get up and come away from the dishes.

"I want to go in the boat; Mr. Wayne said I might.

Jamie really felt that he had had enough, and the boat at this moment was just what was wanted.

"Well, dear, you shall go. We'll walk down to the riverside.

There was an island on the river, which was, as Arnold had said, a wonderful place for wild-flowers. It was a very small islet, overgrown with lush vegetation; willow boughs drooped down into the water; rushes, sedges, and wild trailing things flourished in uncontrolled luxury. Sudden men and boys landed on it when they went fishing in a leaky old boat, or pulled round it to get water-lilies; but it was rumoured that Mr. Wayne would make improvements there.

Already, instead of the old boat, there was a new one, dark green with a stripe of white, moored against the landing-stage at the end of the meadow. And old Giles, who had worked on the Wayne estate for years, was waiting to take anybody for a row.

Miss Kilner and Jamie were the first to come to the riverside. The other people were still lingering over the remains of the feast, making plans, proposing excursions, or chatting about nothing. Jamie had already made the old man's acquaintance, and hailed him as a friend.

"Now carefully, young master, sit steady," said Giles, as he put his passenger in the stern.

The water under the banks was dark with shadows, but they floated out of the shade into a strange stillness and glory. The voices and laughter in the meadow grew fainter and fainter; they were going away from the tumult into a world of peace.

Jamie sat still, resting one dimpled hand on Elsie's knee, enjoying it all in silence. It was a calm full river, running still and smooth even out in the middle current, but the sun shone down, and the oars struck out diamond.

Giles pulled close to the island, where there was a landing-place, rotten and green with slime and water-weeds. Jamie asked to land, and search for the eggs of water-fowl; but Elsie reminded him that other people would be wanting the boat.

As they rowed back again, Giles described the habits of the birds which frequented this reedy spot. Jamie listened open-eyed to his accounts of the bittern, black heron, flamingo, little piper, dabchick, and sand-piper, to say nothing of rats in abundance, and an otter now and then. If you crept upon the islet very quietly, you could hear the rats before you saw them.

Carefully listening to the sounds, you frequently discovered the rat himself, generally on the stump of some old tree, or on the bare part of the bank overhanging the water. There he would be, sitting upon his hind legs, holding in his fore-feet the root of a bulrush, and champing away with his sharp teeth so as to be heard at a considerable distance.

"They be a bad lot, the rats—a bad, destructive lot," said the old man solemnly. "I wonder why such vermin was made. You'd never believe the number of fish and young wild-ducks, and game of different sorts, which are eaten up every season by them slippery rascals."

(To be continued.)

THE ROMANCE OF THE HIEROGLYPHICS.

PART I.

LIFE STORY of a great nation told in a picture-puzzle, elaborate, ingenious, baffling; successfully defying throughout the centuries the efforts of Italian, French, German and English to read it, yet written across the open face of the country and from end to end of the long Nile Valley, so that he who runs may read; told in countless figures, which all things in heaven and earth and water and air, which had been laid under tribute to supply; many so conventionalised that they no longer bear any likeness to their originals; this picture-puzzle, the result of centuries of the ingenious thought of men who had attained to highest eminence in art, architecture and science; the figures not always representing mere letters, but in many instances, "concentrated poems," summing up a thought, perhaps a whole creed; cut in countless rocks or painted in brilliant pigments on tomb-wall or temple-wall, on coffa-lid or perishable papyrus; the key to this great cryptogram hopelessly lost—to rediscover it; this was the problem which a great archæologist undertook to solve, when this silent language muted appealing to him from out the long silent centuries, to give it voice again; this was the riddle to which Champollion, the French savant, did find an answer, and a mysterious hieroglyphs gave up their secrets at the touch of his magic wand.

Let us plunge at once into our romance.

Napoleon Buonaparte, with that keen eye to the glamour attached to intellectual as well as to physical conquest, which he exhibited in his artistic taste in his splendid designs upon the treasures of the land. A member of this scientific corps, M.

