faith, and, accordingly, were driven out into exile; while another branch, conforming to the established religion, were put in their place as Lords of Shane's Castle, and raised to the dignity of the peerage, perhaps in order to bind them more firmly to the British Crown. But the story goes, that at the close of the last century, one of the older race, still bearing in France the shadowy title of Le Vicomte O'Neill de Tyrone, came over to Ireland to see the abode of his forefathers. He spoke of his ancestor, Sir Thomas O'Neill, as having been deprived of his estates and possessions by the infamous penal laws, and having been reduced in consequence to the necessity of keeping a little huckster's shop in the village of Shane, where he died in poverty. All his sons became shopkeepers, and lived and died in humble circumstances, except one, who went to France, and distinguished himself in the wars under the Bourbon kings. To visit this shadowy Vicomte O'Neill de Tyrone at the humble cabin which he occupied in Shane came his more fortunate kinsman of the younger and more fortunate branch, the new Lord of Shane's Castle. For some years the poor man had held the tenancy of a farm through the aid of a neighbour; but the neighbour in the end turned out treacherous, and getting the lease into his own hands, as if for renewal, ousted him for his little home, and evicted him. In his cabin at Shane, however, he kept two proofs of his descent—a small silver ewer and one silver tablespoon, each bearing the O'Neill crest, "a dexter hand couped at the wrist gules." These relics he showed to his kinsman, who recognised the signs of relationship, and to whom he spoke of the ancient glories of their common ancestors, and especially of the learned and gentle Niall, who was a prince of peace, and no warrior, like the great Earl Hugh.

Lord O'Neill went away home, much touched at the sight of his kinsman thus brought to poverty, and it is believed that he made a promise of doing something to help him towards retrieving his position. But he did not live to carry out his intentions, for he was killed soon after by the rebels in the outbreak of '98. It is to be hoped that his two sons, who successively inherited the title and estate of Shane's Castle, helped to save their kinsman from poverty; but on this subject there are various tales told. They died some forty or fifty years ago, when the Earldom and Viscountcy of O'Neill became extinct, the estates passing at the same time to a relative on the female side, one of the Chichesters, in whose favour the Barony of O'Neill has since been revived.

## CAPS.

THERE is a fashion in caps just as variable as in other articles of feminine wear, and though we are constantly informed that cap wearing is dying out, there is very little diminution in their sale, and the shop windows are full of every conceivable variety in make, shape, and colour.

The fact of the matter is that the times and seasons for the wearing of caps have changed, and that this adornment is found more often upon a young head than upon a middle-aged one. Ladies, whatever their age and the colour of their hair, prefer to show that hair as long as it is abundant; but when that natural covering fails, they are only too glad to be able to hide the deficiency with some dainty concoction made of chiffon and lace, which, if well made and well arranged, enhances rather than detracts from personal beauty.

Caps worn upon young heads are extremely becoming, and one of the weapons of Cupid's armoury. Whoever makes a practice of attending bazaars will acknowledge that this is the case when they recall the many young and pretty stall-holders they have seen whose curly and luxuriant tresses have appeared beneath an old-fashioned mob-cap or one of the many peasant's caps that we are all familiar with. The varied and very becoming caps worn by the lady nurses of our London hospitals, and which we illustrate in Figs. 1, 2, and 3, are another argument in favour of cap wearing, they look so clean and dainty, and soften any harsh lines about a face, and detract from any tired or weary expression.

There is no difficulty in finding a cap that suits a face among the immense variety that are now seen; but we have illustrated some of the prettiest for our country readers, as, although they are coquettish as to shape, their making is not difficult, and will, we think, be easily managed with our explanations.

The foundation for Fig. 1 is a plain broad band of stiff muslin that is long enough to almost touch at the back of the head. This band is four inches wide in the centre, and gradually slopes away to a rounded point as shown. Cover this foundation with a fine Swiss muslin and edge it with a stiff pleating of muslin, which make thus. Take a strip of material three inches in width, double it and pleat it up as single inch-wide pleats, and sew it round the band. The whole beauty of this cap lies in these pleats being all of the same width. Sew a muslin crown (which do not make full or very high) round the top edge of the band, and the work is finished.

