

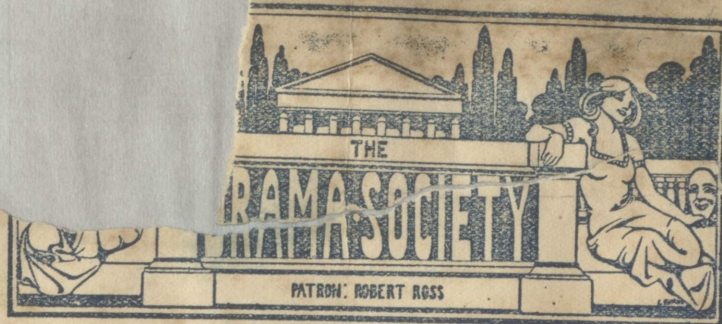


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Oscar Wilde
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Vol. **15**



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THIRD PERFORMANCE. 12 DEC 1911

SOULS ON THE TRAMP.

A THEOSOPHICAL FARCE,
 by PAUL HYACINTHE LOYSON AND LEONARD HENSLOWE.
 (ITS FIRST PRODUCTION.)

(The Authors, sincere Theosophists themselves, trust that the great truths of Theosophy will in no way be harmed by this playful treatment.)

— THE PLAY IS PRODUCED BY LEONARD HENSLOWE. —

CHARACTERS.

ORAN BORAGINE	...	...	HARRY ST A. HILLIARD.
SERGIUS BORAGINE	...	...	H. B. WARING.
BRYANT	...	...	LEON M. LION.
JOSEPH	...	..	ALEXANDER IRTH.
OLGA	...	...	ALICE CRAWFORD.

The scene of the Play is a LONDON DRAWING ROOM.

FOLLOWED BY

A FLORENTINE TRAGEDY.

BY OSCAR WILDE.

(By special permission of the AUTHOR'S LITERARY EXECUTOR TO WHOM THE DRAMATIC RIGHTS BELONG.)

— THE PLAY IS PRODUCED BY MARIE VANTINI. —

CHARACTERS.

GUIDO BARDI, A Florentine Prince	...	...	ESME PERCY. (By Arrangement with B. IDEN PAYNE).
SIMONE, A Merchant	...	...	EWAN BROOK. (By Permission of OSCAR ASCHE AND LILY BRAYTON.)
BIANCA, his Wife	MURIEL HUTCHINSON. (By Permission of OSCAR ASCHE AND LILY BRAYTON.)

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LOU-TELLEGEN'S SEASON

**THE PICTURE OF
DORIAN GRAY**

BY

OSCAR WILDE

Dramatised by G. CONSTANT LOUNSBERY



MONSIEUR LOU-TELLEGEN

VAUDEVILLE

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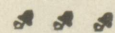
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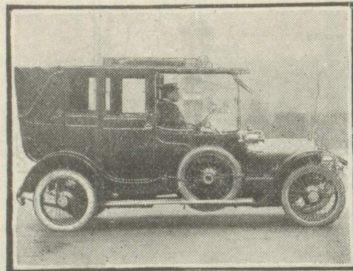
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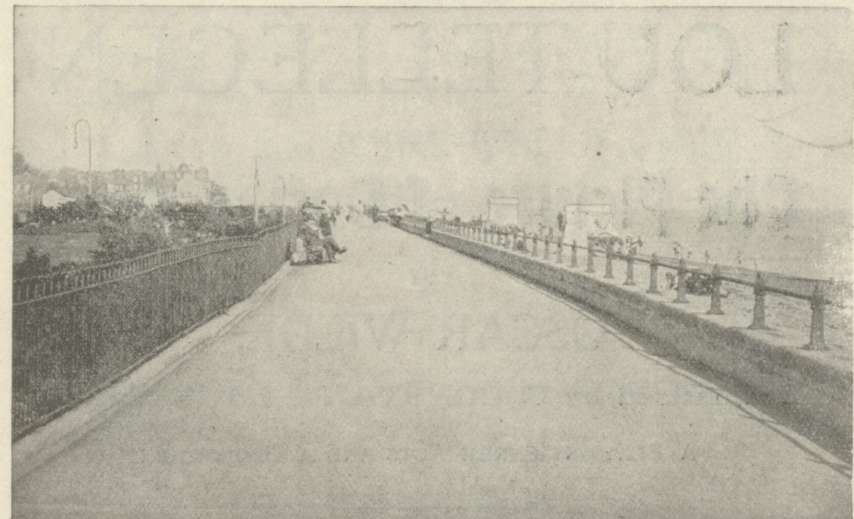
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Dorian Gray		MONSIEUR LOU-TELLEGEN
Mrs. Vane	...	Miss MOLLY HAMLEY CLIFFORD
Mr. Isaacs	...	Mr. IVAN BERLYN
James Vane	...	Mr. EDMUND GOULDING
Sybil Vane	...	Miss JULIA JAMES
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MONSIEUR LOU-TELLEGEN
AS THE COMTE DE KERSAN IN "NUIT DE NOEL"

of a nymph weeping on the sward and a satyr laughing back at her as he leaps into the thicket.

Well, if the collocation of too much genius into one work has frightened us in England, it is not so abroad. The reception of *Salomé* on the Continent may be learned from Mr. Robert Ross's prefatory note to the edition we have been speaking of. And now Mr. Lawrence Gilman has had the courage to analyse the music of the opera, which is one of the most popular in the *répertoire* of the towns of the Continent. No more than Beardsley can this third man of genius interpret Wilde faithfully; and Strauss's task must have been extraordinarily difficult. He had not, as most composers of operas have, to give life and art to an entirely colourless and inartistic libretto. He had to take a work of art already perfect, a piece of literature which, like all good literature, had already its own music, its own tone, refrains, melodies, harmonies and discords, and wed it to that which was struggling for birth from his own brain. And the result, if something of great power and import, is not the *Salomé* of Wilde. It is something far more turbulent, if not more tremendous, more savage, if not fiercer, more cataclysmal, if not more terrible. "The orchestra thunders simultaneously in two violently antagonistic keys; or the band as a whole will be playing in A-flat major, while the singer intones valiantly a phrase in A (natural) minor." (That word "valiantly" shows a sad lack of humour in Mr. Gilman, but never mind: we are too grateful for his patience and skill in explaining the music to quibble with his phrases.) But where in Wilde's *Salomé* do we find such artistic brutality as that, such crudeness of means, and so violent a struggle for an aim which the author fulfilled with so much deceptive ease? The "catalogue" part of *Salomé* (see Mr. Ross's note again)—the joy of the æsthete lingering over the beautiful things of this Eastern world of his imagining—is gone: so is the consummate craftsmanship. But we have in their place something that is worth having. No one who has seen the opera (stay-at-homes who have only heard the music can form no idea of its effect) but will declare Strauss to have been justified in his method of treating the play. The horror, the terror, and the pity of it, the immensity of the passions and the grandeur of the gloom under which the story is played out, are raised to an unendurable pitch. While Salomé leans over the edge of the cistern waiting to hear the executioner's blow in the darkness below her, a single note on the double-bass, plucked by the player's fingers, throbs inevitably on, and the opening of the Beethoven C minor symphony is pale beside its effect. What could be more ghastly than the descending passage in which Salomé demands the head of the Baptist, or more violent than Herod's final command? Here and there, too, though Strauss's humour is a bludgeon and Wilde's a darting rapier, there is worthy humour in the score: witness the Jews wrangling in different keys all at once.

