

ROERICH'S PATH

N.S. Horech

Thru all countries lies the trail of Roerich. After absorbing the spiritual life of a people and sensing their hidden need, Roerich pronounces his call to achievement and creative endeavour—then passes on.

In Russia his birthland, Roerich's activities ^{many years ago} spread out over many fields of culture. Tireless were his efforts in fostering the peoples' education and artistic enlightenment.

In his paintings Roerich reached summits of creative expression which carried his message thruout the world kindling new flames of spiritual aspiration.

But Roerich's endless creation did not drain his vigour and creative fire for from the seemingly inexhaustible source he drew new energy to deflect into other fields of work.

As educator, during his directorate in the Academy for the Encouragement of Fine Arts in ~~Petrograd~~ ^{Petrograd}, Roerich succeeded in annihilating existing prejudices, social and artistic, and encouraged the students to broader and more liberal expression in their work.

Thru his archeological expeditions and researches Roerich was able to reveal the great treasure trove of ~~the~~ ^{the} past. At the same time he pointed out the beauties of its early architecture and art thus evoking a new recognition and appreciation! Nor can one fail to remember his architectural achievements, noteworthy here is his collaboration in the construction of the Buddhist Temples ~~giving~~ giving evidence even then of true kinship with the East, a kinship which later produces so full a blossoming in Roerich's creative life.

Again in the literary field Roerich voices his message, profound of feeling and stated with that simplicity which is the essence of his paintings. In his writings one finds him championing wide questions which stir whole fields of interest. So he summons new appreciation of the artistic heritage of ~~man~~^{nations}, so he sees the harmonies of Stone-age art; he dwells on the world's folk-lore. His poems written in free verse simply and powerfully pronounce their message, envisaging a new and approaching world in closer harmony with the spiritual realms.

As artist, philosopher-poet, architect and archeologist Roerich leaves to ~~man~~^{marking} a heritage which marks the foundation for new structures in their art life and aspirations.

While in London Roerich sounds a reverberant call to construct the basis of a new culture by means of "Beauty and Wisdom". "It is the prayer of the spirit that will raise countries to a level of majesty."- "It will make plain the essence of work and show people in a more comprehensible light the path to such lofty attainments of the spirit"- "In our inner reconstructions we must, under the benevolent standard of enlightenment undefatigably introduce beauty and knowledge among the broad masses of people".-- In this manner Roerich outlines the task for the young generation, that of actively translating art and knowledge into life. He reaffirms the democracy of art and wills that it traverse the way of the people.

Turning towards America Roerich looks beyond the material aspects and searches the country's soul. Perceiving its spiritual sparks and the vital possibilities for the construction of a new culture Roerich declares: "I cannot ignore its cosmic nature. In America is being composed a new nation by means of a quick experiment of mixing the elements of the world. In our very presence is being formed a new social product, a new national soul which has

already the qualities of its inherent ethnic importance. Of the world's recent projects this is the most marvelous experiment. Its reality produces realistic promise of the union of religions and of other universal achievements by means of a future spiritual culture."

"In his work here Roerich demonstrates the practical application of his renewed call, to apply Beauty actively in the life of the people. He also points out the way to its fulfillment. Thru his influence several institutions have been founded, dedicated to the purpose of spreading art broadly among the people and promoting a greater appreciation and love for Beauty. Of the joy of collecting works of beauty, Roerich relates the experiences of ardent souls who despite limited means were able to gather significant treasures thru their sincere search and love for Beauty. For advice in beautifying the home he adds: "Admitting beauty into our home we must determine the unquestionable rejection of vulgarity and pompousness and all which opposes beautiful simplicity."

To the question regarding the beginning of Museums, Roerich answers, "Simply because all must be simple. Any room may be a museum and if the wish that conceived it is worthy it shall grow in the shortest time into its own building and into a Temple."

