

Love and Twins—\$100,000 and Fame—Which?

Papa Did His "Darnedest" to Keep Both His Pretty Daughters Wedded to Music, but Josephine Took the First Chance She Got at a Husband and Babies---and a Clergyman Says She Did Just Right



Triumphs like this and \$100,000 to her credit in the bank were what Papa Kryl promised each of his daughters if she would remain single until she was thirty.



And this is what Josephine Kryl decided she preferred to anything in the way of fame or fortune her dad or any one else could offer.

BOHUMIR KRYL is a wealthy Chicago bandmaster and the father of two charming daughters. Naturally a man as fond of music as Mr. Kryl has been all his life was eager to see his girls follow in his musical footsteps.

So, when they were very small girls, he engaged Eugene Ysaye, the Belgian genius, to teach Josephine to play the violin and an equally famous piano teacher to give lessons to Marie. He was delighted to see the aptitude his daughters showed for music and the promise they gave of becoming accomplished artists.

But as they neared young womanhood and he saw how attractive they were he began to worry for fear they might fall in love and be lured away from their musical careers before they could satisfy his ambitions for them. To guard against this possibility he made them, when Josephine was eighteen and her sister Marie sixteen years old, an extraordinary offer.

If they would remain single until they were thirty years old, he told the girls, and devote themselves single-heartedly to their music, he would give each of them a fortune of \$100,000. To win this handsome prize they must put all thoughts of love and marriage out of their minds—must not even entertain any young men callers or have beaux to take them to the movies and dances.

The two sisters agreed to their father's terms with the greatest enthusiasm, for at that time their hearts had never been touched by love and they had no idea they could ever become fonder of anything or anybody than they were of their music.

This was back in 1916, and until a few weeks ago there was no indication of either of the girls failing to keep the agreement that was their father's dearest wish and that would make them both rich and probably famous by the time they were thirty.

Then Josephine met Paul Taylor White, a young Boston musical composer, and almost instantly—smash went all her doting father's carefully-laid plans of fame and a fortune for her! There was a light in White's eyes so irresistible that it made her think her devotion to music a cheap and trivial thing. Even her father's bitter disappointment did not seem too high a price to pay for the joys unbounded which she now realized marriage held.

So she and her lover eloped and are now keeping house in a modest Boston apartment. Mrs. White hopes to keep on with her music—IF there is any time to spare from her household duties and the care of the babies which she hopes will arrive in due course.

In explaining her reasons for disregarding her father's wishes and letting herself be lured from the path to musical fame and \$100,000, she says she was swept away by love and a desire for twins! Yes, Mrs. White will not be satisfied with one baby at a time—she insists on a pair of the little darlings to cuddle in her arms and croon to sleep with the lullabies Ysaye taught her to play so delightfully on her violin.



Marie Kryl, who thus far is keeping her heart closed to all thoughts of love just as her father wants.

Did the former Josephine Kryl do right? Was she justified in setting a higher value on love and twins than on anything fame and wealth can possibly offer?

And how about her sister Marie in whom the father's ambitions are now centered? Should she remain true to his wishes, or should she open her heart to just such a romance as that which has carried Josephine into marriage and the hope of twin babies?

Rev. Dr. Alexander Cairns, pastor of the High Street Presbyterian Church in Newark, N. J., was asked to discuss these interesting and in many ways puzzling questions, and here is what he has to say:

"Certainly this brave little Chicago girl did right. Her action was the finest piece of first-page heroics of the month. The minute I read about her little romance I thought of another Josephine, the luckless and hapless wife of that imperial impersonation of force and murder known as Napoleon the Great." You will remember that our incomparable prose poet, Ingersoll, says that she was "pushed from his heart by the cold hand of ambition." So even royalty without love is a padded cell in Dante's inferno.

"Any true woman will choose Cupid rather than Croesus and Fame. And especially should the former Miss Kryl have done so. Were there a red-tipped wolf sniffing at the door, and were poverty written legibly and indelibly over the future's portals, then she might be wise to hope for love's irresistible call after thirty. But a student of Ysaye married to one who is already a composer is as sure of a lucrative life as though she ac-



The former Josephine Kryl using the hands the great Ysaye trained to play the violin to cook for her hubby and the twins she hopes will soon be part of the family.



Bohumir Kryl, the disappointed father, whose hopes are now pinned on Marie alone.



Paul Taylor White, the young composer who won Josephine Kryl away from her musical career and the fortune her father promised.

day receive the fortune promised to Miss Kryl. A father whose love for his children is as prominent as a Woolworth tower will find that the giving of fortunes to them is a lure he can't deny. Mr. Kryl said he would give Josephine \$100,000 if she remained single, but he didn't say that he would not give it if she married.