The fact that the Salomé who sings is never the same performer as the Salomé who dances—the substitution being effected with reasonable care—is an objection which a little exercise of the imagination on the spectator's part soon gets over, and is, indeed, almost unnoticeable amid the splendour and terror of the work as a whole. Strauss—Teuton that he is—has taken the play as seriously as Beardsley took it maliciously (in the French sense of *malice*); together they offer a striking example of the universality of a work of art. We shall never see the opera in England; but, after all, it is not very far to, say, Munich, where it is played as often as *Cavalleria Rusticana* is played in London. Instructive contrast!

is clear there are other reasons for which it would perhaps be profitable to consult the professorial manuals. Perhaps not; we do not profess to say, being content with our nationality. But when we dream of being young again, which is the finest thing a man person can be, we know the phrase that fits the vision:

Then come kiss me, sweet and twenty,
Youth's a stuff will not endure;

and we do not imagine that "Küss mich, küss mich, süß und zwanzig" is German.

ADAM LORIMER.

FICTION

Love Will Venture In. By AMELIA E. BARR. (Chatto & Windus, 3s. 6d.)

POSSIBLY Amelia E. Barr may know something of women, though she certainly knows very little about men. In her latest novel she succeeds in betraying her ignorance in other matters as well. "Love will venture in" is chiefly remarkable for its glaring demerits of style and its numberless grammatical blunders. The character of Grandmother Rawdon is not bad, Ethel and Dora will pass, but all the lovers and male relations of these ladies are quite, quite hopeless. Fred Mostyn is supposed to be a villain, but if we could by any possibility imagine him as compounded of flesh and blood we should feel inclined to sympathise with him. The authoress thinks that Englishmen of the upper classes never look well dressed. Their trousers are too baggy. The only men whose clothes really fit are Americans. We understand that Tyrrel Rawdon, the hero, an American of course, is the one character who actually does know how to attire himself. "Clothed only in a stylish afternoon suit, his fine, tall figure showed to great advantage." He can sing too, this hero. "With the patriotic music warbling in his throat, he turned to Ethel." Speaking of Rawdon Court the writer says, "A good many Mostyn women have been its mistress." And again, "I have not the means to help you, why don't you ask Ethel? You have more right to ask her than I." We are told that Judge Rawdon "usually found a bit of classical wisdom to fit modern emergencies, and the habit had imparted an antique bon-ton to his conversation." The judge was "a gentleman of such culture as to be familiar with exquisite Greek legends," and he finds the quotations from them that impart the "antique bon-ton" in "queer-looking little books, bound in marbled paper." "Oxford editions," the authoress whispers with bated breath. The action of the story is far too jerky, and the telling of it displays excessive carelessness. The heroine gets two or three years older in as many months, and her friend's father seems a trifle uncertain as to what his first name ought to be. As a rule he vacillates between Ben and Dan.

Nearly Five Millions. By W. PETT RIDGE. (Hodder & Stoughton, 5s.)

MR. PETT RIDGE knows more about London than most men. He has too a unique faculty for hitting off the thousand and one different types of Cockneydom in dialogue that is always true to life, often humorous, and sometimes so pathetic that one wants to cry. We knew all this before. What we did not know about this author was that his insight was profound enough and his art sufficient to give us such a story as "Capture of Town." It is very nearly all that it should be, quaintly humorous, intimately sympathetic, and its pathos is always duly restrained. Many people try to write stories in this vein. We don't hope to meet with a better one. There are

scarcely hold it worthily. With that we must be satisfied; and we must not blame the Censor alone. Supposing the idiotic ban which he is forced officially to place on it removed, it still would not be worth the while (pecuniarily) of Mr. Tree or Mrs. Patrick Campbell to mount it and act it as it deserves. The fault, in fact, lies not in our stars but in ourselves. Among the many strange and great qualities of Wilde's play, one stands pre-eminent, a kind of hunger for beauty—not moral beauty, but the beauty of stuffs and gems and women, of cups of amber that are like apples of gold, of white peacocks with gilded beaks and purple feet. That is a kind of beauty for which the playgoing public has no hunger. To them the litanies of jewels and of weapons in "Dorian Gray" are but dull catalogues of things which are not even for sale at Christie's and thus legitimate subjects of commercial interest. The beauty of the crafts, of art that domineers over nature, now making use of her and now expelling her with a gilded pitchfork does not appeal to them. It seems wicked, while there is nothing wicked of course in the laughter at moral deformity or the sympathy with moral obtuseness which provides their daily theatrical amusement.

We have a strong suspicion, however, that there is some one else to blame besides the Censor and the public; and that is Mr. John Lane. His offence began with the publication of Beardsley's designs in illustration of *Salomé*; he has aggravated it by the re-issue of them in a beautiful quarto, with Lord Alfred Douglas's translation. "One should not forget," writes Mr. Lawrence Gilman, to whom we shall come presently:

to give due credit to the admirably poetic and eloquent English translation of Wilde's text made by Lord Alfred Douglas, with its curious and striking mixture of the verbal style of the King James version and something of the rhythmic cadence of M. Maeterlinck—a sufficiently odd yet influential compound.

For "the King James version" read pure and classical English touched here and there with the fine simplicity (exceedingly difficult to recapture) of an early Miracle or Morality, and you have a fair description of the English version; but since it is not Lord Alfred Douglas we are arraigning we may pass on. It was Beardsley, we believe, that was the last straw to the professional critic, who so often confuses his office with that of proctor or prefect, and the world with a pack of schoolboys. Why did wicked Mr. Lane choose Beardsley to publish instead of a set of nice, respectable illustrations by, say, Sir Noel Paton, or Mr. Sant, or even Mr. Blair Leighton, or Mr. Charles Buchel, whose *Herod* (as Mr. Tree) glares in His Majesty's Theatre? The book might then have been found in every cultured home. But Mr. Lane must choose Beardsley, adding another scarlet letter (a capital A for Art) to that already won for the play by its authorship, and the mischief was done. Thenceforth *Salomé* was to be cut dead by the respectable.

