

"It was this way, there was nobody at the stand but me, and I was waiting for my gentleman to come for a lesson, when that old lady came up and asked me to teach her. She had on that long cloak and that shawl, and I said to her, 'You can't ride in that ma'm, won't you leave it here?'"

"What! take my cloak off? I'm not going to do without it for anybody in such weather as this, young man.' She mounted the machine and I held her up and pushed her along, but, poor old soul, she'll never learn, she's too old. She said the handles were cold, so she took off her shawl and wrapped it round them. Since that time when I see her coming I always get out of the way; but the worst of it is she always asks for me."

"I wonder why she is learning?"

"She said she lived in the country"—she looked like it—"and one night at a farmhouse, near where she lived, five miles away from a town, a fire broke out. One of the girls at the farm cycled, so she took her machine and rode into the town for the fire-engine. The old lady thinks it was a wonderful thing to do, and says she means to learn to ride, but she won't, she's too old, poor old soul."

There evidently is, according to Walker's idea, a period at which people cannot acquire the art of balancing themselves.

I had been round the park once or twice with him, and thought I could manage by myself, so I told father with great pride that I could ride, and he bought me a machine. It is a very good one and looked beautifully bright after the dirty old things I had been using.

I said I would go for a ride with my brother on the Saturday afternoon. In the morning Walker came and took my machine to the park for me, as I wasn't clever enough to ride through the streets.

I was sorry for my brother that afternoon, I was sorry for myself also, and I was intensely grieved for my new bicycle. Whether it was nervousness or not I couldn't say, but I certainly couldn't ride a bit. I kept falling off in the most ignominious style. Not once or twice, but eight or nine times I picked myself up and started afresh, and at last I gave up altogether. Twice it really wasn't my fault. Once somebody ran into me, and the other time, some horses were coming at a great rate behind, and I got so nervous that I forgot to pedal. Of course I fell off, fortunately into the fence and not under the horses' hoofs.

Walker told me afterwards that I was in too much of a hurry.

After that unfortunate episode, in which I bruised both my elbows and both my knees, I got on better. At the end of that week I could ride quite well and *only had to practise getting on and off*. Up to that time, unless Walker were holding the machine, I had usually fallen off somehow.

The accomplishment of mounting and dismounting took a good deal of learning, but I managed it in time. After that Walker declared me "finished" and looked for the "tip" which he had well earned.

There are two ways of mounting a machine, the English and the American. The one is to get on from the curbstone, while the other is to jump on, giving the machine a push at the same time so as to start it.

Walker taught me both ways, and as he has declared me "finished," I have no more to say except that thanks to his teaching, I can ride fearlessly through the London traffic and along the country roads, anywhere in fact, on my beloved friend and companion, my bicycle. And in the extra Summer No. of "The Girl's Own" you may read about a little tour I attempted with father.

## CHAFING-DISH COOKING.

By DORA DE BLAQUIÈRE.



I HAVE no doubt that many of my readers will be surprised to hear that the word "chafing-dish" (with a hyphen) is to be found in all the large English dictionaries, and that "chafer" is given as a dish or a pan. The term was originally *chaufe*, an old English word obtained from the French *chauffer*, which came, in its turn, through the provincial *calfer*, from the Latin *calefacere*, to "make warm." Chafing-dish means a dish or vessel to hold coals for heating anything on it; but to-day the meaning has widened, and comprehends not only the means of warming but the thing warmed as well. The word "chafing," as applied to the method of warming the feet and hands by means of friction, is in common use, and familiar to all.

The history of the chafing-dish extends probably back not less than three thousand years. We find traces of it in the domestic life of the Egyptians, when it was used in the way of a heating-dish. There is no doubt that it was a very familiar object at

the tables of the ancient Greeks and Romans, where it performed the office of keeping the choice and costly dishes of their *cuisine* at the proper heat, to please the epicurean diners-out of that classic day, when the hosts wasted fortunes on a single luxury, and fed their fish with slaves!

