

Music and Telepathy

We have never talked with a psychological expert who was willing to admit that what is known as telepathy, or the transmission of unspoken thought from individual to individual at a distance without some such physical means as the telephone or the radio, is demonstrable. All these experts have insisted that such reported instances of telepathy are one constantly hears are merely coincidences. Gabriel Bernhard, in the *Paris Le Courrier Musical*, however, takes a very different viewpoint.

After reciting the attitude of Richet, Heuze, Branly, Tuffier, Janet and other French metaphysical savants and members of the Academy of Sciences, he points out that some of these scientists are of the mind that telepathy is identical with some physical phenomenon not dissimilar to electricity as employed in wireless telegraphy. As far as we are concerned, this is purely conjecture, as we do not know or believe that it has been demonstrated creditably through physical instruments.

Everyone hears of "hunches" or "premonitions," and some of us have had startling examples in our own experience; but, until we can work out occult wireless when we want to work it, we must put all these things down to coincidence.

The writer in *Le Courrier Musical*, however, insists that there is in music a wonderful field for telepathic experimentation. He tells us that there is an unquestioned telepathic bond between the conductor and his orchestra. He suggests that the experiment of having the conductor lead in the dark at times will demonstrate it. We have heard the Sousa Band play through an entire number in its program when the electric lights went out and the great bandmaster was invisible. The effect was excellent. But was this not due to years of previous training? On the other hand, the Suro Sisters, in their wonderful two-piano playing, sit back-to-back and revel in complicated rhythms, crescendos and nuances which would seem to indicate something like telepathy. The subject is an interesting one, but one of which we know so little that we shall not attempt to give the impression of anything like sophistication.

Art to be beautiful must have form. Sir Charles Villiers Stanford says: "It is the law of nature that no art can be formless without being also monstrous. What is true of nature will always be true of its idealization."

Then and Now

If you want to realize how the musician's place in the social scheme has arisen, just read this part of a letter which Mozart wrote to the archbishop, asking his ruler to kindly fire him: so that he could earn a living.

"I am bound before God in my conscience, with all my power to be grateful to my father—who has unwearyingly devoted all his time to my education—to lighten for him the burden and now for myself, and afterwards for my sister, for I should be sorry that she had spent so many hours at the harpsichord without making a profitable use of them. With your Grace's leave, therefore, I most humbly pray your Grace to dismiss me from your service, for I am anxious to take advantage of the approaching months. Your Grace will not take unfavorably this most humble prayer, since three years ago your Grace, when I begged permission to travel to Vienna, was graciously pleased to declare that I had nothing else to hope for, and should do better to seek my fortune elsewhere. I thank your Grace in deepest humility for all great favors received, and with the flattering hope of being able to serve your Grace in my manhood with more approval. I commend myself to your Grace's continued favor and goodness."

After all this palaver the archbishop graciously consented to discharge the greatest musician of his age. How different would be the fate of Mozart now. Managers would be fighting to make contracts with the boy who was virtually obliged to go upon a kind of begging tour in order to get a start. He would receive offers of thousands of dollars instead of a few pennies or shillings. He would ride in luxurious Pullman cars, instead of bumping diligences, he would live in hotels far more palatial than anything that ever entered the archbishop's imagination.

From Trovatore to Boris

WHEN one hears a performance of Moussorgsky's "Boris Godounoff," it seems so many miles away from the "Trovatore" of Verdi that it is difficult to realize that Moussorgsky in his youth was described by one of his friends as a kind of military fop with "well-fitting uniform, all spick and span, his feet small and shapely, his hair carefully brushed and pomaded, his hands were exceedingly refined; he spoke mincingly and he was lavish with his French phrases. He had a slight touch of conceit, but not too much; his education and good breeding remained conspicuous; the ladies were charmed with him. He would sit at the piano and with elegant gestures play portions of *Trovatore* or *Traviata*, around him the company exclaiming in chorus: 'Charming!—Delicious!'"

