

## DEATH TO LET GO.

Until a consumptive be actually in the grasp of the Grim Reaper it is foolish to give up the struggle and let go. In thousands of cases Shiloh's Consumption Cure has wrested afflicted people out of Death's grasp and restored them to health and hope.



Never ceasing vigilance is the price paid by consumptives for health. Diet, clothing, exercise, etc., must be closely watched and if there is sufficient lung structure left on which to start a small foundation Shiloh will do the building. If proper care be taken Shiloh's Consumption Cure be taken faithfully as directed the building will be sure, there will be no failure. This grand restorer is guaranteed not to fail. The whole purchase money is returned if it does not fulfil our promises. Amers, Ontario, Canada, 1890, S. C. WELLS Co., Toronto. "I have taken your Shiloh's Consumption Cure and can thoroughly recommend it for Consumption. I have taken one bottle and am able to get out of bed. I would advise all suffering from that disease, or any lung trouble, to try and be convinced. Yours truly, Mrs. Horbury Turen. Sold in Canada and Great Britain at 25c, 50c and \$1.00 a bottle. In Great Britain at 2s, 4s and 8s 6d.

## The Face Behind the Mask

A Romance.

"Is that all? If my memory serves me right, you have told me that little fact several times before. Is there anything else tormenting you, or may I go in?" Ormiston ground out an oath between his teeth, and La Maseque raised one jeweled, snowy, taper finger reprovingly.

"Don't, Mr. Ormiston—it's naughty, you know! May I go in?" "Madam, you are enough to drive a man mad. Is the love I bear you worthy of nothing but mockery?"

"No, Mr. Ormiston, it is not; that is, supposing you really love me, which you don't."

"Oh, you needn't flush and look indignant. It is quite true. Don't be absurd, Mr. Ormiston. How is it possible for you to love one you have never seen?"

"I have seen you. Do you think I am blind?"

"My face, I mean. I don't consider that you can see a person without looking in her face. Now you have never looked in mine, and how do you know I have any face at all?"

"Madam, you mock me."

"Not at all. How are you to know what is behind the mask?"

"I feel it, and that is better; and I love you all the same."

"Mr. Ormiston, how do you know but I am ugly?"

"Madam, I do not believe you are; you are all too perfect not to have a perfect face; and even were it otherwise, I still love you."

"She broke into a laugh; one of her low, short, defiant laughs, and she said: 'You do! O man, how wise thou art! I tell you, if I took off this mask, the light would curdle the very blood in your veins with horror—would freeze the life-blood in your heart, I tell you!'"

"He started back and stared at her aghast."

"You think me mad," she said in a less fierce tone, "but I am not; and I repeat it, Mr. Ormiston, the sight of what this mask conceals would blast you. Go now, for heaven's sake, and leave me in peace, to drag out the rest of my miserable life; and if ever you think of me, let it be to pray that it might speedily end. You have forced me to say this; so now be content. Be merciful, and go!"

"She made a desperate gesture, and turned to leave him, but he caught her hand and held it fast."

"Never!" he cried fiercely. "Say what you will; let that mask hide what it may. I will never leave you till life leaves me."

"Man, you are mad! Release my hand and let me go!"

"Madam, hear me! There is but one way to prove my love and my sanity, and that is—"

"Well," she said, almost touched by his earnestness.

"Raise your mask and try me. Show me your face, and see if I do not love you still."

"Truly, I know how much love you will have for me when it is revealed. Do you know that no one has looked in my face for the last eight years?"

He stood and gazed at her in wonder.

"It is so, Mr. Ormiston, and in my heart I have vowed a vow to plunge headlong into the most loathsome plague-pit in London rather than ever raise it again. My friend, he said, 'Go and leave me, and forget me.'"

"I wish to state that I used Burdock Blood Bitters for Erysipelas in my face and general run down state of my health. I tried many remedies but all failed to cure. I then tried B.B.B. Two bottles nearly cured me and four bottles completely cured me."

Read what Rachel Patton, Cape Chin, Bruce Co., Ont., says:

"I wish to state that I used Burdock Blood Bitters for Erysipelas in my face and general run down state of my health. I tried many remedies but all failed to cure. I then tried B.B.B. Two bottles nearly cured me and four bottles completely cured me."

"I can do neither until I have ceased to forget everything else earthly. Madam, I implore you to hear me."

