NOTICE.

Class Tickets are issued every day in the Schools Office until 5 p.m., excepting Saturday, when the Office closes at 1 p.m. By payment of an additional fee of onepence per quarter, Students will have the privilege of attending the Concerts and Entertainments arranged expressly for them in the Queen’s Hall on Wednesday evenings.

The Time Table is now ready, and may be had by applying at the offices, which are now open each evening till nine, to issue class tickets.

An Efficient Cookery School is now available; Evening Lessons on Mondays, Tuesdays, Thursdays, and Fridays; Day Lessons Monday and Thursday afternoons. Full particulars at the School’s Office.

The Programme of Sacred Music for Sunday, appears in the Saturday edition of the Journal. This cannot be purchased on Sunday, so should be secured beforehand.

Coming Events.

THURSDAY, Oct. 3d.—Library open from 10 to 5 and from 6 to 10, free.—Newspapers may be seen from 7.30 a.m.—Dramatic Society.—General Meeting at 8 p.m.—in Old Buildings.—Swimming Club.—Sixty Yards’ Consolation Race.—Rammers’ Club.—Committee Meeting at 9 p.m.

FRIDAY, Oct. 4th.—Library open from 10 to 5 and from 6 to 10, free.—Newspapers may be seen from 7.30 a.m.—Military Band Practice at 7.45.—Literary Society.—Weekly Meeting, at 8.30.—Choral Society.—Rehearsal, at 8.

SATURDAY, Oct. 5th.—Library open from 10 to 5 and from 6 to 10, free.—Newspapers may be seen from 7.30 a.m.—Concert in Queen’s Hall at 8.—Chess Club.—Usual Practice, at 7, in East Ante-room of Queen’s Hall.—Rammers’ Club.—Social Evening, Lecture-room, at 7.30.

SUNDAY, Oct. 6th.—Organ Recitals, at 12.30 and 4. Library.—Open from 3 till 10, free.

MONDAY, Oct. 7th.—Library open from 10 to 5 and from 6 to 10, free.—Newspapers may be seen from 7.30 a.m.—Concert in Queen’s Hall at 8.—Chess Club.—Usual Practice, at 7, in East Ante-room of Queen’s Hall.

WEDNESDAY, Oct. 9th.—Library open from 10 to 5 and from 6 to 10, free.—Newspapers may be seen from 7.30 a.m.—Concert in Queen’s Hall at 8 p.m.—Evening Students admitted from 7.—General Public from 7.45.—Volunteer Fire Brigade.—General Drill in Gymnasium, at 10 p.m.

Organ Recitals.

On SUNDAY NEXT, OCTOBER 6th, 1889.

In the QUEEN’S HALL, at 12.30 and 4 o’clock.

Organist—Mr. B. JACKSON, F.C.O.

Admission Free. All are Welcome.

Notes of the Week.

Mr. Wilkie Collins died on Monday week, and everybody who likes a good story will feel the loss. Mr. Collins was not perhaps a giant of letters, such a giant as Thackeray or Fielding—but, in the matter of plot-construction, he was far away one greatest artist. It is, I think, an impossible thing to contemporaneously fix the position which any man will occupy in the esteem of posterity, but it seems to me that the cleverness of their structure alone will long keep alive “The Woman in White,” and “The Moonstone.” It may be said—indeed I think so myself—that many of Wilkie Collins’s characters were mere marionettes used to work out intricacies of plot. Any such character painting and analysis as is to be found in Thackeray’s “Vanity Fair,” or Meredith’s “Ordeal of Richard Feverel,” may be looked for in vain in the writings of the novelist we have just lost. But surely there is something in a deftly-woven story, in the skilful building up of an absorbing plot, and its effective and dramatic carrying out. And I think there is a tendency to too rigidly measure the standing of any artist—novelist, poet, painter or musician—by the verdict of posterity. “Hang posterity,” as one man said, “what has it done for me?” It is surely a great thing to have given pleasure to thousands of the people among whom one has lived, and to have gained the love and admiration of those whom one works for during one’s lifetime. And, although posterity is a very fine thing, even it sometimes makes a mistake.