Was it a case of atavism which carried Moussorgsky from the false artificial glamor of the Muscovite court society to the dissipation which accompanied his later years and the manifestation of the peasant atavism in his naturalistic music?

The picture we know best of Moussorgsky was painted shortly before his death (by Repin), when Moussorgsky was depicted attempting to drown in vodka. The smooth, polished parlor pianist, strumming away at arrangements of Verdi operas had completely vanished. Instead was a realistic genius, an iconoclast, whose idea of setting words to music was that of following the natural inflections of language. It was an enormous leap from the trite and ineffectual Rondos of Herz, which Moussorgsky played as a young man, to the huge musical canvases of the Master's later years of which Debussy said, "It resembles the art of the enquiring primitive man, who discovers music step by step, guided only by his feelings."

Less Difficulty

FRANCESCO BERGER, London pedagogic and writer, whose contributions to THE ETUDE always bring an atmosphere of youth and sprightliness to our pages which never betrays his eighty-seven years, makes a plea in the *London Musical Record* for "less difficulty" in piano-forte pieces. After all, difficulty has very little to do with sheer beauty. *Tramerei* is just as complete and just as beautiful, in its way, as the *Carnaval*. Berger says: "I am not advocating the total abolition of all difficulty, or a return to the simplicity of Haydn and Diabelli. But surely there is an immense gap between music of Grade A and that of Grade Z. Pieces which completely absorb the attention of the average player by their demand on his technique leave him little freedom to attend to other matters. He is treading the tread-mill of toil, instead of strolling happily through the scented groves of musical imagination."

"The question of difficulty resolves itself into this: What is the ultimate object of an music? Is it to astonish, to bewilder, to make our hair stand on end? If so, the performance of it ranks on the same low level as that of the acrobat who walks across the stage on his hands, with his head protruding between his legs, meditating glass bottles. But if music is intended to serve a higher mission, and that mission be to supply lofty intellectual enjoyment and to evoke thoughts, sentiments and emotions which even the choicest language is inadequate to evoke, then the piling of Pelion on Ossa which we encounter in some pieces misses its object completely; converts a pleasure-taught *sefforgio* into one of competitive personal effort; dazzles the eye of the hearer, instead of moving his heart."

It seems to us that Mr. Berger has exposed the kernel of much bad piano playing. It is human to want to make a show of acquired prowess. Thus, the average player insists on doing a piece that is technically just a little beyond him instead of one well within his grasp. Far better to make music than to make an exhibition of musical tight-rope-walking that makes the hearer apprehensive rather than delighted.

"If I had a dozen ears instead of two I could not begin to do justice to the musical events commanding serious attention in New York City in one day. This comments a noted metropolitan newspaper critic."

New Lights on the Art of the Piano

An Interview with the Master Composer and Pianist

SERGEI RACHMANINOFF

Secured Expressly for THE ETUDE

[BORIS NORA: Recorded by most of his contemporaries as the greatest composer for the piano since the time of Chopin and Liszt. He died at the same time that took up Mr. Rachmaninoff's pen and spent some four years of his artistic career in the study of music in the hands of his artistic teacher and his native country of America. He was an artist of the highest order, and his art is a masterpiece. He was born in Novgorod, Russia, April 2, 1873. From 1882 to 1885 he was a pupil of Anton Rubinstein in the Imperial Conservatory. From 1885 to 1891 he studied in Moscow at the

Conservatorium, with his cousin, Alexander Sibirt, the noted pianist and conductor. At the same time that took up his studies in composition with Taneyev and Arensky. There he won the gold medal. In 1899 the London Philharmonic engaged him to compose, pianist and conductor. After some years spent in composing, playing and conducting, he returned to his native country in 1909 to devote most of his time to composition. He has since then made a tour of the United States and has given a highly interesting interview in America. At that time a Russian composer, still composed as the foremost of living Russian composers, his compositions are modern, but uninfused with national and nationalistic elements.