And again in publishing, in opening schools and in teaching we are told how the smallest beginnings and most primitive conditions can develop into powerful forces of culture when there exists, fearlessness, simplicity and sincere love for Beauty. "If there come the realization of the ~~imminent~~ eminent importance of teaching beauty, it must be begun without delay. One must know that the means will come if there will be manifest the enduring enthusiasm. Give knowledge and you will receive possibilities. And the more liberal the giving the richer the receiving."

Nor does Roerich hesitate to denounce all forces impeding progress and enlightenment. "Put aside all prejudices, think freely", proclaims

Roerich flaying the prejudices prevalent in so many branches of art and knowledge and warning us that these must be "destroyed with all the power of the spirit". He also points out the insidiousness of conventionalities and standardization and as a remedy again theories admonishes "Proceed from the sources of spirit--art is created not by the brain but by the heart and spirit."

So does Roerich summon America designating the path of true creative achievement and development of an inner life. It is in the East that Roerich finds a fountain--head of wisdom and spirituality. Drawing from this profound source, he gathers treasures to transmit to the world.

To the sounds of gongs, drums and trumpets, with waving banners and brandishing torches, religious processions pass by, rituals and dances are performed in all their exotic phantasy; -solitary monasteries, stupas and sanctuaries high on summits; ascetics and illumined Teachers, silent and meditative, amid nature's shrines; exalting are the precipices, distances, snowy peaks and luminous clouds. Such are the settings for Roerich's portrayal of the East, so he imparts its wisdom and its message.

While penetrating the heart of Asia, Roerich observes the manifold religious expressions of its peoples; he reveals these teachings in their true essence and significance. Roerich points out the existing relationship of the symbols and the essential unity of these teachings, seemingly diverse yet all pronouncing the principle of "~~one great know-~~
ledge" The efforts to unite these various beliefs and to show their fundamental oneness is expressed by the historic examples of Solomon and Akbar.

"Unexplained have remained the strivings of Solomon for One Temple sheltering all forms of prayer"--Abandoned Fatehpur Sikri is full of the signs of the United faith, which was proclaimed by Akbar the Great

- 5 -

who preached unity. In the center of the palace-court is still standing the Temple of united religions--This united torch was already manifested in life!" In his perception of the union of the East and West Roerich proclaims, "And it is not astonishing that the Teachings of Christ and Buddha are leading nations into one family." "One wishes that our leaders valued Buddha., in the same way as the enlightened Lamas speak of us. In such benevolent understanding lies the certainty of the future structure" and "Is it true that the Festival of Unity is approaching?--Such are the prophecies."

Searching the mysteries and prophecies of the East, Roerich also brings to light the present beliefs and cults of the people which predict the approaching "new era" the epoch of enlightenment, unity and spiritual upliftment. With this knowledge and conviction is interwoven the legends and beliefs of the coming Buddha Maitreya, King of Shamballa and the Mother of the World, all symbolic of the "age of common good". One perceives how the prophecies which prevision this approaching epoch are being fulfilled and how many far-scattered signs affirm the belief.

Thus Roerich bids us approach and gather the treasures of the East which shall enable us to enrich our spiritual and cultural life, and to strengthen the bridge of unity.

Here indeed is a sower ploughing the fields of wisdom. Broadly Roerich sows his seeds of Beauty and Knowledge and the green of new fields adorn the horizon of a new era.

ROERICH'S PATH .

By N.S.Horch .

Thru all countries lies the trail of Roerich. After absorbing the spiritual life of a people and sensing their hidden need, Roerich pronounces his call to achievement and creative endeavour - then passes on.

In Russia his birthland, Roerich's activities many years ago spread out over many fields of culture. Tireless were his efforts in fostering the peoples' education and artistic enlightenment.

In his paintings Roerich reached summits of creative expression, which carried his message throughout the world, kindling new flames of spiritual aspiration.

But Roerich's endless creation did not drain his vigour and creative fire for from the seemingly inexhaustible source he drew new energy to deflect into other fields of work.

