

# In the Realm of Women---Some Interesting Features

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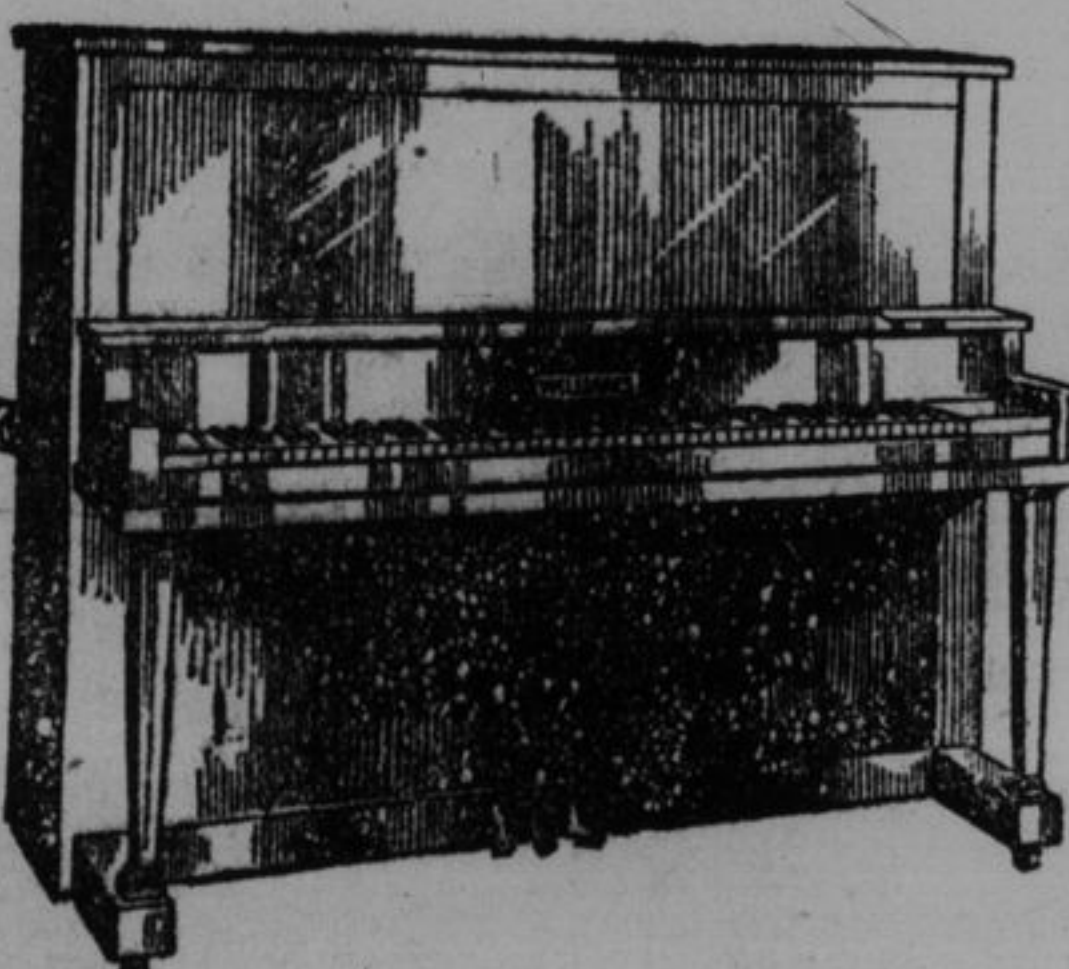
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Vienna was the hallowed home of  
Gluck, Haydn, Mozart, Beethoven,  
Schubert, Brahms, Bruckner,  
Johann Strauss, Lanner, Mahler and  
other more recent musicians.  
The "free concert" movement, sus-  
pended during the war, has been re-  
vived in New York, where several edu-  
cational bodies, including three  
daily newspapers have inaugurated  
several series of free concerts for the  
people.

## WILLIAMS NEW SCALE

IN providing proper musical education for the young,  
the use of a really good piano is essential. The grow-  
ing child will be influenced for life and his or her ear  
formed, by early impressions. Give your children the best  
examples and none but the best will please them in after  
years. The pure, sweet, resonant tone of the Williams  
has earned the cordial recommendation of many great  
artists. And this tone quality endures because of the in-  
strument's perfect construction in every detail.

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who know what a Player-Piano has  
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121 Princess Street, Kingston

### JOSELYN'S WIFE

By Kathleen Norris  
Author of "The Heart of Rach-  
ael," "Martie, the Unconquered,"  
"The Story of Julia Page,"  
"Mother," etc.

