

painful to you ; remorse will pull fiercely at your heart-strings. But it will rest with yourself to make this grief the means of your salvation. That is all I have to tell you."

"To what have you been listening so attentively?"

"Sophy has been having her fortune—or, more correctly speaking, her character—told."

Miss Eastabrook did not turn round. She knew, when the first syllable reached her ear, that it was Philip Dacre who was addressing her.

"Well?"

"I came up only at the fag-end. What I heard was marvellously true."

"He's a wonderfully clever fellow, and has, I am told, devoted years to the study of the subject."

"Do you believe in palmistry, then?"

"I hardly know. If character can be read from the features and expression of the face, and proclivities be determined by the bumps on the head, as physiognomists and phrenologists would tell us, it does not seem to me to be any very great advance to declare that the shape of the hand, and the lines and mounds thereon, give indications of temperament and character."

"Miss Eastabrook, do come and have your fortune told," cried one or two.

"I don't think I should like to have all my shortcomings so freely discussed."

"Oh, do! You would make such a splendid subject."

"But I should certainly go into the tent," replied Miss Eastabrook, hesitatingly.

"Yes, do go," urged Philip.

That was enough. With a half-mocking expression, Miss Eastabrook entered the tent.

Then the crowd waited for what seemed a very long while, glancing from time to time at the closely-drawn curtains, behind which, as they imagined, such interesting facts were being revealed.

At length Miss Eastabrook came forth. She had gone to hear her fate with a smile on her lips and a merry light in her eyes. She came from hearing it pale and stern, with something of that look of terror that Philip had seen her face wear on the night, now so long ago, when he had first met her.

She made her way through the crowd straight to his side, without a word; and those who had waited, meaning to question her eagerly, shrank away in silence.

"What is it?" asked Philip, in much anxiety.

"Nothing. At least, I have had a warning. That is all," and she tried to smile, failing in the attempt.

"Won't you tell me about it?" he asked, gently.

She hesitated.

"Yes, I will tell you, if you wish to know," she said at length.

END OF CHAPTER THE NINETEENTH.

THE PUBLIC LIFE OF PUBLIC MEN.

WHAT DOES THE PRINCE OF WALES DO?



ENGLAND is the home of constitutional fictions, and we may include in the interesting catalogue the fiction that the Prince of Wales has nothing to do. The constitution assigns him no public work, the Government of the day dare not give it to him, and there are persons of sane

mind who, firmly believing in the constitution and the Government, and shutting their eyes to facts, imagine that his life must be uneventful, languid, and purely private.

It is nothing of the kind. It was never intended to be anything of the kind. Even if the constitution had forgotten the Heir Apparent, the pressure of circumstances, the force of his own individuality, and the splendid example set him by his august father, would, as we know they have done, have given him a public life certain to command attention and respect.

The late Prince Albert trained his eldest son with a carefulness that many commoners might imitate. Nothing was omitted. He gave the Prince of Wales the best of advice; he found him the best masters; he sent him to Cambridge as well as to Oxford; he personally superintended his studies in European languages; he mapped out all his travels.

Superficial observers may easily fail to note the results. The *Court Circular* will not help them very much. It is a newspaper record, and not a personal diary; it is external chronology, and not internal history. Nor is there much chance of personal intercourse correcting the mistakes made at a distance. It may be easy to draw a postcard from a statesman, but it is less easy for an individual, one of the "dim common population," to have speech with a prince.

But the more extensive our information becomes, the higher is the estimate we must form of the public work of the Prince of Wales, and of the equipment that has been made for it. He is an accomplished linguist. He has stored his mind with the most varied information. Few men have a more extensive acquaintance with the various countries of the world and their public characters. As a young man, he wrote home letters to the Queen, describing his travels.

The Prince's public work commenced with his visit to Canada in 1859, when he was within a few months of his eighteenth year. He opened exhibitions, bridges, and parks, laid foundation-stones, and received and replied to addresses by the score. His public work has never been interrupted since that date, except by his illness in 1871. In 1868 he spent ten days in

Ireland. The *Times* pithily described his visit by saying, "There were presentations and receptions, and receiving and answering addresses, processions, walking, riding, and driving, in morning and evening, military, academic, and mediæval attire."

In the matter of tours, blending public, social, and

countries, or had better opportunities of acquiring the most cosmopolitan information.