As educator, during his directorate in the Academy for the Encouragement of Fine Arts in St. Petersburg, Roerich succeeded in annihilating existing prejudices, social and artistic, and encouraged the students to broader and more liberal expression in their work.

Thru his archaeological expedition and researches Roerich was able to reveal the great treasure trove of the past. At the same time he pointed out the beauties of its early architecture and art, thus evoking a new recognition and appreciation. Nor can one fail to remember his architectural achievements, noteworthy here is his collaboration in the construction of the Buddhist Temples, giving evidence even then of true kinship with the East, a kinship which later produces so full a blossoming in Roerich's creative life.

Again in the literary field Roerich voices his message, profound of feeling and states with that simplicity which is the essence of his paintings. In his writings one finds him championing wide questions which stir whole fields of interest. So he summons new appreciation of the artistic heritage of Russia, so he sees the harmonies of Stone-age art; he dwells on the world's folk-lore. His poems written in free verse simply and powerfully pronounce their message, envisaging a new and approaching world in closer harmony with the spiritual realms.

As artist, philosopher-poet, architect and archaeologist Roerich leaves to Russia a heritage which marks the foundation for new structures in their art life and aspirations.

While in London Roerich sounds a reverberant call to construct the basis of a new culture by means of "Beauty and Wisdom". "It is the prayer of the spirit that will raise countries to a level of majesty". - "It will make plain the essence of work and show people in a more comprehensible light the path to such lofty attainments of the spirit". - "In our inner reconstruction we must, under the benevolent standard of enlightenment undauntedly introduce beauty and knowledge among the broad masses of people".

In this manner Roerich outlines the task for the young generation, that of actively translating art and knowledge into life. He reaffirms the democracy of art and wills that it traverse the way of the people.

Turning towards America Roerich looks beyond the material aspects and searches the country's soul. Perceiving its spiritual sparks and the vital possibilities for the construction of a new culture Roerich declares: "I cannot ignore its cosmic nature. In America is being composed a new nation by means of a quick experiment of mixing the elements of the world. In our very presence is being formed a new social product, a new national soul which has already the qualities of its inherent ethnic importance. Of the world's recent projects this is the most marvelous experiment. Its reality produces realistic promise of the union of religions and of other universal achievements by means of a future spiritual culture."

In his work here Roerich demonstrates the practical application of his renewed call to apply Beauty actively in the life of the people. He also points out the way to its fulfillment. Thru his influence several institutions have been founded, dedicated to the purpose of spreading art broadly among the people and promoting a greater appreciation and love for Beauty. Of the joy of collecting works of beauty, Roerich relates the experiences of ardent souls who despite limited means were able to gather significant treasures thru their sincere search and love for Beauty. For advice in beautifying the home he adds: "Admitting beauty into our home we must determine the unquestionable rejection of vulgarity and pompousness and all which opposes beautiful simplicity".

To the question regarding the beginning of Museums, Roerich answers: "Simply, because all must be simple. Any room may be a museum and of the wish that conceived it, is worthy, it shall grow in the shortest time into its own building and into a Temple."

And again in publishing, in opening schools and in teaching we are told how the smallest beginnings and most primitive conditions can develop into powerful forces of culture when there exists fearlessness, simplicity and sincere love for Beauty. "If there come the realization of the eminent importance of teaching beauty, it must be begun without delay. One must know that the means will come if there will be manifest the enduring enthusiasm. Give knowledge and you will receive possibilities. And the more liberal the giving, the richer the receiving."

Nor does Roerich hesitate to denounce all forces impeding progress and enlightenment. "Put aside all prejudices, think freely", proclaims Roerich, flaying the prejudices prevalent in so many branches of art and knowledge and warning us that these must be "destroyed with all the power of the spirit". He also points out the insidiousness of conventionalities and standardization and as a remedy again admonishes "Proceed from the sources of spirit - art is created not by the brain but by the heart and spirit".