Is the Art of Playing the Piano Advancing?

"The art of playing the piano has not only reached its limits, but it is very questionable whether the standards of attainment at the keyboard are anything like as high to-day as they were in the days of Anton Rubinstein. To my mind these performances transcended all who have appeared since their time. Indeed, I might be so extravagant as to assert that Anton Rubinstein played twice as well as any one here playing to-day. Rubinstein was a pianistic marvel born to master the instrument, to glorify it, to devour it, as it were. Rubinstein had something else to assert that Anton Rubinstein had something else to master of the keyboard should have. Notwithstanding the difficulty of Chopin and Liszt compositions, they are all which exist because the composer does not recognize the nature of the piano and makes his works uncomfortable for the performer, with no gain whatever in pianistic effect, and the difficulties which are pianistic, that is, always playable, are in the nature of the instrument."

"Of course all composers have their admirers, their followers. Often the admirers are such because of their personal inclinations. They are ignorant of that constitutes real beauty in piano composition and piano playing. They learn that it is fashionable to admire certain phases of what is termed futurism. They like the pose of being "modern," "up-to-date," and they affect to like the works that no human being with a rational mind could possibly think of. Such a public rarely thinks for itself; it is much more comfortable for them to accept a fashion which others applaud, even if that fashion is altogether hideous. Human nature is divided into the permanent and the artificial and inevitably presses the good, the true and the beautiful."

The Lure of the Piano

"The piano is the most obvious instrument and for that reason will always be the one which has the greatest appeal to the amateur. It is the door to musical literature, because of its command of bass, treble and the other inner voices. It is simply indispensable in music because of this. It is not nearly so difficult as the violin, because the tones are already made at the keyboard and the player does not have to go through the experience of finding them as on a violin."

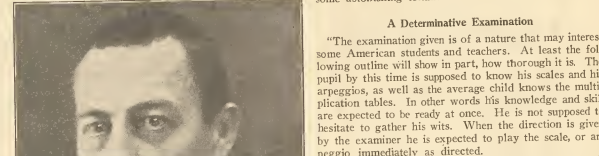
"It is true that the piano does not develop the sense of hearing as does an instrument on which the student is expected to make his own tones; but for the most part it is decidedly the best instrument for the beginner. Musical talents come into the world with marked inclinations toward certain instruments. If a great genius is discovered with inclinations toward the violin, this should be encouraged."

"The training of the ear may probably be best developed through singing. In Russia, in the Government schools, this is one of the compulsory studies. The pupil must go through his classes in *sefforgio*, and he is regarded as a master of secondary interest. He is not taught *sefforgio* with the idea of making him a singer, but with the thought that unless he learns to hear his music, and understands the intervals, his playing and singing can never be more than merely mechanical. The singing improves the rhythm."

"The advantage of the Government school is that, unless the student manifests real talent, he is not permitted to continue. He may go to a private school if he chooses, but the State did not undertake to give him a musical training unless it was convinced that music was the career for which he was best fitted. In America, as practically all the schools are private, the pupil is regarded as a business asset to be retained and taught as long as a modicum of talent warrants his continuance."

Don't Be Afraid of Technic

"One hears a great deal about the danger of too much technic in America, which seems absurd. To my mind

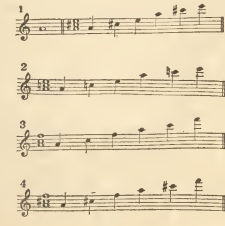


A Determinative Examination

"The examination given is of a nature that may interest some American students and teachers. At least the following outline will show in part, how thorough it is. The pupil by this test is supposed to know his scales and his arpeggios, as well as the average child knows the multiplication tables. In other words his knowledge and skill are expected to be ready at once. He is not supposed to hesitate to gather his wits. When the direction is given by the examiner he is expected to play the scale, or arpeggio immediately as directed."

