

**The royal English and foreign confectioner : a practical treatise on the art of confectionary in all its branches; comprising ornamental confectionary artistically developed ... / by Charles Elmé Francatelli.**

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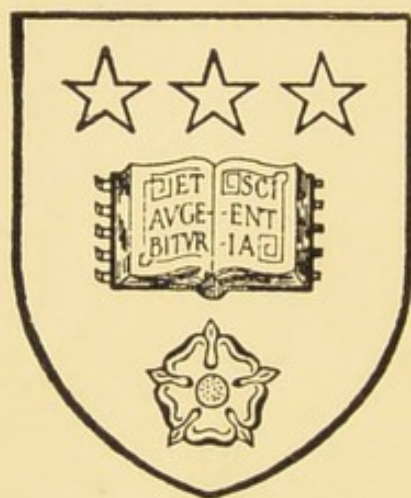




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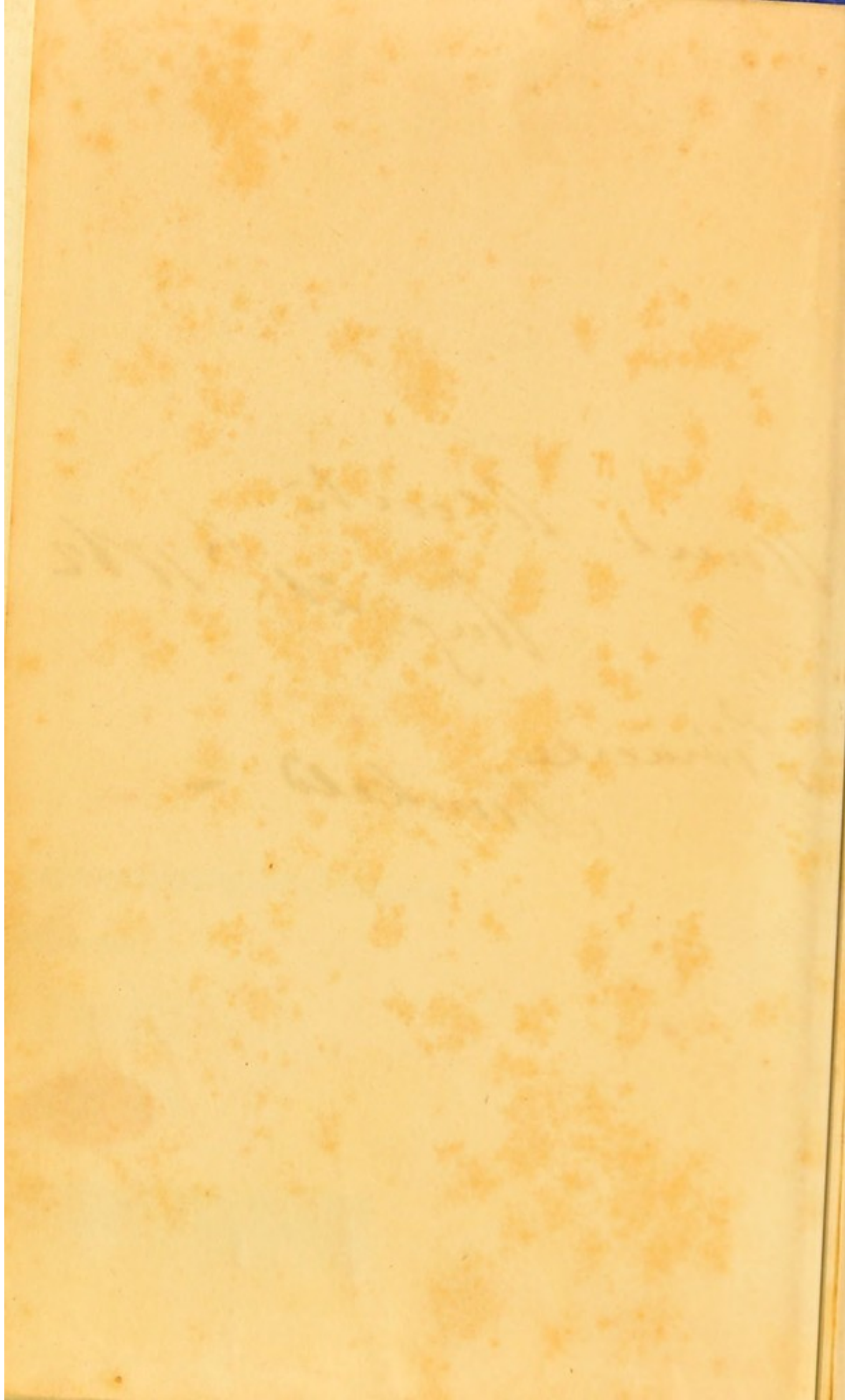
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THE ROYAL  
ENGLISH AND FOREIGN  
CONFECTIONER.





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FRONTISPIECE



A BRIDE CAKE



THE ROYAL  
ENGLISH AND FOREIGN  
CONFECTIONER:

A PRACTICAL TREATISE ON THE  
ART OF CONFECTIONARY IN ALL ITS BRANCHES;  
COMPRISING  
ORNAMENTAL CONFECTIONARY ARTISTICALLY DEVELOPED;

DIFFERENT METHODS OF PRESERVING FRUITS, FRUIT PULPS, AND JUICES IN  
BOTTLES, THE PREPARATION OF JAMS AND JELLIES, FRUIT, AND  
OTHER SYRUPS, SUMMER BEVERAGES, AND A GREAT VARIETY OF  
NATIONAL DRINKS; WITH DIRECTIONS FOR MAKING DESSERT CAKES,  
PLAIN AND FANCY BREAD, CANDIES, BONBONS, COMFITS, SPIRITUOUS  
ESSENCES, AND CORDIALS.

ALSO,  
THE ART OF ICE-MAKING, AND THE ARRANGEMENT AND  
GENERAL ECONOMY OF FASHIONABLE DESSERTS.

BY  
CHARLES ELMÉ FRANCATELLI,

PUPIL TO THE CELEBRATED CARÊME, AND LATE MAÎTRE-D'HÔTEL TO HER MAJESTY THE QUEEN;  
AUTHOR OF "THE MODERN COOK," "THE COOK'S GUIDE," AND  
"COOKERY FOR THE WORKING CLASSES."

With numerous Illustrations in Chromo-Lithography.

LONDON :  
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1862.

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## PREFACE.

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AMONG the various changes which of late years have affected our time-honoured regulations of the dinner table, none have brought about so complete a revolution in their manner, style, and character as the introduction into this country of serving all, or nearly all, *recherchés* dinners À LA RUSSE. This fashion, I need hardly say, consists in the excellent practice of having the whole of the dinner carved and served from the sideboards, whereby not only expense and much extravagance are saved, but the comfort of the guests—a matter of no little importance—is enhanced, by doing away with the annoyance arising from the removal of the various dishes over their heads. And this is not all, for it must be also admitted by all who possess any gastronomic refinement, that this great reform has been productive of another happy result; and that for once at least, Fashion upheld by good sense, in

placing the dessert permanently on the table, before the company are seated, has introduced a beneficial as well as a charming innovation. Few there are who are not apt to look with a pleasurable anticipation on the culinary delicacies before them ; but when appetite is appeased, to continue inhaling the now no longer agreeable fumes of hacked fragments of even the most perfect dishes, is little calculated to promote enjoyment ; whereas the absence from table of the more substantial fare is fully compensated by the refreshing elegance of an artistic display of Ornamental Confectionary, gorgeous fruit, and lovely flowers, which form the chief elements of a Fashionable Dessert.

Many years have passed since I first began to collect the necessary dottings and memoranda—the result of much practical experience—which have enabled me to write the present work. I had contemplated its publication a considerable time ago ; but it has been deferred until the increase of modern luxuries, and their growing requirements, the great degree of talent and skill now expected from Confectioners, Housekeepers, and Cooks, and the want very generally felt of a treatise of this nature, decided me on completing a Manual of Practical Instruction on the Art of Con-



fectionary, which should place it in the power of all who aim at proficiency, to gain the fullest knowledge of their business in all its branches. Throughout the composition of the work, and while using every effort clearly and distinctly to teach all that appertains to the subject, I have avoided, as far as practicable, all technical terms; and by adhering to plain and simple language I have endeavoured to make myself readily understood by all.

I may add that I have strenuously sought to render my labours useful to the rising generation of the profession; and beg to assure all who may have occasion to consult these pages, that if I should be so fortunate as to contribute to the development of native talent, I shall consider my exertions well rewarded.

Herein will be found minutely and correctly detailed instructions giving the most approved methods for the Preservation of Fruits in Sugar or Spirits; the preparation of all kinds of Syrups; English, Foreign and National Fancy Beverages; Ices, Graniti, Bonbons, Candies, Comfits, Compotes, Dessert Cakes, Plain and Fancy Bread-making; Spirituous Essences, Liqueurs, Cordials; Ornamental Confectionary, the Dishing up

of Fruits, and the general economy and arrangement of Desserts.

I trust that the numerous Illustrations will prove a useful addition to the book, and that they will assist the artist in effectually realising the subjects they represent.

C. E. FRANCATELLI.

BOYNE TERRACE, NOTTING HILL,  
*June, 1862.*



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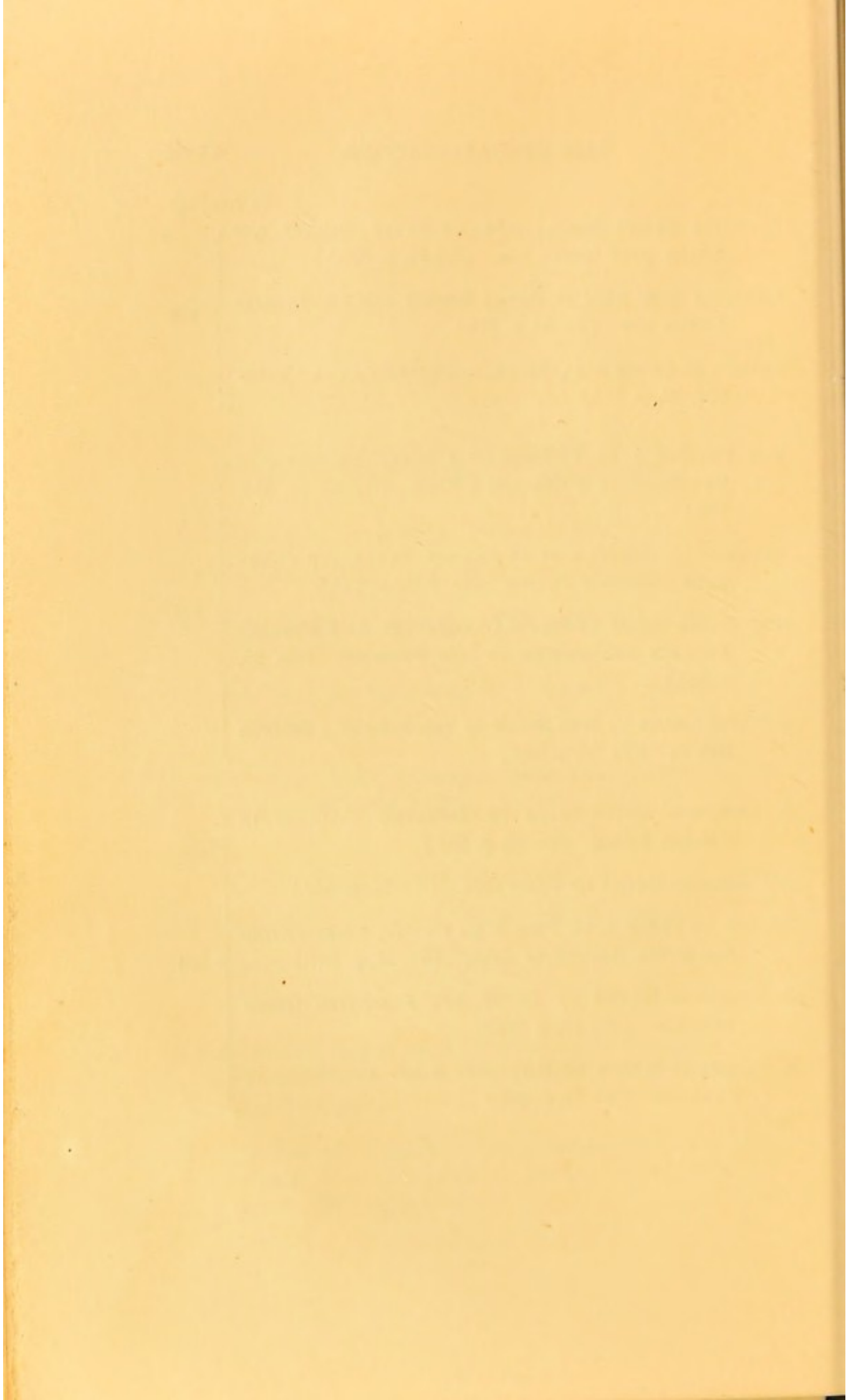
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THE  
ART OF CONFECTIONARY.

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CHAPTER I.

ON PRESERVING FRUITS IN BOTTLES.

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No. 1.—Preliminary Remarks on preserving Fruits in  
Bottles.

To arrive at perfection in the art of preserving fruits in bottles, it is important that strict attention be paid to the following instructions—viz.: First, in all cases the fruit should be morning-gathered and not over ripe; secondly, the bottles must be so made as to present an equal thickness of substance throughout their shape, and, moreover, they must be entirely free from any crack or flaw, and perfectly clean and dry; thirdly, the corks used for stopping the bottles must be cut to fit tightly, so as to be forced into the necks of the bottles, and they must be cut from the soundest material, perfectly free from decay, and, in fact, as faultless as may be. Corks, or bungs, produced from the material used for cutting claret corks, are the best for our purpose.

**No. 2.—The safest Method for corking Preserves.**

Soak the corks in tepid water containing a little sugar, and use Adams & Son's corking machine [see illustrations\*] to press and force the corks into the bottles.

**No. 3.—How to tie down the Corks.**

Twirl one end of a piece of string so as to form a circular loop measuring about two and a-half inches in diameter; then raise the string in your right hand—inside the loop—so as to represent the handle of a basket; place this contrivance immediately over the neck of the bottle, with the raised part of the string resting close upon the top of the cork, pull the two ends of the string tightly, raise up the ends, and fasten them together securely with a double-knot: let this be repeated crosswise.

**No. 4.—Tying down with Wire.**

It is necessary to wear strong gloves to prevent the wire from cutting your hands. Use pincers to fasten the ends, for the purpose of twisting them securely instead of tying them as directed when using string. A circular piece of tin must be placed upon the top of the corked bottle to prevent the wire from cutting through the corks—an accident which would be sure to happen unless this precaution were used.

The principal advantage of using wire instead of string for corking down preserves consists in its neatness.

\* Adams & Son's Illustrated Catalogue is here and in other parts of this work, for the sake of brevity, thus referred to.



**No. 5.—On Bottle-Bags for Preserving.**

In order to prevent waste through the breakage of bottles, it is by far the safest and most economical plan to envelop each bottle of fruit in a bag, which may be made of any coarse material to suit the purpose. These bags are to be kept in reserve for similar use.

**No. 6.—How to prepare Bottle-Wax.**

Bottle-wax may be purchased at all colour-shops, and must be melted in an earthen pipkin, with a little bees'-wax added, in the proportion of one ounce of bees'-wax to each pound of bottle-wax; stir well together before dipping the nozzles of the bottles into the melted wax, when the first heat has subsided, taking care, after raising the bottle out of the wax, to turn it round so as to fix the wax equally over the surface of the cork.

Green bottle-wax is poisonous: you are therefore strictly cautioned not to use it. All other colours are harmless.

**No. 7.—On the Application of Heat in scalding Fruits.**

Each bottle containing fruit, enveloped in its bag, must be placed in an upright position upon a grating in a stockpot, or large vessel of that sort, or in a copper. Pour in sufficient cold water to reach rather better than half-way up the sides of the bottles, cover these all over with a wet cloth, put on the lid of the vessel containing the bottles, and apply the heat by

placing the whole upon a gas-stove or a charcoal fire ; or, failing either of these, use your hot-plate for the purpose. The time allotted for each kind of fruit will be given in its proper place.

**No. 8.—Directions for the Removal of the Bottles.**

Avoid, if possible, removing the bottles of fruit from the vessel in which they are scalded until the water has become partially cooled. When it happens that you lack sufficient vessels to hold the number of bottles of fruit to be preserved on the same day, avoid placing the bottles while yet warm in a current of cold air, or upon a damp table, for either of these courses would cause the bottles to crack or burst, owing to the sudden transition from heat to cold.



## CHAPTER II.

## HOW TO BOTTLE FRUITS.



Green Gooseberries.  
 Ripe Gooseberries.  
 Green Currants.  
 Red Currants.  
 White Currants.  
 Black Currants.  
 Green Apricots.  
 Strawberries.  
 Raspberries.  
 Cranberries.  
 Angelica.  
 Crab Apples.  
 Apricots.

Peaches.  
 Pine Apples.  
 Apples.  
 Pears, White.  
 Pears, Pink.  
 Pears, Whole.  
 Plums.  
 Greengages.  
 Damsons.  
 Barberries.  
 Cherries.  
 Bigarreaus.

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**No. 9.—To bottle Green Gooseberries.**

THOSE called Warrenders are the best, and are most fit for preserving just before they begin to turn. Let them be picked into the bottles and packed close without bruising; fill up the bottles with syrup of twenty-two degrees just to the commencement of the necks; cork, and tie down. Time: ten minutes' gentle ebullition after the water comes to the boil.

**No. 10.—To bottle Ripe Gooseberries.**

These must not be over ripe ; in other respects, proceed as before. Time : eight minutes' gentle ebullition.

**No. 11.—To bottle Green Currants.**

These must be gathered while quite green, and before they reach their full growth. Pick them off their stalks into the bottles, shake them down close, fill up with twenty-two degrees syrup—to be tried with the syrup-gauge [see Adams' illustrations]—cork, and tie down. Time : ten minutes' gentle ebullition.

**No. 12.—To bottle Red Currants.**

The fruit must be gathered in dry weather, picked carefully from the stalks into the bottles to avoid tearing the berries ; pack close without bruising, fill up with twenty-six degrees syrup ; cork, and tie down. Time : eight minutes' gentle ebullition.

**No. 13.—To bottle White Currants.**

Proceed as for red currants. Time : ten minutes' ebullition.

**No. 14.—To bottle Black Currants.**

Proceed as for red currants. Time : fifteen minutes' ebullition.

**No. 15.—To bottle Green Apricots.**

Let these be gathered before the stone has become at all formed, and while yet a needle could be run



through them without effort; they must be put in a pan with a handful of salt, and rubbed together with both hands to remove the down, washed and drained upon a sieve.

Next, parboil the apricots in water (without allowing it to come to the boil) for ten minutes, drain and throw them into cold water, drain them again, and put them with sufficient twenty-two degrees syrup to make them swim in a copper preserving pan, and set them on the fire till the syrup begins to simmer; they are then to be removed to a cool place—*remaining in the pan*,—the surface to be covered over with vine leaves, and left in this state till the day following.

The apricots must then be drained on a sieve, the vine leaves thrown away, half a pint of water added to the syrup, the pan scoured out, the syrup replaced in it, boiled up once and well skimmed, the apricots to be added, and covered afresh with vine leaves, and set aside till the next day. This process must be repeated twice more, in all, four different charges to be given four days running; at the end of this time, the apricots will have become perfectly green, and sufficiently tender.

The apricots are now to be filled into pint or half pint bottles—*free from syrup*; and, after the syrup has been filtered through a beaver jelly bag, fill up the bottles in the usual way; cork, and tie down. Time: twelve minutes' ebullition.

#### No. 16.—To bottle Strawberries.

Those denominated seedlings are best suited for bottling. Pick the fruit carefully into the bottles



without bruising, arrange them closely with a long trussing needle to avoid jamming; fill up with twenty-four degrees syrup, cork, and tie down. Time: eight minutes' gentle ebullition.

**No. 17.—To bottle Strawberries—a superior way.**

Pick the strawberries into bottles, fill up with twenty-six degrees syrup, *do not cork them down*, but place the bottles securely upright in an open stock-pot with cold water half-way up the sides of the bottles; set the whole over the fire, and allow the water just barely to simmer for *five minutes*; then remove the fruit from the fire, and as soon as the bottles have partially cooled, gently pour off their syrup into a clean copper preserving pan, and, as you do so, add carefully the fruit of one bottle to that already contained in another,—in other words, make two bottles into one. Thus, the whole of the syrup from the strawberries having been placed in the preserving pan, add thereto one-fourth part of fresh filtered red currant juice, give this one boil up, skim it, and use it to fill up the strawberries waiting to receive it; cork and tie down. Time: eight minutes' very gentle ebullition.

**No. 18.—To bottle Raspberries.**

Proceed as indicated for strawberries. Time: eight minutes' gentle ebullition.

**No. 19.—To bottle Cranberries.**

There exists a species of cranberries of much finer growth than any imported into this country in barrels.



I have occasionally purchased them of Mr. Pullen, in Covent Garden Market; they are of the size of small cherries, and of a beautiful red colour. If you should ever be able to get any quantity of this pretty fruit, I advise you to preserve them for winter use: they are so useful for decoration.

The process for preserving these, or other cranberries, is precisely the same as indicated for red currants, No. 12.

**No. 20.—To preserve Angelica Green.**

Cut the tubes, or stalks of angelica into six-inch lengths; wash them clean, and then scald them in water in a copper preserving pan for three minutes, refresh them in cold water, drain upon a sieve, and afterwards proceed in all particulars as directed for green apricots, No. 15.

**No. 21.—To bottle Apricots whole.**

It sometimes happens that owing to a high wind, or some other cause, apricots fall before they are quite ripe; on such occasions only is it proper to bottle this fruit whole, and then they are fit for little else but being made into tarts; however, when you wish to preserve any of them, let them be placed in the bottles, filled up with twenty-two degrees syrup, corked and tied down. Time: twenty minutes' ebullition.

**No. 22.—To bottle Peeled Halves of Apricots.**

The fruit for this purpose must be quite ripe,—but not over ripe; split the apricots, and remove the stones

to be cracked, and the kernels extracted and scalded to free them from their skins, and put them to soak in cold water. Peel the halves of the apricots thinly without waste, place them closely packed in their bottles, add the kernels, fill up with twenty-six degrees syrup; cork, and tie down. Time: ten minutes' gentle ebullition.

**No. 23.—To bottle Peaches in Halves.**

Take the peaches not over ripe, split them in halves, break the stones, extract the kernels and scald them; parboil the peaches in syrup for three minutes to enable you to pull off their skins, and then pack the halves closely in their bottles; fill up with twenty-six degrees syrup; cork, and tie down. Time: twenty minutes' gentle ebullition.

**No. 24.—To bottle Pine Apples.**

Pluck off the heads and stalks, use a very sharp knife to pare away all the rind smoothly and without waste; with the point of a small knife pick or scoop out all the brown specks, cut the pine either in slices or in finger-like pieces, and place them as close as possible in their bottles, fill up with twenty-six degrees syrup; cork, and tie down. Time: twenty-five minutes' ebullition.

**No. 25.—To preserve Pine Apple another way.**

Peel the pine-apple, and scoop out the centre right through to the extent of one inch in diameter; put the



pine into a three-pound jar (supposing that the pine may weigh about one pound and a half), fill the inside and all round the fruit with pounded sugar, cover the jar with a lid or paper, and place it in the screen, moderate heat, and allow it to remain there until the sugar is dissolved into a syrup; then fill up the jar with more sugar, and as soon as this second lot has also become dissolved into a syrup, the jar may be covered down in the usual way, and set aside in the cool.

NOTE.—If, when peeling the pine-apples, you at first remove the roughest portion of the exterior only, you may then pare off the rind a little thicker without fear of waste, as the rind can be placed in bottles and preserved according to either of the foregoing methods, and will become useful for making ices, creams, flavouring punch, &c.

#### No. 26.—To preserve Apples for India.

Newtown Pippins, Ribstons, Russets, Golden Pippins, Wellingtons, and all apples of firm texture and rich flavoured, are best suited for this purpose. Let the apples intended for preserving in this manner be cut in halves, or quarters, with the cores neatly removed, turned or peeled smooth, and placed immediately out of hand in their bottles; fill up each bottle with twenty-four degrees syrup, as soon as its quantity of fruit is complete, to preserve the apples from becoming discoloured; cork, and tie down. Time: twenty-five minutes' ebullition.

**No. 27.—To preserve Apples another way.**

Peel smoothly, and neatly scoop out the cores from the halves or quarters of apples; and, as they are turned out of hand, drop them into a white pan containing cold water acidulated with the juice of a couple of lemons and a small quantity of alum; next, let the apples be scalded with this acidulated water in a copper preserving pan over the fire without allowing the water to boil,—it should barely simmer; and, as soon as you find that the apples are warmed through, let them be drained on a sieve, and run some cold water over them to refresh the apples: they are then to be closely placed in their bottles without jamming, filled up with twenty-four degrees syrup which has been slightly acidulated with citric acid and alum; cork, and tie down. Time: fifteen minutes' gentle ebullition.

**No. 28.—To bottle Pears White.**

Those pears really worth preserving, are known as Crassane, Beurré, Duchess, Rousselet, Saint Germain, Blanquette, Gratioli di Roma, Muscatel, and others of rich and perfumed flavour.

When the pears are not large, they may be turned or peeled whole, you may leave the stalk on, merely scraping off its bark; but when large, they should be divided into halves or quarters; and, as they are turned out of hand, drop them into a pan containing cold water slightly acidulated with lemon juice and a pinch of bruised alum; parboil the pears in this water without allowing them to boil, and when about half-



done, refresh the fruit in two separate cold waters, drain it on a sieve, and fill the bottles carefully and neatly without pressure; fill up with thirty-eight degrees syrup slightly acidulated with citric acid and alum; cork, and tie down. Time: fifteen minutes' ebullition.