The range, rapidity, and variety of these quasi-public tours once furnished *Punch* with the materials for a humorous tale of magic and mystery. An ambitious mortal was depicted as intent upon following an



H.R.H. THE PRINCE OF WALES, K.G.

(From a Recent Photograph by Messrs. W. & D. Downey.)

private functions, the Prince has done, and continues to do, an amount of work that has never been equalled, much less excelled. During his Indian visit he was always engaged in some interesting public business, and varying his ceremonial and royal duties with recreations of an active and exhilarating nature. It has been the same with his European tours. No living man has received more public addresses, or conversed with more of the public men of all

Illustrious Person in his travels by means of a magic opera-hat, which conveyed him from place to place. He kept up the chase for some days, flying from capital to capital, from country to country, from court to private castle, from public ceremony to private entertainment, until, physically and mentally exhausted, he was glad to be rid of his opera-hat, and to resume his quiet life as an ordinary being. The story conveyed some very useful teaching.

Reference has been made to the pressure of circumstances, and all that needs to be said in interpretation of the phrase is that the Prince of Wales has, for several years, been called upon to assume many of the public functions that were formerly discharged by Prince Albert, and more legitimately fall upon a king than a queen. He has patterned his conduct on the example of his father. Speaking for the first time at the Royal Academy banquet in 1863, when in his twenty-second year, he said: "I cannot, on this occasion, divest my mind of the associations connected with my beloved and lamented father. His bright example cannot fail to stimulate my efforts to tread in his footsteps." The Prince Consort aimed at being short, pithy, and exhaustive. The Heir Apparent has taken him for his model, but he has touched a much greater variety of subjects. The published speeches of Prince Albert range from 1840 to 1860, and are thirty-four in number. The Prince of Wales's collected addresses run from 1863 to 1883, and are one hundred and fifty-four in number. Eleven have been delivered at Royal Academy banquets, six at Trinity House, and four in connection with the Royal College of Music. The more numerous addresses touch such diversified subjects as commerce, agriculture, education, public works, medical charities, and general philanthropy. They are

short, kindly, and appreciative, obviously bearing about them the stamp of the Prince of Wales's individuality.

There is only one principle at the basis of the public work the Prince of Wales undertakes to perform. If it be likely to promote the national good, he is heart and soul in its favour. Three examples may be given in support of this statement. Addressing the Royal Agricultural Benevolent Institution, he said: "I may call myself a colleague of many of you present, as a farmer on a small scale, and I only hope that I may never have occasion to be a pensioner of this institution. It is impossible for any British gentleman to live at his country place without taking an interest in agriculture, and in all those things which concern the farmers of this great country." After appointing a committee to consider how best to constitute an Imperial Institute, the Prince gave to every clause of their report his consideration, and accepted it as a whole because it realised his ideal of what was good for the empire. The principle itself was more openly stated in founding the Royal College of Music, when he declared that "were the object less than of national importance, I should not have troubled you—the heads of social life—to meet me here to-day, and I should not myself have undertaken the responsibility of acting as the leader and organiser of the



THE PRINCE'S STUDY AT MARLBOROUGH HOUSE.



THE WRITING-ROOM AT SANDRINGHAM.

movement." Again, in laying the foundation-stone, he remarked: "In laying this great national question before you, I have followed the example of my father, by offering to place myself at the head of a great social movement."

How many social movements has his Royal Highness not headed? New departures find in him a friend and kindly adviser. He is ever on the watch to do good by publicly helping charities, inquiries, and philanthropic objects. His daily studies at Sandringham, not less than in his work-room at Marlborough House, involve much dry reading of this kind—reports, public and private appeals, and the like. The "Bitter Cry of Outcast London" awoke a response in his heart. The alarm about leprosy found him equal to the occasion. Discrimination involves inquiry, and the balancing of evidence and probability. The Prince of Wales is constantly compelled to make exhaustive inquiries into the institutions he is asked to publicly assist, and it is high testimony to his

carefulness and skill in such matters that he has seldom given his support to movements of an unsatisfactory nature. Considering how often he is invited to lend his aid to societies by public appearances, it is remarkable that he has found time for preliminary inquiries, involving the most delicate handling of facts, and negotiations with persons, in the midst of his many social and purely ceremonial duties. Indeed, he is now quite an expert in dealing with non-political public movements. He displays great tact and shrewdness in making and fulfilling these engagements. He is always genial and yet never fulsome. In the work of commission or committee, keen observers have been much pleased with his business-like adroitness and alertness. He never makes a mistake, and if others unfortunately do so, he assists them with a ready aptitude, so clever in its effect, that three-fourths of the persons present never notice the *contretemps*. We have heard of many such instances as well as having witnessed several.

