

canvas work. It represents the barbules of a quill as well as one made of straw-plaiting. The stitch has only two moves, viz., upwards slanting to the right over 4 threads, then downwards over the same number in the opposite direction, the needle being slipped under at the centre, so that the branches dovetail.

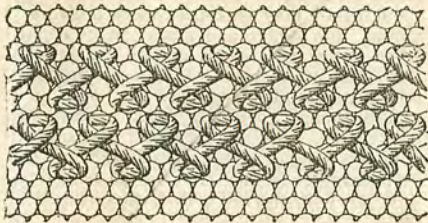


FIG. 9.—HERRINGBONE INSERTION.

The ever-useful herringbone is too well-known and clearly illustrated in Fig. 9 to need any special remarks. I will merely state that its effect is enhanced by the use of two contrasting colours. The same can be said of Fig. 10, which presents a good combination of chain-stitch and darning.

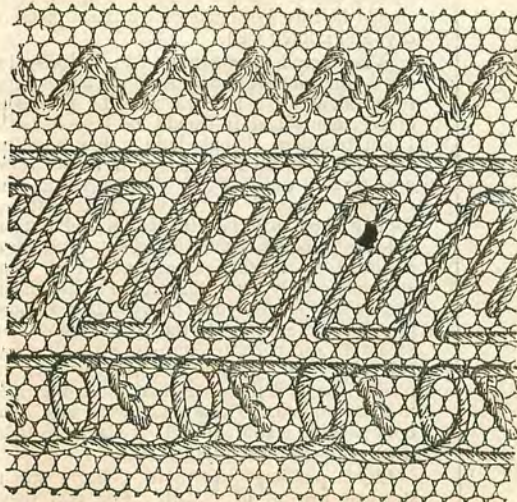


FIG. 10.—CHAIN-STITCH AND DARNING.

The chain is introduced as the vandykes, the thorns, and one side of the turrets. In making the latter be careful to bring the thread out properly, so that it does not twist at the corners. Indeed, the old tambour-stitch is very often the sole ornament of the net, and by its means regular pictures are, so to speak, painted on the surface, to be afterwards mounted as panels, blinds, etc.

But, as I told you at the beginning, almost every kind of stitch is applicable to net embroidery. Besides those already exemplified, and the satin stitch, the feston or buttonhole stitch must not be forgotten. The loose-spread one in the Whitney style, termed abroad the *point Mexicain*, has no rival for its rapidity. (See Fig. 11.)

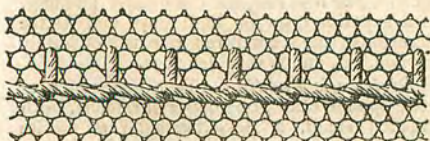


FIG. 11.—LOOSE BUTTONHOLE EDGE.

To take off the flatness of darning, and to obtain a pleasing play of light and shade, the

workers can have recourse to three different methods—two sizes of cotton, chain, and raised buttonhole stitch. Therefore, before commencing, the eyelet-hole, Fig. 12, trace the circle by rows of running stitches, which form a kind of padding over which the feston stitch is made.

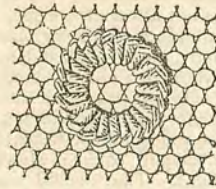


FIG. 12.—RAISED EYELET-HOLE.

PUDDINGS.

By PHILLIS BROWNE.

PUDDINGS are by many supposed to belong especially to children and young people, but there are to be found here and there in the world "grown ups" who say that they, too, are very fond of them. By this they mean that they are partial to particular puddings that have taken their fancy. There is pudding and pudding; and we may enjoy one kind and be very decidedly indifferent to another kind, and puddings are of all sorts.

It would be a very disgraceful thing if, after all the talk we have had together about cookery, the girls belonging to our cooking class were not able to make puddings. I propose, therefore, that we give a little attention to the subject, and discuss the general principles connected with their concoction.

Puddings may be rich and expensive, or they may be plain and economical; but if they are to be good and wholesome, the ingredients used in making them must be fresh and of good quality. If one of the articles used in making a pudding be in the least tainted and musty, the pudding into which it enters will be spoilt.

Especially is this the case with eggs, suet, and milk. The taste of suet that is not perfectly sweet is particularly disagreeable. The taint may seem very slight before the suet is mixed in the pudding and cooked, but if it is there at all, heat will bring it out, and it is sure to be obtrusively evident when the pudding is served. In the same way, milk that shows a very feeble disposition to turn when cold will act in a more decided manner when mixed with eggs and baked, and will curdle and spoil the pudding altogether.