Both Cicero and Seneca speak of the chafing-dish. The latter gives a full account of the magnificence to which it attained in his time, and says that "each of these elegant utensils is supported by three geese measuring seven inches from the extremity of one bird's beak to the opposite edge. The tray was one inch and a half deep; the supporting geese have their wings spread, and are terminated by neats' feet. The heads are raised and bent over the breast, and form handles; and these dishes, he concludes, arranged on the *sigma*, produce a delightful effect." Now this description, a little less magnificent perhaps, would fit the Swiss dinner-table of to-day, where in private families the silver chafing-dish remains as a family treasure and heirloom in daily use.

The writings of Soyer, the famous French cook, who did so much towards feeding our starved soldiers in the Crimea, mention the chafing-dish frequently; and he wrote a book called *Patropheon*, a history of the culinary art in all times. In this you will find a description of a Roman kitchen of two thousand years ago, in which it is said that the slaves were cleaning the bronze chafing-dishes, used to prevent the plates from becoming cold before they were needed. It is evident from this that we get our ideas about hot plates from the Roman occupation of Britain. On the Continent, however, the Romans do not seem to have inculcated the lesson; or, at least, it has not remained unto this day.

In our English writers before and after the fifteenth century, we find mention of the

chafing-dish as a familiar object, and the word is spelt either chafer or chaffer, the latter being mentioned as a vessel used for frying, which seems to have been done at table, when the guests were seated. In the form of an article to keep meats and vegetables hot, the chafing-dish has always been in use in England; and it may be seen to-day, in one form in the windows of the eating-house, where they keep the sausages always at frizzling point thereby. The frame for the lamp which constituted the chafing-dish in England may be found still cherished by many old-fashioned families, and we illustrate a beautifully fine silver one, which came from Ireland not very long ago. Plenty of similar things used to be found in Switzerland, both for sale in the shops, and used at private tables; and we should do well to introduce them here. When we are worried by the advent of chilled meat and vegetables from the kitchen, the presence of the chafing-frame and its lamp would set all straight, and make our meat hot and palatable.

The heat for the chafing-dish has been supplied in various ways. Hot embers even now form the heat-supply in Russia; charcoal in the brass braziers, the *calderajo* of Italy, and our hot-water dishes are another well-known form. The spirit-lamp, however, is more useful and practical than any other kind of heat-supplier, and I am sure we shall all recall various excellent forms of patented lamps and food-warmers.

Another method of warming-up was the old-fashioned bed-warmer, which is now most generally seen in museums, or hanging up in the halls and dining-rooms of collectors of quaint and curious articles. Some of these are of very fine brass or copper, beautifully chased, and evidently they were, as we know, a very cherished article of household comfort and kitchen decoration, when the latter were more beautiful than they are now, with bright coppers, and lovely big clocks. The bed-warmer used to be called a "bed-chafer," a word which may be found in the dictionaries of the last century.

And now that we have cleared the way by



an explanation of what the chafing-dish is, and the history attached to it, we may proceed to the modern adaptation of the term which, after all, is not new, for what is called an oyster-cooker, *i.e.*, a tin dish on a tin frame, with a small lamp for stewing oysters at table, has always been used, and sold in the tin-smiths' shops in Canada, and most likely in America too. I can myself recall the stewing of oysters for supper many a time. This form of cooking was generally performed by masculine hands. Men considered that they only could give the appropriate flavour and the exact degree of thickening needed to the big American oysters, so popular there, and so plentiful. It must be remembered that the cooking of oysters is a great art, as they so easily shrivel if over-boiled, as well as lose their flavour, and a tough oyster is, alas! a thing that we are perfectly acquainted with in England, where really good oyster-sauce is rarely to be tasted, and where the habit of taking off the "beard" quite ruins the oyster, by adding to the sauce the remembrance of the previous manipulation of the cook's fingers.

