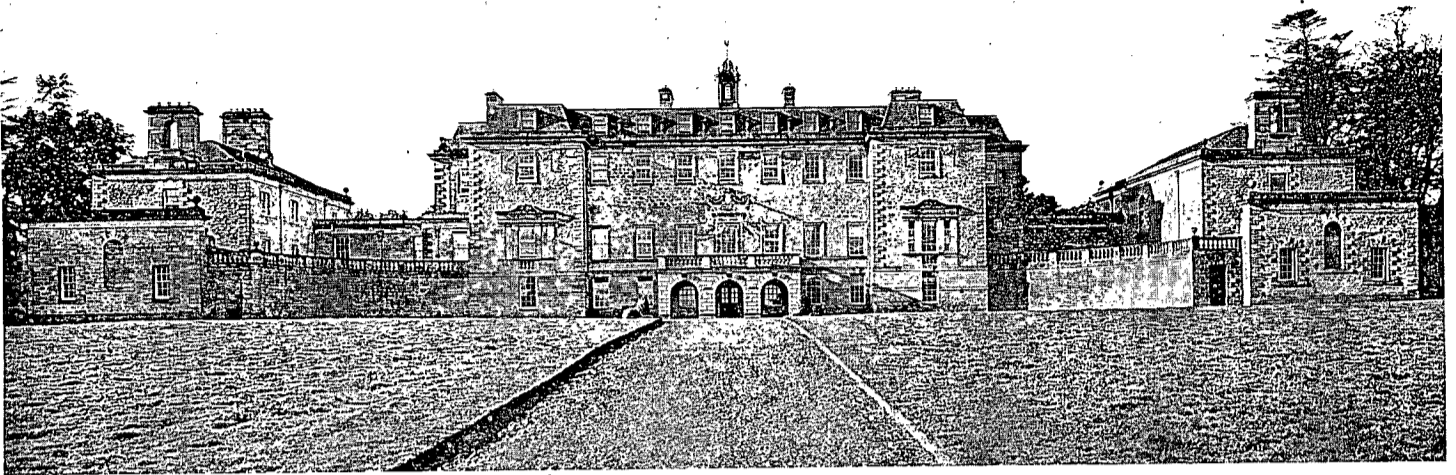


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1.—THE MAIN BODY, DESIGNED BY WILLIAM ADAM.

"COUNTRY LIFE."

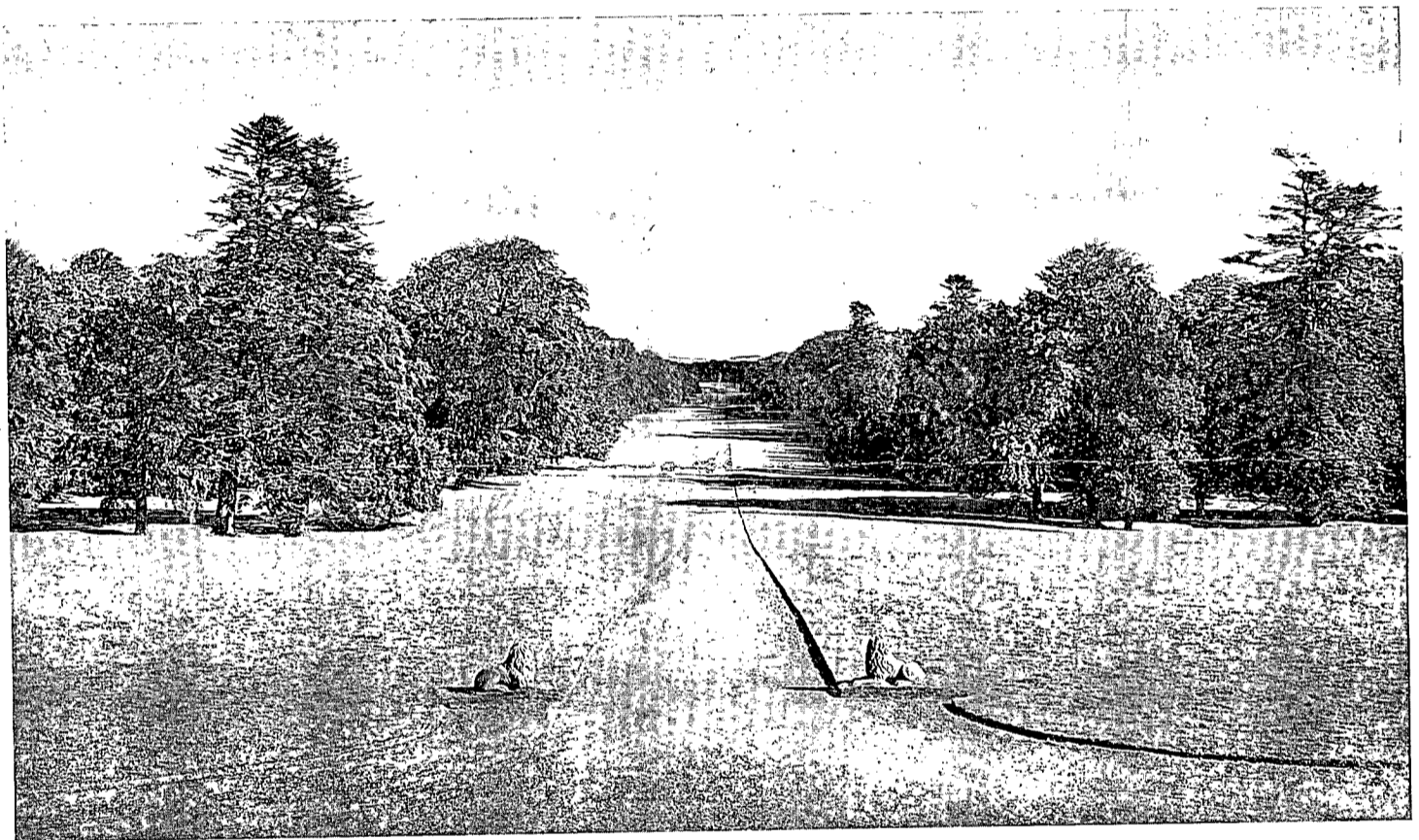
Built 1750-60. The fenestration altered and roof raised by Sir Robert Lorimer, 1913-20.



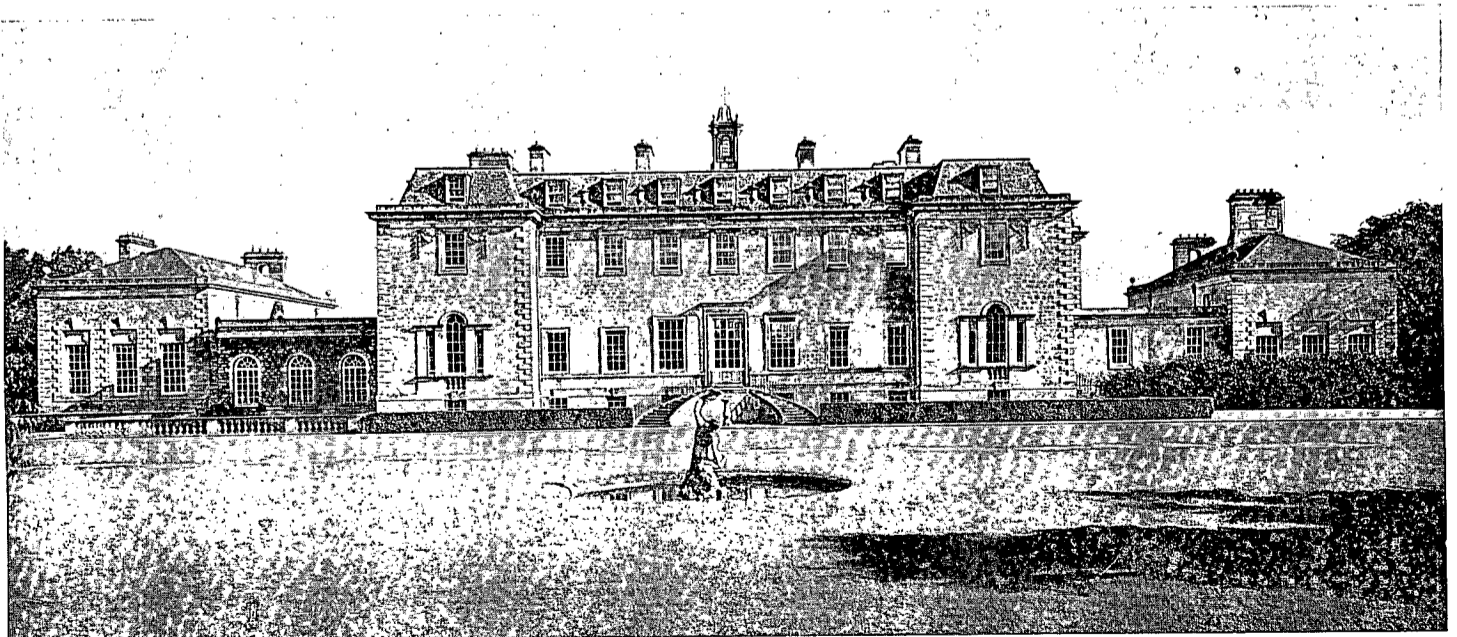
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2.—THE ENTRANCE FRONT, LOOKING DOWN.