"Named for me? My own tiny  
niece! Ah, Joe, you make me proud!"  
She gave the baby back to Lizzie, and  
stood for a moment, resting her  
hands on the car door, and still try-  
ing to regain her breath after the  
surprise. "Well, now, I'll take you  
home! I may have something else  
to do while I'm in town, but it has  
gone completely out of my head, if I  
have!" she said. "Get in front with  
the baby, Lizzie; then the shield will  
screen her, and Joe can lean over and  
talk to us both. I can't wait to get  
home, to show Gibbs what I've  
brought with me!"

Talking of little, inconsequent  
things, as those who love each other,  
and who meet after years, always  
must do at first, they drove through  
the dusty street, and past flat fields  
where great oaks threw blots of  
shade on the shining brown grass,  
and so climbed a curving road into  
the hills. From the top, where Ellen  
stopped the car for a few minutes,  
they could look down upon the spark-  
ling sapphire of the Pacific, and see  
the idle, creamy waves along the  
rocky shore. The soft curves of the  
hills, falling away below them, were  
clad with scrub pine and cypress  
now on flat green meadows by the  
marshes a dairy farm slept in the  
sunshine. When the car stood still,  
they could hear the sleepy, incessant  
murmur of the ocean.

Here and there on the slopes a  
brown bungalow clung, half hidden  
in trees. Ellen pointed at a sloping  
roof, halfway between the ridge and  
the shore.

"That's the house," she told them.  
"It belonged to a Mr. Perry, who  
knew Gibbs, you know, and he loan-  
ed it to us at first. But we loved it  
so we couldn't think of moving away,  
and a year ago Gibbs bought it."

"It's the loveliest place I ever  
saw!" Lizzie said, in an awed tone.

"It's a wonderful life to me," Ellen  
admitted thoughtfully. And as she  
made no motion to start the car, but  
sat twisted about in her seat, look-  
ing down vaguely at the sea, Joe  
wondered again what that new look  
in her eyes meant. "We can't get  
enough of it," she added. "It's all  
so deliciously simple, and so free;  
like being children again. It's taken  
us back to our summers in Britanny.  
We all sleep out, and sometimes I  
sleep twelve hours, and get up so  
wonderfully gay and fresh, just eager  
for breakfast, and whatever happens  
to be coming along, exactly like  
Tommy! We wonder about the gar-  
den, or take our lunch down to the  
shore, and I pick up shells or read to  
Gibbs—and little things seem so  
big," smiled Ellen, "and the big  
things don't come our way at all!"  
Gibbs gets his New York paper, six  
days old, and we have all the mag-  
azines, and all the books we want,  
and now and then, of course, we have  
company. George and Harriet were  
here in— in July, I think it was.  
Gibbs' friends are always going and  
coming through San Francisco, and  
they come down! And we're always  
providing for the day we get bored,  
by saying that we could go up to the  
city for a week," she finished cheer-  
fully. "But somehow we don't go!"

"Lord, what air!" Joe said, with a  
deep breath. The sweet odour of the  
pines was drifting through the still

warmth. From the dry fields they  
could hear the shrilling of grasshop-  
pers.

"Oh, it's marvellous, Joe. Decem-  
ber is apt to have days like this, and  
February is a great month for pic-  
nics!" Ellen said, eagerly. "What I  
wanted to say to you," she added, a  
little uncertainly, "was—I thought I  
would just tell you—"

They were appalled to hear a sud-  
den thickening in her voice, and to  
see that her utmost effort could not  
keep her eyes from watering.

"You know that Gibbs hasn't been  
well, don't you?" she asked, hastily.

"You wrote that he wasn't well,  
some time ago—" Joe began hesitat-  
ingly.

"You'll see—a change," Ellen added.  
"And of course you mustn't let  
him see that you see it."

"Ellen, he's not ill? My Lord, and  
we lead down here on you—" Joe  
exclaimed.

"No—no—no!" she protested.

"He's up, and all that, and he'll be  
perfectly delighted to see you! But  
he looks—he looks—" She lost con-  
trol of her voice again.

"I should think this climate would  
build him up again," Lizzie ventured,  
a little timidly. Joe looked at her  
gratefully, and Ellen quickly grasp-  
ed the thread of comfort.

"Oh, Lizzie, it will—they all say  
it will!" she said eagerly, wiping her  
eyes. But immediately they brim-  
med again, and the dark head and  
the crushed white hat went down on  
the back of the seat; she burst into  
tears. "Oh, Joe—Joe—Joe! He's  
not going to get well!" she sobbed.

"Ellen!" Joe said, aghast.

