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Music and Drama

(Continued from page 24)

people, who have a habit of side-tracking New York in matters of art nowadays, and have got the notion somehow that Chicago itself has become a centre of art—and so it has.

Probably the Choir had a good time. If not they never will in this life. They know what the people of Chicago are like; that is enough. Years ago Max O'Rell went to Chicago to lecture and had the most lonesome time of his life; after a beautiful, sociable time in New York. The Choir reversed this. If it came to a toss-up to-morrow as to whether New York or Chicago should be visited—well, it wouldn't be New York, perhaps. There was nothing in Chicago too good for the Choir. Everything was open to the visitors, from the Art Gallery to the Stock Yards. Some went to both. The Art Gallery being near the hotel and the music hall attracted most; but a special train took a fairly good crowd to the place of slaughter. Mr. Swift issued printed invitations to the Choir and provided the train. This is something of a custom in Chicago. Some of the citizens wish it were not. One of them said to the writer: "Whenever shall we be done taking great pianists and artists and actors to the Stock Yards?" For some years ago Sara Bernhardt went out there and got a glimpse of life that was rather more realistic than anything on the stage. But in Chicago now they have got past the Stock Yards stage. They have Art. They have ideas about art and great expectations of the same. To the most advanced Chicagoan, art is better worth striving for than stock yards. However, those of the Choir who went got some experience—and as in the case of the average hanging, they will never desire to go again.

Barring the stock yards "stunt" the trip to Chicago was the most comfortable big episode in the history of the Choir. These Canadians can tell you what New York looked like. But they know what Chicago feels like—which is much more to the point; for merely to look at Chicago is not a dream of Paradise, except here and there. Huge, overweening, big-hearted Chicago, a paradox of tremendous wealth and of art, of ancient peoples and of modern ideas, of progress and poverty, of pigs and of fine music—perhaps the Mendelssohn Choir will never again have the joyful task of conquering such a place. But for the present they are willing to remember that in Inauguration Week of 1909, in the twenty-seventh Presidency of the United States of America, they proved to Chicago that in "life, liberty and the pursuit of happiness," not the least joy is the human voice in song.

And if A. S. Vogt has the ghost of a desire to go to Chicago and hang out a shingle—he might get the Mayor of Chicago and the Governor of Illinois for pupils. A. B.

WINTER.

By HELEN NORTHALL DODD.

Caterpillars sleeping,
In their cradles grey,
All the summer birdies,
Flown from far away;
Little seeds lie resting
In their brown earth beds,
While the white snow blanket
Covers up their heads.

Then, on cold still evenings,
Jack Frost steals around,
Paints us fairy pictures,
Freezes all the ground;
Yes, and turns the water
Into clear smooth ice,
Don't you think that winter's
Really very nice?

Colorings that make Home look Cheerful

THERE are certain Colorings in which *Cheerfulness* is as inherent as it is in certain temperaments.

And, there are other Colorings that seem to have in them the very microbe of depression.

No one could long be cheerful in a room painted black, for instance.

And one could long resist the cheering, comforting uplift of a log-fire burning brightly in an open grate.

The dreary color of "A gray day" creeps into one's spirits and depresses them, just as surely as the golden-yellow color of a sunshiny day cheers and gladdens.

These subtle influences of Color are of much greater importance in making the Home feel cheerful, comfortable and restful, or gloomy and irritating, than we are likely to at first sight suppose.

But, any Home-maker who will thoughtfully read Brightling's new book entitled "Wall-Paper Influence on the Home" is pretty sure to discover a few things on this subject which he would gladly pay many times its price for.

The book, in addition to its chapters on *Color*, covers the Influence of *Design* upon size, width, height, dignity, or cosiness, of a room.

The subjects throughout have been treated in a simple, untechnical way which makes the information easily understood, and ready to apply toward inexpensive and effective decoration of the average home.

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