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JOSSELYN'S WIFE

By Kathleen Norris. Author of "The Heart of Rachel," "Marta, the Unconquered," "The Story of Julia Page," "Mother," etc.

"Oh, so she is! And she stays overnight, doesn't she? Well, if Dad doesn't need the car, I may keep Torrens in then, and drive out after the dinner. I could just as well stay at the studio; I have to be in town tomorrow--but we'll see. Don't worry if I'm not here. Come on, Tom, we're all ready."

Ellen followed them downstairs, her heart dark with suspicions well in keeping with the foreboding sky and the cold, dull air. When the plans for the day were discussed at the breakfast table, she listened, her tragic gaze moving from her husband's face to Lillian's serene face. "I wish I could go into town when you do, Gibbs," Lillian said indifferently, giving Tommy the cherry from her grapefruit. "But I'm not going until late, and I'm furious at having to go in at all. I hate the Wallace, I'm worried about your father's cold, and altogether my dolly is stuffed with sawdust!"

"I suppose we could be rude to them again?" the old man said doubtfully. "I suppose we couldn't!" she answered smiling. "No, and I wouldn't have you go in with that cold, either! I'll go in about five, and stay at the Plaza, and have a really nice time; so don't give it another thought! You have to go this morning, Gibbs?"

"Now!" he answered, rising. "I'm painting a lovely society lady, weight three hundred, and a moustache!" Tommy laughed gaily, danced with his father to the door, and watched until the roadster disappeared down the drive.

The day wore on. At eleven o'clock Lillian, whose woman was shampooing her hair, wandered, with all its glory spread loose over her shoulders, to Ellen's door. "Snow, Ellen!"

Ellen had been writing, but had stopped, and was staring blindly ahead of her through tear-filled eyes. She was glad she did not have to face Lillian as she looked out of the window.

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Mr. E. A. Price, Port Carling, Ont., writes: "For about a month last fall, I had a bad cold and cough and a tickling in my throat. I coughed nearly all the time. I tried different remedies and cough syrups, but could get no relief. A friend advised me to use Dr. Wood's Norway Pine Syrup, and before I had used two bottles, my cough was all gone, and gone for good. I have not coughed since."

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self upon having escaped the necessity of going out that night. But Lillian seemed as restless and nervous as Ellen did.

At four o'clock she came in to say good-bye, exquisite in her furs, and Ellen suddenly decided to try to walk herself into a better frame of mind. She saw Torrens walking about the big car as she went down the drive, and presently passed her, and she waved to Lillian in farewell.

It was bitterly cold, and a strong wind blowing. The snow fell fitfully; the storm was coming, but it was not yet fairly under way. Ellen, usually normal and sensible enough, felt a sense of impending horror close upon her. She did not want to go back to that dreadful house, where selfishness and deceit, and cruelty flourished.

But she'd go back, and sent her wet shoes downstairs to Keno, and slowly got herself into something warm. She went to the study, where just before dinner Josselyn, Senior, joined her. Ellen was almost frantic now with undefined nervousness, her hands were icy cold, her face burned, and when one of the maids dropped a spoon at dinner she gave a sharp little cry. She and her father-in-law were alone at the stately meal.

"Here comes the storm!" he said pleasantly, as a wild assault of wind drove violently against the windows.

"Oh, I wish Gibbs were here!" Ellen exclaimed, with suddenly watering eyes. "Here--or that I were anywhere in the world, with him!"

her heart added. She had never been frightened when they were together, storms that rocked the old studio in Paris had only seemed to emphasize their delicious safety and warmth beside its fire. And there had been a day when he and she were caught in a storm, in Brittany, and had been drenched and blown, and overtaken by the darkness; how she had laughed as he fumbled with big protecting hands at the collar of her loose cape, and kissed her wet and rosy face!

(To Be Continued.)

MUSIC IN THE HOME.

Rossini's Financial Status. Rossini's own natural genius was enough to inspire him with a desire to succeed and from the time of his student days he never knew poverty, financially his affairs mounted steadily. His first opera brought \$100; Tancredi, \$200; Barber of Seville, \$400 and William Tell \$50,000 from the Paris opera alone.

Rossini cared no more for display, for the sumptuous life of a millionaire than did Verdi, and he was as solicitous as Verdi for the welfare of professional musicians. He never took the trouble to spend any considerable portion of his very large income, but he endowed a school of music at his native town of Pesaro; his widow in conformity with his wishes left 500,000 francs for the establishment at Autell of a home for the aged and distressed musicians of French and Italian nationality.

His artistic career terminated when he was but thirty-seven though he lived forty years more. It was at his villa at Passy, near Paris, that he passed away, November 13th, 1868. His funeral which took place at La Trinite, was imposing in the extreme. An array of operatic stars, never again to be assembled, took part in the ceremony with Adeline Patti at the head of them.

Make Music Study Compulsory. The Victorian League for the Education of Children at Melbourne, Victoria, has recently been formed as the direct result of a town hall conference which was presided over by Professor Meredith who fathers the Workers Educational Association at the Melbourne University. This conference tabbed as its main objective "the promotion and encouragement of the musical education of children in Victoria by any means which may be deemed desirable." The broadness and flexibility of this aim was intended to attract all societies interested in a fundamentally sound aim. Indirectly the league's formation may

be traced to a movement initiated in Manchester, England, in 1915. Mr. Gibson Young, who was largely instrumental in originating the Manchester children's concert society has been at work on various musical societies in Melbourne since 1918. He has fostered the movement for children's concerts in four of the six states of the commonwealth, Queensland, New South Wales, and Tasmania. Children enjoy the novelty of some of the methods adopted, such for instance as the use of the gramophone instruments. The children's league proposes to campaign briskly this year in state schools, secondary schools, working class districts and country centres. Its determination is to bring pressure to bear on governments to make musical education a compulsory subject for all primary and secondary teachers. Otherwise the governments would be asked to appoint efficient singing masters or mistresses to travel over a circuit of schools. In this way community singing in school life would be revived.

Movie Music.

Music is accepted as an essential part of any moving picture performance. The public demands music, and therefore it is logical that those interested in music should be interested in the moving picture theatre. The industry is one of the biggest in the country and by associating oneself with it in the right way one stands to benefit in a large way. If musical people as it were "take over"

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the moving picture theatre, they will immensely help their cause, and teachers should be leaders in any movement of this kind. It is because of our neglect in truth, that movie music has had such a poor start.

Birmingham Endless Orchestra. Birmingham, England, has long been conspicuous among the English cities for its popular spirit and municipal enterprise. It has an art gallery which is the envy of Manchester and the superior of Liverpool, hitherto the accepted model of provincial galleries. Now it has taken the lead again, but in a new and undeveloped field. It is the first of the big British cities to endow a symphony orchestra for the cultural benefit of the citizens.

The finest quality in music is found in the symphony and the string quartette, but these things are not appreciated at once, they need cultivation, and will never be able to stand in competition with the purely frivolous forms of musical entertainment which cost little money and need no cultivation. It is the recognition of this claim which makes the Birmingham scheme so important in the eyes of those who regard the future of English music as of the highest importance to the future of the state.

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