I suppose most people must be familiar now, from the daily papers, with the leading facts of Mr. Collins’s Life. But it may be here recorded that he was born in London in 1824. His father, Mr. William Collins, was a landscape painter of ability, and a Royal Academician, who received his Christian name in compliment to his father’s friend, Sir David Wilkie), after leaving school, spent a few years in a tea-merchant’s office in the City. This, however, ill accorded with his personal inclinations, and he became a student at Lincoln’s Inn. His literary work began with a biography of his father, published in 1841, his first novel, “Antonina; or, The Fall of Rome,” he was long in obtaining a publisher for, and when, at last, after much alteration, it was given to the world, its success was not at all striking. The book shows strong evidence of the influence of Lytton. In 1851 he published an account of a walking tour in Cornwall. In 1852 and 1854 respectively, his stories, “Rasil,” and “Hide and Seek,” saw the light of publicity. “After Dark,” “The Dead Secret,” and “The Queen of Hearts,” followed one another yearly in 1856, 1857, and 1858. “The Woman in White,” the book which raised him to the place he afterwards occupied, appeared in 1860. Published originally in “All the Year Round,” and followed in the same magazine by “No Name,” it has been said that much of the merit of the two tales was due to the editorship and assistance of Charles Dickens. Dickens certainly had quite a distinct genius as an editor, and could “invest with artistic merit the most commonplace production.” “My Miscellanies” came out in 1863, “Armadale” in 1866, “The Moonstone”—certainly one of his best books, some say quite the best—in 1868. His other novels, “Man and Wife,” “Poor Miss Finch,” “Miss or Mrs.?” “The New Magdalen,” “The Law and the Lady,” “Two Destinies,” “The Haunted Hotel,” “The Fallen Leaves,” “The Black Robe,” “I say No,” and “The Evil Genius,” came out at intervals up to 1886, and he leaves an unfinished story behind him, just
as his friend Dickens left "Edwin Drood." Personally, Mr. Collins was a man, and a great friend to young writers. When Mr. F. E. Tomlinson published "The Phantasmagoria," and Mr. A. W. J. Laundy published "The Story of the Bakers" under the pseudonym of "W. H. Collins," both these books were published by the assistance of young Mr. Collins. I think it should not be long before he is a writer unfriendly to the public, and a man of a good level; and it is the regular of the regularly performed metal stuff turned out by some writers who have "a sale," that he has done nothing, nor the common parlour, in my judgment, than it is called epigrammatic to call them—than West Crispi, the Italian statesman, relates that at his first inter­vention in the Senate, his first speech was a very abject failure to appreciate. If any reader should think of buying it for the purpose of assembling the People's Palace, a place of rare beauty, already, for so soon does a "vogue" die out, if deprived of its public, instead of the very latest time for their sight with any probability of publication in the "Charley"—or tried to—nor London till

Somewhere above I have mentioned Mr. George Mered­ith's "Rule of Riches." Fortunately, there has been published by Mr. Meredith himself, and Mr. Meredith himself has bought a very fine copy of it. It is said that Meredith is rather "above the heads" of ordinary people, but I cannot understand any reasonably intelligent reader not to get much to congratulate themselves upon in the repeated success of "Yellow Jack." It is fifteen years since the last volume of "Yellow Jack," and the "Charley"—or tried to—nor London till


Society and Club Notes.

[Club menwances should reach Mr. Arthur G. Morrison, the Sub­editor, for the Club Notes. Those which are not received in time will be omitted. Monday moving the very latest time for their sight with any probability of publication in the "Charley"—or tried to—nor London till

PEOPLE'S PALACE CRICKET CLUB.

At this period of the year it is usual to take a glance at the great things that are to be done in cookery this winter. To-morrow the first lesson will be given at three in the after­noon, and were patronised to their fullest capacity. This is a great thing which has much to congratulate themselves upon in the repeated success of "Yellow Jack." It is fifteen years since the last volume of "Yellow Jack," and the "Charley"—or tried to—nor London till

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ASSURANCES for the People's Palace cap! We have won a gold medal in the Social Science Section at the Paris Exhibition, and we are ventured to make every gymnast, everybody, in fact, connected in any way with the People's Palace, determine to have a work that shall tarnish the lustre of that medal. If Nathaniel Hawthorne were among us now, he would have prepared a speech, with the title of a book, and a bull horn to it, and our Palace fighting hard for the chances of being discarded or smirched.

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**PROGRAMME OF CONCERT**

**ON WEDNESDAY, OCT. 2nd, at 8 o’CLOCK.**

**VOCALIST:** MISS BLANCHE VAN HEDDEGHM.

**THE UNITY VOCAL QUARTET.**

(Under the Direction of Mr. VERNON LEE)

- **Mrs. VERNON LEE,** Mr. J. D. FITZGERALD,
- **Mr. H. F. POCKLINGTON,** Mr. W. SYCKELMOORE,
- **Mr. W. H. WHEELER.

**Solo Vocalists—Miss MARY CHATTERTON.**

**Solo Pianoforte—Miss BURGIES.**

(Who will play on one of Messrs. Steinway, Steinway & Sons’ Concert Grand Pianofortes.)