"The student on coming into the examination room is told that he will be examined upon the scales and arpeggios centered, as it were, upon a given note, 'A' for example. He does not know in advance what note he will be examined upon. First come the scales. The metronome is set and the pupil is directed to play eight notes to a beat, any given number, in any rhythm the examiner determines upon. First, he would possibly be asked to play the scale of A major, then that of A minor, in the different forms. Then he might be asked to play the scale of G major, starting with A, then C major, then F major, then D major, then B flat, then E major; in fact any major or minor scale containing A. The examiner notes at once whether the student has the fingering of the scales at his finger tips, whether he employs the right fingers for each scale. It is comparatively simple to play the scales in a given key from octave to octave; but, when you think of it, they rarely appear in such form in actual compositions. Rather does one find a smattering of scales here and there. Unless the student knows how to finger these smatches of scales with the approved fingering, his scale study is at fault. The main value of scale study is to acquaint the hand and the brain with the most adequate fingering so that when the playing emergency comes in a piece the hand will naturally spring to the right fingering."

"A similar process is encountered in playing the arpeggios centered, as it were, upon a given note. Let us let us say A again. The student is requested to play the arpeggio of the major triad on A, then the minor triad, and then the triad of which the note A is the major third (in this instance the triad of F, A, C). The student is expected to be played in the first inversion or 6 position. Next he might give the same triad with an augmented fifth, that is the triad F, A, C#, but always starting the arpeggio with the letter A and with the correct fingering. He would next be asked for the 6/4 chord on A, that is the chord of which A is the fifth. This would be the chord of D, F#, A; but the student plays it in the position of A D F#. Then would come the minor of the same chord A D F. The following list of chords, followed by the fingering of a few notes of the arpeggio shows what is intended.



"Two hours daily is none too much to devote to technic until the hands and muscles receive that drilling and exercising which they must have for the great tasks of performing the masterpieces of the art. In Russia it is the aim of the best schooled teachers to accomplish as much of this as is compatible with the health of the child, as early first as the sixth classes he is through with most of it. When he reaches his sixth class, he is confronted with an examination before he is permitted to pass to the next grade. This technical examination has largely to do with scales, arpeggios and exercises. If he cannot pass this he stays there until he can. That is how much Russia thinks

Handwritten musical notation for the hymn 'Abide with Me', featuring a treble clef and a key signature of one sharp (F#). The notation includes a melody line and a bass line, with various musical notations such as notes, rests, and dynamic markings.

"When the pupil is directed to play the six-five chord on A, his mind immediately reverts to the scales and arpeggios of the key of B flat, and the fingering for that key. It is by no means enough merely to be able to play a scale starting or ending with the key note. The pupil must know instantly what finger must go upon a prescribed note in the given scale. Thus A would have the following fingers in the scales as indicated:
 Scale of C-A has second finger in right hand.
 Scale of B-A has third in right hand.
 Scale of C-A has third finger in right hand.
 Scale of D-A has second finger in right hand.
 Scale of E-A has third finger in right hand.
 Scale of C-A has third finger in right hand.
 To be able to start on a given note in any key, with the right finger and without hesitation, indicates that the student really knows the scales thoroughly and is not guessing at them. To do this he must know all the scales and must have thought about them as well as practiced them digitally at the keyboard."

Liberating the Student from Technical Restrictions
 "Every Russian student in the earlier grades knows that to proceed he must master this. It stands as a barrier in his way until he surmounts it. It is only one of the phases of technical drill for which the conservatories of Russia were famous. Rapid later progress in the art of playing the piano is in a large measure due to the fact that one is not encumbered with the need for developing a technique which should have been mastered in harmony.
 "But, you say, that is an examination in harmony as well as keyboard technique. Unquestionably, since they go together. In learning the scales and arpeggios, one absorbs a ready knowledge of keys and chords which the hardly ever is gotten by paper examinations alone. The mind is trained to instantaneous thinking. What is the result? When a pupil takes up a composition of Beethoven, Schumann or Chopin, he does not have to waste hours studying special exercises. He knows them almost intuitively and can give his attention to the more artistic phases of his work."