So does Roerich summon America designating the path of true creative achievement and development of an inner life. It is in the East that Roerich finds a fountain-head of wisdom and spirituality. Drawing from this profound source, he gathers treasures to transmit to the world.

To the sound of gongs, drums and trumpets, with waving banners and brandishing torches, religious processions pass by, rituals and dances are performed in all their exotic phantasy; - solitary monasteries, stupas and sanctuaries high on summits; ascetics and illumined Teachers, silent and meditative, amid nature's shrines; exalting are the precipices, distances, snowy peaks and luminous clouds. Such are the settings for Roerich's portrayal of the East, so he imparts its wisdom and its message.

While penetrating the heart of Asia, Roerich observes the manifold religious expressions of its peoples; he reveals these teachings in their true essence and significance. Roerich points out the existing relationship of the symbols and the essential unity of these teachings seemingly diverse yet all pronouncing the principle of "Common general welfare". The efforts to unite these various beliefs and to show their fundamental oneness is expressed by the historic examples of Solomon and Akbar.

"Unexplained have remained the strivings of Solomon for One Temple sheltering all forms of prayer". - "Abandoned Fatehpur Sikri is full of the signs of the United faith, which was proclaimed by Akbar the Great, who preached Unity. In the center of the palace-court is still standing the Temple of united religions. This united torch was already manifested in life!" In his perception of the union of the East and West Roerich proclaims: "And it is not astonishing that the Teachings of Christ and Buddha are leading nations into one family". - "One wishes that our leaders valued Buddha, in the same way as the enlightened Lamas speak of us. In such benevolent understanding lies the certainty of the future structure" and "Is it true that the Festival of Unity is approaching? - Such are the prophecies".

Searching the mysteries and prophecies of the East, Roerich also brings to light the present beliefs and cults of the people which predict the approaching "new era", the epoch of enlightenment, unity and spiritual upliftment. With this knowledge and conviction is interwoven the legends and beliefs of the coming Buddha Maitreya, King of Shambhalla and the Mother of the World, all symbolic of the "age of common good". One perceives how the prophecies with prevision of this approaching epoch are being fulfilled and how many far-scattered signs affirm the belief.

Thus Roerich bids us approach and gather the treasures of the East which shall enable us to enrich our spiritual and cultural life, and to strengthen the bridge of unity.

Here indeed is a sower ploughing the fields of wisdom. Broadly Roerich sows his seeds of Beauty and Knowledge and the green of new fields adorn the horizon of a new era.

ROERICH'S PATH.

By N. S. Horch, America.

Through all countries lies the trail of Roerich. After absorbing the spiritual life of a people and sensing their hidden need, Roerich pronounces his call to achievement and creative endeavour — then passes on.

In Russia, his birthland, Roerich's activities many years ago spread out over many fields of culture. Tireless were his efforts in fostering the people's education and artistic enlightenment.

In his paintings Roerich reached summits of creative expression, which carried his message throughout the world, kindling new flames of spiritual aspiration.

But Roerich's endless creation did not drain his vigour and creative fire, for from the seemingly inexhaustible source he drew new energy to deflect into other fields of work.

While in London, Roerich sounds a reverberant call to construct the basis of a new culture by means of "Beauty and Wisdom". "It is the prayer of the spirit that will raise countries to a level of majesty". "It will make plain the essence of work and show people in a more comprehensible light the path to such lofty attainments of the spirit." "In our inner reconstruction we must, under the benevolent standard of enlightenment, indefatigably introduce beauty and knowledge among the broad masses of people."

In this manner Roerich outlines the task for the young generation, that of actually translating art and knowledge into life. He reaffirms the democracy of art and wills that it traverse the way of the people.

Turning to yards America, Roerich looks beyond the material aspects and searches the country's soul. Perceiving

it shall grow in the shortest time into its own building and into a Temple."

