

These answers show both careful teaching and intelligent learning of Scripture truth. Too often there is a mere jumble of dates and events crammed into the head, and long passages committed to memory, psalms for example, without any attempt at explanation.

PIES AND TARTS.

By PHILLIS BROWNE.



ALL girls, I imagine, like making pastry. Indeed in a girl's mind a cook is usually a person who can make a pie. If we try to persuade a girl to practise cookery, and she is inclined to yield to our persuasion, the first thing she will do to show her willingness will be to offer to make some pies.

On the whole I think she would act very sensibly in doing this. Making pastry

is very pleasant work, and when pies are well made and well baked they are very satisfactory things to look at as well as to eat, and they exist as tangible proofs of the skill of the maker. Somehow a pie is not such a fleeting evanescent object as a stew or a soup. These are generally demolished as soon as they are accomplished facts, and in the course of a couple of hours their glory is a thing of the past; but pies remain (for a short time only). They are carried off into the larder, and are allowed to go cold, and the cook can if she likes pay them a visit and look at them and feast her eyes on the work of her hands.

We will therefore spend a little time in talking over the methods to be adopted in making pastry; and first we have to consider our utensils and materials.

A good cook always collects together everything that she is likely to want before she begins to work. By this means she saves time. If she were to put her hands into the flour and then leave it and clear them while she fetched a rolling-pin or a dish, she would be half as long again over her business as she needed to be. She is wise when she "lets her head save her heels"—as the saying is—by first thinking over and then collecting her utensils and ingredients and putting them in one place, so that they will be at hand when wanted.

In order to make pastry it is necessary to have a pastry board, a rolling pin, a flour dredger, a knife, some flour, salt, butter, or sweet dripping, water, an egg or two, a little sugar, and, if approved, some baking powder. There must be also a clean basin, some pie dishes, tartlet tins, baking sheets, and either meat, fruit, jam, or whatever else is intended to constitute the contents of the pies or tarts. With these contents, however, I have at present nothing to do. I shall confine myself entirely to the pastry.

It is, I suppose, scarcely necessary to say to young ladies that every one of the utensils used in making pastry must be scrupulously clean; that goes without any saying.

Pastry boards are usually made of common wood; although superior boards are made of box-wood. Marble slabs are, however, much better than boards to roll pastry upon, because they are cold; and in order to make pastry light and puffy it is very desirable that the paste should be kept cool. It is on this account that a cool light hand is wanted, and that pastry should be made in a cool place. When a marble slab is not to be had, a large slate, or even a smooth tile, is sometimes

made to fill its place. Girls will find that their hands will be cooler if washed in hot water a few minutes before setting to work. The best biscuit flour is usually taken for making pastry. When superior pies are wanted, however, it is worth while to use what is called Vienna flour, which is flour that has been passed through silken sieves in order to make it very fine. This flour is a good deal more expensive than biscuit flour, and it makes finer, lighter pastry. For ordinary purposes, however, the biscuit flour will be quite good enough.

As with Vienna flour, so with eggs. Eggs are not needed for ordinary pastry, and very good pies and tarts may be made without them, but at the same time an egg and a few drops of lemon-juice improve pastry. They make it more elastic, more workable, and also make it look and taste richer. It would, however, be far better to leave out an egg altogether rather than to use one that was not quite sweet and good.

There is a great deal of difference of opinion about the use of baking-powder in making cakes and pastry. For my own part, I am in favour of baking-powder for ordinary purposes. For one thing, its use is to be recommended on economical grounds, because less butter or shortening is needed when baking-powder is used. Also baking-powder makes pastry lighter, and consequently more digestible. It must be remembered, however, that when baking-powder is used the pastry should be mixed quickly and baked as soon as possible after it is mixed.