As to eggs, their condition is perhaps more important than that of any thing that can be used. One bad egg introduced into a pudding would spoil the effect of a dozen new laid ones. However anxious a girl might be to mix a pudding quickly, I would advise her never to allow herself to break a number of eggs into a basin without first trying them separately in a cup. She may have bought them at the best shop in the town and paid the highest price for them, but there is an element of uncertainty about eggs that no good cook can afford to disregard.

There is one thing connected with eggs that always astonishes me very much, and that is, how few cooks trouble to remove the "speck," or thick knotted substance that lies by the side of the yolk. When the egg is turned into a cup, the speck can be taken out easily with the point of a fork, and it is very unpleasant to come into contact with it while eating. We are often told that, "in delicate cookery," the specks should be removed from

eggs. They should be removed in all cookery, for they never improve a dish, and they are always objectionable.

When there is time for it the whites and the yolks of eggs should be beaten separately, the yolks put in first and the whisked whites dashed in at the last moment before cooking the pudding. The reason of this is that white of egg can be so easily whisked into a foam, and if this can be introduced into the pudding before it has time to fall, the little air bubbles that were beaten in it, and that made the white of egg rise, will expand still further with the heat, and will lift up the pudding in the same way that they lifted up the white of egg, and so make it light.

When suet is used in making puddings it should have all the skin and fibre taken away, and be chopped till it is as fine as oatmeal. If we have a machine this can be easily done, but if not it is rather a troublesome business; nevertheless it must be well chopped, for we should never be willing that our puddings should have large lumps of fat in them. If a knife must be used in chopping suet, it should be a very sharp one; and we shall find that the best plan we can adopt is to shred the suet finely first, then turn the pieces round and chop them with the point of the knife, raising the upper part so as to make the knife a sort of lever. We must, of course, remember to sprinkle a little flour over the suet every now and then to keep it from being sticky.

Sometimes it happens that suet is objected to altogether. When this is the case, butter or, for plain puddings, sweet dripping may be substituted for it. A smaller quantity of butter than of suet will be needed, so that if we were going to use half a pound of suet we should find that six ounces of butter would be amply sufficient for our purpose.

Currants are a particularly dirty fruit. They should, therefore, always be washed before they are used. The best way of doing this is to put them into a colander, sprinkle a little flour over them, then rub them round and round for a minute or two, shaking the colander vigorously every now and then to detach the stalks and make them fall through the holes. When this is done we may pour cold water gently over them, drain them, lay them on a towel, and dry them gradually at the mouth of a cool oven or before the fire. When quite dry, spread them on a white cloth or on white paper, and look over them carefully to discover the stones if there are any. As currants must be dry when used, they should be washed as soon as they come in from the grocer, and be put into jars for use. If they have not been washed it is better to content oneself with sprinkling flour over them and rubbing them, a few at a time, between the folds of a soft cloth, rather than to wash them and to use them wet, for they will be very likely to make a pudding heavy.

Sultanas should be prepared like currants. Raisins should have all stones taken from them and be chopped small before being used. Sultanas are not nearly so full of flavour as ordinary raisins.

Candied peel should be freed from the sugar and cut into very thin strips before being used. There are three sorts of peel ordinarily used. The thick green peel is citron, the dark peel is orange, the light peel is lemon. Orange peel is not so hard and difficult to cut as lemon peel.

When fresh-orange or lemon peel is used for flavouring, it should be grated off on a coarse grater so as to leave the bitter white part of the fruit untouched. When this method is not convenient the thin yellow rind may be cut into thin strips for use. When flavouring essences are used they should be dropped into a small portion of liquid before being added to the pudding. It is not safe to drop them at once into the pudding mixture.

because a larger portion might inadvertently be put in than is wanted, and this would quite spoil the taste of the pudding. A very small pinch of salt, sufficient to bring out other flavours though not to proclaim its own presence, should be put into all puddings, even sweet ones.

When bread crumbs are wanted for puddings, they should be made by rubbing stale bread through a wire sieve. Sometimes it is considered desirable, for economical reasons, to use stale crusts of bread. When this is the case, the bread should be scalded with boiling milk or water, and afterwards drained thoroughly, and beaten up with a fork.

Sugar should always be sparingly used in making puddings, especially boiled ones. The reason for this is, that the sugar becomes liquid when cooked, and this may make the mixture too thin.