And again in publishing, in opening schools and in teaching we are told how the smallest beginnings and most primitive conditions can develop into powerful forces of culture when there exists fearlessness, simplicity and sincere love for Beauty. "If there come the realization of the eminent importance of teaching beauty, it must be begun without delay. One must know that the means will come if there will be manifest the enduring enthusiasm. Give knowledge and you will receive possibilities. And the more liberal the giving, the richer the receiving."

Nor does Roerich hesitate to denounce all forces impeding progress and enlightenment. "Put aside all prejudices, think freely", proclaims Roerich, laying the prejudices prevalent in so many branches of art and knowledge and warning us that these must be "destroyed with all the power of the spirit". He also points out the insidiousness of conventionalities and standardization and as a remedy again admonishes "Proceed from the sources of spirit, art is created not by the brain but by the heart and spirit".

So does Roerich summon America, designating the path of true creative achievement and development of an inner life. It is in the East that Roerich finds a fountain head of wisdom and spirituality. Drawing from this profound source, he gathers treasures to transmit to the world.

To the sound of gongs, drums and trumpets, with waving banners and brandishing torches, religious processions pass by, rituals and dances are performed in all their exotic phantasy; — solitary monasteries, stupas and sanctuaries high on summits; ascetics and illumined Teachers, silent and meditative, amid nature's shrines; exalting are the precipices, distances, snowy peaks and luminous clouds. Such are the settings for Roerich's portrayal of the East, so he imparts its wisdom and its message.

While penetrating the heart of Asia, Roerich observes the manifold religious expressions of its peoples; he reveals these teachings in their true essence and significance. Roerich points out the existing relationship of the symbols and the essential unity of these teachings seemingly diverse yet all pronouncing the principle of "common general welfare". The efforts to unite these various beliefs and to show their fundamental oneness is expressed by the historic examples of Solomon and Akbar.

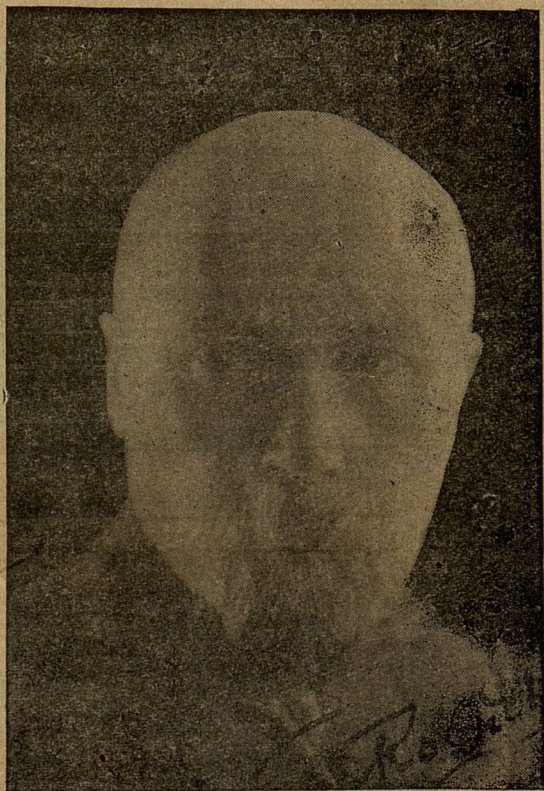
"Unexplained have remained the strivings of Solomon for One Temple sheltering all forms of prayer". "Abandoned Fatehpur Sikri is full of the signs of the united faith, which was proclaimed by Akbar the Great who preached Unity. In the centre of the palace-court is still standing the Temple of united religions. This united torch was already manifested in life!" In his perception of the union of the East and West, Roerich proclaims: "And it is not astonishing that the Teachings of Christ and Buddha are leading nations into one family". "One wishes that our leaders valued Buddha, in the same way as the enlightened Lamas speak of us. In such benevolent understanding lies the certainty of the future structure" and "Is it true that the Festival of Unity is approaching? — Such are the prophecies".