And there is some excuse for the respectable. It is a commonplace that one man of genius cannot interpret another in exactly his own terms; and Beardsley could no more be true to Wilde in his illustrations than he could to Aristophanes. In these *Salomé* drawings more clearly than in any of his work, perhaps, we see one of his characteristics—the mocking spirit, the Mephistopheles, *der stäts verneint*. These drawings are, without exaggeration, devilish, and their author the Sathanas of our title. Turn them over, and with the impression of them strong in your mind let your eyes fall on the last. The dead *Salomé*, the masked pierrot, the faun, the powder-pot and the monstrous puff—if all this, coming where it does, is not devilish, devilishly witty, and devilishly cruel and devilishly "denying," the word has no meaning. Is there any recorded utterance of Wilde's on these drawings? He must have been interested in the genius, which, after finding in his play the inspirations for some of its most exquisite work, could dismiss it so with a mocking laugh. Do what we will, we cannot help thinking in this connection

dupl

SALOME, STRAUSS AND SATHANAS

WE must make up our minds never to see *Salomé* played in England. Now and then, no doubt, we may have the opportunity of journeying to Bayswater or Bloomsbury to see it acted in a dingy hall—when the Scala Theatre could

For

Oscar Wilde
Milland

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Gerald Lord Bellamy was "eighteenth century." That is to say, he was, according to the best theatrical tradition of eighteenth-century noblemen, a viveur, a wit, an aristocrat by faith as well as by birth, the complete gentleman with exquisite manners and no morals and a sufficient knowledge of the way Lord Chesterfield bore himself in the trying circumstances of approaching death. Lord Bellamy was a lover of women. To be partner in an intrigue with this agreeable sinner was a splendid social advertisement for any lady, for the monde in which Lord Bellamy moved was unintelligently immoral, whereas he was intelligently unmoral. Once this splendid rake engaged in an intrigue in another monde retribution overtook him swiftly. It was of a sort that could not have affected any but a gentleman of Lord Bellamy's school, and it points a moral. I hope that Mr. Roy Horniman will not feel offended at the discovery of such a thing as a moral in his remarkable play; but there is one implied for noblemen (eighteenth-century style), and for those more numerous who are not. For the first the moral seems to be, "Do not meddle with your servant's house; your view of the game of life may be misunderstood." For the latter it seems to be "Keep you in your proper stations; the servant has the best of the game."

* *

Once my Lord Bellamy strayed outside the fold wherein everything was forgiven him because he was so magnificent, the liaison was discovered. It was a matter of no moment at all that it became known to Lord Bellamy's wife and Lord Bellamy's mistress in good society. They were ladies, and naturally knew how to behave themselves. Of infinitely more importance was the fact that the intrigue with the little milliner Henriette became known to Henriette's husband—who proved to be none other than his lordship's own invaluable, indispensable, body-servant Stephens. A treasure this Stephens, a priceless gem of a servant, cool, resourceful, unscrupulous, a spiritual Overman with the soul of a servant. Perhaps he, too, had fallen, like his creator, under the influence of Mr. Bernard Shaw, for he talks and thinks in the true Shavian manner, and acts as Under-shaft might have done had he been romantic and a valet. Stephens, in fact, is an amalgam of Louka and Nikola (in "Arms and the Man"), simplified by Mr. Roy Horniman. Stephens does not shoot Lord Bellamy; he takes a subtler revenge. He gives his master a month's notice.

* *

Oh, cold and merciless Stephens! What derelict of humanity will the elderly rake now become without your artistic aid to valet him to an appearance of eternal youth! What a scarecrow will the master be made by servant's revenge! At all costs Stephens must be retained. Apologies, offers of indemnity and double wages do not divert him from his purpose; he will leave. Only a trumped up charge of theft, at which his lordship connives like a gentleman, overthrows his resolve—momentarily, no more. Presently his turn comes. A card secreted in Lord Bellamy's coatsleeve; a charge of cheating made against his lordship by one of his own guests, instigated thereto by an anonymous letter; discovery of the card in the way the valet had anticipated—and the servant's revenge is complete. "Master stroke" mutters my Lord Bellamy to the valet; and after moralising and soliloquising like a gentleman, he goes out and shoots himself like a gentleman. In the face of an unscrupulous servant with the spirit of the Overman, the resources of civilisation as Lord Bellamy knew it were exhausted. It was the valet who announced to the expectant, unastonished guests, that his lordship had remembered to the end that he was a gentleman.

* *

From this summary of the story it will be seen that Mr. Horniman has written an unusual comedy, and it is only the plot that I can summarise. It has many serious blemishes, but it is full of new situations, or old ones newly used; it has ideas, a definite point of view, and a personal and pointed wit. Something of the Gaelic spirit informs the dialogue, into which no trace of didacticism has been allowed to intrude. Mr. Horniman has not yet fully discovered himself, realised his own aims or perfected the discipline of his dramatic intentions. To use a familiar simile, he has tried to get a quart into a pint bottle. The overflow makes for tedium, but more exact methods will make him master of his art, and then he should become one of our most considerable comic writers. By temperament he is drawn to the method of Oscar Wilde, but his mind is tickled by the Shavian spirit. The two incompatible influences may be observed in "Bellamy the Magnificent," not in conflict, yet not in true harmony. Still there are signs of a fruitful harvest of comedy in this daring, novel, and witty play, despite its looseness of texture, its prolixity, its satirical exaggeration, and its spells of dulness. Some scenes are quite inconsequent, undramatic, impossible or sentimental sope to the public, such as that in which the doomed Bellamy preaches to his sleeping son. The play, however, is one of such significance that it cannot be ignored, and its author has surely "come to stay."

* *

The comedy is admirably acted by the whole company. Sir Charles Wyndham is in his best vein as the accomplished Bellamy, and shows every facet of this very mundane character with agreeable humor and delicate skill. Mr. Robert Loraine acts the part of Stephens with rare force and authority, proving again that he must be regarded as one of the most versatile and natural of our stage artists. The various social types in this "extravaganza"—a phrase that does not disarm criticism—the nobly born "sponger," the blackmailer, the pushful stockbroker, the vaporish woman, the vicious woman, and the "flimsy," are all exceedingly well portrayed, especially the "flimsy" Henriette, who is impersonated by Miss Kate Cutler with most humorous fidelity to type. A singularly unequal but very interesting comedy, "Bellamy the Magnificent" will prove exceedingly entertaining to those who look to the stage for pictures of manners and are content to discover morals elsewhere.