There are four kinds of pastry in constant use amongst us: puff paste, short paste, suet crust for boiled puddings, and what is called hot-water paste for raised pies. Puff paste is considered the best of these; it is the richest and lightest, most difficult to make, and very indigestible. A good course of puff paste would, I should think, be enough to give an elephant dyspepsia. Nevertheless, it is very much liked, and I expect the girls would be disappointed if I did not describe how it should be made. There is one consideration that may encourage us in trying it, and that is that if we can make good puff paste we can make all other kinds of pastry. It will not do, however, for us to be discouraged if our first attempt is not successful. Nothing but practice will give skill in this direction.

It is always a great help to understand the idea of a thing as well as the method. The idea in puff pastry is to have the butter and the paste separate, so that the pastry shall form a kind of sandwich, in which very thin light layers of paste shall be separated from each other by layers of butter, and the lighter and thinner these layers can be made the better the puff paste is. A very clever cook, once said that puff paste to be perfect must consist of eighty-four thin films of paste, alternated with eighty-three of butter. I do not think there are many cooks who could achieve these conditions. But at any rate girls will understand that is the ideal, and the nearer they can approach to it the more successful they will be.

It is for the purpose of keeping these films perfect and separate that the pastry is cooled between the "turns." If the paste were to be sticky and the butter hot, the films could not be kept distinct; therefore, between the rollings or turns puff paste is put away on ice or in a cool place, that the layers may become firm and not mix together in a mass. In winter time ice may be dispensed with, and the pastry can be put in a cool larder for half an hour. But in summer time it is very desirable that ice should be at hand.

Now as to the method to be adopted. Supposing we wished to make a quantity of puff paste sufficient for a small pie, we should take a quarter of a pound of flour which has been

sifted and is thoroughly dry, a small pinch of salt, the yolk of one egg, a quarter of a pound of butter which has been squeezed in a cloth to free it from moisture, and six or eight drops of lemon-juice. We pile the flour on the pastry board or slab, and mix the salt with it, make a little well in the centre, and put into it the egg yolk and lemon-juice. We now with two fingers of the right hand draw the flour into the egg yolk, and add very gradually as much water as is required to mix the whole, till the paste is of the consistency of the butter. When this point is reached the paste should be worked and kneaded on the slab till it feels smooth, soft, and elastic, when it may be left untouched for a minute or two.

The next thing to be done is to flour the slab lightly, put the paste upon it, flour this also, and roll it gently till it is large enough to hold the squeezed butter. If too much flour is used the pastry will be spoilt. We then place the butter in the centre of the paste, and fold the four sides over to cover it completely. We make the edges meet by pressing them together, and put the paste thus prepared upon ice or in a cool place for about ten minutes. We now roll it till it is about the third of an inch thick, and in doing this we must be careful that the butter does not break through the paste in any direction. Also we must remember to have the paste straight before us, and to roll it straight, otherwise the flakes will be one-sided. We then fold the paste into three equal parts, flatten it lightly with the rolling-pin again, then turn it round so that we leave the rough edges towards us, and roll it again, fold it, and put it away for a quarter of an hour, and repeat until it has had seven turns or rolls, and been put upon ice three times, or after every other turn. When the last turn has been given we again leave it in a cold place for a few minutes, roll it till it is a quarter of an inch thick, and it is ready for use.

Pastry thus made will rise to five times its original height.

When a girl has once learnt to make puff pastry well she may vary her method a little, without doing much harm; that is to say, she may use rather less butter, or rather more flour, or in cold weather she may shorten the time allowed for cooling; her experience will enable her to decide how far she may depart from the regulated routine. It will be obvious that the method I have described is rather a troublesome one. It need not be so, however, if other cooking is being done at the time, for nothing can be easier than to put the pastry away, proceed with other work, then at the right time fetch it out, give it a roll, put it away again, and repeat until it is finished.

I have known cooks make very good flaky pastry without putting it to cool at all. They simply made the paste, rolled it out, divided the butter into equal portions, spread one portion upon the paste as they would spread butter upon bread, floured it well, folded it over, and rolled it; then buttered, floured, and rolled it again until the requisite quantity of butter had been used. If there were time to let it lie they would seize the opportunity of doing so, but otherwise they would leave it.