Searching the mysteries and prophecies of the East, Roerich also brings to light the present beliefs and cults of the people which predict the approaching "new era", the epoch of enlightenment, unity and spiritual upliftment. With this knowledge and conviction is interwoven the legends and beliefs of the coming of Buddha Maitreya, King of Shambhala and the mother of the World, all symbols of the "age of common good". One perceives how the prophecies with pre-vision of this

approaching epoch are being fulfilled and how many far-scattered signs affirm the belief.

Thus Roerich bids us approach and gather the treasures of the East which shall enable us to enrich our spiritual and cultural life, and to strengthen the bridge of unity.

Here indeed is a sower ploughing the fields of wisdom. Broadly Roerich sows his seeds of Beauty and knowledge and the green of new fields adorn the horizon of a new era.



PROF. NICHOLAS ROERICH.

As educator, during his directorate in the Academy for the Encouragement of Fine Arts in St. Petersburg, Roerich succeeded in annihilating existing prejudices, social and artistic, and encouraged the students to broader and more liberal expression in their work.

Through his archaeological expeditions and researches Roerich was able to reveal the great treasure grove of the past. At the same time he pointed out the beauties of its early architecture and art, thus evoking a new recognition and appreciation. Nor can one fail to remember his architectural achievements, noteworthy here is his collaboration in the construction of the Buddhist Temples, giving evidence even then of true kinship with the East, a kinship which later produces so full a blossoming in Roerich's creative life.

Again in the literary field, Roerich voices his message, profound of feeling, and states with that simplicity which is the essence of his paintings. In his writings one finds him championing wide questions which stir whole fields of interest. So he summons new appreciation of the artistic heritage of Russia, so he sees the harmonies of Stone-age art; he dwells on the world's folk-lore. His poems written in free verse simply and powerfully pronounce their message, envisaging a new and approaching world in closer harmony with the spiritual realms.

As artist, philosopher-poet, architect and archaeologist Roerich leaves to Russia a heritage which marks the foundation for new structures in their art, life and aspirations.

its spiritual sparks and the vital possibilities for the construction of a new culture, Roerich declares: "I cannot ignore its cosmic nature. In America is being composed a new nation by means of a quick experiment of mixing the elements of the world. In our very presence is being formed a new social product, a new national soul which has already the qualities of its inherent ethnic importance. Of the world's recent projects this is the most marvellous experiment. Its reality produces realistic promise of the union of religions and of other universal achievements by means of a future spiritual culture."

In his work here Roerich demonstrates the practical application of his renewed call to apply Beauty actively in the life of the people. He also points out the way to its fulfilment. Through his influence several institutions have been founded, dedicated to the purpose of spreading art broadly among the people and promoting a greater appreciation and love for Beauty. Of the joy of collecting works of beauty, Roerich relates the experiences of ardent souls who, despite limited means were able to gather significant treasures through their sincere search and love for Beauty. For advice in beautifying the home he adds: "Admitting beauty into our home we must determine the unquestionable rejection of vulgarity and pompousness and all which opposes beautiful simplicity".

To the question regarding the beginning of Museums, Roerich answers: "Simply, because all must be simple. Any room may be a museum and if the wish that conceived it, is worthy,

BUTTER

For your requirement in butter always refer to:—

The Reliance Dairy Farm,
MEHMADABAD.
(Dist. Kaira)

We supply factory fresh butter in any quantity required.

Perfect Satisfaction

AS REGARDS
Quality and Flavour Guaranteed.

Orders over twelve pounds at a time are supplied free of freight to any Rly. Station in India.

SYRUP THAKRA

An Ideal Tonic for Children

In cases of marked anaemia, dyspepsia, eczema and worm complaints.

A trial of one bottle of this medicine will convince you of its merits.

Re. 1/- per bottle. Postage extra.

Dr. P. J. George,
TRICHUR.

AN INTERESTING JUDGMENT

"Your parcel containing 4 tins of Atank Nigrah Pills was received. I am glad to tell you that my experience of the pills is very satisfactory."