1897

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Charles
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The first four
put into the dock
Muskett called them the

Red Ties and Copious
Stewart, Fowler, and I idle are
looking. They wore flaming red ties,
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Triangle Camp fame, also made careful
notes in a shabby note-book.

Inspector Garner said there had been a
good deal of trouble through the unem-
ployed recently, and at 6.15 last night a
meeting was held in Deptford-broadway, at
which there were about 200 persons present.
Fowler was in the van with Stewart.

Heads or Feet.

Stewart said:—
Bridle and I will stop outside with
you. If the deputation comes out on
their feet we will march away on our
feet. If they come out on their heads
we will go away on our heads.

Fowler finished up by saying:
"When we get to the Town Hall I shall
not give any directions, but watch me, and
do as I do. If I get arrested you get ar-
rested. Will you do that?"
The crowd responded "Yes."

On the March.
They marched, some 200 or 300 strong, to
the Town Hall on foot, continued the inspec-
tor, leaving the van at the Broadway.

"Fowler left the procession to go inside,
and we shepherded the organised part into
Goodwood-rd., where addresses of an inflam-
matory nature were delivered."

The deputation returned from the Town
Hall at 9 p.m. Fowler said, "We have not
received any satisfaction from the borough
council. Will you follow me back to the
Town Hall?"

The crowd shouted, "Yes."

Rushing the Town Hall.

An attempt was then made to rush the
Town Hall. The inspector warned Fowler
that he was inciting the crowd to riot.
There was a scrimmage, and the police made
one arrest. The crowd was very rough.

Fowler then shouted, "Back to the Broad-
way!" and the crowd "shouldered" the
leaders and marched there.

Then a move was made for the mayor's
house at New-cross.

The Captured Van.

The police took charge of the van in
which the 15 prisoners were being dragged
by the unemployed to the mayor's house
and dragged it to the police-station instead.

There the 15 were taken in charge, and
other arrests were made.

Advice from the Bench.

Mr. Hutton gave the prisoners some ad-
vice.
"This is the one country in the world
where we can ventilate our grievances so
long as we comply with the law. You
ought not to have used the words you did
use."

"Agitate as much as you like, but do it in
a peaceful way."

The Result.

Fowler, Bridle, and Cunningham were
bound over in the sum of £10.
Stewart, who had been previously fined,
was ordered to find a £10 surety.

The eleven other prisoners charged with
obstruction were bound over.

Alfred and Harry Pethers, who are em-
ployed at the South Metropolitan Gas Com-
pany, pleaded not guilty. They were bound
over on the charge of obstruction.

On the charge of assault Harry Pethers
was found guilty, and fined 30s., or 10 days.
Sidney Liddiard, William Whitewood,
Joseph Chessell, Harry Annell, and Edward
Kemp were all bound over.

Edward Roberts was fined 7s. 6d., or five
days.

Harold Brady, who kicked, hit Sergt. Mel-
ville in the mouth, and sprained his thumb,
was sentenced to 21 days' hard labor.

**ANGER IN MANCHESTER
COUNCIL CHAMBER.**

Extraordinary scenes took place at the
Manchester City Council to-day.

An attack was made on the Lord Mayor
by Mr. Ross Clyne, who described his lord-
ship as a coward because of his business.
(Mr. Holt is a brewer.)

The Lord Mayor retorted that Mr. Ross
Clyne was a cur, who ought to be kicked out.

After an angry discussion, a resolution
was passed that Mr. Ross Clyne should
not be allowed to make any further speeches
till he had apologised to the Lord Mayor.

The Lord Mayor expressed regret for use
of the word "cur," and Mr. Ross Clyne un-
reservedly apologised for the words he had
used.

Quietness was thus restored.

RIOT FEARED IN BIRMINGHAM.

The Birmingham Watch Committee have
decided not to allow the unemployed to
meet in Chamberlain-sq.

The Right to Work Committee have re-
fused to abandon their meeting there on
Saturday.

A serious conflict is feared.

GLADIATOR DOCKED.

The salved Gladiator was safely and ex-
pediently docked at Portsmouth to-day.

Owing to the vessel's abnormally deep
draught, consequent on the influx of water
through her sides, pumping operations were
carried on all night with such success that
the vessel was got smartly into deep dock on
the flood tide. She will now be overhauled.

DEATH IN A BATH.

Helen Florence Miller, 27, a dressmaker,
of Honor Oak, was found dead in a bath-
room at her brother-in-law's residence on
Sunday night.

An open verdict was returned at to-day's
inquest.

The Princess of Wales visited the Garrick
Theatre last night and witnessed Miss
Evelyn Millard's production of "Idols."

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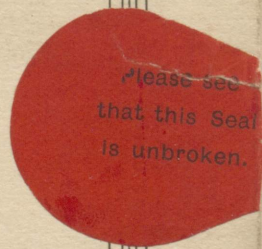
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[OVER

