

OUR COOKERY CLASS.



COOKERY is one of the Arts. Those who would excel in it must, like other artists, be educated for it. It would be as reasonable to expect that a girl could play one of Beethoven's sonatas, because she had the score, a piano, and a music stool, as it would be to suppose that she could prepare a dinner because she was in possession of a cooking apron, a rolling-pin, a pastry board, and the materials for making an apple pie.

A knowledge of cookery consists in the understanding of a number of details connected with the subject. *To be a cook* is to be able to act upon that knowledge. This power can only be gained by practice and experience. No one can learn to be a cook by reading papers on cookery any more than they can satisfy their hunger by looking at a sirloin of beef.

It will be my endeavour in these papers to write down the details of cookery as plainly as I can. The girls who read them must, if they would become cooks, go down into the kitchen and prove for themselves whether or not what I say is right. They will feel at first a little awkward; things will not come exactly as they want them. But if they will persevere they will soon become skilful, and after a time they will be able to congratulate themselves on being able to cook. This means that as long as they live they, and more than themselves—those whom they love—will never be dependent upon others for the comforts of home; that whatever position in life they may occupy they will be able to cook food themselves or to direct others in doing it; and that they will have gone a long way in the road which leads to their being good daughters, good wives, good mothers, and good mistresses. In addition, they will gain one of the finest things a woman can gain—the power to use their own hands for a useful purpose.

There are six different ways of cooking food. Roasting, broiling, boiling, stewing, baking, and frying. Of these roasting and broiling may be described as the most nutritious; stewing and boiling as the most economical and digestible; frying and baking as the most convenient and speedy. I will begin with roasting.

ROASTING.

We English are continually being told how very much better the French cook their food; but at any rate we may pride ourselves on this, they do not roast meat so well as we. A great French cook once said that in England all women roast well, and certainly the roast beef of old England is celebrated all over the world. Those who have travelled on the Continent know that wherever the English go it is thought necessary to provide them with "rosbif," and as a rule I imagine experienced travellers avoid the dish and regard it as a

delusion and a snare. Our real roast beef is quite a different thing. Let us see what makes it so excellent.

The first consideration is the joint itself. The superior pieces of meat are generally chosen for roasting. The coarser parts are reserved for stewing. Red meats—that is, beef and mutton and game—should be hung for awhile before they are roasted, for only when this is done can it be expected that they will be tender. White meats, on the contrary—such as lamb, veal, and pork—taint quickly, and require to be roasted when fresh.

The time that meat should be kept must depend upon the weather and the time of year. In cold dry weather a leg of mutton can be hung for three weeks with advantage. In hot, and particularly in what is called "muggy" weather, it will not keep for as many days. In buying meat, therefore, the state of the weather should first be considered. If it is favourable, inquiry should be made when the joint is bought, as to the time which has elapsed since the animal was killed. If it is freshly killed do not be persuaded to roast it at once. Hang it—not lay it in a dish—in a cool, airy larder, and examine it every day. Do this with particular care if the weather should change. If it should get to look at all moist in any part, cook it at once. Good beef, however, does not become moist with keeping. A good many cooks will flour a leg or a shoulder of mutton all over to prevent its becoming moist, and this is a very good plan.

One thing I must not forget to say, and that is that a joint must not be allowed to freeze; if it does it will be sure to be spoilt. When there is a frost, it is advisable to put meat that is to be roasted in the warm kitchen for awhile, in order to soften it, before putting it down to the fire. Houses are built in such a way now that it is not every one who has a "cool, airy larder" in which they can keep meat. When this is the case, there is nothing for it but to trust to the butcher. If you ask him to supply you with well-hung beef or mutton, he will doubtless do so, or will hang the meat for you.

If meat is to be roasted before an open range, the fire must be looked after fully an hour before the meat is put down. It would be of no use to hang meat before a fire that had just been made up. It would only get a smoky, unpleasant taste, and the juice would be drawn out of it, instead of being kept in the meat as it ought to be. A good cook is very particular about her fire. She first pokes it well underneath, to clear it thoroughly from the dust and small cinders which will have settled at the bottom, pushing the live coals to the front of the range. She then puts fresh coal on the fire, choosing for her purpose not large blocks of coal, but what are called "nubby" pieces. She does not throw these on from a scuttle, but arranges them with her fingers, protected by an old glove, so that they shall be packed closely, yet leaving room for a draught of air to pass between the lumps. She then sweeps up the hearth, collects the cinders, and places them with some coke or damped coal-dust at the back of the fire. A fire made like this will last a long time. As soon as the front part is clear and bright it is ready for the meat. It must not be forgotten, however, that it must be watched, and fresh pieces of coal or coke added occasionally, in order that it may be kept up until the meat is roasted.

The dripping-tin, with a good-sized lump of dripping in it, should be put down ten minutes or so before the meat. This is to be done so that there may be dripping at hand to baste the meat with as soon as it is put down. The goodness of roasted meat depends very much upon its being frequently basted, and this is particularly necessary when the joint is very close to the fire, as it is at the beginning. If

a meat-screen is used, it also should be put before the fire, so that it may not be cold when the meat is put into it.

While the dripping is melting the meat may be got ready. It should be looked over and trimmed neatly if required, any rough or jagged pieces, or superfluous fat or suet being cut away with a sharp knife. A leg of mutton should have the knuckle bone cut off, and the skin from the thickest part of the leg, where it joined the loin, cut away. These trimmings must of course be preserved. They can be stewed, and will make very good stock. A sirloin of beef should have the soft pipe that runs down the middle of the bone taken away. This has a very unpleasant appearance if left on the joint. All white meats are better for being wrapped in greased paper before they are put to the fire.

Some cooks think it necessary to wash meat before putting it down. If the joint has been bought of a respectable dealer, and has not been roughly handled, it is most undesirable that this should be done, as nothing draws the goodness out of meat more than washing it. If there is any suspicion that it has been touched by dirty fingers, it may be scraped and wiped with a damp cloth, or if it is in such a condition that it *must* be washed, it should be plunged in and out of hot water. The business must be performed as quickly as possible, and the meat must be dried at once and thoroughly with a soft cloth. If it should happen that the meat has been kept a little too long, or if it is discoloured in any part, it should be washed quickly with vinegar and water and wiped dry afterwards.

The next thing is to wind up the meat-jack, to weigh the joint, and then to hang it on the meat hook. And here it must be remembered that the meat is to hang by the small end, so that the largest or thickest part should hang a little below the hottest part of the fire. The thickest part of the meat will take more roasting than the rest, therefore the fiercest heat of the fire must fall upon it.

It is a great object both in roasting and boiling meat to keep in the gravy or juice. In both cases this is best effected by cooking the outside very quickly, so that it shall be a sort of case through which the juices of the meat cannot escape. It is for this purpose that the meat should be put quite near the fire to begin with—that is, as near as it can be not to burn the outside; and it should be basted immediately to prevent its becoming hard and dry. Then in about five or six minutes it may be drawn back to the distance of about a foot from the fire, and basted frequently till it is done. By frequently I mean as much and as often as possible, for meat can scarcely be basted too much. It is the lean part of meat that requires basting. The screen that is put round it will keep the cold air from blowing upon it.

This is a very important part of roasting, and I should like to impress it upon you. I once heard a very clever cook say that in every dish she made there was a secret; and her great desire was to keep the secret very safe, so that no one might make such good things as she did. We will act quite differently. We will try to discover the secrets, and if they are worth knowing we will tell them all around.

As to the time that meat will take to roast, that will vary with its quality, its thickness, and the heat of the fire. This is one of the points on which a cook cannot go by a book, but must use her common sense. The great general rules are a quarter of an hour to the pound and a quarter of an hour over for red meats, and twenty minutes to the pound and twenty minutes over for white meats—lamb, veal, and pork. These rules, however, cannot always be followed. A thick, solid piece of meat, such as rolled ribs of beef, or the topside of the round of beef, or a loin of

mutton boned and rolled, would need to be roasted longer per pound than a shoulder of mutton or a loin of mutton that was not rolled; while a joint that had a good deal of gristle and bone in it, such as the thin flank of beef, would need to roast half-an-hour to the pound. Then the time of the year has something to do with it. Meat requires longer roasting in winter than it does in summer time. This is one of the lessons that only experience can teach.

There is one very important point that I must not forget to mention, and that is—*take care of the dripping*. This is a most valuable article. It can be used for a great many purposes, which we will speak of later; therefore we must look after it now. It may be that we have a dripping-tin made with a well to receive the fat, and if this is the case it will be kept free from dust and cinders without any difficulty. But a very great many people have merely a shallow tin or wrought-iron pan to put under the meat. When this is the case, the fat must be looked after. If any cinders fall in they must be removed, and the fat must be poured away once or twice whilst the joint is roasting, to prevent its getting burnt. Of course, enough dripping must still be left in the pan to baste the meat. If dust should fall from the fire to soil the side of the tin, the opposite side should be at once turned to the fire.

And now we have kept up our fire and basted our meat vigorously, and the time is drawing near when it should be sufficiently roasted. I am quite sure that a pleasant odour is making itself felt which is enough to make our mouths water. The dishes and plates are on the plate warmer, and everything seems ready. But what about the gravy? We must leave that until the next lesson.

PHILLIS BROWNE.

A SISTER'S LOVE.

BY THE AUTHOR OF "THE WHITE CROSS AND DOVE OF PEARLS," "SELINA'S STORY," ETC.

"Oh, dear Katie, papa has just been telling me that after this year at school is up he really cannot afford me another, and I shall have to leave at the time other boys are going in for honours, and trying to work their way up to something. It is very hard."

Katie paused from her beading, and looked at her young brother earnestly.

"Oh, I think we can persuade papa!"

"Papa says not, and he says it as if he meant it."

"Well, it is very hard for papa to do everything he would like. His means are very narrow, how narrow you are too young to know. Still, dear Frank, your education is the last object that should be sacrificed. It shan't be if I can help it."

"But you can't help it. What can a girl do? At least I *mean* in that way. There's no boy owes more to his sister

than I do to you. I took a good place in the school when I first went, all because you coached me so well; and my best subjects now are those you took the most pains with."

"I am so glad you have a proper sense of your obligations," said Kate, laughing. "I am only afraid your weak points I may be to blame for. But seriously, you must prepare for one of the competitive examinations, then you might gain a scholarship. Scholarships are offered for competition in your school. Why not try for one? Sixty pounds for three years at one of the higher class schools or colleges. Why, you might by that means entitle yourself at a higher class school for one of the universities."

"But, indeed, I have no chance."

"You have the same chance as the rest. Others have won, why not you?"



KATIE.

It is in that way, Frank, that young men who want to make their way in the world may help themselves, independently of their parents. I should think the advantages must be all the sweeter, the opportunities all the more golden, when they feel that they have won them for themselves."

"Oh, Katie, you don't understand the thing at all. There are three scholarships offered in our school this year. Of course only the sixth form can compete for them. They are all sixteen years old and more; now I am only fourteen, and let me work my very hardest, never give myself a quarter of an hour's recreation through the year, I couldn't win a scholarship; but I might be moved into the first class, and then if I could have had another year added to that, I might have a chance of winning a scholarship that might entitle me, as you

say, to three years at a higher class school."

This way of stating the case convinced Katie, and she said, "I don't know what papa means you to be if he takes you so early from school."

"He has been talking to me for a long time to-day. He asked me what line of life I felt most drawn to, and I told him that except being a tutor, which is a poor profession, or a clergyman, which I am not good enough for, I didn't feel drawn to anything. I should like to be a literary man, and he said I had better put that idea out of my head."