R. S. RANGACHAR,
Sub-Magistrate,
Patticonda.

A Magistrate's judgment is a thing you can rely upon. Try our 62 years' old "ATANK NIGRAH PILLS". They cure constipation, improve digestion and blood and make you experience the vigour of youth irrespective of your age.

Re. One per box of 32 pills.

Atank Nigrah Pharmacy,
Jamnagar-Kathiawar.

Madras Branch: 26 Broadway.

Calicut Agent: N. S. Balan Bros.,
Huzar Road,

Managalore: Shah Company
Diamond Bldgs.

Cochin Agent: Natham & Co.

SHORT-HAND IN 10 DAYS.

(TEN LESSONS)

Postal or personal tuition. Fees Rs. 15/- in advance. Testimonials innumerable.

I. G. FRANCOIS, Cochin.

LONDON'S GALLERY OF THE GREAT

By John Steegman

London contains a museum which was the first of its kind in the world and which even now has only two rivals, one in Edinburgh and one in Dublin, both very much smaller and of recent foundation. It is the National Portrait Gallery, whose name exactly defines its nature, a collection of portraits of men and women who have played a prominent part in the history of Great Britain and her



Admiral Nelson

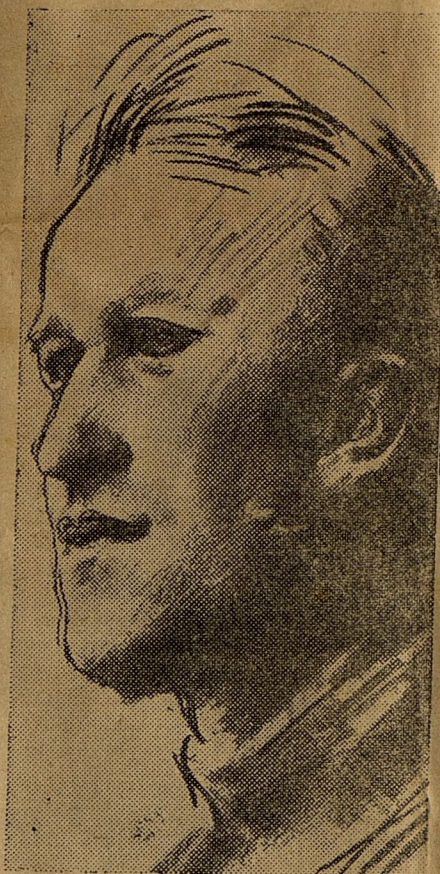
Empire. One cannot say "from the earliest days of that history", because portrait-painting, as a separate and distinct craft, did not exist in England before the beginning of the sixteenth century. But from the days of Henry VIII, there are very few great men in our story whose authentic portraits are not in that collection.

A man, to qualify for this posthumous honour, must have made an outstanding contribution to whatever department of human endeavour he adorned: Letters, the Arts, Politics, Statecraft, Science, Exploration, the Profession of Arms, the Law, Religion, or, since he was an Englishman, Eccentricity. It is not enough that he should be merely "well-known" in the history of his profession; he must have had a profound and lasting effect on that history, and his fame must be such that his name is familiar to the average educated visitor.

As individualists the English, and even more the Scots, are proverbial all over the world—active, unpredictable creatures who act as they do because "they are damned if they

will be dictated to by anyone"! It was not very comfortable to be in the company of Queen Elizabeth, or Florence Nightingale, or Shelly, or John Wesley, or St. Thomas Moore, but each of these proceeded on his perilous, difficult path, absolutely convinced that he was right, and that everyone else was wrong, and of course, they were right! You can see them in the National Portrait Gallery: Elizabeth, all brains and arrogance; Nightingale, inflexible purpose; Shelly, all revolutionary passion; Wesley, saintliness and inexhaustible energy; Moore, unshakable in the belief that his own conscience was right, and that his king was wrong.