In a land where service of the best kind is scarce and dear, a luxury for the rich, and quite unknown to those of even modest means, where the mistress is often the servant as well, or has only occasional help to depend upon, it

a serving-dish, a hot-water dish, and a sauce-pan, in which the things are cooked, either placed in the hot water to be stewed, or else heated directly over the lamp. The best lamp has an asbestos burner, which distributes an equal heat all over the pan placed on it. The size varies from ten inches, holding five half-pints, to the same size, rather deeper, holding six. Smaller ones, eight inches, hold only three half-pints. They may also be procured with two or three ordinary small spirit-lamps, the one we illustrate has three, it will be seen. The nickel-plated, or "planished" copper ones are the most moderate in price on this list, being sold at about £2, and they are beautifully designed, and quite fit occupants of a prominent position at table.

The American recipes, which I have copied as I found them, are, of course, different to our own. For instance, the sweetbreads are not mentioned as having been put through the parboiling in milk and water, which we think is needful to blanch and cook them, before further cooking. In the next recipe the cupful of rice must have been cooked already, or it could not have been done in the five minutes allotted to it. Nor is anything said about the picking or shelling of the shrimps in the next recipe. Toast and soda biscuits we are well acquainted with here;

*Maryland Oyster Roast.*—Put into the chafing-dish one tablespoonful of butter, one teaspoonful of salt, half a saltspoonful of pepper, and a little celery salt. Add one pint of oysters, and cook for two minutes, or until the edges begin to curl. Have ready hot slices of toast, buttered, upon which serve the oysters, adding a little hot water if necessary.

*Oysters en Coquille.*—Put into the chafing-dish as many oysters in the shell as it will hold. Steam thoroughly for twenty or thirty minutes, or until the shells will open. Remove the upper shells, season with butter, salt and pepper, and serve immediately, with slices of lemon.

*Cream Oysters.*—Add to half a pint of cream, one tablespoonful of flour, which has been mixed with a little water until smooth, and the liquor from which a pint of oysters has been drained. Heat this until boiling, with two tablespoonfuls of butter, a little salt and pepper, and mace if desired. Lastly, add the oysters, cooking only until heated through. To be eaten upon toast, or with cold rolls and chutney sauce.

*Sweetbreads.*—Wash the sweetbreads thoroughly and wipe with a dry cloth. Roll alternately in fine "cracker" crumbs and beaten egg, and cook until done through in melted butter; or fry with slices of bacon in the chafing-dish, serving the two with "petits pois" (French peas) which have previously been heated with butter, salt and pepper for about ten minutes.

*Chickens à la Creole.*—Take one can of tomatoes, strain, adding salt, pepper, small piece of butter, curry powder, and onion juice if desired. Put into the chafing-dish and boil with one cupful of rice for about five minutes. Add the contents of a can of chicken or about a pint of cold

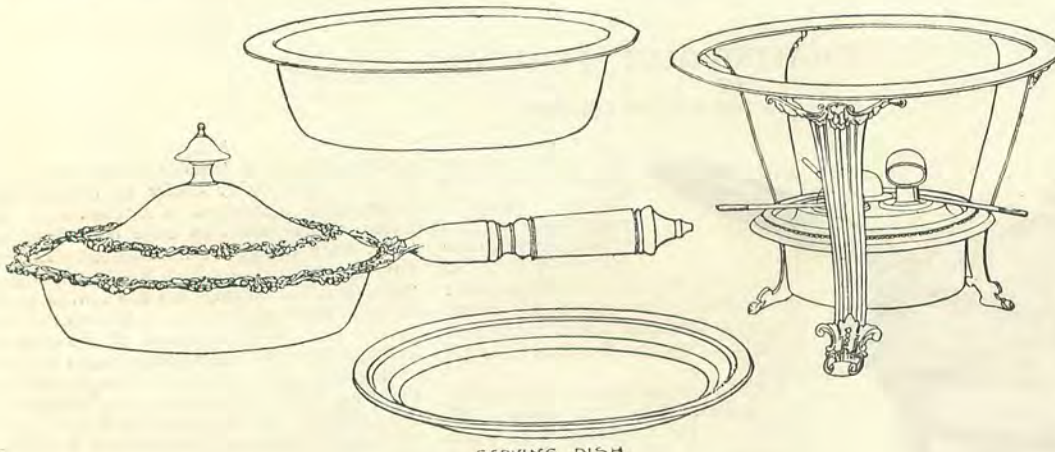
chicken cut into square-inch pieces, heat thoroughly and serve at once.

