

severe, never to look for obedience from you unless she will spend time and care in almost suing for it. This is very unjust of you and discourteous. It is also much against your parents' intention in placing you here. If your father were in this room at this moment he would tell you that one of the highest duties anyone can learn is to learn to obey."

"I do obey you," said Helen, in a low tone.

"Yes," said Miss Crofton, gently, "that is very true. But, my child, why do you obey me? Is it for the sake of obedience, or is it because I have been so happy as to win your love?"

"Because I love you," was the instant answer; but the handsome young face looked thoughtful too, and hopefully yielding.

The schoolmistress drew her to her side as she continued, kindly—

"And for the future you will continue to obey me because you love me, and you will yield obedience where obedience is due to others for duty's sake, even perhaps a little also to spare me the vexation of having to listen to complaints about you? I can even give you another reason that I think will help to make your submission to Miss Rowe more easy to you."

"What?" eagerly. "That she will be going away soon?"

"No, indeed," answered the Principal, rather taken aback. "Certainly not, unless you worry her so that she is obliged to go. I was about to tell you that she has a widowed mother and young brother greatly dependent on her exertions, and you will be truly guilty of great cruelty if you trouble her that she cannot remain here, or that I should find I cannot keep her. Do you understand?"

"Ye—es," said Miss Nellie, slowly. Matters had taken a wholly unexpected attitude to her. After a silence of some minute or more, she said at length, but unconsciously, with the air of a gracious little queen—"Yes, then. I will put up with her for the sake of the little brother, and to please you, as much as ever I can for the future. I will really; and to reward me for that beforehand you will please say yes to what I am going to ask you, won't you?"

For answer Miss Crofton gave free vent to her laughter this time, as she exclaimed—

"Well, truly, you are a little Miss Impudence to come asking rewards for doing, or rather for the present only promising to do, what you deserve punishment for not doing!"

Nevertheless Helen Edison's petition was granted, for it was a generous request to be allowed four times a week to give up her scanty leisure to helping poor Josephine with her lessons.

(To be continued.)

## SOUFFLÉS.

BEFORE leaving puddings entirely, I think girls would be glad to know how to make the very delicious superior puddings called soufflés. Soufflés are troublesome, because there are so many little points about them which seem trifling, but which really must be attended to; but these are not very difficult when one has got into the way of doing them. Anyhow, great care must be taken with them, and the directions I am about to give must be followed *exactly*. There must be no guess work with soufflés. If a girl is inclined to say to herself, "Why be so particular about small things? I daresay they do not really signify," her soufflé will be a failure. Soufflés may be either baked or steamed. When they are baked they are served in the tin in which they are cooked. In this case a frill of white paper or a folded napkin made hot is fastened round the tin, or if there is such a thing at hand the mould is put into a plated soufflé dish kept for the purpose. It is not every one, however, who possesses a plated dish of this kind; and when we have to manage without one, care must be taken to have the paper frill or the folded napkin quite ready to pop over the soufflé, for it must be served straight from the oven before it has time to fall, or its excellence will be gone. Many cooks have a hot salamander—or, what does just as well, a red-hot shovel—ready, and hold it over the soufflé on its passage from the kitchen to the dining-room door, in order to keep it up.

I should, however, recommend a girl, until she acquired a little skill in this direction, to steam the soufflé instead of baking it. A steamed soufflé does not sink so quickly as a baked one; it is easier to manage also; and, in my opinion, quite as good. Also, neither soufflé dish nor frill is needed for it. It is simply turned upon a hot dish, and the sauce which, of course, was made ready for it, is poured round it, when it is ready to serve.

