

ordinary house-scrubbing flannel, the plain white kind which costs one shilling a yard. It was made Russian blouse fashion, with big pearl buttons fastening it down one side; the neck and waistbands were trimmed with Russian embroidery. Russian I call it, but it was really English cross-stitch done in Russian colours. This cross-stitch is done on soft canvas tacked down on to a strip of the flannel. When the pattern is finished, the canvas threads are drawn out and the pattern is left. I think one might easily go further than the wearer of that most fascinating blouse and have a skirt made of the same material. Short and well-cut, it would look very smart for spring, and we have the guarantee that it will wash like a rag.

The newest day-sleeves are closely stitched above and below the elbow, allowing the full material to bulge out in the form of a tiny puff at the elbow. A pretty trimming for the back of a bodice—which is, I find, always one of the points in which a dressmaker fails for ideas—is to have three stitched straps down the centre of the back meeting at the waist and projecting beyond the short bodice. The little ends form a sort of tiny coat-tail, which is a modification of the very fashionable long tails which are only becoming on slim well-made people. Speaking of day dresses generally, they cannot be strapped or stitched too much—yokes formed of straps, revers formed of straps, and panels formed of straps form an important part in all outdoor gowns. It is a difficult time for girls to dress well who have to have their dresses made at home. For everything at the present is most elaborately designed. The cost of the material is nothing compared to the making of a gown.

In one tailor-made costume, which our artist has sketched for us this month, we have a very small covert coat and skirt for a young girl with the new vertical pockets, and an exceptionally elegant tailor-made coat and skirt suitable for the coming season. This Newmarket cut, as it used to be called, in this particular three-quarter length is very popular at present. The straight-cut, double-breasted coat in fawn cloth, with strapped seams and lapels, is a useful coat for driving or country wear generally.

The costume on the dark figure of the two sketches of house gowns is of ruby cloth trimmed with cream silk braiding, and ruby velvet bands.

The light figure wears a morning dress of light grey tweed with black braid piped with white, a vest of grey silk with black silk tassels.



HOUSE GOWN OF RUBY CLOTH.

## A FEW NICE MOULDS

AND HOW TO MAKE THEM.

A MOULD is usually associated in most people's minds with that product of culinary art—a concoction of cornflour and milk, bearing a beautiful impression of the vessel into which it has been poured, and tasting nice enough, if properly prepared and floured. But something different and a little more dainty may be managed with as little, if not less, trouble, and be pleasing to the eye as well as nice to eat in weather that makes one feel one needs something tempting to induce one to eat at all; for vegetables, unless carefully cooked and served *à l'Italienne* or *à la Française*, are not interesting, and the customary joint jars, rather than invites one to partake of it, at any rate more than once.

All departments in the chemistry of cooking demand care, from the boiling of a potato to the baking of a wedding-cake. The chief point, of course, to be rareful about in making a mould, sweet or savoury, is that it should end in being just the proper consistency, not too solid, but stiff enough to prevent it from tumbling to pieces. *En passant*, it is well to always keep moulds, whether of metal or crockery, turned downwards, otherwise when required for use they may be troublesome to wash quickly.

### MOULD WITH CHERRIES.

Stew one pound and a half of ripe black cherries, making a thin syrup of loaf sugar and water before putting the cherries into the pan—an aluminium "stew" or "omelet" pan is convenient—and stewing them until quite tender. Put on to simmer all but a pint of new milk, with sufficient loaf sugar to sweeten, and two thin strips—free of the white—of lemon peel to flavour. Mix in a basin one dessertspoonful of ground rice with a drop of cold milk. Beat up in another basin two new-laid eggs, and when the milk is hot take out the peel and pour gradually to the eggs, stirring vigorously the while, and return the whole to the saucepan. Boil

—and stir rapidly—until rather thick, rinse a mould out of cold water and fill with the mixture. It will set more quickly if left to stand in water and packed round with salt. Serve in glass dish with cherries round. The addition of cream to the milk and eggs will make a richer mould. Made of cream instead of milk it will be nicer still.

### MILK JELLY.

Milk jelly may be made with remarkably little trouble, and served with stewed raspberries, strawberries, or French (dessert) plums slowly and thoroughly stewed will be found an agreeable variety. *Ingredients*—One pint of new milk, half a pint of cream, one ounce of clear, Italian thin "sheet" gelatine, a small piece of vanilla pod, loaf sugar.

Put the pod and the milk into an enamelled or aluminium pan; bring slowly to the boil. Melt each sheet of gelatine

separately and slowly into the milk, stirring the while; add several lumps of sugar, and lastly the cream, still stirring. When quite hot remove the pod, and pour into a mould that has been rinsed and drained in cold water. Serve cold, with any of the fruit suggested above.

## APPLE JELLY

Apple jelly is not at all troublesome to make, and may come in useful for lunch or tea. Apples, sugar and lemon are all one needs to provide. Do not choose very sweet apples. Cut up the apples—after wiping them—with pare and core altogether, only removing the eyes and stalks. Boil until reduced to a pulp, in as much water as will cover them; then strain through a jelly bag, and to every pint of juice add three-quarters of a pound of loaf sugar. Boil for three-quarters of an hour, flavour with lemon-juice and put into moulds. Whether pink or colourless, it should be very clear. Serve with wafer biscuits.