*Blanquette of Shrimps.*—Melt two tablespoonfuls of butter, and to this add half a pint of cream, one saltspoonful of salt, one tablespoonful of tomato sauce, and half an onion, grated. Let it come to a boil, and then add one can of shrimps, or one pint of fresh ones, and slowly heat for five minutes.

*Scrambled Eggs.*—Beat up half a dozen eggs, and add half a pint of milk, salt, pepper, butter, and curry-powder, if liked. Put into the chafing-dish, in which a tablespoonful of butter has been melted. Stir constantly for two or three minutes. Serve and garnish with parsley; and eat with hot buttered toast, or cold rolls.

*Stewed Lobster.*—Cut up the lobster as for salad. Put it in half a pint of milk, and let it boil up at once. Add a tablespoonful of butter, pepper and a small pinch of salt, and let it simmer gently. Serve on "crackers."

*Rechauffé of Fish.*—Take a pint of cold boiled fish, cut in small pieces. Put into the chafing-dish with two tablespoonfuls of butter, half a cupful of milk or cream, a cupful of fine "cracker," or bread crumbs, a little pepper and salt, and one egg slightly beaten. Let it simmer for five or six minutes.



SERVING DISH

is natural that the popularity of the chafing-dish should have become unbounded, and that it should have sprung into a perfectly wonderful and extended use. To those who live alone, the spinster or the widow, the student, and the other workers, it offers a valuable method of procuring nourishment at a moderate cost, and I hear that recipes and models for it are in much demand. Here, in England, we have been acquainted with spirit-lamp cookery for many years, and the chafing-dish answers the same purpose, only far better in practice and principle.

Through the kindness of the American manufacturers of the chafing-dish, of Meridere, Connecticut, I am enabled to give a sketch of its most modern form, some recipes, and a full description. So far as I can find out there are none manufactured as yet in England, but the American ones seem beautiful, and varied enough in price to suit the dimensions of every purse; as in England silver is the material for the best dishes, and these are the most costly, from £16 to £20 being paid for them. Then follow very artistic patterns in copper, brass, nickel, aluminium, agate ware, and porcelain-lined. It is evident from an inspection of the catalogue of the "Britannia Company," that the elegant and artistic dishes represented in it are intended for table use, and not for the lower sphere of the kitchen. The chafing-dish consists of a stand and lamp,

but we do not know the true American "cracker," which is a small, round, and rather thick biscuit, of the shape of an old-fashioned "captain's biscuit," only of a very small size. Both the "cracker" and the soda biscuit are used to thicken where we should otherwise use bread-crumbs; and for delicate things like oysters, they are far better and lighter, as they seem to melt away, and if once used would always be preferred to bread-crumbs. Where we buy oysters by the dozen, in America they are bought "in bulk," as it is called, by the quart or pint; and I have added a sketch of one of the paper boxes or baskets which are used in the shops, for the purchasers to carry home the oysters. It is said that they may be cooked in them also, but I never tried this feat.

The first chafing-dish recipe that I shall give, is that of a

*Welsh Rarebit.*—Melt one tablespoonful of butter, and add one pound of cheese, grated, or cut in small pieces. Beat an egg thoroughly, and with it mix one small teaspoonful of mustard, half a teaspoonful of salt; a pinch of cayenne, and add this to the cheese when nearly melted. Lastly, stir in slowly one cupful of ale or beer, or milk can be used, with a teaspoonful of sauce. Cook until it thickens, stirring constantly, and taking care that it do not curdle. Serve hot on toast or soda "crackers."



*Lobster à la Newbery.*—The meat of a two-pound lobster cut in small pieces, two tablespoonfuls of butter, season with pepper and salt. Add a gill of sherry. Cook for ten minutes, and then add three well-beaten eggs, and half a pint of milk or cream. Serve as soon as it comes to a boil.

*Plain Omelet.*—Break four fresh eggs into a bowl with four tablespoonfuls of sweet milk, whip very thoroughly. Put a walnut of butter in the chafing-dish when very hot; run the eggs into it. Use a thin-bladed knife until the bottom is loosened, but do not stir. When done carefully roll the edge over until all be rolled up. Serve on a hot plate.