"Mr. Ormiston, I tell you you will court your own doom. No one can look on me and live."

"I will risk it," he said, with an incredulous smile. "Only promise to show me your face."

"Be it so, then," she cried passionately. "I promise, and I shall hold to my word on your own head."

His face flushed with joy.

"I accept them. And when is that happy time to come?"

"Who knows? What must be done, had best be done quickly; but I tell thee it were safer to play with the lightning's chain than tamper with what thou art about to do."

"I take the risk. Will you lift that mask now?"

"No, no, I cannot. But yet I may be able to show you my face"—with bitter scorn—"shows better by darkness than by light. Will you be out to see the grand illumination?"

"Most certainly."

"Then meet me here an hour after midnight, and the face so long hidden shall be revealed. But, once again, on the threshold of doom, I entreat you to pause."

"There is no such word for me!" he said fiercely and exultingly cried, "I have your promise, and I shall hold to it. And, madam, if, at last, you discover my love is changeless as fate itself, then may I not dare to hope for a return?"

"Yes, then you may hope," she said, with cold mockery. "If your love survives the sight it will be mighty, indeed, and worthy a return."

"And you will return it?"

"You will be my wife?"

"With all my heart!"

"My darling," he cried rapturously—"for you are mine already—how can I ever thank you for this? If a whole lifetime devoted and consecrated to your happiness can repay you, it shall be yours."

During this rhapsody her hand had been on the handle of the door. Now she turned it.

"Good-night, Mr. Ormiston," she said and vanished.

CHAPTER VII.

Shocks of joy, they tell me, seldom kill. Of my own knowledge, I cannot say, for I have had precious little experience of such shocks in my lifetime, heaven knows; but in the present instance, I can safely say they have had such a dismal effect on Ormiston. Nothing earthly could have given that young gentleman a greater shock of joy than the knowledge he was to behold the long-hidden face of his idol. That that face was ugly, he did not for a moment believe, or, at least, it never would be ugly to him. With a form so perfect—a form a sylph might have envied—a voice sweeter than the Singing Fountain of Arabia, hands and feet the most perfectly beautiful the sun ever shone on, it was simply a moral and physical impossibility, then, that they could be joined to a repulsive face. There was a remote possibility that it was a little less exquisite than those ravishing items, and that her morbid fancy made her imagine it homely, compared with them, but he would never share in that opinion. It was the reasoning of love—or, rather the logic; for when love glides smiling in at the door, reason stalks gravely, not to say sulkily, out of the window, and wanders off in quest of a more comfortable abode, and antics of her late tenement. There was very little reason, therefore, in Ormiston's head and heart, but a great deal of something called love, that thrilled and vibrated through every nerve within him. Leaning against the portal, in an absurd delirium of delight—for it takes but a trifle to jerk those lovers from the depths of the slough of Despond to the topmost peak of the mountain of ecstasy—he uncovered his head that the night air might cool his feverish throbbings. But the night air was as hot as his heart, and, almost suffocated by the sultry closeness, he was about to start for a plunge in the river, when the sound of coming footsteps and voices arrested him. He had just stepped out to see who was coming, for on every hand all was silent and forsaken. Footsteps and voices came closer; two figures emerged from the darkness into the glimmering lamplight. He recognized them both. One was the Earl of Rochester; the other his dark-eyed, handsome page, their strange boy with the face of the lost lady! The earl was chatting familiarly, and laughing obstreperously at something or other, while the boy merely looked on with a languid smile, as if anything further in that line were quite beneath his dignity.

"Silence and solitude," said the earl, with a careless glance around, "I protest, Hubert, this night seems endless. How long is it till midnight?"

"An hour and a half at least, I should fancy," answered the boy, with a strong foreign accent. "I know it struck ten when we passed St. Paul's."

"This grand building of our most worshipful lord mayor will be a sight worth seeing," remarked the earl.

"When all these piles are lighted the city will be one sea of fire."

"A slight forest of what most of its inhabitants will see in another world," said the page, with a French shrug. "I have heard Lilly's prediction that London is to be purified by fire, like a second Sodom; perhaps it is to be verified tonight."

"Not unlikely; the dome of St. Paul's would be an excellent place to view the conflagration."

"The river will do almost as well, my lord."

"We will have a chance of knowing that directly," said the earl, as he and his page descended to the river, where the little gilded barge lay moored and the boatmen waiting.

