

The small force to which I belonged was surprised and charged very gallantly by a large commando of Boers under Kemp and Delarey. We had four hundred men and they about twelve hundred, eight hundred of whom charged down upon our guns under cover of a veldt fire. Our force lost fifty per cent., that is to say, over two hundred in twenty minutes fighting, and our guns were captured. I advanced my company to support our own artillery, which turned upon us and fired shrapnel at almost point blank range. This was the first intimation I had that the guns were captured, and I ordered my men to charge. We were not in sufficient numerical strength to drive them off, though we got to close quarters and fought at a range of less than ten yards. There were very few of us who were not damaged. And our work served its purpose, that is to say, we prevented the Boers taking away the captured guns, and almost immediately a new company, hastening to our aid, cleared them from the field at the bayonet point. It was an almost unique incident and certainly was so in that war. Guns were captured by the enemy and re-captured fifteen minutes later. The casualties on either side were as severe proportionately as those at



CAPTAIN CHARLES GILSON

Albuera, though of course the forces engaged were inconsiderable.

Seven or eight years ago it was Mary MacLane of Butte, Montana; three or four years later it was Elinor Glyn; now it seems to be Edith Hall Orthwein. We have not

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read Mrs. Orthwein's *Love in the Weaving*. We do not expect to read it, for a brief glance at the first page and the last is enough to convince us that it is a story that we should care neither to read nor to endorse. However, that a great many persons of various conditions of life are reading it is not to be questioned. For the benefit of future historians, who may wish to reconstruct our age, and understand the conditions under which we are living, we reprint the first paragraph of the publisher's prospectus of *Love in the Weaving*.

In these days of divorce and heartbreak, of materialism and selfishness a real love story is especially refreshing, and such a tale is *Love in the Weaving*. The inspiration, delight, and contentment of love shine in its



EDITH HALL ORTHWEIN



AT THE BOWDOIN COLLEGE COMMENCEMENT. MRS. RIGGS (KATE DOUGLAS WIGGIN) IS NEAR THE CLUB, THE HONOURABLE CHARLES F. LIBBY, PRESIDENT OF THE AMERICAN BAR HALE, OF

pages. The only true love between youth and maiden, between man and woman, and royally between mother and child form its precious theme.

The next paper in the Representative American Story Teller Series will deal with the work of Kate K. D. Wiggin Douglas Wiggin. It will appear in the November issue. In connection with this announcement we present a picture of the commencement exercises at Bowdoin College last June, in which Mrs. Riggs is one of the central figures, and reproductions of the covers of her books

printed in foreign lands. These are *The Birds' Christmas Carol* in Japanese, *Timothy's Quest* in Danish, and *Timothy's Quest*, *Polly Oliver's Problem* and *The Birds' Christmas Carol* in one volume in Swedish. The French translations of *The Birds' Christmas Carol*, *A Cathedral Courtship* and others are in bound volumes of the magazines. There is a German edition of *Rebecca*, but the French edition is not yet on the market. There is also an edition of *Rebecca* in English used in the Berlin public schools that contains a glossary that Mrs. Riggs describes as "precious beyond words!" *The Birds' Christmas Carol*, *The Story of Patsy*, and *Rebecca* are all printed in