"A literary man" was a very vague way of expressing yourself, Frank. I won't say but that a village postman has a right to consider himself a literary man; at any rate he is a man of letters."

"Well, when papa asked me more particularly, all I could tell him was what I did not like. I said I should never do for a doctor, for of all things I hate it's to hear a lot of people croaking about their aches and their pains and strange feelings. As to the surgical department, I shouldn't have the heart to vaccinate a baby, let alone cut off a limb. So I wouldn't do for a doctor, that's clear."

"No, nobody supposed you would. With that mercurial temperament of yours I should be sorry to see you attempting to enter a profession which requires the severest study, and which can only be exercised under the most solemn sense of responsibility."

"Then for a lawyer! Oh, fancy me buckling to a study as dry as the law, yet requiring such clearheaded shrewdness. Don't you remember when you taught me, how you used to call me

'dear Mr. Muddlecap,' and 'Squire Muddlewit'? Wouldn't I make a mess of a case? When I got up to special plead, I should confound the plaintiff with the defendant and the defendant with the plaintiff all the way through. However, when I said that, papa stopped me and told me I need not aim at the higher professions, for to educate me for a surgeon would cost at least a thousand pounds, and the fees are tremendously high for being entered either at Lincoln's Inn or the Temple. So really, Katie, I don't know what is to become of me."

"What does papa suggest?"

"He says I must go into business or learn a trade; I, who hate business. I shall never succeed as a business man, I know before I begin."

"Then don't be made one. A young man can hardly hope to succeed in a line of life to which he is instinctively

OUR COOKERY CLASS.

GRAVY FOR JOINTS.



YOU can generally tell, from the look of the gravy that is served with a joint, whether or not the cook understands her business. If the gravy is fatty, or cold, or looks like thin light-coloured gruel, also if there is a great deal of it in the dish, I would advise you to resign yourself to your fate, and remember that man eats to live, he does not live to eat. If on the contrary the gravy is clear, bright, brown, free from fat and small in quantity cheerfully leave yourself in the hands of the carver, for it is probable that you are about to partake of a well cooked dinner.

Gravy may either be made a little time before it is wanted, or it may be prepared from the brown sediment which is to be found in the dripping tin under the joint. The latter method I do not recommend, but it is the more usual of the two, and therefore I will describe it first.

It is well known that after meat has been hung before the fire for a while, fat begins to drop from it. In course of time this fat will be mixed with a sort of rich brown juice, and it is from this latter substance that the gravy is to be made.

Now a great point in making gravy is to have it free from fat.

Everyone knows what fatty gravy is like. So long as the meat and dish are hot, it is not very objectionable, but as the joint and the plates cool, the fat solidifies, and floats in cakes on the top of the gravy, and the taste of one of these is more easily imagined than described.

The reason why it is undesirable to make gravy from the contents of the dripping tin is, that it is so difficult to get rid of the fat in the tin and to retain the sediment only.

When, however, gravy has to be thus made, the fat must be poured off from one corner of the tin; this must be done carefully and with a steady hand. When the sediment only remains, the cook should pour in about a third of a pint of boiling stock, or boiling water, if stock is not to be had. She should then scrape the tin well in order to dissolve any hard dry spots of gravy that there may be, and when these are melted she should pour a spoonful or two of the gravy round, but not over, the meat in the dish, and the rest into a hot tureen.

If the gravy has become cool whilst in the tin, it should be made hot in a saucepan before being strained into the dish, but it should not be allowed to boil.

No greater mistake can be made than to pour a large quantity of gravy into the dish with the meat. In the first place, it is very awkward for the carver; for a mere slip of his knife may cause him to splash the gravy over the cloth. In the second place, unless a hot-water dish is used, the gravy will cool much more quickly in a large dish than it will in a small covered tureen. And more than all, made gravy will dilute the gravy that runs from the meat. When a joint is properly roasted, a gush of gravy follows the first cut of the knife, and then continues to flow from the meat while it is being carved. The majority of grown-up people would rather have a teaspoonful of this real juice of meat than a quarter of a pint of the coloured water which is so often served as gravy. When the family is large, and gravy is much liked, a little made gravy must be used, because the

joint, in all probability, would not yield as much as is wanted, but it is a pity when that which it does yield is not made the most of.

If gravy is provided apart from the joint, the entire contents of the dripping tin can be poured into a basin. In a few hours, when the fat is cold, it will be found that the gravy has settled to the bottom and lies, a clear brown cake of jelly, which can be used without any of the fat the next time gravy is wanted.

When I recommend that gravy should be prepared apart from the joint, I hope no one will think I am going to advise the purchase of gravy beef. Indeed I am not, for I should consider such a purchase extravagant and unnecessary.

In all houses where meat is cooked there are little bones, trimmings, and scraps, from which excellent gravy can be prepared, costing nothing but a little care and forethought; and without these, economical cookery is impossible.

Suppose that gravy is wanted to-day for a joint of beef. *Something* was cooked for dinner yesterday, and it is almost certain that a bone or scraps of some kind were left from it. If the cook had forethought she would put these on one side, cover them over to keep them clean, and when there was a convenient opportunity, that is, when the fire was not in use, she would stew them for gravy. Perhaps bacon was served for breakfast or boiled meat had been provided, in either case she would be particularly fortunate; of course she would have preserved the meat liquor, pouring it into a clean earthenware pan and throwing a little muslin over it to keep it from dust and flies. What course would she now pursue to make gravy?

She would first take a small onion, skin it and cut it into rings. She would melt a little dripping in a saucepan, throw in the onion and shake it over the fire until it was brown but not at all burnt. She would now put in the bones and scraps, together with a sprig of parsley, an inch or two of celery, three or four peppercorns, and the rind of the bacon which had been scalded in boiling water and scraped with a blunt knife to make it quite clean. Over all she would pour meat liquor or cold water to barely cover her materials, then covering the saucepan closely and placing it by the side of the fire, she would let its contents stew very gently indeed, skimming it every now and then with an iron spoon for a couple of hours till the liquor was considerably reduced, and was strong and pleasantly flavoured. Then she might strain it off and put it on one side to let any fat there might be rise to the surface, when it could be easily removed. If the liquid were light-coloured, a few drops of sugar browning should be stirred in, but it is probable that the browned onion will have supplied all that is required in the way of colouring; and sugar browning should be very sparingly used. Only let the gravy be a rich, deep brown. In cookery the appearance of a dish is almost as important as its taste, and light-coloured gravy for joints is not pleasing to the eye.

If two tablespoonfuls of the gravy thus made were put into the dish with the meat, the gravy that runs from the meat would mix with it and would furnish an excellent accompaniment to the roasted joint.

If it should happen that there was no opportunity to stew the scraps and trimmings in time for the fat to cake on the top of the gravy, it would be well to pour the liquid into a jar, and set this in a vessel containing cold water. This would make it cool more rapidly, and so cause the fat to rise more quickly to the surface.

Care must be taken, however, not to put too much water over the bone. Good gravy is wanted, and this would be more likely to

be obtained if water or stock were taken to partly cover the bone and no more.

Gravy thus made would do very well for beef or pork, but not for mutton or lamb. These meats would be served with good brown unflavoured gravy. Therefore the flavouring ingredients should not be stewed with the bone for them; but the bone should be stewed in nothing but stock or water slightly salted. Good gravy for a leg or shoulder of mutton may be made by stewing the shank bone and one or two trimmings of meat for an hour or two.

Perhaps it will be thought that it is a very simple business to make gravy, and that it is unnecessary to attend to all these details in connection with it. But it is not so. Very often gravy is a delusion. I have known cooks who professed to understand their business take a little boiling water and pour it over the browner portions of the joint, thus watering the joint to all intents and purposes, and then consider that they have done all that is required for gravy. They were mistaken and they were only proving their ignorance. There is nothing that shows the ability of a cook more than gravies and sauces. It is very safe to conclude that where meat is served regularly with good brown bright gravy, perfectly free from fat, some one in the house knows something of cookery.

PHILLIS BROWNE.



MISS LUNN.

"MOTHER, I've had a note from aunt, But understand it all I can't; I only know I'm asked to see A friend, Miss Lunn; who can she be? Aunt says that when we used to meet 'Twas always thought a special treat. I'll read you what she further says— 'Sarah's the same in all her ways: Dresses as usual all in brown, Whether in country or in town, And, contrary to rules of art, The upper is the darker part. To fashion she can lay no claim, But still I like her all the same, And sweet, light-hearted, good as ever, An unkind word she utters never. I write in haste, I can't say more Than Be with me at half-past four.' Mother, it is surely sad My memory should be so bad; I've counted all my friends, and yet This one, it seems, I quite forget." "Not so, my child; like other folks, Your aunt is pleased to have her jokes, And in this case, by way of fun, Has put 'your friend' for Sally Lunn. In doing so she has not erred, For there is truth in every word, And if you read her note again, You'll see, I think, her meaning's plain." "Of course—at last I see it all; For once I'll act the cannibal, And eat my friend up bit by bit, Whilst leisurely at tea we sit."

K. F. W.

shifting. The accessories on the stage are altered—the old rickety house is gone, and a fair mansion stands in its place.

The scenery is changed, lights are brighter, shadows are less impervious, and we are not surprised when the hero or heroine appears on the stage looking years older than they did in the last act.

A painter can produce much the same effect on his canvas. With his glowing brush he can give us leading glimpses of the boy—the man. With a few sketches he can demonstrate some grand educational representation of a “progress through life” and a vivid imagination will readily fill up the intervals between.

But with pen and ink the case is dissimilar. There is no background of sylvan luxuriance, no visible sketch of face or form, no gorgeous colouring, no elaborate painting.

Were such aids at hand, Paul Tench should make his appearance as a youth duly plunging in the mazes of erudition under the skilful guidance of the curate.

We would give a glimpse of him in the midst of the curate's household, where he found a happy home, and was treated like one of the curate's own children.

There was not the slightest perceptible difference in his surroundings to point out he was only a “stray bird” in the parent nest.

If anything, Mrs. Venn's voice took a softer tone when she spoke to little Paul. Was there any dainty, or toy, or book for the children, nicer than the rest, it was always selected for Paul.

Orphan though he was, he had a mother in the curate's wife, brothers and a sister in the curate's children. He played with the boys at cricket and football—argued, quarrelled, and made friends with them again, in genuine boyhood's fashion.

Then, in the quiet summer evenings, Annis and he would leave the noisy boys, and steal away into the curate's quiet study at the back of the house. He would read poetry aloud to her, until they both, children though they were, would grow so intensely absorbed in the reading, that they would forget their individuality in sympathy with the joys or sorrows of some “ladye fair” or knight of olden story. With these two or three glimpses of Paul's life, the remainder might easily be supplied, and the history made complete.

There was one deep shadow in the picture.

Death had entered the happy household but a short time before, and had taken away the loving “home-mother,” the curate's wife. She had fallen a victim to fever, caught while visiting a dying parishioner.

For the rest, the allowance made for Paul had considerably increased Mr. Venn's income, kept away the grinding hand of poverty, and relieved him of many cares. And now a still brighter smile of prosperity had come to him. He had received the preferment in the church he so well deserved, and was made vicar of Oldacre, a populous suburban parish.

(To be continued.)

OUR COOKING CLASS.—III. BOILING.



BEFORE boiling meat of any kind whatever, we should always ask ourselves one question, and that is, “Do I want to keep the goodness in this meat, or do I want to get the goodness out of it?” It is on the answer we give, that our course must depend.