It will be understood that puff paste is used for superior pastry of all kinds, meat pies, tarts, patties, and vol-au-vents. There is, however, an easier way of making superior pastry which answers excellently for pies and tarts. The following is the method adopted in making it. Take half a pound of flour, six ounces of butter, a pinch of salt, six drops of lemon-juice, and the yolk of an egg. Prepare the ingredients as for true puff paste; that is, squeeze the butter to free it from moisture, and be sure that the flour is dry and sifted. Chop the butter in the flour with a knife;

then pile the flour on the board; make a well in the centre, and put into it the salt, egg, yolk, and lemon-juice. Add the water gradually, and mix it in lightly with the fingers, to make a light not over stiff paste. Flour the rolling-pin and the board to prevent the pastry sticking, but do not put too much flour in, or the pastry will be spoilt. Roll it well three times, and after each roll fold it in two and turn it with the rough edges to the front. If

it makes a crackling sound as it is being rolled it is a sign that it is good. If liked, this pastry may be made with half a pound of flour, four ounces of butter, half a teaspoonful of baking-powder, and dripping may be used instead of butter.

Short paste is used more than puff paste; it is suitable for fruit pies and tartlets. The idea with it is to rub the shortening into the flour before making up the paste. Short paste

is more wholesome and much more easily made than puff paste. It may be made to be most delicious if only pains, good ingredients, and a light cool hand are brought to the work. I am afraid, however, that space will not permit me to speak of it to-day; so I will reserve it, as well as suet paste, and hot-water paste for the raised pies which are so popular at this time of the year, till our next lesson.

The Queen o' the May
by
Anne Beale

Chapter
XV.



HURRIED VISITS.

"DRESS yourself, and run for your life, child, and see what it is! God help us!" said Evan, as soon as he could collect his thoughts.

"Uncle Laban and Cousin Meredith are safe. It was nearly eight o'clock when they left last night," returned shivering, shuddering May.

"There's no knowing, child. Run you and see what it is."

May dressed as quickly as her trembling limbs would let her, and, with a short prayer to the Most High for help in this awful moment, left the house. Evan and Peggy were nearly

dressed when she looked in upon them, and bade her hasten. The purple glory that comes before the rising sun was just pouring over the East, and the twittering birds were rousing up to welcome it as she ran down the garden and took the short cut to the pit through the oak wood. She heeded not the awakening eyes of the bluebells, hyacinths, and wood anemones as they glanced sleepily at her from their mossy, dew-besprinkled beds. She saw not the masses of primroses in their nests at the roots of the trees; she paused not to discover if the violets beneath the hazel bushes were sweet or scentless; but she hurried on and

on while the sun was slowly rising. She was so breathless and excited that she knew not that her hastily-tied hat and handkerchief fell off by the way and remained on the mossy path behind her. But for the sudden blaze of light that dispersed the shadows she would scarcely have been conscious of the day; but as she emerged from the wood, the sky, mountains, trees, and meads were glowing beneath the golden and royally scattered gifts of the monarch of the morning.

Daylight enabled her to distinguish a crowd of people down below round about the pit that she had first seen when her grandfather drove her home and Meredith ran down to look at her some eight years before. Why did the scene arise to her memory at that moment? She had heard of explosions in the mines, but although there had been many serious

"But we have *not* the money to spare," said Rose.

"No, nor have I; besides, it is much nicer to really make them all ourselves. The kind I am speaking of are very simple—a penny sheet of coloured card-board will make two or three. You have to cut out five pieces of this shape, any size you like, but for our purpose I think about six inches long and two broad in the widest part. Each piece is bound round with ribbon first, and then they are all stitched together, the points exactly meeting, but leaving one division open for the entrance.