PROGRAMME

SOLO—Organ	Allegretto in B minor	<i>Guilmant</i>
			Mr. FREDK. B. KIDDLE.			
SONG	...	...	"Love is all things"	...	...	<i>Teresa del Riego</i>
			Miss CARMEN HILL.			
SONGS	...	...	a. "A Little Prayer"	}	...	<i>Franco Leoni</i>
			b. "The Passing Cloud"			
			Mr. CHARLES W. CLARK.			
SOLI—Violin	...	...	a. "Melodie"	...	...	<i>Tschaikowsky</i>
			b. "Zephyr"	...	...	<i>Hubay</i>
			MISCHA ELMAN.			
AIR	...	...	"I Vespri Siciliani"	...	...	<i>Verdi</i>
			Madame LILLIAN BLAUVELT.			
X NEW SONG	...	...	"Oh! Beautiful Star"	...	...	<i>Bothwell Thomson</i>
			Mr. BEN DAVIES.			
SOLI—Pianoforte	...	...	a. "Berceuse"	...	...	<i>Chopin</i>
			b. "Song without words," Op. 67, No. 4	...	...	<i>Mendelssohn</i>
			Mr. YORK BOWEN.			
AIR	...	...	"Die Allmacht"	...	...	<i>Schubert</i>
			Madame EDNA THORNTON.			
SONG	...	...	"Little White Rose"	...	...	<i>Liza Lehmann</i>
			Mr. GREGORY HAST.			
SONG	...	...	"Mélisande in the wood"	...	...	<i>Alma Goetz</i>
			Miss EDITH KIRK.			
SONG	...	...	"A Song of Surrey"	...	...	<i>Hermann Lohr</i>
			Mr. CHARLES TREE.			
SONG	...	...	"Good-bye"	...	...	<i>F. Paolo Tosti</i>
			Miss JEAN PYNE.			
SONGS	...	...	a.			
			b.			
			Mr. MAURICE FARKOA.			
SONGS	...	...	a. "When you speak to me"	}	...	<i>Guy d'Hardelot</i>
			b. "A Gift from you"			
			Miss CARMEN HILL.			
SONG	...	...	"Aimez moi"	...	...	<i>Bemberg</i>
			Mr. CHARLES W. CLARK.			
SOLI—Violin	...	...	a. "Ave Maria"	...	...	<i>Schubert—Wilhelmj</i>
			b. "Zapateado"	...	...	<i>Sarasate</i>
			MISCHA ELMAN.			
NEW SONG	...	...	"The dream within your eyes"	...	...	<i>Kate Vannah</i>
			Madame LILLIAN BLAUVELT.			
SONG	...	...	"Take a pair of sparkling eyes" (<i>The Gondoliers</i>)	...	...	<i>Arthur Sullivan</i>
			Mr. BEN DAVIES.			
SOLO—Pianoforte	...	...	"Valse Caprice"	...	...	<i>Rubinstein</i>
			Mr. YORK BOWEN.			
SONG	...	...	"The Touch of Night"	...	...	<i>Frank Lambert</i>
			Madame EDNA THORNTON.			
SONGS	...	...	a. "Rubies and Pearls"	...	...	<i>Dalhousie Young</i>
			b. "When I was a Bachelor"	...	...	<i>Arr. by Harold Gregory</i>
			Mr. GREGORY HAST.			
SONG	...	...	"Lift Thy Heart"	...	...	<i>Frances Allitsen</i>
			Miss EDITH KIRK.			
SONG	...	...	"The Drum-Major"	...	...	<i>Ernest Newton</i>
			Mr. CHARLES TREE.			
DUET	...	...	"Venetian Song"	...	...	<i>F. Paolo Tosti</i>
			Miss JEAN PYNE and Miss EDITH KIRK.			

N.B.—This Programme is subject to alteration.

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DATES

Saturday	Afternoon,	October	10
Saturday	Afternoon,	October	24
Saturday	Afternoon,	November	7
Saturday	Afternoon,	November	21
Saturday	Afternoon,	December	5
Saturday	Afternoon,	January	9
Saturday	Afternoon,	January	23
Saturday	Afternoon,	February	6
Saturday	Afternoon,	February	20
Saturday	Afternoon,	March	6
Saturday	Afternoon,	March	20
Saturday	Afternoon,	April	3

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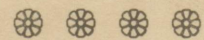
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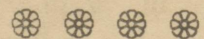
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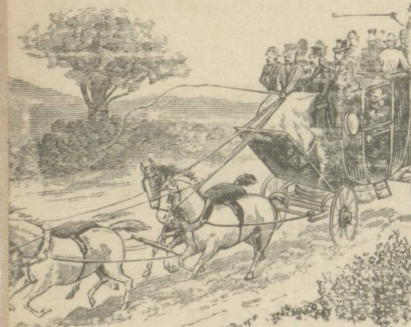
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"Sunday Evenings for the People."

Sunday, 28th February, 1909, at 7 p.m.

GRAND CONCERT.

Miss. CAROLINE HATCHARD.

Miss ALICE BAXTER.

Miss PHYLLIS LETT.

Miss MARIA YELLAND.

SPECIAL ENGAGEMENT OF

Mr. JOHN COATES.

Mr. HARRY DEARTH.

Mr. THORPE BATES.

Solo Violin

MICHAEL M. ZACHAREWITSCH.

Mrs. FORBES-ROBERTSON (Miss Gertrude Elliott)

Will recite "THE HAPPY PRINCE" (A Story by Oscar Wilde) with Incidental Music by
LIZA LEHMANN. (Accompanied by the Composer.)

THE WESTMINSTER SINGERS.

(Messrs. GEORGE MAY, WILFRED KEARTON, BERTRAM MILLS, W. H. BRERETON.)

Programme

TWOPENCE.

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"SUNDAY EVENINGS FOR THE PEOPLE."
INSTITUTED 1866.

The Council of the National Sunday League conscientiously and religiously believe in brightening the lives of the People on Sunday. They work to reform and make the day more beneficial—certainly not to abrogate it as a day of rest.

[N.B.—For the convenience of the audience this Concert is arranged to finish about 9.15 p.m. It is therefore respectfully intimated that owing to the length of the Programme, it will be impossible to repeat any of the items.—HENRY MILLS, Secretary.]

Programme and Words.

GLEE ... "The Foresters" ... Bishop

THE WESTMINSTER SINGERS.

(Messrs. GEORGE MAY, WILFRED KEARTON, BERTRAM MILLS, W. H. BRERETON.)

Foresters, sound the cheerful horn,
Hark! to the woods away!
Diana with her nymphs this morn
Will hunt the stag to bay.
At length returned from healthful chase,
Let Bacchus crown the day;
While Venus with seducing grace,
Shall all our toil repay.
Foresters, sound the cheerful horn,
Hark! to the woods away!

Che farò senz Euridice?
Dove andrò senza il mio ben?
Che farò? dove andrò?
Che farò senza il mio ben?
Euridice! oh Dio! rispondi
Io son pur il tuo fedel!
Che farò, etc.

Euridice! Euridice!
Ah! non m'avanza piu soccorso,
Piu speranza nè dal mondo;
Ah! nè dal ciel!
Che farò, etc.

Translation.

Dear one! Euridice! Beloved!
Ah! she hears not! My cries are in vain! Never again to see thee! Nevermore to wait thy coming! To lose thee for ever! Oh! the thought is despair! No hope sustains me; there is none to console me! I gaze before me—oh, fearful vision! There in the gloom await me long years of lonely anguish! Fate! thou hast done thy worst! Now end my despair.

Have I lost thee, love, for ever?
Shall I see thy face no more?
Tears will fall while I call
On the name that I adore.

Euridice, my beloved, Oh! tell me,
Where art thou? Thine am I until I die.
Have I lost thee, etc.

Euridice! No help is near me,
No voice to cheer me; none to hear me.
Earth is silent, heaven is dumb.
Have I lost thee, etc.

[END OF SONG.]