**No. 29.—To bottle Pears Pink.**

Proceed as indicated in the foregoing article,—with this difference only;—just enough prepared cochineal should be added when parboiling the pears, and also to the syrup in which they are preserved; care being taken to avoid charging the pears with any more colour than will suffice to give them a delicate *pink* tinge.

**No. 30.—To bottle Pears for making Ices.**

Peel, core, and cut up small, any fine-flavoured ripe pears, into bottles, and as each bottle is so filled, add twenty-two degrees syrup; cork, and tie down. Time: twenty minutes' ebullition.

**No. 31.—To bottle Pears whole.**

A small pear called the Poplar forms a very pretty variety for *compotes*, as well as for being either dried, *glacé*, or crystallised. Let these, or any pears of somewhat similar size, be prepared and bottled as directed for white or pink pears; and when corked and tied down, they are to be steamed in the usual way. Time: fifteen minutes' ebullition.

**No. 32.—To bottle Large Plums.**

All large plums should be first pricked with a needle and dropped out of hand into a preserving pan containing twenty-two degrees syrup just off the fire; when all your fruit is in the syrup, set the pan (covered over to keep out the dust, &c.) either inside a hot screen, or else upon a trivet over a smothered charcoal fire, until the syrup becomes quite hot; the plums must then be removed carefully with a large confectionary spoon into a white pan, and set aside until the next day, in order that they may become charged with sufficient syrup to give them substance; and, on the day following, use a spoon to fill the bottles with the plums so far prepared; give their syrup a boil up, and skim it, and when nearly cold fill up the bottles; cork, and tie down. Time: fifteen minutes' ebullition.

**No. 33.—To bottle Plums a plainer way.**

All plums of ordinary size—such as Orleans, Mussel, &c.—are to be picked into the bottles, shaken down close without bruising, filled up with twenty-two degrees syrup, corked and tied down. Time: twenty minutes' ebullition.

**No. 34.—To bottle Damsons.**

Proceed as indicated in the preceding article for the preparation of plums. Time: fifteen minutes' ebullition.



**No. 35.—To bottle Greengages.**

Pick the stalks from the fruit, and prick each greengage with a needle previously to its being dropped into its bottle; shake down carefully, not to bruise the fruit; fill up with twenty-two degrees syrup; cork, and tie down. Time: fifteen minutes' ebullition.

**No. 36.—To bottle Greengages Green.**

Leave the stalks on the fruit, prick all the greengages with a pin all over, and drop them out of hand into an untinned copper preserving pan; when all the fruit is ready in the syrup, strew fresh vine-leaves over the surface, and set the whole on a trivet over a closely smothered charcoal fire, until the syrup becomes hot; and then set the pan containing the greengages aside till the next day. The greengages are to receive two more charges of syrup, and are to be finished as indicated for green apricots. See No. 15.

**No. 37.—To bottle Barberries.**

The fruit should be quite ripe. Pick the berries off the stalks into the bottles, shake down close, fill up with twenty-four degrees syrup; cork, and tie down. Time: fifteen minutes' ebullition.

**No. 38.—To bottle Barberries in Bunches.**

Wash the bunches in tepid water containing a good pinch of alum; drain them, after merely dipping them

several times in the water; and afterwards lay the bunches carefully in close layers in their bottles; fill up with twenty-four degrees syrup; cork, and tie down. Time: fifteen minutes' ebullition.

**No. 39.—To bottle Cherries.**

The red Kentish cherry is best suited for preserving; let the cherries be picked from their stalks into the bottles, shaken down lightly without bruising, filled up with twenty-four degrees syrup, corked and tied down. Time: ten minutes' ebullition.

**No. 40.—To bottle Black Cherries.**

Proceed as indicated in the preceding article.

**No. 41.—To bottle Bigarreaus.**

These cherries should be bottled with their stalks left on—cut just half an inch from the fruit; fill up with twenty-four degrees syrup containing a good pinch of powdered alum to keep their colour; cork, and tie down. Time: fifteen minutes' ebullition.



## CHAPTER III.

TO PRESERVE THE PULP OF DIFFERENT FRUITS FOR  
MAKING ICES.

---

Red Currants.  
Black Currants.  
Strawberries.  
Raspberries.  
Pine Apples.  
Apricots.  
Peaches.  
Mulberries.

Nectarines.  
Greengages.  
Plums.  
Damsons.  
Cherries.  
Black Cherries.  
Gooseberries.  
Pears.

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**No. 42.—To preserve the pulp of Red Currants.**

PLACE twelve pounds of ripe red currants with four pounds of ripe raspberries in a large white pan, add one quart of water; with both hands perfectly clean thoroughly bruise the fruit—so as to crush every berry, and you will find that as you press and squeeze the currants, the stalks will gather in your hands; they must be thrown aside, for, if allowed to remain, they impart an acrid flavour to the fruit. The fruit thus bruised, use one of Adams and Son's Fruit pressing machines (see Illustrations) to extract the juice or pulp, and pour it as it runs out, into a large earthen pan.

To every pound of pulp, add four ounces of pounded sugar; stir altogether with a *silver* spoon until the sugar has become incorporated with the fruit, and then fill up your bottles (pint wine bottles); cork, and tie down with wire. Time: fifteen minutes' ebullition.

**No. 43.—To preserve the pulp of Black Currants.**

Crush twelve pounds of very ripe black currants with one quart of water as indicated in the preceding case, give this a boil in a copper preserving pan, stirring the fruit while on the fire; and then press out all the pulp in the usual manner; pour this into an earthen pan; add four ounces of pounded sugar to every pound of pulp; mix thoroughly; fill the bottles; cork, and tie down with wire. Time: fifteen minutes' ebullition.

**No. 44.—To preserve the pulp of Raspberries.**

To twelve pounds of ripe raspberries, add four pounds of ripe red currants, and one pint of water; bruise thoroughly, strain through the fruit press, pour the pulp into a white pan, add four ounces of pounded sugar to each pound of pulp, and to the whole one ounce of cream of tartar; mix thoroughly, fill the bottles; cork, and tie down. Time: ten minutes' ebullition.

**No. 45.—To preserve the pulp of Strawberries.**

Use those strawberries denominated scarlets and seedlings—in equal proportions; pick the fruit upon clean hair sieves, and use new wooden or silver spoons



to rub the pulp through into a clean white pan; add four ounces of pounded sugar to each pound of pulp, mix thoroughly, fill the bottles; cork, and tie down with wire. Time: eight minutes' ebullition.

**No. 46.—To preserve the pulp of Mulberries.**

Proceed as for strawberries, No. 45.

**No. 47.—To preserve the pulp of Pine Apples.**

Peel, slice, pound thoroughly, and rub the pulp of the pine-apple through a coarse hair sieve into a white pan; to each pound of pulp add four ounces of pounded sugar, mix till the sugar is dissolved, fill the bottles; cork and tie down with wire. Time: fifteen minutes' ebullition.

**No. 48.—To preserve the pulp of Apricots.**

Split the apricots, which must be perfectly ripe, break the stones, extract the kernels and scald them to remove their hulls or skins, place the fruit and kernels in a copper preserving pan, add one quart of water to twenty pounds of fruit, and set the whole over a good stove fire to boil until perfectly dissolved, stirring the fruit with a clean wooden spatula the whole time it remains on the fire. As soon as the apricots are dissolved, rub the pulp through very clean coarse hair sieves into earthen pans, gather all the pulp into one pan, add four ounces of pounded sugar for every pound of pulp, mix thoroughly, fill the bottles; cork and tie down. Time: fifteen minutes' ebullition.

**No. 49.—To preserve the pulp of Peaches.**

Slice up the peaches without removing the skins, as these tend to increase both colour and flavour; put the fruit together with the stones (for they also add colour) into a preserving pan with about a pint of water to twelve pounds of fruit, stir over the fire until it is reduced to a pulp; rub this through a clean coarse hair sieve, and pour it into a large white pan; add four ounces of pounded sugar to every pound of pulp, mix, fill the bottles; cork and tie down. Time: ten minutes' ebullition.

**No. 50.—To preserve the pulp of Barberries.**

Proceed as for strawberries, No. 45.

**No. 51.—To preserve the pulp of Nectarines.**

Proceed as for peaches, No. 49.

**No. 52.—To preserve the pulp of Plums.**

Split twelve pounds of any kind of red plums, and place them together with the kernels extracted from the stones in a preserving pan; add a pint of water, stir the whole on the fire until dissolved, then rub the pulp through a coarse hair sieve into a large white pan; add four ounces of pounded sugar to every pound of pulp, mix, fill the bottles; cork and tie down. Time: ten minutes' ebullition.



**No. 53.—To preserve the pulp of Strawberries without heat.**

The fruit must be rubbed through a clean hair sieve into a *cold* white pan, then add fourteen ounces of pounded sugar to each pound of pulp, and half an ounce of cream of tartar: mix thoroughly, fill the bottles, cork them tight, and tie them down with wire. The bottles should be kept in an ice-house, if possible, and where this is not practicable, let them be laid down in a cold cellar.

It is of the utmost importance that the whole of the process should be carried on from first to last in a cold place.

NOTE.—Cherries, raspberries, currants, and mulberries, may be preserved in the same manner.

**No. 54.—To preserve the pulp of Damsons.**

Proceed as for plums, No. 52.

**No. 55.—To preserve the pulp of Greengages.**

Proceed as for plums, No. 52.

**No. 56.—To preserve the pulp of Cherries.**

To ten pounds of Kentish cherries add two pounds of red currants, and one pound of morella cherries, add one pint of water, stir on the fire until the fruit becomes sufficiently soft to be easily rubbed through a coarse hair sieve into a large white pan, add four ounces of pounded sugar to every pound of pulp, mix, fill the bottles; cork and tie down. Time: ten minutes' ebullition.

**No. 57.—To preserve the pulp of Cherries another way.**

Place the same proportions of each kind of fruit as indicated in the foregoing case, and put the whole into one of Adams' fruit-crushing presses [see illustrations] and squeeze out all the juice into a large white pan, add the same proportion of sugar, and terminate the operation as directed in the foregoing article.

NOTE.—This method is preferable to the first, so far as quality is concerned, but the other is more economical.

**No. 58.—To preserve the pulp of Black Cherries.**

There is a very small kind of black cherry, which I have never met with save in Buckinghamshire; this is the kind of fruit I would advise you to procure if only in sufficient quantity to flavour the bulk which you may intend to preserve.

First, pick the cherries into a clean mortar (the less they are handled the better), and in bruising them, mind that you crack every stone, and remove the crushed fruit with a saucer into a preserving pan; stir over the fire for ten minutes, rub the pulp through a coarse hair sieve with the bottom part of a gallipot, and when all has passed, add four ounces of pounded sugar to every pound of fruit pulp; mix, fill the bottles, and finish the operation as directed in the two former cases.

**No. 59.—To preserve the pulp of Gooseberries.**

Place ten pounds of ripe gooseberries with one pint of water in a preserving pan on the fire, stir them



continuously—until they are sufficiently dissolved to admit of their pulp being rubbed through a coarse hair sieve into a large white pan; add four ounces of pounded sugar to each pound of pulp, mix, and finish as in former cases.

NOTE.—I may here repeat what I have already detailed in the preliminary instructions—viz.: that all fruits in bottles intended to be scalded must be put on the fire in *cold water*.

The advantage to be derived from the preparation of pulped fruits consists in the two-fold fact, that the perfume, the aroma, and flavour of the fruit, are by this means retained in all their pristine superiority.

#### No. 60.—To preserve the pulp of Pears.

Peel and slice up the pears into a pan containing acidulated water; and as soon as all are ready, drain the fruit on a sieve, put it into a preserving pan with a pint of water to twelve or fifteen pounds of fruit; stir over the fire until the pears are sufficiently done to admit of their being rubbed through a coarse hair sieve into a white pan; add four ounces of pounded sugar to each pound of pulp; mix, fill the bottles, cork and tie down. Time: ten minutes' ebullition.

## CHAPTER IV.

## JELLIES AND JAMS.

Green Gooseberry Jam.  
 Red Gooseberry Jam.  
 Red Currant Jelly.  
 White Currant Jelly.  
 Black Currant Jelly.  
 Cherry Jam.  
 Apricot Jam.  
 Raspberry Jam.  
 Strawberry Jam.  
 Apple Jelly.  
 Apple Marmalade.  
 Quince Jelly.  
 Quince Marmalade.

Greengage Jam.  
 Greengage Jam, Green.  
 Peach Marmalade.  
 Pear Marmalade.  
 Plum Jam.  
 Damson Cheese.  
 Pine Apple Jam.  
 Orange Marmalade.  
 Scotch Marmalade.  
 Lemon Marmalade.  
 Raisinet.  
 Verjuice.  
 Barberry Jelly.

**No. 61.—Green Gooseberry Jam.**

INGREDIENTS: 1 lb. of pulp, and 1 lb. of sugar.  
 Time: thirty minutes.

The fruit must be quite green though fully developed; put the picked gooseberries into a copper preserving pan with just enough water to reach half-way up the quantity of fruit contained in the pan; cover the pan over and set it on the fire to boil gently until the gooseberries begin to burst, it must then be removed to the side of the stove and allowed to remain



there some time, and then set aside in a cool place till the next day; by that time the fruit will have assumed a comparatively green hue. The gooseberries must then be boiled up and rubbed through a cane sieve into a large white pan. Next, boil as many pounds of sugar to the pearl as you have weighed pounds of pulp, pour in the pulp, and stir the jam on the fire till reduced sufficiently to admit of its hanging to the spoon in drops; the jam will then be ready to put into gallipots; cover it the next day with circular pieces of paper dipped in brandy, and tie it down with covers of paper and string.

#### **No. 62.—Red Gooseberry Jam.**

Ingredients: 1 lb. of sugar, and 1 lb. of pulp.  
Time: thirty minutes.

Take red gooseberries quite ripe, pick and place them in a preserving pan, with about a pint of water to half a bushel of fruit; stir them on the fire till they are dissolved, and then rub them through a cane sieve into a white pan. Allow one pound of sugar to every pound of pulp. Boil the sugar (with just water enough to dissolve it) to the pearl, then add the pulp, and stir continuously until reduced sufficiently to hang to the spoon in drops as it is held up out of the jam; it is then ready to be poured into the pots.

#### **No. 63.—Red Currant Jelly.**

Ingredients: 8 lbs. of red currants, 4 lbs. of white currants, and 12 ozs. of finest loaf-sugar to 1 lb. of juice. Time: fifteen minutes.

Put the fruit into the preserving pan with half a pint of water, bruise the currants with your hands for the purpose of extracting the stalks; stir the fruit on the fire until it begins to simmer, and then pour all into a hair sieve placed over a large white pan, or else use Adams' fruit presser to squeeze out the juice. Next boil the sugar to the ball degree, add the juice, use an *untinned* copper-skimmer to move the jelly about occasionally on the fire, remove the scum as it rises, and you will find that about fifteen minutes' sharp boiling will bring the jelly to its right degree, which is ascertained by holding up the skimmer sideways out of the jelly,—and as the last drops slide down they will if properly boiled hang in *drapes* or wide drops from the edge. Let the jelly be poured into the pots, and when set, covered with brandied papers, and kept in a cool dry place to be covered and tied down a couple of days after.

#### No. 64.—White Currant Jelly.

Ingredients: 1 lb. of sugar, and 1 lb. of juice.  
Time: ten minutes.

Proceed as for red currant jelly, No. 63.

#### No. 65.—Black Currant Jelly.

Ingredients: 1 lb. of sugar, and 1 lb. of juice.  
Time: fifteen minutes.

Proceed as for red currant jelly, No. 63.



**No. 66.—Cherry Jam.**

Ingredients: 12 lbs. of Kentish cherries, 6 lbs. of red currants, and 14 lbs. of sugar. Time: twenty minutes.

Remove the stones from the cherries, and set them aside in the pan; extract the juice from the currants and set that also aside. Boil the sugar to the ball degree, add the cherries and the currant juice, boil sharply for twenty minutes, stirring the jam the while with the copper skimmer; remove the scum as it rises, and as soon as the jam sets as it falls from the skimmer, it will be ready to be poured into the pots; finish in the usual manner.

**No. 67.—Apricot Jam.**

Ingredients: 12 lbs. fruit, 12 lbs. sugar. Time: twenty minutes.

Split, peel thin, and slice up the apricots into a pan; break the stones, extract the kernels, scald them to remove the skins, and then add them to the fruit. Boil the sugar to the pearl degree, throw in the fruit, stir the whole on the fire while boiling sharply for about twenty minutes, removing the scum as it rises; and as soon as you find that when lifting the spoon out of the marmalade, it hangs in drops from the edge, the marmalade will be done; it must then be poured into the pots, and when cold, is to be covered in the usual way.

The peelings need not be wasted, they will serve to make an inferior yet useful preserve for the use of a family.

**No. 68.—Raspberry Jam without seeds.**

Ingredients: 12 lbs. of raspberries, 12 lbs. of sugar, 2 lbs. of red currants. Time: twenty minutes.

Bruise the currants in the preserving pan, with a pint of water, then add the picked raspberries; stir the whole on the fire for a few minutes, and then rub the pulp through a cane sieve into a large pan. Boil the sugar with just water enough to dissolve it, to the pearl, add the pulp, boil sharply for twenty minutes, stirring the jam the whole time, and as soon as it drapes on the edge of the spoon, pour it into the pots.

**No. 69.—Raspberry Jam with seeds.**

Ingredients: 12 lbs. raspberries, 12 lbs. of sugar. Time: twenty minutes.

Boil the sugar to the ball degree, add the fruit, stir over a brisk fire for twenty minutes, when the jam will be ready to pour into the pots; finish in the usual manner.

**No. 70.—Strawberry Jam without seeds.**

Ingredients: 12 lbs. of scarlets, 2 lbs. of ripe currants, 12 lbs. of sugar. Time: twenty minutes.

Bruise the currants with half a pint of water in the preserving pan, give them a boil, add the strawberries picked, and rub the whole without boiling through a cane sieve into a white pan.

Boil the sugar to the ball degree, add the pulped fruit, stir over a brisk fire for twenty minutes, skim, and pour the jam into the pots.



**No. 71.—Strawberry Jam with seeds.**

Ingredients: 12 lbs. of seedlings or scarlets, the juice of 2 quarts of ripe currants, 12 lbs. of sugar. Time: twenty minutes.

Boil the sugar to the pearl degree, add the fruit picked and the currant juice, stir on the fire for twenty minutes' sharp boiling, and after trying the jam in the usual way, pour it into pots.

**No. 72.—Apple Jelly.**

Ingredients: 4 lbs. of filtered apple-juice, 3 lbs. of sugar. Time: about twenty minutes.

Ribston, lemon, Newtown, or Normandy pippins (not dried), russets, or any of the best sorts of apples, are appropriate for this purpose.

Peel and slice up the apples into the preserving pan containing four pints of water and the juice of half a lemon; boil this on a brisk fire until the whole of the apples are dissolved, stirring them frequently; and when dissolved, pour the mash into a suspended flannel jelly-bag, and pour back the first juice that runs through, that the whole may run bright into a pan placed underneath to receive it.

Boil the sugar to the blow degree; add the apple juice; boil sharply for about fifteen to twenty minutes, and then try whether the jelly is done, by dropping a few drops at distances upon a cold plate placed in the cold air, and if it appears to become set firm in a minute or so, the jelly must be removed off the fire, skimmed again, and poured into the pots; finish in the usual manner. For variety's sake, some small

shred candied peel, washed, drained, and dried, may be placed in the pots previously to pouring the jelly into them.

The pulp left in the bag may be reduced with half its weight of brown sugar for common purposes.

#### **No. 73.—Apple Marmalade.**

Ingredients : 6 lbs. of peeled apples, 3 lbs. of sugar ; cinnamon or lemon, or both tied in a close faggot ; half a pint of water. Time : about three quarters of an hour.

Peel, core, and slice up the apples into a preserving-pan ; add half a pint of water and the flavouring ; cover over, and place the whole on the fire to boil until dissolved ; then add the sugar thoroughly bruised, and stir the marmalade with a clean wooden spoon over a brisk fire till reduced to a rather thick paste—running rather slowly off the spoon when lifted out of the pan ; the marmalade must then be immediately removed from the fire, and poured into pots, or moulds, according to the purpose for which it may be intended.

#### **No. 74.—Quince Jelly.**

Ingredients : 4 lbs. of peeled and sliced quince, 2 lbs. of ditto apples, 4 lbs. of sugar, 2 quarts of water. Time : about three quarters of an hour altogether.

Proceed as for apple jelly.

#### **No. 75.—Quince Marmalade.**

Ingredients : 4 lbs. of peeled and thinly sliced quince into 2 quarts of acidulated water, 2 lbs. of peeled, cored,



and sliced apples, 3 lbs. of sugar. Time: about one hour and a quarter.

Proceed as for apple marmalade. One half may be coloured with the addition of a few drops of prepared cochineal.

#### No. 76.—Greengage Jam.

Ingredients: 12 lbs. of ripe greengages, 12 lbs. of sugar. Time, about one hour altogether.

Split the fruit and place it in a preserving pan with a quart of water, and stir it on the fire until dissolved; then rub the pulp through a coarse cane or hair sieve, into a white pan.

Boil the sugar to the full degree, add the pulp, stir on the fire while the jam boils sharply for about twenty-five minutes, and as soon as you find that it hangs to the edge of the spoon, remove it from the fire, and pour it into the pots.

#### No. 77.—Greengage Jam, Green.

Ingredients: same as in the foregoing case.

Prick the fruit all over with a pin, and drop them out of hand into the copper preserving pan containing just enough hot water barely to cover them; give the fruit a gentle boil on the fire, cover their surface with vine leaves, and set them aside till the day following, in order to allow of their becoming coloured. Finish this jam according to instructions for gooseberry jam green, No. 61.

NOTE.—It is proper to remark here, that all fruits and jams preserved of a *green* colour, as herein indi-

cated, are necessarily less wholesome as articles of food, than any others preserved according to the ordinary instructions contained in this work; let it therefore be clearly understood that preserves so coloured, are proper for decorative purposes only.

#### No. 78.—Peach Marmalade.

Ingredients: 6lbs. of peaches, 6lbs. of sugar, 1 quart of water. Time: half an hour.

Reduce the fruit to a pulp as shown in No. 76. Boil the sugar to the pearl degree, add the pulp and the kernels, stir over a brisk fire while the jam boils sharply from fifteen to twenty minutes; at the end of this time, pour it into pots, and paper it in the usual manner.

#### No. 79.—Plum Jam.

Ingredients: same as for greengage jam.

Proceed as indicated in No. 76.

#### No. 80.—Damson Cheese.

Ingredients: 12 lbs. damsons, 12lbs. sugar, 1 quart of water. Time: one hour.

Pulp the fruit as shown in preceding cases, boil the sugar to the ball, add the pulp, stir over a brisk fire while boiling sharp for about twenty to twenty-five minutes, and then, when you find the jam drops slowly in somewhat wide *drapes* from the spoon, it will be ready to be poured into the pots, or into white earthen moulds made expressly for similar purposes. The



damson cheese when turned out of these moulds into a compotier, or glass, forms at once a ready dish for dessert; it may be garnished round with candied rings of peel, or other fruit.

#### **No. 81.—Pine Apple Jam.**

Ingredients: 12 lbs. of peeled and pulped pine apples, 4 lbs. of good apples, and 12 lbs. of sugar. Time: thirty minutes.

Peel and slice thinly the fruit upon a dish, in order not to lose the juice; when this is completed, put the pine apple into a preserving pan containing about two quarts of water, boil sharply for about fifteen minutes, and then rub the pulp through a cane or a hair sieve, into a large white pan.

Boil the sugar to the pearl degree, add the pulp, stir on the fire while boiling for fifteen minutes, and having ascertained its proper degree of consolidation pour the jam into pots.

#### **No. 82.—Pine Apple Jam another way.**

Ingredients: same as in the foregoing case, adding 3 lbs. of peeled apples.

Proceed as in the foregoing case, with the exception that, instead of pulping the pine apples, they should in this instance be shred the size of straws measuring an inch in length, or else cut in small square dice-like pieces, adding the apples. The boiling twenty minutes.

**No. 83.—Orange Marmalade.**

Ingredients : 6 lbs. of rind and juice, 6 lbs. sugar.  
Time : twenty minutes.

Cut the Seville oranges in halves, squeeze out the juice through a sieve into a basin, boil the rinds free from pips in plenty of water until sufficiently soft to admit of a straw being easily run through them; drain them, and throw them into cold water to steep for three hours, and afterwards drain them on a sieve; scrape out all the white pith, and shred the rinds in straw-like filaments. Boil the sugar to the feather degree, add the peels and the juice, boil for twenty minutes over a brisk fire, stirring the while, and when done, pour into pots to be covered down when cold in the usual manner.

**No. 84.—Scotch Marmalade.**

This is the same as the above.

**No. 85.—Lemon Marmalade.**

Proceed as for Orange Marmalade.

**No. 86.—Raisinnet.**

Ingredients : 12 pints of cyder, or currant juice, or grape juice; 18 lbs. of all kinds of fruits, such as apples, pears, plums, grapes, cherries, &c.; 10 lbs. of sugar. Time : altogether, about two hours.

First, peel, quarter, and core the pears and apples, stone the plums, peaches, apricots, and cherries, and pick the currants; all these to be kept quite separate from each other.



Next, make the sugar into a syrup of twenty-two degrees strength, put this into a preserving pan on the fire, give each of the fruits prepared a gentle simmer of sufficient duration in each case to admit of being nearly done, and as they are so far finished off, drain them all together in a large white pan. Now, add the cyder or juice of grapes, boil sharply until reduced so as to admit of the jelly draping as it hangs from the spoon; then add the whole of the prepared fruits, stir on a slow fire for about ten minutes, taking care not to bruise the fruits, and when this is done, pour the raisinet into jars.