"COUNTRY LIFE."



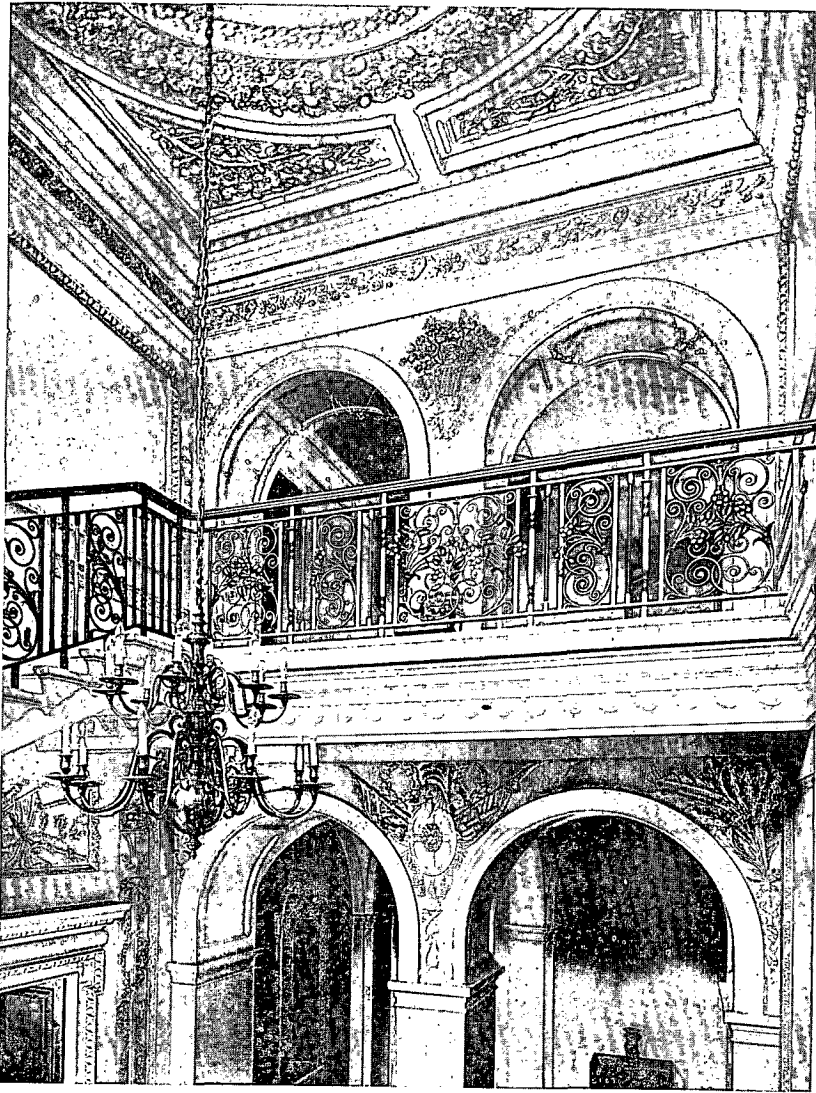
3.—THE LONG AVENUE, PLANTED BY THE SECOND EARL OF MARCHMONT *CIRCA* 1735-40.



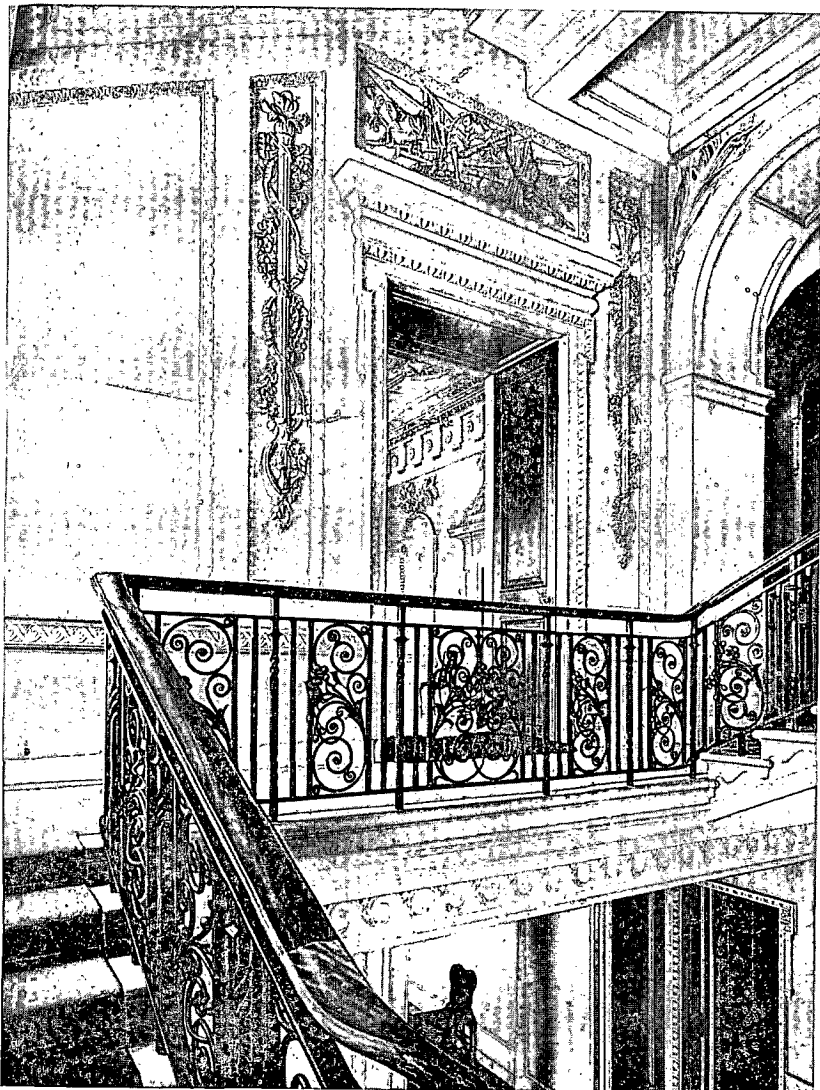
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4.—THE GARDEN FRONT.
The music room in the left wing; the kitchen in the right.

"COUNTRY LIFE."

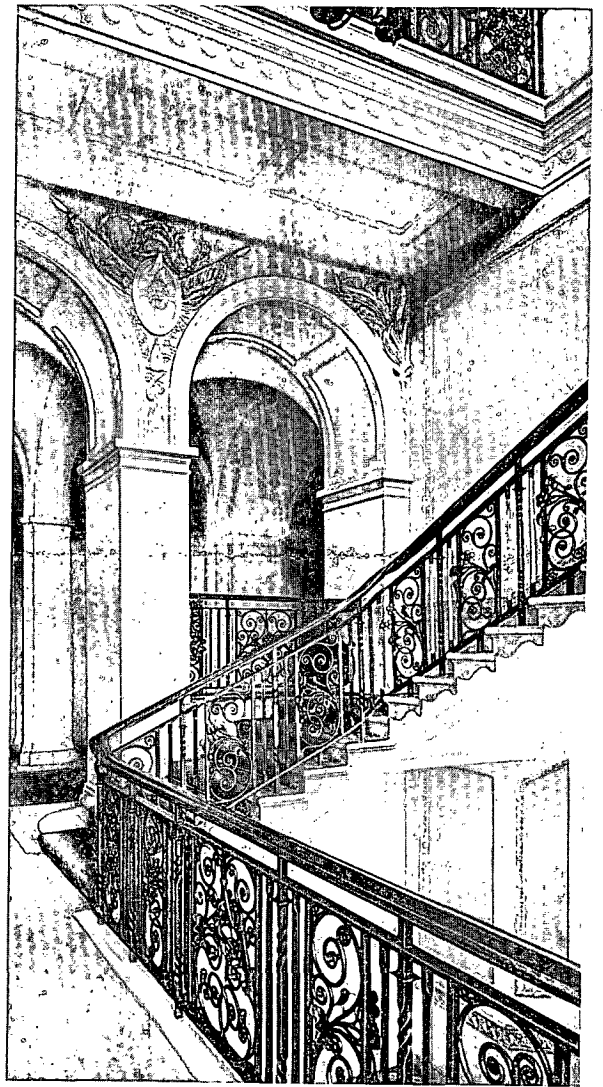


Copyright. 5.—UPPER LANDING OF THE STAIRCASE. "C.L."