As they passed from eight Ormiston came forth and walked thoughtfully after them. The face and figure were that of the lady, but the voice was different, both were clear and musical enough; but she spoke English with the purest accent, while his was the voice of a foreigner. It must have been one of those strange, unaccountable likenesses, which sometimes see among perfect strangers, but the resemblance in this case was something wonderful. It brought his thoughts back from himself and his own fortunate love, to his violently estranged friend, Sir Norman, and his plague-stricken beloved; and he began speculating what he could possibly be about just then, or what he had discovered in the old ruin, before the silence had been almost oppressive, but now on the wings of the night there came a shout. A tumult of voices and footsteps were approaching.

"Stop her! Stop her!" was cried by many voices; and the next instant a fleet figure went flying past him with a rush, and plunged head foremost into the river. A slight female figure, with flowing robes of white; waving hair of deepest blackness, with a sparkle of jewels on neck and arms. Only for an instant did he see it; but he knew it well, and his very heart stood still.

"Stop her! stop her!" she cried, and she shouted the crowd, pressing, panting on; but they came too late; the white vision had gone down into the black, sluggish river, and disappeared.

"Who is it? What was it? Where is it?" cried two or three watchmen, brandishing their halberds and rushing up.

and the small crowd—a mob of a dozen or so, answered all at once: "She is delicious with the plague. She was running through the streets; we gave chase, but she outspurred us, and is now at the bottom of the Thames."

Ormiston waited to hear no more, but rushed precipitately down to the water's edge. The alarm had now reached the boats on the river, and many eyes within them were turned in the direction whence she had gone down. Soon she reappeared on the dark surface—something whiter than snow, whiter than death; shining like silver, shone the glittering dress and marble face of the bride. A small bateau lay close to where Ormiston stood; in two seconds he had sprang in, shoved it off, and was rowing vigorously toward that snow-wreath in theinky river. But he was forestalled; two hands, white and jeweled as her own, reached over the edge of a gilded barge, and, with the help of the boatmen, lifted her in. Before she could be properly established on the cushioned seats, the bateau was alongside, and Ormiston turned a very white and excited face toward the Earl of Rochester.

[To be Continued.]

OF INTEREST TO WOMEN

Proper Adieu.

In finishing a call, dear young women, please bear in mind that a thing "if I were done when 'tis done, then 'twere well 'twere done quickly," says Demosthenes' Magazine. When you've decided that it's time to go, "stand not upon the order of your going," but go—

Don't wait until after you've gotten to your feet to knit up the loose end of the conversation and give the finishing touches. You are subjecting your hostess to an undervalue ordeal. Standing and waiting are a strain even to the most robust.

Nothing essentially uncomfortable is good manners. Don't fancy that it's flattering to your hostess to dawdle at every stage of the exit. Don't attack a fresh subject between the parlor portieres, nor cleave to it galvanically when you've reached the newel-post, nor start over the ground again at the threshold of the vestibule.

If, as is not infrequently the case, it is difficult that prolongs the agony and keeps the final wrench at arms' length, the victim cannot take herself in hand too promptly.

Not that brusqueness and abruptness, in taking leave, is any more commendable than the lingering process. The abruptness of a woman's exit is also a phenomenon of diffidence. It has a "do or die" effect that savors of the burlesque.

But if the caller will direct her tact and judgment to the end, the taper her visit in such a way that her adieu may be easily both short and graceful, and the hostess be made glad only once, and that not when the front door closes on the guest.

The Drawing String.

What funny old fashions are being revived. One that is coming in again is that of looping the skirts up into horizontal folds around the bottom with perpendicular drawstrings. Skirts of this description will be worn here next year. They are already on the streets in Paris. Every young girl's mother can remember when they were worn before. They remind me more of old-fashioned lambrequins and mantel covers than anything else I can think of. When they arrive, though, they will no doubt be considered beautiful. The looped-up skirt is a very noticeable part of a blue velvet gown that is quite in every particular. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and front. The lambrequin drapery of blue velvet covers the edges of the yoke and sleeves. The yoke and sleeves are of cloth, heavily embroidered with light and dark-blue silk. The skirt is in tulle form, cut out at the bottom in umbrella points that fall over a lambrequin drapery at the bottom. The drapery is gathered onto a tight lining, is laid in horizontal folds from the bust to the waist and the back and