If the meat is to be eaten, we want to keep the goodness in it. We shall not be able to manage this entirely, for, with all our care, some of it will escape into the water, but we may preserve a great deal of it. And the best means we can adopt for this purpose is to surround the meat as quickly as possible with a kind of shield, through which the juices cannot escape.

We all know that an egg when broken in a cup is liquid. If this same egg be turned into a saucepan containing boiling water it will in three minutes be quite different, for the white part will be solid. Now, there is in meat a great deal of the same substance that white of egg is composed of—that is, albumen, the peculiar property of which is that heat makes it solid. When, therefore, we plunge meat into boiling water, the albumen in it becomes solid, just as the white of an egg does. Of course the part that is nearest to the hot water, that is, the outside, gets hard first, and this makes our shield. After the meat has boiled for five minutes, or a little less, it is quite surrounded with a covering that will keep in the goodness that we so much want to preserve.

If any one doubts the truth of this, let her take a little piece of raw beef, divide it into halves, and put one half into cold water and the other into boiling water. In one minute the cold water will be tinged with red—the goodness will have begun to escape from the meat. The boiling water will be very nearly the colour it was before. If the beef is allowed to lie in the cold water for about half an hour, the water will be quite red and the meat will be white; its juice will have passed into the water, and it will be valueless for nourishing purposes. It is on this account that, when we want to make beef-tea, we put the beef to soak for awhile in cold water to draw out the goodness, before we put it into a jar to be placed in a saucepan of water to simmer till it is done.

We must not suppose, however, that, when we have got our shield round the meat, we are to let it keep on boiling till it is sufficiently cooked. If we did this, the meat would be shield all the way through, and that would make unnecessarily hard work both for our teeth and our digestions. What we want is, not only to keep in the goodness, but to make the meat tender. This can be done only by gentle stewing. We must therefore proceed in this way. First we plunge our meat into the fast boiling water; it instantly stops boiling, for the cold meat cools the liquid, so we bring it to the boiling point again as quickly as we can, let it boil for five minutes, then draw it back to a cooler place, put a wine-glassful of cold water into it to lower the temperature, and keep it simmering gently till it is done.

If we had a thermometer at hand to put into the water, we should find that when it was boiling, the quicksilver rose to 212 deg. When the saucepan was drawn back and the cold water put in, the quicksilver would fall to 180 deg., and it is at this point it should be kept all the time.

I know of nothing more difficult than to persuade inexperienced cooks of the fact that meat is made tender by gentle simmering and hard by quick boiling.

Somehow it seems as if, when the water in the saucepan is galloping away, progress is being made, and the meat will be done sometime; whilst, when it simmers only, things seem almost at a standstill. I have again and again explained this to pupils, as I thought, in the clearest manner, and then, if I turned away for a little time, I should be sure to find the water boiling hard on my return. At last I have come to look upon those who can calmly allow meat to simmer, instead of boil, with a great deal of respect, as being far on the way to make good cooks.

The rule applies to all fresh meat,—beef, mutton, pork, poultry, and fish. When once we understand the general rule, we do not need to look in a cookery book to see how different joints are cooked. The rule is for all: a neck of mutton, a leg of mutton, a chicken, or a salmon, we must treat them all alike—first surround the meat with a coat of mail to keep in the goodness, and then simmer it gently till done.

I know very well that it is very uncommon to observe this rule, so far as fish is concerned. But I know of no reason why this should be. It is true, fish does not contain so much albumen as meat; but it contains a little, and this, when hardened, will help to keep in the goodness. The only exception should be with mackerel, which may be put into warm water, because the skin is so delicate that boiling water would cause it to break.

One would think, to hear people talk, that boiling was one of the commonest processes in cookery. The fact is that, when cookery is understood, real boiling is very uncommon, excepting for a few minutes at a time. If we used words that really expressed what we mean, we should say “simmered” rabbit and “simmered” beef, instead of “boiled” rabbit and “boiled” beef. Boiling, as applied to meats, is useful chiefly for hardening the out-

side to keep in the goodness and for reducing liquid to make sauces.

As soon as the water boils, after the meat is put in, it should be well skimmed. The impurities that are in the meat are dissolved by the hot water, and they rise to the surface in the form of scum. If this is not taken off at once, it will sink again and make the meat a bad colour, so it will be well to watch for the scum and take it off as quickly as it appears; a little salt thrown into the liquid will help it to rise. The earliest scum should be thrown away, but in a little while the fat of the meat will melt and rise, and this should be taken off and carefully preserved, for there is no fat that we can get that is so useful for frying as the skimmings of saucepans. Of that I shall have to speak when we are talking of frying meat.

The time that meat should simmer must, as in roasting, vary with the thickness of the joint. The safe general rule for beef and mutton is a quarter of an hour to the pound and a quarter of an hour over. When meat is very thick and solid, half an hour over may be allowed. When meat is to be pressed under a weight, and eaten cold, half an hour per pound will not be too long for it to simmer. Pork and salt meat should have twenty minutes per pound, and fish ten minutes per pound, and ten minutes over if it is thick. The time should always be counted from the moment the meat is drawn back, after it has been surrounded by its shield. This, therefore, must be considered, and allowance made for the time the water will take to boil again after the meat has cooled it.

This general rule of putting meat into boiling water holds good for fresh meat only. A difference must be made with salted meat. Salt gets into the pores of the meat and needs to be drawn out a little before the shield surrounds the joint, or the meat would be hard. Therefore salted meat should be put into lukewarm instead of boiling water, or, if it has been very strongly salted, it may even be put into cold water. The liquid may then be brought to the boiling point, be skimmed, and be left to boil for five minutes, and boiled twenty minutes per pound and twenty minutes over.

I must not forget to mention one thing. When I was speaking of roasting meat I said that beef and mutton should hang as long as possible before being put down to the fire. It is not so with meat that is to be boiled. If meat on the point of turning were boiled, it would neither taste well nor look well, and, more than that, the liquor in which it was cooked would be good for nothing.

I hope no one would ever think of throwing away the liquor in which fresh meat had been boiled. As I said a little while ago, do what we will, some of the goodness of the meat will have gone into it, and this must not be wasted. We English have the character of being the most wasteful cooks in the world, and the greatest benefit that would follow the spread of the knowledge of cookery would be that there would not be so much waste. The meat liquor must be poured at once into a clean earthenware pan and kept in a cool place till wanted. Excellent soup may afterwards be

made of it, or it may be used instead of water for gravy and sauces. The only precaution that is necessary in order to keep it good is to boil it every day in warm weather, and every three or four days in cold weather. The worst of salt meat is that the liquor can seldom be used again in this way, and especially when saltpetre has been plentifully used to redden salt meat. The best thing that we can do after salt meat has been boiled is to taste the liquor, and if it is very salt, to throw it away at once. If saltpetre has been sparingly used, the liquor may serve for pea or lentil soup, but for no other kind.

So much for boiling meat. And now for vegetables. The majority of these should be thrown into plenty of fast boiling salted water, and boiled with the lid off the pan. If this can be done, and the vegetables are of moderate age, they will be sure to be a good colour. Sometimes, when they have to be cooked on an open range, the fire is smoky, and, therefore, the lid must be put on. They will not then be of such a good colour. Closed ranges are, however, becoming every day more usual amongst us, and with them there need be no difficulty in preserving the colour of vegetables. An exception to the general rule of putting vegetables into boiling water is made in the case of old potatoes, which should be put into cold water and gently stewed. New potatoes may, however, be put into boiling water like the rest.

PHILLIS BROWNE.

A SISTER'S LOVE.

BY THE AUTHOR OF THE "WHITE CROSS AND DOVE OF PEARLS," ETC.

CHAPTER VII.

CLEAR SHINING AFTER RAIN.



"WHAT-
EVER can
be the
meaning
of this?"
said Mrs.
Oxley,
after a
moment's
amazed
silence.

"He is
taken by
surprise,
that is
all," said
Katie,
though
her own
p o o r

heart owned to a secret tremor.

"I hope there may be nothing more than that," rejoined her papa. "I am much afraid that something is wrong. However, if the boy says nothing, we will not. His report when it comes will show whether he has been trying to redeem himself."

"Unstable as water thou shalt not excel," ought to be poor Frank's motto," said Mrs. Oxley. "For all his fine qualities he is so little to be depended upon."

Nothing was more irritating to Kate than to hear her idol called "poor

Frank" in that sense. To the contented, joyous feeling of a minute ago, succeeded a miserable, apprehensive, fretted condition of mind, that made her, when she was the subject of it, feel like a frightened porcupine, all alive to rebut distasteful approaches with her quills.

She would have hurried after Frank and sought an explanation, but she was called upon to render the same for the details of the extraordinary little memorandum her papa held in his hand. She would have met the questioning cheerily if it had not been for this sudden embittering; as it was, the information she gave as to how she had procured the law-writing, for whom she had plied the busy needle, was so flat and insipid, that though her father was highly gratified with her, her mother hardly knew whether to be vexed or pleased.

"It has been very good and praiseworthy of you, Katie, I appreciate all that; but, my dear, I should be sorry if you had forgotten what was due to yourself, and you know if it were to get known, or Mrs. Walters were to mention that she had employed you, there might be a great deal of talk that one wouldn't like you to be the subject of. People might imagine us worse off than we are."

"Don't be uneasy, mamma, I have done everything in a safe way, and, do you know, when I came to set about it, I found there wasn't half the humiliation in it one might have expected. At any rate, if you sacrifice everything to dignity, dignity will reward you by starving you."

"However did you manage to keep the law papers a secret?"

"I locked them up, and did almost all the copying by night. If you had known you would not have allowed me, so I felt quite justified."

"There is one comfort; Katie, now I have found out, you will not be able to blind me again."

"I shall not wish; but you must forgive me this once, for hasn't Frank been worth it all?"

"Yes! it is an unspeakable relief to think that now we can send him back again. Oh, Katie! if he had half your purpose and strength of character."

"What she has done shall be laid up in this family as a memorial of her," said her papa.

Katie felt glad to get away, that she might seek her mortified *protégé*; but he entered, cap in hand, a brisk application of soap and water having evidently been in used to remove the traces of tears. He came up, hesitatingly, to his sister and kissed her.

"It has been very kind of you," he said; "I thank you, dear; but don't please use that money over me. I can't have you do it, any way. Papa may make of me whatever he likes."

"I think you make to your sister's kindness a very strange acknowledgment," said Mr. Oxley; but Katie, touched with the deep feeling underlying his tones, wondered at her papa's asperity.

Frank went out, no doubt to see some of his early friends, and stayed away till bed-time, a perfectly novel method of

HOW TO WRITE AN ESSAY.



WHAT is an essay? An essay, taken in the strict and original sense of the word, was intended to be a brief and concise account of any given subject, leaving it suggestive to the reader of

further considerations and reflections, and in short, to awaken in his mind a desire to be more thoroughly familiar with that subject.

An essay, taken in the modern sense of the word, is not so, but is intended to be a regular and complete treatise—a brief summary of elaborate research on a particular theme.

A good style of essay-writing includes sufficiency of matter, adaptation of style to the matter, grammatical structure, originality, accuracy of detail, and vivacity of style. Style must be adapted to the subject to be treated, whether it be historical, biographical, critical or social discourse, science, or natural philosophy. It is necessary to follow the nature of the subject, that the choice of words and the length of sentences be well adapted. Hooker, Tillotson, De Quincey, Temple, and Swift may all be studied for style in all its varieties.

But matter must come before style. It has been well said, "To your expression be attentive, but about your matter be solicitous." Mental picturing is indispensable to good descriptive essay-writing.