Copyright. 6.—FROM STAIRCASE TO SALOON. "C.L."

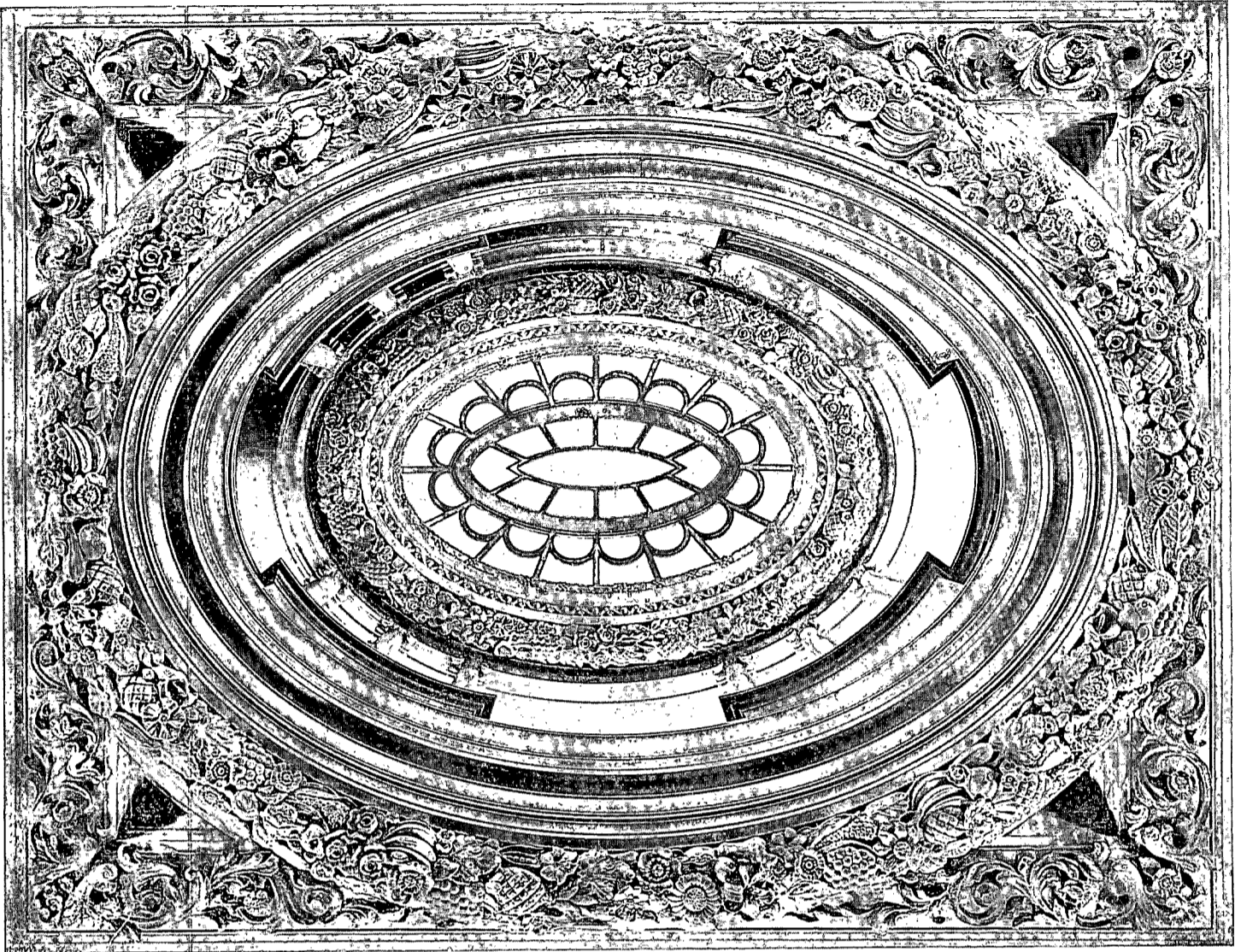
experienced at wandering in a churchyard by night. After a month and more in this dismal nook Sir Patrick moved back to Redbraes, where James Winter, the house carpenter, had contrived a coffin-like hiding-place in the soil beneath the floor of one of the rooms. This was so damp that he could bear his living death no longer, so in September, 1684, he made his escape to Holland, whither his family followed him. Under the name of Wallace, they lived in poverty at Utrecht, the centre of English refugee society, till 1688. In 1685 Hume had joined Argyle's expedition to the Highlands, which was designed to be a diversion in connection with Monmouth's invasion. The force, however, was scattered, and Hume found himself in Bordeaux, whence he returned, *via* Geneva and Paris, to Utrecht. In 1688, however, he sailed with a more fortunate leader, William of Orange, and, with him, was borne on a fair breeze of power and well earned prosperity. The ladies came later with Princess Mary, who, like



7.—MODERN PLASTER AND IRON WORK.

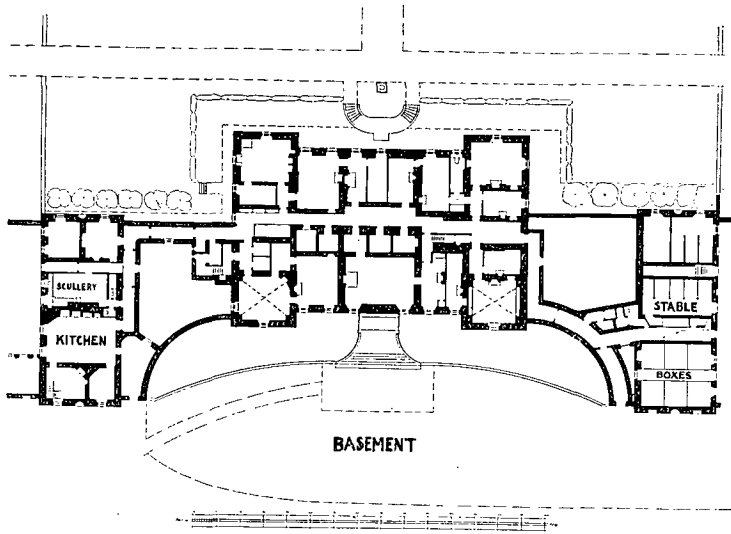
everybody else, had immense admiration for Lady Grizel, Sir Patrick's gallant and resourceful daughter, who, throughout their exile, as during her father's hiding in the vault, had been the Admirable Crichton of the family. As Queen, Mary desired her to remain with her as a Maid of Honour, but Lady Grizel declined, and accompanied her family to Redbraes, in 1690 marrying young Baillie of Jerviswoode, a fellow refugee, by which she became the chatelaine of Mellerstain.

Sir Patrick was, in 1690, created Lord Polwarth, with the augmentation to his arms of "an Orange proper, ensigned with the Imperial Crown." In 1696 he was given the Chancery of Scotland, and in 1697 the earldom of Marchmont. This name he invented. The title he would have liked was the ancient one of March, but thinking it to be merged in the Crown, he forbore asking for it, and compounded Marchmont as sounding something like it. He was, accordingly, not a little mortified when, a year or two later, the March title was given to the

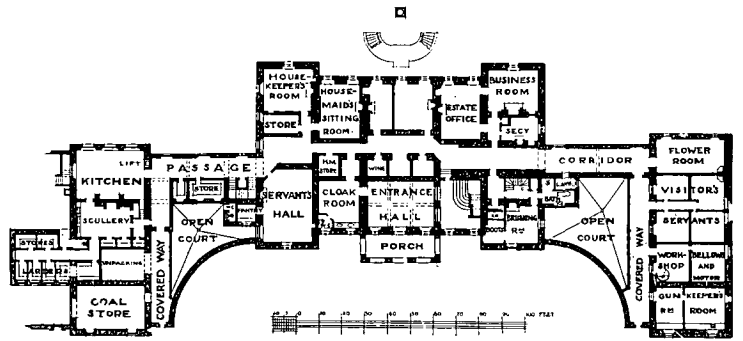


8.—CEILING OF LOBBY ON PRINCIPAL FLOOR, LOOKING UP THROUGH THE FLOOR ABOVE.