Boussard, discovered near the town of Rosetta a rough block of black granite, one side of which having been chiselled flat and polished, had been inscribed with a curious group of characters.

Upon examination it was found that there were three distinct series; the upper portion of the stone being occupied by a mysterious record in Egyptian hieroglyphics, the lower by a Greek inscription, and the middle section by characters which evidently proved to be a curious form of writing traceable to Phoenician and Canaanite Elements, which had come into vogue about seven or eight hundred years before Christ; a style of calligraphy which proved to be quite indecipherable as the Greek characters of the time, and scientific men agreed to give the name of demotic, and which we may call the popular style of writing. The Greek inscription was easily translated, and was found to be a solemn decree of the priests of Memphis in honour of the Greek ruler of Egypt, Ptolemy V. (B.C. 198), who had conferred great benefits upon their temples by consecrating, as it states, "revenues of money and provisions" to their service. In order to make his generosity and their gratitude more apparent, the Greek dictated this manifesto should be engraved on tablets of hard stone, and set up in many temples throughout the land, in three forms of writing — hieroglyphics, demotic, and Greek.

This particular stone, now known throughout the world as the Rosetta stone, appears to have been placed in a temple of Tum (the Egyptian god of the setting sun), which had been erected by a king, familiar to Bible students, Pharaoh Necho, who reigned in Egypt about 612 years before the Christian era, to whom we shall again have to refer in the course of our story. It was at once recognised that, after years of unrewarded effort, a key to the puzzles of the Pharaohs, had been discovered.

Drawings of the stone and copies of the inscription were supplied to the chief scientific men of Europe, who however for nearly twenty years unsuccessfully expended on the problem much thought and accurate, except in the case of an Englishman, Young, who identified five characters, but was unable to turn this knowledge to further use. To the French belongs the high honour of an intellectual triumph fit to rank with the most marvellous records of science and literature, of the nineteenth century.

The name of Champollion le Jeune, who in 1819 began to devote his extraordinary critical powers, with such unexpected success, to the problem of deciphering the hieroglyphics, ought to be as familiar to us now as the names of the heroes of discovery of our century—the Leveiriers, the Browne, the Stephenson's, the Nasmyth's, and the Edison's.

The subsequent history of the stone is short. In the British Museum, where it now occupies a worthy and prominent position in the great Egyptian room, surrounded by that crowd of monuments which would have remained but so many sealed books, had not this insignificant-looking black object inspired them to preach their "sermons in stones" and yield up their marvellous historical treasures. Let us suppose that we are now standing in front of this truly precious stone, and let us see if we cannot follow Champollion in his investigations, and grasp in part at least what his discovery amounted to.

If we examine the hieroglyphic inscription in the upper section of the stone we shall find repeated five times, with slight variations, certain groups of little pictures, contained within an oval shield-like incision, now called a cartouche.

A Cartouche.
THE GIRL'S OWN GUILD OF SCRIPTURE-READING AND STUDY.

THE GIRL'S OWN GUILD OF SCRIPTURE-READING AND STUDY.

investigators who had directed their attention to the comparison of the demotic with the Greek inscription, that a group of characters, repeated fourteen times in the demotic inscription, probably corresponded with the name Ptolemy, which occurs eleven times in the Greek, and, as a rule, in the relative position in each inscription. It flashed on Champollion's mind that these cartouches contained proper names. He was assisted in verifying his inspiration by Belzoni's discovery of a small obelisk bearing an inscription, in hieroglyphs and Greek, in which the names of Ptolemy and Cleopatra frequently occur. After careful comparison, and the application of a simple process of reasoning, he means of these cartouches became master of no less than ten letters of this hitherto mysterious alphabet. Here was something tangible at last. Within the short space of eight years, by tremendous energy and industry, the gigantic problem of the interpretation of a new language in all its essential features, grammatical and orthographical, was worked out. When we remember that these inscriptions are not literal translations of each other, but paraphrases, and that the hieroglyphic alphabet consists of over two thousand characters, our admiration of the discovery is by no means diminished.