Fig. 2 is the ordinary old-fashioned mob-cap finished with a wide and full frill round the face, and with strings that tie in a bow under the chin. The foundation consists of a narrow piece of stiff muslin, forming a round that should fit the crown of the head and be strengthened by a fine wire. The mob-cap is cut as a round and pleated on to the wire. A broad piece of muslin forms the frilling. This, when hemmed on both edges, is four and a half inches in width. In length it should be more than double the circumference of the foundation; but all of it need not be used, as some girls' heads of hair, being fluffed out and raised, require a fuller frill to the cap than others. Run two draw-strings of fine cotton cord along the centre of the frill and draw it up. Pin it to the foundation before sewing it down, and arrange its fullness on the head, it being impossible to settle it becomingly in any other manner. Most frills require to be fuller on the forehead than at the sides, but as so much depends upon the manner of dressing the hair, no fixed rule can be given. This cap is easily washed and remade if the draw-strings are not cut.

In Fig. 3 the back part of the cap must be made very high. Its make resembles the caps worn at charity schools. The mob or crown is gathered on a round wire, the flat piece in front strengthened with a foundation of coarse muslin, and the curtain at the back made from a wide broad piece of muslin hemmed and pleated.

Figs. 4, 5, and 6 are suitable for morning wear or for servants' use. They are all washing caps, being made of book muslin and trimmed with embroidery or narrow lace. In Fig. 4 the crown is plain, and is shaped like a wide-based wedge, which is eight inches at the widest part and two and a half inches from base to point. Round the broad part of this wedge an inch-wide strip of muslin is sewn; this extends five inches beyond the broad part, and is therefore eighteen inches long. It comes down to below the ears in the illustration, where it meets the strings. Each string is eighteen inches long and is cut as a point at the end. The strings are hemmed and, where cut into a point, trimmed with half-inch wide embroidery matching that forming the cap frills. Four and a half yards of this narrow embroidery are used. Two narrow frills of it edge the back or pointed end of the foundation and three the front. One of these front frills stops where the first part of the foundation ends; the two others are sewn to the narrow plain strip and come down as far as it extends.

Fig. 5 has a foundation with a rounded front, straight sides, and a back as a cut inwards vandyke. It is five inches across the width of the head, and seven inches long, reckoning the side points. This foundation is strengthened with a wire, and it is covered with a piece of muslin finished with two tucks, each half an inch wide. This muslin is laid quite plain round the front of the cap, but gathered up high and full at the back. One yard of edging finishes this piece of muslin. The three high bows at the back are three inches in width, five inches in length, and are plainly hemmed. The strings are fifteen inches long and three inches wide.

Fig. 6 has a foundation that is broad at the front and comes to an oval at the back. It is nine inches long, and six inches wide at its broadest part. It is made of stiff muslin, and strengthened with a wire. The back of this foundation is pinched together so that its point is much raised, and in the cavity thus made three bows are inserted, and the ends of the strings. A double frill edged with very narrow lace surrounds the entire foundation; it is made on a draw-string, and is put on like a goffered frill. A bow of muslin without ends and edged with lace finishes the front of the cap; the three bows behind are not edged with lace. Width of all the bows, three inches; length of front bows, five inches; of back bows, eight inches. The strings are thirty-three inches in length, two and a half inches in width, and are plainly hemmed.

Fig. 7 is a Normandy cap, as worn by old ladies. The front piece is of black velvet; it is five inches broad, taken back to the ears, and there cut as shown in the illustration. It is trimmed with imitation Mechlin lace an inch and a half wide, put on fairly full. The back of the cap is of book muslin, and is made high, but not very full. A stiff foundation for the cap is necessary. To complete the effect of this cap, a frilled fichu of muslin worn over the shoulders is necessary. These fichus are now very fashionable, and cost about four shillings.

Fig. 8 is a fancy cap to be worn at bazaars. The front is made of a half-moon shaped piece of turquoise blue velvet, to which is attached a wide stand-up frill of blue tulle. This is wide on the top of the head and narrowed as to width at the sides. Long strings of blue tulle hang from the back of the frill over the back of the head and down for a yard in length.