This forms a most cooling and excellent preserve, well adapted for the special use of nurseries; it may be made accessory to the composition of a variety of sweets with rice for children, and it is most wholesome, and far better than bile-creating orange-marmalade.

#### No. 87.—Verjuice, or Green Grapes.

Ingredients: 6 lbs. of unripe green grapes, 5 lbs. of sugar. Time: four fashions, or simmerings.

Pick the verjuice into a preserving pan containing four quarts of water, and place the whole over a slow fire without allowing the water even to simmer; as soon as the verjuice turns yellowish, with a skimmer drain it out of the water—reserving this water in the preserving pan, and, having gently dropped the scalded grapes into a pan of cold water, when they are cooled, proceed to slightly open them with the point of a sharp knife, and with the point of a quill carefully pick out the stony seeds, and as you do so, drop the

grapes back into the preserving pan containing the water in which they have been scalded; when all are stoned, place the pan over a very slow smothered fire, that the verjuice may become green again; the grapes may, as soon as they begin to assume a green colour, be set aside in a cool place, and are to be covered over with vine leaves.

On the day following, drain the verjuice on a sieve, add it to some twenty-two degrees syrup (made with the 5 lbs. of sugar), give the whole a simmer on the fire, cover in with fresh vine leaves, and set the pan aside until the next day; and then the grapes are to simmer once more, to be drained, and put into pots; the syrup is to be boiled to the feather, skimmed, and poured upon the verjuice; and when cold, cover the pots with bladder.

This kind of preserve is seldom used except for decorative purposes, both for confectionary and pastry.

#### **No. 88.—Pear Marmalade.**

Ingredients: 12 lbs. of ripe peeled and cored pears, 8 lbs. of sugar, 1 quart of water. Time: forty-five minutes.

Proceed as for Apple Marmalade, No. 73.

#### **No. 89.—Mulberry Jelly.**

Proceed as for Currant Jelly, No. 63.

#### **No. 90.—Forbidden Fruit Jam.**

Is made the same as Orange Marmalade, No. 83.



**No. 91.—Barberry Jelly.**

Ingredients: 6 lbs. of ripe barberries, 6 lbs. of sugar, 1 pint of water. Time: twenty minutes.

Proceed as for Currant Jelly, No. 63.

**No. 92.—Currant Jelly, without Boiling.**

Ingredients: 6 lbs. of red currants, 3 lbs. of white currants, 2 lbs. of raspberries, 10 lbs. of sugar, 1 pint of water. Time: forty-five minutes.

Bruise all the fruit in the preserving pan with the water, stir it on the fire till it boils, extract the juice with one of Adams's Fruit Pressers (see illustrations), pour it into a copper preserving pan, add the sugar bruised, and allow it to become thoroughly dissolved in the juice, stirring it occasionally for that purpose. As soon as the sugar is dissolved, place the pan over a smothered charcoal fire, stir the jelly slowly to and fro, without frothing it; at the end of twenty-five to thirty minutes, or perhaps a little longer, you will find, on trial made by dropping a little on a cold plate, that it will set firm in a short time; the jelly will then be ready.

Remember that it must not even simmer.

## CHAPTER V.

## COMPOTES IN GENERAL.

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Compote of Apples.	Compote of Green Figs.
„ of whole Apples.	„ of Strawberries.
„ of whole Apples Grillés.	„ of Raspberries.
„ of Apple Paste.	„ of Peaches.
„ of Apples à la Duchesse.	„ of Pine Apple.
„ of Apples à la Cintra.	„ of whole Oranges.
„ of Apple Marmalade.	„ of whole Lemons.
„ of Pears, white.	„ of Melons.
„ of Pears, pink.	„ of Cucumbers.
„ of Pears à la Princesse.	„ of Imitation Ginger.
„ of Pears Grillés.	„ of Chestnuts Glacés.
„ of Pears à la Victoria.	„ of Chestnut Paste.
„ of Oranges.	„ of Vermicellied Chest-
Salade d' Oranges.	„ nuts.
Orange Baskets.	„ of Green Walnuts.
Lemon Baskets.	„ of Green Filberts.
Compote of Cherries.	„ of Angelica.
„ of Currants.	„ of Barberries.
„ of Currants in bunches.	„ of Crab Apples.
„ of Plums.	„ of Prunes.
„ of Apricots.	„ of Cranberries.
„ of Greengages.	„ of Verjuice.
„ of Pomegranates.	„ of Grapes.
„ of Arlequinade.	

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**No. 93.—Preliminary Remarks on Compotes in general.**

THIS part of confectionary is one of the most agreeable to execute; it requires most particular care in its



operations. Compotes, to be perfect, must be neat as well as elegant; and to attain this perfection, it is essential that the fruits should be both well trimmed and smoothly peeled, or, as we term it, roundly and smoothly turned in their natural forms.—To turn, in confectionary phraseology, means to remove the rind or peel of fruits, by endeavouring to use the sharp edge of a small knife, so as to effect the same result as that which might be produced by the use of the lathe, or turning machine; in other words, the fruit, when turned out of hand, should be well rounded and perfectly smooth.

Whether a pear or an apple is intended to remain whole or in halves, the process is nearly the same. If any fruit is intended to be turned whole for compotes, such as pears, for instance; first, scrape the stalk, and then with the pear held in the left hand, turn it on the edge of the knife held in the right hand—so as for the knife to act upon the fruit in a way to produce spiral grooves forming the curves of a corkscrew—tapering from the thick end or head of the pear down to the stalk. If an apple is being turned whole, roundness and smoothness are the chief considerations; if either of these fruits is intended to be dressed in halves or quarters, let the fruit be pared in even bands lengthways; this method produces also a pretty effect. Oranges and lemons should always, when dressed whole, be turned spirally.

#### No. 94.—Apple and other Jellies for Compotes.

Jellies for covering compotes after they are dished up and decorated, must be free from colour, perfectly



white, thin, without scum; they are to be run in plates, and removed thence by slipping the point of a knife all round under their edge, and they afterwards are to be lifted with the fingers, and gently slid off on to the compotes.

#### No. 95.—How to dish up Compotes.

In dishing up all round fruits forming compotes, it is necessary to begin by placing the centre piece of the compote; and on the contrary, when dishing up pears, or fruits cut in ovals, or oblongs, commence by placing the outer circle first, finishing with the centre piece.

In all cases wherein compotes require the addition of syrup, this should be perfectly bright, and should be poured upon, or round them, only just before sending to table.

#### No. 96.—To clarify Sugar for Compotes.

Break four pounds of the finest loaf sugar into small lumps, put this into an *untinned* copper pan, commonly called a sugar boiler, (see Adams's Illustrations,) add one quart of cold water whisked up with half a white of egg, stir all together, and allow it to stand by until the sugar is completely dissolved; the pan may then be placed on the fire, and the sugar stirred with an *untinned* copper spoon till it begins to boil; it must then be removed to the side of the stove, and, as it continues to boil up at the side of the pan, pour in occasionally, at different times, the value of another pint of cold water; this will drive up the egg,



and ultimately, after a few minutes' more gentle boiling, the syrup will become clear and bright. It must then be strained through a napkin or a clean sieve into a basin for use. Syrup for compotes should be of thirty degrees strength.

**No. 97.—To clarify Syrup without boiling.**

Break up four pounds of the finest loaf sugar, and put it into a basin; pour rather better than a quart of clean boiling water upon this, stir it with a silver spoon until dissolved, and then filter it through a beaver jelly bag into a basin. The advantage of this method is threefold; the sugar, if very fine, is whiter, there is no waste, and no loss of time.

**No. 98.—To clarify damaged Syrup.**

It may sometimes occur that you have remains of fruit syrups, which from some cause have become dull or fermented; by attending to the following instructions, such syrup, or any coloured, or otherwise damaged sugars, may be restored to perfect whiteness.

Place the syrup or sugar in a preserving pan, and add water in sufficient quantity to bring the liquid to weigh about 20 degrees by the saccharometer, or, as it is more commonly called, the syrup-gauge: for sugar, calculate at the rate of rather better than half a pint of water to the pound of sugar. Whisk the white of an egg with a little water, and equal proportions of ivory black and pulverised charcoal, (1 oz. of each will suffice to clarify 10 lbs. of sugar or syrup,) stir this well into the sugar on the fire; and, as it attempts to



boil up, be ready with cold water at hand, to pour in small quantities on the ebullition as it rises, three or four successive times, and then let the pan be removed to the side of the stove, there to continue gently boiling until you perceive that the egg and black are become coagulated (curdled) or separated from the body of the syrup. It is now time to pour the syrup into a suspended jelly bag, that it may filter through bright, into a pan placed underneath to receive it: remember that as at first the syrup will run out black, it must be poured back into the bag again several times, till it runs through quite white and bright.

**No. 99.—On the different degrees of Sugar boiling, for a variety of purposes.**

There are seven distinct degrees in sugar boiling; these are termed, 1st, the *lissé*, or the thread, large or small; 2ndly, the *perlé*, or the pearl, large and small; 3rd, the *soufflé*, or the blow; 4th, the *plume*, or the feather; 5th, the *boulet*, or the ball, large or small; 6th, the *cassé*, or the crack or snap; and 7th, the *caramel*, or hard-baked.

**No. 100.—First degree. The Lissé, or Thread.**

Dissolve one pound of the finest loaf sugar with three gills of water, in a sugar boiler, (see Adams's Illustrations,) boil it over a sharp fire, carefully removing the scum as it rises to the surface; and you will, on making trial, find that after a couple of minutes' boiling the sugar will have attained to its first degree,



called the thread: this is to be ascertained by dipping the tip of the index or forefinger of the right hand, first into *iced* water, then into the boiling sugar, and *instantly* back again into the *iced* water to prevent burning your finger; but, as the sugar in this state would quickly run off your finger, and melt away before you had time to ascertain its degree, you must quickly withdraw it from the water; then pinch the sugar between the index and thumb, and on slightly distending them apart, you will find a thread is formed, which promptly snaps before it has reached to but a short length; it is then called the small thread; when, after a few more ebullitions, it admits of the thread being extended to greater length, it has arrived at the large thread degree.

**No. 101.—Second degree, or Pearl.**

The sugar, having boiled a few moments longer, must now be tried as in the former case, between the fingers, when, if you find that on drawing it out to a thread it snaps quickly, and also that, while boiling, the sugar presents the forms of large pearls or globules on its surface, it will then have reached the small pearl degree; and when the pearls become closer connected on the surface of the sugar, it has then arrived at the large pearl degree.

**No. 102.—Third degree, or the Blow.**

Continue the boiling a few moments, dip the skimmer in the sugar, strike it on the edge of the boiler, blow through the holes, and you will find that, if the

sugar is right, it will form itself into small globules on the other side ; this will indicate the degree called the blow.

**No. 103.—Fourth degree, or the Feather.**

Boil up the sugar a little longer, dip the skimmer in it, shake it, and, on finding that it shivers into a sort of thready fringe from the edge, it will then have reached the degree called the feather.

**No. 104.—Fifth degree, or the Ball.**

In a few moments' more boiling, the sugar will be at the ball degree ; in this state, if a little is dropped into cold water, and immediately rolled between the index and thumb, it will readily be formed into a soft ball.

**No. 105.—Sixth degree, the Crack, or Snap.**

Give the sugar a few more ebullitions, dip the finger in cold water, then in the sugar, quickly back into the water, and then if you find that the distended piece of boiled sugar instantly snaps asunder, and is hard and dry, it has arrived at the degree called the crack.

**No. 106.—Seventh degree, or Caramel.**

As soon as the sugar begins to gain more or less colour, it is said to have become caramelled, or hard baked ; this degree is perceptible from its strong acrid odour or smell, as well as from its assuming a light brown colour ; any degree of baking beyond this,



causes the sugar to become almost calcined ; in which state it is barely fit for making colouring for cooking purposes.

#### No. 107.—Compote of Apples.

Cut the apples in halves, scoop out the cores neatly, either turn or peel them in straight bands of equal breadths ; and as each is turned out of hand, drop it into some acidulated water ; simmer in twenty-eight degrees syrup until the apples are partially done through, and allow them to steep in their syrup in a basin until they are dished up ; they must have been well drained on a napkin ; decorate the compote with angelica, the red peel of apples, and different sorts of preserve, all previously cut in thin sheets or slices, and stamped out with tin cutters, in ornamental shapes to form tasteful designs upon each piece of apple—representing wreaths, stars, &c. Cover the whole with a thin sheet of apple jelly as indicated in No. 94.

#### No. 108.—Compote of whole Apples.

First, remove the core in its whole length by inserting a long tin cutter (tapering at one end) at each end of the apple, and with the point of the index finger force out the core ; by using this precaution, you will not split the apple ; place the apples in acidulated water to keep them white as they are turned spirally out of hand. Finish the compote as directed in the foregoing case.

**No. 109.—Compote of Apples Grillés.**

A compote is said to be *grillé*, when it has undergone the following process:—When it happens that you have the remains of compotes of apples or pears having lost their original whiteness, put them in a flat pan, or a sautapan for instance, and set the pan over a brisk fire that the accompanying syrup may thus be boiled down quickly to a light coloured caramel; use a fork to roll gently and carefully each piece of apple in the caramelled syrup, in order that the rounded part may present an even glossy surface; and as they are thus glazed out of hand, let them be dished up at once in their compotier; just before sending to table, pour a little curaçoa round the base of the fruit.

**No. 110.—Compote of Apple Paste.**

Reduce sufficient marmalade of apples to serve your purpose; colour one half pink with a few drops of cochineal, and spread each lot about half an inch thick upon clean plates, and set them aside to become stiff and cold. When cold, cut out the marmalade with a knife, or with a tin cutter, in squares, diamonds, rings, ovals, leaves, &c.; use a fork to dip each of these in some caramelled syrup, and as each piece is so dipped, place it out of hand upon a trelliced wire drainer resting on a dish; and when all are complete, put them in the screen to dry for twenty minutes. Dish up this compote pyramidally, and pour a little cinnamon liqueur round the base.



**No. 111.—Compote of Apples à la Duchesse.**

For this compote, choose golden pippins of equal size and free from blemish; remove the cores, turn them, and when they are three parts done in syrup, drain them upon a baking sheet, and finish them by baking them for a few minutes in a rather sharp oven; and when they are withdrawn, and while hot, fill up the interiors with apricot jam, and use a fork to roll each apple in jelly produced by boiling down the syrup used to dress it in; this will give the apples a beautiful gloss. Dish up the compote in a pyramidal form, imitate the stalks with a piece of green angelica, and pour a little maraschino round the base.

**No. 112.—Compote of Apple Jelly.**

Prepare some apple jelly as directed in No. 72; and when ready, pour it into small moulds; when the jelly is set firm, these are to be turned out in symmetrical order in their compotier, and decorated with other coloured preserves, or with green angelica.

**No. 113.—Compote of Apples à la Cintra.**

Cut the apples in thick slices, stamp out the cores, remove the peel, and turn the edges smooth; let the apples simmer in syrup. Cut three oranges in slices, pick out the pips, remove the rind bare to the pulp of the fruit, and immerse in boiling syrup merely to steep for an hour or so, away from the fire. When about to dish up the compote, drain the oranges and apples on a napkin, cover the pieces of orange on one

side only with a thin layer of apricot jam, and the pieces of apple in a similar manner with red currant jelly; dish them up—by placing a slice of orange and a slice of apple alternately in the compotier; and raise the compote in three tiers of slices so placed; ornament with green angelica, and pour some syrup flavoured with rum round the base.

**No. 114.—Compote of Apple Marmalade.**

Prepare some apple marmalade with ribston pippins as indicated in No. 73; and when ready, pour it into a small jelly mould, or some smaller moulds, seven in number, and let them be slightly oiled inside with oil of almonds; when set firm by becoming cold, the marmalade is to be turned out and placed in the compotier; pour some orange syrup round the base.

**No. 115.—Compote of Pears, white.**

Every kind of fine flavoured dessert pears suit this purpose; divide the fruit in halves or quarters, according to the size of the pears used for making the compote; remove the cores, pare and trim the pieces neatly, simmer them in slightly acidulated syrup keeping them firm to the touch; dish up the pieces in close order, decorate the compote in the usual manner, and cover it with a sheet of apple jelly; pour some of the syrup round the base.

**No. 116.—Compote of Pears, pink.**

This is prepared in exactly the same manner as the foregoing, the only difference being,—in order to



give a very light pink tinge of colour to the pears, a few drops of prepared cochineal should be added to the syrup in which the pears are to simmer. Decorate the compote with angelica.

**No. 117.—Compote of Pears, à la Princesse.**

Select seven pears of best quality and of equal size, scrape the stalks and turn them spirally from head to stalk; let the pears simmer in syrup containing a little lemon juice to keep them as white as possible, and when done, and steeped some time in their syrup, cut off the pointed ends of the fruit, so as to leave the stalk ends measuring about half an inch surface in diameter; upon each place a similar sized ring of angelica, upon this set a large strawberry or stoned cherry (either must be passed through hot syrup), and run a strip of angelica through all to imitate the stalks of the pears; when dished up, pour some syrup over the compote.

**No. 118.—Compote of Pears, à la Victoria.**

In this case also seven pears are required; trim and remove the cores through the thick end halfway down the fruit, previously to its being turned spirally, in order not to split or in any way damage the shape of the pears; let them simmer in very light pink syrup merely to give them a delicate tinge of colour; and when they are done, let them be drained on a napkin, fill their interiors with fresh strawberry jam, decorate them as in the preceding case, using mirabelle plums instead of cherries. When dished up, the pears must

be placed in the compotier in an upright position, to give due effect to the decoration; pour some of the syrup flavoured with vanilla round the base.

**No. 119.—Compote of Pears variegated.**

This has a charming appearance; the remains of the two former compotes may serve the purpose, by your placing a white and a pink pear alternately in the compotier; finish in the same manner.

**No. 120.—Compote of Pears à la Zingara.**

Prepare some thick slices of pears, which, after being simmered in syrup in the usual manner, are to be *glacés* in their own syrup, similarly to compote of apples *grillés*, No. 109. Prepare also some slices of oranges as in No. 113. When about to dish up the compote, place the pieces of pears and oranges alternately resting upon each other in the same manner as cutlets are dished up; build up the compote three tiers in elevation, decorate it with angelica upon the pieces of oranges, and with damson cheese or currant jelly upon the bright brown glossy pieces of pears. Pour some syrup flavoured with Dantzic brandy round the base.

**No. 121.—Compote of Oranges.**

Divide six oranges in halves; first, cut out the centre string of pith, pick out all the pips carefully, and with a very sharp knife *pare* off the *peel* of the oranges by cutting *through* to the transparent naked



pulp of the fruit; place the halves as they are turned out of hand in a basin, and when all are completed, pour over them some hot twenty-eight degrees syrup, flavoured with some of the rind rubbed on pieces of lump sugar and previously infused in the syrup. Build up or dress the oranges in their compotier in an elevated pyramidal form; and the last thing before sending to table pour the syrup all over the compote.

**No. 122.—Compote of Oranges à l'Espagnole.**

Prepare some chestnut paste, No. 145, and rub this through a coarse wire sieve into a compotier,—moving the sieve round, so as to admit of the vermicellied paste falling in a conical heap in the centre of the compotier; set this in the screen in order to dry the vermicellied paste somewhat crisp.

When about to finish the compote, place neatly round the base a close border of compote of oranges prepared as in No. 121, and pour some of the syrup all round the fruit.

Serve some iced whipped cream separately, to be eaten with this compote.

**No. 123.—Salade d'Oranges.**

Peel the oranges whole, removing the peel entirely down to the transparent pulp of the fruit; cut the oranges in slices, pick out the pips, and dish up the salad in a pyramidal heap; boil some syrup to the ball degree, add a glass of rum or brandy, give the whole a

boil up, and when cold, pour this over the compote. If preferred, some pounded sugar mixed with the brandy may be used instead of the syrup.

**No. 124.—Compote of Orange baskets filled with fruits.**

Select seven oranges of equal size; with a small sharp knife cut out two quarters from the upper part of the fruit, so as to leave a band measuring a quarter of an inch wide, this band will form the handle; pass the knife all round inside the band and level with the bottom pulp, and remove the piece of orange; with the edge of the bowl of a teaspoon detach the remaining pulp and dexterously remove it, without tearing or in any way damaging the shape of the basket which will thus be formed; as the baskets are so far prepared, let them be dropped into a pan of cold water; and give them a simmer in boiling water on the fire for three minutes: this process will soften the peel and enable you to stamp out the handle and edges with a tin perforating cutter so as to represent open work; cut out such portions of the edges of the peel as will complete the scollops. When all the baskets are ornamented, give them a gentle simmer with twenty-four degrees syrup in a sugar boiler, and put them aside in a basin with their syrup till the next day. The syrup alone must be boiled up twice more, at intervals of several hours, and each time poured back on the orange baskets. When about to dish up the compotes, drain the baskets, fill them with a variety of small fruits of such kinds as are usually prepared for *macédaines*; these should be mixed with a



little apple or orange jelly ; pour over all some syrup flavoured with maraschino.

NOTE.—Previously to cutting out the baskets, the oranges should be turned *very* thinly and spirally : this part of the process renders the fruit transparent.

#### No. 125.—Compote of Lemon Baskets.

Proceed as for orange baskets, using *cadrati* or *citronelle liqueur* to flavour the syrup.

#### No. 126.—Compote of Cherries.

Fine large cherries are best adapted for making compotes ; cut the stalks to within half an inch from the fruit, and when all are so prepared, drop the cherries into some syrup in a sugar boiler, give them a gentle simmer on the fire for three minutes, pour them carefully into a basin, and when dishing up the compote, place the cherries in symmetrical order in the compotier, with their stalks upright, out of the syrup ; add a little syrup flavoured with *noyau*.

#### No. 127.—Compote of Currants.

Choose the finest fruit, pick the berries from the stalks carefully without bruising or tearing them, and drop them into hot syrup of twenty-two degrees strength, give them a simmer without boiling, pour gently into a basin, and when cold, dish them in their compotier in the form of an elevated cone, and pour the syrup round the base.

NOTE.—Compotes of white and black currants are prepared as the above.

**No. 128.—Compote of Currants in bunches.**

Dip each bunch of currants, holding one end of the stalk, in tepid water, drain them on a sieve, and set them to dry for a few minutes in the screen or hot closet.

Whip the white of an egg with a wineglassful of water, and as soon as both are become froth, and incorporated, add a good dessertspoonful of icing sugar, mix and strain through a sieve into a basin.

Next, dip each bunch of currants in the egg-water, shake off any superfluous moisture, roll them thoroughly and lightly in some fine powdered sugar previously warmed in the screen for the purpose; and as the bunches are thus sugared over with a semi-transparent coating of icing, place them neatly upon a wire drainer (see Adams' Illustrations), and put them for a few minutes to dry in the screen. When dishing up, arrange the currants in a pyramidal form upon vine-leaves in their compotier.

NOTE.—A number of pretty compotes may be thus prepared; by using for the purpose any kind of small fruits, such as red, black, and white currants, cherries, strawberries, raspberries, plums, &c.; a variety of these for sake of change may form a single compote.

**No. 129.—Compote of Plums.**

Pick off the stalks, prick the plums all over with a pin, and let them simmer in syrup a little longer time than for cherries; in all other respects this compote is prepared in the same way.



NOTE.—All compotes of plums are to be made in the same manner.

**No. 130.—Compote of Apricots.**

Split the fruit in halves, peel them thinly and smoothly, let them simmer in thin syrup for a few minutes, add the kernels, and dish them up in a pyramidal form, with their syrup over the compote.

**No. 131.—Compote of Greengages.**

Pick off the stalks, prick them all over, let them simmer in syrup, and serve as above.

For appearance sake, the greengages may be coloured green, as directed in No. 15.

**No. 132.—Compote of Pomegranates.**

With the point of a small knife cut out a circle the size of a five-shilling piece off the peel of the pomegranates, then split down the sides of their skins, and carefully remove the bright ruby pips, without bruising them, into the compotier; pour some syrup flavoured with orange juice or maraschino over the compote.

**No. 133.—Compote of Arlequinade.**

Prepare some pear paste as directed for apple paste, No. 110, and proceed in the same manner.

**No. 134.—Compote of green Figs.**

The same as for greengages, No. 131.

**No. 135.—Compote of Strawberries.**

See compote of currants, No. 127.

Raspberries the same as strawberries.

**No. 136.—Compote of Peaches.**

Divide the peaches in halves, let them simmer in twenty-two degrees syrup for a few minutes to loosen their skins, remove these and put the peaches back into the syrup with the addition of a gill of red currant juice, give the whole a gentle boil for a few minutes, remove the scum, and when cold, dish up the compote with its syrup over it.

**No. 137.—Compote of Peaches Grillées.**

The same as compote of apples *grillés*, No. 109.

**No. 138.—Compote of Pine Apple.**

Peel the fruit thoroughly, cut it up in slices, give them a few minutes' boiling in twenty-two degrees syrup, dish them up in the compotier, each slice overlapping the other, and pour some of their syrup over the compote.

**No. 139.—Compote of whole Oranges.**

Turn the oranges very thinly and spirally, score them all over in ornamental designs, formed by making transverse incisions, and cutting out the design in streaks, curves, rings, &c.; let them be first gently boiled in water for about twenty minutes, and



afterwards simmered in syrup for other twenty minutes; allow the oranges to remain in their syrup for several hours: dish up the compote with their syrup poured over it the last thing before sending to table.

**No. 140.—Compote of whole Lemons.**

The same as oranges.

**No. 141.—Compote of Melons.**

Cut the melon in ribs, or slices, remove the peel and seeds, and pare away all the asperities, and, as the quarters of melon are turned out of hand, put them into a sugar boiler containing syrup, let them simmer for fifteen minutes over the fire with a bit of cinnamon in their syrup, and allow them to steep several hours: dish up the compote with its syrup.