The Prince has to keep abreast of the times, and this duty involves much reading, a good deal of writing, and discussion with competent informants. His public work occupies a portion of nearly every day, and his business habits teach him despatch, method, and prescience. He does not know what actual idleness means, and he is so well versed in public as distinct from party-political movements, that in a rigorous competitive examination he would not easily be beaten. Indeed, he could give points to some of the satirists who ignorantly regard him as a lazy personage. He enjoys public work, and no one can say of him that he looks bored or *distract*. He is often fatigued with a round of work and social observances; but he manfully executes all his duties, with a kindness and punctilio seldom seen in such felicitous combination.

There is no busier man in Europe. A minister

of state has fewer social duties. A popular peer has not so many difficult public functions to perform. No philanthropist can excel him in delicately discriminating benevolence. No Prince of England ever led so many new departures, or mixed so freely with public men in promoting purely national movements, social, educational, and charitable, or was ever so highly esteemed by the personages in immediate contact with him. As the *Times* once truly said, the representative duties of royalty are heavier than the private functions which the hardest worked Englishman has to perform. Circumstances have imposed upon the Prince of Wales a very large share of these duties, and he has borne his part bravely, and with an alacrity and kindness, a tact and cleverness, which cannot be praised too highly. He is a born leader and a born worker.

EDWIN GOADBY.

WHAT TO WEAR IN APRIL.

CHIT-CHAT ON DRESS: FROM OUR LONDON AND PARIS CORRESPONDENTS.

I.—FROM OUR LONDON CORRESPONDENT.



IT is curious to watch Paris fashions and to see how each year there is an attempt to revive tartans and checks. Now the revival would seem to have reached us, judging from the pretty frock worn by the child in our initial letter for this chapter. In April, winds occasionally blow as strong as they do in March, and a little cheering red is still in favour. The check used here is a

bright one—red, light blue, and white—the frock opening over a full smocked red silk front, the smocking appearing at the throat and waist. This is a style that has prevailed for some time; what is new is the arrangement of this front. At the hem it is gathered into a foot pleating, so that the upper part forms a *boullonné*. There is a sash bow of red at the back; the sleeves are new—full red sleeves to the wrist, where they are smocked, and have long over checked ones to the elbow; but only to the elbow, which makes them pretty and quaint. The accompanying hat turns up over the face, showing a red velvet lining, but the bows over the brim are of soft red silk matching the front of the skirt.

In millinery there are many decided changes; note the hat worn by one of the young girls in the picture. It is a veritable Spanish hat with a high crown and a

much broader brim than Spaniards have ever worn, but still it preserves its character. The hard turned-up brim shows a succession of beads, of a large round form, carried along the edge. The crown is heightened with a bunch of red feathers, and the colour appears again in a band of ribbon and bows carried round the head.

The long cloak savours of spring; it opens at the neck and is trimmed with close feather bands, instead of fur. It is composed of ribbed silk and embroidered velvet, the velvet is cut as a Bolero jacket, elongated into panel sides over which fall the long pointed sleeves, embroidered on the outside of the arm, and edged like the jacket with ball fringe in character with the hat. It is a mantle that completely covers the dress. The muff matches the hat, and I notice women are wearing them well on to summer, possibly because they are so infinitesimal. The floral muffs are often carried by bridesmaids; they are made of satin and covered with flowers so that but little of the foundation is seen. They let the odour of the flower be easily enjoyed by the holder, and are more to be desired than bouquets because they have a *raison d'être*.

As soon as it is possible women seem glad to discard mantles, and to enable them to do so earlier than is their wont, fur collars attached to fur plastrons are worn on the front of costumes. What I mean is fully shown in the dress worn by the accompanying figure to the Spanish hat and the Bolero jacket. It shows a brown woollen gown made as an all-round skirt, embroidered to the depth of half a yard at the back and down the length of a side box pleat. There are sash ends, fringed on either side of the front breadth, and these are embroidered also. At the hem