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R. TAYLOR. sc.
Sydney Cowell

Fig. 9 is a pretty cap intended for evening wear. The material it is made of is either a fine open lace or chiffon with an embroidered edge. A full edging of lace or chiffon is first attached to the foundation (which is shaped to the size of the head with a high centre point), and then the lace is laid on full round the sides and gathered at the top of the cap. To keep it flat, thirteen pieces of narrow ribbon velvet are brought from the top of the head and caught to the edges of the foundation. These pieces of velvet are finished off with a point, to which a pearl bead is sewn. Small bows of chiffon or lace fill in the crown of the cap. Yellow, mauve, or pale pink are good colours for making this cap in. The chiffon, when used, should match the velvet as to colour.

In Fig. 10 we give a widow's cap intended for an elderly lady. It is made of tarletan, with three crimped tucks in the front, a bag for the hair at the back, and two ends extending from the top of the head to the end of the bag as a trimming to the back. These ends are four inches wide, ten long, and are edged with a narrow frill of tarletan; they are caught together to keep them in place. The bows of tarletan that trim the cap are not hemmed, only turned in. The crimped tucks are made by running a tuck in the material and fitting a round piece of cane to the tuck; forcing the tuck on to the cane, and pressing the material up into a small space before taking it off the cane. While pushing the tarletan on to the cane, the fingers should draw it up into small pleats. The strings of this cap are twenty-four inches long, thirteen inches wide, and have a broad hem as an edging of an inch and a half in width.

B. C. SAWARD.

## STRAWBERRIES.

By PHYLLIS BROWNE.

THE American philosopher, Emerson, once said, "The plum at its best is the fruit of Paradise." One wonders if, when he made this remark, Emerson remembered that there were such things as strawberries. He must have done, for he was a very enthusiastic gardener, and very much given to cultivating fruits. Indeed, his biographer tells us that he failed completely with pears; so much so that a certain Horticultural Society once sent a deputation to inspect his orchard in order that they might discover "what soil it was which produced such poor specimens of such fine varieties." Maybe the sage was as unsuccessful with his strawberries as with his pears, and this was the reason why he was not as enthusiastic about them as he was about plums.

Whether Emerson appreciated strawberries or not, there are few girls who do not approve of them. When the scarlet berries appear, peeping between the stalks for those who have gardens, or resting in their baskets at the greengrocer's for those who have none, girls find themselves longing to taste the same, and congratulate themselves that good things have their season. This is the time of year when the sight of strawberries may soon be expected to awaken this longing; and whether our prospects with regard to them are good or bad, of one thing we may be quite sure—that they will not be with us long. Very shortly after we have discovered that they are in full season, and reasonable in price, we shall discover also that they have begun to "go off," and then for twelve months they will be seen no more. The period during which we can enjoy them freely will have to be counted by days; therefore we shall show our wisdom by making the most of them while we have them.

A clever housekeeper once said: "I am often told that I must take things as they come; but I find it much more difficult to part with them when they go." If we wish to part with strawberries when they go with equanimity, we must prepare to use them reasonably, enjoy them to the extent of our possibilities, convert them into dainty dishes while we have the opportunity, preserve them carefully, and do our duty by them fully, and so "seize their day," as Horace says. To do this, however, we ought in plenty of time to get to know all about them, and collect together the recipes for dishes into which they will advantageously enter. By way of helping girls to do this, it is proposed to take up here the subject of strawberries, and to give as much information about them as possible. Thus, girls will be in a position to "take strawberries" when they come, and to benefit by them to the full.

The strawberry as we have it is a comparatively modern product. Until the early part of the seventeenth century the only strawberry grown in England was the wild strawberry of the woods, and this, though pretty to look at and sweet to taste, was too small to be of value. It is true that for some time before this the French had found out how to cultivate strawberries so as to increase their size, and there was a certain wood near Paris which was so noted for the fruit, that people used to come thither from all parts to buy them. The fruit thus purchased was, however, necessarily costly, and not until English gardeners gave attention to strawberries did they come within the reach of all classes. Now they are so well cared for, that every year sees them improved, while the number of varieties is very large.

