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to his music the power to hold together. It often seems to have been composed bit by bit, each bit for its own sake. It remains, to borrow a simile from one of Kipling's titles, like a ship that has not found herself.

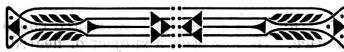
Mr. Tappolet, although shirking, in principle, none of the difficulties that the task of devoting a book to a composer still very much under discussion implies, did not attempt to focus his subject-matter from a variety of angles. He is not concerned with weighing or confuting the unfavourable criticisms that have been levelled at Honegger's music. As a rule, he is not so fulsome in his praise as the quotations given above might suggest. All in all, his book is simply an introduction to Honegger and his works—the only kind of thing that a book coming at so early a stage can properly be, although in this instance very thorough analyses of the composer's works suggest more positive ambitions and a rather wider scope.

SCHLITTEFAHRT.

Hansjoggi spann der Schlitte i
Mir machet hüt a Chehr,
Wei wieder einisch lustig si
Bin Bärwirt im Pleer.
Chum nune, Ruedi, s'het Platz für drü,
We me chli z'ämme hockt,
Di angere, sitzet vis-a-vis
U eine uf em Bock. —
Gniert fō d' Ross d'stampe a
U rüttle d'Schälle fest
So gärn si möchtet afa ga
Münd's warste uf der Letscht. —
So jetz geit's los, näht's hübscheli,
Dr. Schnee isch hert u glatt
U d'Sunne lachet drüber i
Us blauer Himmelspracht.
So, lähnet zrugg, u dänkt ech gross,
Dir mäfiesst ech doch, rácht meine,
Grossartig fahre mir dürs Dorf
So g'schwulle, gits gwüss keine.
Im "achter" Schlitte, vorne dra,
Usgarnirt mit grünem Dach,
Spielt eine Handharmonika,
Wie mes i alter Zyt het gmacht.
Ueberall hets tüfe Schnee
Mit Diamantleni glizerig,
Drunter chan me Steirösl gseh
Die gäggelet, ob's bald Fröhlig sig.
Dür dunkel-grüni Tannewälder
Ggeh d'Bärge gwaltig prächtig dri,
Grad näben Wäg, dñr Schnee u Felse,
Zwängt Wasser, wo möcht d'Bächli si.
Dringset um isch hebre Friede,
Mi fühlt die gross Unentlichkeit.
Der Mönch isch doch so chli do nide,
So äng u voll Uzfriedeheit.
Jez geits fest obsig, s'grust mer fascht,
Nur no Rank, dert g'seit er d's Hus,
D' Ross dämpfe, vo der schwäre Lascht,
Do si mer, so iez stieget us.
Vo witem schmökkt me scho im Gang,
Der Brate, Chabis, Späck u Wurscht.

Hungrig si mer, wart nit lang
U bschtell par Gütterli fürs Durscht —
Jez, mani aber wäger nüme
Nu no Kaffi uf a Tisch
Es dunkt mi, i muess fasch verspringe
U hät doch no so gärn es "Kirsch."
Der Christe spielt a schöne Walzer
U alli fanget's Tanze a
Vor Thorheit schützt ja nit das Alter
We me no chly tanza cha,
S'isch gange bis am späte Obe
Voruss, isch's chalt un voller Schnee
Die Schlitte giret, dr. Mond liegt abe
Er het doch gwiss nit alles gseh.

H. E.



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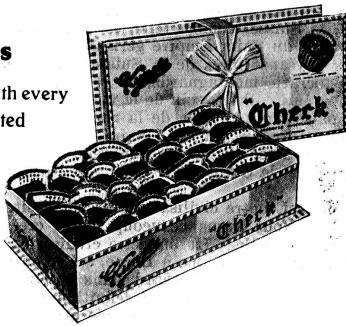
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FORTHCOMING EVENTS.

Saturday, March 10th, at 7.15 sharp. — Dinner and Dance — City Swiss Club — at the May Fair Hotel, Berkeley Square, W.1. (See advert.)

Wednesday, 14th March, at 8 p.m. (Supper at 7 p.m.). — Swiss Mercantile Society, Ltd. — Monthly Meeting at "Swiss House," 34/35, Fitzroy Square, W.1. The meeting will be followed by an informal talk on "Secret Societies of To-day," by Mr. J. J. Schneider.

Saturday, March 17th — Swiss Club Birmingham — Annual Dinner and Ball — at the Midland Hotel, Birmingham. (Reception 6h.30; Dinner 7 o'clock).

Saturday, March 17th, from 4—6 p.m. (Reception 3.30 p.m.). — Social Afternoon — Sunday School of the Schweizerkirche — At the Foyer Suisse, 15, Upper Bedford Place, W.C.1.

Wednesday, March 21st. — Grand Old Chums Réunion — Gala Night, at the Schweizerbund (Swiss Club). Yodelling, Accordeon Band, Artists and Dance. Extension until 2 a.m. Tickets 2/-.

Wednesday, March 21st, at 7.45 p.m. — Nouvelle Société Helvétique Monthly Meeting — at "Swiss House," 34, Fitzroy Square, W.1.

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7 h. 30 — Répétition du chœur.

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Sonntag, den 11. März 1934.

11 Uhr morgens, Gottesdienst und Sonntagsschule.

7 Uhr abends, Gottesdienst.

8 Uhr, Chorprobe.

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