

**A Newly Acquired Literary Manuscript, MS 381:
The Autograph Copy of Cyril Hare's *When the Wind Blows* (1949)**

What might be the significance of a missing clarinettist?

As a 16-year-old pupil at Rugby School in 1917, Alfred Alexander Gordon Clark (1900–1958), a soon-to-be history undergraduate at New College, had been rehearsing to perform at Rugby's annual instrumental competition as the clarinettist in a trio for clarinet, cello, and piano. The piece to be performed was No. 1 (Allegro giusto) of *Six Character Pieces (Sechs Charakterstücke)*, op. 53, by the German composer Alexis Hollaender (1840–1924), who died 100 years ago in Berlin. Gordon Clark's school magazine, *The Meteor*, records the scene for us:

Mr. Henry Ley, organist of Christ Church, Oxford, was good enough to hear the final competitions. The four Houses left in it were the Town, Wilson's, G. F. Bradby's, and Kittermaster's. Of these Wilson's were handicapped by the unexpected absence of Gordon-Clark, who was suddenly summoned home.¹

The sense of mystery is palpable. Whatever could have necessitated such a dramatic turn of events? It could almost be the stuff of fiction—possibly even a narrative to one day influence the writing of a crime novel that centres on the circumstances behind an absent clarinettist?

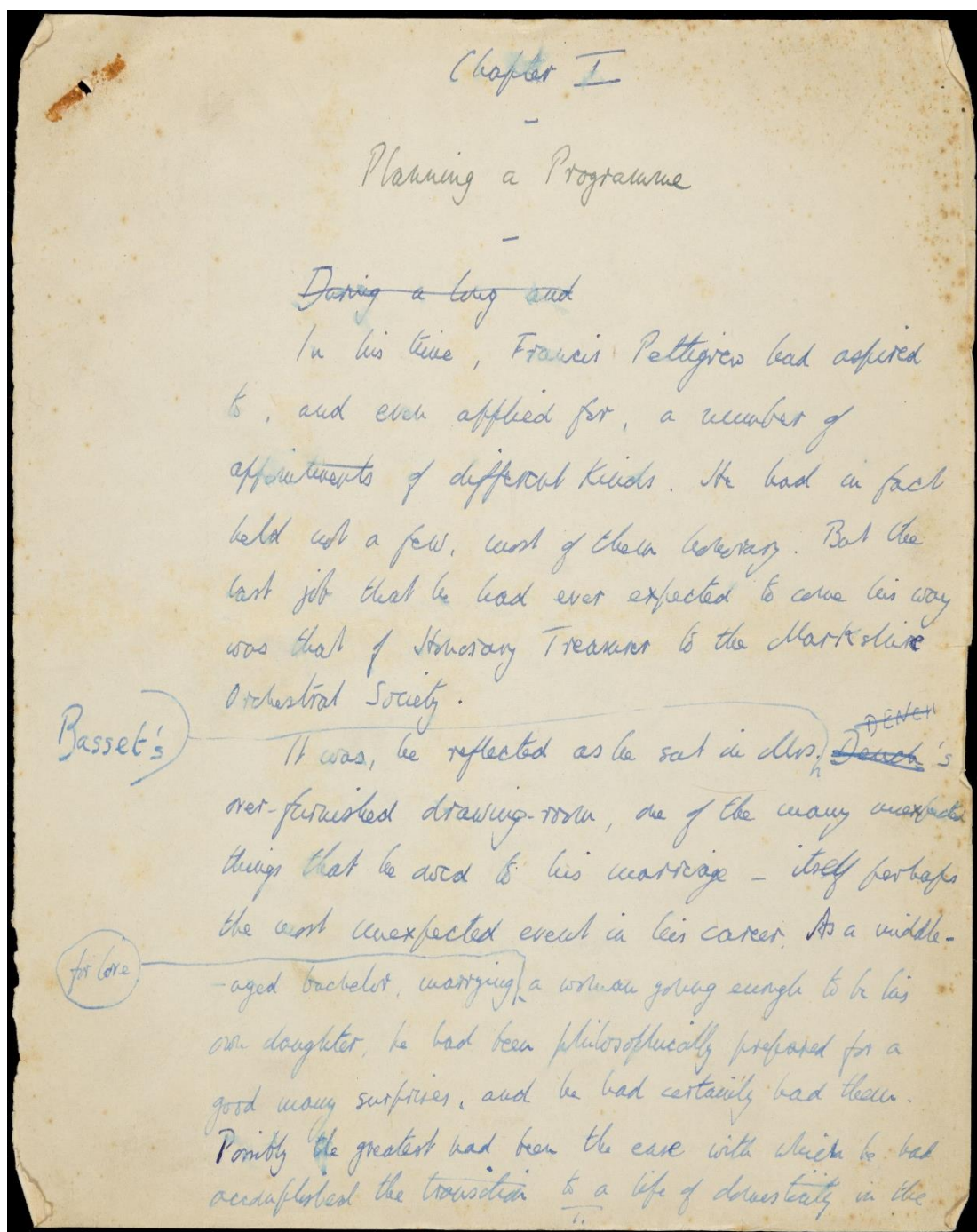
Today, Gordon Clark is better known as the murder mystery writer—one of the luminaries of the Golden Age of Detective Fiction—who went by the penname 'Cyril Hare'. A year after Hare's untimely death at the age of 57, an essay he wrote was published, 'The Classic Form', in which he holds forth expertly on the craft of detective novel writing, and the importance therein of 'all-important little facts', 'some piece of special knowledge which the author has contrived to acquire', upon which the whole plot turns, and from which the knot of the mystery will be finally unravelled. 'One came to me in the shape of the announcement of a concert on the B.B.C.', Hare writes.² Which one, though, he doesn't say. But those who have read his sixth detective novel, *When the Wind Blows* (1949) (a French translation of which goes by the title *Le clarinettiste manquant*)³ will recall that the scoring of Mozart's 'Prague' Symphony—notably, clarinets wanting from the woodwind section of this symphony—is an all-important little fact that none but perhaps music aficionados might know. It is a fact crucial, indeed, to the novel's denouement, and no less crucial than the circumstances of the missing clarinettist. But whereas the titles of both the French translation and the American edition of the novel, *The Wind Blows Death* (1950), seem somewhat heavy-handed and unsubtle, Hare's (and London publishers Fabers') own title, *When the Wind Blows*, is perfect. Not only does it allude to an orchestra's woodwind section (and when—or when not—all its players are required to play), but it also sets to mind that famous nursery rhyme with the line, 'When the wind blows the cradle will rock'. (The birth of a baby is another key to this mystery.)