We may read books and books on "Rome and her wonders," but if we fail to see them with the mind's eye, the learning is but that of letter. By the aid of vivid description it is possible to see St. Peter's, gaze at its immense dome, designed by the immortal Michael Angelo! Then see Leonardo da Vinci's "Last Supper," and "The interview of the Child Jesus with the Doctors in the Temple."

The best means of cultivating a good style of essay-writing is by studying the style of the best authors. No one will ever become a good writer who has not some amount of self-confidence.

Read good writers—not for the sake of imitation, but to catch the contagion of a good expression. Too much cannot be said for originality in writing. We like to find a reflection of the old masters in the modern painters. Now, writing differs from painting in this respect; we want to acquire taste, sentiment, and command of language of eminent authors; but we must make use of what originality we ourselves possess.

We would say to the tyro: choose your subject well, be sure you understand it, be careful in analysing it. Accumulate matter by observation, by reading, by reflection; distribute it under the heads of the analysis of the subject. Use English words and constructions, and, as a rule, avoid old-fashioned phrases. Read what you have written, cut out what is superfluous, substitute clearer and more vigorous words if they occur to you, revise carefully, copy in an amended form.

It is best not to think of rules while writing. Whatever has been learnt from rules, to be really of service, must have entered into the habits of mind and taste, and be a part of that power which we use, as we use the power of nerve or muscle, unconsciously.

OUR COOKERY CLASS.

IV.—BAKING.



In many parts of England baking is spoken of as if it referred to bread alone. I do not want us to consider it in that way, but rather as a means of cooking food of different kinds, such as meat, pastry, and puddings, as well as bread. Baking is really but another form of roasting, the difference between the two being that in roasting the meat turns before the fire in the open, so that a current of air can play upon it, and in baking the meat lies motionless in a confined space.

There is no doubt that meat roasted before a fire is very much superior to meat baked in the oven. Those who have been long accustomed to the first cannot enjoy the second. They can detect it at once, both by its taste and its smell, and consider it both unpalatable and unwholesome.

The old-fashioned open ranges are certainly very objectionable for a great many reasons. They consume a great deal of fuel, and they are exceedingly dirty, all saucepans that are put upon the fires becoming so sooty that it is scarcely possible for those who have to use them to help being grimy also; and with them food becomes smoky very quickly; but there is no question that with them meat can be roasted to perfection.

We have, however, to do with things as they are, and these open ranges are rapidly becoming things of the past. We may quite expect that in the course of a few years they will be done away with altogether, and on the whole it will be a very good thing. The principal reason why I shall be glad to see close ranges universally used, is, that I believe ladies will practise cookery more when they are common, than it can possibly be expected they will when they cannot cook a mutton chop without blacking themselves and their dress. With closed ranges they can put on an apron and a pair of sleeves, and with their own hands prepare little delicacies for their husbands and fathers; remove the apron, and, without further trouble, take their places at the head of the table, looking as fresh as a summer flower.

And, in addition, they can practise cookery and still keep their hands white and soft. This may, to strong-minded people, seem an unimportant detail, and I do not quite know that I ought to speak of it here, but I may as well confess that I admire soft, white hands, and I think every girl is justified in taking pains to keep hers so. If she could not do this whilst doing useful work, I would certainly say, let your hands go; but this is not always the alternative.

And now for the best way of roasting meat in the oven, or, to speak correctly, baking it. In the more modern closed ranges a special provision is made for ventilating the oven, in order that fresh air may enter and the vapours given off by the meat may be carried away, and so the saturated taste peculiar to baked meat be re-

moved. Meat thus baked in a ventilated oven is generally called roast meat; and it is very nearly, though I cannot say I think it is quite, as good as that which is roasted before the fire.

The same general rules as to hanging meat and basting it will hold good in baking as in roasting. When first the meat is put in, the ventilator should be closed, and the joint should be placed for about five minutes in the hottest part of the oven, in order that the outside may become quickly browned, and so the goodness of the meat may be kept in. After this the ventilator should be opened, and the meat be gently baked till done. The opening of the ventilator will slightly cool the oven. A small vessel containing hot water should be put by the side of the meat in order to keep the air of the oven moist. When the air is dry the meat is more likely to become hard and scorched. Cold water must not, however, be put in, as it would lower the temperature of the oven.

Meat should be placed on a stand in the dripping tin, in order to raise it and prevent its soaking in its own dripping, and thus becoming saturated and disagreeable. Small stands made for the purpose are to be bought for a few pence.

When placing the joint on this stand it is well to put the fat side uppermost in the first instance, in order that the fat may melt and drop down upon the leaner part. If there should be but little fat upon the joint, a piece of kitchen paper that has been thickly spread with dripping should be placed over it to keep it from burning too quickly—of course, printed paper will not do for this. In any case the meat should be turned over two or three times, or it will not be equally cooked.

As to the time that a joint should be baked. When the ventilator is made use of, the same rules may be followed as in roasting before the fire. If there is no ventilator in the oven, ten minutes to the pound and ten minutes over will be quite sufficient. As in ordinary roasting, solid meat needs to be cooked longer than thin meat, and white meat longer than red meat. It must be remembered also that cakes and pastry should not be put into the oven when meat is being baked, as the steam that rises from it will be likely to make them heavy.

A very important point in baking is the temperature of the oven. No rules as to the time of cooking can be of the slightest use unless the oven is of the right heat. The very safest way of testing it is to have a thermometer set into the front of the oven and regulate the heat by this. Bakers in Paris and Vienna, who make most delicious bread, never bake it by guess, but are guided by a thermometer. If we have one of these useful articles in our oven door we only need be careful that the quicksilver shall rise to 300 deg. for baking small articles of puff pastry, to 280 deg. for larger pieces of pastry, such as pies, tarts, &c., and to 240 deg. for cakes and meat. Bread will require 280 deg. of heat to begin with, but this heat should be lowered after the bread has risen.

Not many ovens, however, are provided with thermometers, and therefore we must have some other way of finding out the heat. Ovens are particular concerns. They need to be looked after and managed and understood, and if they are neglected they are sure to revenge the insult. There are so many varieties amongst modern stoves, that the particular kind each has to do with must be studied, or the most carefully mixed cake or the lightest pastry will be "spoilt in the baking." An experienced cook could tell by putting her hand into the oven whether it was of the right temperature; but until we can gain this experience we must adopt some simple test.

Perhaps the easiest way of testing the heat of the oven is to sprinkle a little flour in it. If this should turn black in one minute the oven is too hot. If it should be of a bright brown colour the oven is hot enough for baking. If it should remain uncoloured, the oven is slack.

An oven that is too hot is, however, to be preferred to one that is "slack." It is always easy to put an additional baking sheet underneath, or a strip of paper over what is to be baked; but an oven that is too slow never bakes well. It will make bread and cakes heavy, pastry hard, and meat dry and flavourless.

There is generally one part of the oven that is hotter than the other. I have already said that meat should go into this first, in order to brown the surface quickly; and so also should cakes and pastry, and anything that contains flour or any starchy substance. The small starchy grains need to be burst with the heat, and after this is done the mixture can be allowed to bake more slowly. If it is not done the preparation will be heavy.

Bread requires peculiar management, which must be the result of experience. As a rule, brick ovens are to be preferred to iron ones for baking bread, because the heat in them is more equal. Iron ovens, such as are attached to kitchen ranges, quickly become over-heated, which causes the surface of the bread to become hard before the heat has reached the centre of the dough, and this keeps the bread from rising. Therefore, if an iron oven must be used for this purpose, it will be found that small loaves or rolls are more easily baked than large ones.

There is one thing in baking that we must bear in mind, and that is that "an oven will not look after itself." The numbers of carefully prepared delicacies I have seen spoilt through forgetfulness of this simple fact. Only the other day a young friend of mine announced her intention to make some buns. She collected her materials, selected the recipe, mixed the ingredients in the most satisfactory manner, and put her buns into the oven. The whole family was in a state of expectation, when suddenly an odour more strong than agreeable diffused itself through the house. The melancholy fact slowly forced itself upon us. The buns were burning. My friend had forgotten to look after them whilst they were in the oven, and they were all burnt as black as our shoes.

One objection to an oven is that it is not always hot when it is wanted. Those who want to do a little cooking in a hurry and find that the oven is cold and the fire low, may make a substitute for the oven out of a saucepan. Small pieces of meat, poultry, and game are excellent thus "baked in a pan." Take a common iron saucepan (a tinned or an enamelled one would not answer for the purpose). Melt a slice of dripping in it, and rub the meat or bird that is to be cooked all over with dripping. Place it in the pan, put on the lid, and turn it about every two or three minutes till it is equally browned all over. Cover the pan closely, draw it to the side of the fire so that the meat can cook slowly, and turn and baste it frequently. It will be done in about the same time that it would take to cook in an ordinary oven, and few would guess that it had not been dressed as usual.

PHILLIS BROWN.



CHINESE AND FRENCH.



OMEN have no souls, said a Chinese mandarin one day, with a very self-sufficient air of superiority; and when the missionary with whom he was conversing maintained that "women possessed immortal souls as well as men," the Chinese laughed loudly. "That is good," he said, "I will tell my wife when I return home that she has a soul, and I expect she will be considerably astonished at the information." He laughed again, apparently very much tickled by this new notion, for in China the popular belief is that a woman is an inferior being, and cannot even aspire to go to heaven. Women in China are entirely under the control of their parents until her marriage, and should a wife give birth to sons she is supposed to have the privilege of returning to earth at some future time in the form of a man. In this event she may hope to reach the Buddhist paradise, but under no other conditions. Thus the great desire of all Chinese girls is to return to earth as a man.

In France things are very different, for in that country women are supposed to possess souls, and it is not thought strange that a woman should prepare herself for the life to come. It is generally otherwise with the men, of whom the greater part do not appear to believe in a future state, at least very few amongst them make any preparations for it. Most of them live as if their existence ended in this world, and as if immortality were a fiction. It is not then very consoling to reflect that it is not much better to be a man in France than to be a woman in China. Fortunately for both the Gospel gives us all hopes of eternity—for Christ said, without making any distinction between man or woman, "Whosoever believeth in Me hath everlasting life." May these blessed words enlighten our fellow-creatures in every country, and lead them to look over the horizon of this world to a limitless future! May Christians soon encourage and console the poor Chinese women, and teach them how far better from being men here below it is to become angels in heaven—a blessed aim and end open to the whole human race by faith in Jesus Christ, through Whom we may enter the kingdom of heaven, and attain to the glorious liberty of the children of God.

VARIETIES.

MARRIAGE IN GERMANY.—In Germany elopements are never heard of, and yet there is no such thing as getting married there without the consent of parents. Certain prescribed forms must be gone through or the marriage is null and void. The proposal being formally made and accepted, then comes the betrothal. This takes place, for the most part, privately; shortly after which the father of the bride (as she is then called) gives a dinner or supper to the families and the most intimate friends on both sides, when the fact is declared, and leave given to publish it to the world—who, however, has generally been fortunate enough to anticipate the information. The cards of betrothal are then circulated amongst the friends and acquaintances of each of the lovers.

KINDNESS will soften the heart of the most obdurate, if patiently persevered in. Even an enemy may be won over by oft-repeated acts and words of real sympathy and love. Our own happiness greatly depends upon our endeavours to promote the happiness of others.

QUESTION AND ANSWER.

"Can you by any means the cause divine
That U and I together ne'er can dine?
O yes, the reason all must plainly see,
Who know that U can't come 'till after T."