*Smelts.*—Take two dozen smelts which have been properly prepared, thoroughly washed and drained. Take half a cupful of flour, and half a cupful of Indian meal; salt the fish, and roll them in it. Put two or three strips of pork dripping, or an ounce of lard (the dripping is preferable) into the chafing-dish, and when hot, drop in the smelts, and fry brown. Do not put in too many at a time, or they will not crisp well.

*Creamed Potatoes.*—One pint of cold potatoes, cut into cubes, or thin slices. Put them

in the chafing-dish, cover with milk, and cook until the potatoes have absorbed the milk. Then add one tablespoonful of butter, half a teaspoonful of salt, half a saltspoonful of pepper, and a little chopped parsley.

Reading the life of G. A. Sala the other day, I was much amused by his account of the cookery which he was taught in his youth, and of that which he afterwards did with his wife; and I wished that all boys could share a little in this kind of sensible training. I also believe a man would enjoy his dinner doubly if he knew something about the dishes he was eating, and the trouble they cost the cook. In these days of incompetent household help it is not enough to be a critic, it is needful and wise to be fully qualified to tell other people how to do things, and to give clear directions in plain language which even the dull and slow-witted can understand.

In England, though the beautiful chafing-dish seems to be almost unattainable, we can still do much, if we wish it, with a good spirit-lamp of tin—one of those made for travellers—and one or two of those delightful fireproof saucapans which are so easy to handle, and clean. The dressing of eggs is quite

within our powers, and of mushrooms, and tomatoes—excellent with curries of cold meat. There are so many recipe books now for people of small means and purses, that it is easy to select some to try, and chops, cutlets and steaks are all possible, even the renowned pork chops and tomato sauce, so fatal to Mr. Pickwick!

The following is a simple way to make curry with either a spirit-lamp or a chafing-dish. Slice a small onion and half a small apple in the kitchen before you need them, if you were going to cook in the dining-room, and fry for a few minutes till the onion colour with half an ounce of butter. Add a teacupful of gravy, a squeeze of lemon-juice, and a tablespoonful of good curry-powder (or paste). If a hot curry-powder, a dessertspoonful of it and the same of flour will be sufficient. Stir all together for a few minutes, and then lay in whatever cold materials you may wish to curry—fish, meat, chicken, or eggs, or the remains of vegetables, and let it get very hot, without boiling, and then serve. If you need the rice which, to my mind, is necessary with curry, you should boil it first, and have it kept hot in the kitchen, or keep it hot by covering it over while you make the curry.

## HOW TO MANAGE A BAND OF MERCY.

“WELL, Mildred, I must say I thought your Band of Mercy entertainment a great success. I expected it to be dreadfully tedious when you told me that every item on the programme would be in some way or other appropriate to the work, and I groaned inwardly at the prospect; but really I quite enjoyed the whole thing.”

“Praise from Miss Eleanor Richmond is praise indeed,” said Mildred, smiling; “but you know what is the sincerest flattery, and that is the kind for which I am anxious. Why not have a band of your own, Nelly?”

“Truth to tell, I have been thinking about it, and so has Kate; she suggests she might work it in with her Band of Hope.”

“Capitally; you could either have the meetings in alternate weeks, Kate, or blend the two, and thus avoid whatever of monotony there may be in speaking and teaching on one subject—though, mind you, I don’t acknowledge the monotony as regards Band of Mercy work, for it covers such a large and interesting field.”

“And I don’t acknowledge it as regards temperance work,” said Kate.

“Now don’t you two begin to argue as to the respective merits of your fads,” interrupted Eleanor. “Take your entertainment as the text, and give us an exposition of your Mercy work, Mildred. Where did you get all those pretty songs?”