**No. 142.—Compote of Cucumbers, green.**

Procure fresh gathered framed cucumbers without seeds, divide them by splitting them in their entire length, and cut them up into pieces measuring about three inches; parboil them in water with a little salt for ten minutes, refresh them in cold water, take them out and put them in a sugar boiler with syrup, give them a boil up, and set them aside till the next day that they may acquire a green tinge of colour. The cucumbers must then be boiled up again with a piece of cinnamon, poured into a basin to become cold, and dished up with their syrup.

**No. 143.—Compote of Imitation Ginger.**

Pumpkins, cucumbers, and salsifis, may be advantageously used for the purpose. When pumpkins or cucumbers are used, they should be peeled, and cut into shapes in imitation of green ginger, and very gently simmered for a few minutes in syrup prepared as follows :—

To a pound of loaf sugar add a tablespoonful of Savory and Moore's Essence of Jamaica Ginger, the juice of a lemon, and half-a-pint of water ; boil up the syrup separately from the ginger three times, adding a little essence each time.

When salsifis are used for imitating ginger, they should be cut in different lengths and knotted shapes, peeled round the stalk instead of being scraped, par-boiled in water with lemon juice until half done, drained, and put into a sugar boiler with twenty-eight degrees syrup, two tablespoonsful of essence of ginger, and the juice of a lemon ; simmer very gently for ten minutes, and boil up the syrup twice more.

**No. 144.—Compote of Chestnuts glacés.**

Split the skins of the chestnuts across the rounded part, parboil them in water for five minutes, and roast them in the oven ; when done, carefully remove their hulls, squeeze them rather flat with a napkin, and stick two together with some apricot jam. When all are so far prepared, hold each on a fork and dip it in sugar boiled to the crack ; and, as they are turned out of hand, place them on a wire drainer resting upon a baking plate : dish up the compote in a pyramidal



form, and pour some orange-flavoured syrup round the base.

**No. 145.—Compote of Chestnut-paste.**

Roast fifty chestnuts, clear them from all skin, and rub them while hot through a coarse wire sieve on to a dish. Boil twelve ounces of sugar to the ball degree, add the pulp of the chestnuts, work altogether in the sugar boiler with a wooden spoon on the fire, and when well mixed, put the paste aside for use. Take small quantities of the paste in your hand, roll this into a ball, and shape it in the form of a chestnut; and when all the paste is thus used up, place the chestnuts on a baking plate to dry in the screen; they are then to be covered all over with apricot jam, rolled in powdered sugar, and dried on a wire drainer in the screen; after which they are to be dipped in sugar boiled to the crack, and dished up with syrup flavoured with curaçoa round the base.

**No. 146.—Compote of Vermicellied Chestnuts.**

Prepare the paste as directed in the foregoing number, let it be strongly flavoured with vanilla sugar, and, while hot and just off the fire, rub it through a coarse wire sieve into the compotier in a raised pyramidal form; set it in the screen to be dried crisp, and with a teaspoon place small round heaps of whipped cream round the base.

**No. 147.—Compote of green Walnuts.**

Walnuts are said to be green when the kernels are just formed and before the shells have become hard,

though nearly ripe; the walnuts must be split through their natural division, and the point of a knife inserted and passed all round the inner part of the shell to extract the kernels; these must be divested of the white pith that surrounds them and dropped into cold water acidulated with lemon juice to keep them white.

Just before sending the compote to table drain the walnuts dry, put them in a heap in their compotier, and add some syrup flavoured with white noyeau.

**No. 148.—Compote of green Filberts.**

Extract the kernels, skin them, soak them in acidulated water, and finish the same as walnuts.

**No. 149.—Compote of Angelica, green.**

Prepare the angelica as in No. 20; dish up the pieces in tubes placed crosswise or in rings; pour over all some syrup flavoured with orange-flower water.

**No. 150.—Compote of Barberries.**

Pick the bright red ripe barberries, wash them once in water and drain them, let them simmer gently for ten minutes in syrup, and dish them in a compotier with their syrup.

**No. 151.—Compote of American Crab Apples.**

These are very small red apples resembling large cherries; leave the stalks on, let them simmer for ten minutes in syrup, dish them up with their stalks



upright in their compotier, reduce their syrup, and pour it over the compote.

**No. 152.—Compote of Prunes.**

These are the large dried French plums; soak them in tepid water for twenty minutes, let them simmer in thin syrup with a bit of lemon peel and a glass of red wine for other twenty minutes, and dish them with their syrup.

**No. 153.—Compote of Cranberries.**

Drain them on a sieve, boil their juice with a few drops of cochineal, six ounces of sugar, and a little lemon juice; serve the compote with its own syrup.

**No. 154.—Verjuice, or green Grape Compote.**

Prepare as directed in No. 87, keeping the syrup thinner.

**No. 155.—Compote of Grapes.**

All kinds of grapes suit this purpose; proceed as for currants, No. 127.

**No. 156.—Compote of dried Normandy Pippins.**

Soak the pippins in tepid water for half-an-hour, throw this water away, let them simmer with a pint of cyder and six ounces of sugar with cinnamon and lemon peel for half-an-hour; dish up the pippins in their compotier, boil the syrup till it jellies, and pour it over the compote.

**No. 157.—Compote of Tangerine Oranges.**

These may be prepared in every variety of form prescribed for ordinary oranges.

**No. 158.—Compote of Cocoa Nut, white.**

Saw the shell of the cocoa nut and divide it in quarters, peel off the brown skin, and soak the clean pieces in cold water with lemon juice and a little salt; first cut these in thin slices and afterwards in thick thread-like shreds resembling vegetables cut for *julienne* soup; as these are shred in small quantities out of hand, let them be dropped into a basin of cold water with lemon juice and a little salt, and allow the shreds to soak in this for an hour. At the end of this time the prepared shreds are to be drained on a clean sieve, washed in another water to free them entirely from the oil which exudes, and drained again on the sieve.

Boil one pound of the finest loaf sugar to the blow, remove it from the fire, throw in the prepared cocoa nut, give all a boil up on the fire, stirring lightly with a silver fork, and then lift out the shreds with the fork well drained from the sugar and place them on a sieve; boil up the sugar, throw in the cocoa, give it another boil on the fire, and drain it again; add a few drops of lemon juice to the sugar, boil it to the pearl, throw in the cocoa, move it lightly, and lastly drain it on a sieve; separate the shreds carefully with two silver forks, one held in each hand, and when cold dish up the cocoa in an elevated pile in its compotier; pour round the base some clear syrup flavoured with *cedrati* liqueur.



**No. 159.—Compote of Cocoa Nut, pink.**

Proceed as in the foregoing number, adding a few drops of prepared cochineal to give a pink tinge to the sugar.

**No. 160.—Compote of dried fruits in Apple Jelly.**

Have ready a variety of small dried fruits of different kinds and colours, such as American crab apples, cherries, apricots, pine apples, green apricots, pieces of apple, &c., place some of these mixed in small coffee cups or in jelly glasses, fill up with bright apple-jelly poured in hot, and when thoroughly set and cold turn them out without breaking their shape into their compotier.

**No. 161.—Compote of Spanish Branco.**

Take the white part only of the breast of a roast fowl free from fat and skin, chop, and then pound this in a mortar, adding half a gill of cream, and rub it through a fine wire sieve on to a plate. Mix eight ounces of the finest rice flour in a sugar boiler with the pulp of the fowl, six ounces of fine sifted sugar, a pinch of salt, and a gill of cream, stir this on the fire until it becomes a firm compact kind of paste, and when cold, divide it into small quantities of the size of a filbert, and roll these with your hands into the shape of sparrows' eggs, roll them in some *browned* savoy biscuit powder, place them symmetrically on a clean baking plate, and give them five minutes in a moderate heat: dish up the compote in a square conical form,

and pour some lemon or cinnamon flavoured syrup round the base of the branco.

**No. 162.—Compote of Sandwiches à la Sévillane.**

Beat up twelve yolks of eggs with half a gill of cream and a dessertspoonful of vanilla sugar, put some thin syrup about twenty degrees strength in a sautapan to boil on a stove,—the syrup must rather simmer than boil,—use a dessert spoon to drop carefully, and at once, a spoonful of the preparation in different parts of the syrup, thus forming small round pats; and, as these are poached on one side, turn them over with a fork, and when done on both sides drain them on a sieve or napkin; use up the whole of the preparation in this way. The poached pats of egg ready, stick two together with orange marmalade, stamp them out neatly with a circular tin cutter, and place them out of hand in close order upon a clean baking sheet; shake some cinnamon sugar over their surface, give them a gloss with the red hot salamander (light colour), dish them up spirally in their compotier, and pour round the base some syrup flavoured with orange juice and a little rum.

**No. 163.—Compote à la Ximenes.**

With some stale brioche, or any other similar kind of cake, cut out small thin ovals about the size of a small egg, place these with some thick syrup in a sautapan to boil sharply on the fire, allowing the syrup to become caramelled, or, in other words, to attain a light brown colour; keep moving the pan about to



prevent the *crusts* from sticking and becoming *burnt*; they should be glossed with the sugar,—on *one* side at least,—and, as they are finished out of hand, place them, the brightest side uppermost, on a wire drainer in the cool.

To dish up this compote, a little Spanish branco, No. 161, should be strewn at the bottom of the compotier, and also a small heap (vermicellied through a wire sieve) in the centre; build the glossy crusts round the branco in three graduated tiers, using apricot jam to make them hold together in the desired position: fill up the centre with vermicellied branco, and strew cinnamon sugar over this, leaving the crusts perfectly glossy. Pour some orange syrup round the base.

#### No. 164.—Compote of Spanish Vermicelli.

Break eight fresh eggs into a perforated flat tin strainer (see Adams' Illustrations), dividing the yolks with the shell, and gently rub them through with the point of a spoon into a basin. Boil a pound of sugar to the feather degree; pour the eggs into a small pointed tin funnel with a handle, stopping the hole with the end of your finger, holding the funnel in your right hand, and, as you commence letting out the egg from the point of the funnel, dropping it into the boiling syrup at the edge of the sautapan, withdraw your finger from the hole, and direct the funnel all round the sautapan, in spiral rings, converging towards the centre; let the funnel now be held by another person, and, as the egg becomes sufficiently set, take it out with a skimmer and drain it on a sieve. Use

up the remainder of the eggs in this way ; and, when all is vermicellied and poached, and drained, sprinkle some orange flower water over them, and with two forks lift them lightly, in order that they may be thoroughly impregnated. Dish up the compote in a pyramidal heap, pour over all some light syrup, and ornament the base with rings of angelica.



## CHAPTER VI.

## ON THE PREPARATION OF DRIED FRUITS.

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Apricots.	Pears in Quarters.
Peaches.	American Crab-Apples.
Plums.	Shaddock, or Forbidden Fruit.
Greengages.	Angelica.
Cherries.	Apple Paste.
Pine-Apple.	Pear Paste.
Orange-Peel.	Apple Jelly.
Orange Rings.	Quince Jelly.
Lemon-Peel.	Peach Paste.
Lemon Rings.	Apricot Paste.
Pears whole.	

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**No. 165.—Dried Apricots.**

FIRST prepare the apricots as directed in No. 130, giving the fruit three charges of syrup; they must then be drained separately and placed at distances from each other upon a brass wire drainer resting upon a baking sheet, and put in the screen or hot closet at slow heat to dry.

Boil one pound and a half of sugar to the substance of thirty-five degrees strength, or what is termed the pearl degree; add the juice of a lemon; and with the bowl of a spoon work the sugar at the side of the pan

until it becomes dulled or whitish ; then throw in the dried halves of apricots, shake all round gently together, and use a silver fork to lift out the pieces of apricots, placing them with the outer side uppermost upon the brass drainer as before, and set them in the screen again to dry the sugar for about an hour : when finished, put them away in boxes with a sheet of clean paper in between each layer of dried apricots.

#### **No. 166.—Dried Peaches.**

Prepare the peaches in the first instance as indicated for compotes No. 136, but with more syrup ; boil up the syrup three days running, adding it boiling to the fruit in its basin each time. The halves of peaches are afterwards to be drained, dried upon the brass drainers in the screen, very lightly painted over with a camel-hair brush dipped in prepared cochineal or carmine, and when the colour is perfectly dried on the peaches, finish them in the same manner as indicated for apricots.

#### **No. 167.—Dried Plums.**

The larger kind, egg-plums, golden-drops, magnum-bonums, &c., are best suited for the purpose. Divide the plums in halves, or leave them whole, according to fancy ; let them simmer very gently in twenty-four degrees syrup for about five minutes, and pour them gently into a white pan to steep in their syrup until the next day ; the syrup *only* must then be boiled up, skimmed, and poured back on the plums, and covered over.



Boil up the syrup twice more, and then drain and dry the plums in the usual way, and proceed to finish the fruit in all respects as indicated in the foregoing cases.

#### **No. 168.—Dried Greengages.**

Leave the stalks on the fruit, merely cutting off the brown end; prick the greengages all over with a pin, and give them a gentle simmer in sufficient twenty-two degrees syrup to make them swim over a smothered stove fire for about ten minutes; cover their surface with vine leaves, and set them aside in the copper preserving pan till the next day; then draw off the syrup, boil and skim it, and pour it back to the greengages; the boiling must be repeated on the two following days. The greengages may then be drained, dried, and passed through the sugar as in No. 165, drained upon brass wire trays (see Adams' Illustrations), and set in the screen to dry for twenty minutes; afterwards, when cold, to be packed away in boxes with paper.

#### **No. 169.—Dried Cherries.**

Fine large Kentish cherries should be selected for drying. Let the stones be dexterously removed by means of small pointed wooden skewers, made no larger than a quill toothpick, and so handled in the operation of extracting the stone as not at all to tear or damage the fruit. When the cherries are all stoned, throw them into a preserving pan containing syrup of twenty-two degrees strength, just off the fire, and give them ten minutes' very gentle simmering over



a slow fire. By the words simmer, as here applied, it is intended to convey an idea which perhaps would be better expressed by saying that the syrup when on the fire should be allowed to attain that degree of heat only which would cause it to tremble at the side of the pan. Let it be distinctly remembered that, when any fruits are being preserved whole for drying or otherwise, they must not be allowed to boil, otherwise they would burst.

Thus, the cherries having been simmered, put them with their syrup away, covered over in a white pan until the next day; the syrup must then be drawn off, boiled up, skimmed, and poured back to the cherries. The syrup must be thus boiled up twice more, making in all what we term giving four *fashions* of sugar. On the fourth day drain the cherries on a cane sieve entirely free from any excess of moisture, strew them thinly, and apart from each other upon bright clean wire trays resting on dishes, and place them in the screen to dry—*slow heat*, for if the heat should be excessive, it darkens the cherries. The beauty of this, and all dried fruits, consists in their *light* colour. As soon as the cherries are sufficiently dry, that is, when on being touched they do not stick to your fingers, they must be withdrawn from the screen, and when cold, may be packed away in boxes lined with clean paper.

NOTE.—All kinds of small plums may be treated in the same way as cherries; those received from the south-western provinces of France termed *pistoles* are prepared in this way; and previously to their being packed in small round boxes are pressed flat betwixt the index and the thumb.



**No. 170.—Dried Pine-Apple.**

Peel, thoroughly clean, and pick out the brown specks or eyes of the pine-apple; cut it up in slices rather better than a quarter of an inch thick, or else in finger-like lengths; give these a ten minutes' gentle boiling, and put them away in a pan till the next day; give four more *fashions*, as directed for cherries, and finish in the same manner.

**No. 171.—Dried, or Candied Oranges in Quarters.**

Divide the oranges in quarters, pick out the pips, and gently boil the fruit in plenty of water until the peel becomes a little soft, so as to admit of a quill being easily run through it; the quarters must then be drained on a sieve to run off all excess of moisture, and let them simmer in twenty-eight degrees syrup for ten minutes, then to be poured into a white pan, and left to steep till the next day. Give four more *fashions*, or boilings, to the syrup separately from the oranges; and after drying the quarters upon wire trays in the screen, dip each quarter in the semi-grained sugar before drying it a last time.

**No. 172.—Dried, or Candied Orange Peel.**

Cut the oranges in halves, carefully remove the pulp of the fruit, give the peels a gentle boiling until they become sufficiently soft to admit of running a quill easily through them, drain, and cool them in plenty of cold water, and finish as directed in the foregoing number.

**No. 173.—Dried Slices of Oranges.**

Cut the oranges in slices about a quarter of an inch in thickness, parboil them, and finish as directed in No. 171.

**No. 174.—Dried Orange Rings.**

Cut the oranges in slices about the sixth part of an inch in thickness; with a knife cut out all the fruit close up to the white pith, leaving this entire; parboil the rings with a little salt in the water until they become a little soft; cool them in cold water, drain them free from excess of moisture, and finish as directed for orange peel, No. 172.

**No. 175.—Dried Quarters of Lemons.**

The same as in No. 171.

**No. 176.—Dried, or Candied Lemon Peel.**

See Dried Orange Peel, No. 172.

**No. 177.—Dried Slices of Lemons.**

See Slices of Oranges, No. 173.

**No. 178.—Dried Lemon Rings.**

See Orange Rings, No. 174.

**No. 179.—Dried Pears whole.**

First prepare the pears as directed in No. 115, give them four more *fashions*, and finish as indicated for pine-apple, No. 170.



**No. 180.—Dried Pears in Quarters.**

The same as the foregoing.

**No. 181.—Dried American Crab-Apples.**

Prepare the crab-apples as directed in No. 151, and finish them in the same manner as indicated for green-gages, No. 168.

**No. 182.—Dried Shaddocks, or Forbidden Fruit.**

Cut each shaddock into six or eight pieces lengthwise, and proceed as for quarters of oranges, No. 171. This fruit may also be treated in all respects in a similar manner to the different processes indicated for oranges.

**No. 183.—Dried Angelica.**

Prepare the angelica as in No. 149, cut the stalks in the shape of short fingers, lozenges, large and small rings; give them four more *fashions*, or boilings of the syrup; and when this has been accomplished, drain the angelica, give it a *fashion* in the semi-grained sugar, and dry it in the screen in the usual manner.

**No. 184.—Dried Apple Paste.**

Proceed as indicated in No. 110, and when the shapes of apple paste are dried, give them a dip in the semi-grained sugar, and dry them upon the brass wire trays in the screen.

**No. 185.—Dried Pear Paste.**

This is prepared in the same manner as apple paste, No. 184.

**No. 186.—Dried Apple Jelly.**

Prepare the apple jelly as prescribed in No. 72; and when boiled and ready, let it be poured into a bright clean baking sheet to the thickness of rather better than a quarter of an inch, and when the next day the jelly has become set stiff and quite firm, let it be cut in the shape of rings, rounds, lozenges, squares, oblongs, &c., placed upon wire trays, and set to dry in the screen, at very moderate heat; for if the heat is too great, the jelly would melt instead of drying.

**No. 187.—Dried Quince Jelly.**

Prepare the quince jelly as directed in No. 74, and finish as in the preceding case.

**No. 188.—Dried Apricot Paste.**

Proceed as for apricot jam, No. 67, but, for this purpose, the jam must be reduced in small quantities and be considerably firmer; when ready, let it be poured upon a bright clean baking sheet, and allow it to remain in this state until it is set and has become comparatively dry; it should then be stamped or cut out in the form of rings, rounds, ovals, leaves, lozenges, &c., and placed on the trays to be dried in the screen.

NOTE.—Remember while drying fruits that they



must always be covered with paper to keep off the dust, &c.

White papers cut to the shape of any of the foregoing named dried fruits, and either pinched or crimped at the sides, or else cut in fringes at the edges of the paper, and afterwards pinched up to the shape of the fruits, give an additional grace to these very pretty accessories of dessert.

## CHAPTER VII.

## ON COLOURED SUGARS FOR DECORATION, AND PERFUMED SUGARS FOR FLAVOURING.

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To prepare Granite Sugar.	Clove Sugar.
To prepare Pink Granite Sugar.	Vanilla Sugar.
To prepare Yellow Granite Sugar.	Orange-Flower Sugar.
To prepare Orange Granite Sugar.	Ginger Sugar.
To colour Granite Sugar Green.	On Icing Sugar for Ornamental
Of Colours in general.	Piping.
Orange Sugar for flavouring.	Instructions for the Use of Royal
Lemon Sugar for flavouring.	Icing.
Cinnamon Sugar.	

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**No. 189.—To prepare Granite Sugar.**

TAKE a pound of the finest loaf sugar, break it up in very small lumps, and put these on a clean marble slab, use the end of a rolling pin to break up these lumps much smaller without necessarily bruising the sugar, as this would dull its crystallised appearance; riddle this through a rather coarse wire sieve, and then sift it through a hair sieve in order to free it from the finer powdered sugar. What remains in the sieve, if the process has been properly conducted, will present the appearance of a rather coarse yet even grained kind of gravelly sand: this is what is called



by confectioners granite sugar, and serves as the ground work for the production of the following coloured sugars.

**No. 190.—To prepare Pink Granite Sugar.**

Put the granite sugar, prepared as in the foregoing number, on a clean plate, add a pinch of carmine and a few drops of rose water, and with both hands rub all together until the sugar has become evenly coloured of a delicate pink or rose colour; dry the sugar in the screen—very moderate heat—rubbing it between your fingers frequently, to prevent its clogging together, and when dry, put it away in a clean bottle or paper box for use.

**No. 191.—To prepare Yellow Granite Sugar.**

For this colour use gamboge, and proceed as in the former case; the little moisture required to rub the gamboge on a plate will suffice to saturate the sugar.

**No. 192.—To prepare Orange Granite Sugar.**

Make an infusion of a good pinch of hay saffron with a spoonful of water boiled in a sugar pan until the moisture is nearly absorbed, and then squeeze out the colour through a bit of muslin into the granite sugar on a plate; a few drops will suffice to colour the sugar; remember that it must not be so much moistened as to cause the grains to clog together; dry the sugar in the usual manner.

**No. 193.—To colour Granite Sugar Green.**

Thoroughly wash in several waters a peck of green spinach; put this dripping wet into a mortar, thoroughly pound it into a soft pulp, extract the juice from this by placing it in a strong clean cloth to be held at each end—the ends to be twisted by means of the handles of two wooden spoons being so inserted as to enable you to wring out the whole of the juice into a dish placed underneath to receive it as it oozes through the cloth; put this spinach-green into a sugar boiler and stir it on the fire until it coagulates, or, in other words, until you see it begin to curdle; it must then be poured upon a sieve to drain off all the water; and when this is effected, let it be scraped off the sieve with a spoon and gently pressed in a napkin to absorb all excess of moisture. This is what is called vegetable green or spinach-green. Use this to colour your granite sugar of a deep or light green colour by adding more or less of the colouring matter; bear in mind that this colour requires much care in drying, for, when exposed to heat, it is liable to turn yellowish: it is therefore necessary to dry it, either in the sun, or else on the kitchen table, rubbing it with the fingers occasionally.

**No. 194.—Of Colours in general.**

Carmine, cochineal, saffron, gamboge, and extract of spinach for greening, from their perfect harmlessness, may be safely used for all ornamental purposes in confectionary; there are other French colours of vegetable composition sold in bottles for similar purposes; these are procurable at the French Pro-



vision Warehouse of M. Ferré, Marylebone Street, Regent Street.

**No. 195.—Orange Sugar for flavouring.**

Rub the rind of a dozen oranges on lumps of sugar, scrape this off, dry it in paper on a plate in the screen, and put it away in a stoppered bottle for use.

**No. 196.—Lemon Sugar for flavouring.**

Take a dozen lemons and proceed as directed for the preparation of orange sugar.

**No. 197.—Cinnamon Sugar.**

Dry two ounces of cinnamon in the screen, pound it with one pound of loaf sugar in a mortar until both are thoroughly pulverised, and then sift this through a sieve and put it away in a well-stoppered bottle for use.

**No. 198.—Clove Sugar.**

Dry two ounces of cloves and pound them with one pound of loaf sugar in the manner prescribed in the foregoing number.

**No. 199.—Vanilla Sugar.**

Chop fine four sticks of vanilla, and pound them with one pound of loaf sugar; sift this, and put away in a well-stoppered bottle.

**No. 200.—Orange-Flower Sugar.**

Pound four ounces of candied orange-flowers with one pound of loaf sugar; sift this, and put it away in a stoppered bottle.

**No. 201.—Ginger Sugar.**

Pound two ounces of ground ginger with one pound of loaf sugar, and finish as above.

**No. 202.—On Icing Sugar for Ornamental Piping.**

Icing sugar is composed of the finest possible sifted loaf sugar, mixed or worked into a soft paste with whites of eggs and lemon juice. This kind of icing may be flavoured with different kinds of essences, or left plain, according to fancy. It is used for sheathing or covering wedding cakes, twelfth cakes, and a variety of other cakes, and for general ornamentation.

**No. 203.—Instructions for the Use of Royal Icing.**

It is necessary to procure a variety of diminutive tin funnel-like cones (at Adams', 57, Haymarket, St. James'). The pointed ends of these are open, and are so contrived as to enable you, by their assistance, to produce every imaginable design of ornament. The following instructions will enable you to use them to advantage.

First, prepare some *cornets* made of letter paper. These *cornets* should be formed in exactly the same manner as the pointed bags in which grocers are in the common habit of wrapping small quantities of



groceries; the *cornets* must be fastened by sticking the paper together with gum or white of egg, and are to be dried in the screen to make them stiff and secure.