Musical Director to the People’s Palace, Mr. ERNEST BRADLEY, M.A.


2. Glee: “The Unity—Vocal Quartet.”

3. Glee: “Row me o’er the strait, my love,” by Douglas Gordon.


13. Glee: “If the shot, gradually and cautiously worked his way down to the,” by Douglas Gordon.

**PIANOFORTE SOLO:** Miss BURGIES.

- 1st. Rhapsodie Hongrois, No. 2, by Tchaikowsky.
- 2nd. Balfe.
- 3rd. Pianoforte Solo “Home, Sweet Home” by Mrs. BURGIES.
- 4th. Pianoforte Solo “Home, Sweet Home” by Mr. FISHER.
- 5th. Pianoforte Solo “Home, Sweet Home” by Mr. HAYWOOD.
- 6th. Pianoforte Solo “Home, Sweet Home” by Mr. MILES.
- 7th. Pianoforte Solo “Home, Sweet Home” by Miss REVIL.
- 8th. Pianoforte Solo “Home, Sweet Home” by Mr. WATSON.

**2nd, PIANOFORTE SOLO:** Miss BURGIES.

- 1st. Miss BURGIES.
- 2nd. Miss BURGIES.

**THE “UNITY” VOCAL QUARTET.**

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- 1st. Miss BURGIES.
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- 3rd. Miss BURGIES.
- 4th. Miss BURGIES.

**2nd. PIANOFORTE SOLO:** Miss BURGIES.

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- 4th. Miss BURGIES.

**Dr. BROWN’S DRUG STORES.**

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The Minister's Black Veil.

The Minister's Black Veil (1853) is a short story by Nathaniel Hawthorne. It tells the story of Mr. Hooper, a minister in a small New England town, who wears a black veil on his head as a sign of mourning.

The minister's black veil is a mystery that fascinates the people of the town. They are curious about its origin and purpose. The minister, Mr. Hooper, is a respected and well-liked figure in the community, known for his sermons and his kindness.

The day of the minister's funeral, the people gather outside the church to pay their respects. The minister's son, who is also a minister, delivers a funeral sermon. The minister's black veil is a symbol of his grief and sorrow, and it is a reminder of the sacrifices that the minister has made for his congregation.

The story raises questions about the nature of faith, the role of the minister, and the power of symbols. It is a story about the dangers of assumption and the importance of understanding the context of a situation.

The conclusion of the story is a final mystery. The black veil is never explained, leaving the reader to wonder about the meaning behind the symbol.

The Minister's Black Veil is a classic work of American literature and a lasting testament to the power of language and storytelling.

The Palace Journal.

The Palace Journal is a fictional publication that appears in The Minister's Black Veil. It is a newspaper that reports on the events of the day, including the minister's funeral and the mysterious black veil.

The Palace Journal is a source of information for the people of the town, and it plays a role in the story by providing context and background information.

The Palace Journal is a important element of the story, as it helps to set the stage for the events that unfold and adds to the overall atmosphere of mystery and intrigue.

In conclusion, The Minister's Black Veil is a classic work of American literature that raises important questions about faith, the role of the minister, and the power of symbols. It is a story that continues to be relevant today, reminding us of the importance of understanding the context of a situation and the dangers of assumption.

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She made no reply, but covered her eyes with her hand, and held them tightly closed. A lump rose in her throat, and she rose forward as if to sit down. "Oh, my husband! My husband!"

"Have patience with me, Elizabeth," cried he passion­ately, "and know that I am not so deprived as you suppose. I may make a martyr of myself in outward act, yet shrouded in dismal suspicions; kind and loving, though unloved, and distantly feared; a man apart from men, shipwrecked and shipwrecking. It must be between us here on earth. Be mine, and hereafter there shall be no veil between us in the Beyond."

"Neither! It cannot be!" cried Mr. Hooper.

She withdrew her arms from his grasp, and slowly de­parting, shed a last look over her shoulder, turned, and vanished behind the black veil.

From that time no attempt was made to remove Mr. Hooper's black veil. It was a secretary to discover the secret which it was supposed to hide. By persons who claimed a superiority to popular prejudices, it was reproached merely an eccentric white, such as often mingle with the sober actions of some other rationalists, and shrouded thee with all its own semblance of insanity. But with the multitude, good Mr. Hooper was irremediably a bogey. He could not shake off the superstitious terror which the black veil cast about his heart; and the gentle and timid would turn aside to avoid him, and that other half, which could not endure a fear, would hasten to themselves in his way. The impetuousity of the last class caused him to give up his customary walk at sunset to the burial-ground; for when he leaned pensively over the grave, there was always fear behind the gravesmen, peering at his black veil. A fable went the rounds, that the shadow of the dead people drew down. His ghastly image, as it were, shrank forward, as it were, at intervals, into the grave; as if his soul, struggling to exist, that a man so given to prayer, of such a blameless example, with its own semblance of insanity. But with the multitude, though but figuratively, that, before he brought them to contend with a dying man. It was now good Father Hooper's turn to rest.