One word, however, I must say by way of warning. Keep the tin that is used for steaming soufflés *exclusively* for steaming soufflés; never let it be put into the oven, and do not allow a tin that is used to bake soufflés to be washed out when done with. Scrape it well and wipe it out with a dry cloth or a piece of clean paper. In making a soufflé, the first thing that we have to do is to prepare the tin. It should be an ordinary plain tin mould that will hold a pint and a half. Butter it well inside, using the fingers in doing this so that every part may be reached. Cut a round of paper, butter this also, and lay it at the bottom. Now take a large sheet of kitchen paper, fold it to make a band that will go round the tin, spread butter with a knife on the part that will be above the tin, and place the paper outside so that it will rise two or three inches above the rim, and tie it on securely. Put 1oz. of butter in a small stewpan, melt it, then stir in 1oz. of flour. When quite smooth, add a dessert-spoonful of fine white sugar and one gill, or a quarter of a pint, of milk. Keep stirring the sauce till it boils and thickens. When it leaves the sides of the stewpan quite clean it is done, but it should not be taken off before this point is reached. Lift the stewpan off the fire, then take three eggs, break them into a cup, divide the whites from the yolks, and put the yolks, one at a time, into the mixture. When all are well beaten in, add fifteen drops of vanilla, or any other suitable flavouring.

It is a little dangerous to say how much flavouring should be put into anything: first, because tastes differ about flavours; and, secondly, because essences vary in strength. Vanilla essence, for example, is very much stronger when the bottle is freshly opened

than it is after it has been used three or four times. Therefore, as I said when we were speaking of puddings, it is best to put a small quantity of essence in at a time, and taste it before adding more. If a newly-opened bottle of vanilla is used, fifteen drops will be too much.

We must now whisk the whites of the eggs, with one more white added to make four whites, till we have a firm, stiff froth, so firm that we can cut it through with a knife. (In making soufflés we must always have more whites than yolks of eggs.) If we have an egg whisk we can soon make the eggs firm, but if not we should put the whites on a plate, and beat them with a clean, broad-bladed knife that has been dipped in cold water and wiped dry. Also we shall find that the eggs will froth much more quickly if beaten in a draught. When they are quite firm stir them lightly into the mixture, and pour it into the tin already prepared. Have ready a saucepan with boiling water that will come half way up the mould, and that will not reach the paper tied round the tin. Lay a piece of buttered paper on the top of the pudding. Put on the lid and steam the pudding till done. When it is firm in the middle if touched with the finger it is sufficiently cooked.

There is, however, still one more point to be attended to, and that is, the soufflé must be *quickly* steamed. If the water is allowed to boil fast around it, it will be spoiled. It will take from twenty to thirty minutes.

While the pudding is being steamed we may make the sauce. Put a quarter of a pint of cold water in a saucepan, and add one ounce of loaf sugar, and a tablespoonful of jam; boil together till the sauce is reduced to half the quantity, and add four or five drops of lemon juice. When the soufflé is turned into a dish, strain the sauce round it, being careful not to touch the sides, and it is ready to serve.

If we think over the cost of the ingredients of which this pudding is composed, we shall find that it costs eightpence. A quarter of a pint of milk, one penny; four eggs, fourpence; butter for greasing the paper and the tin twopence; flour, flavouring, and sugar, one penny. The sauce will cost twopence-halfpenny; that is, if we allow twopence for the jam, a halfpenny for the sugar, and make ourselves a present of the four drops of lemon juice. I do not think any one will say that, considering this is a superior pudding, it is an expensive one.

By following the above directions soufflés may be made of all kinds of farinaceous substances, such as arrowroot, ground rice, or tapioca, also of sponge biscuits and macaroni. The flavouring also may be varied to suit the taste. Some people like a soufflé flavoured with strong coffee. If we wish to make a coffee soufflé, instead of the vanilla soufflé, the recipe for making which I have given, we should have to substitute very strong coffee and cream for the milk and vanilla. It may, however, be useful if I give the details for making another very delicious dish, lemon soufflé. Clean a fresh lemon, peel the rind off very thinly, being very careful not to take the thick white pith, which is always bitter, put it into a stewpan with half a pint of milk, till the flavour is extracted, then strain it; melt an ounce of butter in a small stewpan; stir in two dessert-spoonfuls of flour and one dessert-spoonful of arrowroot, and when quite smooth and well cooked, add a dessert-spoonful of castor sugar, and, very gradually, the milk. When the sauce is thick and smooth, add the yolks of three eggs, one at a time as in the first instance, and the whites of four eggs, and steam or bake the soufflé according to the directions already given.

PHILLIS BROWNE.



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.

## 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

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.

## 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