When about to use the *cornets*, cut off so much of the pointed end as will give an opening of sufficient diameter to admit of the pointed end of one of the tin instruments, before alluded to, protruding about half an inch through the paper; you then partly fill the *cornets* with royal icing, twist down the upper ends of the paper so as to enclose the icing, and prevent it from oozing out as you press upon it in order to force it out at the point: it requires a knowledge of drawing, good taste, and practice, to produce a variety of neat or elegant designs of ornamentation; but you must not be deterred from trying your hand on account of these difficulties; for, you must remember, that industry and perseverance overcome all obstacles.

## CHAPTER VIII.

ON TRANSPARENT ICING FOR DESSERT CAKES,  
BONBONS, AND FRUITS.

How to boil Sugar for Transparent Icing.	Chocolate Transparent Icing.
Yellow Transparent Icing.	Coffee Transparent Icing.
Orange Transparent Icing.	Transparent Icing flavoured with Bitter Almonds.
White Transparent Icing.	Transparent Icing flavoured with Orange Flower.
Green Transparent Icing.	Transparent Icing flavoured with Roses.
Rose Pink Transparent Icing.	
Violet Transparent Icing.	
Transparent Icing flavoured with Fruit.	

**No. 204.—How to Boil Sugar for Transparent Icing.**

CLARIFY one pound of the finest sugar in a copper pan, and boil it to the blow, or, forty degrees; place the bottom of the pan in cold water contained in a deep sautapan to cool, until the sugar begins to set at the sides and bottom of the pan.

You will have previously got ready a gill of clarified syrup, half a lemon from which the pips have been removed, two silver forks, and a square baking sheet lined with paper; you will then add to the sugar enough liqueur, either of curaçoa, noyau, cedrati,



maraschino, or kirschenwasser, to flavour the icing, and to bring it to its proper consistency for working; you then take a silver tablespoon, stir the sugar well together, and with the back part of the bowl of the spoon rub and work the sugar up against the sides of the pan; this is intended to give to the sugar an opalised appearance; you then use one of the forks to lift one of the cakes intended to be iced, dip it in the sugar, or else, while holding it upon the fork, use a spoon to pour some of the syrup merely over its surface, and with the other fork lift off the cake upon the paper covering the baking sheet. Proceed to ice over all the other cakes, and when all are completed, push them in the screen, slow heat, to dry them; this will take about ten minutes.

#### **No. 205.—Yellow Transparent Icing.**

Boil the sugar as directed in No. 204, colour with orange flavouring sugar or diluted gamboge flavoured with curaçoa or noyau.

#### **No. 206.—Orange Transparent Icing.**

Boil the sugar as in No. 204, colour with decoction of saffron, or else with sufficient orange-zest sugar to give the required tinge, flavour with curaçoa.

#### **No. 207.—White Transparent Icing.**

Boil the sugar as in No. 204, *no colour*, flavour with curaçoa, noyau, or kirschenwasser.

**No. 208.—Green Transparent Icing.**

Boil the sugar as in No. 204, colour with extract of spinach, No. 193, and flavour with any white liqueur, although cedrati perhaps is most appropriate for this colour.

**No. 209.—Rose Pink Transparent Icing.**

Boil the sugar as in No. 204, colour with diluted carmine or a few drops of cochineal; flavour with essential oil of roses or with rosolio liqueur.

**No. 210.—Violet Transparent Icing.**

Boil the sugar as in No. 204, colour with equal parts of ultramarine blue and carmine diluted with a few drops of hot water, flavour with syrup of violets.

NOTE.—When you have several sorts of cakes to ice, it is best to boil a couple of pounds of sugar at once to the crack, No. 105, and afterwards to pour it out in a dish or plate. As you require it for use, break off the quantity required, and when made hot in the sugar boiler dilute it to the desired consistency with clarified syrup and the liqueur: it takes a gill of liqueur or fruit juice to flavour a pound of sugar.

**No. 211.—Transparent Icing Flavoured with Fruit.**

When it is intended that the icing is to be flavoured with any kind of fruit, such as currants, cherries, raspberries, strawberries, &c., extract the juice cold, without boiling, by pressing it out with a spoon



through a hair sieve ; a gill of fruit juice will suffice to flavour a pound of sugar. It sometimes happens that the sugar becomes unmanageable by ceasing to be liquified, and by becoming cold or otherwise, because it may have been too strong in the first instance ; in such a dilemma, add a little syrup, or water, or liqueur, warm it, and work it again.

**No. 212.—Chocolate Transparent Icing.**

Put two or three cakes of *French* chocolate (the best is procurable at Crosse and Blackwell's Provision Warehouse, Soho Square) with a few drops of water in a pan in the oven to become soft, dilute this with half a gill of syrup, and work it until perfectly smooth, and then add it to the boiled sugar, No. 204.

**No. 213.—Coffee Transparent Icing.**

Boil the sugar as in No. 204, and dilute it with a small coffee-cupful of very strong made bright coffee.

**No. 214.—Transparent Icing Flavoured with Bitter Almonds.**

Boil the sugar as in No. 204, keep it white, and flavour with a few drops of the essence of bitter almonds.

**No. 215.—Transparent Icing Flavoured with Orange Flower.**

Boil the sugar as in No. 204, keep it white, and let it be diluted with a wine-glassful of double orange-flower water.

**No. 216.—Transparent Icing Flavoured with Roses.**

Boil the sugar as in No. 204, colour it with carmine, and flavour with a few drops of oil of roses, or else dilute it with rose water.



## CHAPTER IX.

## ON THE DIFFERENT MANNERS OF PREPARING ALMONDS.

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How to Scald Almonds.

Split Almonds.

Shred Almonds.

Chopped Almonds.

To pound Almonds.

To colour Almonds.

Orgeate of Almonds.

Almond Paste.

Almond Paste, another way.

On Essences for Flavouring.

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No. 217.—How to Scald Almonds.

THROW the almonds into a pan containing boiling water, allow them to remain in this on the fire until you find that on taking one of the almonds between your fingers you can easily push off the skin by pinching the almond between the finger and thumb; then drain off the water, cool the almonds in cold water, drain them again, and, as you rub off the skins or hulls with your hands in a cloth, let the almonds be thrown into cold water with a little salt, and when washed clean, drain and dry them in another cloth.

## No. 218.—To Split Almonds.

When the almonds are prepared, as in the foregoing case, insert the point of a knife at the end, when you will find that they will readily split in halves at their natural division.

**No. 219.—How to Shred Almonds.**

The almonds being skinned, cut them lengthwise in thin shreds by dividing each almond in this way into five or six long shreds.

**No. 220.—To Shred Almonds another way.**

Instead of shredding the almonds lengthwise as directed in the preceding case, cut them thinly crosswise, thus rendering the shreds shorter.

**No. 221.—Chopped Almonds.**

When the almonds are freed from their hulls or skins, use a large knife to chop them more or less finely according to the purpose for which they are required.

**No. 222.—To Pound Almonds.**

After scalding the almonds and removing the skins, let them soak in cold water for an hour; this in a measure will prevent them from becoming oily while being pounded. When soaked, pound the almonds in a mortar, adding occasionally a few drops of water or orange-flower water, and when thoroughly pulverised into a softish pulp they will be ready.

**No. 223.—To Colour Almonds.**

When the almonds are shred, or chopped, add any colour required to be produced, rub them together until every part has become equally saturated with the colour, and then dry them in the screen,



**No. 224.—Orgeate of Almonds.**

To one pound of skinned almonds add one pound of sugar, pound as directed in the foregoing case, adding occasionally a few drops of orange-flower water.

**No. 225.—To make Almond Paste.**

Scald, skin and soak the almonds for three hours, drain and pound them, adding occasionally a few drops of orange-flower water, and when thoroughly pulverised into a soft compact pulp, rub this through a hair sieve on to a plate; add the pulp to an ounce of soaked and passed gum dragon,—that is, the gum after being soaked in a gill of tepid water, must be squeezed through a cloth. Place the prepared gum on a clean marble slab and work it with the fist until it becomes white and elastic, then add the almond pulp and half a pound of fine sifted icing sugar, and continue to work all together until well amalgamated, adding gradually icing sugar enough to produce a firm, compact, elastic paste. The use of this will be shown hereafter.

**No. 226.—Almond Paste another way.**

Boil a pound of sugar to the crack, add fourteen ounces of almond pulp, stir all together with a wooden spoon over a slow fire until the paste ceases to adhere to the sides of the pan, and then work in half an ounce of prepared gum dragon with more icing sugar on the slab.

**No. 227.—On Essences for Flavouring.**

It is very important that all essences used in Confectionary should be of the purest kind; and on that account I would recommend that they should be procured at Messrs. Savory and Moore's, New Bond Street, where they are sold of best quality, and in a genuine state. This remark refers also to oil of almonds, rose, and orange flower waters, and generally to all chemicals required by confectioners: such as alum, cream of tartar, carbonate of soda, gums, &c.



## CHAPTER X.

## ON DESSERT CAKES IN GENERAL.

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Brioche Paste.	Brussels Biscottes.
Pound Cake.	Rusks, plain.
Savoy Biscuit.	Italian Rusks.
Plum Cake.	Champagne Biscuits.
Wedding Cake.	Macaroons, plain.
To make Paper Cases.	Macaroons, soufflés.
Sponge Cakes.	Ratafias.
Cream Biscuits in Cases.	Italian Macaroons.
Finger, or Naples Biscuits.	Swedish Macaroons.
Ginger Drops.	Swedish Macaroons, another way.
Ginger Cakes.	Sticks of Cinnamon.
Cinnamon Drops.	Sticks of Vanilla.
Clove Drops.	Queen's Cakes.
Orange Biscuits.	Queen's Drops.
Lemon Biscuits.	Genoese Paste.

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**No. 228.—Brioche Paste.**

INGREDIENTS: 1 lb of flour, 10 oz. of butter,  $\frac{1}{2}$  oz. of German yeast, a teaspoonful each of salt and of sugar, and about seven eggs.

Put one fourth part of the flour on the slab, spread it out so as to form a well in the centre, put in the yeast and dissolve it with a little tepid water; when this is effected, add enough water to mix the whole

into a rather soft paste, knead this into the form of a round ball, put it into a stewpan capable of holding three times its quantity, score it all round with a knife, put the lid on and set it to rise in a rather warm place; in the winter it may be put in the screen, but, in hot weather, the fermentation will proceed more satisfactorily, if it is placed on the kitchen table, or in some such place of moderate warmth. This part of the operation is termed setting the sponge. Next, put the remainder of the flour on the slab, and spread it out to form a hollow in the centre; then put in the salt and the sugar, pour in a little water to dissolve them, add the butter, break in six eggs, and work the whole well together with the hands, until it is well mixed; and then, rubbing the paste with both fists held flat on the slab, move them to and fro so as to reduce any remaining lumps smoothly. By the time that the paste is mixed, the sponge will probably have risen sufficiently; to be perfect, it must have increased three times its original size; and when spread out on the paste ready to receive it, it should present the appearance of what is called a honey-comb sponge, full of holes, from which it takes its name. Both the above should then be immediately, but gently, and thoroughly mixed. A napkin must be spread in a wooden bowl, or basin, some flour shaken all over the bottom and sides, and the *brioche* paste lifted into it: sprinkle some flour over the paste, and after throwing the corners of the napkin over all, set the bowl containing the paste in a cool place, in the larder, or cellar, free from any current of air, till the next morning.



It is usual to make this kind of paste late in the evening of the previous day when it is required for use. The first thing on the following morning the *brioche* paste must be turned out of the napkin on the slab; then shake a little flour under and over it, and fold over the paste half a dozen times, each time kneading it down with the knuckles; put the paste back again into the bowl as before; and, in about two hours afterwards, it will be ready for baking.

#### No. 229.—A Large Brioche.

Prepare the paste as directed in the foregoing number, mould two-thirds of it into a round ball by kneading it well together, and press this with the open part downwards in a tin hoop placed on a baking plate; then knead the remainder into another ball, and with some water or egg, fasten this on the centre of the first ball; egg it over with a paste brush, score the sides with a knife, and push in the oven, moderate heat. As soon as the *brioche* begins to rise, and has acquired a light golden colour, cover it with paper: it will require about an hour's baking. This kind of cake is fittest for tea or breakfast.

#### No. 230.—Small Fancy Brioches for Breakfast.

Prepare the paste as in No. 228, and make it up into twelve small *brioches*, to be shaped as directed for a large *brioche*. *Brioche* paste may also be made up in different shapes, such as twists, finger rolls, half moons, &c., these form a welcome addition to the breakfast table or tea tray.



**No. 231.—Pound Cakes.**

Ingredients: 1 lb. of flower, 1 lb. of sifted sugar, 1 lb. of butter, eight eggs, a wine-glassful of brandy, a pinch of salt, and the rind of two oranges or lemons rubbed on sugar.

Place the butter in a basin, and work it with a wooden spoon until it assumes the appearance of thick cream, then add the flour and the sugar, and the eggs gradually; when the whole is thoroughly incorporated, add the brandy and salt, mix well together, and bake the paste, either in tin hoops, or else on baking sheets previously greased with butter, or in preference to this, line either the hoops or the baking sheets with buttered paper to prevent the cake from acquiring too much colour.

Dried cherries, currants, pistachios, or candied peel, may be added.

**No. 232.—Savoy Biscuits in a Mould.**

Ingredients: 1 lb. of sifted sugar, fourteen eggs,  $4\frac{1}{2}$  oz. best flour,  $4\frac{1}{2}$  oz. of potato flour, or of Brown and Polson's Indian corn flour, a pinch of salt, and any kind of flavouring.

First, separate the yolks from the whites of the eggs, taking care not to drop any portion of the yolks into the whites, as any mixture of these renders it impossible to whisk the whites firm. The yolks must be put into a large white pan, and the whites into a round copper egg bowl, and kept in a cool place until used. Add the sugar and salt to the yolks, also the flavouring, such as vanilla, orange, or lemon zest sugar,



or a few drops of any kind of essence ; work all well together for twenty minutes, until the batter becomes a creamy substance. The whites must now be whisked into a smooth firm snowy froth, and when ready, mix them in very lightly with the batter, adding the two flours gradually at the same time. The batter thus prepared must be poured in a mould previously prepared in the following manner :—

Chop finely eight ounces of beef or veal suet, and melt this down in a small stewpan over a slow fire, then strain it through a sieve, pour it into the cake mould, turn the mould round in all directions that the inside may be equally greased in every part ; then drain out all superfluous grease, shake out any remaining drops, throw in a pound of the finest sifted icing sugar, shake this round inside the mould, so as to thoroughly line it with a thin coating or covering of the sugar.

When the cake is ready for the oven, stick a broad band of stiff paper equally round the upper edge of the mould to prevent the batter from running over as it rises, twist a thick cording of paper into a circular shape to be placed round the bottom part of the mould, this to be placed resting upon a thin heap of wood-ashes on its baking sheet ; push in the oven, moderate heat : particular care must be taken to keep the oven door closed as much as possible while the cake is baking, and also not to increase its heat afterwards ; this may be easily avoided by heating the oven to a sufficient temperature in the first instance.

It is almost impossible to determine the exact length of time, that this, or indeed, any other cake



should remain in the oven; this will very much depend on the size and manner of construction of the oven, and partly also upon the necessity there may be for opening it while the cake is baking. The best way to ascertain whether the cake is well baked, is to run a notched wooden skewer down its centre, and if on withdrawing it, no part of it hangs to the skewer, it will be safe to turn it out of the mould; it must then immediately be put back in the oven for a few minutes, to prevent its shrinking.

When turned out in perfection, these Savoy biscuits should present a smooth surface, and be of a light fawn colour.

#### **No. 233.—Naples, or Finger Biscuits.**

Prepare the batter as directed in the foregoing case, fill a biscuit forcer (see Adams's Illustrations) with some of it, draw the string securely to prevent any of the batter from running out, and proceed to push or force out the batter in the form and length of fingers, in double rows upon a half sheet of foolscap paper, which has been previously folded in two equal moieties lengthwise down the centre of the sheet; this centre line will serve to direct your hand. When the sheet is filled, dredge some fine sugar all over the biscuits, and two minutes after, blow off any excess of sugar, lay them on a baking sheet, and push in the oven, moderate heat: about fifteen minutes will suffice to bake them. When done, remove the fingers from the paper, by passing a wet brush all over the under side of the biscuit paper, and in a minute after the biscuits may be easily peeled



off without breaking, stick two of these together. Use up the remainder of the batter in the same way. These biscuits should be baked of a light colour.

By using the biscuit forcer as before indicated, this same kind of batter may be formed in a great variety of shapes, such as rounds, ovals, rings, &c.

#### **No. 234.—Cream Biscuits in Cases.**

Ingredients: six eggs, 6 oz. of sugar, 2 oz. of flour, a spoonful of vanilla sugar, No. 199, a grain of salt, a gill of double cream whipped.

Work the yolks, sugar, salt, and the flavouring in a basin, into a thick batter; then add the whipped whites, the cream, and the flour simultaneously, mixing lightly together at the same time. Use this to fill small paper cases, dredge some fine sugar over the tops, and a few minutes after as the sugar begins to melt on their surface, push in the oven, very moderate heat; bake fifteen minutes, and serve hot.

#### **No. 235.—To make Paper Cases.**

The paper cases alluded to in the foregoing number are made in the following manner;—

Cut square pieces of letter paper measuring three inches on all four sides, double this in two equal folds, and turn down each half in three equal reversed folds; then turn up the upper leaves, turn back the corners at both ends of the paper, equally and correctly; this will bring the ends to form a point; fold this back under the case as it were, press it down hard with the

thumb nail, then open the square or oblong case, pinch the corners, and it will stand erect.

The round paper cases are made with circular pieces of paper, cut to about the same dimensions as the former; which, after being plaited all round with the edge of a knife, to the depth of one and a half inch, are pushed into a round wooden box mould, and forced into it with a wooden wedge made to fit tightly; the edge of the paper must be turned under tightly all round with the back part of the blade of the knife: the case will then have received its intended form.

#### **No. 236.—Sponge Cakes, or Biscuits.**

For this purpose use sixteen eggs to the pound of sugar, and other ingredients prescribed for making a large Savoy cake. And thus, having prepared the batter as directed in No. 232, use it to fill small oblong-shaped flat moulds, commonly called sponge cake moulds; these must have been previously prepared by running some clarified butter in them, and after being well drained of all excess of grease, they are to be lined by shaking some fine sifted sugar in them, so as to give their interiors a thin smooth coating of the sugar. Fill these moulds with the batter, dredge fine sugar over their surface, and bake them in moderate heat for fifteen to twenty minutes.

#### **No. 237.—Plum Cake, or Wedding Cake.**

Ingredients:  $2\frac{1}{2}$  lbs. of flour,  $1\frac{1}{2}$  lb. of sifted sugar,  $1\frac{1}{2}$  lb. of butter, 1 lb. of chopped dried cherries, 1 lb.



of cleaned currants,  $1\frac{1}{2}$  lb. of shred orange, lemon, and green citron peels, 12 eggs, half a pint of brandy, half a gill of caramel, or burnt sugar colouring, 1 oz. of salt, 8 oz. of ground almonds, the zest of four oranges, 1 oz. of pounded cinnamon, cloves, nutmegs, and coriander seeds—all in equal proportions.

First work the butter in a large white pan with a wooden spoon, until it presents the appearance of a creamy substance; next, add by degrees, the sugar, flour, salt, and the eggs, still continuing to work the batter the whole of the time; then add the remainder of the ingredients; and, as soon as all is thoroughly incorporated, let the preparation be poured into a proper-sized tin hoop previously lined with double bands of buttered paper, and ready placed upon a stout baking sheet—the bottom of which must be also lined with double sheets of paper.—Bake in moderate heat, and be careful not to increase the heat of the oven while baking. A cake of this weight will require about two and a half hours' baking.

**No. 238.—To Ice and Ornament a Wedding Cake.**

When the plum cake is cold, and cleared of the paper, and trimmed, place it on a baking sheet, and cover the top with a coating of orgeate paste, No. 226, one inch and a half in thickness, and dry this in the screen for an hour; then, cover the whole surface of the cake with a coating of royal icing, No. 202, about half an inch in thickness, and when this has become hard, decorate it with royal icing piped on the top and sides, in tasteful ornamental designs; using also some



buds and flowers, and wreaths of artificial orange flower blossoms, to be intermixed with the other mode of decoration. The whole of the ornamentation of a wedding cake must be white, with the exception of a wreath of blush roses. (*See Frontispiece.*)

#### **No. 239.—Ginger Cakes.**

Ingredients: 1 lb. of flour, 12 oz. of butter, 12 oz. of sifted sugar, 2 oz. of ground ginger, eight yolks of eggs.

Work the whole of the above-named ingredients with the hands on a pastry-board, or slab, and having gathered the paste up into a compact mass, separate it into four parts; roll these out with flour to the thickness of the sixth part of an inch, one after another, and with a tin cutter—either oval, round, or any other shape, stamp out as many cakes as the paste will produce, and place them in order upon a slightly buttered baking sheet; push in the oven, pass a paste brush dipped in white of egg over them when about half done, dredge some sugar over their surface, and finish baking the cakes of a light colour.

#### **No. 240.—Ginger Drops.**

Prepare the paste as in the foregoing case, adding two whites of eggs; use this to fill a biscuit forcer, and push out the drops the size of a small walnut on a buttered baking sheet—at the distance of one inch and a half from each other; strew small shreds of candied peel on their tops, and bake them of a light colour.



**No. 241.—Cinnamon Drops.**

Ingredients: 1 lb. of flour, 12 oz. of butter, 12 oz. of sifted sugar, 6 whole eggs, 1 oz. of ground cinnamon.

Work the butter in a pan with a spoon until it becomes of a creamy substance, then add the sugar, flour, cinnamon, the six yolks of eggs, and the six whites whisked into a firm snowy froth; mix lightly and thoroughly, and use a biscuit forcer to lay out the drops on a buttered baking sheet as directed in the preceding number; strew finely shred pistachio kernels upon their tops, and bake them of a light colour.

**No. 242.—Clove Drops.**

Prepare the paste as directed for cinnamon drops, No. 241, using one ounce of ground cloves, or a few drops of oil of cloves, to flavour them instead of cinnamon; when laid out on the baking sheet, place a bold cut ring, or round piece of green citron peel on the top, and bake them of a light colour.

**No. 243.—Champagne Biscuits.**

Ingredients: 8 oz. of flour, 8 oz. of sifted sugar, 8 oz. of fresh butter, 8 eggs,  $\frac{1}{4}$  oz. of carraway seeds and a pinch of salt.

Work the butter in a basin with a wooden spoon until it becomes creamed; then add the flour, sugar, the eight yolks of eggs, the carraway seeds and salt, gradually; and when all are mixed by working the paste vigorously for ten minutes, add the eight whites

whipped firm, and thoroughly incorporate these in the paste. You now fold a sheet of strong cartridge paper, which must be equally folded in reversed plaits, so that, when the paper is opened, it may present the appearance of angular trenches about an inch deep. Next, fill a biscuit forcer with some of the batter, and push out some finger length biscuits into the aforesaid paper trenches placed on a baking sheet; they must not touch each other; a space of 2 inches should be left between the ends of each biscuit; dredge some sugar over their surface, and bake them of a very light golden brown colour.

#### **No. 244.—Orange Biscuits.**

Prepare the paste as directed in the foregoing number, omitting the carraway seeds, and adding, in their stead, the zest of four oranges rubbed on sugar, and scraped off; push the batter into small round deep moulds previously buttered, sprinkle some small shreds of candied orange peel on their tops, dredge them over with sugar, and bake them in a very moderate heat, of a light colour.

#### **No. 245.—Lemon Drops.**

Prepare the paste as in the foregoing case, using the zest of four lemons instead of the oranges, add the juice of one lemon, and finish with candied lemon instead of orange peel.



**No. 246.—Brussels Biscottes.**

Ingredients: 1 lb. of flour, 10 oz. of butter, 4 oz. of sifted sugar,  $\frac{1}{2}$  oz. German yeast, the zest of two lemons, a pinch of salt, a gill of double cream.

Prepare this paste as directed for *brioche* paste No. 228, and when it has proved, or risen satisfactorily, put it in a pan, add the cream, and when thoroughly incorporated, beat up the paste with the hand until it becomes elastic. Divide the pound of paste into about twelve equal parts, roll these out with flour on the slab, about three inches in length, and put each into oblong shaped tin pans previously buttered to receive them; set them on a baking sheet to rise in a comparatively warm atmosphere, and as soon as risen, egg them over, push in the oven, rather better than moderate heat, and bake them of a bright golden colour.

When baked and cold, cut the cakes in slices lengthwise, spread out the slices on clean baking sheets, and colour them slightly in the oven.

If you have no moulds or tins appropriated to this purpose, the rolls may be at once placed in rows on a buttered baking sheet, and when risen, baked.

**No. 247.—Plain Rusks.**

Ingredients: 1 lb. of flour, 2 oz. of sugar, 1 oz. of yeast, half a pint of double cream, a teaspoonful of salt, 6 eggs.

Proceed as for *brioche* paste, No. 228, adding the cream when the paste has risen twice, work both vigorously in a pan, divide it in four equal parts,

and bake these in buttered tins measuring about eight inches in length, two inches in depth, and two inches wide; when baked of a light colour, turn them out of the moulds and allow them to become cold. These rolls are then to be cut cross-wise in rather thin slices, spread out on a clean baking sheet, pushed in the oven to be dried and very lightly coloured on both sides.

#### **No. 248.—Italian Rusks.**

Ingredients: 8 oz. of flour, 6 oz. of sugar, 4 oz. of butter, 6 eggs, a tablespoonful of vanilla sugar, a pinch of salt, 2 oz. scalded pistachios.

Place the sugar, flour, vanilla, the six yolks and salt in a pan, work all well together, then add the butter barely dissolved in a stewpan, incorporate these by working them vigorously, and then mix in the whites ready whipped into a firm snow-like froth; now add the pistachios, and bake the batter similarly to plain rusks; when done, cut them in slices, and merely give them a very light colour in the oven for a few minutes, without allowing them to become dried through.

