

Side Talks by Ruth Cameron

ARE CHILDREN FUNNY, OR ARE WE?

Some friends of mine have been having work done on their grounds by some foreign workmen who arrive daily at the house wearing torn shirts and overalls, and carrying their lunch pails. The daughter of the house is greatly enamored of this unusual company and spends whatever time she is allowed to with them, watching them, chatting to them, asking them questions about their homes and their little girls. The daughter of the house, perhaps I should explain, is aged three.

Her mother was telling me about Peggy's friends. "I don't mind," she said, "for it's plain to see they think the world of her. But aren't children funny. They certainly are no respecters of persons."

Why These Distinctions?

As I admitted they were not, I fell to musing on the subject. I thought of what Peggy's reactions to the same situation would be 10 or 15 years hence. I wondered just how the change would come, and just how it comes to all of us between the age when we are ready to be friends with anybody, and the age when we discover that some of us are made from

totally different clay than others. Who tells us? Who told me? I can't remember. Who told you? I'll bet you have no idea.

Maybe you say that you haven't any such undemocratic, un-Christian idea anyway. I wonder?

If you haven't, really and truly, I think you ought to be put in a museum of written up in a Sunday paper.

Class Sense Universal.

There is nothing more universal in the world than this class sense. Some of us draw our class lines by different standards than others, but practically all of us draw them. Sometimes it's money, sometimes it's brains, but there's the queerest fact about the whole matter, it's practically never the one thing that we all as a Christian nation claim to consider the biggest thing in the world—goodness, character, Christianity, call it what you will.

Doubtless there are some who think

they do make this their class criterion. Again, I wonder.

Suppose such a person were to be seen walking down the streets of his home town with Mr. L., the multi-millionaire. Would he have a thrill of pride at being in such company, would he have a hankering for his friends to see him, or not?

A Multi-Millionaire Where Thieves Do Not Break Through Nor Steal.

I shan't let him answer for I am not sure he can answer truly. But I will let you answer for him. And answer me this while you are about it. Would he feel as much pride, as much hankering to be seen, if his companion were Jimmy L., who has devoted his life to his invalid mother, sacrificing all his own wishes and surroundings for her with tenderness and a devotion as beautiful as it is unique? Everyone says of Jimmy, "he is a saint if there ever was one." There is an aristocrat of character. If there is such a thing as treasure in Heaven, he must be a multi-millionaire there. Why, then, don't we feel proud to be noticed by him? Did you ever watch an ant hill? It is one of my favorite diversions. And when I do I sometimes think this—the ants look all absolutely alike to me. I wonder if they have classes and classes and if that ant hurrying away from the other ant, doesn't want to be seen crawling with him?

And then I go on and think the inevitable corollary.

"If the Higher Power looks down on us, I'll bet the difference we think so great are as infinitesimal to Him as those between the ant to us."

For Battlefields.

CAPT. GOTT'S FINE WORK.

When referring to the presentation marble bust of the ex-Mayor of Winchester, Mr. Alderman Edmeades, C. B.E., D.L., J.P., which was so successfully executed by Capt. Gotto, the sculptor, at his studio at Twyford, we mentioned that the same artist had modelled ready for casting in bronze, "The Fighting Newfoundlander"—a soldier in full fighting kit. The finished bronze is now on exhibition at the Royal Academy, and its eventual destination in Newfoundland, the work having been carried out for the Dominion Government. We have this week had an opportunity of seeing another magnificent plaster which Capt. Gotto has completed for casting, also to the order of the Newfoundland Government. It is that of a caribou, which, in a sense is the national animal of Newfoundland—it must not be confused with the Canadian caribou. Represented as bulging defiance, the animal is in striking contrast to the somewhat heavy and clumsy build one commonly associates with reindeer, and it is difficult to imagine anything that could be more impressive in its simple but rugged grandeur, or more arresting to the beholder, when seen, as intended, on the battlefields of France. Capt. Gotto has accomplished his work under difficulty. There are no caribou in captivity in Europe, although Capt. Gotto searched Belgium, Paris and London, but fortunately, two books have been published which deal with the animal, and give photographs, the one of Mr. Radcliffe Dugmore, a well known traveller, and the other by Mr. F. G. Millais, son of the late Sir J. H. Millais, President of the Royal Academy. It is a tribute to Capt. Gotto's artistic skill and painstaking—we believe he was occupied for practically a year—that he should have produced such a splendid and faithful model on the basis of a small photograph, aided by the other resources which commanded themselves to the experienced sculptor. Mr. Millais is not merely a sportsman and naturalist, but he follows in his father's footsteps, and is an artist of considerable repute. He took such interest in Capt. Gotto's work that he came specially from Hampshire to see it. He corrected one or two minor details which the photograph did not show, such as the length of the ears and the shape of the head, or shape of the antlers. He advised Capt. Gotto should leave his model untouched. The caribou is what is termed in sculpture parlance "seasonal" bearing the same relation to life as a "77". The length from nose to tail is 5 ft., and the span of the antlers is 5 ft. The bronze casting is to be done in Brussels.

Mounted about 1914, on a miniature mountain-top, formed of chunks of granite interspersed with miniature shrubs, a bronze caribou is to be placed on each of the five battlefields on which the Newfoundlanders fought their more important actions. At Beaumont Hamel, one of the communes which has been adopted by Winchester, the Government of Newfoundland has purchased a large area of ground, consisting of about half the commune. This the Dominion proposes to convert into a park, and the caribou will form the dominant feature. On this spot during the Battle of Amiens a Newfoundland Battalion went into action 200 strong, and suffered approximately 200 casualties within a few minutes. Capt. Gotto has been three times to France in connection with the selection of sites. Mr. Edgar Boring, High Commissioner for Newfoundland, came to Twyford about a fortnight ago to see the model, and Capt. Gotto is expecting the Prime Minister of Newfoundland, the Hon.

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Tablets have been erected in Aquinas Cathedral by the United States of America, and by practically all the British Dominions—Canada, South Africa, Australia, and New Zealand—and Capt. Gotto has also been asked to design one for Newfoundland. He obtained the assistance of Mr. G. H. Kitchen for the architectural requirements, and the wording of the inscription was provided by Mr. Rudyard Kipling. The tablet is to be in white marble, supported by Swagons enclosing a caribou's head, which is so well remembered in Winchester as the crest of the battalions that were long encamped on Hazelton Down. The tablet is surmounted by a red triangle, the badge of the Regiment. The tablet is to be placed on a column of Aquinas Cathedral, and will be unveiled in the course of the summer by Marshal Foch.

It may be added that Capt. Gotto's modelling of the caribou was in clay, and he had to obtain a workman from Belgium to cast it—it is almost impossible to find an English plaster caster.

To-day all the plaster carving and the marble carving of the country is in the hands of foreigners, and both the employments might well be pursued by Englishmen. Capt. Gotto is constantly going about the country as Inspector of Art Schools—he has been to such places as Birmingham, Sheffield, Westminster, and Hammersmith—and on every occasion when writing his report he has drawn attention to this matter, but so far apparently without result.—Hampshire Chronicle, June 4.

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