Seventy-five years since the first publication (by Faber) of Cyril Hare's *When the Wind Blows*, I am delighted to be adding to our library's collections the original holograph manuscript of this novel—now New College Library's MS 381—which we have just acquired from a North Yorkshire rare books and manuscripts dealer. With clarinettists (or those posing as such) figuring so decisively throughout this novel, no doubt Hare must have had the clarinet, and Mozart too, firmly on his mind while he penned his manuscript in 1947–8. In the novel, a Mrs Basset is the driving force behind the Markshire Orchestral Society, which puts on the fateful concert to include Mozart's 'Prague' symphony—as well as Mendelssohn's violin concerto, whose brilliant soloist Lucy Carless is murdered in the concert green room. Hare would surely have known all about clarinet repertoire. (A 17-year-old Gordon Clark opened the programme of a Rugby School concert

¹ 'Instrumental Competition', *The Meteor*, edited by Members of Rugby School, 610 (25 July 1917), 106–7, at p. 106.

² Cyril Hare, 'The Classic Form', in *Crime in Good Company: Essay on Criminals and Crime-Writing*, ed. Michael Gilbert (London: Constable, 1959), pp. 55–84, at pp. 73, 72, 73.

³ Cyril Hare, *Le clarinettiste manquant*, trans. Mathilde Martin (Paris: Payot & Rivages, 2008).



New College Library, Oxford, MS 381, f. 1r—the first leaf of Hare's manuscript of *When the Wind Blows*
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of 3 March 1918 with a clarinet solo, the Minuet from Charles Harford Lloyd's *Suite in the Old Style for Clarinet and Pianoforte*. Again, he is the all-important opening performer for another Rugby concert of 14 July 1918, when he gives a 'sympathetic rendering' of No. 1 (Andante espressivo) from Richard H. Walthew's Second Set of *Four Meditations* for clarinet and piano.⁴ And the first leaf of our newly acquired manuscript shows how the woman in charge of the orchestra's administration in the novel was originally conceived to be a 'Mrs. Dench'—but Hare has amended that to 'Basset', as her name indeed appears in the published novel.⁵ Why Basset? Well, the two

⁴ As recorded in Rugby School's *The Meteor* 622 (2 April 1918), 66; 627 (20 July 1918), 127.

⁵ New College Library, Oxford, MS 381, f. 1r.

most famous pieces by Mozart showcasing the clarinet—among the two most well-known pieces in the whole clarinet repertoire—are Mozart's Clarinet Quintet (K. 581) and his Clarinet Concerto in A (K. 622). Both were written for Mozart's friend, the Austrian clarinet virtuoso Anton Stadler (1753–1812), and specifically for the (deeper register) *basset* clarinet, the instrument Stadler pioneered, and with which he is so closely associated. All those various musical associations relating to the clarinet and to Mozart might, consciously or unconsciously, have influenced the amendment in surname.

Cyril Hare remains a well-regarded novelist to this day (and is most certainly a master of his art), and this is a first-rate literary manuscript for the library to have acquired by one of our alumni. The copy of the complete novel in Hare's own hand, in black and blue inks on white or blue paper, extends over 424 leaves (regrettably, two leaves are absent), with copious emendations, corrections, and deletions, written largely as rectos from used paper which on the versos carry typescript letters and manuscript notes that relate to Gordon Clark's legal career, business and personal dealings, and his literary career as well. So, the rectos show us Hare the novelist in the throes of composing his novel, while the versos reveal more about the author's life more widely.

