Easter Holiday Arrangements

Easter Sunday, Weather Garden opens from 10 to 4. Advertisement One Penny.

Easter Monday, Winter Garden opens at 3 o'clock—The Cardiff Welsh Children's Entertainment, "Little Nipper."

Easter Tuesday, at 3 o'clock—Military Orchestra (Elijah).

Easter Wednesday, at 8—Military Band Concert; Vorsala, Madame Bignot, Harmonium. 

Easter Thursday, at 4—Professor Evans' Exhibition Entertainment.

Old Boys' Concert

The Old Boy's concert was held on Friday, 4th April, and was an event of considerable interest and pleasure. The audience was particularly noteworthy for its youthful members, who were thoroughly entertained throughout the evening. The atmosphere was filled with the spirit of camaraderie and friendship, which is characteristic of such occasions.

Letter to the Editor

Lindold Coboles, speaking recently at the University of London, America, said that every educated speaker of English uses at least three languages. He believes that the ability to speak multiple languages is essential for a successful career in the modern world. His words were met with much applause from the audience, who were impressed by his fluent delivery and command of the three languages he spoke.

Science Notes

One often reads of the discovery of new laws in the centre of the earth, or the discovery of some new and wonderful substance. But the most exciting discovery of all is the discovery of new and wonderful substances. This is the subject of the following article.

The Palace Journal

Vol. XII.—No. 250.

M. D. C. L. X. III.

Marian, University of London Archives QMC/PP/14/16 Issue 280

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PROGRAMME OF CONCERT

SATURDAY, MARCH 25th, 1893,
COMMENCING AT EIGHT O'CLOCK.

ARTISTES—

MISS HELEN PETTICAN.
Ms. JOSEF CLAUS (Royal Opera of Rome). SENGOR GUETARY (Royal Italian Opera).

THE FISHER-FARKUA DUETISTS. RECITATIONS—MR. FREDERIC UPTON.

CONDUCTOR—

MR. RAFAEL ROCHE.

PART I,
PIANOFORTE DUET "SONGS...

When all was young and pleasant
May I thy poor friend took part with thee in
Hope and delight has pass'd from life
Now that the ooloud of Autumn dark is
Now is for me mournful the day,

[Continued on the next page]
PROGRAMME OF SONGS
TO BE SINGED
ST. JUDE'S CHOIR OF WHITECHAPEL,
Lecture on "Tennyson,"
On Wednesday, March 20th, at 8.
Conductor, A. H. Pepin, B.A.

LORD TENNYSON
Born in 1803, at Somersby, Lincolnshire, educated at South and Trinity College, Cambridge. Subsequently essayed the lives of Shakespeare and Tennyson, and finally settled in London. His first public appearance in song was in 1832, when he sang "The Pledge of Truth." His range covered the whole compass of the poet's art, and his compositions were multi-guarded. Tennyson, with the two volumes of "The Poet," which included "The Charge of the Light Brigade," and "Maud," was the first laureate of the English language. Tennyson's poetry is characterized by its grandeur, its pathos, and its contemplation of the eternal. In the phrase of his poetry, "the soul of the earth." Period of Preparation (1827-1832) Youthful experiments, "Poems by Two Brothers" (1827). Gained Newdigate with "Timbuctoo." Gained the "Prize Essay" at Somersby, "Timbuctoo." The three mental phases expressed in the poem—marked by the "Three Christmases": (1) —The "Season of Ingenuousness"; (2) —The "Season of Controversy"; (3) —The "Season of Maturity." The "Prize Essay" (1827). —(2) —The "Season of Controversy" (1828), in which he has revealed his weightier and deeper thoughts. The "Ode to the Duke of Wellington." —(2) —The "Season of Controversy" (1828), in which he has revealed his weightier and deeper thoughts. The "Ode to the Duke of Wellington." The "Laureate" poems—The artificiality of the poet's art, the grandeur of his imagination, the depth of his thought. (1) —The "Season of Ingenuousness"; (2) —The "Season of Controversy"; (3) —The "Season of Maturity." The "Ode to the Duke of Wellington." —(2) —The "Season of Controversy" (1828), in which he has revealed his weightier and deeper thoughts. The "Ode to the Duke of Wellington." The "Laureate" poems—The artificiality of the poet's art, the grandeur of his imagination, the depth of his thought. (1) —The "Season of Ingenuousness"; (2) —The "Season of Controversy"; (3) —The "Season of Maturity." The "Ode to the Duke of Wellington." —(2) —The "Season of Controversy" (1828), in which he has revealed his weightier and deeper thoughts. The "Ode to the Duke of Wellington." The "Laureate" poems—The artificiality of the poet's art, the grandeur of his imagination, the depth of his thought. (1) —The "Season of Ingenuousness"; (2) —The "Season of Controversy"; (3) —The "Season of Maturity." The "Ode to the Duke of Wellington." —(2) —The "Season of Controversy" (1828), in which he has revealed his weightier and deeper thoughts. The "Ode to the Duke of Wellington." The "Laureate" poems—The artificiality of the poet's art, the grandeur of his imagination, the depth of his thought. (1) —The "Season of Ingenuousness"; (2) —The "Season of Controversy"; (3) —The "Season of Maturity." The "Ode to the Duke of Wellington."
Edmund Kean.

On one occasion, when forming a picture of the hero, Kean accepted an invitation to lunch at the home of Lord Byron, the great poet, who was a friend of the actor. When Kean arrived, Byron greeted him with great enthusiasm and invited him to join him in a game of whist. Kean accepted the offer, and the two men played until late into the night. Byron was known for his flamboyant behavior, and it was said that he often kept his guests at his house for days on end, entertaining them with his music, poetry, and stories.

The landlord waited on the party in roundelay.

Kean saw no sooner caught sight of him than he [Kean] ran away without saying a word.

The landlord was taken aback by his sudden departure, but Kean had already left the room.

After the dinner, Kean left the house and walked to the theatre, where he played his part with great fervor. The audience was completely captivated by his performance, and Kean emerged as a true star of the stage.
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The drawback to the great spread of English newspapers of London was the difficulty of the printers in getting their stock printed. However, the members of the demi-monde were the first to use the new press, and were paid in proportion to the number of copies printed.

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THE PALACE JOURNAL.

FRI
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