At each end, where the points meet, a little rosette of ribbon is a great improvement, and a loop of ribbon from end to end forms a handle. Here is a finished one, not exactly true to nature, being too pointed, but near enough for all practical purposes, I think; for if you round the ends more, it is so difficult to make them meet properly."

"It is very pretty; but, Kate, how do you get into it? It is apparently all closed up tight, and you seem to have only used four pieces instead of five."

"That is because the fifth is overlapped by the opposite one; and as for the opening, read the inscription on one of the divisions—

"Press the poles and you will see
What Easter hath in store for thee,"

read Kate; and gently squeezing the two ends of the egg together one side came open, displaying a prettily-dressed doll lying inside.

"One more idea," said Kate, "and I have done. You observe this empty egg-shell, a relic of my breakfast this morning. Allow me to call your particular attention to the discreet way in which I made only a *small* hole at the *small* end of the egg, and carefully did *not* crack it down the sides more than I could help. At the close of this meeting I shall go out and purchase a halfpenny doll, from which I shall proceed to cut off the head and legs. The head (with as much neck as the shape of my victim will allow) must be adorned with a sailor's hat, which we can easily make with paper or card-board, and a scrap of ribbon, and round the neck will be a large sailor's collar. Thus equipped, the head will serve for a lid to our egg-box, the neck, if there is any, going into the hole of the egg to steady the lid. The legs must be cut short and painted to represent high boots, and if they are very attenuated-looking they can be much improved by dipping in melted wax till they are of an elegant shape. They must then be glued on to the egg, or, if we have used wax, that will be sufficient to fasten them."

After a little more talk the girls agreed on what should be attempted in the way of providing eggs, and the success was decided when on the morning of Easter Day each member of the family found quite a brilliant display upon their plate.

For the mother there was a large cardboard egg, made according to Kate's plan, containing cottons, thimble, needles, and pins; also a real hard-boiled one, beautifully painted in water-colours, with primroses, violets, and other spring flowers. This was intended to be eaten, but was declared to be much too pretty for anything but an ornament.

The elder children had each a sailor egg, made after Kate's directions, though the dress of the doll was varied in each case, and containing a trifling present; also a real one, ornamented by etching, painting in sepia, or pencil drawing, which latter was done *before* boiling, so that the drawing was well set. Each bore in addition the date and initials of the recipient.

For one of the young children there was a coloured egg, with the name and date left

white by means of greasing the letters, and for another a plain, hard-boiled one, ornamented after boiling by gumming on little coloured pictures. Each had also an egg full of sweets, which was managed by taking an empty shell, with the broken edge as little jagged as possible, washing it quite clean, and then fastening with gum a little piece of coloured muslin just inside the edge of the shell; the sweets were next put in, and the muslin drawn together by a narrow piece of ribbon run through the top.

At the family council over the breakfast-table it was unanimously agreed that, though the origin of the custom might be obscure, and the meaning attached to it now very vague, it was far too pretty a practice to be allowed to drop, and that as far as they were concerned it should be carefully perpetuated.

DORA HOPE.

PIES AND TARTS.

SHORT PASTE, SUET PASTE, AND RAISED PIES.

SAID in our last lesson that the idea in puff paste is to have the butter and paste separate, so that the paste shall be made up of a number of layers, divided from each other by layers of butter. In short-paste, on the other hand, the idea is for the butter to be *mixed with the flour* by kneading, not rolling. Indeed, one great secret in making good short-crust is to roll it as little as possible. After the butter and flour have been moistened with water, the paste should be rolled *once only* to make it smooth and of a good shape.

Short paste is much more wholesome than puff paste. It is used chiefly for fruit pies and tartlets. It is made more easily, and is much more commonly met with than puff paste, which is usually regarded as a luxury.

In short paste, as in puff paste, the addition of an egg and of a few drops of lemon-juice enriches the paste, and helps to make it workable. These ingredients are not, however, absolutely necessary, and very good pastry may be made without them.