One of the clarinetists (a major character in the novel) who never actually performs is the Pole, Tadeusz Zbartorowski. And violin soloist Lucy Carless's own Polish heritage will also be a minor piece in the puzzle. That Hare may himself have had an interest in matters Polish is suggested by the typescript letter appeal addressed to him from the Polish Air Force Association to contribute to the association's Welfare and Resettlement Fund, which is the verso of one leaf of this holograph novel.⁶ Other versos attest to other areas of Hare's life. One is a typescript letter of 1946 (also an appeal for funds) from the President of the Oxford Union Society, 'addressing all the graduates of the University, who are traditionally generous to Oxford causes'; another is a memorandum invitation of 1948 from the Coningsby Club, an Oxbridge alumni Conservative dining society.⁷ There are several typed letters from London wine and spirit merchants Matthew Clark & Sons, the family firm, relating to share dividends and such like. Others relating to prosaic matters also include a reminder from the Church Schools Company to pay a term's fees for his elder daughter—Alexandra Mary Gordon Clark, now better known as the Pugin scholar, Lady Wedgwood (*b.* 1938), but then a pupil at Guildford High School.⁸ There are several too—always addressed familiarly to 'Dear Taffy'—from his younger brother Felix Francis Gordon Clark (1906–1948), a Cirencester solicitor, who died during the course of Hare's penning this novel. There are also many notes and draft legal letters in Hare's hand relating, for example, to divorce petitions and 'Opinions' and 'Further Opinions' thereon; (Hare for his day job was employed as a barrister, and would rise to be appointed a county court judge for his native Surrey in 1950).

But other verso leaves of the manuscript are of more interest, and of literary-historical significance. Hare's only children's novel, *The Magic Bottle* (1946), was published by Faber, as were his nine detective novels. Some versos of our MS 381 are handwritten letters from W. G. Gore, a typist who produced Hare's typescript of *When the Wind Blows*. One, dated 2 March 1946, had accompanied the enclosure of the final three chapters of *The Magic Bottle*, referring to cancelled chapters of this book, and describing it as 'a most interesting & unusual children's book which ought to command a good sale when it is published'; another, of 12 December 1946, gratefully acknowledges his gift to her via Faber and Faber of a published copy of this book.⁹ Two other verso leaves refer to one of Hare's least-known works. The novel with which Hare followed up *When the Wind Blows* was his *An English Murder* (1951). And this book had its genesis in Hare's 'The Murder at Warbeck Hall', which was the second (the first was by Agatha Christie) in a series entitled 'Mystery Playhouse Presents The Detection Club' of specially written half-hour radio plays,

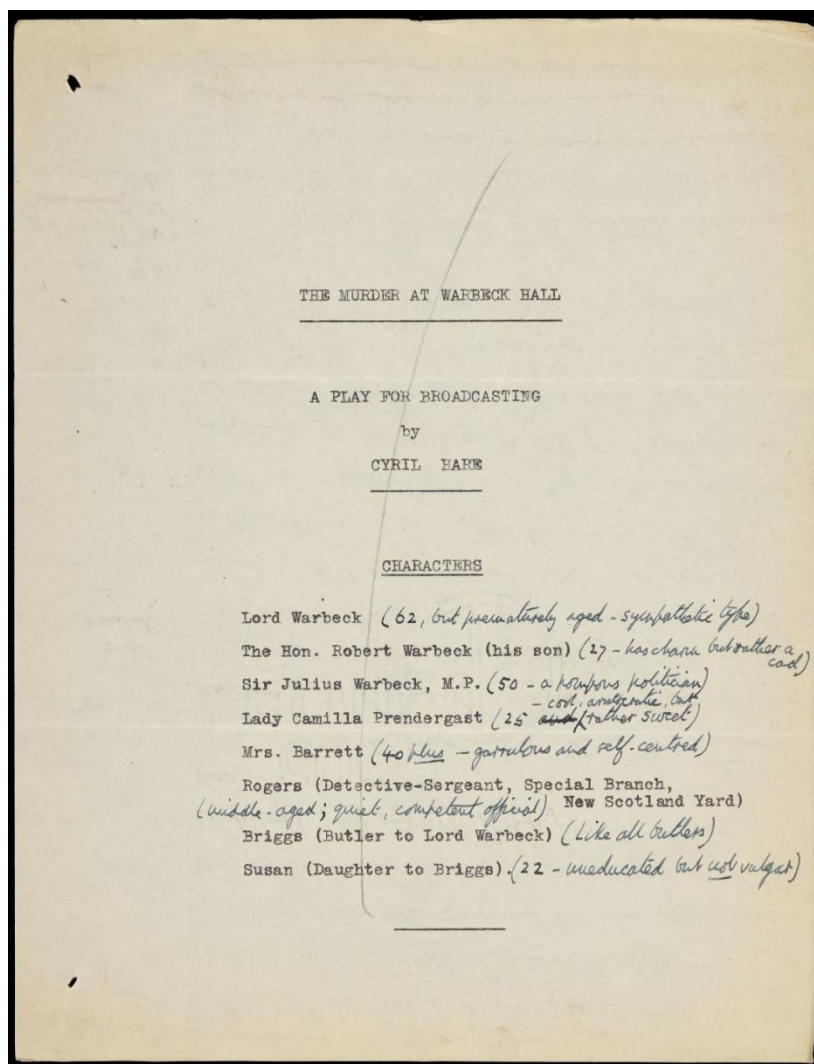
⁶ Letter from Diana Slessor to A. A. G. Clark (11 September 1948), MS 381, f. 399v.

⁷ Letter from C. A. R. Crosland (May 1946), MS 381, f. 76v.

⁸ Letter from R. Pittman to A. A. Gordon Clark (8 October 1946), and Coningsby Club dinner invitation [1948], MS 381, ff. 12v and 244v.