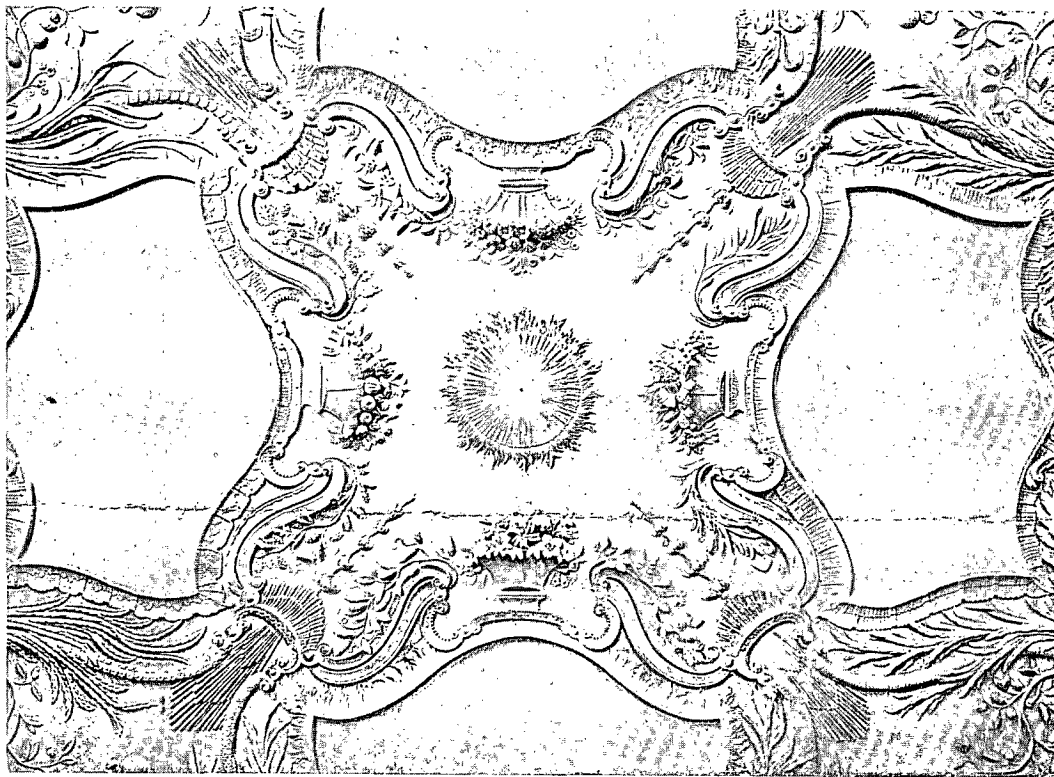


9a.—BASEMENT PLAN BEFORE ALTERATION.

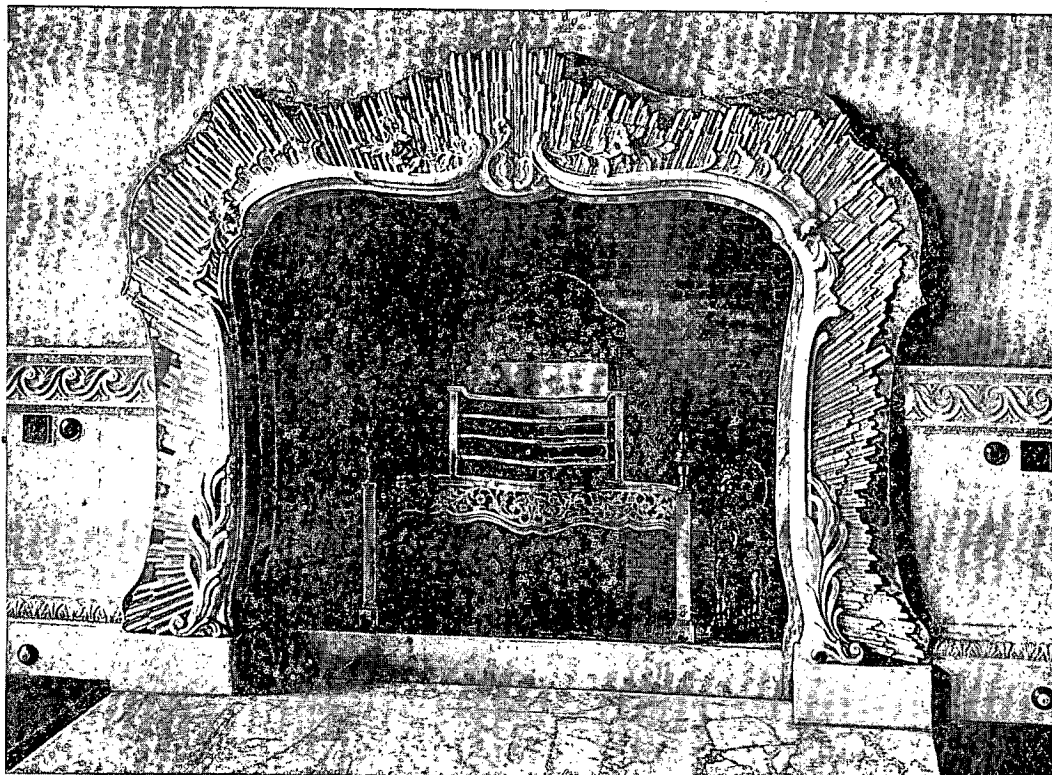


9b.—THE SAME AS ALTERED.

Principal alterations: Entrance steps to first floor removed and entrance hall contrived on ground floor. Principal staircase inserted to the right of hall. Kitchen wing re-organised for more economical communication with the dining-room (over housekeeper's room). Gun rooms and visiting servants' rooms substituted for stables. The music room occupies the first floor of this wing.



10.—THE DRAWING-ROOM CEILING, BY WILLIAM ADAM.



11.—WHITE AND GREY MARBLE CHIMNEYPIECE IN DRAWING-ROOM.

brother of the Duke of Queensberry. In 1698 Marchmont was given the highest honour in the kingdom—High Commissioner to Parliament—with apartments in Holyrood. Here the family, who lived economically at Redbraes, permitted themselves an unwonted extravagance. In George Home's manuscript journal, quoted by Miss Warrender in her "Marchmont and the Humes of Polwarth"—a work to which I am indebted for all information on the family—under date July 11th, 1698, occurs the following entry:

I went with my Lord Polwarth [thē eldest son] to the Abbey, where I saw some furniture they have put up, which is very fine. The hangings of the drawing-room have silver in them, and chairs of crimson damask. The bed of state is very fine, the curtaines of damask, blue and white and lined with green satin and orange fringes. I never thought blue and green suited well near each other before. . . . There are also two cabinets, two tables, two large glasses and stands, all finely Japand. I saw the coach, which is very fine and very high: but they say the painting was spoilt in the ship, but it is done up again, though not so well. My Lady has also a very fine chair Japand. They tell me they have spent 1200 Ms more than their allowance.

This Lord Polwarth predeceased his father, having contracted consumption in 1701 from nursing his wife, Elizabeth Hume of Castle Hume. Before his own death, in 1709, however, he married, secondly, the sprightly "bonny Jean o' the Hirsell," daughter of the Lord Home of the time, whose star in Berwickshire was waning before the effulgent orange of Marchmont.

