

The principal offices are held by personages of high rank having special merits, the idea being that the sovereigns should have around them an appropriate society, formed of those whose positions remove them from temptation. In Burke's time one Member of the Lower House was turnspit in the Royal kitchen. But long as the list is, many posts were abolished. There is no longer a Master of the Harriers and Foxhounds; the Sergeant-Painter and Painter on Enamels have passed away, with the Buttery, the Spicery, the Yeomen of the Salt Stores, the Poultry, the Scalding House, Turnbroachers, Salsary Men, and Cock Criers, the Clerk-Martial, and the Clerk of the Avery.

The history of the Queen's Household is intimately associated with the history of our country.
ARDERN HOLT.

little body-colour as possible. It is necessary to make use of white only when fine hairs or stamens relieve light against a dark background, and then never put on white without mixing a little colour, generally cadmium, with it. For flower painting on pottery or wood it is necessary to make use of a great deal of body-colour; either painting the subject in white before colouring, or mixing all colours used with white.

9.—HAIRS AND THORNS.

These are frequently produced by the pencil, or grey applied with a fine brush, when showing in a dark relief against a light background. Thorns and hairs vary in colour, but a dark touch under them on the stalk, leaf, &c., makes them stand out well.

10.—SOLIDITY.

Remember there is no real outline in nature. The effect of solidity is produced by truth of light and shade, and form is defined by one surface relieving against another. So, when your drawing is finished, there should be no outline distinguishable.

M. F.

HOW TO COPY A FLOWER.

1.—CHOICE OF SUBJECT.

Select a perfect specimen.

2.—ARRANGEMENT.

So arrange your subject as to give its general characteristics, growth, habit, &c.

3.—POSITION OF ARTIST.

Place yourself at a table, left hand to the light.

4.—SKETCH.

Make a clear and accurate sketch of the flower with a light and finely-pointed pencil; paying careful attention to its botanical characteristics.

N.B.—Flower paintings are often spoilt by inaccuracy of drawing in minute but important particulars: such as the way the leaves are let on to the stalk, &c.

5.—LIGHT AND SHADE.

As a rule, the flower should be shaded almost entirely in grey before the introduction of colour. Be careful to preserve the falling of the light in the right direction. Wash a delicate tint of grey over the whole surface of any leaf turned to the light or on any part of a leaf on which the high lights fall.

a. For Lights.—Wash with a light tint of the local colour, leaving the grey for the high lights on the polished or downy surface of the leaves. Warmer tones in the flowers and yellow green in the leaves must be used for transmitted and generally for reflected lights. Be careful to give all reflected lights, e.g., on the edge of stalks, or on the shadow sides of rounded surfaces.

b. For shadow.—Work in more colour, deepening in intensity the more distant you get from the lights.

6.—GREY.

The grey used in flower painting is composed as a rule of lake, Prussian blue, and gamboge. But the shade in every case must in a measure take its tint from the local colour—of flower, leaf, &c.

7.—COLOUR.

Be careful to have clean colours, and put them on with delicate decision; washing in the first tint broadly, and, when dry, working up with a finely-pointed brush the delicate varieties of tint and markings of the flower or leaf till the required finish is obtained.

8.—BODY COLOUR.

For flower painting on white paper use as

CHEESE SOUFFLÉ.



dare say I should disappoint some of my readers if I were not, among other things, to give a recipe for that very favourite dish, a cheese soufflé, or, as it is often called, a fondu. For this we must have three ounces of Parmesan cheese, grated on a coarse grater; one ounce of butter, half an ounce of flour, a teaspoonful of mignonette pepper, a saltspoonful of salt, a quarter of a saltspoonful of pepper, a few grains of cayenne, a quarter of a pint of milk, and three eggs. Butter and prepare a mould that will hold a pint and a half, in the way

already described. Melt the ounce of butter in a small stewpan over the fire, add the teaspoonful of mignonette pepper, and fry it for two or three minutes; strain the butter from the grains of pepper into another stewpan, return it to the stewpan, and stir the ounce of flour into it; add the salt and pepper, and as much cayenne as would barely cover a threepenny piece; then stir in the milk, and keep stirring till it thickens. Lift it from the fire and mix with it, one at a time, the yolks of two eggs and the three ounces of grated cheese. Beat the whites of three eggs to a firm, solid froth; add them to the mixture, pour the preparation into the soufflé mould, and bake in a moderate oven till it is sufficiently cooked. It will take about twenty minutes.