⁹ Letters from W. G. Gore (2 March 1946) and (12 December 1946), MS 381, ff. 211v and 8v.

broadcast on BBC radio in January and February 1948. Two letters both dated 3 February 1948 refer to this little-known play; one is from his typist, who 'very much enjoyed listening to the Broadcast on the 27th [January] & thought it came over the air very well indeed'; the other reference is a postscript in younger brother Felix's hand to a typescript letter: 'We listened to "Warbeck" last week on which we must congratulate you. We all agreed that Gladys Young [the actress who read the part of the play's Mrs Barrett] was a distinct improvement on Gwen!'¹⁰ Eight other verso leaves of the manuscript make up a partial typescript copy of 'The Murder at Warbeck Hall: A Play for Broadcasting', of which one is especially interesting—a list of dramatis personae, with descriptive annotations in Hare's hand fleshing out the characters, annotations which have not made their way into the only published edition of the play.¹¹



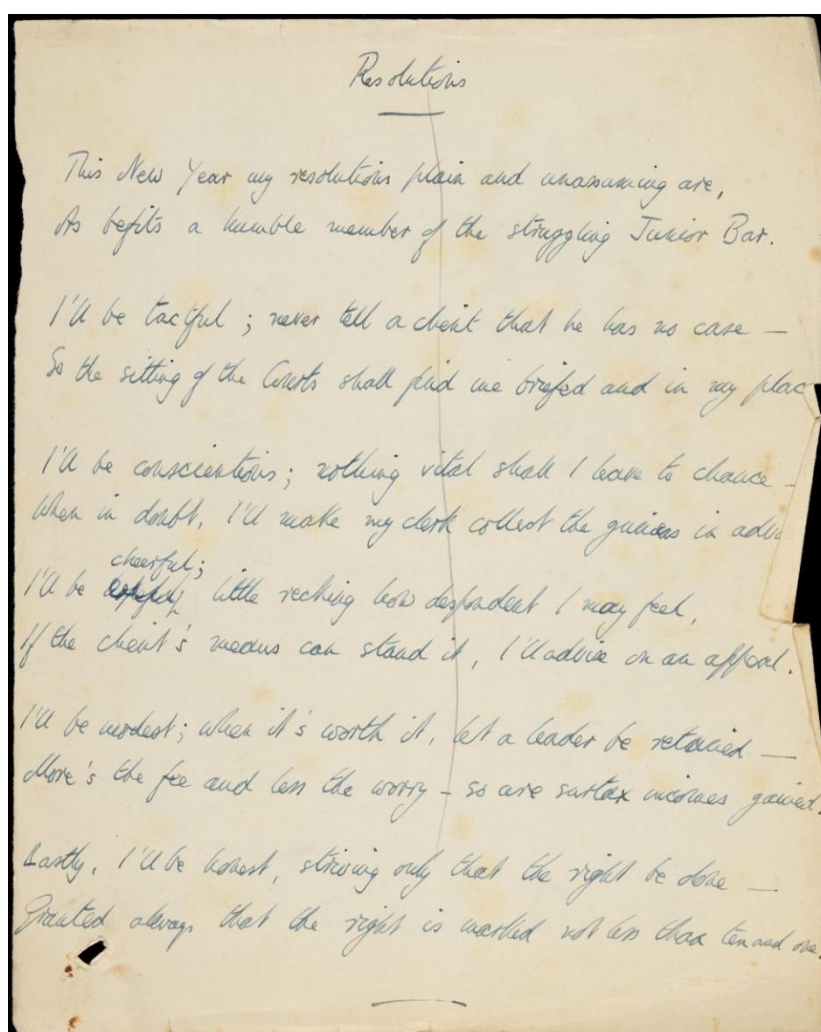
New College Library, Oxford, MS 381, f. 51v

Hare had only recently become a member of the Detection Club when he was invited to produce for their radio series his half-hour play, as our MS 381 attests. The manuscript contains an undated handwritten letter on Detection Club stationery from crime novelist 'E. C. R. Lorac'—penname of Edith Caroline Rivett (1894–1958)—inviting Hare 'to attend the next dinner of the

¹⁰ Letters from W. G. Gore and from Felix Francis Gordon Clark (3 February 1948), MS 381, ff. 209v and 212v.

¹¹ MS 381, ff. 49v, 50v, 51v, 52v, 53v, 54v, 55v, 56v (especially f. 51v). This radio play was first published only in 2020: Cyril Hare, 'The Murder at Warbeck Hall', in *Bodies from the Library: 3: Forgotten Stories of Mystery and Suspense by the Queens of Crime and other Masters of the Golden Age*, ed. Tony Medawar (London: Collins Crime Club, 2020), pp. 27–46.

Detection Club for your Initiation as a member' on 29 January 1947, and then a subsequent letter from her of 7 January 1947, also about the dinner. Finally, there is a typed letter of 18 June 1948, also on Detection Club stationery, this time signed by E. R. Punshon (1872–1956), the crime novelist known for his Bobby Owen mysteries. It follows up with Hare on payment for a guest dinner, and is of particular local interest insofar as it references *another* New College alumnus writer from the Golden Age of Detective Fiction, Milward Kennedy (1894–1968).¹² Other items of interest on the verso leaves include a routine typescript letter to the author of 2 January 1947 from his publishers, Faber and Faber, a 'Biographical Note' in Hare's hand, possibly conceived as a puff for his 1946 detective novel *With a Bare Bodkin*, and a twelve-line poem in rhyming couplets in Hare's hand, 'Resolutions'—a tongue-in-cheek list of new year resolutions as written by 'a humble member of the struggling Junior Bar'.¹³



Resolutions

This New Year my resolutions plain and unassuming are,
As befits a humble member of the struggling Junior Bar.