*Strawberries and Cream.*—When strawberries are at their best, of a good sort, freshly gathered, fully ripe and not over ripe, they ought to be eaten as they are. Even cream and sugar are not worthy to be put with them, and the experienced epicure would prefer to eat them without any addition, while to cook them would be simple desecration. When a little short of being perfect, they should be mixed with cream and sugar; indeed, it is probable that under all circumstances the majority of strawberry lovers would say that strawberries and cream was an almost perfect combination of flavours.

There are two or three ways of serving a dish so well known as strawberries and cream. Some content themselves with piling the fruit on a dish covered with leaves, and sending sweet cream and sifted sugar with it to table separately. Then the guests prepare their own food. They pick off the hulls, bruise the berries with a fork, add sugar and cream to suit their individual taste, and proceed to enjoy themselves. The method is homely, but it is not elegant. The discarded hulls make the table look untidy, and those who are not accustomed to work of this kind get out of patience with it. Girls might at least hull the fruit before they place it before their friends, and doing this would give them an opportunity to pick out and lay aside berries that are not quite sound. Attention to this one detail would be a great improvement.

For a really superior dish of strawberries and cream, proceed as follows: Procure ripe, sound, freshly-gathered red strawberries, and do not touch them until a short time before they are wanted. They will spoil with keeping. Hull them and discard all imperfect berries, then bruise them lightly with a silver fork, and sweeten them to taste. The quantity of sugar needed will, of course, depend upon the quality of the fruit. Probably from three to four tablespoonfuls of sugar will be sufficient for a pint of berries. Now pour over them about a quarter of a pint of cream, and toss them lightly with two forks to incorporate them with the cream; then cover the surface with cream that has been whipped until it is firm and frothy. In laying on the cream, the aim should be to coat the fruit entirely, so that the preparation looks quite white. When the spoon is put into it to serve it, the red berries will show themselves, and the preparation will have a most inviting appearance. It will be the sort of dainty to which the gentleman referred who, when imploring the girl named Curly Locks to be his, told her that she—

"Should not wash dishes, nor yet feed the swine,
But sit on a cushion and sew a fine seam,
And feast upon strawberries, sugar, and cream"—

a very inviting prospect, truly.

It is perhaps scarcely necessary to say that cream which is to be whipped thus must be "double cream," that is, it must have stood twenty-four hours instead of twelve, and it must be whisked in a cool place until it thickens, and no longer. It will not take many minutes to thicken, but if worked too long it will curdle. The objection to preparing strawberries and cream in the way referred to is that so much cream is needed. Altogether (that is, including the cream in which the berries are tossed and the cream used for whipping), about three quarters of a pint would be required for each pound of strawberries. To whip cream, however, increases its bulk, and this increase may therefore be calculated upon.

Next to strawberries and cream the preparation which will most naturally occur to girls who want to make the most of the fruit while it is in season, is strawberry jam. Now, truth before all things; so I may as well confess that, to my mind, this simple jam is one of the most difficult jams to make satisfactorily, and one of the worst to keep. Probably, on reading this remark, individuals accustomed to make strawberry jam will say, "Difficult! not at all! We have made strawberry jam year after year, and it has been enjoyed, and has kept well enough." Doubtless this was the case, and we think we know exactly what this jam was like, and how it was made. The fruit was hulled, and boiled down alone for awhile, after which sugar was added in the proportion of three quarters of a pound of sugar to a pound of fruit, and it was boiled again until it set when a little was put upon a plate. Whilst it was being made the fragrance sent forth by this jam was most inviting; indeed, it was the best part about the business—it conveyed a promise which would never be fulfilled. When this jam was brought out after being kept for awhile, it would be pure, unadulterated, and wholesome. It would be enjoyed by the children, and by individuals who like sweets of any sort, and it would be excellent for puddings and tarts. Most probably, however, the majority of grown-up folks who tasted it once would say, "No, thank you," next time it came round, for it would only have a suggestion of the true flavour of the fruit; and should the season be unfavourable, so that any of the jam went mouldy, the strawberry jam would be the first to go. If, in order to make sure of the jam keeping, a