RECIT. AND ARIA "Che Faro" (*Orfeo*) Gluck

Miss PHYLLIS LETT.

Sposa! Euridice! Consorte!

Ah! più non vive! la chiamo in van! misero me! la perdo e di nuovo! e per sempre! O legge! O morte! O ricordo crudel! non ho soccorso, non m'avanza consiglio! Io veggo solo (oh fiera vista)! il luttuoso aspetto dell' orrido mio stato! saziati, sorte rea! son disperato!

"Ben, the Bo'sun" ... S. Adams

Mr. HARRY DEARTH.

Ben was the Bo'sun of our old ship,
An' a Bo'sun stern was he,
For as soon as ever you were snug ashore
He'd haul you away to sea.

Now Ben he lov'd a widow fair,
An' courted her fond and true;
So "Mates," says he, "come along with me,
I'll bid her a kind adieu!"

So he says "Good-bye," with a wink of his eye,
For he was a rum old sort,
And ever since then, like other men,
He's a lass in every port.

"Jewel Song" ("Faust") ... Gounod

Miss CAROLINE HATCHARD.

RECIT.

Oh, Heav'n! What brilliant gems
With their magical glare deceive my eyes?
Can they be real?

AIR.

Ah! the joy past compare,
These jewels bright to wear!
Was I ever maiden lowly?
Is it I? Come reply,
Mirror, mirror, tell me truly!

No! no! this is not I!
No, surely enchantment is o'er me.
High-born maiden I must be.
This is not I! But a noble and king shall pay homage before me.

Ah! might it only be
He could my beauty see,
Now as a royal lady,
He would indeed adore me.
Here is more ready to adorn me.
None is here to spy,
The necklace, the bracelet white, a string of pearls,
Ah! it feels as if a weight laid on my arm did burn me.

"Eldorado" ... Albert Mallinson

Mr. JOHN COATES.

Gaily bedight, a gallant knight,
In sunshine and in shadow,
Had journeyed long, singing a song,
In search of Eldorado.

But he grew old—this knight so bold—
And o'er his heart a shadow
Fell, as he found no spot of ground
That looked like Eldorado.

And as his strength failed him at length,
He met a pilgrim shadow,
"Shadow," said he, "where can it be,
This land of Eldorado?"

"Over the Mountains of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride," the Shade replied,
If you seek for Eldorado."
Edgar Allan Poe.

(a) "Morning Hymn" ... Henschel

(b) "When Lovers meet again" ... Parry

Miss MARIA YELLAND.

(a)

Soon night will pass;
Through field and grass
What odours sweet the morning sendeth,
On vale and height
"Let there be light,"
Thus saith the Lord, and darkness endeth.
From heaven's expanse through all the lands
The angels soar in rapture glorious,
Sun's light unfur'd,
Flames through the world,
Lord, let us strive and be victorious.

[END OF SONG.]

"Villanelle" ... Eva dell'Acqua

Miss ALICE BAXTER.

Now 'tis the time when the swallow
Starts on her long lonely flight,
Swiftly with light winged motion,
Toward a far land o'er the ocean;
Where sun and flow'rs are bright,
Thither the swallow is flying.
And I followed eagerly,
Saw the pinions brightly gleaming,
Till my spirit, lost in dreaming,
Seemed to share her flight on high,
Toward the mysterious Unknown,
And I longed that I might follow,
Follow in her trackless flight
Toward that far land, my beloved,
Would I were winging my flight.
There thou are waiting so lonely,
Waiting, O love, for me only,
There where the flowers are bright,
Trust in me, love, I am coming.

"Outward Bound" ... The Hon. S. Coleridge

Mr. THORPE BATES.

(Accompanied by the Composer.)

Down the Sound to the open sea,
Meeting the soft west wind;
The great Atlantic rolling free,
And our hearts left far behind!
Over the hills and far away,
Down in a sunny dell,
My little sweetheart sings all day,
In a garden I know well.
Down the Sound, &c.

Infinite space, with the stars above,
And below the infinite deep;
Alone on the bridge, I pray my love
Will true and loyal keep.
Down the Sound, &c.

Though wild wastes of waters roll
Between my dear and me,
My faith is surer than the Pole,
And deeper than the sea.
Down the Sound, &c.

Mrs. FORBES ROBERTSON

will recite

"THE HAPPY PRINCE"

(A Story by OSCAR WILDE.)

With incidental Music by
LIZA LEHMANN.

(Accompanied by the Composer.)

Violin Concerto in E, Op. 69
Mendelssohn 1809-1847

Andante. Allegro. Molto Vivace.
(Last two movements only.)

MICHAEL M. ZACHAREWITSCH.

ROUND "Poor Thomas Day" Harrington

THE WESTMINSTER SINGERS.

Look, neighbours, look!
Here lies poor Thomas Day,
Dead, and turned to clay!
Does he, sure? What, young Thomas?
No! no! What, old Thomas?
Aye! aye! Poor soul.

"Abide with me" ... S. Liddle

Miss PHYLLIS LETT.

Abide with me; fast falls the eventide;
The darkness deepens, Lord with me abide!
When other helpers fail and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O thou who changest not abide with me.

I need Thy presence ev'ry passing hour;
What but Thy Grace can foil the tempter's power?
Who like Thyself my guide and stay can be?
Through cloud and sunshine, Lord abide with me.

I fear no foe, with Thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting? where, grave, thy victory?
I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes;
Shine through the gloom, and point me to the skies;
Heaven's morning breaks, and earth's vain shadows
flee;
In life, in death, O Lord, abide with me.

[END OF SONG.]

"The Squire's Song" ... T. Haigh

Mr. HARRY DEARTH.

Sir Marmaduke was a hearty knight,
Good man! old man!
He's painted standing bolt upright,
With his hose roll'd over his knee;
His periwigs as white as chalk:
And on his fist he holds a hawk,
And he looks like the head of an ancient family.

His dining-room was long and wide,
Good man! old man!
His spaniels lay by the fireside,
And in other parts d'ye see cross bows, tobacco pipes,
Old hats,—a saddle, his wife and a litter of cats;
And he looked like the head of an ancient family.

He never turn'd the poor from the gate,
Good man! old man!
But was always ready to break the pate
Of his country's enemy.
What knight could do a better thing,
Than serve the poor and fight for his King?
And so may every head of an ancient family.

"Fair land of dreams" ... Frank Lambert

Miss CAROLINE HATCHARD.

Slumber, my darling! the night is at hand,
Shadows are stealing o'er sea and o'er land;
Wing-weary birds fly home to their nest
As the sun sinks in the ocean's broad breast,
Shining afar in the soft summer skies,
Soon they will fade into shadowy grey,
Passing away with the passing of day.
Lullaby! Lullaby!