#### **No. 249.—Macaroons.**

Ingredients: 1 lb. of scalded Jordan almonds, 1 oz. of bitter almonds, 2 lbs. of sifted sugar, about 6 whites of eggs.

When the almonds have been scalded, freed from their hulls, washed, wiped and dried in the screen, they must be allowed to become quite cold before they are



placed in the mortar; let them be thoroughly pounded into a smooth pulp, adding a little of the sugar and some of the whites of eggs occasionally, to prevent the almonds from turning oily; and, as soon as you find that the almonds are well pulverised, add by degrees the remainder of the sugar and whites of eggs; remembering that the paste must be kept quite firm. The paste being ready, cover some baking sheets with wafer-paper, and lay out the macaroons in the form of small round balls about the size of very small walnuts; take care to place them at least an inch apart from each other; and when the sheet is full, pass a wet paste brush over their surfaces, push in the oven—very moderate heat, and bake them of a light fawn colour:—When done, and cold, break away any excess of wafer that may cling to the edges of the macaroons, and keep them for use in a dry place.

#### No. 250.—Macaroons Soufflés.

Prepare the paste as directed in the foregoing case,—keeping it somewhat firmer; add two whites of eggs of royal icing, No. 202, work both together until thoroughly incorporated, use this to fill a biscuit forcer, and push out the macaroons upon wafer paper, as shown in No. 249.

Bear in mind that macaroons must be baked in *very* moderate heat; otherwise, if the heat of your oven should be at all excessive it would cause the macaroons to run into each other, and thus produce a useless mass.

The reason macaroons *soufflés* are so liable to spread, is owing to the addition of the royal icing.

NOTE.—Macaroons *soufflés* may also be baked in very small plaited paper cases.

#### No. 251.—Italian Macaroons.

Prepare the macaroon paste as in No. 249, roll it out in small round balls in your hands, and, as each of these is finished, dip the whole of its surface in white nonpareils, or, as they are familiarly termed, white harlequin's eggs, and place the macaroons in rows—at distances from each other upon wafer paper laid out on a baking sheet:—bake in moderate heat. The nonpareils must not lose their whiteness.

#### No. 252.—Ratafias.

Ingredients : 8 oz. of Jordan almonds, 4 oz. of bitter almonds,  $1\frac{1}{2}$  lb. of fine sugar, four whites of eggs.

Scald, skin, wash, and wipe the almonds, and, after they have been dried in the screen, pound them thoroughly, adding the whites of eggs gradually; and then work in the sugar; this will form a firm paste. Fill a macaroon or biscuit forcer with some of the paste, push it out in very small balls—cutting them off to the proper size, and allowing them to drop in rows at distances upon the wafer paper ready placed upon baking sheets to receive them; pass the tip of your finger moistened with water upon their surfaces, push in the oven, at *very* slack heat, and bake the ratafias of a very light colour.



NOTE.—Ground almonds are sold at Crosse and Blackwell's, Soho Square, ready prepared for all such purposes; yet, as these are sometimes oily, it is better that you should prepare the almonds yourself.

**No. 253.—Swedish Macaroons.**

Ingredients: 12 oz. of shred almonds, 4 oz. of ground almonds, 4 oz. Brown and Polson's Indian corn flour, 1 lb. of fine sugar, two whole eggs, the zest or rind of two oranges rubbed on sugar.

Mix the whole of these ingredients in a basin until thoroughly incorporated, then roll out the paste or mixture in balls the size of a small walnut, place these upon sheet wafer laid out on baking sheets, push in the oven, moderate heat, and bake the swedes of a light colour.

**No. 254.—Swedish Macaroons another way.**

Prepare the paste as directed in the foregoing number, spread it out a quarter of an inch thick on sheet wafer laid out on baking sheets, push in the oven, moderate heat, bake of a light colour, and when done, and before they are cold, with a sharp tin cutter, stamp out the macaroons in the form of leaves, or crescents, bend these across a rolling pin, and when thoroughly cold and crisp, they may be removed and kept in a box in a dry temperature.

**No. 255.—Sticks of Vanilla.**

Ingredients : 4 oz. of sifted sugar, 4 oz. of flour, 4 yolks of eggs,  $1\frac{1}{2}$  oz. of butter dissolved, a tablespoonful of vanilla sugar (No. 199).

First, work the sugar, vanilla, and yolks of eggs in a basin for ten minutes ; then add the flour and the butter, work all together vigorously until well incorporated ; fill a biscuit or macaroon forcer with some of the paste, using a tin piping funnel, the point of which should be of the same width as a stick of vanilla ; push out the paste on a table strewn with sifted sugar ; cut the piping in four or five inch lengths, and lay these out straight, in rather close parallel rows upon a baking sheet previously sparingly rubbed all over with white wax ; (the baking sheet must be first warmed). When all the paste is laid out as directed, fill a paper *cornet* with royal icing (No. 202), strongly flavoured with vanilla sugar, and push or pipe the icing upon these sticks of paste ; when completed, push in the oven, moderate heat, and bake them of a light colour.

**No. 256.—Sticks of Cinnamon.**

Prepare the paste as in the preceding case, using cinnamon sugar instead of vanilla ; and flavour the icing with cinnamon sugar also.

**No. 257.—Queen's Cakes, or Hearts.**

Ingredients : 8 oz. of flour, 6 oz. of sugar, 6 oz. of butter, 2 oz. of cleansed currants, the zest of two lemons, and 4 eggs.



Work the batter in a basin until it creams, then work in the sugar, afterwards the flour and the eggs, and lastly the currants and the flavouring; and when all the ingredients are thoroughly incorporated, use the batter to fill small deep pans or moulds (heart-shaped tins are usually chosen for this purpose) previously buttered inside; dredge their surfaces with sugar, push in the oven, and bake the cakes of a light colour; and when done, turn them out of their moulds upon a wire tray. These cakes may be iced, *glacés*.

#### No. 258.—Queen's Drops.

Prepare the paste as in the foregoing case, and use a biscuit forcer, to lay out the drops in small round balls the size of a walnut upon paper, dredge them over with sugar, and bake them of a light colour. When the drops are done, remove them from the paper by slipping a knife under them.

#### No. 259.—Genoese Paste.

The ingredients for making this paste are the same as for pound cake, No. 231; but, when intended to be converted into Genoese, the paste must be spread out on a baking sheet lined with thin buttered paper. The thickness of the Genoese depends entirely on the purpose for which it may be required; in any case it must be baked of a light colour. Instructions will be hereafter given for a great variety of cakes, the foundation of which consists of this kind of paste.

## CHAPTER XI.

ON BOUCHEES, OR DESSERT CAKES, GLACES WITH  
WHOLE FRUITS AND PRESERVES.

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Bouchées de Dames.	Bouchées with Greengages.
Bouchées with Apricots.	Bouchées with Peaches.
Bouchées with Green Apricots.	Bouchées with Oranges.
Bouchées with Pine Apple.	Bouchées garnished with Pre-
Bouchées with Cherries.	serve.

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**No. 260.—General Remarks.**

THIS kind of dessert cake has a most elegant aspect, and is moreover a most delicious morsel, and contributes in a great degree to render the dessert both elegant and *recherché*. Great care should be exercised in trimming the cakes of even shapes before attempting to finish them; and for this purpose a tin cutter should be used to stamp off any uneven asperities that may present themselves round their edges.

**No. 261.—Bouchées de Dames.**

Prepare some Savoy biscuit batter, as directed in No. 233, lay this out by pushing it through a biscuit forcer in rounds measuring one inch and a half in diameter, upon a sheet of paper spread on a baking



sheet, dredge some sugar over their surfaces, and bake them of a light colour; and when done, trimmed, and placed upon a wire drainer, place a circular piece of red currant jelly, or any other preserve, on the tops, and gloss or *glacez* them over with transparent icing, No. 209; after they have been set to dry in the screen for a bare ten minutes they will be ready.

NOTE.—These and all other *Bouchées* described in this chapter are intended to be used for *dressing* what are termed *Tambours*, or dessert drums; that is, certain ornaments forming part of a dessert service, which are constructed so as to present two, and sometimes three graduated kinds of shelves, upon which these and similar cakes are to be placed in rows.

#### No. 262.—Bouchées with Apricots.

With some Savoy biscuit batter, No. 233, prepare some round drops as shown in the preceding case, and when done, trimmed, and placed on a wire drainer, place the half of a preserved apricot upon each *bouchée*, and allow any excess of moisture from the syrup to become entirely absorbed into the biscuit before you attempt to gloss or *glacer* them with transparent *noveau* icing, No. 207; when finished dry them for a few minutes in the screen.

#### No. 263.—Bouchées with green Apricots.

Prepare these in a similar manner to the foregoing, excepting that green apricots, No. 15, must be used in this instance; these must be divided in halves, and placed upon the *bouchées* so as to form a kind of star,

and are to be glossed over with transparent icing flavoured with cedrati liqueur, No. 208.

**No. 264.—Bouchées with Pine Apple.**

Prepare some small round Savoy biscuit drops about one inch and a half in diameter, place rather smaller slices of thin preserved pine apple upon each of these, and gloss or *glacez* them over with transparent icing, No. 205, flavoured with pine apple syrup.

**No. 265.—Bouchées with Cherries.**

Prepare the biscuit drops as in No. 233, place some preserved cherries upon them, and gloss or *glacez* them over with transparent icing, No. 209, flavoured with kirschenwasser.

**No. 266.—Bouchées with Greengages.**

Prepare the biscuit drops, place the halves of greengages preserved in syrup upon them, and gloss or *glacez* them over with transparent icing flavoured with maraschino.

**No. 267.—Bouchées with Peaches.**

Proceed as in the foregoing cases, and gloss them over with transparent icing flavoured with noyau and tinged with carmine.

**No. 268.—Bouchées with Oranges.**

Place thin slices of oranges done in a little syrup upon the *bouchées*, and gloss them over with trans-



parent icing, flavour them with zest of orange or with curaçao liqueur.

**No. 269.—Bouchées garnished with Preserve.**

Use any kind of marmalade or preserve to stick two of the drops together, and gloss or *glacez* their surfaces with any kind of transparent icing.

## CHAPTER XII.

## ON MASSEPAINS AND ALMOND CAKES IN GENERAL.

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Massepains, plain.	Brown Bread Biscuits.
Massepains soufflés.	Pistachio Macaroons.
Ornamental Rout Cakes.	Filbert Macaroons.
Filberts, Faggots, Carrots, Turnips, Walnuts, Balls, Hearts, Rings, Trefoil.	Brussels Macaroons.
Almond Crockets, various.	Moist Macaroons.
Almond Cracklings, various.	Dutch Macaroons.
Rheims Biscuits.	Spanish Macaroons.
	Victoria Macaroons.
	Chocolate Macaroons.

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## No. 270.—Massepains, Plain.

INGREDIENTS: 12 oz. of Jordan almonds, 1 oz. of bitter almonds,  $1\frac{1}{2}$  lb. of sifted sugar, and 4 whites of eggs.

Scald, skin, wash and dry the almonds, and pound them thoroughly in the mortar with the whites of eggs until thoroughly pulverised, then mix in the sugar by pounding, and take up the paste in a basin: bear in mind that this must be kept *very firm*; and in case it should be soft, add sugar enough to make it firmer.

Fill a macaroon forcer [see Adams' Illustrations]



with some of the paste, replace the wedge, and push out the *massepains* by directing the forcer along the table previously strewn with sifted sugar to prevent it from sticking; cut the forced ribs in lengths of two or three inches, twist them into shapes upon sheet wafer laid out upon baking plates, and arrange the *massepains* in the form of rings, hearts, diamonds, spades, clubs, esses, triangles, and the figures 1, 2, 3, and 8; push them in the oven, and bake them of a *very* light colour.

#### No. 271.—*Massepains Soufflés.*

Ingredients: 12 oz. of Jordan almonds, 1 oz. of bitter almonds, 1½ lb. of sifted sugar, 1 oz. of vanilla sugar, 3 whites of eggs, and 1 white of egg of royal icing.

Prepare the paste as in the preceding case, and when taken up in the basin, mix in the royal icing, remembering that this paste must be kept *quite firm*. Use a macaroon forcer to push out the paste, and lay out the *massepains* upon sheet wafer in rings only; bake them in slack heat, of a very light colour.

#### No. 272.—*Paste for Ornamental Rout Cakes.*

Ingredients: 8 oz. of almonds cleaned, 8 oz. of sifted sugar, 1 oz. of flour, 4 yolks of eggs, flavour with any kind of essence.

Pound the almonds until thoroughly pulverised, adding occasionally a few drops of orange flower, or plain water; then add the other ingredients; and when

the whole has been well pounded into a very firm smooth paste, take it up in a basin, and then proceed as indicated in the following numbers.

**No. 273.—Filbert Rout Cakes.**

Prepare the paste as in the preceding case, roll it out with sifted sugar upon the slab, to the thickness of the eighth of an inch, or rather thinner, use a tin cutter to stamp out some leaves of the size, and as nearly as possible in the form of the pointed or fringed hulls that surround a filbert: this is easily imitated by cutting or dividing one end of the leaves with the point of a knife; then take a large cleaned almond or filbert kernel, surround the bottom part of it with four of the prepared leaves to be stuck and pinched together at the bottom in order to form the stem; stick or fasten two, three, or four of these filberts together so as to form a cluster; and as you turn each cluster of filberts out of hand, set it firmly and uprightly upon a baking sheet previously very thinly waxed over. When the whole or such part of the paste as may be intended for filberts is used up, set the cakes to dry in the screen until the next day, very moderate heat; the filberts are afterwards to be baked in slack heat, until quite dry; *little or no* colour. Next, prepare one white of egg of royal icing No. 202, colour two-thirds of this with spinach-green No. 193, and the remainder of a light nutbrown, with dissolved chocolate. Paint over the kernels with the brown colour, and the leaves, but more especially their tips, with the green icing; remember that the green icing must be of a tender delicate colour; dry the



filberts in the screen for a few minutes only, in order not to damage the colour of the icing.

**No. 274.—Walnut Rout Cakes.**

Prepare the paste as in No. 272, leave one-third in its natural state, and colour the remainder of a light brown with grated chocolate and ground cloves; use a cut board representing the model of half the shell of a walnut, to push into the hollow form of the shell a small piece of the brown paste, and cut the surplus off level with the board; take out the model carefully, and place it with the flat part downwards upon a waxed baking plate, to be dried, and afterwards baked. Use some of the uncoloured paste to model the kernels in like manner; dry and bake these also, and when both parts of the walnut are complete, stick them together so as to represent a walnut, the upper part of which has been shelled: they are then to be dried a little longer in the screen.

**No. 275.—Almond Faggot Rout Cakes.**

Prepare the paste as in No. 272, roll it out thin, cut it in bands measuring  $1\frac{1}{4}$  inch in width, cut these in straw-like shreds, gather up a dozen of them in a straight bunch, tie them together with a shred of the same paste, and, as they are turned out of hand, place the faggots in rows upon a waxed baking plate; dry them until the next day, and then bake them of a very light colour.

**No. 276.—Rout Cakes in the form of Carrots.**

Prepare the paste as in No. 272, divide it into small pieces the size of a small walnut, fashion these with your hands by rolling them into the form of small spring carrots; insert a very small toothpick-like splinter of wood into the thick end of the carrot, tie a piece of thread in a loop to this, and, as they are turned out of hand, fasten them to a suspended piece of wire secured to two iron skewers stuck into a board, and place them in the screen to dry until the next day; afterwards to be placed upon a baking plate and baked. The carrots are then to be dipped in red royal icing, and again suspended to the wire for the purpose of being dried; after which, take out the wooden skewers, and, in their stead, stick a piece of green angelica, using royal icing to fasten it in its place.

**No. 277.—Rout Cakes in the form of Turnips.**

Use the paste indicated in the preceding article, for the purpose of forming small spring turnips, dry these in the same manner as directed for spring carrots, ice them over with royal white icing, and, when dried, insert a few small shreds of green angelica at the thick end to represent the green tops of the turnips.

**No. 278.—Rout Cakes in the form of Balls.**

Stamp out two dozen or more small rounds of thin paste, and place them in rows on a waxed baking plate; form some of the paste into small round balls the size of a nut, and place them, three and one, on the top of



these, upon the centre of the rounds, with a twig of angelica stuck in between each ball ; dry, and bake them of a light colour, and paint them over with pink icing.

**No. 279.—Rout Cakes in the form of Hearts, &c.**

Roll out some of the paste No. 272 with the fingers upon the slab (using fine sugar to prevent it from sticking) into thin ropes, twist two of these together in the form of cords, and form with them hearts, rings, trefoils, diamonds, &c. Place them upon a waxed baking plate ; dry, and bake them of a light colour, and use white and pink royal icing to pipe them over in ornamental designs.

**No. 280.—Almond Crockets.**

Ingredients: 8 oz. of flour, 8 oz. of almonds, 8 oz. of sugar, the zest of two oranges rasped on sugar, 2 whole eggs and one yolk.

Do not scald the almonds, nor remove their hulls, but merely wipe off their dust, and pound them thoroughly in the mortar with a few drops of orange flower water until reduced to a pulp ; then mix in the remainder of the ingredients by pounding all together ; take up the paste, knead it with a little flour upon the slab, roll it out in the shape of a rolling pin, lay this on a greased baking sheet, egg it over, and bake it in very moderate heat ; when done, and while hot, cut it up in thin slices, and dry them on a baking sheet in the oven ; after they are dried, moisten their edges with royal icing, dip them in finely chopped pistachio kernels, and dry them a few minutes.

**No. 281.—Almond Crockets another way.**

For this purpose use the same ingredients as in the preceding number; mix all together, leaving the almonds whole; roll out the paste in the form of a rolling pin, and when baked in very moderate heat, cut it up in slices (while hot, for, if allowed to cool, it would be impossible to cut it at all) and colour the edges with pink chopped almonds, or pink granite sugar, No. 190.

**No. 282.—Pistachio Crockets.**

Ingredients: 8 oz. of fresh bloomy pistachios, in their natural state, not scalded; 8 oz. of sugar, 8 oz. of flour, 2 whole eggs and 1 yolk, a tablespoonful of vanilla sugar.

Mix all the ingredients together (leaving the pistachios whole) into a firm paste, roll it out, bake it, and finish the crockets as in the preceding number.

**No. 283.—Filbert Crockets.**

Proceed as directed for almond crockets, using filbert kernels instead of almonds for the purpose; flavour the paste with noyau.

**No. 284.—Almond Cracklings.**

Ingredients: 6 oz. of scalded almonds, cut in short shreds, 4 oz. of ground almonds, 10 oz. of sifted sugar, 2 whites of eggs, a few drops of essence of vanilla.

Mix these ingredients all together in a basin, and use a dessertspoon to lay out the cracklings, of the



size of a walnut, upon sheet-wafer spread on baking plates. The cracklings should be placed one inch and a half apart from each other, slightly spread out with the tip of the finger dipped in water, and kept to a circular form, and a quarter of an inch in thickness: bake them in moderate heat, and of a light colour.

#### **No. 285.—Pistachio Cracklings.**

Ingredients: 6 oz. of shred pistachios, 4 oz. of pounded pistachios, 10 oz. of sifted sugar, 2 whites of eggs, a tablespoonful of vanilla sugar.

Thoroughly mix all the ingredients together in a basin, and afterwards lay out the cracklings as directed in the preceding number. These cracklings must be baked in slack or slow heat, on account of the colour of the pistachios, which is apt to turn yellowish if exposed to great heat.

#### **No. 286.—Filbert Cracklings.**

The same proportions as for almond cracklings, using filbert kernels instead of almonds for the purpose; flavour with noyau.

#### **No. 287.—Rheims Biscuits.**

Ingredients: 15 oz. of sugar, 6 oz. of flour, 12 whites of eggs, 10 yolks, a pinch of salt.

Place the eggs and the sugar and salt in a copper egg-bowl, and whisk them with the bottom part of the bowl resting upon a trivet placed above a smothered charcoal stove fire, and continue briskly whisking

until the batter has very considerably increased in bulk, and has assumed a yellowish creamy appearance; by this time the batter will have become tepid or lukewarm; it must now be removed away from the fire, and whisked until it becomes cold; then add the flour, and work all together until thoroughly incorporated.

Have ready what are called Rheims biscuit moulds [see Adams' Illustrations]: these must be thinly buttered and coated inside with fine sugar; fill them not more than half full with the batter, dredge them over with sugar, and when this has become dissolved on their surfaces, push them in the oven, at moderate heat, and bake them of a light colour.

NOTE.—These and the following kinds of biscuits require no flavouring, being intended for wine biscuits: the reason for the omission will be obvious, since its presence would in a great measure destroy the fragrant bouquet of delicate wines.

#### **No. 288.—Brown Bread Biscuits.**

Ingredients: 6 oz. of dried brown bread crumbs, 8 oz. of sifted sugar, 2 oz. of ground almonds, 8 whole eggs, the rind of 2 lemons rasped on sugar, and a pinch of salt.

Work the yolks of eggs, sugar, ground almonds, salt and flavouring, into a creamy batter in a basin, then add the brown bread crumbs and the whisked whites of eggs; stir all together lightly, and incorporate thoroughly. Fill some small paper cases, No. 235, with the batter, dredge them over with sugar, and bake the biscuits in moderate heat.



**No. 289.—Pistachio Macaroons.**

Ingredients: 4 oz. of bitter almonds, 12 oz. of sifted sugar, 6 oz. of shred pistachio kernels, a table-spoonful of vanilla sugar, and 2 whites of eggs.

Pound the bitter almonds with the whites of eggs until thoroughly pulverised; then mix the remainder of the ingredients with this, in a basin; fill a biscuit forcer with the preparation, and lay out the macaroons in round balls the size of a walnut, upon sheet-wafer spread upon baking sheets; push them in the oven at very moderate heat, and bake them without much colour.

**No. 290.—Filbert Macaroons.**

Ingredients: 8 oz. of scalded filbert kernels,  $1\frac{1}{4}$  lb. of sifted sugar, a few drops of essence of bitter almonds.

Pound the filberts with the essence and the whites of eggs, then mix in the sugar; the paste must be rather firm; roll the paste out in round balls the size of a small walnut, arrange them upon sheet-wafer laid on baking sheets, and bake them of a light colour.

**No. 291.—Brussels Macaroons.**

Ingredients: 3 oz. of Jordan almonds, 3 oz. of bitter almonds, 8 oz. of sifted sugar, 2 whites of eggs of firm royal icing.

Pound the almonds thoroughly with a few drops of orange-flower water; take this up into a basin, and mix in with it the remainder of the ingredients; fill a biscuit forcer with the composition, and lay out the

macaroons upon sheet-wafer, about the size of a walnut, in an oval form; bake them in a slack oven of a light colour.

**No. 292.—Moist Macaroons.**

Ingredients: 8 oz. Jordan almonds,  $\frac{3}{4}$  lb. of sugar, 1 oz. of chopped candied orange peel, 1 oz. of chopped green angelica, 1 oz. of chopped candied orange flowers, 2 whites of eggs, and one table-spoonful of double orange-flower water.

Pound the almonds with the orange-flower water, put this with the sugar into a sugar boiler, and stir all together over the fire until the mixture begins to string as you hold up the spoon out of the pan; the paste must then be allowed to become partially cool, and then add the whites of eggs; mix thoroughly, push out the macaroons in an oval form, and bake them in very moderate heat.

**No. 293.—Dutch Macaroons.**

Ingredients: 6 oz. of ground almonds, 12 oz. of sifted sugar, 2 whites of eggs, a pinch of bruised coriander seeds, ditto of ground cloves, some dried cherries, and angelica. Pound the almonds with the whites of eggs, then add the sugar and the spice, and lay out the macaroons in the form of small fingers upon sheet wafer, and place them in a warm temperature (not so hot as the screen) until the next day; you then press the back part of the blade of a knife straight down the centre, and on one-half of the macaroons (after they have been egged over,) you insert a row of dried



cherries, while down the centre of the remainder you insert a stripe of green angelica; bake them in moderate heat.

#### **No. 294.—Spanish Macaroons.**

Ingredients: 8 oz. of Jordan almonds, 1 lb. of sugar, 12 yolks of eggs, a teaspoonful of ground cinnamon, and the rasped rind of two oranges.

Boil the sugar to the blow degree, No. 102, then add the pounded almonds and the flavouring, and allow them to simmer very gently together over a slow fire for ten minutes. By a slow fire, I mean a smothered charcoal fire, or some such kind of slow heat incapable of sufficient intensity to burn the composition. At the end of the ten minutes' gentle boiling (stirring occasionally) add the yolks of eggs, and stir the paste again over the fire (quicker heat) until it becomes both firm and compact; it must then be removed from the fire, and when cooled is to be rolled in the hands slightly greased with oil of sweet almonds, and laid out upon sheet wafer spread on baking sheets, and baked in rather sharp heat.

#### **No. 295.—Victoria Macaroons.**

Ingredients: 8 oz. of burnt almonds, No. 649, 10 oz. of sugar, 1 oz. candied orange-flowers, 2 whites of eggs.

Pound the almonds, the orange-flowers, and the whites of eggs, until nearly or coarsely pulverised, then mix in the sugar; keep the paste stiff, and lay out the macaroons in small ovals; bake them in moderate heat.

**No. 296.—Chocolate Macaroons.**

Ingredients: 12 oz. of ground almonds,  $1\frac{1}{2}$  lb. of sifted sugar, 4 oz. grated French chocolate, a tablespoonful of vanilla sugar; 3 whites of eggs. Mix all the ingredients together in a basin, into a stiff paste; and lay out the macaroons upon sheet wafer, in the form of short fingers; bake them in very moderate heat.