Much of the furniture described at Holyrood probably found its way to Redbraes and thence to Marchmont, when the earl lapsed from favour under Queen Anne, in spite of the great work he did in furtherance of the Act of Union. George I restored him to power, but by then he was an old man, living mainly at Berwick, whither his family removed



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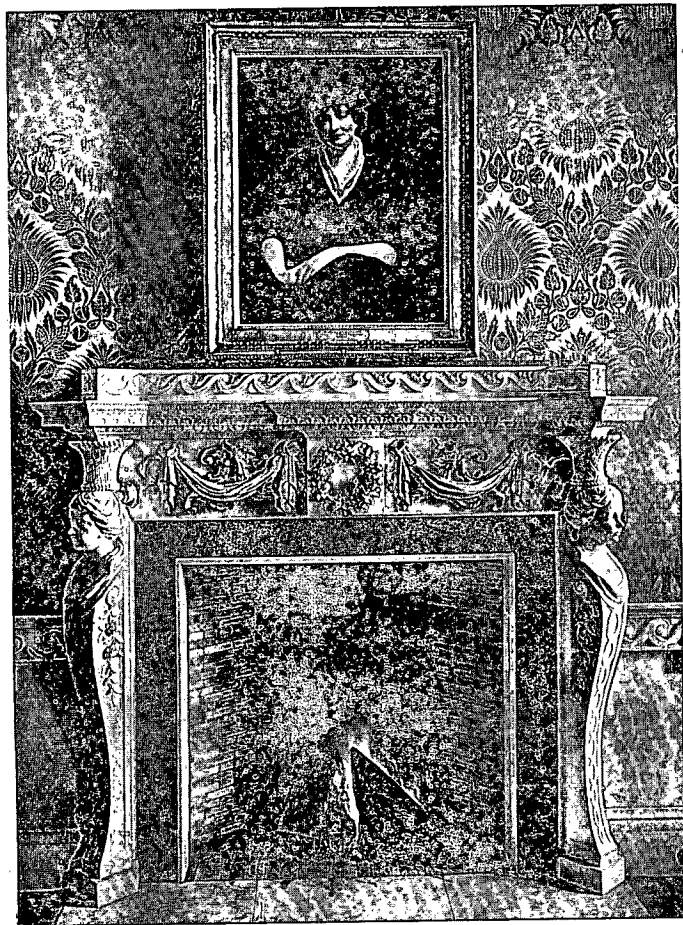
12.—THE DINING-ROOM. MODERN MAHOGANY FURNITURE.
The pictures by Orpen, Lászlo and Furse.

“COUNTRY LIFE.”

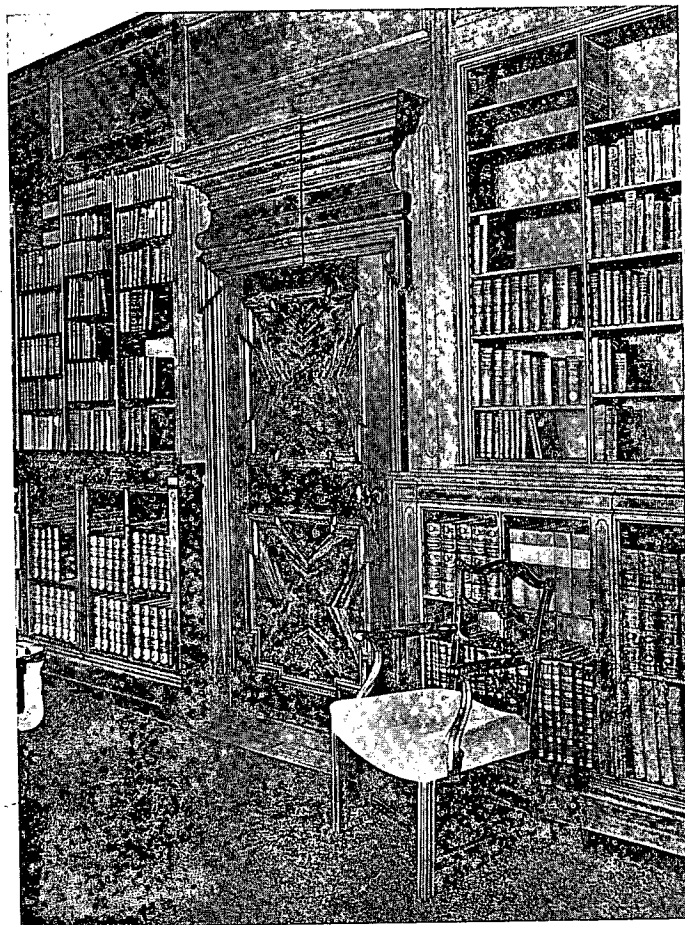
him for the healthier air, and where he died, cheerful, pious and still energetic, in 1724.

His son and grandson seem to have long contemplated building a new house, but the former restricted himself to selecting the site, choosing the plans and planting the avenue (a mile and a third long) which is shown in Fig. 3. The grandson, Hugh,

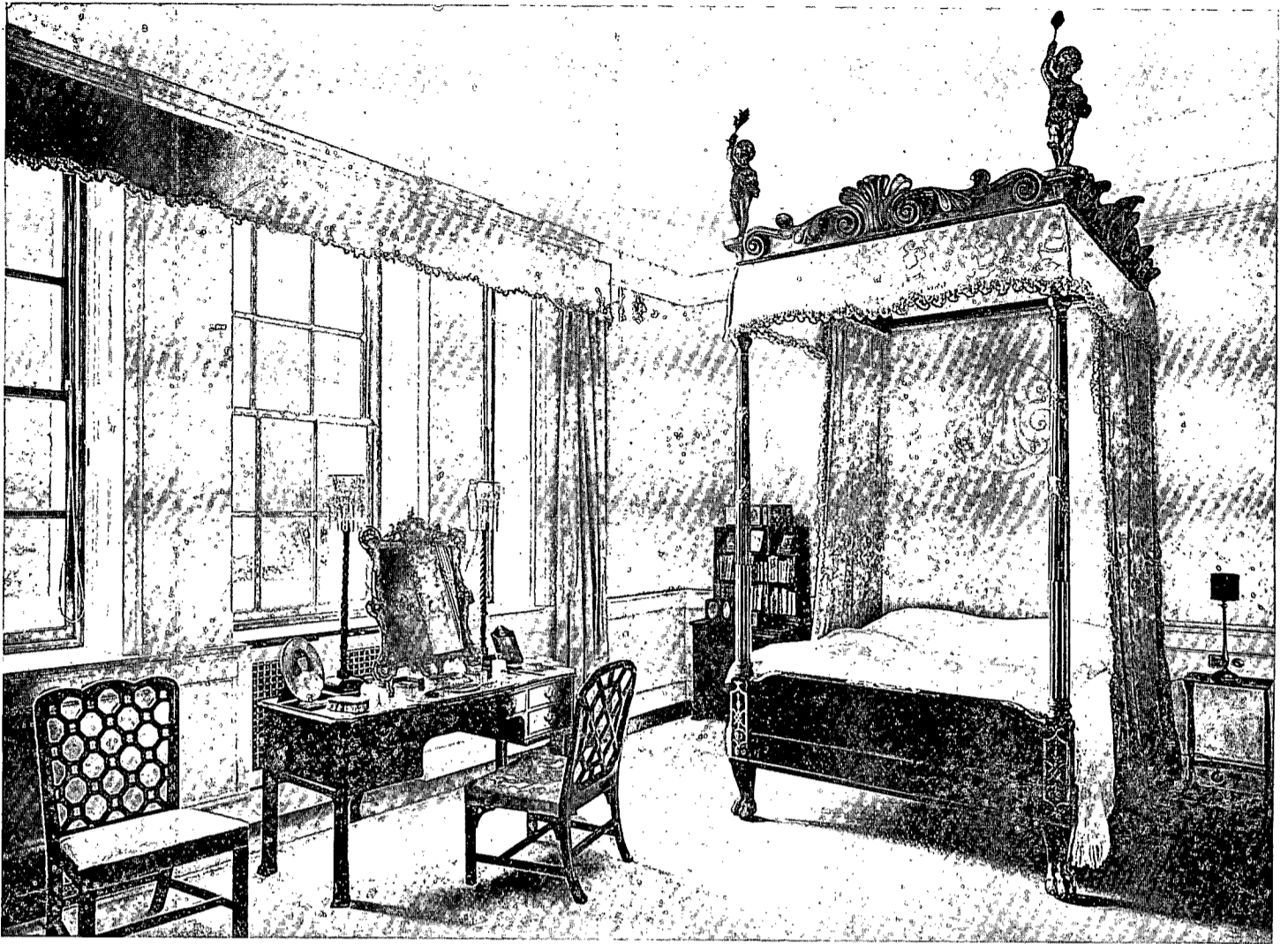
succeeded as third Earl of Marchmont in 1740. He is the Marclimont often mentioned by Pope, the friend of Bolingbroke, one of “Cobham’s Cubs”—by which connection his bust was given a niche at Stowe—and one of those “men of promise” who, after a brilliant political youth, fail to make good. The house that he built took ten years to complete, having probably



13.—CHIMNEYPIECE IN MORNING ROOM.
Christian Stirling, by Raeburn.