Slumber, my darling! for slumber will bring
All the sweet songs that the birds ever sing;
All the sweet flowers, and all the bright beams,
Lighting for ever the fair Land of Dreams.
Close thine eyes, darling, thy mother is here;
And the bright angels are hovering near;
Love will watch over thee, angels will keep
Guard o'er thy slumbers; sleep, darling, sleep!
Lullaby! Lullaby!

"Eléanore" ... S. Coleridge Taylor

Mr. JOHN COATES.

The forest flow'rs are faded all,
The winds complain, the snowflakes fall,
Eléanore, Eléanore.

I turn to thee as to a bower,
Thou breathest beauty like a flower...
Thou smilest like a happy hour,
Eléanore, Eléanore.

I turn to thee, I bless afar
Thy name, which is my guiding star,
Eléanore! Eléanore!
And yet, ah, God! when thou art here
I faint, I hold my breath for fear;
Art thou some phantom wand'ring near,
Eléanore! Eléanore!

O, take me to thy bosom fair,
Oh, cover me with thy golden hair,
Eléanore, Eléanore.
There let me lie when I am dead,
Those morning beams about me spread
The glory of thy face o'erhead,
Eléanore, Eléanore.

Eric Mackay.

"Light in Darkness" ... Cowen

(Organ obbligato.)

Miss MARIA YELLAND.

Why live when life is sad,
Death only sweet?
Why fight, when closest fight
Ends in defeat?
Why pray, when in purest prayer
Dark thoughts assail?
Why strive and strive again,
Only to fail?

Live, there are many round
Needing thy care—
Pray, there is One at hand
Helping thy prayer.
Fight for the love of God,
Not for renown,
Strive but in His great strength,
Not in thine own.

Why hope, when life has proved
Our best hopes vain?
Why love, when love is fraught
With so much pain?
Why not cool heart and brain
In the deep wave?
Why not lie down and rest
In the still grave?

Hope, there is heaven's joy laid up for thee,
Love, for true love outlives its agony;
Fight, pray, and wrestle on, loving God best,
Then when thy work is done, lie down and rest.

[END OF SONG.]

"Young Dietrich" ... Henschel

Mr. THORPE BATES.

Defeated and slain with half of his hosts
Was Theodormerus, King of the Goths,
The Huns were shouting with fiendish mirth,
The vultures hasten'd down to earth.
The moon was bright, the wind was cold,
The wolves were howling in distant wold,
Three men were riding through heather and field,
Their helmets battered, and broken their shield.

The first one bore in his saddle sling
The broken spear of his murder'd king;
The second he bore the king's crown, O woe!
Spit straight in two by the axe of a foe.
The third, he hid with faithful arm
A secret veiled in his mantle warm.

And when they the river Ister espied,
The first one rested his horse and cried:
"Save a battered crown and a broken spear,
Of the Gothic kingdom is naught to fear."
And the second he said, "In those waters deep
Let us bury our treasure for ever to sleep,
Then follow ourselves by a leap from the sand—
Why tarry, Master Heldebrand?"

"Ye carry the king's own crown and spear,
My faithful companions, far more have I here!"
Thus saying, he opened his cloak so warm:
"I carry the hope of the Goths in my arm."
"Ye saved spear and crown, 'twas bravely done,
I, I have rescued the king's own son!
Awake now, my boy, see now homage I bring,
I greet thee, young Dietrich, the Goth's new king!"

VIOLIN SOLOS (a) "Traumerei" ... Schumann
(b) "Rondo" ... Vieuxtemps

MICHAEL M. ZACHAREWITSCH.

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SUNDAY LECTURE SOCIETY. MARCH 7th, 1909, at 4 p.m.
St. James's Hall, Great Portland Street, W.

LECTURE BY Mr. RICHARD KERR, F.G.S., F.R.A.S., on "Radium and its latest developments." With Oxy-hydrogen
Lantern Illustrations, and Specimens of Radium and Experiments.
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Membership, 5s. per Session, including seat for each Lecture (transferable), 10s. and 20s.

Annual Dinner.

The next ANNUAL DINNER of the League will take place at HOLBORN RESTAURANT (King's Hall) on
Thursday, March 11th, at 7.30 p.m. The President, Sir WILLIAM P. TRELOAR, Bart., in the chair. Tickets, 4s. 6d.
each, should be secured early, as only a limited number can be issued, and it will be necessary to allot them
according to priority of application.

(a) "The Rose" ... Noel Johnson
(b) "The River and the Sea" ... "

Miss ALICE BAXTER.

(a)

I met my love at the gate of grief,
Where the ways of sunshine close.
I gave my love at the parting hour,
Just a rose.
But he has gone to the silent land,
All faded is my rose.
Still, perchance, love proves a fadeless flower;
God knows!

(b)

My love is like a river,
Thy love is like the sea;
My love flows on for ever,
To lose itself in thee!
Oh! when will life's emotion
Be crown'd with joy, be true,
But when it finds the ocean,
Reflecting Heav'nly blue?
My love is restless ever,
Thy love is calm and free;
For mine is like a river,
But thine is like the sea!

PART SONG "Slumber, Dearest" Mendelssohn

THE WESTMINSTER SINGERS.

Slumber, dearest, while around us
All is still, till morning breaks;
Countless orbs of gold surround us,
And the shepherd near us wakes.
Through the branches closely twining
Shall these tones to thee arise,
And, thy dreams to heaven inclining,
Waft thy spirit to the skies.

Sunday, March 7, at 7 p.m.

Queen's Hall, Langham Place, W.

The Queen's Hall Orchestra.

Conductor—Mr. HENRY J. WOOD.

The Orchestra will play—

OVERTURE	"William Tell"	Rossini
ENTR'ACTE AND VALSE	"Coppelia"	Delibes
PRELUDE AND MAZURKA	"Elsa's Dream"	Wagner
ARIA	Miss ADA FORREST.	
COMEDY OVERTURE	"The Pierrot of the Minute"	Bantock
BALLET MUSIC IN G	"Rosamunde"	Schubert
CONCERTO IN A MINOR	for Pianoforte and Orchestra	Grieg
SUITE from "Castor and Pollux"		Rameau
SYMPHONIC POEM	"Finlandia"	Sibelius
OVERTURE	"Poet and Peasant"	Suppe

Vocalist—Miss ADA FORREST.

Solo Pianoforte—Miss MYRA HESS.

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Leicester Square and Charing Cross Road, W.C.

GRAND CONCERT.