"Oh, I know it," Ellen said pres-  
sently, lifting her head, and resolu-  
tely regaining her self-control. "I  
know it! I am sure he does, too.  
I'm sorry to break down this way,  
but I don't often have a chance," she  
added penitently, with a watery  
smile. "I never let him see that—  
it's killing me, too."

"But, Ellen, what is it?" Lizzie  
asked fearfully.

"Well, he was sick, after that ter-  
rible two months, you know," Ellen  
said, reflectively. "He looked—  
don't you remember how he looked?"

"Like a ghost," Joe said.

"Like a ghost, yes. I wanted to  
go back to Paris, but everything is  
changed there anyway, and then one  
day Doctor Cutler said, just casually,  
'I'd go somewhere where it's hot and  
dry, Ellen. He's been under a ter-  
rible mental and physical strain and  
he's managed to get a heavy cold, and  
there's a little affection of the lung,  
Joe, how could I ever dream it was  
that!'"

"We came to Santa Barbara,  
and the Perrys wrote us about Los  
Angeles, and Gibbs did seem better,  
he ate well, and slept pretty well—"  
(To be Continued.)

### MUSIC IN THE HOME.

Musicians Ignorant of Instruments.  
"A great fault with musicians,"  
says Thomas A. Edison, the inventor,  
"is that most of them have not stud-  
ied the science of the instrument they  
profess to play. They never take  
the pains to determine the mecha-  
nism of the things which produce  
their art, and hence they fail to get  
the most out of them. For instance, I  
have heard pianists playing on in-  
struments of which one key would  
vary extraordinarily in timbre from  
the adjacent key and yet be unaware  
of it. I admit that in piano this ig-  
norance of the instrument is not so  
apparent or dangerous as in other in-  
struments, for the piano is not a true  
musical instrument but is in fact a  
musical compromise. The notes are  
measured out for the player, and he  
is able to produce consonances and  
octaves exactly, because the maker of  
his instrument has measured them  
out for him.

This, however, is not so in many  
other instruments. Take the violin;  
it is utterly impossible to play true  
consonances and octaves on the violin  
or any stringed instrument, though  
most musicians are unaware of this.  
The fact is very easily explained. In  
a stringed instrument a movement of  
one ten-thousandth of an inch along  
the string changes the tone, and in  
order for a player to give an absolute-  
ly exact tone he would have to in-  
tone it within a tenth of the thick-  
ness of tissue paper. When a violini-  
st plays single notes he can general-  
ly correct a slight falsity of intona-  
tion by an almost instantaneous turn  
of his finger. His auditors do not  
catch this tuning for it occurs so  
rapidly. In the case of octaves, he  
may correct and hold the right tone  
in one note, but he is utterly incap-  
able of doing this with two notes, as  
two simultaneous actions are impos-  
sible to the human brain; hence one  
note remains untrue. Octaves on  
stringed instruments are highly un-  
pleasant aurally and yet composers  
continue to write them and virtuosos  
play them because they do not ap-  
preciate their ugliness."

Royal Violin With a History.  
One of the most interesting violins  
extant, at least on account of its  
antiquity is the Hieronimus Amati  
which once belonged to King Henry  
IV of France, and which was made  
in 1595, bearing the maker's label.  
It is one of the oldest of known mas-  
terpieces in violin making, and is  
also one of the first of recorded viol-  
ins, being but within fifty years from  
the time that violin making and vi-  
olin playing became a world art.  
This violin is now in the posses-  
sion of Lyon & Healy, music dealers,  
Chicago, and is in an excellent state  
of preservation. Beautifully var-  
-

## Dining Room

Floor Coverings adaptable to YOUR home and your purse



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This Linoleum always looks fresh and bright as a May morning — though I only mop it occasionally. Little did I think when I paid such a modest price for it, that it would outwear all my other floor coverings. Saves scrubbing and sweeping — yet visitors are always admiring my well-chosen floors of

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ished and embellished with coats of arms, an inscription on it states that it was made especially for the king's chapel.

It was discovered among the manu-  
script of Queen Caroline Amalia, who  
Krough says, got it while on her visit  
to Italy in 1812.

The work is of uncommon import-  
ance since it is the overture that  
was so violently hissed at the origi-  
nal performance in 1816. Rossini then  
composed the one now known to the  
musical public, making liberal notes  
on the margin of the original, which  
gives a rather clear insight into his  
attitude toward musical critics.

The Bohemians (Czecho-Slovak-  
ians) are among the most musical  
people in the world. There is a fab-  
le that every made Bohemian baby  
is born with the mark of a violin on  
his right ear.

Rossini's Original Overture Found.  
Torben Krough, historian of mu-  
sic in Denmark, is said to have  
found the original score of Rossini's  
overture to the "Barber of Seville."