Short paste is "superior," or "good," or "plain," according to the quality and quantity of the materials used in making it. In very rich pastry equal quantities of butter and flour would be used. Superior crust might, however, be made with less than half the weight of butter than of flour, and good economical pastry may be made with a smaller proportion of butter and a little baking-powder. Good plain pastry may be made with sweet soft beef dripping, such as is obtained from joints, or produced by rendering down ox flare or other kinds of soft beef fat.

A great many people have a strong objection to pastry made with dripping. I cannot quite understand the delicacy of appetite which refuses good beef dripping and accepts cheap common butter. If butter is wanted, let *good* butter be used; but if it is a question between dripping that is fresh, soft, and sweet, and questionable or cooking butter, I should say by all means choose the dripping. A large proportion of the composition sold under the name is not butter at all—it is coloured animal fat. Why should we not use the animal fat, *i.e.*, dripping, and omit the colouring? The difference in price between the

adulterated article and the real one is worth consideration. And I hope the girls who attend our class will be too sensible to scorn economy in cookery. A really good cook is never a wasteful one, and it is wasteful to purchase cheap butter for every-day pastry when there is in the larder *sweet dripping* that could be employed instead. In making pastry a light cool hand is worth more than a pennyworth of colouring matter.

It must not be supposed, however, that I recommend the use of all kinds of dripping in making pastry. Fresh soft beef dripping is excellent for the purpose, but mutton dripping is not so. It has a way of making pastry taste like tallow-candles, and as Europeans have not the same tastes as the Esquimaux, this flavour is not popular. Though mutton dripping is not to be made into pies, however, good hard mutton fat, finely shred, is almost as good as beef suet for making paste for boiled puddings. Lard is much liked by some cooks for making pastry. It is, however, better when mixed with butter or dripping than when used alone. Bacon fat also, if not too much smoked, may be employed to make pastry for meat pies.

The water used in mixing pastry should be added gradually and mixed thoroughly. If a large quantity is poured in at once the pastry may be made over moist, and then an undue proportion of flour will have to be added before the pastry can be rolled. It should be remembered that it is scarcely possible to give the exact measure of water that will be needed in making pastry, because some flours absorb more moisture than others. An experienced cook could tell in a moment by touching the pastry whether or not it was of the right consistency. All one can say to the inexperienced is that pastry should be smooth and stiff, but not too stiff. If over moist it will stick to the rolling-pin or the pastry-board, if too stiff it will not be light when baked.

We will suppose, therefore, that we wish to make superior short crust; how shall we proceed? We must put six ounces of flour on a board, and mix with it a very small pinch of salt. We then rub into it with the fingers four ounces of sweet butter, and keep rubbing until the butter is quite lost to sight and the flour looks like fine oatmeal. If the pastry is intended for a fruit-pie or a tartlet, an ounce of finely powdered white sugar may now be added. We then make a well in the centre of the flour, and break into it the yolk of an egg. We put on this two drops of lemon-juice and a very little (about a tablespoonful) of cold water; mix all, flour, egg, and water together with two fingers (or if the cook has not a cool hand she may mix the paste with the blade of a clean knife), and add more water gradually till there is a smooth stiff paste; knead this lightly, roll out once, and the pastry is ready. Of course, if the egg is not considered necessary it must be omitted.

If plain short crust is wanted, we put one pound of flour into a bowl with a pinch of salt and a heaped teaspoonful of baking powder. Rub into this six ounces of clarified dripping; add cold water to make a smooth stiff paste, knead lightly, roll out once and use.

The excellence of pastry depends very much upon its being properly baked. The best pastry that ever was mixed would be spoilt if the oven was not exactly right. If an oven is not hot enough the pastry will sink away from the edges of the dish and will be heavy. If the oven is too hot the pastry will be burnt or will stiffen without rising. The surest way of testing the heat of the oven is to bake a small piece of pastry before putting the pie or tart into it. Another way is to sprinkle a little flour upon the oven shelf. If it turn a bright brown in a few seconds the oven is hot enough. If it turn black the oven is too hot;

if it remains pale in colour the oven is too slow.