A Second Section of this Article will appear in THE ETUDE for next month. THE ETUDE has already secured conferences with a number of famous pianists, among whom may be noted Mr. Ernest Hutchesson, Mme. Guiomar Novacs and Mr. Frederick Lamond, all of whom have created new and sensational interest in their performances this year.

Practical Practice

By W. O. Forsyth

TALENT is largely a desire and capacity for hard work. Worthy results are obtained only by quality put into practice, and not by the number of hours at the keyboard.
 As in everything else, quality in practice comes, for the mechanism of the hand must be made supple, strong, easy-running, and obedient to the slightest wish of the player.

In order to develop such a necessary control, continued attention must be devoted to scales, arpeggio playing, and to technical materials. The main action must not shift from one position to another until the thumb is actually over its key. It then acts as a pivot on which the hand may turn.
 Octave study of every possible kind, solid and broken chords and double intervals should receive daily attention by the advanced player. Thus the running mechanism of his equipment is constantly being adjusted and improved.

In taking up a piece for study, it is well to look over the music without playing it, in order to form an idea of its content and of its musical and technical features. After this survey the opening measures may be carefully played, each hand alone. Always study without the pedal at first, in order to prevent "blary" effects; and strive for a clear, beautiful tone. The importance of this analytical study can scarcely be over-emphasized. As soon as the difficulties in the separate hands have been overcome, the parts should be played together, always returning to separate study when uncertainty and unclearness are noticed. At this stage, too, attention should be directed to the construction of the phrases, etc., with a view to memorizing. If this is done, by the time the piece can be played with the hands together, in a clear, clean and rhythmically correct manner, the music will have "stuck in" and the piece be memorized.

A Teacher in Feathers

By Herbert G. Patton

ABOUT four o'clock one summer morning, I was lying half awake, when I was attracted by the singing of a robin. Being a lover of birds and an humble student of biology, I began to listen more intently and discovered that two were busy at one song. Soon I was astonished to discover one bird was giving the younger a music lesson.
 Interest became so intense that I arose and, going to the open window I crouched low, and peeped out of the window sill. There was the older robin on a neighbor's chimney, but the young one was given the liberty of perching in the branches of a tree that almost overhung the chimney and the study of the song continued.
 Being a teacher of music, I was glad to be permitted to enter the class of this teacher in feathers; not even finding it obligatory to don a suit or comb my hair. The teacher would utter a few notes of quite a lengthy carol, the young bird promptly attempting to imitate it. Sometimes the effort would be a success, and again almost foreign to the example set. Did this feathered tutor stop to chide and find fault? Not at all. The pupil was given some liberty and made several repetitions began to improve and to grasp the

entire song. I gained a lesson that beautiful summer morning and I feel sure a percentage of readers can share in the benefit derived.

I remember visiting a dear aunt in one of the great cities. Her daughter and a niece were playing piano played by both these dear aunts. Both in and out of the finger drills and technical work were working on a short and beautiful classical piece. No other tune was permitted and so exacting was their teacher that they seemed never to suit his requirements. This visit was a number of years ago, and the greatest composers, a feeling of revulsion, "over" me. They had played it to death and no wonder; neither of the young ladies took much pleasure in lessons or followed them long enough to gain any considerable proficiency.

At another time I stayed with a family who also boarded an excellent singer, who taught. She would permit a pupil to sing a half dozen notes till she would begin to scold and find fault.

"Anthems to Kill Time"

By Eugene F. Marks

DIRECTORS of church music, especially for the more liberal denominations, should use a keen eye in selecting their programs of music.
 Observation of common practices only emphasize this. Exclusive of responses (which in most cases are portions of hymns) most of these churches use two anthems. This gives the director an opportunity for interesting contrasts. They may alternate a solo with an entirely choral, but how often directors overlook this opportunity.