AVOID all forms of affectation in speech or manner—it is a deception easily seen through, and gains contempt instead of admiration.

DOUBLE DIAMOND ACROSTIC.

The centre lines from top to bottom and from left to right will give the name of a well-known London suburb.

My first in cork is to be seen,
A little letter 'tis I mean.
A measure long my next will be,
In trains by ladies worn, you see.
A little word without delay
Is opposite to strong, you'll say.
A fourth will name a district well
To those who in the south do dwell.
The pallid cheek my fifth describes,
Alike of scholars and of scribes.
An animal my sixth, you'll say,
With reel or cotton oft will play.
A letter in the word muzzle
Will conclude this little puzzle.
My central down words spell in full the name,
And my fourth you'll find will do the same.

A NAUGHTY, rough schoolboy lately threw a ball so hard at his little sister that he hit her on the back of her head, and the *bow!* came out of her mouth.

PRINCE BISMARCK is the possessor of 482 decorations, received from all sovereigns but that of Great Britain. To display them all at once would require a breast *only* twenty-one feet wide!

1. What article of apparel does a girl who cannot sleep resemble?

ANSWER.—A wide-awake.

SQUARE WORDS.—1.

My first is a useful piece of furniture.
My second can never be put under.
Climbing the Alps my third is thought to be.
My fourth is often joined to science.

SQUARE WORDS.—2.

Where ladies meet my first is sure to be.
With pleasure men my second would allure.
My third belongs to houses you oft see.
My fourth ne'er cause, let sympathy be sure.

A WIFE should be her husband's dearest and nearest friend, therefore his equal in the qualities of heart and mind; as capable of advising as of consoling him; a true woman, to be his helpmate and companion, not a goddess to be set on a pedestal and adored with prostrate homage; or a doll to be tricked out with the gauds of ostentatious and degrading partiality.—*Davenport Adams.*

LITTLE Cecil, at his reading lessons, comes to the word "corrode." "Corrode, to eat away. I say, mamma, dear, didn't I corrode at that jam pudding to-day?"

AN Irishman who wore a very ragged coat was asked of what it was made. "Begorra! I think there's more *fresh air* in it than anything else."

"Do you hear, Mr. Wright?" she said, with a half mischievous smile, "the girls all say you are lovely. You will be quite spoiled if they make so much of you; come away, girls, let us leave him with Madre for a little whilst we look for that sulphur-backed Pteris."

"After all, Norah," said her great friend Nettie, "your uncle may not be —"

"So black as my fancy paints him," interrupted Norah. "Do not mention him. I feel almost inclined to ask Mr. Wright to run away with me, just to save me from him. Nettie," she whispered, "such a wild idea came into my head this morning, and it keeps returning to me. Suppose I ran away to the Sandwich Islands, to escape from it all. In a few days my fees for this term will be due. I could then take a passage on the mail steamer for Honolulu, at the last moment. I know a lady who has gone to be the principal of a girls' school there; she would take pity on me and give me work. Then my august uncle would be shocked to think he had so wild and improper a niece, and would disown me for ever; the dear little Madre would forgive me and let me come back to her after a year or so."

"Oh, Norah! Poor Norah!"

"Do not pity me, Nettie go, like a darling; and leave me alone a little."

Nettie looked at her friend and saw she wished her to do as she said. Norah was not in the habit of breaking down weakly before anyone, but her heart was very full just now.

She wandered away to a little copse of dwarf oak, and threw herself down on a soft bed of maiden-hair fern; then she took off her hat to relieve her heated temples, and burst into tears, her face in her hands. Her trouble and the soft green carpet prevented her from hearing approaching footsteps. Suddenly she felt the pressure of a firm but gentle hand on her head, and Mr. Wright's voice, in kind, anxious tones said, "What is it, Norah, my child? Miss Grey, tell me what troubles you so much. Is it the thought of the uncle you dread, or have you some other grief vexing you?"

Norah's sobs, which she could not now restrain, were her only answer.

Mr. Wright was deeply moved. Perhaps he was little used to the sight of a girl weeping. It seemed to touch him strangely.

He waited in silence for a little, until the sobs had ceased, and Norah, feeling thoroughly ashamed, raised herself from the ground, and put out a cold, trembling little hand for her hat.

Mr. Wright removed the hat, and taking the hand firmly in his own, he bade the girl sit down quietly to listen to him, whilst he pleaded, as he said, the cause of this hated uncle.

Norah was inclined to rebel at first, but she could not resist the magnetism of his strong, kind nature; she sat down like a child, and turned her face towards his.

"I am your uncle, dear Norah; have you not a little love to bestow on a lonely, childless man?"

He her uncle! It was some moments before she could take it in; he looked at her almost anxiously the while.

Then her heart and her instinct told her that this was her father's own brother, of her own blood, and that was why her love had gone out to him from the first. With eyes like those of a startled fawn, but with a happy little cry, she threw herself into the arms of her dreaded uncle.

"Oh, Madre, why did you all call him Mr. Wright? Why did you not tell me who he was this morning?" said Norah, when Mrs. Anderson came to look for them a few minutes later.

"You said his name was not to be mentioned to you for one day longer, at least."

"But uncle, dear uncle, for I do love you, can you not stay here, in California?"

"I cannot, my child. But see, here are your friends coming in search of you."

On Monday morning, Mr. Wright, or, as we must now call him, Mr. Arthur Grey, called upon them to have a long talk with his niece about their arrangements for the future, and he had also much to ask about his brother's last years, and about Norah's mother.

After a little pause Norah looked timidly at him and said—

"Will you tell me, uncle, why you and my father knew nothing of each other for so long. I never heard my parents mention you, but my father told Mr. Maynard it was his fault that you had quarrelled, and not yours."

"We loved the same woman, Norah, and that has done worse than separate brothers. I had to go out to India to make my way in the world. A good opening offered itself to me there, and I thought I had no right to speak of my love to the woman who was more to me than my life, because I was poor, and had only hardship and struggles to ask her to share with me. When I bade her good-bye my strong feeling seemed as though it must get the better of me, but I fought it down, and the effort to do so made me seem cold and indifferent to her. I can speak calmly of it now, Norah, or I would not tell her child my story; but when I was alone in my cabin, and repeated over and over again to myself her last words, and remembered the tones in which she had said—'It does not pain you to say good-bye, Arthur, as I thought it would; but it is those who stay behind who suffer, and not those who go'—I felt almost mad with longing to get back to the shore and tell her how I loved her. Do not look troubled, Norah, that wound was healed long ago, and yet I can love her child, perhaps, a little for her sake as well as for my brother's. I will tell you the rest of my story, and then we will never speak of it again."

"A few months after I left home my brother won her love, and wrote to me that she had promised to marry him soon. His letter, full of joy, and asking for my congratulations, was as poison to me at first. My strong passion for her made me unjust towards them both. I answered in such a way that he said, in reply, he never wished to hear of me again."

"But now, Norah dear, all that is over, and shall never be dwelt on again; only you must love me a little in place of both of them."

"Poor Uncle Arthur!" said Norah, putting her hand in his. "But did you never care for anyone again?"

"Yes, Norah, I do not believe a poor human heart can choose to remain always uncomfortable, unless it be a very cold one. I loved another a few years later, a noble, true-hearted woman, who made me very happy for ten years; but God saw fit to take her from me. I laid her to rest under the fierce tropical sun, and then I wandered about the world restlessly for some years; returned again to India, where I gave myself up to my business, in which I made much money. And now I am tired of it, and feel myself a very lonely man again."

"Not lonely any more, dear uncle, for I love you with all my heart."

"I was half afraid your heart had passed out of your own keeping, Norah, when I found you in such despair under the bushes yesterday; I fancied some Californian had robbed you of it."

"No, no, Uncle Arthur, and I am perfectly heart-whole and ready to follow you wherever you wish, if you will give me time to say good bye to all my friends; only the thought of dear, good Madre troubles me. I do not like to think of leaving her here, alone."

The Madre looked very sad that evening.

Her brave, patient face, on each side of which the plentiful but silvery hair waved so prettily, wore a more touchingly patient look than usual. She had had a life of waiting and watching over those who once were with her, and all her waiting and watchfulness had been unavailing to keep them near her. She had taken warmly to Norah, and grown to love her as though she were her own daughter, and now she had to give her up also. "Thy will be done," she struggled to say calmly, when she was alone in her own room. But the words came out only brokenly, and the night was long and dreary to her.

She looked pale and weary next morning, and Norah was troubled.

"If only we could take Madre with us, Uncle Arthur," she said, when Mrs. Anderson had left them alone for a little.

"It shall not be my fault if we do not, child," he answered.

And so it was. A very cheerful, happy, trio started on the railroad journey to New York together, on their way to England. Madre is Mrs. Arthur Grey now, and they all live in a pleasant house in Kensington. Mr. Grey calls Norah his little school-ma'am, for she is still almost as busy giving lessons as when she was teaching in San Francisco. She helps in working women's colleges, takes an interest in women's provident leagues, and she and the Madre together are busy helping to get up what, in remembrance of the calico sociable, Mr. Grey always calls an "Infant Shelter." He says his only trouble, just now, is that an odious stranger will turn up some day who may want to rob him of his daughter. If such a man should appear on the scene, I will tell my readers, if they care to hear about it.

Madre is very fond of a particular version of the Psalms of King David, and the verse she loves to dwell on most is this, "God maketh a home for the solitary."

OUR COOKERY CLASS.—V.

THE FRYING-PAN.



I ALWAYS look upon a frying-pan as the pet utensil of an incompetent cook. Those who scramble through the preparation of food instead of cooking it intelligently generally

rely upon a frying-pan to save them from the difficulties into which their want of punctuality and forethought lead them. The result is that food from their hands is usually presented either burnt, greasy, or hard, very often all three, and it is nearly always indigestible.

There is no method of cookery that is so popular amongst a certain class of cooks as what they call frying, and there is no process that is so little understood by them as real frying. I am going to try to explain very clearly what true frying really is, and the difference between it and half frying.

You will remember that when we were

talking about boiling I said that if meat were plunged into boiling water and boiled for about five minutes the albumen would coagulate on the surface, and make a sort of case that would keep in the goodness of the meat.

Now, frying is boiling in fat, and the cause of the difference between boiling in water and boiling in fat is that fat can be made so very much hotter than water that the work can be done much more quickly, while at the same time a peculiar brown appearance and tasty flavour is given to the article fried. If we had a thermometer we should find that when water is boiling it reaches 212 deg. We might make a fire large enough to roast an ox, but we should never get water hotter than that. Fat, however, can be made more than twice as hot as water, and therefore it conveys heat much more quickly. We have, I dare say, all felt what it is to be scalded with boiling water, and that is bad enough; but the pain is trifling compared to that which we suffer when we are burned with boiling fat. And that is because hot fat is so very, very hot.

If we were going to boil anything in water we should never think of pouring a little drop of water into the bottom of a pan and laying the meat upon it, then leaving it till it was sufficiently cooked. In the same way, when we are going to fry anything, we should not be content to put a little fat in a frying-pan and cook the meat in this. And yet how many people there are who think a spoonful or two of fat is quite sufficient for frying! They would be quite horrified if we said that we must cover the article to be fried with fat before we could try it perfectly. "Where are we to get such a quantity of fat from?" I can imagine them saying. "It would take a couple of pounds or more of fat to fry in that way. How extravagant to use a couple of pounds of fat to fry one dish!" Ah! I don't feel that the charge of extravagance can be fairly laid against me. Where, I would ask, is all the fat that these friends of ours have used for frying during the last three or four weeks? Is it not true that most of it was burnt away, and that the remainder was thrown out as soon as it was done with? If it could be collected and brought here there would be quite enough for our purpose.