Pastry should be put in the hot part of the oven for the first five minutes, after which it should be removed to a cooler part that it may be cooked through. Large pies containing fruit or meat, which must be thoroughly cooked, should have a sheet of paper placed over them as soon as the pastry has risen, to prevent their acquiring a dark brown colour before the contents of the pie are done.

Pastry which is to be boiled is lighter when made with suet than it is when butter, lard, or dripping is used. Beef suet is generally used for this purpose, but mutton suet is more wholesome and can be chopped the more easily of the two. With one pound of flour, four, six, eight, or ten ounces of suet may be taken, according to the degree of richness required. Very good suet crust may be made with six ounces of suet, one teaspoonful of baking powder, a pinch of salt, and a pound of flour. The suet should be skinned, and the fibres and sinews should be removed, and it should then be chopped till it is as fine as oatmeal, and rubbed into the flour; water should be added gradually. To make a very stiff paste, the pastry should be rolled out once and it is ready for use.

Making raised pies, that is pies baked without either dishes or patty-pans, is very interesting work, and like a good many other things it is very mysterious until we know how to do it, and very easy when we do. I will try to describe the method of making these pies very clearly. If there are any girls who feel inclined to follow the instructions given, and make the attempt, I would advise them to begin by making small pies, then when they have become quite proficient in the art, they may try their hand on large ones.

Raised pies may be made with every kind of meat, game, or poultry, provided only that whatever is used is free from bone. It must be remembered, therefore, that all meat must be boned before it is used for this purpose. The meat also must be pleasantly seasoned, and the gravy must be reduced until it will form a stiff jelly when cold. This strong gravy is put in after the pie has been taken from the oven, and it should, if possible, be made the day before it is wanted.

We will suppose, therefore, that we wish to make either one moderate sized pork pie, or two small ones. Take one pound of lean pork, one pound of flour, a quarter of a pound of lard, half a pint of cold water, six dried sage leaves, one egg, and a little pepper and salt. Weigh the flour and put it into a bowl with a little salt; put the lard and cold water into a saucepan, and set it on the fire until it is boiling hot. Pour the boiling liquor into the flour, and mix it with a wooden spoon till it is a firm smooth paste. It cannot, of course, be mixed with the fingers in the first instance, because it will be too hot.

Mix the sage leaves with a little pepper and salt on a plate. While the water and lard are heating, cut the meat into small neat pieces and set them aside till wanted.

As soon as the paste is made we must be as expeditious as possible, because the pie is to be moulded while the paste is warm and soft. As it gets cold it will become hard, and then we cannot shape it as we wish. First we cut off one-fourth of the quantity of paste (that is if we are going to make one moderate sized pie), put it on a plate, and set it over a saucepan of hot water to keep it soft; it is intended for the lid of the pie. We then take the remainder of the paste, form it with both hands to an oval lump, and lay it on the table. We keep pressing the centre of the lump with the knuckles of the right hand to make a hollow; we put the thumb of the right hand inside the hole thus formed, whilst keeping

the four fingers outside it, and with the help of the left hand we work the shape round and round till we have a firm thin wall to the pie with a solid foundation. We shall find that the walls will show a tendency to grow wider than the bottom, and incline outwards. This cannot be allowed, they must incline *inwards*, and so if they get wide they must be doubled over and then pressed smooth, just as children double over part of a seam when they are in danger of "puckering" it. When we acquire skill in our work there will be no fear of our thus "puckering" our pork pie, and so we shall not need to fold it over, but while we are learners we must do our best, and leave the rest.

Another mistake into which we shall be likely to fall will be that of making our walls or sides thinner in some places than in others. This also must not be allowed. When the pie is filled and is in the oven, these thin places will, if left, burst through, and the pie will be spoilt. Care must be taken, therefore, to make the walls of an even thickness all round, and if any portion should inadvertently become thin and weak we must either double it over and make it thick again, as in the former case, or lay a little patch of pastry inside it to strengthen it.