I'll be tacitful; never tell a cheat that he has no case —
So the sitting of the Court shall find me briefed and in my place

I'll be conscientious; nothing vital shall I leave to chance —
When in doubt, I'll make my clerk collect the guineas in advice

I'll be ~~cheerful~~ cheerful; little recking how desperate I may feel,
If the cheat's means can stand it, I'll advise on an appeal.

I'll be modest; when it's worth it, let a leader be retained —
More's the fee and less the worry — so are sarktax incomes gained.

Lastly, I'll be honest, striving only that the right be done —
Granted always, that the right is merited not less than ten and one.

New College Library, Oxford, MS 381, f. 112v

Alfred Alexander Gordon Clark was born on 4 September 1900 into an upper middle-class Surrey family of distinguished legal pedigree. It seemed he was destined to become a lawyer: his great-grandfather on his mother's side was the famous English judge and vice-chancellor of the court of chancery, Sir James Bacon (1798–1895), and he counted among his close relations a

¹² Letters from E. C. R. Lorac ([undated] c. December 1946) and (7 January 1947), MS 381, ff. 59v and 4v; letter from E. R. Punshon (18 June 1948), MS 381, f. 331v.

¹³ Letter from H. L. Scott to A. A. Gordon Clark (2 January 1947), 'Biographical Note', and 'Resolutions', MS 381, ff. 107v, 112v, and 126v.

grandfather, father, uncle, and elder brother, all of whom held the position of high sheriff and deputy lieutenant of Surrey. The third of five children, home for Gordon Clark ("Taffy") as a boy was the large and graceful Mickleham Hall, and he was educated at a boys' prep school in Rottingdean, St Aubyn's School. In September 1913, he entered Rugby School into what is now known as Cotton House, leaving the school in Easter 1919, after having won reading prizes in 1914 and 1915, an English poem prize and the Kings Medal (for history) in 1918, and lastly the Bowen Modern History Prize in 1919. From Rugby, Hare went up to New College in 1919, graduating with a first in modern history three years later. Thereafter he was called to the bar at the Inner Temple in 1924, and an eminent career in law followed, as well as a wartime spell working as a civil servant in the Ministry of Economic Warfare and then as a legal assistant in the office of the director of public prosecutions. His penname, under which he wrote both novels and short stories, derived from his home in Battersea, Cyril Mansions, and Hare Court, his barristers' chambers. His earliest publications were sketches for *Punch*, and he would also write short stories for the *Illustrated London News*. He drew upon his excellent legal knowledge throughout his career as a crime writer, and his first published detective novel, *Tenant for Death*, appeared in 1937. Eight more murder mystery novels followed, his last being—the sadly aptly titled—*He Should Have Died Hereafter* (American edition: *Untimely Death*), which appeared shortly before he died on 25 August 1958 at his home in Westhumble, Surrey, which was just a few days prior to what would have been his silver wedding anniversary.

In an earlier New College Note, I reference Hare's boyhood background of huntin', shootin', and fishin'. However, as we have seen, Rugby School documents also reveal his boyhood skills as a musician. He would, in fact, remain a supporter of music-making throughout his life, and that love of music and local music-making is in evidence in the celebratory volume he edited (not as Cyril Hare but under his own name) on the Leith Hill Musical Festival, whose inaugural festival conductor, from 1905 till 1953, was Ralph Vaughan Williams, no less. Indeed, for Hare's wedding on 9 September 1933 to (Mary) Barbara Lawrence (1909–1975)—at St Michael and All Angels in Mickleham, Surrey—'Passacaglia on B. G. C.' (the initials of Barbara Gordon Clark) would be specially composed for the bride and the ceremony by Vaughan Williams, and performed by the organist of St Martin-in-the-Fields, Arnold Goldsbrough, to whom Hare would later dedicate *When the Wind Blows*.¹⁴

There is certainly something of Hare himself, and his understanding of parochial, semi-professional concert administration (as well as the law, of course) which he brings to the fictional solicitor and civil servant (and reluctant detective) Francis Pettigrew in *When the Wind Blows*. Pettigrew is drafted in (also reluctantly) to be treasurer and finally secretary of the Markshire Orchestral Society, and thus he is drawn into the petty rivalries and intrigues of committee service and provincial concert arranging in Markhampton. An unassuming setting for a murder, Markhampton is most likely a literary representation of Guildford in Surrey, which in Hare's time boasted both a symphony and a municipal orchestra.¹⁵ In his piece on the detective novel writer's craft, 'The Classic Form', Hare talks of the imperative upon the author to provide chances, hints, and very plain clues—in other words, to 'play fair with the reader'.¹⁶ It is, indeed, 'all this clarinet business' in this novel that provides some critical clues.¹⁷ (And the word 'clarinet' or variations

¹⁴ Martyn Goodger, 'Cyril Hare Crime Novelist', *Book and Magazine Collector* 118 (January 1994), 30–38, usefully summarises biographical information. I am grateful to Jenny Hunt, Archives Manager at Rugby School, for her kind assistance with details of Hare's time at Rugby. Christopher Skelton-Foord, 'Some Notes on New College Hunters', *New College Notes* 19 (2023), no. 3, briefly considers hunting in Hare's life and works. The library holds copies of the *Leith Hill Musical Festival, 1905–1955: A Record of Fifty Years of Music-Making in Surrey*, ed. A. A. Gordon Clark (Epsom: Pullingers, 1955), and Ralph Vaughan Williams, *Passacaglia on B. G. C.*, ed. Hugh Benham ([s.l.]: The Guild of Church Musicians, 2020) at its shelfmark NC/HAR. See also *The Times* (11 September 1933), 13, for details of Hare's wedding.