The poets are quite unlike the poets of any other country. They sang their romantic songs in their own lyrical, unclassic language, and would have nothing to do with the rules observed everywhere else. They have made the English language the beautiful, rich, evocative tongue that it is (except when it is used in business correspondence). Their portraits are all to be seen: Shakespeare, Dryden, Gray of "The Elegy", Byron, Keats, Wordsworth, Tennyson. It would be very difficult to find someone in any country of the world who had never read a word by any of these in some translation, or in whom the sight of one of these portraits would not awaken the memory of a poem, or a couplet.



Lawrence of Arabia

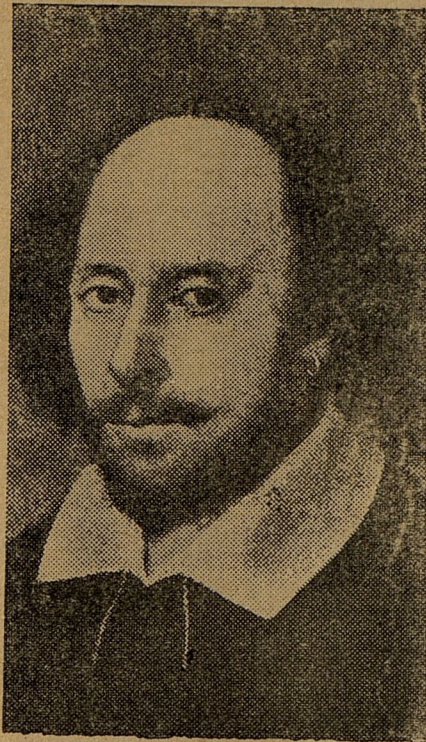
In the Portrait Gallery are to be seen the faces of Wilberforce and Clarke, who have the imperishable honour of having won for millions of men and women their physical and spiritual freedom. Rousseau preached the freedom of mankind, and England practised it when she set an example to the world by abolishing slavery throughout the Empire.

There are no tyrants in the National Portrait Gallery. But there are the breakers of tyrants: Elizabeth and Sir Francis Drake, who destroyed the power of Philip II of Spain to dominate Europe; John Churchill, Duke of Marlborough, who destroyed the might of the megalomaniac Louis XIV, and enabled Europe to breathe again freely for a while; William Pitt and Lord Nelson, and the Duke of Wellington, who together proved that Portsmouth and Whitehall were in the end too strong for the giant who terrorised Europe from Madrid to Moscow.

For the time being all these men and women of four centuries are away from home, evacuated till it is safe for them to return to London. When

the war is over, they will be back in their places. New heroes will join them, and John Churchill, Duke of Marlborough, will have another member of his family to keep him company.

But, since no man except the king can hang in the Portrait Gallery in his own lifetime, it is to be hoped that these new heroes will not be there for many years yet. And generations hence, when this war and the hideous cause which provoked it have become a fabulous nightmare, they will still be there.



William Shakespeare

Telephone No. 133

DR. A. O. MATHEWS B. D. S.,

Dental Surgeon

COCHIN.

Hours of Attendance

FROM 8 A. M.	FROM 1-30 P. M.
TO 12 NOON	TO 5-30 P. M.
IN BR. COCHIN	IN JEW TOWN
OPPOSITE POST OFFICE.	OPPOSITE THE FERRY

Absolutely painless and harmless extractions, perfect filling, artificial teeth and gold inlay crown and permanent fixing of artificial teeth will be done neatly and satisfactorily. Antrum trouble and such other diseases caused by teeth will be treated and cured.

WHEN NANKING—THE CHINESE CAPITAL—WAS TAKEN BY THE JAPANESE IN DECEMBER, 1937.

"I saw actual instances where three- and four-year-old (children) were bayoneted by Japanese troops".

Article in "Readers' Digest" — U. S. Magazine in July 1938, long before any war outside China.



... and worse, if the Japanese come to India

ALL OF US MUST—

sink our differences

and act together

in the NATIONAL WAR FRONT to
KEEP OUT THE JAP!