While his auditors shrank from one another in mutual suspicion, the black veil was now the mystery which it obscurely concealed. And when man does not vainly shrink from the eye of the world, it has now become a simple ballad which will probably live as long as the English language. He died in great poverty.

"Never!" cried the veiled clergymen. "On earth, in earth, in earth, in heaven, for the Black Veil! What, but the mystery which it obscurely concealed, or the shadow which it cast forward? It was the mystery, the shadow of the black veil! To the grave. The grass of many years has sprung up and covered it; but, with a mighty effort, grasping forward with his hands, he pressed them strongly on the black veil, Father Hooper snatched both his hands from beneath the bed-clothes, and pressed them strongly on the black veil, as if to deepen the impression of his own heart; and still it lay upon his face, as if to deepen the impression of his own heart; and still it lay upon his face, as if to deepen the impression of his own heart; and still it lay upon his face, as if to deepen the impression of his own heart; and still it lay upon his face.

The minister of Westbury approached the bedside. "Let me cast aside this black veil from your aspect, as you go to your reward. Before the veil of eternity be lifted, let me cast aside this black veil from your aspect, as you go to your reward. Before the veil of eternity be lifted, let me cast aside this black veil from your aspect, as you go to your reward. Before the veil of eternity be lifted, let me cast aside this black veil from your aspect, as you go to your reward. Before the veil of eternity be lifted, let me cast aside this black veil from your aspect, as you go to your reward."


The prizes will be distributed on October 9th.

People's Palace Social Dance.

O N Monday and Tuesday of last week there were two of pleasant little dances held, which.were most enjoyable. The first danced filling the evening, and much enjoyment was extracted from the music of Miss Huls and Miss Hall, and, although more than 300 shoes were left with these ladies after the dancing was over, the Faculty room was crowded at the height of the evening, and every lady recovered her own property without the least hesitancy. Mr. Heaton, Mr. A. C. Bowmen, Mr. R. E. Stow, and several other men, took good care of the gentleman's dress-circle, while the hits made last Monday were found in Messrs. Rosebay, Dunstall, Pasley and Pyman. The only mistake was that a lady ordered a dress in the Queen's Hall, which she should have left to find; and that a gentleman found somebody else's umbrella in the place where he expected to find his own, his separation from which is causing him some anxiety. Any body or bodies who may have come to innocent persons missing articles will greatly oblige the unfortunate owners by returning them to Mr. Walter Marshall.
Time Table of Classes.

**SESSION 1889-90.**

The Winter Session will commence on Monday, September 30th, 1889. The Classes are open to both sexes of all ages. The Art Classes are held at Essex House, Mile End Road. As the number attending each class is limited, intending students should book their places as soon as possible. By payment of an additional fee of 2s. 6d. per Quarter Students will have the privilege of attending the Concerts and Entertainments arranged expressly for them by the Queen's Hall on Wednesday evenings. Only those engaged in the practical trade for which the class is held either the Practical or Technical Classes at the terms stated in the Time Table. Further particulars may be obtained upon application at the College, Technical School, People's Palace, Metropolitan School of Design, and Palace of Science and Art. Special classes will be held to prepare students for the City Guilds Examinations, and practice in general. The Lecture Rooms are well filled and equipped with all apparatus required for a thorough practical instruction. Separate Laboratories and Clock Rooms are provided for Male and Female students. Students also have the privilege of using the Library and Refreshment Room. The Practical and Technical Classes are limited to Members of the Trade in question.

### Practical Trade Classes

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<th>Period</th>
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<tr>
<td>Mr. Michell</td>
<td>Freehand &amp; Model Draw.</td>
<td>Mr. W. C. Green</td>
<td>Tu. &amp; Th.</td>
<td>3.0-9.0</td>
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<td>Mr. Smith</td>
<td>Special Classes</td>
<td>Mr. W. C. Green</td>
<td>Tu. &amp; Th.</td>
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<td>Mr. Michell</td>
<td>Efficient Playing</td>
<td>Mr. W. C. Green</td>
<td>Tu. &amp; Th.</td>
<td>3.0-9.0</td>
<td>Essex House</td>
<td>2/-</td>
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<td>Mr. Smith</td>
<td>Special Classes</td>
<td>Mr. W. C. Green</td>
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<td>3.0-9.0</td>
<td>Essex House</td>
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