¹⁵ Hare wrote the foreword to an official town guide of Guildford, a copy of which our library also holds, at NC/HAR: J. W. Penygate, *Guildford, County Town of Surrey: The Official Guide* (Cheltenham: Ed. J. Burrow & Co., [c. 1955]).

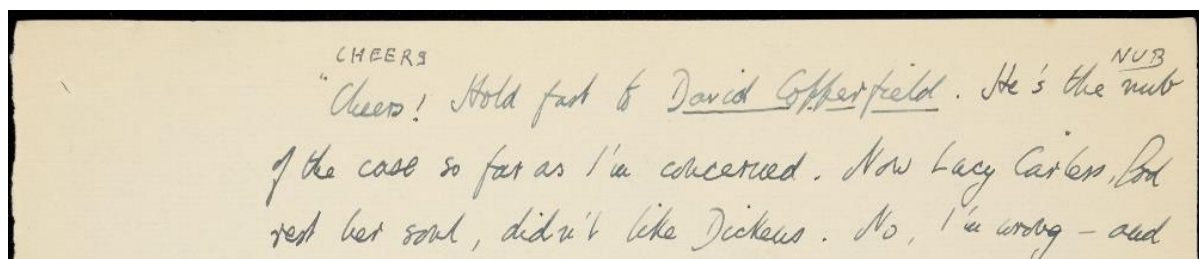
¹⁶ Hare, 'Classic Form', pp. 72, 60.

¹⁷ Cyril Hare, *When the Wind Blows* (London: Faber and Faber, 1949), p. 145.

thereof appears 114 times in the book.) A *TLS* review of *When the Wind Blows* attests to how ‘Mr. Hare, as always, gives his readers as many chances as Detective-Inspector Trimble, or his amateur assistant, Frances Pettigrew, and is scrupulously fair in giving the clues’, and the review focuses almost entirely on the musical setting to the novel:

Having shown himself to be equally at home in legal circles and war-time ministries, Mr. Hare now proves that he knows a good deal about the workings of local musical societies and can describe their activities and the kind of people who make up their membership with all his customary conviction.¹⁸

But Charles Dickens’s *David Copperfield* also provides thematic clues as to the murderer’s motive in *When the Wind Blows*, specifically ones relating to nice points of law that turn on the Deceased Wife’s Sister’s Marriage Act 1907, an act which continued to proscribe marriage to a divorced wife’s sister at the time Hare wrote his novel (though the Marriage Enabling Act 1960 subsequently removed that prohibition).¹⁹ As it transpires, then, the murder is no crime of passion. It is a calculated act carried out for a coldly pragmatic purpose which, as has been noted, is characteristic of Hare’s novels.²⁰ And as Pettigrew tells Chief Constable MacWilliam: “‘Hold fast to *David Copperfield*. He’s the nub of the case so far as I’m concerned””—at least that is how it is printed in 1950 in the first American edition of the novel. The British first edition of 1949 gives ‘hub of the case’ instead. Our newly acquired MS 381 shows that Hare, however, did indeed take pains to try to ensure *nub* and not *hub* be printed, as we see here:²¹



New College Library, Oxford, MS 381, f. 317r [detail]

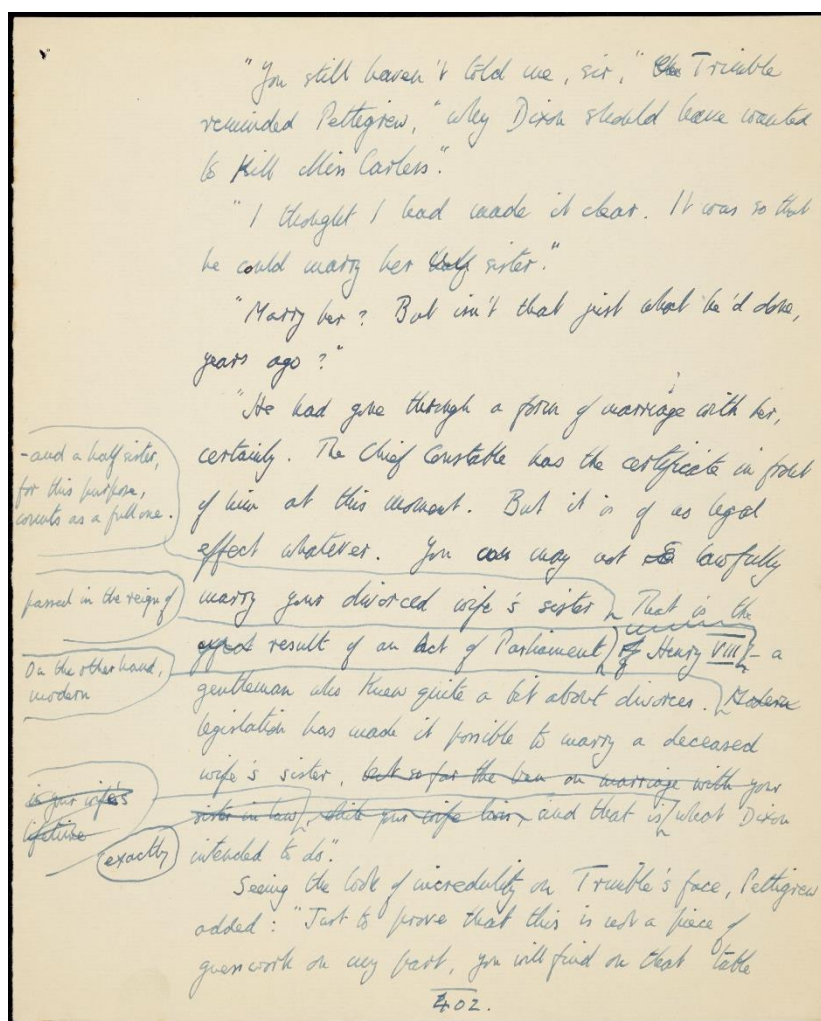
¹⁸ [Review of *When the Wind Blows*], *The Times Literary Supplement* (30 April 1949), 287.