## CHAPTER XIII.

## ON BISCOTTINI AND PATIENCE BISCUITS, &amp;c.

Cinnamon Biscottini.  
 Victoria Biscottini.  
 Polish Biscottini.  
 Russian Biscottini.  
 Hard Cream Biscuits.  
 Wine Biscuits.  
 Cornucopiæ Biscuits.  
 Milanese Batons.

Champagne Biscuits.  
 Queen's Biscuits.  
 Dutch Gauffres.  
 Almond Gauffres.  
 German Biscuits.  
 Spanish Biscuits.  
 Salt Biscuits.  
 Patience Biscuits.

**No. 297.—Cinnamon Biscottini.**

INGREDIENTS : 4 oz. sugar, 6 oz. flour, 2 oz. dissolved butter, 4 yolks of eggs, a teaspoonful of ground cinnamon, or a few drops of essence.

Work the sugar and the yolks of eggs in a basin for ten minutes, then add the cinnamon and the butter, continue working the mixture, next add the flour, and when the whole has become thoroughly incorporated, use a biscuit forcer to lay out the biscottini, about 2 inches long by  $\frac{3}{4}$  inch wide, upon a slightly waxed baking sheet; paint them over with very thin royal icing, and bake them in very moderate heat, and of a light fawn colour.

**No. 298.—Victoria Biscottini.**

Ingredients : 6 oz. flour, 4 oz. sugar, 2 oz. dissolved butter, 1 white of egg of thick royal icing, 4 yolks of eggs, a spoonful of orange sugar, and a few drops of essence of cloves,  $\frac{1}{2}$  oz. German yeast. Work the paste as directed in the preceding case, adding the yeast dissolved in a drop of warm water (a teaspoonful) and lastly the royal icing ; work the whole well together until thoroughly incorporated, and push out the biscottini in the form of rings, the size of a crown piece, upon slightly waxed baking sheets ; push them in the oven, moderate heat, and bake them of a light colour ; when done, mask their surfaces with a thin coating of rose pink icing.

**No. 299.—Polish Biscottini.**

Ingredients : 6 oz. flour, 3 oz. sugar, 6 yolks of eggs,  $\frac{1}{2}$  gill double cream, a pinch of salt, a dessert-spoonful of aniseseed whole, or of liqueur.

Work the yolks and sugar together in a pan until they become white, then add the flour, cream, salt, and aniseseed ; incorporate thoroughly, and bake the paste in a long narrow stiff paper case, oiled with butter (see No. 235), measuring about eight inches long by two inches in width and depth ; the paste is to be rolled with flour in the form of a short rolling pin, previously to its being encased, egged over, and baked in moderate heat. When the roll of paste is baked, and while yet warm, use a large sharp knife to cut it in thin slices, and dry them of a light colour in the oven.



**No. 300.—Russian Biscottini.**

Ingredients: 8 oz. of flour,  $\frac{1}{2}$  oz. of salt, 1 gill of double cream, 1 oz. of sifted sugar,  $\frac{1}{2}$  oz. of carraway seeds.

Mix all the ingredients on the slab into a firm compact smooth paste, divide it into about thirty equal parts, roll out these with your fingers on the floured slab, in the form of small sticks, and as you turn each out of hand, spread out the tip of each end on the baking-sheet (*not* buttered) so as to fasten it down; by this means the biscottini will not twist out of shape while baking; they must be put into a rather sharp heat, and about six minutes will suffice to bake them. These cakes are adapted for the breakfast table, or for handing round with cheese.

**No. 301.—Hard Cream Biscuits.**

Ingredients: 8 oz. of flour, 3 whites of eggs,  $\frac{1}{2}$  gill of cream, a small glass of brandy, 1 oz. of sugar, a pinch of salt.

Work all the ingredients into a compact smooth paste, roll it out very thin, stamp out the biscuits with a round tin cutter of two inches in diameter, prick them all over with a fork, and bake them on a floured sheet, rather sharp heat. These are wine biscuits.

**No. 302.—Wine Biscuits.**

Ingredients: 8 oz. of flour, 2 oz. of sugar, 2 oz. of butter, a spoonful of orange sugar, a small glass of malaga wine, a pinch of salt.

Mix all the ingredients into a firm paste, roll it out very thin with flour on the slab, cut the biscuits in long squares measuring  $2\frac{1}{2}$  inches by 1 inch, prick them all over with a fork, and bake them on a floured sheet, semi-sharp heat.

#### **No. 303.—Cornucopiæ Biscuits.**

Ingredients: 4 oz. of sugar, 2 oz. of flour, 2 eggs, 2 tablespoonfuls of orange-flower water, a pinch of salt.

Work the sugar, salt and eggs in a basin with a spoon for ten minutes, then add the flour, work it in, and lastly mix in the orange-flower water; when the paste has been worked ten minutes longer, use a spoon to lay it out in small round drops, and, as these will spread sufficiently of themselves upon the buttered baking-sheet, be quick to push them in the oven before they spread out too much,—moderate heat; at the end of about six minutes open the oven, and stand before it as you detach the biscuits one at a time, and twist them upon a pointed wooden tool used for the purpose of giving them the cornucopiæ shape. They must be kept in a dry place, and when served, may be filled with whipped cream and strawberries.

#### **No. 304.—Milanese Batons.**

Ingredients: 8 oz. of flour, 5 oz. of sugar, a tablespoonful of vanilla sugar, 2 small eggs, a pinch of salt.

Work the ingredients on the slab, into a compact smooth elastic paste; divide it into twenty-four equal parts, use flour to roll them out in the form of small



sticks, and as you lay them separately in rows on a baking-sheet, press down the ends with your finger tips to hold and fasten them in their straight position; bake them for about eight minutes in semi-sharp heat.

### No. 305.—Champagne Biscuits in Moulds.

Prepare the same kind of batter as indicated in No. 243, flavour this with vanilla sugar, add some shred pistachios and candied orange peel; slightly butter, and coat with fine sugar the interiors of champagne biscuit moulds [see Adams' illustrations], fill them neatly with the batter, dredge fine sugar over them, and when this is dissolved, bake them in moderate heat.

### No. 306.—Queen's Biscuits.

Ingredients: 1 lb. of flour, 12 oz. of sugar, 2 oz. shred candied lemon peel, 6 oz. shred almonds *prâlinés*, No. 649, 3 eggs, 1 oz. of ground spices, consisting of equal proportions of nutmegs, cinnamon, cloves, and corianders.

Whip the eggs, sugar and spices in a pan for ten minutes, then add the remainder of the ingredients, and mix all together into a rather stiff elastic paste; roll this out on the floured slab to the thickness of the eighth part of an inch, cut out the biscuits in square fingers, lay them on floured baking-sheets, ice them over with sugar boiled to the blow, and bake them in a slack heat.

**No. 307.—Dutch Gauffres.**

Ingredients: 8 oz. of flour, 4 oz. of sugar,  $\frac{1}{2}$  pint double cream, a few drops of essence of cinnamon.

Mix the ingredients into a rather soft smooth elastic paste; divide this into eighteen equal parts, roll them out with a little flour in the form of long corks, and bake them in French Gauffre Irons [see Adams' illustrations], previously greased inside with a paste brush dipped in clarified butter. The gauffre irons must be pressed close together in order effectually to impress the diamond pattern in bold relief upon each side of the gauffres; and, as they are done out of hand, place them standing up inside a sieve before the fire to keep them hot and crisp: they are to be served hot, with cinnamon, or orange-sugar dredged over their surfaces, for breakfast or tea.

**No. 308.—Almond Gauffres.**

Ingredients: 8 oz. of almonds, either chopped or shred fine, 4 oz. of sifted sugar, a piled up tablespoonful of flour, a pinch of salt,  $\frac{1}{2}$  oz. candied orange-flowers, or a few drops of orange-flower water.

Mix the ingredients together in a basin without working them any more than is positively necessary to incorporate them with each other into a species of batter; spread this out with a fork upon a thinly waxed baking-sheet (a very clean baking sheet heated first, and then rubbed over thinly with white wax) about the thickness of a penny piece, push in the oven at slow heat, and when about half baked, remove them from the oven, stamp the gauffres with a circular tin



cutter measuring two and a half inches in diameter, and when all are so stamped out, slip them back into the oven for a minute or two to finish baking them of a very light colour; you then stand before the oven, and as you detach each round of gauffre you must be assisted by another person to fold them round a thick pointed wooden mandrin upon which to give the cornucopiæ shape to the gauffres. These gauffres may be prepared the day before they are wanted; but, must be kept in a dry place (yet not in a hot place, as heat is liable to cause them to collapse and to spoil them). When served to garnish a drum or dress-plate for dessert, they are to be filled with a very little whipped cream, and a red strawberry, when procurable; when these fail, any other similar fruit, fresh or preserved, will answer the purpose.

#### No. 309.—German Biscuits.

Ingredients: 6 oz. of flour, 2 eggs, a teaspoonful of salt,  $\frac{1}{2}$  oz. of orange sugar, and  $\frac{1}{2}$  oz. of carbonate of soda.

Work the ingredients on the slab with one hand until the paste becomes perfectly elastic, roll it in a ball with flour, and put it away covered over in a cold place for three hours; at the end of that time, divide the paste into twenty equal parts, roll these out with flour into ropes two and a half inches long, wet the ends and fasten them together, thus forming rings; as these are turned out of hand, drop them carefully into a pan of boiling water on the stove fire and allow them to boil gently until they all rise to the

surface of the water; they are then to be carefully lifted out with a skimmer into a pan of cold water, and after steeping for one hour in it, are to be drained one by one on a sieve, placed on a buttered baking-sheet in rows, egged over, and baked in rather sharp heat.

#### No. 310.—Spanish Biscuits.

Ingredients: 12 oz. of Brown and Polson's corn flour, 1 oz. of orange sugar, 6 yolks of eggs, 2 oz. of butter, 2 tablespoonfuls of *Eau de vie d'Andaye*, and  $\frac{1}{2}$  oz. of carbonate of soda.

Dissolve the butter and work it with the sugar and yolks of eggs in a basin with a whisk for ten minutes, then add the flour, *Eau de vie d'Andaye*, and the soda, thoroughly knead all together into a compact smooth paste, and after it has rested awhile, divide it into about thirty equal parts; roll these out into four-inch length ropes, plait three together in order to imitate what bakers call a twist, and lay them in rows on a slightly buttered baking sheet, egg them over and bake them in rather sharp heat ten or twelve minutes.

#### No. 311.—Salt Biscuits.

Ingredients: 8 oz. of flour, 1 oz. of butter, half a pint of water, and a dessert-spoonful of salt.

Place the flour on the slab, make a hollow in the centre, pour in the tepid water with the butter and salt dissolved in it, work all together into a compact smooth paste, roll this out rather thinly, and when the sheet of paste has rested five minutes, stamp out the



biscuits with a plain tin cutter ; lay them in rows on a slightly buttered baking-sheet, prick them all over, pass a brush dipped in milk over their surfaces, sprinkle salt upon them, and bake the biscuits in sharp heat eight minutes.

#### No. 312.—Patience Biscuits.

Ingredients : 6 whites of eggs, 1 oz. of flour, 12 oz. of sugar, and a few drops of essence of cinnamon or a teaspoonful of ground cinnamon.

Whip the whites of eggs quite firm, then mix in the sugar and the flavouring, and afterwards thoroughly incorporate the flour ; lay out the biscuits with a biscuit-forcer upon baking-sheets (buttered and floured over) in the form of narrow short fingers, dredge them over with sugar, set them in the screen (not too hot) for about ten minutes, push them into the oven at moderate heat, and bake them of a fawn colour ; when done, use a knife to lift them off the sheet.

#### No. 313.—Patience Biscuits another way.

Ingredients : 10 eggs, 8 oz. of sugar, 6 oz. of flour, and 1 oz. of candied orange flowers bruised.

Whisk the yolks with the sugar and flavouring in a copper egg bowl over a very slack stove fire until the batter forms a thick creamy substance, then add the whisked whites and the flour, mix lightly, and lay out the biscuits in the same manner as in the preceding case, in the form of small round drops, dredge them over with sugar, and finish as in the former case.

## CHAPTER XIV.

ON VARIOUS KINDS OF DESSERT CAKES IN IMITATION  
OF FRUITS, &c.

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Peach Biscuits.	English Gingerbread.
Apricot Biscuits.	French Gingerbread.
Egg Plum Biscuits.	Swiss Gingerbread.
Greengage Biscuits.	Ginger Nuts.
Magnum Bonum Biscuits.	Honey Bread Cakes.
Orange Biscuits.	Honey Bread Biscuits.
Pear Biscuits.	Albert Biscuits.
American Biscuits.	Princess Drops.
Prussian Biscuits.	Bread Biscuits.
Thick Captain Biscuits.	Swiss Lecurelets.
Thin Captain Biscuits.	Nuremberg Lecurelets.
Coffee Biscuits.	Venetian Biscuits.
Brown Bread Biscuits.	Royal Biscuits.
Echaudés.	Florence Biscuits.
Cracknels.	Rolled Biscuits.

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**No. 314.—Peach Biscuits.**

PREPARE the biscuit batter as in No. 233, and use a biscuit-forcer to lay out the cakes in the form of halves of peaches upon buttered and floured baking-plates, dredge them over with sugar, bake them of a light colour, and when done, stick two of them together with peach jam to form the peach; mask their upper



surfaces with peach jam or red currant jelly, gloss or *glacez* them over with transparent icing, No. 209, dry them in the screen for a few minutes; and, to imitate the bloom of the fruit, dip a camel hair brush in the finest icing sugar, and pass it over parts of the icing.

NOTE.—These cakes may also be covered with royal icing, No. 202, coloured with a very light tinge of gamboge; when dried, the pink bloom of the peach may be added by dipping a camel hair brush in a little dry carmine and merely rubbing on a faint blush on one side of the fruit.

#### No. 315.—Apricot Biscuits.

These are to be prepared in the first instance in all respects in the same manner as indicated for peach biscuits, the only difference being that they must be smaller in size, so as to resemble apricots in shape. Stick two halves together with apricot jam, cover their upper surface with jam also, and *glacez* them all over with transparent apricot icing, No. 205; as they are turned out of hand, lay them on a wire tray placed on a baking-sheet, and set them to dry for a few minutes in the screen.

NOTE.—Royal icing, No. 202, delicately tinged with gamboge, or with orange sugar, may also be used for icing these cakes.

#### No. 316.—Egg-Plum Biscuits.

Proceed in the same manner as indicated for peach biscuits, remembering that the cakes for egg-plums

must be formed to their long oval shape; use egg-plum or greengage jam to stick them together, and also to mask them over with; gloss or *glacez* the cakes with transparent icing, No. 206, very slightly tinged with spinach green, No. 193; and, by drying the egg-plums when finished in the screen, the heat will so change the colour as to give them the semblance of ripe fruit.

#### No. 317.—Greengage Biscuits.

Prepare these also in the manner indicated for peach biscuits, keeping them of the size and form of the plums; stick the two halves together with greengage jam, cover them all over with the same, and hold them on a silver fork to dip them entirely in transparent icing, No. 208, coloured with spinach green; when they are dried in the usual way, stick in a thin twig of green angelica to form their stalks, and add the bloom as directed for peaches.

#### No. 318.—Magnum Bonum Biscuits.

Prepare in the first instance as directed for peaches, keeping the size and form of the cakes to the shape of these large plums; use plum or damson jam to stick the two halves together, and also to mask the plums; *glacez* them with high coloured transparent icing—using carmine mixed with a very little ultramarine blue to give the natural plum colour; when dry, add the bloom with fine sugar very lightly laid on in places with a camel hair brush.



**No. 319.—Tangerine Orange Biscuits.**

Prepare the drops of size and shape so that when two are stuck together with orange marmalade, they may realise a correct resemblance to a Tangerine orange; mask them with orange marmalade free from any peel, so as to give them a smooth surface; *glacez* them entirely with transparent icing flavoured and tinged with enough orange sugar, No. 206, to give the fruit its natural shade. Imitate the stalks with angelica.

**No. 320.—Poplar Pear Biscuits.**

Use a biscuit forcer to push out the batter No. 233, upon buttered and floured baking-plates, in the exact shape of halves of small pears; when baked, stick two of them together with pear, or any red or pink jam; *glacez* with transparent icing and dry them as directed for egg-plum biscuits No. 316; imitate the stalks with angelica, and stick a dried currant at the thick end to imitate the eye left by the blossom.

**No. 321.—American Biscuits.**

Ingredients: 8 oz. of sifted sugar, 4 oz. of baked Brown and Polson's corn flour, 2 oz. of pounded bitter almonds, 5 eggs, and a small glass of rum.

First, mix the almonds with the yolks in a basin, then work in the sugar until the whole becomes white and creamy; next, add half the flour, and work all together for ten minutes; now add the whipped whites and the remainder of the flour, and stir lightly to in-

corporate the whole: fill small flat fancy moulds slightly buttered with the tip of your finger, and floured inside, dredge them over with sugar, bake them in moderate heat, and when done and cold, cover their surfaces with orange or lemon jam; *glacez* them with transparent icing flavoured with the rum and the juice of an orange, and orange sugar.

#### No. 322.—Prussian Biscuits.

Ingredients: 8 oz. of sugar, 6 oz. of flour, 3 oz. of clarified butter, 3 oz. of shred filbert kernels, a small glass of Kirschenwasser, a few drops of essence of bitter almonds.

Work the yolks, sugar, flour, liqueur, and essence in a basin for twenty minutes, then add the clarified butter and the whipped whites; mix thoroughly.—Butter small half-inch deep fancy moulds, sprinkle the shred kernels all over the bottoms, nearly fill them with the batter, dredge their surfaces with sugar, bake in moderate heat; when done, and turned out of their moulds, *glacez* the almond side with transparent icing flavoured with Kirschenwasser.

#### No. 323.—Thick Captain Biscuits.

Ingredients:  $1\frac{1}{4}$  lb. of flour, 2 oz. of *fresh* butter, and  $\frac{3}{4}$  pint of new milk.

Spread out the flour on the slab with a hollow in the centre, add the butter dissolved in the milk just tepid, mix, and vigorously work all together into a stiff compact smooth paste; this must be well worked for



ten minutes by pressing and jagging it with a rolling pin held in both hands; (bakers have a machine made on purpose, with which they achieve this hard work with comparative ease). You then wrap the biscuit paste in a napkin, and allow it to rest in a comparatively warm place for an hour: and, at the end of that time, divide it into twelve equal parts, mould them into balls with your hands on the floured slab, roll them out to the size of small saucers, prick them all over with a fork, bake them on a floured baking-plate, in rather sharp heat.

#### **No. 324.—Thin Captain Biscuits.**

The paste for these is the same as described in the preceding number, the only difference being, that twenty-four of these should be made out of the same quantity: this will necessarily render them thinner.

#### **No. 325.—Coffee Biscuits.**

Ingredients: 8 oz. of Brown and Polson's Indian corn flour, 2 oz. of sifted sugar, and nearly  $\frac{1}{2}$  a pint of single cream.

Work these ingredients thoroughly into a stiff compact smooth paste; roll it out with the same kind of flour on the slab, as thin as pasteboard, cut this into long squares measuring two and a half inches in length by one inch wide, lay them in rows upon a floured baking-plate, prick them all over, and bake them in good moderate heat.

**No. 326.—Brown Bread Hard Biscuits.**

Ingredients:  $1\frac{1}{4}$  lb. of brown wheaten flour, 1 oz. of fresh butter, a teaspoonful of salt, and rather better than  $\frac{1}{2}$  pint of water.

Proceed as for Thick Captain's, No. 323. These biscuits are also called digestive biscuits.

**No. 327.—Echaudés, or Beer Biscuits.**

Ingredients: 1 lb. of flour, 4 oz. of butter, 1 oz. of carbonate of soda, 1 oz. of salt, and 6 eggs.

Mix all the ingredients, with the salt and soda dissolved in a spoonful of water; work all together on the slab with the hands, rubbing the paste with the flattened fist, and working it to and fro with the knuckles, until the paste becomes thoroughly elastic; it must then be put on a floured plate, covered over, and set aside in a very cool place till the next day. The paste is then to be rolled out with the hands on the floured slab into the form of a long rope about one inch and a half thick, and cut into pieces the size of a walnut; these are to be dropped separately into a pan of boiling water on the fire, and when they have all risen to the surface of the water, are to be taken out with a skimmer, and put into a large pan of cold water, and allowed to steep in this for about three hours; the *échaudés* are now to be drained on a sieve, placed in separate rows at two inches distance from each other in a very deep sort of baking-sheet, or sautapan (in France, they have covered double iron baking-sheets for this purpose), and are to be baked in sharp heat: 20 minutes.



**No. 328.—Cracknels.**

Ingredients: 1 lb. of Brown and Polson's Indian corn flour, 5 eggs, a teaspoonful of salt, 1 oz. of carbonate of soda.

Work all these ingredients together on the slab with your hands into an elastic paste; put it on a floured plate covered over, and allow it to rest in a cool place till the next day; then roll it out with flour on the slab, to the thickness of a quarter of an inch, and use a leaf-shaped tin cutter to stamp it all out in cakes; prick these all over with a fork, and drop them separately into a pan of boiling water on the fire; as soon as they rise to the surface, take them out with a skimmer, and put them into a large pan of cold water to steep for a couple of hours; at the end of that time, drain them on a sieve, and afterwards brush them over with white of egg, place them in rows on a baking-sheet and push them in the oven,—sharp heat: 15 minutes.

**No. 329.—English Gingerbread.**

Ingredients: 1½ lb. of flour, 8 oz. of honey, 8 oz. of treacle, 2 oz. of ground ginger, 2 oz. of ground allspice (make your own, and then you will know what you are using), 1 oz. of soda.

Mix all these ingredients, and work them on the slab into an elastic paste; put this into a square tin mould capable of holding it to the thickness of two inches square; allow it to stand in moderate warmth for an hour, brush it over with egg, bake in moderate heat; when done, and cold, cut it in  $\frac{1}{4}$  inch slices as occasion requires.

**No. 330.—French Gingerbread.**

Ingredients:  $1\frac{1}{2}$  lb. of flour, 1 lb. of treacle,  $\frac{1}{2}$  oz. of ground aniseed, 1 oz. of ground ginger,  $\frac{1}{2}$  oz. of ground cloves.

Work all these ingredients into an elastic paste, allow this to rest, covered over till the next day; then roll it out to the eighth of an inch in thickness, stamp it out with fancy tin cutters, place the cakes on a buttered baking-sheet, egg these over, place them in the screen for about half an hour, and bake in moderate heat.

**No. 331.—Swiss Gingerbread.**

Ingredients:  $1\frac{1}{2}$  lb. of flour, 6 oz. of skinned almonds, 1 lb. of warm honey, 1 oz. of ground coriander seeds, 1 oz. of ground ginger,  $\frac{1}{2}$  oz. of ground cinnamon,  $\frac{1}{2}$  oz. of ground cloves,  $\frac{1}{2}$  gill of orange flower water, 1 oz. of carbonate of soda.

Work all the ingredients (except the almonds) into an elastic paste, allow it to rest till the next day, covered over in a cold place; then roll it out, place the whole almonds in rows upon the paste, roll it up in the form of a bolster, bake it in a long shaped buttered tin mould, and when done, and cold, cut it in slices with a sharp knife.

**No. 332.—Ginger Nuts.**

Ingredients:  $1\frac{1}{2}$  lb. of flour, 8 oz. of honey, 8 oz. of treacle, 2 oz. of ground ginger,  $\frac{1}{2}$  oz. of ground cinnamon,  $\frac{1}{2}$  oz. of ground cloves,  $\frac{1}{2}$  oz. of ground coriander seeds, 2 oz. of butter, 1 oz. of carbonate of soda.



Work all these ingredients on the slab, into a firm paste, fill a biscuit forcer, and lay out the ginger nuts of the size of walnuts, on a buttered baking sheet, one inch apart from each other, and bake them in a good moderate heat.

### No. 333.—Honey Bread Cakes.

Ingredients:  $1\frac{1}{4}$  lb. of flour, 4 oz. of butter, 12 oz. of pure honey, 1 oz. of ground cinnamon, 2 tablespoonfuls of orange-flower water. 1 oz. of carbonate of soda, 3 eggs.

Place the butter, cinnamon and carbonate of soda in a pan, and work them with a wooden spoon into a creamy substance; then add the honey and the orange flower water, and work them in vigorously; next add the eggs, and when you have stirred them in for ten minutes, add the flour, and work the batter for another ten minutes; pour the mixture into small round, or other tin flat moulds previously buttered and floured inside, dredge fine sugar over their surfaces, and bake the cakes in moderate heat; when done, ice over the tops with orange icing.

### No. 334.—Honey Biscuits.

Ingredients: 8 oz. of Brown and Polson's prepared Indian corn flour, 8 oz. of honey, 2 oz. of candied orange flowers,  $\frac{1}{2}$  oz. ground coriander seeds.

Work these ingredients into a stiff compact paste; divide it into twenty-four equal parts, roll these into balls, and use a rolling pin to roll them out rather thin, into round or oval shapes, prick them all over,

lay them on buttered and floured baking sheets, and bake them in moderate heat.

#### **No. 335.—Albert Biscuits.**

Ingredients: 10 oz. of sifted sugar, 8 oz. finely chopped, or ground almonds, 6 oz. of flour, 12 yolks, and 14 whipped whites of eggs, 2 oz. shred candied orange peel, a teaspoonful of ground cinnamon, a teaspoonful of ground cloves, and a teaspoonful of lemon sugar.

First work the sugar and the almonds with the yolks of eggs, the cinnamon and lemon sugar, for ten minutes; then add the flour and the shred orange peel, and lastly incorporate the whipped whites of eggs; bake the batter in a strong paper case, moderate heat; and when cold, cut the cake in thin slices to be dished up.

These biscuits may also be baked in small moulds buttered and floured.

#### **No. 336.—Princess Drops.**

Ingredients: 8 oz. of ground almonds, 8 oz. of flour, 8 oz. of sifted sugar, 6 oz. of butter, 4 eggs, and a small glass of curaçoa.