The fact is, it is not wasteful to use a quantity of fat at a time. Fat lasts heated in quantities, and if properly treated can be used again and again; indeed, I do not hesitate to say that with care it could be used thirty or forty times over.

Before we can fry perfectly, however, there are one or two more points to be considered besides the quantity of the fat. One of these is its temperature. Fat used in frying should be *hot*, so hot that it is *still*. This sounds strange, I dare say, but it is quite true. If we put a saucepan half-filled with water on the fire it would at first be still, and as it became hot it would move about, and when it reached the boiling point it would bubble away in the most lively manner. Fat, on the contrary, would very quickly begin bubbling; then, as it grew hot, it would, if properly clarified, become quite still, and a light blue vapour would be seen rising from it. This stillness and the appearance of the vapour is the sign that it is at the proper heat for frying. It would not do to wait until the vapour became smoke, however, for that would mean that the fat was beginning to burn.

If we had a proper thermometer we might know that fat was hot enough for ordinary frying purposes when 350 degrees of heat were registered. For whitebait it would need to be higher than this, and should reach 400 degrees.

There are ways by which we can test the heat of fat without the thermometer, and, apart from the stillness of the fat, one is to

throw in a little piece of the crumb of bread into the fat, and if it at once becomes a golden colour the fat is hot and ready for whatever is to be fried. Another way is to let one single drop of cold water fall into the fat, and if this produces a loud hissing noise, the fat is hot enough for the purpose required.

Another point that must be looked after, if we would fry successfully, is that the article to be cooked should be *dry*. Unless it is, it will not brown properly. It is a good plan, in order to dry fish perfectly, to let it lie folded in a cloth for two or three hours before attempting to fry it, and it is very usually floured also to secure the same end. Of course the flour should be shaken off before the fish is put into the fat, especially if the fish is to be egged and breaded. Fish is, however, very good dipped in flour alone before being fried, thus saving the egg and bread crumbs.

It is evident that if we are to take as much fat for frying as I have said we ought to do we should never get on if we used only the flat shallow pan so common in English kitchens, and known as a frying-pan. Nor is it desirable that we should do so. In the kitchens of rich people there is found what is called a frying-kettle, or deep pan, for frying, which is provided with a wire lining, with a handle at each end. The cook lets her fat boil, puts whatever is to be fried on the wire, then plunges it into the hot fat, and when it has been in long enough, lifts the wire lining by the handle, and, of course, the fish or whatever is being fried is taken up with it, and the fat drains away as it rises. All that is then necessary is to place the fried articles on kitchen paper for a minute or two, to take the grease from the surface, and they are ready to serve. I said, take the grease from the surface only, for if the fat is hot, and the fish has been plunged into it as I have described, there will be no fear that it will be greasy inside. The hot fat will have hardened the outside so securely, that not only will the goodness have been kept inside the case, but the grease will have been kept outside it.

It is not every one, however, who possesses one of these convenient frying-kettles; and when we have not got a thing we must do as well as we can without it. It is always bad workmen who quarrel with their tools. Fortunately for small articles, an ordinary iron saucepan will supply all we want, if only it is perfectly clean. If there is anything sticking to the bottom, we must expect that it will burn and spoil our fat. If we can manage to procure a little wire frying-basket upon which our materials can be placed before they are plunged into the fat, we shall be as well off as the fortunate possessor of the finest frying-kettle in the world. A basket of this kind can be bought for about half-a-crown, or people with clever fingers can twist one together with two or three pennyworth of wire. If the basket is not to be had, we can take whatever is fried out with a skimmer, and for a great many things that will answer quite as well. If the article to be fried is large, such as a sole, for instance, we shall, if we have no frying-kettle, be obliged to use the frying pan, only we ought to have in it enough fat to *cover* the fish. Fortunately though soles are broad, they are thin, so that this can be done without much difficulty. Very thick soles are seldom fried, the flesh being usually lifted from the bone, and cooked in fillets or small slices.

And now I must say one word about the fat that is used for frying. Lard is commonly taken for this purpose, and, unfortunately, nothing worse could be chosen, because lard always makes food look greasy; besides which it often has a peculiar taste. Oil is very good, but it is expensive, and it is rather difficult to manage, because it quickly boils over. Butter

is also expensive, and it needs to be very gently heated. The very best fat that can be selected is what is called kitchen fat, that is, the skimmings of saucepans and the dripping from joints that in nine English kitchens out of every ten is put on one side by the cook and sold as her perquisite for about fourpence a pound. When the good fat is well out of the way, inferior fat, that is lard, is bought at 8d. or 9d. per pound to take its place.

It is quite a puzzle to me to make out how this most absurd custom arose, and a still greater one that it can be kept up. It is a comfort to think that when ladies get to understand cookery, it will soon be put a stop to. I have nothing to say against servants being well paid; if they do their work well, by all means let them have good wages; but why we should allow them to increase their wages by selling our excellent kitchen fat at less than half its value and then expect us to spend double the money in buying fat that is not nearly so good, is beyond my comprehension. I can only imagine that the practice was begun by some one who was ignorant, and kept up by some one who was dishonest. For fear of accidents we should let the boiling fat cool a minute or less in the basin before mixing the cold water with it, and we should add the cold water gradually.

But if, notwithstanding all our care, we are still short of the requisite quantity of fat, what are we to do? Make it up with lard? By no means. Rather gather together every piece of fat meat upon which you can lay your hands, cut it into small pieces, put these in a saucepan, and place this on a clear fire. Leave the lid off the pan, and boil the fat gently, stirring it every now and then to keep it from burning to the bottom of the pan. Afterwards we must pour the contents of the saucepan through a strainer into a basin, and then our fat is ready again for use.

If the pieces of fat taken from joints still do not afford as much dripping as we need, the best thing we can do is to buy what is called by the butchers ox flare, cut it into pieces, and render it down in the same way. This flare can be had for about 6d. per pound; it is much better than suet or hard fat because it produces a softer kind of dripping. A better fat still is the "twist" from the top side of the round of beef, but this can very seldom be obtained, as it is sold with the meat.

Fat does not need to be clarified each time it is used for frying. It requires only to be strained through a metal strainer to free it from any little pieces of meat or fish that are in it. Care should be taken, however, to remove it from the fire as soon as it is done with, to prevent its becoming discoloured, and also to let it cool a little before pouring it through the strainer, as otherwise it may melt the metal. The impurities will always settle at the bottom of the fat after melting, and they can be easily removed.

Fat that has been once used for fish is likely to have a fishy taste, therefore it should be kept exclusively for that purpose.

Now, perhaps, you will feel inclined to say Is there nothing we can fry without a large quantity of fat? Certainly there is. We fry pancakes and omelettes and slices of bacon with a small quantity of fat. Mutton chops and beefsteaks are often fried in the same way. Strictly speaking, however, this is not to fry them, but to *sauté* them. Chops and steaks, however should not be cooked in a frying-pan at all. They are sure to be greasy when thus prepared, and are much better broiled over a clear fire. And of broiling I will speak at our next lesson.

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both pipes will be speaking at the same time. It often appears as if a good organist were raising the tips of his fingers unnecessarily high, but his object in so raising them will now be quite understood.

Whether you are playing on loud stops or on soft stops, the fingers should always press the keys down with a firm, bright touch. In this respect the organ-touch differs entirely from that of the piano; for whereas on the latter the most delicate shades of expression are obtained by the variation of the *force* of touch, on the former no good effect is produced by putting the keys down gently, but quite the reverse.

One of the chief objects of practising exercises is to obtain perfect independence of action between the two hands and between the hands and feet. Beginners always find their *left* hands trying to move at the same time and in the same direction as their feet. It requires considerable practice to overcome this, but it must be done.

On the organ, musical *expression* is obtained in many ways very different from the method used on the piano. The art of phrasing is of great importance on the piano, but it is even of greater importance on the organ; and it may be said generally that *broad* effects can be more easily produced on the organ than more subtle details. You must have a knowledge of the "unity" in the design of a fine work, and sketch out in your mind the best means of making each portion not only interesting in itself but properly contrasted to those surrounding it, and also part of a dignified and grand whole.

If you practice in earnest you may test your progress by asking yourself, from time to time, the following questions:—

- (1) Is my touch quite firm and bright?
- (2) Are all the parts, especially the inner parts, of the music quite clear and well defined?
- (3) Are my hands independent of each other, and is each hand separately quite independent of my feet?
- (4) Am I playing with expression?
- (5) Are my combinations of stops pleasing and judiciously selected? and do I vary them sufficiently?
- (6) Am I in the habit of spoiling the time and rhythm of the music when altering my combination of stops?

In conclusion, do not play the organ as if it were your master, and you had to consult its wishes at every turn. Remember that the three things required to form a good organist are these—skill in fingers and feet, good taste and feeling in the heart, sound judgment in the head.



OUR COOKERY CLASS.

VI.—THE GRIDIRON.



HERE is no more excellent way of cooking small things than broiling them. There are all sorts of advantages connected with broiling. It is quickly done, makes meat or fish tasty, and it preserves the goodness of the meat. When it is well done it is always approved,

and when it is once understood it is not at all difficult. The only thing that we need make up our minds to about it is, that while it is going on it must be looked after and cared for. We may put meat in the oven or hang it on the spit, or place it in a saucepan and leave it for awhile; but if we tried to attend to any other business while engaged with the gridiron, most woeful would be the result.

Therefore, if you have made up your minds to broil anything (and there is no greater delicacy than a well-broiled chop or steak), determine that you will give your exclusive attention to it during the ten or twelve minutes that it is on the fire.

And in order that you may do this you must think about all the outside details beforehand. The first of these is the meat. Small portions of food are reserved for broiling, and as the method adopted for one thing calls for knowledge that is useful with all, I will take a steak as a sample of what is to be done. There are various kinds of beef-steak, but the best kinds of all for broiling are rump-steak and fillet-steak; and of these, in my opinion, rump-steak is to be preferred. Fillet-steak is exceedingly tender, but it does not contain quite as much flavour as rump-steak. The beef should have been well kept, and the steak should be freshly cut from it. If it is cut some hours before it is wanted, some of the gravy will run from it. Also, it should be cut an inch, or very nearly an inch, thick. I daresay there will be a little difficulty in getting the butcher to cut it of an equal thickness all the way along. If he is simply ordered to do it he won't do it; but if you go and stand by him while he cuts it off, and impress what you want upon him, you will very likely get it. But supposing—and it is always well to be prepared for all sorts of "supposings"—the weather is frosty and the meat is frozen; then we must be careful to put our steak into a warm kitchen for an hour or two, that it may thaw before it is cooked. If it were cooked as it is it would most certainly be tough.

The next consideration is the fire. This must be perfectly clear, bright, and red; and in order that it may be so it must be made in good time, so that the coal may have time to get hot throughout, and not be smoky and throwing out little jets of gassy flame. Broiling could not be satisfactorily done with a fire

that had been lately mended, and had only black smoky coal on the top. The best fire for the purpose is either a coal fire that has burnt low or a fire that was made up with cinders free from dust.

Then there are the gridirons, for there should be two gridirons in every kitchen, one for meat and one for fish; indeed, it would be an advantage if three gridirons were provided, and one of them kept especially for bloaters, which are so strongly flavoured that they generally leave their odour behind them. There are various kinds of gridirons. The ordinary thick iron ones answer very well indeed for ordinary purposes, though there is a superior kind with fluted bars, by means of which a good deal of the gravy that would otherwise be wasted is saved.