How seldom are anthems made to harmonize with the prevailing thought of the day as delivered by the minister. They seem, so often, to be just tossed into the service to kill time.
 The minister gives the director no notice as to his subject for the day, and the selection of the anthems devolves entirely upon his discretion. He should by all means endeavor to make a contrast between them. The first (being more distant from the sermon) should

be of a brilliant style to stir the emotions; and the second (nearer the discourse) should be subdued and quiet in tone, leading towards reverence and calm thinking. Above all, the anthems should be a service in which the minister and director have worked harmoniously together, each aiding the other, to illustrate a particular idea.
 Certainly, to use as a response a verse of a hymn which is to be sung entire later in the service, shows an obviated by using other material. This easily could be as so many excellent "Sentences" published for this purpose. These are often just a degree higher than congregational, and consequently are educational to the average congregation.

A director should ever view himself as a teacher or guide himself accordingly, ever striving to lead his listeners to a higher plane than normalcy.

America's Favorite Hymns

A Discussion Representing the Entire Country Resulting from 32,000 Hymn Titles Sent to "The Etude"

"Abide with Me" Leads a Long List

The reader's attention is called to the new solo arrangement of "Abide with Me," as sung by Madame Galli Curci. This arrangement was made by Mr. Homer Samuels and will be found in the Music Section of this issue. Your pastor and your organist will profit by this article.

The results were received in the following order:

Abide with Me	3601
Nearer, My God, to Thee	5490
Lead, Kindly Light	4161
Rock of Ages	3432
Jesus, Lover of My Soul	2709
Holy, Holy, Holy, Lord God Almighty	1444
Just as I am, Without One Plea	487
Jesus, Saviour, Pilot Me	236
My Faith Looks up to Thee	220
All Hail the Power of Jesus' Name	220

Between 150 and 200	
O Love That Will Not Let Me Go	
How Firm a Foundation	
In the Hour of Trial	
What a Friend We Have in Jesus	
I Need Thee Every Hour	
Sweet Hour of Prayer	
When I Survey the Wondrous Cross	

Between 100 and 150	
He Leadeth Me	
In the Cross of Christ I Glory	
Jesus Calls Us, O'er the Tumult	

Hon. WILLIAM JENNINGS BRYAN (Former Secretary of State)

I find that my favorite religious song comes rather low in your list, possibly because there are two tunes of which I, I think, much more suited to the words. "One Sweetly Solenn Thought" sung to the tune with the slowest measure is my favorite hymn.
 Another song that I am fond of does not seem to be mentioned, "I'll Go Where You Want Me to Go" is one of the best of the songs of consecration.
 The songs, however, which have received the largest solo-singing hymns. My father's favorite hymn "Kind words Can Never Die" was one of the best songs fifty years ago; it seems to have disappeared although the value of kind words is not less today than it was then.

Their Favorite Hymns

- George Ade—Onward, Christian Soldiers
 Irving Bacheller—Dear Lord, the Father of Mankind
 Henry Ward Beecher—Jesus, Lover of My Soul
 Carrie Jacobs Bond—Abide With Me
 Hon. William Jennings Bryan—One Sweetly Solenn Thought
 Nicholas Murray Butler—Lead, Kindly Light
 George W. Chadwick—Now the Day Is Over
 Dr. Frank Crane—Abide With Me
 Cyrus H. K. Curtis—(Too many to enumerate)
 Bishop Warren A. Candler—Sun of My Soul
 Dr. Russell H. Conwell—Rock of Ages
 Hon. Chauncey M. Depew—Rock of Ages
 Dr. Charles W. Eliot—It Came upon the Midnight Clear
 John Drew—Lead, Kindly Light
 William E. Gladstone—Rock of Ages
 Strickland Gillilan—Come, Thou Almighty King
 Amelita Galli-Curci—Abide With Me
 General Robert E. Lee—How Firm a Foundation
 John Luther Long—Rock of Ages
 Richard Le Gallienne—Lead, Kindly Light
 Thurlow Lieurance—Rock of Ages
 Abraham Lincoln—When I Can Read My Title Clear
 Judge Ben. B. Lindsey—Lead, Kindly Light
 William McKinley—Nearer, My God, to Thee
 Edwin Markham—Dies Ira
 Dr. Eugene Noble—Abide With Me
 Provoost J. H. Pennington—Hark, Hark, My Soul
 Mary Roberts Rinehart—Lead, Kindly Light
 James H. Rogers—Lead, Kindly Light
 Theodore Roosevelt—How Firm a Foundation
 Lt. Comm. John Philip Sousa—Nearer, My God, to Thee
 In their, four quarter measure, for congregational singing and Gounod's There Is a Green Hill Far Away, for a sacred solo.
 Rev. Thomas Spurgeon—There Is a Fountain Filled with Blood
 H. J. Stewart—Abide With Me
 Emma Thursby—Nearer, My God, to Thee
 Dr. Henry van Dyke—O Jesus, I Have Promised
 Owen Wister—Lead, Kindly Light