¹⁹ We come across Hare’s literary allusiveness elsewhere, beyond *When the Wind Blows*. This includes a letter in Hare’s hand addressed to ‘Dear Harington’, we purchased last year for our archives, in which Hare references one of his own novels, *Death Is No Sportsman* (1938). Letter from A. A. G. C. to Harington (13 August 1938), New College Archives, Oxford, NCA JCR/R/Gordon Clark: ‘I have arranged to fish with “Mr. Matheson” on the Didder . . . I trust you have read your Cyril Hare, so that the allusions above are not lost on you!’ Robert Matheson is a member of a fishing syndicate on the river Didder, upstream from the village of Didford Magna, in *Death Is No Sportsman*. ‘Harington’ is very conceivably John Charles Dundas Harington (1903–1980), younger son of the barrister and judge, Sir Richard Harington, 12th baronet (1861–1931). Harington’s career trajectory was similar to Hare’s, and theirs would have been similar social circles; Harington went to Christ Church, Oxford, was called to the bar in 1928, and would be appointed a judge in 1958.

²⁰ Nicolas Bareit, ‘Point de droit: Le ressort juridique dans l’œuvre policière de Cyril Hare’, *Considérant: Revue du droit imaginé* 4 (2022), 255–63. Bareit notes: ‘Les meurtriers de Cyril Hare ne tuent pas par désir de vengeance, ou par jalousie, ou par plaisir sadique, ou dans un réflexe de défense. Ce sont des êtres rationnels, des individus calculateurs’, (p. 261). This recent article is one of the best critical assessments of Hare’s work as a novelist. Other notably helpful assessments include: William S. Brooks, ‘Cyril Hare: Alfred Alexander Gordon Clark’, in *Critical Survey of Mystery and Detective Fiction*, ed. Frank N. Magill (Pasadena, Calif.: Salem Press, 1988), II, 841–6; Richard Carpenter, ‘Cyril Hare: Master of the Classic Detective Story’, *Clues* [Bowling Green, Ohio] 8 (1987), 89–112; and T. R. Steiner, ‘Cyril Hare (Alfred Alexander Gordon Clark) (4 September 1900–25 August 1958)’, in *British Mystery Writers, 1920–1939* (Dictionary of Literary Biography, 77), ed. Bernard Benstock and Thomas F. Staley (Detroit: Gale Research, 1989), pp. 153–6.

²¹ Cyril Hare, *The Wind Blows Death* (Boston: Little, Brown, 1950), p. 187; Hare, *When the Wind Blows*, p. 194; MS 381, f. 317r. The library holds fine copies at its NC/HAR shelfmark of the first UK and US editions, complete with their striking original dustjackets—designed respectively by Victor Reinganum and by Pauline Jackson.

Getting the novel's denouement just right, one that turns on fine legal distinctions and painstaking plotting, required more amendments and rewriting than are usual on the pages of his manuscript:



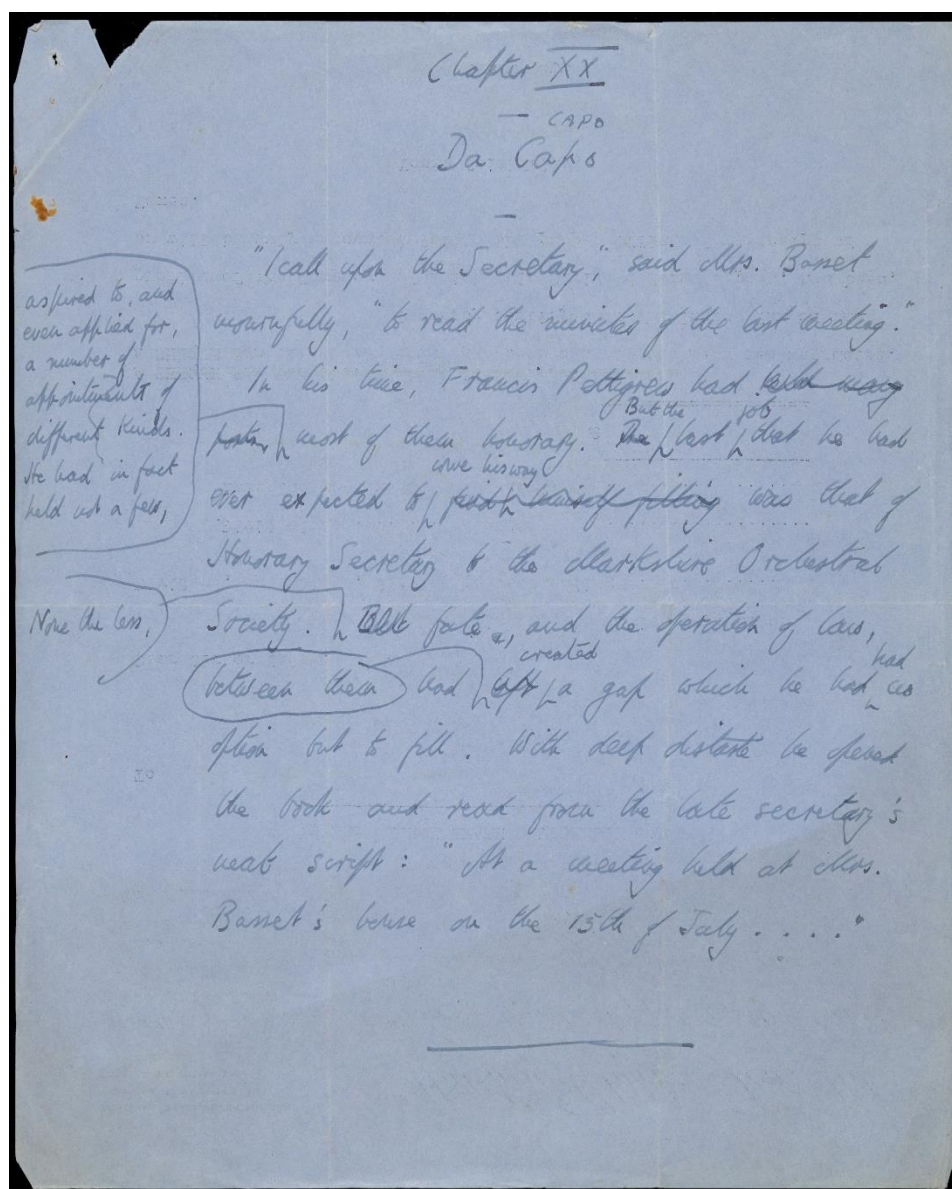
New College Library, Oxford, MS 381, f. 402r

Hare received from Faber an advance of £500 for this novel, five times the sum for his preceding one, and reviews were very favourable.²² The *Sunday Times* praised its 'classic qualities of wit, restraint and form'; the *New English Weekly* opined, Hare 'writes well and wittily and with an excellent sense of character'; and upon publication of the US edition, the *New York Times* admired its 'delightfully unobtrusive wit, warmth and style', calling it a 'gem of the ironic and ingenious British blend of puzzle and satire'. More recently, too, Barzun and Taylor's magisterial reference work *A Catalogue of Crime* deemed it the 'best, unquestionably, of all the Hare stories, and a masterpiece by any standards', and Shephard and Rennison select it for their *100 Must-Read Crime Novels*: '*When the Wind Blows* remains the best introduction to a crime novelist whose work deserves a wider following'.²³

²² Martin Edwards and Philip L. Scowcroft, 'Detection and the Law: An Appreciation of Cyril Hare' <<https://martinedwardsbooks.com/articles/detection-and-the-law-an-appreciation-of-cyril-hare/>> (Accessed: 17 April 2024).

²³ Christopher Pym, 'Crime Stories', *The Sunday Times* (8 May 1949), 3; Vera Snelling, 'Novels', *The New English Weekly* 35 (14) (14 July 1949), 166; Anthony Boucher, 'Criminals at Large: A Note of Murder', *The New York Times* (15 January 1950), 19; 'Favorite Criminals', *The New York Times* (11 June 1950), 26; Jacques Barzun and Wendell Hertig Taylor, *A Catalogue of Crime* (New York: Harper & Row, 1971), p. 227; and Richard Shephard and Nick Rennison, 'Cyril Hare (1900–58) UK: *When the Wind Blows* (1949)', *100 Must-Read Crime Fiction Novels* (London: A & C Black, 2006), pp. 67–8, at p. 68.

Violinist Lucy Carless, alas, never gets to perform the Mendelssohn with the Markshire Symphony Orchestra. But whatever *did* happen to Gordon Clark's Rugby School performance of the Allegro giusto from Hollaender's *Sechs Charakterstücke*? While we may never know just what prompted the mysterious summons home that caused him to miss his summer 1917 performance, over a year later a review in the school magazine, *The Meteor*, shows how Gordon Clark's practising had not been in vain. On 24 November 1918, the opening piece on that Sunday concert's programme is once again the Hollaender trio, with Alfred Alexander Gordon Clark as clarinetist. And—it makes for a nice coincidence to read—the third item on that programme is the second movement of the violin concerto by Mendelssohn.²⁴



New College Library, Oxford, MS 381, f.[418]r—the final leaf of Hare's manuscript of *When the Wind Blows*

Christopher Skelton-Foord
Librarian
New College, Oxford

²⁴ *The Meteor* 632 (16 December 1918), 199.