Very much more important, however, than the kind of gridiron is its cleanliness. Perhaps you will say, "Oh, cleanliness; of course, everything we use is *clean*." That goes without saying." It does, and, I am afraid, very often without doing either. At any rate, I don't think there is a gridiron now in use that I should like to use without giving it a little additional rub beforehand. Meat comes into direct contact with the bars of a gridiron. When we fry anything the meat is covered with the fat; when we boil anything it is surrounded by water; when we roast or bake anything it is basted with dripping; but there is nothing between it and the gridiron, and if the latter is left at all dusty or grimy, both the food and those who partake of it get the benefit thereof. This is why it is desirable to have a distinct gridiron for fish. Beef-steak à la bloater is not agreeable.

Therefore, let a gridiron be well cleaned as soon as it is done with, that is, washed thoroughly all over with hot water, soda, and a little sand; no soap. If the bars are bright, to begin with, they should be kept so by being rubbed with scouring paper. Take particular care to rub in and between the bars; and when it is quite clean hang the gridiron in some airy place where it will be free from dust. Before using it make it hot, and wipe it well with a piece of clean paper; then make it hot again, rub it with clean mutton suet to prevent the meat sticking to the bars, and it is ready. As it is very important that the meat should be taken straight from the fire to the table, we must be quite sure, before we lay the meat on the gridiron, that everything is quite ready for it, and that the cloth is laid, the dish and plates quite hot, and everything likely to be wanted provided. If, when the steak is done, we have to spend a minute looking for the salt here and two more making the dishes hot there, our broil will not be perfection, and, of course, nothing less will satisfy us. The French always season the steak with pepper and salt, and brush it over with oil before broiling it, and the plan, though unusual in English kitchens, is to be recommended. The gridiron should be placed slanting to begin with, and should be about two inches above the fire. It is our object to surround the meat as soon as possible with a brown coat that will keep in the juice, and therefore we expose it to a fierce heat at first. As time goes on we may raise it to the

height of about five inches. And, above all, we must remember to turn the steak every two minutes till it is done.

The French are, as a rule, so much cleverer than we in cookery, that when we do have the advantage of them I think we may be pardoned if we make the most of it; and this is such an opportunity. They make it a practice to turn the steak only once; we turn it continually, and our way is the more successful of the two as well as the more reasonable, because, by being continually turned, the inside of the meat is cooked gently, and so is made tender. Sometimes the steak is turned every minute, instead of every two minutes, and then it needs to be cooked a little longer.

I should hope that no one who had read these papers, and I am sure no one who had tried to carry them into practice at all, would think of putting a fork into the meat in order to turn it. It will have been seen that almost the chief object in cooking is to keep in the juices, and, of course, if a fork were thrust into the lean the gravy would escape through the holes made by the fork. Steak-tongs are frequently used to turn meat on the gridiron; but even with them care should be taken not to squeeze the meat. A spoon and a knife will help us to turn the steak as well as anything, the flat side of the knife being used. If a fork is used, it should be placed in the fat or skin of the meat.

I said that the gridiron should be held slantwise over the fire, and the object of this is that the fat which drops from the meat should run downwards instead of dropping into the fire, where it would be likely to make a smoky flare. This flare is not entirely objectionable, because it helps to harden the outside of the meat. If, however, there should be too much of it, the gridiron should be lifted up for a minute and a little salt sprinkled upon the coal, and this will do as much as anything to get rid of the blaze.

As to the time that a steak will take to broil, it is impossible to speak exactly. If the steak were an inch thick, and the fire fierce and clear, and the gridiron were placed from two to five inches above the embers, and the steak were turned every two minutes, perhaps it would be safe to say it would take about twelve minutes. But experience alone can decide this for a certainty, and there are details which must cause variation. What is wanted is that the steak should look a very dark brown, almost black, outside, and a deep red, not blue, within. If when pressed the meat feels perfectly firm without being hard, it is most likely done. All that now remains is to raise the steak from the gridiron for a minute to let the fat drop from it, put it on a hot dish, and send it to table hot. It will be a dish fit for a king.

Broiling is sometimes carried on before, instead of over, a fire. The arrangement is necessary because with some closed ranges it cannot be done any other way. The same precautions need to be observed in the one case as in the other.

And now we have gone through the five principal processes of cookery. I have tried to describe them to you clearly, and

I hope I have succeeded in showing you not only that we should do so and so, but *why* we should do it. A little later I hope to go further into detail on the subject, and to give one or two particulars as to the cooking of various dishes. In all of them, however, we must remember to carry out these useful general principles. If any departure from them is desirable, there is a reason for the change, and it will be well worth our while to find out what this is.

There is a good deal of talk at the present time about the higher education of women, and girls now pursue studies that would never have been dreamt of twenty-five years ago. I am very glad of it. I hope the result will be that they will do their work in the world better than their mothers and grandmothers have done before them. Judging by those of my own acquaintance, I believe that the girls of to-day are earnest in purpose and wish to make the most of their opportunities. But amongst these other studies I do hope they will take an interest in, and endeavour to obtain a knowledge of, cookery and needlework. Latin and mathematics may strengthen their minds, and enable them to take broader views of things, and so make them intelligent companions and friends; but cookery and needlework will teach them to do a woman's special work; which is to provide for the comforts of everyday life and thus to render home happy.

PHILLIS BROWNE.

WILD KATHLEEN.

CHAPTER X.

"HIS VERY YOUNG LADY HERSELF!"



It's an ill wind that blows nobody any good," exclaimed a bright, joyous voice one splendid golden day in September. The speaker stood at the open door of a pretty Welsh cottage, before which a comfortable hired carriage was drawn up, and which was now being made still more luxurious by being stuffed with a pile of pillows.

"Biddy, Betty, Sukey—what's your name—you really need not rob any more of the beds, thank you," exclaimed the same voice a minute later. "The country-folks will take us for a travelling bedding warehouse."

The servant girl giggled and ran away to the kitchen to confide to her fellow-servant that "that Miss Crofton was the very nicest, funniest young lady that ever lived, and she wouldn't mind what she did for her, not if it was to be even being a door-mat for her to rub her dear ducks of little embroidered slippers on."

"An she have picked up wonderful, too, sin she've bin here; an all of them," said the other. And she spoke the truth.

The fact of the matter was, although Dorothy Gilbank and Kathleen Crofton were rescued from the cave alive, and even conscious, the hour of terrible suspense and the awful nearness of death,

combined with the chill of their soaked garments, had affected them both far more seriously than at first appeared, or than they themselves imagined. The doctor, who was once more called in to Dorothy's ankle, shook his head gravely over both the girls, and, in spite of his efforts to stave off illness, before twenty-four hours had passed over their heads they were both prostrate with fever.

Mrs. Gilbank was in an agony, as much on her friend's account as on her child's, and, of course, at once sent news of the state of affairs to Mrs. Crofton, who came over by the next steamer to help nurse the invalids. Her first care was to soothe Mrs. Gilbank by the assurance that she had never expected that she would accompany the girls in their expeditions, and that from ten years of age Kathleen had had perfect liberty to get into scrapes and out of them, and it would be no use at all for anyone to attempt taking care of her now.

"She is high-principled, upright, and honourable, my dear Mrs. Gilbank, and with that knowledge I must be content, for it would be utterly impossible to tie a girl like Kathleen to one's apron-string. It was because I knew that you trusted your own daughters that I asked you to have mine with you. I should never have dreamt of trying the hazardous experiment of sending her to anyone very strict and formal."

This speech was almost the first, and quite the last, that was spoken on the matter as regarded that aspect of it, and then the two mothers, with Angela for a very clever and ready assistant, set to work vigorously to nurse their daughters back to health, and as soon as the cure was partly accomplished, carried them off to another part of Wales to effect its completion. Mrs. Crofton's deep purse supplying all needful funds for the very much prolonged and extended tour. A second change of neighbourhood had been effected about a week before Kathleen stood at the cottage-door remonstrating against the pile of pillows intended for the comfort of herself and Dorothy during a morning's excursion to an old ruin about eight miles distant, described in glowing terms in the guide-book.

"Be quick," called Kathleen again, looking back into the cottage. "The cream will be off the morning before we start if you lose any more time."

"You impatient child," laughed Mrs. Crofton, just then appearing with Dorothy. "You restless girl, the clock on your favourite little old stone church has not yet struck ten. It is fully early for invalids to be abroad."

"And to quote your own remark," said Angela, "which I heard you addressing five minutes ago to no one in particular, perhaps the horses, say, with reference to a little delay, 'It's an ill wind that blows nobody any good.'"

"Did Kathleen use that proverb about us?" asked Dorothy, smiling; "because if so, I consider it singularly *inappropriate*, for it was the same wind in this case that has been both good and bad to the same people."

With a bound Kathleen was in the carriage, and standing on the seat oppo-

Alberto Randegger's "Singing Primer," published by Messrs. Novello and Co. If this book is carefully read, and its rules attentively obeyed, the student, with a fair voice and an ordinary intelligence, must improve her voice.

Having carefully read the above work, the student should choose those exercises which lie within the compass of her voice.

It is very unwise and unnecessary to practise regularly the highest or lowest notes in the voice, especially when the student is only beginning to learn to sing.

The greatest difficulty that most beginners have is in bridging over the breaks in the voice. If these are very apparent it is almost impossible to bridge them over without the aid of an instructor. The aim of the student must be to make the voice as even as possible.

In voices which have not been properly trained the breaks in the voice are very apparent; they produce the effect on the listener of one person singing with two or three different voices. These breaks should be most carefully avoided. If the voice seems

to change in quality very much between E, first line, soprano clef, and G second line, an exercise on "Oo" should be sung very gently; indeed at first, on notes ranging from C first ledger line below the stave in soprano clef up to B on the third line soprano clef. This exercise should be practised every day, gradually increasing in force until the break disappears. A very decided break, such as some contralto voices have, will take a long time to cure; the cure is, however, quite worth the time spent upon it.

The best time for practising is in the morning, when the voice is fresh. Ten minutes at a time is quite long enough at first to practise sustained notes and scale exercises, but this practice should be repeated three or four times during the day, with intervals of fifteen or twenty minutes for resting the voice. The student must remember that talking or laughing does not rest the voice, but, on the contrary, is exhausting and wearing. Concone's or Panseron's Solfeggi are very useful to the student as a means of learning to phrase well.

It is very difficult to answer inquiries as to what is best to take before singing; the plan of

resorting to stimulants, such as port wine, &c., &c., whenever the voice is tired, is certainly a bad one, especially in young singers.

Many vocalists have found that an egg beaten up with a little milk and a small piece of sugar clears the voice and strengthens the chest. This mixture may be taken an hour before singing.

Three qualities are necessary for those who wish to become pleasing singers, viz., *patience, perseverance, and enthusiasm.*

A pleasing singer not only gives pleasure to those around her, but she has the satisfaction of knowing that the singing itself will, if she practises in the right way, strengthen her whole constitution.



A LAY OF JUNE.

A maiden was wishing 't were always June,
The bright, bright month of roses,
When nature's bloom has a full deep flush
And the long day hardly closes,
When the emerald leaves on the forest trees
Whisper and dance together,
And knowing naught but of summer smiles,
Dream not of wintry weather.

Ah, June! delightful June,
Young hearts with thee are aye in tune!

The maiden sat in the garden gay,
Woodbines sweet were breathing,
Roses pink as her own bright cheeks
With snowy buds were wreathing.
A wealth of beauty and bloom was there,
The earth was glad with flowers,
And she sang as she gathered the choicest ones,
Through the long summer hours—

Ah, June! delightful June,
Young hearts with thee are aye in tune!