Puddings are either baked, boiled, or steamed. The dish or mould in which a pudding is baked, should always be buttered

well before the mixture is put in it. The heat of the oven required for baking puddings is not always the same. Custard puddings of all kinds, whether made of eggs and milk only, or of eggs and milk mixed with grain, whole or ground, should be gently baked or boiled; if put into a fierce oven, they would be watery. Batter puddings, on the contrary, should be put into a well heated, though not a fierce oven; if cooked slowly they will not be light. They should also be served as soon as possible after they are taken from the oven. All puddings are done when they are quite firm in the centre. Puddings that are sufficiently solid to admit of it should not be served in the dish in which they are baked, but should be turned upon a dish and have white sugar sifted thickly over them. And if it should happen that they set and acquire colour before they are baked through, a sheet of paper may be laid over them to prevent their being over done. Boiled puddings may either be tied in a cloth, or put in a buttered

mould. Opinions differ as to which of the two methods is to be preferred. Soyer says that every pudding is better cooked in a mould or basin than in a cloth. Other authorities, quite competent to speak on the subject, are in favour of a cloth. They tell us that all puddings made of pastry, or which contain bread or suet, as well as batter puddings, though they may look best when boiled in a mould, are lighter and more equally cooked when boiled in a cloth, and in my opinion they are quite right. Custard puddings, however, of all kinds may be boiled in a mould, though even they would be better to be steamed. All puddings that are boiled in a mould should have a buttered paper laid over them before they are covered or tied up.

When puddings are boiled, they should be plunged into plenty of fast boiling water and kept boiling until done. If the water boil away and more has to be added, it must be put in boiling. A wooden skewer or a dish should always be placed under them in the saucepan, in order to keep them from sticking to the pan. The pudding cloths also should be well looked after. They should never be washed with soap, but should be laid in cold water as soon as they are done with, afterwards washed in hot water, dried in the open air, and folded away to keep them from getting dusty. Before being used again, they should be rinsed out of boiling water, squeezed dry, and floured well.

When bread, or anything that is likely to swell, enters into the composition of a pudding, room should be allowed for its probable enlargement, and it should be loosely tied. Light puddings should stand a few minutes after being taken from the pan, before they are turned out. Solid puddings, on the contrary, should be served immediately, though they may be plunged in and out of cold water before being turned out. Puddings made of pastry should be closely tied, and served as quickly as possible after they are taken up, as they soon become heavy. It is a good plan to make a hole in the top to allow the steam to escape, after turning a pudding of this kind out. Puddings boiled in a basin need to be boiled longer than those that are in a tin mould. Those made with suet and flour should be stiffly mixed; if made too thin they will break when turned out.

Light puddings are more delicate when steamed instead of boiled. For this they should be put into a mould, and have a piece of buttered paper laid over the top. They should then be put into a saucepan with boiling water to come half way up the mould, but not to touch the paper. If the water touches the paper, the latter will become moist all the way through, and that will spoil the pudding. Keep the water boiling round the pudding and cover the saucepan closely. When the preparation is firm in the centre it is sufficiently cooked.

In summer-time cold puddings are frequently preferred to hot ones. When these are well made and nicely flavoured they are very good, and people who are tired of puddings in general and imagine that they do not care for them, are very often induced to partake of cold ones. I will, before closing, give recipes for two of these puddings to be served cold, which, so far as I know, are not very commonly met with. The first one, the diplomatic pudding, is a superior dish for high days and festive occasions; the second, red rice, is moderately economical, and is very delicious.

*Diplomatic Pudding.*—Take one ounce of stale sponge cakes, one ounce of ratafias, both crushed small, a dessertspoonful of white sugar, and a quarter of an ounce of gelatine. Soak the gelatine in milk, then melt it in a saucepan. Boil half-a-pint of milk and the sugar in a stew-pan, then pour it over the yolks of two eggs, and add the whole

### A SONG FOR JULIA.

By SARAH GERALDINE STOCK.

A poem long and musical my darling asks of me,  
Without the least suggestion what the subject is to be;  
So for her sake my harp I'll take and seek a tuneful strain,  
And if it gives her some delight I shall not sing in vain.

But whither shall I turn and seek, in earth, or sea, or sky?  
Where sun and moon and stars unfold their wondrous tale on high?  
Where ocean's solemn chant is heard in solitude sublime?  
Or where the whisp'ring breezes wake the woodland's fitful chime?

There's music sweeter e'en than these, where in the golden day  
The happy laughter rings around of children at their play,  
And where at night the little lips are hushed in snug retreat,  
And softest breathings rise and fall in measured cadence sweet.

And music rich and full peals out where noble deeds are wrought,  
And swelling notes are heard afar from heights of lofty thought;  
There's music where the secret depths of nature ope to view,  
In desert lone, in busy streets, there's music ever new.