Champollion had approached his task equipped with a special knowledge to which other investigators could not at that time lay claim; he was master of that language, the Coptic, which was then supposed, and rightly so, to be the linage descendant of the spoken language of the old Egyptians; and wonderful useful were he to make of this knowledge.

Let us see now if we cannot follow Champollion in his interpretation of these strange characters within the cartouches. We shall examine, to begin with, the group within the first cartouche in the sixth line on the stone.

![Cartouche of Ptolemy.](image)

We find that, reading from right to left, it contains, in the following order, representations of the following objects: a square, a half-disc, a serpent, a hook, wire, leaves of a water reed, and a hook. Utilising, as far as they went, the Coptic words for these objects, he found that the words πτολεμαίος, πτολεμαίων, ὑπάκουα, κράτος, Ὑπάκουα, Κράτος, represented the object. One step more, and by taking the first letter of each of these words he was in possession of

![Cartouche of Cleopatra.](image)

PTULMIS, a word sufficiently like the Greek name Ptolemaios or Ptolemy to guarantee accuracy.

The cartouche on the stone discovered by Belzoni, which was supposed to contain the name of Cleopatra, was then attacked, and as the name in its Egyptian form contains four letters which occur in Ptolemy, it was argued that the interwoven characters in the cartouche represented the other letters of the name. The last group Champollion learned another remarkable fact about the hieroglyphs—namely, that besides being phonetic, i.e. suggesting the letter by the initial sound of the Coptic word, they were also ideographic, i.e. that they represented the ideas of the words. For example, the looted cross (anubh) was found to mean "living;" the serpent and its accessories, "for ever;" the hoe "beloved;" and the further group to spell the word Phat (the presiding god of Memphis), or reading altogether, "Ever living, beloved of Phat;"—which are the actual words of the Greek version of the inscription. Thus we are now in possession of ten letters, consisting of seven consonants and three vowels. Many other proper names supplied Champollion with additional letters, and enabled him to attack the rest of the text.

(To be concluded.)
THE GIRL'S OWN PAPER.

THE ROMANCE OF THE HIEROGLYPS.

PART II.

HAVING now learned how Chunpolion arrived at his discovery, and having purchased Le Page Renouf's Egyptian Grammar, familiarised ourselves to some extent with the hieroglyphs, and mastered an outline of Egyptian history, let us return another day to the British Museum, and try our apprentice hand on some of the monuments which are clustered round the Rosetta Stone. Not far from the Rosetta Stone lies a splendid sarcophagus of polished black basalt, which the label tells us was found at Luxor.

As we look down its exquisite rows of hieroglyphs, we detect a cartouche which is repeated over and over again. Beginning from the left-hand top corner of the cartouche, the first character we notice is the looped cross standing for the word akhâ; then follows the wavy line n, the hook s, the guitar refer, the jar, and finally a circle representing the sun-god (from whom the Egyptian monarchs claimed descent), standing for the word ra; hence we have the name Ankhnesneferibre. Who,

then, was this fair lady with the long name? For that she was a female is evident from the figure in the plaited dress, crowned with the horned disc, cut upon the lid. Fortunately we have an answer supplied by another cartouche on the sarcophagus, containing a mat P, a hook S (both already appearing in Ptolemy's name), on which M, a figure like a sugar-tongs Th, and a bowl K; spelling altogether with the necessary vowels inserted, the name Psemethekh. Egyptologists, as well as Bible students are immensely indebted to

that very remarkable ruler of Egypt Ptolemy Philadelphia. To his patronage is due the Greek translation of the Old Testament, and it was he also who dedicated Manetho, a royal historiographer, to compile a list of the dynasties of Egyptian sovereigns, with the names of the kings, a work which is the basis of Egyptian history.

From Manetho we learn that in the twenty-sixth dynasty there occur at least two kings with the name Psemethekh (Greek Psemaithokhos). We may now fill up our story.