Richly-hued butterflies flitted around,
From bud to blossom winging,
And above, in the azure, a jubilant trill
The lark was gaily singing.
The world was clad in its festal robes,
Sunshine around was beaming,
And can you wonder the maiden's heart
A dream of love was dreaming?

Ah, June! delightful June,
Young hearts with thee are aye in tune!

June will not tarry—it must not stay,
The full tide is not for ever;
It must ebb and flow, and days run on,
As the stream that stoppeth never.
The seed would lie in the earth in vain
Were it always sunny weather,
And rain and storm must mature the grain
Ere the harvest we can gather.

Ah, June! delightful June,
Young hearts with thee are aye in tune!

M. M. P.



HOW TO MAKE THE MOST OF COLD MEAT.

I AM not one of those people who have a strong dislike to cold meat served cold. I think there are times and seasons when cold meat is very much to be preferred to hot meat. In the middle of summer, for instance, what can be more appetising than a well-cooked joint of cold lamb, served with a good salad, or a little mint sauce or sliced cucumber. Any girl who busied herself in "warming up" cold meat in sultry weather would make a great mistake. She would do far better if she devoted her energies to making the salad thoroughly *dry*, so that the dressing would mix with it properly, and also to making the cold joint look as tempting as possible by garnishing it prettily.

In England, however, the weather is rarely sultry, and the occasions are many when cold meat would be most unwelcome. What shall we do then? I will tell you *what I should* advise.

The first thing to be done is to cut all the meat off the bone. It should be taken as far as possible in neat slices of fat and lean together, afterwards in broken fragments. If we spend a little time over the business and cut close to the bone, we shall be astonished to find how much meat there is, ever so much more than we imagined at the beginning. Indeed it is quite likely that, with the majority of joints, there will be more fat than we require. If this is so, we must cut it off and render it down in the way I described in the article on frying.

When all is done we may divide our cold meat into three portions—the neat, handsome pieces, the broken remnants, and the bone. Now, I propose that we make either curry or meat fritters of the pieces, and shepherd's pie of the scraps.

I do not mention the time-honoured or scorned *hash*, that we all know so well, simply because the method of making it has been so often and so clearly described, that I do not think it will be particularly useful. I may say, however, that the reason why hash is held in such general disfavour is, that people forget that if the meat boil in the gravy it will be hard—it should only simmer; and also that it

is better to have a little good gravy than an abundance of poor gravy.

Whatever we determine to do with the meat, we must first stew the bone and the scraps we cannot use otherwise for gravy. We chop the bone into small pieces, and put these into a saucepan with a carrot—washed, scraped, and cut up small; an onion, peeled, and divided into quarters; a small piece of turnip, a bunch of well-washed parsley, a sprig of marjoram, another of thyme, and a bay leaf. The four last-named ingredients may be neatly tied together with twine, thus making what cooks call a faggot or *bouquet garni*. The advantage of tying them together is that they can be lifted out together when the gravy is made.

We now pour into the saucepan as much cold water as will cover all the ingredients; bring the water to a boil, throw in salt and pepper to season it pleasantly, skim it well, then put the lid on the pan, draw it back, and let the gravy simmer very gently for from an hour and a half to two hours. We might, for the sake of varying the flavour, rub the inside of the saucepan quickly with garlic before putting in the bones; or we might add a spoonful of sherry or Worcester sauce to the gravy just before using it.

Gravy is a most sure to be wanted in whatever way we dress the meat, and the liquor thus produced by stewing the bone will give excellent gravy. For hash or minced meat, or *croquettes* or *rissoles*, it would be better that the gravy should be thickened and browned by boiling a little brown thickening with it. If this were not in the house, the gravy might be thickened by mixing a little cornflower or arrowroot to a smooth paste with cold water, and stirring this gradually into the liquor; and it might be browned by adding liquid brown, or by frying a sliced onion in fat till it was brightly coloured, and stewing this in the stock. It must be remembered, however, that gravy should be boiled and stirred for a few minutes after it is thickened, or it may taste pappy, and that it should be freed from fat; also that a very small quantity only should be put into the dish with the meat. The remainder should be served in a hot tureen.

The first dish we proposed to make of the cold meat was curry. There is no dish that is so frequently spoilt in the cooking as this, and the reason is, that people have an idea that curry is nothing but an ordinary stew thickened with curry powder. This is a mistake. I think, however, if you will follow exactly the following recipe, you will have an excellent curry:—

Cut a pound of meat, fat and lean together, into neat pieces, free from skin and gristle, and about an inch square. Peel and chop fine four good-sized onions, fry them in a little dripping, and shake the pan to keep them from burning. When brown take them up with a slice, and fry the meat in the same dripping. When this also is brown take it up and sprinkle a large teaspoonful of curry powder over it. Have ready a sour apple, peeled and chopped small. Fry it in the fat, and when it is cooked put it with the onions and rub both through a fine sieve. Mix with the pulp a tablespoonful of curry paste and a dessertspoonful of ground rice, and add gradually the stock made from the bone. Return the thickened gravy to the saucepan, and stir it over the fire till it boils. It should be thick. Taste it, and, if required, add a pinch of salt to it; also, if it is not sufficiently acid, put in two or three drops of lemon-juice.

Now, when the sauce is all ready, put in the meat; draw it to the side of the fire and let it simmer for half an hour or more. On no account let it boil, and stir it frequently to keep it from burning. When it is quite tender it is ready to serve.

Curry should have a wall of rice, about an inch and a half deep, put round it, which rice can be eaten with it instead of vegetable. Now it is evident that if the gravy is thin it will run into the rice and make the dish look messy and disagreeable. Therefore, the curry should be thick. The gravy should coat the meat, as it were, instead of running into the rice, and the meat should be so tender that it could be eaten with a fork and spoon, instead of being cut with a knife.

One word must be said about the method of boiling rice for curry. The great object is to keep every grain separate, not to have it in a pulpy mass as it is usually seen. The small Patna rice is generally preferred for this purpose. Wash it well in two or three waters, to take away its raw taste, pick out any dark grains there may be; throw it into plenty of fast boiling water and boil it quickly for about a quarter of an hour, or until a grain taken between the finger and thumb feels quite soft. Skim the water every now and then, and in order to make the scum rise throw a little salt into it. We want the rice to look pure white, and therefore we must not let the impurities, which will rise from it in the shape of scum, sink and fall upon it again. Drain the boiled rice in a colander, pour cold water upon it to separate the grains; then put it into a dry saucepan, putting the lid half on, and set it on the side of the fire, to make it dry and hot, stirring it occasionally with a fork to keep it from burning. Thus boiled, the rice will be tender and white, and every grain will be separate.

Cold meat fried in batter, or meat fritters, is an excellent dish; indeed, according to my idea, it is one of the best methods of preparing cold meat. The meat should be cut into thin slices, and all gristle and skin should be trimmed from it. The batter should be made an hour or two before it is wanted. To make the frying batter put a quarter of a pound of flour and a pinch of salt in a basin and mix with it two tablespoonfuls of salad oil, and, gradually, a gill of lukewarm water. Beat the batter till it is quite smooth, and let it remain in a cool place till ten minutes before it is wanted. Then take the whites only of two eggs that have been whisked to a firm froth, and dash these lightly into the batter; its excellence depends to a great extent upon this being done properly.

Perhaps I may be allowed to say a word here about whisking eggs. White of egg is sufficiently whisked when it can be cut clean through with a knife. Some people say it should be whisked until it will bear the weight of an egg, but I feel quite satisfied if it can be cut clean with a knife, and I think you may be. Very good patent whisks may be now bought at a cheap rate, which save a great deal of time and trouble. If you can obtain one of these you can have the egg white firm very quickly. If you have not one, put the white of egg, quite free from the least particle of yellow, upon a plate, beat it from the wrist, not from the elbow, with a knife held as flat as possible, and try not to touch the bottom of the plate in doing so. Also stand in a cold place while you are whisking, and sprinkle a very small pinch of salt over the egg, as that will help to make it firm.

Perhaps you think "there is no need to tell us how an egg should be beaten; any one can do that," I once heard a young girl remark. "Some people say, do it this way; and other people say, do it that way; but I always do it as it feels most convenient to myself at the time, and I think that is best." Now I hope the girls of our cookery class will never be content to do their work in that way. Do everything *right*, and in the course of your life you will save many a precious minute. We shall need a stewpan, half full

of boiling fat, for the meat fritters, and the fat must be *hot*—that is, it must be *still*, and a blue steam must rise from it. Unless the fat were hot the batter would come off in frying. When all is ready we take the slices of meat, dip them one at a time into the hot fat, and let them remain till they are brightly browned on both sides; and, of course, it would be necessary to turn them over when they were half done to cook them equally. They will be done in less than a minute, but it would not do to put more than one or two in at once, because the fritters should not touch each other in the pan. As the fritters are taken out of the fat they should, in order to free them from grease, be laid on a dish covered with kitchen paper. After this they can be dished, and, if properly made, will be sure to be liked.

If the meat, instead of being cut into slices, were finely minced, seasoned pleasantly, moistened either with strong gravy that would jelly when cold, or with a sort of thick white sauce called panada, then rolled in very thin slices of fat bacon before being covered with the frying batter, we should have *kromeskites*. Or, if the minced meat, prepared in the same way, were folded in pastry, then fried in fat, we should have *rissoles*. If it were made into balls, dipped in beaten egg and covered with bread crumbs, and fried in hot fat, we should have *croquettes*. If the mince were pressed into a shape and steamed, we should have meat *gâteaux*. If the meat were mixed with potatoes or with turnips, then folded in pastry and baked, we should have Cornish pasties. If it were chopped small, seasoned well, then pounded to pulp, with butter, pressed into small jars and covered with clarified butter, we should have potted meat. I cannot, for want of space, give the details of these various dishes; but I should imagine that any one who gets to understand the method of one or two can form an idea of the rest, and prepare them without much difficulty.

Cold potatoes, as well as cold meat, may be used in making shepherd's pie; though, of course, if there were no cold potatoes, fresh ones would have to be taken for the purpose. Beat the cooked potatoes in a saucepan over the fire with a little boiling milk and a slice of butter. Cut the meat, fat and lean together, into neat pieces, and season them with pepper and salt. If liked, a very little finely chopped onion can be added also.

Fill a pie dish with the seasoned meat, and arrange it so that the meat shall be highest in the middle, for that will make it a good shape. Half fill the dish with gravy, and spread the mashed potatoes over the top, first making it smooth, and afterwards roughing it over with a fork. Put it in the oven or before the fire, and let it remain until it is hot through and the top is brightly browned. Send a little good gravy to table with it, and I believe everyone who tastes it will say that it is good, and they should like to have it again.

If pork be the meat that we wish to serve a second time, we might, for the sake of variety, make a pork and apple dumpling of it. This is a very old-fashioned and rather a peculiar dish, and perhaps would not suit every one; it is well known and appreciated in the county of Norfolk. Cut the meat from the pork into thin slices, and then into dice, and season with salt and pepper. Pare and cut up in the same way good baking apples, and have equal quantities of apples and pork. Line a pudding basin with good suet crust, fill it with the apples and meat, add a little good gravy; if a little were left from the meat, it will be the best for the purpose. Cover the pudding with pastry, tie it in a cloth wrung out of hot water and floured, plunge it into boiling water and let it boil from an hour and a half to two hours, according to its size.

PHILLIS BROWNE.