I have heard people say, "It is no use to try to make a fondu at home, you will only waste your materials and be disappointed." I consider this is a mistake. I do not deny that a fondu is rather troublesome to make, but I do not think it is beyond the powers of the members of our class, though it is sure to prove a failure to the girl who does not whisk the whites of her eggs till firm, or who lets the soufflé stand for awhile on the kitchen table before sending it into the dining-room; and she who can manage it will have the satisfaction of knowing that she can make a dish that her father and brothers are sure to look upon as a treat.
PHILLIS BROWNE.

VARIETIES.

AN ACQUAINTANCE TABLE.—To our school tables of weights and measure we may add the following:—

2 Glances	make	1 Bow.
2 Bows	"	1 How-d'ye-do.
6 How-d'ye-do's	"	1 Conversation.
4 Conversations	"	1 Acquaintance.

A REASON FOR INDUSTRY.—Think of living. Thy life, wert thou the pitifullest of all the daughters of earth, is no idle dream, but a solemn reality. It is thy own: *it is all thou hast to front eternity with.* Work then.—*Carlyle.*

GIRLS AT WORK AND GIRLS AT PLAY.—Women, so amiable in themselves, are never so charming as when they are useful; and as for beauty, though men may fall in love with girls at play, there is nothing to make them stand to their love like seeing them at work.—*Cobbett.*

THE END OF LIFE.—The grand end of human life is to cultivate an intercourse with that Being to whom we owe life and all its enjoyments.—*Burns.*

TO THOSE WHO SPEAK OF THEMSELVES.—Say nothing respecting yourself—either good, bad, or indifferent; nothing good—for that is vanity; nothing bad—for that is affectation; nothing indifferent—for that is silly.

TWO SAFE RULES FOR EVERY ACTION.—When anything presents itself think if Christ were now alive, would he do it? Or if I were now to die, would I do it? I must walk as He hath walked, and I must live as I intend to die. If it be not Christ's will, it is my sin; and if I die in that sin, it will be my ruin. I will, therefore, in every action so carry myself as if Christ were on the one hand and death on the other.

HIDDEN BOYS' NAMES.

1. Yes, my dear, Thursday is the day.
2. I am very fond of jam, especially raspberry.
3. Do you think my uncle so very stern, Esther?
4. I shall not go another step, Henry.
5. What do I owe? Never mind the bill.
6. Tell papa to come down to supper, Cyril, dear.

CHARADES.

1. My first is a tree, my second is a fruit, and my whole is a fruit.
2. My first is an evergreen, my second is a kind of wine, and my whole is a flower.
3. My first is an animal, my second is a small stream, and my whole is a town.

FOOD FOR THOUGHT.—As you pursue your studies, you will frequently be asked by utilitarian people, What is the use of such and such knowledge? Remember that the end of all knowledge is to feed the mind and generate wisdom, and you will always have this ready and sufficient answer: It is food for thought.

LOFTY SPIRITS AND HUMBLE FOLK.—As the sword of the best-tempered metal is most flexible, so the truly generous are most pliant and courteous in their behaviour to their inferiors.—*Fuller.*

ANSWERS TO BURIED ISLANDS (p. 127).—(1) Philippine. (2) Faroe. (3) Sark. (4) Treen. (5) Iona. (6) Arran. (7) Staffa. (8) Bute.

ANSWER TO GEOGRAPHICAL DOUBLE ACROSTIC (p. 127):—

F E R R O
O A K H A M
Y U B A
L U X E M B U R G
E D I N B U R G H