This lady, Ankhnesneferibre, was a queen, a daughter of Psemethekh II, the third king of

this twenty-sixth dynasty of mighty Egyptian Pharaohs. Not a very remarkable man himself, he had a son and a son-in-law, both of whom greatness was more than compensated for his want of energy and distinction. His son Apries is known by the Biblical name of Pharaoh Hophra (Jeremiah, xxiv. 29). So that this lady, whose sarcophagus lies before us, is our Apries, the sister of that Pharaoh who assisted Nebuchadnezzar, when the king of Babylon made that final descent upon Judah which ended in the Babylonian captivity in 586 B.C. This fair lady was married to a still more remarkable man, Amasis, the successor of Apries, who had been one of his generals. The earliest known Greek inscription in existence occurs in connection with the name of Amasis, inscribed upon the rocks of Abous-Simbel, which records the fact of a military expedition under his leadership having reached this far during an attack upon the Ethiopians.

Amasis in his character and career somewhere resembles our Henry V. Before ascending the throne he had been, as a soldier of fortune, the boon companion of his elderly comrade in arms, perchance of some Egyptian Caliph, and, when elected king, he suddenly developed into a form and admirable ruler. He adopted a strange method of attracting attention upon his subjects this change in his character. There was daily placed near his table a golden footpon. He directed that it should be melted down and formed into the figure of a god. The image was shown in public, and he then addressed his people and said, "Like the golden-footpon out of which this statue was cast, I was once a fellow-companion amongst you, but now I am like this statue itself, moulded into a nobler form, and in this new form claim your obedience and respect." A hint of this kind could not but be taken. His reign was a period of prosperity. Sculpture and painting flourished, and the sovereign encouraged art in every way by building temples, by erecting statues, and by having portraits of himself painted on panels for distribution among foreign princes; and this, his wife, in a contemporaneous example of the perfection to which stone-cutting had been brought in his days.

Psemethekh II, the father of Ankhnesneferibre, was the son of Pharaoh Necho (610 B.C.), or in Captive Necho, who is familiar to us as being the vanquisher of King Josiah at Megiddo, and as the Egyptian monarch who carried Jehubah away a prisoner, and placed Eliakim, afterwards Jehoiakim, on the throne of Israel. He was the last of the seventh century before Christ, for he almost completed his reign from the Nile to the Red Sea. Phoenician sailors, under his orders, sailed round Africa, starting from a port on the Red Sea, and reaching the mouth of the Nile after an oceanic voyage of nearly three years. Necho's father was the great Psemethekh I, the founder of this twenty-sixth dynasty (662 B.C.).

Let us now take another of these monuments for our experiment. Here lies a large oblong slab of basalt with the familiar scene of a large palm tree, representing the sun-god, upon which we detect the cartouche of a king Psemethekh, and beside it another one; that on the left contains the now familiar family name Thoth, and that on the right the name conferred at his coronation, viz. Ushe-aba, represented by a kind of date fruit, a jar, and the sun's disc. This second or throne name shows that the two monarchs had not been adopted since the time of the fifth dynasty, enables us to identify him as King Psemethekh the First.

We have taken another step back in time, and are on sure ground. Let us look about once more and see if we can connect this monument with one other in the room. Yes, here it is, the somewhat mutilated statue of a female Egyptian Royal Family, another perfect statue of this queen stands in the Cairo Museum, of which there are beautiful reproductions in the Edinburgh and Dublin Museums. She opens up to us another vista in the past.