"There is a subtlety about father Kryl's proposal that smacks of ulterior motive. He knows that thirty-year-old daughters are a drug on the market and that the percentages are against their ever entering woman's paradise of love and wedlock. So that his proposal if more honestly put might read this way: 'Will you live and die unmarried for \$100,000?'"

"To that query any woman should reply with an outraged negative. A true woman may die unmarried for nothing but not for \$100,000.

"Any unmarried woman with \$100,000 in her own right is to be pitied when marital matters are considered. Such splinters may pray with J. G. Holland, 'God give us men,' and be answered by his satanic majesty with vultures and bloodsuckers.

"No consideration of a child's duty to her parent should enter into this case. The former Miss Kryl is twenty-four, and for six years has been of age by the standards of Uncle Sam. Moreover, her love intentions now are doubtless the keenest and most sensitive they will be in all her life. She is beyond the spasm of 'chicken love' and has not yet reached the anxiety of spinsterhood, an anxiety that murders love's intuition.

"There are not only sound moral reasons, but the best of physiological reasons why Josephine Kryl did right to make the choice she did. Those twins she is so eager to have are far likely to be healthier babies, medical science tells us, if they are born several years before their mother reaches the age of thirty.

"Happiness is always subjective. It is in our hearts, not in our purses. Loveless wealth like loveless poverty is an endless pilgrimage over a bridge of sighs. Don't forget that old classic story of the king who was distracted with melancholia. His wise men told him to hunt through his realms and find a perfectly happy man and then take the shirt off him and wear it himself. And when they found the happy man he had no shirt!

"No normal woman would ever be justified in refusing to make the choice Josephine Kryl so bravely made. And her sister Marie will be doing perfectly right if she follows her example whenever the opportunity presents itself.

"Young Mrs. White may have lost the fortune her father promised her if she would remain unloving and unloved six years longer, but she has not necessarily sacrificed her chance of fame as a violinist. The idea that a woman has to abandon all her artistic ambitions when she assumes the responsibilities of wife and motherhood is all nonsense."

"Blessed coolings from the cosy love nest in which the Paul Taylor Whites have ensconced themselves in Boston would seem to indicate that they are going to be very happy regardless of whether the young wife gets that \$100,000 or thrills great audiences with her artistic mastery of the violin."

"Of course, I don't like to grieve my father and mother, but I couldn't wait six years to marry Paul, could I?" says she. "I don't care about the money. It would be nice to have it, but it can't buy everything. I'd rather be Paul's wife than the richest heiress in the world."

"It is silly to say one has to give up music for love. Paul is going to help me do a great deal on my violin."

"They say a wife can't find the necessary time for practice, but that isn't so. I manage to play the violin several hours a day, and still do all the things there are to do around our little apartment."

"I shall not stop studying, but, of course, my home and my husband shall come first. What I really want now more than any musical career or any old \$100,000 in the bank is—babies!"

"Oh, how I hope I have twins!" Josephine's husband appreciates fully what his bride has given up for his sake. "And 'It made it up to you, Josie, darling," he assures her.

Besides composing music and doing concert work with his violin, young Mr. White is on the teaching staff of a Boston conservatory of music and also has a large class of private pupils. He knows more about cooking and washing dishes and things like that than his wife does, and so, in addition to supervising her work on the violin, he has to teach her to be a good housekeeper.

He, too, insists that she keep on with her music—in spite of twins and everything. And his great ambition is for the two of them some day to make a triumphant concert tour together.

"When papa Kryl discovered his daughter's love affair it had been going on secretly for more than a year. He thought he could break it off by sending her away on a long European trip. But on the train she took for New York she met—by prearrangement—it is suspected—her lover, and long before the time for the sailing of the liner on which her father had engaged her passage they were married.

From Bohumir Kryl in Chicago come formidable threats of un forgiveness for the way his eldest daughter had broken her promise and disobeyed him.

"She places love before art," he declares, "and now she can take the consequences. Not a cent will I spend on her."

"But I should worry. I still have little Marie, my Mamie. Ah, she will never place love before art!"

And now it remains to be seen what the wily Cupid will have to say about the fate of the younger of the Kryl sisters. Will the little fellow adopt a "hands off" policy for the eight years that remain before her thirtieth birthday and let her keep on continuing wrapped up in her piano scales and scores?

Perhaps Mr. Kryl will find it his sorrow that his pretty daughter Marie in whom he puts such confidence is quite as fond of love and twins as her elder sister. Maybe it runs in the family just as musical ability does.