There's music when the glowing morn unveils her glowing light,  
There's music when the winds are kushed, and softly falls the night,  
Oh! sweet is all the music heard on earth, and sky, and sea;  
But sweeter far the name of One who died for thee and me!

Of Him who from His throne on high in pitying love came down  
And bore our sin and misery, that we might share His crown,  
Who burst the fetters of the grave while yet the dawn was dim,  
And rose again to save and bless the souls that trust in Him.

Still from His glorious seat above in tenderness He bends,  
For evermore the hope and joy of those He calls His friends;  
And should dark clouds o'erspread their sky, and dawn seem far away,  
In one short moment He can flood their souls with heavenly day.

Oh! morning suns are fair and bright, but brighter far the hour  
When Christ, the "Sun of righteousness," shines forth in all His power!  
When mountain height and lowly vale reflect those wondrous beams,  
And e'en the smallest thread of life with heav'nly glory gleams!

Oh! sweet and soft the hush of eve, when daylight folds her wings,  
But softer far that "still, small voice," that truest comfort brings,  
The voice of Jesus speaking peace to hearts with care oppressed,  
"Come unto Me, ye weary ones, and I will give you rest."

Grand is creation's hymn of praise that rises day by day,  
But grander far the Word of Him who took the curse away!  
The Word that on the cross proclaimed the wondrous work was done,  
The Father's perfect will wrought out, accomplished by the Son!

Oh! pleasant is the children's mirth, so simple, pure, and bright,  
And pleasant is the downy sleep that cradles them at night,  
And yet no mother's breast e'er knew a rapture so complete  
As that which fills the hearts of those who sit at Jesu's feet.

All lofty thoughts, all noble deeds, their centre find in Him,  
Before His face the brightest page of nature must grow dim,  
The music of His onward march is heard from sea to sea,  
And myriad worlds shall sound His praise to all eternity!

of one previously whisked. Stir the custard over the fire till it thickens, put with it the melted gelatine, and pour it over the biscuits, and stir the mixture briskly. Take half-a-pint of clear jelly nicely flavoured. If it is not thought worth while to make jelly for the purpose, it may be bought in a bottle of the grocer; it will then have to be flavoured. Take a small, plain mould, scald it with boiling water, then rinse it out with cold water. Ornament it with angelica, cut into strips, or with pistachio nuts, blanched like almonds, and chopped small. Pour gently into it, not to disturb the ornamentation jelly, to cover the bottom to the depth of half an inch. Let it get quite stiff, then put a gallipot on the jelly, and fill up the mould on the outside of the gallipot with jelly. Let this also get quite stiff, then take away the gallipot, and fill the vacancy thus left with the mixture already prepared. Let it stand till firm. Turn it out very carefully upon a glass dish and serve. It will look and taste like a very good pudding surrounded with jelly.

The ornamentation of this pudding may be varied in many ways. For instance, two or three spoonfuls of the jelly may be coloured with cochineal, and this may be put very lightly here and there in the mould, which is turned upside down till the jelly is stiff. Or the jelly may be coloured red altogether, or dried cherries or preserved fruits may be used for garnishing instead of pistachios. The quantities I have given here will make a very small pudding. If a larger one is wanted the proportions must be increased.

*Red Rice* may be made either with fresh fruit or preserved fruit. It is best made with fresh fruit, red currants and raspberries being more suitable than any other kinds of fruit. Take a pint and a half of ripe, red currants; pick them, and put them into a jar, with a pint and a half of water; set the jar in a saucepan of boiling water, and let the water boil round them till the juice of the fruit begins to flow, then add half a pound of raspberries, and stew a quarter of an hour longer. Squeeze the juice from the fruit and sweeten it; mix four tablespoonfuls of ground rice, very smoothly, with a little of the liquid (cold). Boil the strained juice, stir the ground rice into it, and keep stirring till it is thick, and leave the saucepan with the spoon. Pour it out, put two or three drops of cochineal with it to improve the colour, turn it into a damp mould, and leave it in a damp place till wanted. If preserved fruit has to be used, take a pound jar of raspberry jam, and boil it with water to fill a quart mould; strain away the juice, put two tablespoonfuls of red currant jelly with it, and two or three drops of lemon juice; then boil it with ground rice, as described above.

Cochineal may occasionally be dispensed with, when the juice of fresh fruit is used, but it will certainly be needed for preserved fruit.

Red rice is exceedingly good served with cream. If preferred, corn flour or arrowroot may be used to make it, instead of ground rice.