Psemethekh the First was a contemporary of the Assyrian monarch Sardanapalos, who had restored his family to the throne of Sais. King of the twelve petty surviving kingdoms which had been established in Egypt by Esarhaddon. Able, energetic, and an opportunist, Psemethekh worked himself into an incident to fulfill an old Egyptian prophecy. It was said that the man who first should pour a libation to the gods from a brazen vessel should be king of all Egypt. On one occasion the twelve kings had assembled to do honour to the gods. The priests had omitted to bring their twelve golden goblets. Psemethekh was equal to the occasion, he received the libation and poured it forth from his brass helmet. He was a marked man from that day. He became an object of intense jealousy to the other kings, and, being unable to act alone, called in the assistance of the Greeks of Asia Minor, who were then ruled by Gyges, king of Lydia. Another prophecy was fulfilled by this act. An eagle had foretold that when the brazen men came forth from the sea, the line of native princes should be restored to Egypt. Psemethekh was not slow, we may be sure, in pointing the moral; the Greeks clad in brass armour clearly fulfilled the prophecy. He became master of the kingdom and destroyed the last of Assyrian influence in Egypt. But that connection with the Greeks eventuated fatally, as centuries proved. Slowly, insidiously, like the progress of some deadly disease, Greek influence seeped and softened the strong thaws and snows of the glorious Egyptian constitution until moral and physical death finally supervened. All over Egypt monuments due to the magnificent enterprise of Psemethekh are to be found. At Sais in the Delta, at Memphis, at Heliopolis, at Thebes, statue, temple, and obelisk record his greatness. It is doubtful whether he was more anxious for the Egyptian Royal Family, but he assured his position by taking in marriage Shep-en-Apet, a daughter of Queen Amenmiris and of Piamikh II, a sovereign of the preceding twenty-fifth dynasty.

The Cartouches of Queen Amenmiris.

Queen Amenmiris, the mother-in-law of Psemethekh I, now stands before us, and by her side are introduced to another series of most interesting facts.

About three hundred years before the accession of Psemethekh, King Sheshonk, the son of Pharaoh Ahmose, had established himself in Auran looking toward the Delta, in the reign of Auran, Sheshonk invaded Egypt and received the submission of the land, which he divided among his officers and soldiers. For a time he held his position in Egypt, but at length, about the year 850 B.C., he was forced to withdraw, and with a view to revenge, marched into Syria, but was defeated at the battle of Kades, and forced to retreat to his own country. The Egyptians, however, having repulsed the invading army, were enabled to recover the territory which had been lost, and to maintain their independence. The cartouches of Queen Amenmiris, which are inscribed on the sarcophagus in the British Museum, are accompanied by the following inscription, in hieroglyphics:

"Amenmiris, the wife of Pemethekh, who restored the House of Necho II, the son of Sheshonk, the king of the Thoth, and the last of the Nechoic era, the year 850 B.C., who had driven from Thebes and from Gaza the last of the line of priest-kings. They fled into Ethiopia, and settled at Nephi, the capital of Ethiopia, and named the land after themselves, which they called Necho II, and which is still called Necho II. From Nephi they spread to the countries of the Near East, and established a dynasty which lasted for many centuries. The cartouches of this queen are inscribed on the sarcophagus in the British Museum, and are accompanied by the following inscription, in hieroglyphics:

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SIRLOIN FOR TWO.

Get so tired of chops and steaks, and a roast of beef always means cold trains in the inevitable shepherd's pie for days afterwards." So said a young housekeeper to me lately, and she seemed so pleased when I told her our way of managing a sirloin for two that I feel encouraged to write out the method for the readers of The Girl's Own Paper.

Choose a small piece of beef from the middle cut of the sirloin. With a sharp knife cut out the fillet, cut off the flap, and then cut the upper part from the bones. If you are never about cutting it yourself, get the butcher to do it for you, but there is no difficulty whatsoever in the operation, if your knife be sharp. You have only to keep quite close to the bone in order to leave no scraps of beef behind. You have now three separate pieces of beef each to be cooked in its own sauce.

A (a) Sirloin and Parsnips — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

B (b) Sirloin and Wales — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

C (c) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

D (d) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

E (e) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

F (f) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

G (g) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

H (h) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

I (i) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

J (j) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

K (k) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

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O (o) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

P (p) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

Q (q) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

R (r) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

S (s) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

T (t) Sirloin and Parsley — Roast the beef and smoke it, and just before serving add to it a little salt and pepper, and some fried parsley, and brown it in the oven. Add fried parsley and a little butter to the sauce and serve with the beef.

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