



In MILITARY TAN, BLACK, DARK BROWN, BLUE etc.

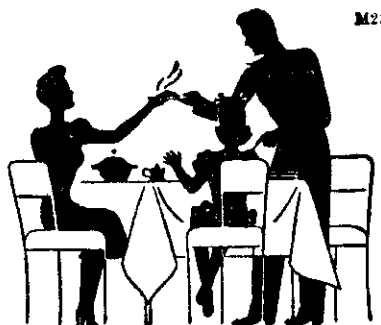


NEURITIS

Doctors' treatments, mineral baths, advertised cures, did not work—but two packets of R.U.R. did the trick, states P. J. Doyle, ambulance officer, of North Melbourne. Writing in October, 1942. Mr Doyle says:—

"Dear Sir,—I have been a sufferer from Neuritis for many years, under several doctors, taking courses of mineral baths and using many well-known advertised safe cures, but to no avail. I was in Sydney on annual leave when a friend told me to try a course of R.U.R. Well, I was prepared to try anything to cure me; after two 7/6 courses of R.U.R. all effects of Neuritis had vanished, thanks to this great remedy. I always keep a bottle in my medicine chest." Notice how Mr Doyle leaves no doubt as to his faith in R.U.R.—"after two 7/6 courses all effects of Neuritis had vanished," he says. He is not alone in his faith, as scores of other ill-health sufferers find R.U.R. the only worth-while treatment.

Containing the fivefold health action of a laxative, liver stimulant, kidney cleanser, blood purifier and acid corrective, R.U.R. gives benefit to sufferers from 19 out of 20 of life's common ailments. So Take R.U.R. and Right You Are. A product of R.U.R. (N.Z.) Ltd., 241 Cashel street, Christchurch.



Colman's Mustard is most appetising when it is freshly prepared. Therefore mix only a little at a time and so avoid waste.

Colman's Mustard

*does you good!
right from the first*



WINCARNIS

QUICK ACTION TONIC

Distributors: Fassett & Johnson Ltd., Levy Building, Manners St., WELLINGTON.

When Children Draw

SECOND THOUGHTS ON AN ART EXHIBITION

(Written for "The Listener" by JANET WILKINSON)

I WENT away from the Exhibition of Children's Drawings feeling vaguely cheerful. It seemed that even children of 15 or 16 could avoid the corruption of sentimentality, second-hand emotion, and derivative style which are generally the hall-marks of adolescent art whether in secondary schools, art schools, or the shows of the local art societies. One even hoped that these children might elude the procrustean efficiency of an education system, retain their spontaneity, and survive to become adults, aware and curious. Here were children who were allowed—and better still, taught—to give free movement to their imaginations; to record with colour and brush on paper their real life—that life which, compounding observation and emotion, welds actual impressions with the unreal, the unsubstantial, the non-rational.

It was a pleasant fantasy to imagine the exhibition unlabelled and its interpretation left to the traditional critic—the sort of man who could write of Whistler's etching *Lobster Pots* "so little in them," that type of foolish person who likes to docket, assign, and explain. Imagine him going round and placing the drawings into "periods" and "influences." Here a *Teaparty* that reminds him of Matisse, not mature, of course, colour certainly not so subtle, but the way of looking at it—yes. Here a *Panel* of stiff geometric flowers, colourful in yellows, reds and purples, gay and decorative like a Persian tile. Or over on the far wall *The Ferry Boat*, a row of large-headed, solemn figures standing in a little boat, the sort of thing Le Douanier Rousseau might have painted. And on the same wall two skilful ink drawings *Doctor's Waiting Room* and *Hyde Park*; are they Ardzzone perhaps? Certainly Daumier would not have been ashamed to own their acute observation. Near them was *Tea Garden*, with sombre olive greens, dark blues and russets, very reminiscent of Derain. Again the bold *Statue in the Park*, says the critic, undoubtedly shows the influence of McKnight Kauffer's posters. But this is a game he could play for hours. He could push connections with Cézanne, Van Gogh, John and Paul Nash, John Farleigh, Stanley Spencer and Henry Moore. A fruitless game, admittedly, but you can see some reason for its being played.

Some Theories

What are the reasons for these elusive similarities? Perhaps the children made a careful study of contemporary European art before setting to work; perhaps the most respected artists haunt the schools, engrave on their palettes the motto "unless you become as little children" and sneak ideas from the impressionable and unspoilt young. Both theories are a little

(continued on next page)