14.—DOOR INTO LIBRARY.
Mahogany veneer and recessed shelves.



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15.—MRS. McEWEN'S BEDROOM (THE BED MODERN).

"COUNTRY LIFE."

been built out of income and only during the summer months. It is of rubble work, of the pink stone of the neighbourhood, with dressed quoins and facings. Miss Warrender quotes an anecdote in which Lord Marchmont, replying to one who was surprised at his contenting himself with rubble work, said that he "intended to live in the inside of my house and not on the outside." The same authority testifies to the former existence at Marchmont of Adam's plans, and, though these have disappeared, the design and details of the interior are themselves sufficient testimony to the identity of their author. They are not included in "Vitruvius Scoticus," but many elevations there shown bear a marked resemblance to these. The general lay-out, the arched chimneys on the wings, and the solid proportions are unmistakably William Adam, though there is little of the Vanbrughian exuberance that characterises Duff House, for example. Such inspiration as he borrowed for Marchmont is connected, rather, with Kent.

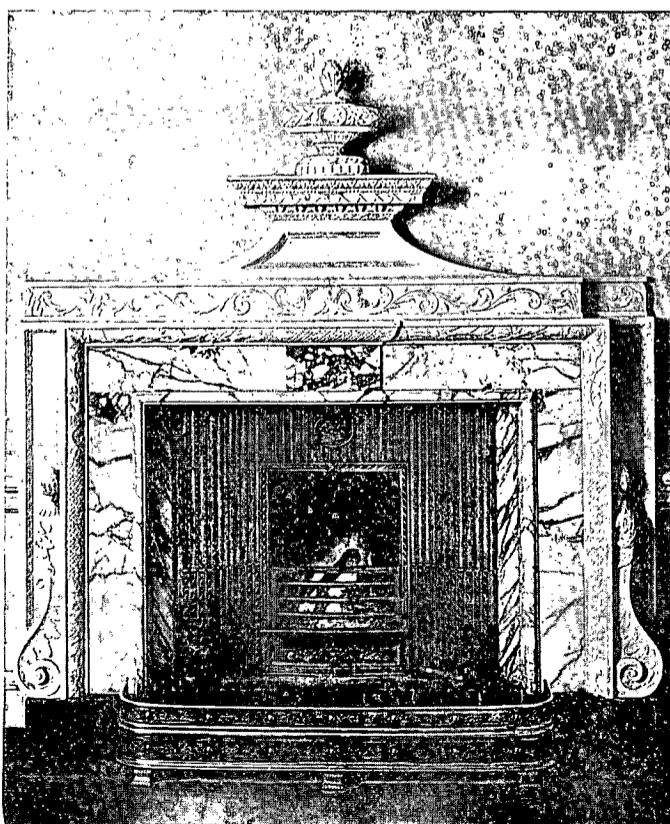
The work of William Adam—who was, of course, the father of the more famous brothers—has scarcely received its proper recognition. Till the beginning of the eighteenth century Scotch architecture was much as it had been 150 years earlier—based on the châteaux of François I. Between 1720 and 1748 Adam evolved from this, with the aid of a watchful eye on Vanbrugh, Kent and the Dutch modes, a style half Palladian, half Baroque, that is peculiar to Scotland at that epoch. Sometimes, as at Yester, he carried on the chateau tradition: occasionally he had a try at Gothic, as at Douglas

Castle—with, it must be owned, ludicrous results. But the point is that he perfected a Georgian style out of Late Gothic and such Charles II work as was executed in Scotland.

This style was immediately wiped out by the exertions of his sons, then by the Neo-Grec and Gothic revivals: so that Scotland has no Georgian tradition. Sir Robert Lorimer, who has made Marchmont one of the most remarkable of modern great houses, in forming his domestic style went back, as English architects did, to the late seventeenth century, which was much the same point from which William Adam started. But, whereas

Adam was working from Carolean richness towards a Burlingtonian correctness, modern architects in Scotland are little subject as yet to the restraints that reached Adam from Italy, and are at present influencing London architects from America. As an adaptation of the Carolean style, Sir Robert's work is always scholarly and pleasant. juxtaposed to Adam's work, it appears at first somewhat free: an impression that follows from the avoidance of the stereotyped classic ornaments which often render modern period work so lifeless.

Ornament, when it does occur in Scottish architecture, has, broadly speaking, been characterised by luxuriance contrasted with the refinements of the South. This trait is traceable from the Celtic period, through such works as Stirling Castle and Rosslyn Chapel, Heriot's Hospital and the town houses of the seventeenth century down to William Adam's designs, and again in many of Sir Robert Lorimer's. William Adam was,



16.—CARVED WOOD CHIMNEYPIECE, BY W. ADAM, IN SAME.

in this respect, typically Scotch, and the last national architect of Scotland. After a lapse of nearly two centuries the tradition has been resumed by Sir Robert Lorimer and his colleagues not where Adam left it, but where he began.

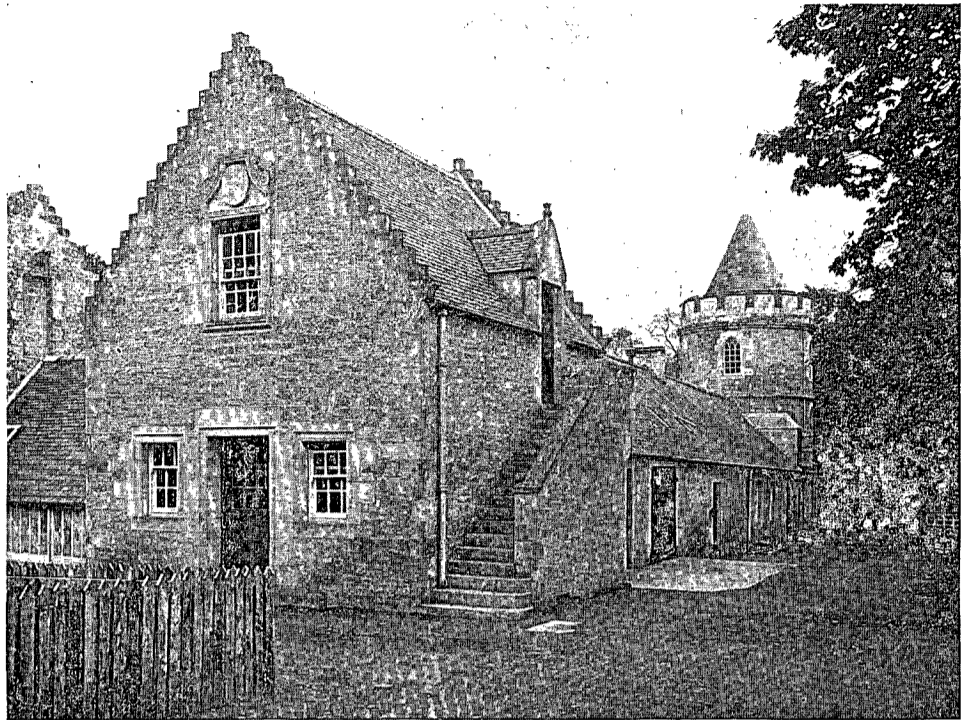
Adam himself can never, as a matter of fact, have seen Marchmont, as he died two years before it was begun—in 1748, when his more famous son, Robert, was twenty years of age. Possibly, therefore, the plans were made out actually during the lifetime of the second earl.

Alterations have been made to the exterior that amount almost to a re-building since 1913. The windows of the upper floor, which were much too small for modern requirements, have been enlarged by raising their lintels, and an additional storey has been accommodated by converting a low sloping roof, similar to those of the wings, into the steep hipped roof with the flat top that now is to be seen. The louvre is also an addition. This raising and altering of the roof amounts aesthetically to a re-designing of the house. Whereas it was originally long and low, it is now a block of imposing height, the scale of which is enhanced by the small proportions of the louvre. The effect is most impressive, but one must confess to a certain absence of complete satisfaction. The only point on which the eye can at present come to rest, since the roof itself does not dominate the composition, is the louvre. This was not designed to have the importance of a central feature, although, in effect, it is one. As a result, it appears somewhat inadequate. An alternative treatment, which is the one that Sir Robert Lorimer himself inclines to agree with, would have been to make the roof yet steeper and more imposing, in the manner of a French château.