“You mean the songs the children sang? Nearly all are in the books of *Band of Mercy Melodies*, which are reprinted, I believe, from the *Band of Mercy Magazine*; and one or two others came from Mrs. Hibbert’s *Infant Action Song Book*. But if you come across any words you consider suitable—or if you can write any that refer particularly to lessons you desire to impress—you can easily fit them to some popular tune, sacred or secular. As for the songs of the grown-up folk, I begged them to choose something after the fashion of “The Old Grey Mare,” or “The Owl,” or anything about nature and birds, asking to see the words, however; for somebody might imagine a hunting-song or some comic horror was appropriate. Not that I object to a good humorous song, such as “The Boy and the Bee” or “Three Little Pigs”; but one has to be careful.”

“Just as I have to be in order to avoid drinking-songs at our temperance concerts,” said Kate. “Would you not prefer to have the whole programme given by children, if you could get plenty of pieces?”

“My dear, I could find pieces enough to carry it on till midnight, but the admixture of adults seems to me far better. I want to interest the grown-ups and to have a really good entertainment. The little folk do their part very well, though I say it as shouldn’t, and audiences are always kind in applauding the dear little souls; but a song from a lady or gentleman makes a pleasant variety, and is appreciated by those who haven’t children, and are perhaps not yet enlisted in the cause. I am very anxious to widen our circle of sympathy and help, and, between ourselves, that is really almost the only way of drawing in the upper classes. They will come to perform when they would not dream of coming to listen.”

“And they may pick up an idea now and then,” remarked Kate. “It is often harder to reach rich people; they are such slaves to fashion, and have such a dread of betraying serious or original opinions. At least, I find that the case with temperance work.”

“And what about your action piece, ‘The Animals on Strike’? I thought that especially good, for the children were so much in earnest and so delightfully comic when the servants come in one after another and tell Mr. Muggleton that he cannot have milk or butter or eggs for breakfast because the cows and the fowls have departed, or drive to the station, because the horses are off on strike, and so on. Did you write that yourself? for, let me tell you, I am not equal to that kind of thing.”

“Not I indeed. It was written by Miss Julia Goddard, and you will find it in *The Humane Educator*, edited by Mrs. Suckling. If you start a Band, I would certainly advise you to have that book, you will find so many helps in it, such as addresses which you can read until your own eloquence is sufficient for you, suitable hymns and prayers for opening and closing meetings, and an immense store of pieces for recitation. With that and the *Melodies* you will be well provided, so far as the more showy part of the work is concerned. There remains, of course, the actual teaching on the subject.”

“I was going to ask whether you had anything of that sort, over and above what is taught by songs and recitations.”

“Certainly; we look upon the singing and so on as merely recreation, for we appeal to sense and reason as well as to sentiment. Get Mrs. Bray’s *Our Duty to Animals* to begin with; it has useful chapters for reading to the children, and questions to ask them. But of course you will not be satisfied with what you obtain from books, however good they may be. You will have to take an active interest in the habits and ways of creatures, and to learn how domestic animals should be treated, for you will find that as they become interested the boys in particular will ply you with plenty of questions and expect you to be a walking volume on natural history.”

“It always appears to me,” said Nelly, “that natural history is a deadly enemy to mercy teaching, and I am sorry for it. If I tell a boy what a dissected caterpillar is like, I am sure he will want to dissect one for himself, and if he is told to classify birds’ eggs or butterflies, he will at once be out stealing the one and pinning the other.”

“I don’t call that natural history,” said Mildred. “I think it is un-natural history. Pray leave dissections to the learned people who want to build up clever theories; the ghastly idea of them is utterly out of place in a child’s mind. And with the aid of pictures you can study birds and butterflies and every other creature without meddling with and injuring them. What one wishes to teach children is all about how birds, animals, and insects live at home, their ways of obtaining a livelihood, their skill and cleverness, and their care for their young. When they come to regard them as conscious and intelligent beings, I believe boys and girls will soon cease being cruel. They should also be taught the uses of the lower creation to man, how they are fellow-workers as well as fellow-creatures, not only directly, as the horse, cow, etc., but less obviously, as the birds which save our crops by destroying injurious insects, and the many other little beings which help in ways we seldom consider to make the world fruitful so that it may bring forth grass for the cattle and green herb for the service of men.”

“Children sorely need teaching to be kind,”