## CHOCOLATE CREAM.

A circular copper mould, hollow in the centre, is useful for this. Let it be very clean and left to stand full of cold water before using. *Ingredients*—One ounce of grated chocolate (Rowntree's penny cake of plain chocolate answers admirably), eight lumps of loaf sugar, half a pint of cream, half an ounce of sheet gelatine (referred to above), the yolks of three new-laid eggs.

Put cream and sugar and chocolate into enameled pan, beat the eggs, add the cream, as soon as just warm, to them, stirring them quickly; return to the pan and melt in the gelatine, sheet by sheet, slowly, while the mixture is simmering—it must not boil—stirring all the while. When hot, pour into a mould. Serve with wafers.

## CUSTARD-CHEESE MOULD.

*Ingredients*—One pint of new milk, two new-laid eggs, some nice cheese, salt. Beat the eggs well, pour to them

the new milk; pour into a pan for a few moments and warm, cut the cheese into thin slices, melt it into the custard. When quite dissolved, add salt, and pour the whole into a well-buttered "gourmet" boiler. Place the "gourmet" boiler in a pan that it tightly fits into, cover with the lid and cook the custard slowly, until stiff enough to—when cold—turn out on to a glass dish. This is rather an acquired taste, but, when liked, is very useful for luncheon. It is certainly worth a trial.

## CHICKEN MOULD.

A whole roast chicken, or one with just the breast used will be sufficient. Cut off all the meat, put all the bones and skin—but free from any discolouring insides—on to stew with a little salt, three half-pints of cold water and two strips of thin lemon rind. Let it stew a couple of hours or more, then reduce, with the lid off, to rather more than half a pint. Pass the meat of the chicken three times through a mincing-machine, strain the broth, add the chicken, and when hot pour into a mould, previously rinsed in cold water. A taste of nice lean minced ham may be added, but it is more delicate without. If ham be added, the lemon flavouring is not necessary. A useful recipe for using legs of chicken so little relished when not quite tender.

## BEEF MOULD.

*Ingredients*—Two pounds of fresh rump steak cut thick. Fry slightly in butter, then stew slowly with a large lump of butter until quite tender; remove and save the gravy, pass the meat three times through mincing-machine, add a quarter of a pound of breadcrumbs, next add three fresh eggs well beaten, afterwards pepper and salt, then gravy; well mix. Butter the inside of "gourmet" boiler. Put in the mixture and cook, covered, in a pan of boiling water three hours. When cold, turn out carefully. This is useful for breakfast, luncheon or picnic. Minced ham may be added if preferred, but it is almost nicer without.

E. J. JONES.

## THE BIRTHDAY PAGE.

FEBRUARY.

BY FREDERICK J. CROWEST.

## RENOWNED ENGLISH CONTRALTO.

ONE would have to go deeply into English musical annals to find a case parallel with Madame Clara Butt's speedy rise into public favour as a vocalist. It seems only the other day that his Majesty the King—then Prince of Wales—was congratulating Miss Clara Butt personally. This was upon the occasion of her singing with her fellow-students of the Royal College of Music in *Orfeo* in December, 1892, when the then heir to the Crown was so pleased with the young artist's efforts that he commanded a second performance. Now, to-day, the same lady is the world-renowned contralto whom we all recognise and congratulate under her new name—Mrs. Kennerley Rumford. This deservedly famous vocalist was born at Southwick, in Sussex, in 1873.\* It was not long after her birth that her parents removed to Bristol, and there it was that she received her first musical training from a local teacher—Mr. D. Rootham. Anyone who has had experience in teaching singing will know how hard it is to find a contralto voice to train amid the numerous "mezzos" which crowd upon one; a phenomenal contralto is obviously a still greater *rara avis*. Anyhow, her early trainer did such justice to her that Madame—then Miss—Butt secured a scholarship at the Royal College of Music. At this excellent institution our favourite native contralto remained some four years, continuing her studies under Mr. Henry Blower, who, with the writer, was trained largely by the late Mr. J. B. Welch. Madame Butt's first public appearance on the

concert platform was at the Royal Albert Hall, in the same month when Sullivan's splendid work, *The Golden Legend*, was performed. On this occasion the other principal artists were Madame Albani, Mr. Edward Lloyd, and Mr. Santley, and it must be admitted that with Madame Butt it was a truly remarkable combination of vocal talent. Madame Butt has sung at all the festivals and principal concerts in the United Kingdom, and is well known abroad. She has always been a favourite with English and German Royalty, who take great interest in the advance of England musically.

## PIONEER PHILANTHROPIST.

There was a time, not many years back, when philanthropic work among the poor of our own country, although desperately needed throughout every city and locality of the land, was not so much thought of, or so popular as it is to-day. Thanks to Christianising influences of every shade of opinion, the England of to-day and that of fifty years ago is, so far as the poor are concerned, a changed land. A pioneer worker in this field of labour was Hannah More.\* She was one of the five daughters of a village schoolmaster, and was born at Stapleton, near Bristol, in Gloucestershire. As a child she showed great quickness of apprehension, and a good memory. Her sisters were sent to a school in Bristol, and when the eldest was twenty-one, they opened a boarding-school there, to which Hannah went when she was twelve years old. As might be expected, her father was only a poor man—hence we find a

\* February 1st.

\* Born February 2nd, 1745; died September 7th, 1833.