Girls will see now how necessary it is to be quick in this business. The paste is soft when we begin to work upon it, but every minute it is getting harder. If it were to get quite hard we should have to put it on a plate over hot water to soften it again, and then it would not be so good as when freshly made.

When the pie is shaped we fill it to within half an inch of the top with the pieces of meat, first dipping each one into cold water and afterwards rolling it in the seasoning which was mixed ready for us a little while ago on the plate. We then roll out the piece of paste which was set apart for the cover to the proper shape and size, and lay it over the meat; egg the edges, and press them securely together, and make a hole in the centre of the pie through which the gravy can be poured when the pie is baked. All that now remains to be done is to ornament our work, brush it all over with beaten egg, and bake it in a moderate oven, then pour the gravy into it. The ornamentation must be left to taste. The pie will look very pretty if leaves of pastry are laid all round the outside, and if the rim at the top is notched finely and evenly with scissors. I once saw a pie made to look very pretty by placing what the artist called "wheatshaves" (that is, strips of pastry rolled up, then cut finely at one end to make them look something like wheatshaves) at regular intervals, with leaves of pastry between. Of course these ornaments had to be fastened firmly to the pie with white of egg.

Raised pies must be baked in a moderate oven, because they are solid, and have to be cooked throughout. A pie such as I have described would need to bake from two to three hours; a large pie would require from four to five hours. Sometimes these raised pies are made in a mould, then the bottom is rolled and laid in the tin; the sides are put on separately, the edges being fastened together with white of egg, and the lid is laid on and fastened in the same way. These moulds are not, however, to be found in every kitchen, and it is a very good thing when we are able to dispense with them.

Girls who wish to become adepts in the art of making pastry must always remember that the most perfect theories are of little use without practice. Practice alone will enable us to make good pastry. We may measure quantities and observe rules with the utmost precision, but until we have had practice we shall creep painfully along instead of marching bravely forward with our pies in our hands.

PHILLIS BROWNE.



A GOOD DAUGHTER.—There are other ministers of love more conspicuous than she, but none in whom a gentler, lovelier spirit dwells, and none to whom the heart's warm requitals more joyfully respond. She is the steady light of her father's house. Her ideal is indissolubly connected with that of his fireside. She is the morning sunlight and evening star of her parents. The grace, vivacity, and tenderness of her sex have their place in the mighty sway she holds over their spirit. But this true goodness can only come from the Giver and Source of all good, and in answer to prayer and watchfulness.

BURIED RIVERS.

1. The guardians think the tutor well deserves it.
2. I will procure both a messenger and guide for you.
3. Don't you think Flo uses too much glue?
4. The gum-arabic Amy bought is bad.
5. There is an account of that case in every daily paper.
6. You must tell Ross to urge Harry on.

A MOMENTOUS QUESTION.

"Clara, I love but thee alone,"

Thus sighed the tender youth—

"Oh, hear me, then, my passion own,
With trembling lips and earnest tone,
I swear I speak the truth."

He paused—a blush o'erspread her cheek,

She let him draw her near;

Scarce for emotion could she speak,

Yet did she ask, in accents meek,

"How much have you a year?"

SUDDEN resolutions, like the sudden rise of the mercury in the barometer, indicate little else than the changeableness of the weather.—*Guesses at Truth.*

THE wisest habit of all is the habit of care in the formation of good habits.—*Lynch.*

OUR minds are like ill-hung vehicles; when they have little to carry they raise a prodigious clatter; when heavily laden, they neither creak nor rumble.

ANSWER TO DOUBLE ACROSTIC (p. 366).

H E A D S T R O N G
O R E
L U N A R
L O O M
A N N A
N O T I O N
D A Y

ANSWERS TO BURIED TOWNS (p. 366).—

1. York.
2. Chester.
3. Brighton.
4. Cardiff.
5. Bath.
6. Dorchester.