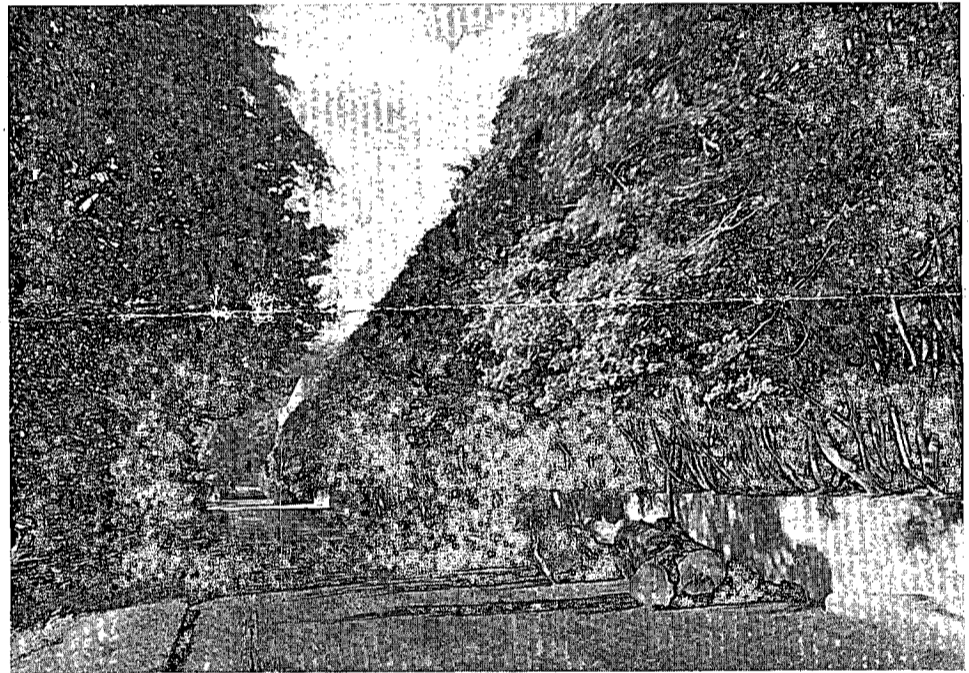
The fact, however, remains that Sir Robert Lorimer has turned Marchmont into an exceedingly imposing mansion. Whatever Adam's building was like when first erected, it had been severely mauled during the course of time. The garden front in particular was marred by the insertion, along the main floor level, of high narrow groups of windows. All such innovations were removed by the alterations, and the lower parts of the walls put back to their original state.

The plans in Figs. 9A and 9B show the alterations made in the disposition of the basement. The principal change was the formation of a ground-floor entrance hall, and the insertion of a new main staircase to the right of the entrance from basement to second storey. Various offices were accommodated in the west wing in place of the stables, while the kitchen was shifted to the south end of its wing, where a hand lift conveys the food to a pantry and service room on the first floor above the space marked "passage," whence it passes to the dining-room above the house-keeper's room. Formerly it travelled along a little overhead railway across the triangular courtyard.

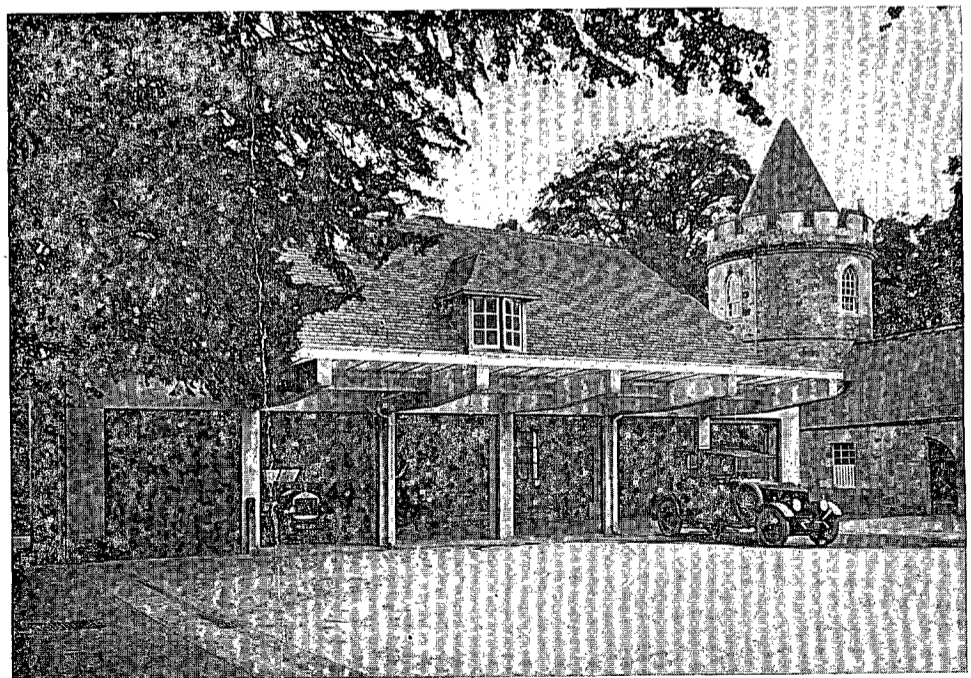
The staircase (Figs. 5, 6 and 7) is of ferro-concrete with fine wrought-iron balustrades, the walls being richly plastered on a pale green ground. The trophied panels (Fig. 6), in the manner of William Adam, are composed to symbolise the tastes of the new laird



17.—THE POWER HOUSE (LEFT) AND STABLE BUILDINGS.



18.—THE YE W HEDGE OF THE OLD GARDEN OF REDBRAES.



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19.—REINFORCED CONCRETE IN GARAGE.

"C.L."

for music and sport. A very charming accidental effect is produced on a sunny day, when the light is reflected up off the expanse of red gravel on the approach outside, imparting a delicate rosy tint to the cove of the ceiling, harmonising perfectly with the grey green of the walls.

On the other side of the saloon is a lobby (Fig. 9), lighted through the rich ceiling by an equally rich wreathed skylight, supported through the floor above on four groups of three pillars. With modifications, this is the scheme of Inigo Jones' famous ceiling at Ashburnham House. The wealth of flowers and fruit in this ceiling does not appear heavy, forming, as it does, the base of a kind of cupola.

From this lobby are entered most of the living-rooms. The right-hand door gives into the morning room, containing a fine original chimneypiece (Fig. 13) in carved wood, over which hangs Raeburn's portrait of Christian Stirling, Mrs. McEwen's great-grandmother. Both this chimneypiece and that in Mrs. McEwen's bedroom (Fig. 16) are interesting adaptations of Kent designs, a source from which William Adam drew not a few of his ideas. Next to the morning room, in the centre of the south side, is the drawing-room. It is a splendid apartment, as can be gauged from its distinctly Louis XV ceiling (Fig. 10)—a proof of how the French influence on Scotland persisted even in Adam's day—and from the equally French rococo fireplace (Fig. 11), where rays of heat and light are modelled in marble emanating from the fire.

On the other side of the boudoir is the magnificent dining-room (Fig. 12), which has been entirely remodelled and contains some of the pleasantest modern furniture that is to be met with. On the walls hang Orpen's "Sir Charles Stanford," László's portrait of Mrs. McEwen, and Charles Furse's full-length of Mrs. McEwen's sister, Lady Henderson. The chimneypiece has a central cartouche of Orpheus. The mahogany sideboards, table and chairs, from Sir Robert's designs,

are, perhaps, the finest examples of contemporary furniture in existence. They are the work of Messrs. Whytock and Reid of Edinburgh, a firm pre-eminent in craftsmanship and also in design.

Opposite to the dining-room are the present library and billiard-room, treated as one large apartment. Originally they were two rooms, respectively breakfast and dining rooms, but the dividing wall has been removed. Both are now wainscoted with veneered mahogany, the bookshelves recessed into the walls. The doors, similar to others on this floor, are fine examples of figured veneer.