Onward, Christian Soldiers.
 Guide Me, O Thou Great Jehovah.
 O Mother Dear, Jerusalem.

Between 50 and 100
 Will There be any Stars?
 Come, Thou Almighty King.
 Softly Now the Light of Day.
 O Worship the King.
 Now the Day is Over.
 Come, Ye Disconsolate.
 One Sweetly Solenn Thought.

Bishop WARREN A. CANDLER (Methodist Church, South)

In reply to your letter of October 12th, I name the following hymns: Kehl's hymn which begins, "Sun of My Soul, Thou Saviour Dear," and Charles Wesley's hymn which begins, "Jesus, the Name High Over All." With reference to the list you enclosed, I would prefer "Jesus, Lover of My Soul," "My Faith Looks Up to Thee," and "Come, Thou Almighty King."

MARY ROBERTS RINEHART (Distinguished Author)

I love a great many hymns, but I believe that my favorite is "Lead, Kindly Light." It is the one hymn that stands out from my childhood with greatest distinctness.

MISS EMMA THURSBY (Eminent Concert and Oratorio Soprano)

Most decidedly my favorite hymn is "Nearer, My God to Thee." I always loved the simple old tune. But I must say that I feel inspired when I sing the setting of Arthur Hadden to these words. The music fits each verse so beautifully that you could not help singing it.

DR. FRANK CRANE (Editor, Writer, Clergman, Musician)

Yours of October 18th is received. Your summary of the favorite hymns is very interesting. It seems to me that it is quite representative and I should not want to make any substantial change in it from a personal point of view.

EUGENE A. NORBLE (Director Juilliard Musical Foundation)

In answer to your inquiry, I think the list of favorite hymns I have included is representative. My choice in order would be:
 1—Rock of Ages
 2—O Love that Will Not Let Me Go
 3—O God, my Help in Ages Past
 4—Jesus, Lover of My Soul
 5—Guide me, Oh Thou Great Jehovah
 6—When I Survey the Wondrous Cross
 7—Abide with Me
 8—Lead, Kindly Light
 9—How Firm a Foundation
 10—Come, O Thou Traveler Unknown

REV. S. PARKES CADMAN, D. D. (Distinguished Clergman and Lecturer)

The selection of favorite hymns is only fair, and shows the need of education in hymnology. "Come, O Thou Traveler Unknown" and "The God of Abraham Faith" could hardly be omitted from a first class choice. No list is complete without Bishop Ken's Evening Hymn, "Glorious Day, Thy God, Thy Night." My choice in order would be:

- 1—Rock of Ages
- 2—O Love that Will Not Let Me Go
- 3—O God, my Help in Ages Past
- 4—Jesus, Lover of My Soul
- 5—Guide me, Oh Thou Great Jehovah
- 6—When I Survey the Wondrous Cross
- 7—Abide with Me
- 8—Lead, Kindly Light
- 9—How Firm a Foundation
- 10—Come, O Thou Traveler Unknown