Miss ESTA D'ARGO (of the Queen's Hall and principal London Concerts), Special engagement of Miss DENISE ORME (from the Gaiety Theatre, by permission of George Edwardes, Esq.), Miss DORA BARRINGTON, Mdle. OLGA TREMELLI (Operatic Contralto, from principal Continental Opera Houses), Miss RUBY HELDER (the phenomenal Girl Tenor), Mr. WILLIAM GREEN (from Queen's Hall and principal Festivals), Mr. GWILYM WIGLEY, Mr. IVOR FOSTER (from Royal Albert Hall and principal Concerts).

THE WELSH BOHEMIAN QUARTETTE.

(Messrs. PRICE, NASH, WOOD, and DAVIES.)

Solo Violoncello—Mr. W. H. SQUIRE.

Recitals—Mrs. LEWIS WALLER.

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SPECIAL CHEAP & FAST EXCURSIONS

Every Sunday in March.

BRIGHTON 3s., London Bridge and Victoria 9.30 a.m., calling at New Cross, Norwood Junction, East Croydon, Clapham Junc. and Balham. Fares from Norwood Junc. 2/9; East Croydon 2/6. Return—Brighton Central 6.50 p.m.

BRIGHTON, 2s. 6d. Victoria 11.50 a.m., Clapham Junc. 11.58, Balham 12.5 noon, London Bridge 11.50, New Cross 11.55, Norwood Junc. 12.5, E. Croydon 12.15. Return 7.10 p.m.

PORTSMOUTH, FRATTON 3s. 6d., **CHICHESTER, BOGNOR, LITTLEHAMPTON, ARUNDEL** 2s. 6d., London Bridge 11.30 a.m., New Cross 11.35, Norwood Junc. 11.45, West Croydon 11.50, Victoria 11.30, Clapham Junc. 11.35, Balham 11.40. Fares to Portsmouth and Fratton from Norwood Junc. 3s. 3d., from W. Croydon 3s.

Return—Portsmouth Harbour 7.5, Portsmouth Town 7.8, Fratton 7.10, Chichester 7.40, Bognor 7.25, Littlehampton 7.55, Arundel 8.10 p.m.

By L.B. & S.C.R. from London Bridge and Victoria 11.35 a.m., New Cross 11.40, Norwood Junction 11.45, East Croydon 12 noon, Clapham Junction 11.40, Balham 11.45 to **LEWES, NEWHAVEN TOWN and SEAFORD** 2s. 6d., **EASTBOURNE, BEXHILL, ST. LEONARDS** (West Marina) and **HASTINGS**, 3s. 6d., Fares to Hastings, St. Leonards, Bexhill and Eastbourne from East Croydon 3s; from Norwood Junction 3s. 3d.

Return—Hastings 7.25, St. Leonards (West Marina) 7.30, Bexhill 7.35, Eastbourne 7.40, Seaford 7.50, Newhaven Town 7.55, Lewes 8.15 p.m.

Every Sunday in March and April.

By S.E. & C.R. from Charing Cross at 11.30, Waterloo Junction 11.32, London Bridge 11.38, New Cross 11.46, Hither Green 11.53 a.m. to **MAIDSTONE** (East) and **ASHFORD** 2s. 6d. **CHATHAM, FAVERSHAM, WHITSTABLE TOWN, HERNE BAY** 2s. 6d., **MARGATE** (West), **BROADSTAIRS, RAMSGATE** (Harbour), 3s. 6d. Bookings from Chatham at 12.35 mid-day to Whitstable Town, Herne Bay 2s., Margate, Broadstairs and Ramsgate 2s. 6d. **SANDLING JUNCTION, HYTHE, SANDGATE, FOLKESTONE** (Junc.), **DOVER** (Harbour) 3s. 6d. Bookings from Maidstone East 12.40 mid-day to Sandling Junction, Hythe, Sandgate, Folkestone and Dover 2s. 6d.

Return—Dover (Harbour) 7.30 p.m., Folkestone Junction 7.40, Sandgate 7.40, Hythe 7.45, Sandling Junction 7.50, Ashford 8.10, and Maidstone (East) at 8.40 p.m. Ramsgate (Harbour) 6.50, Broadstairs 6.55, Margate West 7.3, Herne Bay 7.25, Whitstable (Town) 7.30, Faversham 7.45, Chatham (main line) 8.10 p.m.

Sundays, March 7 & 21.

BRACKLEY, WOODFORD, HINTON 3s. 8d., **RUGBY, LUTTERWORTH, LEICESTER**, 3s. 9d., **LOUGHBOROUGH, NOTTINGHAM**, 4s. 3d. by G.C.R. Marylebone Station at 11.25 a.m.

Return—Nottingham (Victoria) at 7, Nottingham (Arkwright St.) 7.3, Loughborough (Central) 7.20, Leicester (Central) 7.35, Lutterworth 7.55, Rugby (Central) 8.5, Woodford and Hinton 8.25, Brackley (Central) 8.40 p.m.

Sundays, March 14 & 28.

LEICESTER, 3s. 9d., **LOUGHBOROUGH** and **NOTTINGHAM**, 4s. 3d., **SHEFFIELD**, 5s. 6d. By G.C.R. from Marylebone Station at 11.20 a.m.

Return—Sheffield (Victoria) 11.15 p.m., Nottingham (Victoria) 12.15 midnight, Nottingham (Arkwright St.) 12.18 midnight, Loughborough (Central) 12.35 midnight, Leicester (Central) 12.55 midnight.

Sundays, March 7 & 21.

BASINGSTOKE, WINCHESTER, EASTLEIGH, SOUTHAMPTON (West), 4s. **LYNDHURST ROAD, BROCKENHURST, WIMBORNE, POOLE, PARKSTONE, BOURNEMOUTH** (W.) 5s., by L. & S.W.R. from Waterloo at 9.0 a.m., calling at Vauxhall, Clapham Junc., Wimbledon, Surbiton.

Return—Bournemouth (West) 7.20, Parkstone 7.28, Poole 7.33, Wimborne 7.47, Brockenhurst 8.18, Lyndhurst Road 8.30, Southampton (West) 8.43, Eastleigh 8.57, Winchester 9.12, and Basingstoke 9.40 p.m.

Tickets will not be sent nor enquiries answered unless a stamped addressed envelope is enclosed for reply.

No allowance will be made for any ticket lost, mislaid or not used.

Office—34, Red Lion Square, High Holborn, W.C. Office hours : 9.30 a.m. to 6 p.m. Saturdays, 9.30 a.m. to 4 p.m. HENRY MILLS, Secretary.