All the bedrooms are furnished with good simple pieces from the same designer and workmen. The finest is, of course, Mrs. McEwen's (Fig. 15), where the four-poster bed is as delicate a piece of craftsmanship as one can find. Exceptional pains were taken by Sir Robert with the arrangement of the subsidiary stairs, pipes, sanitary fittings, etc., of the house. As an instance of the former, Mr. McEwen's bedroom (over the brushing and boots rooms in Fig. 9B) and his bathroom (over the footmen's bathroom in Fig. 9B) can be reached directly by a small staircase from the brushing room. This stair also enables Mr. McEwen to have direct communication from his bedroom down to his business room in the basement. Then all the water-supply, soil and waste pipes, the light mains and bell wires are collected in wells in the neighbourhood of the bathrooms, from top to bottom of the house, fitted with electric light and steel ladders.

Reference has already been made to Redbraes and its great hedges. Near its site are the present stables, contrived in buildings, parts of which may be as old as Redbraes itself. In this article a good many aspects of Marchmont have been touched upon. Next week we will limit ourselves to two of the noblest rooms in Scotland: the saloon, by William Adam, and the music room, by Sir Robert Lorimer. CHRISTOPHER HUSSEY.

THE ART OF FORAIN

FORAIN, one of the greatest living French draughtsmen, should be fairly well known in this country by his posters and lithographs connected with the war, but there has been little opportunity so far of becoming acquainted with the more intimate aspects of his art. The British Museum, strange to say, does not possess a single example of his etchings, though a few drawings may be found there, and a couple of paintings in the Tate Gallery.

The present exhibition, arranged by Messrs. Arthur Tooth and Sons, is, therefore, of the very greatest interest and highly representative of the artist's range and quality in drawing.

Forain is not to be judged by ordinary academic standards—his art is, above all, a record of life, but a record so delicately handled and yet so poignantly expressed that it is difficult to decide whether he should rank higher as an artist or as a psychologist. There is much to be said for the ability to find everywhere, and always, suitable material for one's pencil.

Many an artist would have turned away in disgust from some of the scenes that Forain treats with such vivacity, and the result would be that his field of action would become narrow and his work characterless. Hogarth was, probably, the first to discover the usefulness of being ever on the alert to jot down a momentary expression, a dramatic encounter, a ludicrous situation, and thus avoid the mannerisms of the academicians with their favourite models and traditional poses.

Some of Forain's scenes in a *loge d'artiste* look almost

like a twentieth century version of the "Rake's Progress," so little does humanity change in the eyes of a penetrating seer. But it is not only in his choice of subject that Forain is remarkable—his technique also repays study and is largely the outcome of his peculiar interest

in life. It is only an artist in love with the fleeting who need develop a swiftness of hand such as his. Whether he uses brush or pen, chalk or the etching needle, he never fails to make his line go as far as possible towards realising his intention. Most miraculous, perhaps, is his power over the brush, which, used dry, gives almost the effect of a chalk line. When sharp, it has the precision of a pen, and is at the same time capable of laying the most brilliant washes imaginable.

Forain is usually at his best when least elaborate, especially in his etchings, which he was rarely able to improve after the first state. This is one of the reasons that makes his etchings so difficult to procure; but perhaps the nearest thing to a first state is the preparatory drawing, several of which are now exhibited. In these we find him in a very different mood from his usual somewhat satirical humour. He follows Rembrandt, as I suppose no etcher of religious subjects can help doing, but, having a wide and sympathetic knowledge of humanity, he can do more than make mere lifeless imitations of that master.

No. 35, "Le Christ et les Pèlerins d'Emmaus," is the one that compares most favourably with the etching for which it was designed. The white shimmering figure of Christ, seen against a dark



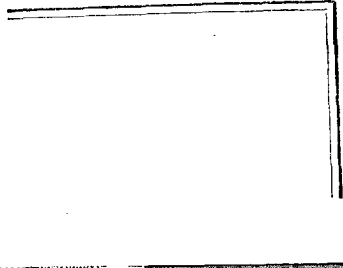
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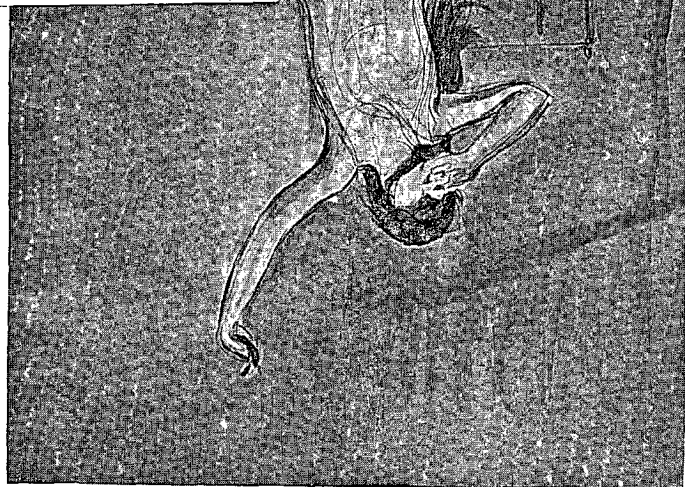
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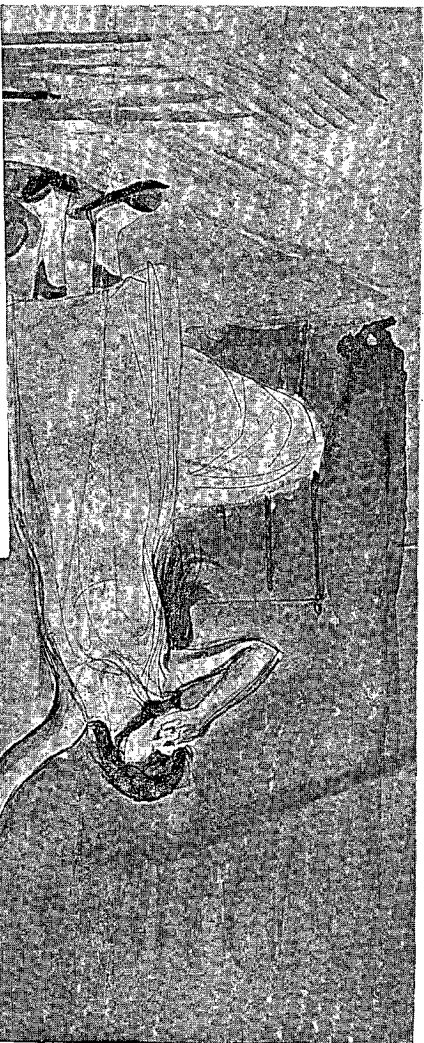
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...the does primarily change in the eyes of an appreciating sec-
 But it is not only in his choice of subject that Forain is remark-
 able—his technique also repays study and is largely the out-
 come of his peculiar interest
 in life. It is only an artist in
 love with the fleeting who need
 develop a swiftness of hand
 such as his. Whether he uses
 brush or pen, chalk or the
 etching needle, he never fails
 to make his line go as far as
 possible towards realising his
 intention. Most miraculous,
 perhaps, is his power over the
 brush, which, used dry, gives
 almost the effect of a chalk
 line. When sharp, it has the
 precision of a pen, and is at the
 same time capable of laying
 the most brilliant washes
 imaginable.
 Forain is usually at his
 best when least elaborate,
 especially in his etchings,
 which he uses



LE REVELL.



There has been little opportunity so far of becoming
 posters and lithographs connected with the war, but
 acquainted with the
 more intimate aspects of his
 art. The British Museum, however, does not
 possess a single example of his
 drawings, though a few draw-
 ings may be found there, and
 a couple of paintings in the
 Tate Gallery.
 The present exhibition, arranged by Messrs. Arthur
 Tooth and Sons, is, therefore, of
 the very greatest interest and
 highly representative of the
 artist's range and quality in
 drawing.
 Forain is not to be judged
 by ordinary academic standards—his art is, above all, a record
 of life, but a record so delicately
 handled and yet so poignantly
 expressed that it is difficult
 to decide whether he should
 rank higher as an artist or as
 a psychologist. There is much
 to be said for the ability to find
 everywhere, and always, suit-
 able material for one's pencil.
 Many an artist would have
 turned away in disgust from
 some of the scenes that Forain
 treats with such vivacity, and
 the result would be that his field
 of action would become narrow
 and his work characterless.
 Hogarth was, probably, the
 first to discover the usefulness
 of being ever on the alert to
 jot down a momentary expres-
 sion, a dramatic encounter, a
 ludicrous situation, and thus
 avoid the mannerisms of
 the academicians with their
 favourite models and tradi-
 tional poses.
 Some of Forain's scenes in
 a *loge d'artiste* look almost