First work the butter in a basin with a spoon until it forms a creamy substance, then add the almonds and sugar; and, having incorporated these with the butter, add the flour, eggs, and liqueur; work all together vigorously, and fill a biscuit forcer with some of the batter, and lay it out in drops the size of a walnut on baking plates previously buttered and floured;



sprinkle a few candied orange flowers upon their surfaces, and bake them in moderate heat, light colour.

### No. 337.—Bread Biscuits.

Ingredients: 8 oz. of baked fine bread crumbs bruised, 8 oz. of sifted sugar, 4 oz. of butter, a gill of cream, 4 eggs, a tablespoonful of vanilla sugar.

Work the butter till it becomes creamy, then work in the sugar, afterwards add the bruised crumbs and the eggs; and, having again worked the batter for ten minutes, add the cream and vanilla:—fill small round plaited paper cases with the batter, dredge them over with a coating of fine sugar, and as soon as this is partly dissolved, bake the biscuits in moderate heat.

### No. 338.—Swiss Lecurets.

Ingredients: 8 oz. of honey, 6 oz. of shred almonds,  $\frac{1}{2}$  oz. of ground cinnamon,  $\frac{1}{2}$  oz. ground cloves, half a nutmeg grated, 6 oz. of sifted sugar,  $\frac{1}{2}$  oz. of carbonate of soda, 6 oz. of candied orange, lemon, and citron peel, a small glass of kirschenwasser, a small glass of orange-flower water, the grated rind of two lemons, and 1 lb. of flour—including the quantity required to work the paste when finished.

Put the honey in a copper egg bowl on the fire to melt, and skim off the froth; immediately add the almonds, the spices and lemon zest, mix thoroughly; then add the sugar, shred candied peels, liqueur and orange-flower water; work all together until incorporated, and lastly work in the soda dissolved in a spoonful of water, and fourteen oz. of the flour; work the

paste on the stove fire (slow heat) for six minutes, and turn it out into a basin to be set aside—covered over, in a cool place, in order that it may rest for three days previously to its being used according to the following directions:—

Divide the lecrelet paste into four equal parts, roll these out with the flour reserved for the purpose, on the slab, to the thickness of the eighth of an inch, and lay them on buttered and floured baking plates; mark out the shape and size of the cakes with the back part of a knife, by making rather deep incisions in the form of oblong-squares measuring two and a half inches by one inch; remove all flour from their surfaces with a damp brush, push them into the oven, very moderate heat, and when three parts baked, take them out of the oven, brush them over with a thin coating of royal icing, and finish baking them of a light colour. When cold, break up the lecrelets as marked out, and keep them in a tin box in a dry place. These cakes last good for months.

#### No. 339.—Nuremberg Lecrelets.

Ingredients: 8 oz. of sifted sugar, 8 oz. of flour, 6 oz. of almonds split, 4 oz. of candied lemon peel cut very small,  $\frac{1}{2}$  oz. of ground cinnamon,  $\frac{1}{2}$  oz. of ground coriander seeds, 3 yolks, 4 whites whipped, and 2 oz. of green citron peel.

Whip the whites of eggs firm, then mix in the yolks and the sugar, add the flour, almonds, lemon peel and spices; incorporate all together, lay out the lecrelets in drops, the size of large walnuts, upon circular pieces



of sheet-wafer, and bake them in slack heat; when done, brush them over with thin white icing, place a bold cut lozenge of green citron upon each, and dry them in the screen.

#### No. 340.—Venetian Biscuits.

Prepare some Genoese as in No. 259, divide it in rounds, or squares, or lozenges, split these and stick them together with any kind of jam; ice them over, one half of the cakes with white icing, and the other with pink icing.

#### No. 341.—Royal Creamed Biscuits.

Prepare some round *bouchées* as in No. 233, make a circular incision in the centre, within the sixth of an inch of their edges, and remove the disc to the depth of half an inch; fill this hollow with whipped cream and a large strawberry; place a thin slice of currant jelly upon the surfaces of the biscuits, and ice them over with transparent icing, No. 209.

#### No. 342.—Florence Biscuits.

Prepare a number of rather thick Savoy biscuit drops about the size of large apricots, hollow these out similarly to walnut shells, fill them with whipped cream flavoured with vanilla, stick two of them together, mask them over entirely with chocolate icing, and as they are turned out of hand, lay them upon a wire drainer, and when all are completed, dry them for a few minutes in the screen.

**No. 343.—Rolled Biscuits.**

Bake half a pound of Savoy biscuit batter, No. 232, in a deep baking sheet lined with buttered paper, and when done, turn it out of the baking sheet with the paper uppermost, detach the paper, spread any kind of jam upon its surface, roll it up, cutting one end slantwise, and lay the roll upon the closed part to make the whole stick together; when cold, cut the roll of biscuit in quarter-inch thick slices, and cover their surfaces with transparent icing.

**No. 344.—Rolled Biscuits another way.**

Bake the biscuits as shown in the preceding number, prepare a similar sized sheet of apple-jelly in another baking sheet, detach the jelly whole upon this biscuit, roll it up, and when finished, and cut in slices, ice these over with transparent icing flavoured with maraschino.



## CHAPTER XV.

## ON LONG BISCUITS ICED, AND DIFFERENT SORTS OF MERINGUES.

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Ordinary Meringues.	Meringues in the form of Grapes.
Cream-iced Meringues.	Long obtuse pointed Biscuits Iced with Chocolate.
Meringues with Preserve.	Long obtuse pointed Biscuits with Rose-pink Icing.
Italian Meringues.	Long obtuse pointed Biscuits with White Icing.
Italian Meringues garnished.	Long obtuse pointed Biscuits with Spinach green Icing.
Iced Italian Meringues.	Long obtuse pointed Biscuits with Coffee Icing.
Meringues in the form of Cauli-flowers.	
Meringues in the form of mushroom-rooms.	
Meringues in the form of strawberries.	

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**No. 345.—General Remarks on Meringues.**

It is impossible to bake meringues properly without using for the purpose what are called meringue boards; these should be made of well-seasoned hard wood, with rounded corners, and of convenient size for your oven: they must be about one and a half inches thick.

As meringues while being baked must remain soft underneath, the boards must be thoroughly damped with water previously to placing the bands of paper containing the meringues upon them. By this pre-

caution the meringues are effectually prevented from receiving any considerable amount of heat capable of rendering them at all hard underneath.

### No. 346.—Ordinary Meringues.

Ingredients: 1 lb. of sifted sugar, and 12 whites of eggs perfectly free from any the least particle of the yolks.

Whisk the whites in a copper egg-bowl [see Adams' Illustrations] into a very stiff snowy froth, and then mix in the sugar gradually, lightly, yet thoroughly incorporated, using a spoon for this purpose; and proceed to lay out the meringues according to the following directions:—

Cut some sheets of stout foolscap paper into bands measuring two inches in width; then take a table-spoon and gather it nearly full of the composition, by working it up at the side of the bowl in the form of an egg, and drop this slopingly upon the end of one of the bands of paper, at the same time drawing the edge of the spoon sharply round the base of the meringue, so as to give it a smooth and rounded appearance resembling an egg; fill the band of paper with a row of meringues, kept at an inch distance from each other. As each band is so filled, place them close beside each other upon the table; and when all are completed, dredge sifted sugar all over them; after allowing them to remain in this state for three minutes, take hold of the bands at each end, shake off the excess of loose sugar, and place the bands in close rows upon the wetted boards: as soon as the sugar



begins to dissolve on their surface, push them in the oven, very moderate heat, and bake them of a very light fawn colour.

When the meringues are done, remove each piece separately and carefully off the paper; use a dessert-spoon to scoop out the white soft part, and with the point of the bowl of the spoon smooth the inside of the meringues; after this they are to be placed with the rounded side downwards upon baking sheets to dry the insides in the oven, and when thoroughly crisp, are to be kept between sheets of paper in a tin box in a very dry place. When using the meringues for dessert or otherwise, garnish them with whipped cream flavoured with vanilla, orange, lemon, or any other flavoured sugar, with orange-flower water, or any kind of liqueur, sticking two halves together after they are so garnished. These *meringues* may also be slightly garnished with any kind of preserve previously to adding the whipped cream.

#### No. 347.—Cream Iced Meringues.

For this purpose the *meringues* should be made smaller, about the size of a pigeon's egg; they are to be filled very neatly with stiff whipped cream, taking care that when the two halves are closed together none of the cream is allowed to ooze over the edges; or, if it should do so, wipe it off; when the meringues are ready crammed, hold each separately on a silver fork to dip them all over in transparent icing, using for the purpose any of those described at No. 204 and following numbers.



**No. 348.—Cream Iced Meringues with Preserves.**

Are to be prepared as indicated in the preceding number, with some kind of preserve added, which is to be thinly spread inside the meringues before garnishing them with the cream.

**No. 349.—Italian Meringues.**

Ingredients:  $1\frac{1}{4}$  lb. of sugar, 4 whites of eggs, and any kind of flavouring.

Boil the sugar to the blow degree No. 102, and then set the sugar boiler standing in a soup plate containing cold water. Whip the whites of eggs into a stiff snowy froth; and, having worked the sugar with the back part of the bowl of a tablespoon continuously up against the sides of the pan, fetching it up from the bottom at the same time, in order that the whole of the sugar may be equally worked so as to become semi-opalised, add the whipped whites, and afterwards, the juice of a lemon, and a liqueur glass of any kind of liqueur; and thoroughly, though lightly, mix all together.—You will find that as the paste cools, it will become sufficiently firm to enable you to lay it out in a similar manner to that described for the moulding of ordinary meringues No. 346; excepting that, as a general rule, Italian *meringues* should be small. They are susceptible of being made in almost an infinite variety of forms; using in that case, a biscuit forcer for the purpose of shaping the meringues to represent hearts, rings, crescents, diamonds, trefoil, grapes, and other fruits, &c. This meringue paste may be coloured rose pink, by adding a few drops of cochineal, yellow



with saffron, brown with chocolate. Italian meringues require to be dried only, rather than baked; due care must therefore be taken previously to using the oven for this purpose to ascertain that the heat is not sufficient to colour a piece of white paper.

As the proportion of sugar contained in the Italian meringue is greater than in the ordinary meringue, it does not require dredging after being shaped—possessing already sufficient consistency; yet, when fruits or vegetables are intended to be imitated, different coloured granite sugars are sprinkled on their surface to effect such resemblance. In all ordinary cases, when not desirable to ornament, or in any way vary the original colour of the Italian meringues, as soon as their surfaces have become sufficiently dry to admit of a slight pressure of the finger without giving way, remove them from the oven, and use a broad bladed knife having a rounded tip, with which to lift the meringues off their paper; the first half so lifted to be laid upon its back in the palm of your left hand, gently withdrawing the knife without damaging its form; and then, as you remove the fellow half from the paper, and place it upon that already in your left hand, gently press both together, and set the perfect ring, heart, &c. out of hand upon a wire tray to be further dried for a few minutes.

#### No. 350.—Italian Meringues garnished.

For this purpose the paste prepared as in No. 349, should be laid out in the form and of the size of a pigeon's egg; when the meringues are dry, and pre-

viously to sticking the two halves together, use a teaspoon to scoop out a portion of their interiors, thus leaving a hollow to be filled up with whipped cream and any kind of small fresh fruit, or preserve, and then to be closed, and allowed to become hardened or dried, without any further exposure to heat of any kind; as this would necessarily melt the cream, and consequently defeat the desired purpose.

**No. 351.—Italian Meringues covered with Transparent Icing.**

Prepare the meringues as directed in the preceding number, and afterwards use a fork, upon which they are to be placed for the purpose of dipping them in any of the transparent icings described in this work.

The advantage of Italian meringues, when these are intended to be covered with icing, consists in their possessing greater substance than ordinary meringues; although, it must be admitted that the latter, in one sense at least, are better adapted for the purpose, from their superior delicacy.

**No. 352.—Meringues in the form of Cauliflowers.**

Fill a biscuit forcer with Italian meringue paste, and push this out upon bands of paper, in knobs, or large dots, superposed or mounted, one upon the other in such form or fashion, that, when complete, it shall represent as nearly as possible the head, or white part of a cauliflower;—of course on a very diminished scale, of the size of a pigeon's egg, for instance: this part of the cauliflower when fashioned is to be sprinkled



over with rather coarse granite sugar No. 189. The underpart, or green leaves, which envelop a cauliflower, are imitated in a somewhat similar manner to the above; by pushing out the paste in pointed dots upon bands of paper, in the manner and form as directed for the imitation of the heads, only somewhat flatter; these, in order the better to represent green leaves, are to be sprinkled over with green granite sugar, No. 193, and when both parts have been dried in the closet, or screen, stick the head or white part, upon the leafy, or green part; thus you will form more or less truthful imitation of a cauliflower, according as in a greater or lesser degree you may have displayed your taste.

Patience, industry, and perseverance overcome all difficulties.

### No. 353.—Imitation Mushrooms.

Use a biscuit forcer to push out the Italian meringue paste in the forms of small long corks and round drops on stiff paper; slightly sprinkle these over with grated chocolate, and dry them in the closet, or screen; afterwards, stick two of the elongated pieces resembling corks together, thus representing the stalks; run the narrowest end of these into the underpart of the drops; and by this means the mushroom will be imitated:—the broad end, or base of the stalk of the mushrooms, should be first dipped in white of egg, and then in grated chocolate, in order the more perfectly to imitate nature, by adding as a last touch, the imitation of the dark mould which adheres to the stalks.



**No. 354.—Imitation Strawberries.**

First, push out any given number of large pointed dots, resembling as nearly as possible strawberries; sprinkle these over with rather coarse granite sugar composed of five parts of deep pink colour, and one sixth part yellow, well mixed:—the leafy stalks of the fruit are to be imitated by using a small *cornet*, or paper biscuit forcer, to pipe, or push out small circular rows of pointed dots, upon paper, which are to be sprinkled over with green granite sugar, No. 193; when both strawberry and leaves are sufficiently dried, let the strawberries be stuck in the centre of the imitation of their leafy stalks.

**No. 355.—Imitation of Grapes.**

As you prepare the Italian meringue, No. 349, give it a rose pink blush tint of colour by adding a few drops of prepared cochineal, and use this paste to fill a biscuit forcer with which to form the bunches of grapes by pushing out the meringue paste in drops or pearls of different sizes, so grouped and arranged on the bands of paper as to represent small bunches of grapes: intelligence and practice are of course needed to arrive at any degree of perfection in this as in everything else. Try, and persevere. The leaves and stalks are easily imitated by cutting thin lozenges, or, as they are commonly called, diamonds, of green angelica, and, by placing five of these with the points of one end converging towards the stalk of the bunch of grapes, you will to a certain extent imitate the leaf; stick a thin shred of angelica in at the base of this for the stalk.



**No. 356.—Long, obtuse-pointed Biscuits with Transparent Icing.**

This kind of dessert cakes is very advantageous for dressing up those dessert side-dishes known to professional confectioners under the name of *drums*; they must be so placed as to present and show off the beautiful transparent *glacé* of their whole surface; their very shape resembling exactly the champagne biscuit moulds [see Adams' Illustrations] will at once show how easily they may be dished up according to the foregoing instructions.

Prepare and bake some Savoy biscuit, No. 232 or No. 233, in a deep baking sheet, about three quarters of an inch in thickness, and when cold, cut it up as directed above; trim neatly with a very sharp knife, and brush off every the least particle of crumbs, in order that the icing may not be prevented from adhering to the cake and otherwise gain a rough or uneven surface. Carefully spread the upper part and sides of the biscuits with apricot jam, hold one at a time safely on a silver fork in the left hand, while with a spoon in the right hand you pour some transparent chocolate icing all over the surface of the biscuit; when complete, place it carefully out of hand upon a wire tray resting on a baking plate: as soon as the operation is terminated, dry the biscuits in the screen for five minutes.

**No. 357.—Marbled Glacés.**

Place the sheet of biscuit on a baking plate, drop different sized lumps of fine preserves, consisting of

bright apricot jam, greengage jam, damson jam, white apple jelly, and red currant jelly; spread these smoothly so as to form a marbled pattern, and then cut out the cakes in any fancy shape; mask these over with colourless transparent icing, No. 207, and dry them in the screen for five minutes. These very beautiful cakes tend considerably to enhance the elegance of a fashionable dessert.

**No. 358.—Glacés with Rose-Pink Icing.**

Cut up the Savoy cake, or Genoese, in any fancy shapes of equal size, spread their surface with bright jelly, and mask them over with rose-pink transparent icing, No. 209.

**No. 359.—Glacés with White Transparent Icing.**

Proceed as indicated in the preceding number, using white icing instead of pink.

**No. 360.—Glacés with Green Transparent Icing.**

Spread the drops or cakes with greengage jam, and mask them over with transparent icing coloured with extract of spinach, No. 208.

**No. 361.—Glacés with Transparent Coffee Icing.**

Spread the Savoy biscuits with a thin coating of apple jelly, and mask them with transparent icing flavoured with coffee.



## CHAPTER XVI.

ON DIFFERENT KINDS OF NOUGAT, PASTAFROLLE AND  
CHESTNUT BISCUITS.

Ordinary Nougat.	Neapolitan Glacés with Chocolate.
Parisian Nougats.	Neapolitan Cake.
Nougat de Marseilles.	Bonbon Tartlets, rose-pink.
Toroni Bianca.	Bonbon Tartlets, white.
Toroni Rossa.	Bonbon Tartlets with Chocolate.
Toroni with Pistachios.	Bonbon Tartlets of Greengage.
Pastafrolle.	Bonbon Tartlets of Apricot.
Neapolitan Glacés, white.	Bonbon Almond-Paste Rout Cakes.

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**No. 362.—Ordinary Nougat.**

INGREDIENTS: 1 lb. of shred almonds dried, No. 129, and 10 oz. of sifted sugar.

First put the almonds on a baking plate just at the entrance of the open oven to make them hot through, and while the almonds are being heated, place the sugar in a copper egg-bowl, and keep moving it about with a clean wooden spoon over a moderate stove fire until it begins to melt; you then quicken the motion of the hand, and, as soon as you perceive that the sugar begins to pearl up on the surface in the form of small white bubbles, immediately throw in the almonds, stir all together gently until well mixed, and then proceed to use the *nougat* to line thinly small deep fancy-shaped

moulds previously very slightly oiled inside. As each mould is so lined, cut the edges level before the nougat becomes quite cold, for it is then brittle and breaks. A dozen or more of these small nougats, with an ornamental caramel sugar handle adapted to it, and afterwards filled with whipped cream and a strawberry at the top of each basket, form a very charming garnish for a dessert *drum* or side dish.

#### No. 363.—Parisian Nougats.

Ingredients: 8 oz. of scalded and split pistachio kernels, 6 oz. of sugar, and a few drops of essence of vanilla, or a teaspoonful of vanilla sugar, and a few drops of prepared cochineal.

Boil the sugar to the crack, then add the pistachios, the cochineal, and the flavouring, mix gently, and spread the nougat out flat upon a baking sheet very slightly oiled to prevent it from sticking; a hard lemon slightly oiled should be used to flatten out the nougat to about the sixth of an inch in thickness, and before it cools let it be sprinkled over with small nibs of rough broken sugar free from its dust, and cleaned grocer's currants; press these on with the fingers, and divide the sheet of nougat while hot in small oblongs or diamonds measuring about two and a half inches long by one inch in width. These nougats form a pretty variety for dessert.

#### No. 364.—Nougat de Marseilles.

Ingredients: 8 oz. of honey, 8 oz. of sugar,  $1\frac{1}{4}$  lb. of scalded and skinned almonds,  $\frac{1}{2}$  a gill of orange-



flower water, 6 sheets of white wafer, and 3 whites of eggs whipped to a stiff snowy froth.

Melt and skim the honey, boil the sugar to the crack, add the honey and the orange-flower water, stir all together, and then add this by degrees to the whipped whites of eggs in the egg bowl, stirring quickly as the sugar, &c., are poured into the whites; continue stirring this paste over a slow charcoal stove fire, kept up at an equal degree of very moderate heat, until the paste attains to a sufficient consistency to arrive at that point when, by dropping the value of a nut-size portion into cold water, it may, as it cools, be easily snapped or broken in two: this baking of the paste requires some three hours' strict attention. The almonds must now be added, and as soon as all is mixed, spread out the paste about an inch thick and perfectly smooth upon three of the sheets of wafer previously placed upon a sheet of paper laid on a baking plate; cover this with the remaining three sheets of wafer, lay white paper on the top, and over all place a baking plate with which to press the nougat level, and allow it to become cold. When required for use, this kind of nougat should be cut in oblong squares, measuring one and a half inches long by one inch wide, and one quarter of an inch in thickness. The colour is of a light brown.

**No. 365.—Toroni Bianca.**

Ingredients: 8 oz. of sifted sugar, 8 oz. of thinly sliced filberts, 2 whites of eggs, and a spoonful of orange-flower water.

Place the sugar, whites of eggs and the orange-

flower water in a copper egg-bowl, and whisk the whole over a very slow fire until it attains to the consistency of ordinary meringue paste; you then add the shred filberts; stir all together, and lay out the nougat paste in the form of small ovals upon sheets of wafer on a baking plate; bake, or rather dry, these in the oven—very moderate heat. These nougats must remain as white as possible.

**No. 366.—Toroni Rossa.**

Ingredients: 8 oz. of almonds shred short, 8 oz. of sugar sifted, 3 whites of eggs, a tablespoonful of vanilla sugar, a few drops of prepared cochineal, and 2 oz. of shred candied orange-peel.

Proceed as in the foregoing case, adding the almonds, orange-peel, vanilla and cochineal last; spread out the nougat paste an inch thick upon two sheets of wafer; cover these with another two sheets of wafer, use a plate to press them level, and bake them in moderate heat, and when nearly cold, cut them up in small thin oblong squares.

**No. 367.—Pistachio Toroni.**

Ingredients: 8 oz. of fresh purple skinned pistachios, 8 oz. of sifted sugar, 3 whites of eggs, and 1 oz. of candied orange-flowers.

Proceed in all respects as indicated for the preparation of Toroni Bianca, No. 365.



**No. 368.—Pastafrolle.**

Ingredients: 9 oz. of flour, 6 oz. of sugar, 3 oz. of butter, 5 yolks of eggs, 4 oz. of sweet almonds and 10 bitter almonds pounded smooth with the white of an egg.

First work the butter with a spoon in a basin into a creamy substance, then work in the sugar and the yolks of eggs, afterwards the pounded almonds, and lastly the flour; knead the paste well together with a little flour on the slab.

**No. 369.—Neapolitan Glacés, White.**

Prepare the paste as in the foregoing number, roll it out thin, stamp out any given number of small round, oval, square, oblong, or any other fancy-shaped flats; place these in rows on thinly buttered baking plates, and bake them in moderate heat; when done, stick two together with any kind of preserve, mask their surfaces with similar preserve, and *glacez* them over with any kind of transparent icing. These cakes may be decorated with ornamental piping.

**No. 370.—A Neapolitan Cake.**

Prepare the pastafrolle as in No. 368, roll it out thin, stamp out twenty-four circular flats, measuring about five inches in diameter,—that is, five inches across,—bake these upon buttered baking sheets in moderate heat, and when done, press them flat on the slab with a dish containing a fourteen-pound weight upon it. The whole of the twenty-four flats are to be

laid upon each other, stuck together with jam between each, so as to form a firm pile, representing one cake; trim the sides level and smooth, mask the whole surface with apricot jam, and decorate the cake with some elegant design formed with royal icing piped over it. This kind of cake is well adapted for a dessert dish.

**No. 371.—Neapolitan Pastafrolle iced with Chocolate.**

Prepare the small flats as shown in No. 370, stick them together in the same manner, and *glacez* them over with transparent chocolate icing, No. 212. These cakes may also be *glacés* with every variety of icing described in this book.

**No. 372.—Bonbon Tartlets, Rose-Pink.**

Prepare some almond paste, No. 226, roll this out very thin with sifted sugar on the slab, and use it to line very small tartlet pans (previously slightly buttered), dry them in moderate heat of a light fawn colour, fill them to within the eighth of an inch of the edge with red currant jelly, dry them again for ten minutes in the screen, and then mask them over with rose-pink transparent icing, No. 209.

**No. 373.—Bonbon Tartlets, White.**

Prepare the tartlets as in the foregoing number, fill them with apple jelly, and *glacez* them over with transparent icing, No. 207.



**No. 374.—Bonbon Tartlets with Chocolate.**

These are to be filled with damson jam or apricot marmalade, and *glacés* with transparent chocolate icing, No. 212.

**No. 375.—Bonbon Tartlets with Greengage.**

Fill the tartlets prepared with almond paste as in No. 226, and ice or *glacez* them over with transparent green icing, No. 208.

**No. 376.—Bonbon Tartlets with Apricot Jam.**

Fill the tartlets, prepared as in No. 372, with bright apricot jam, and *glacez* them over with transparent icing, No. 205.

**No. 377.—Bonbon Almond-Paste Rout Cakes.**

Prepare the paste as in No. 272, roll it out rather thin, cut it up or stamp it out with small tin cutters of about the size of half-crown pieces, bake these on buttered baking plates (moderate heat) of light colour; when done, stick two of the pieces together with some kind of jam; mask their surfaces with similar jam, and *glacez* them with any kind of transparent icing described in this work.

## CHAPTER XVII.

## ON PLAIN CAKES AND BREAKFAST ROLLS, &amp;c.

Plain Seed Cake.  
Ground Rice Cake.  
Soda Cake.  
Muffins.  
Milk Rolls.  
German Rolls.  
Bath Buns.

Turin Rolls.  
Plain Buns.  
Currant Buns.  
Cross Buns.  
Scotch Bread.  
Crumpets.  
Yorkshire Cakes.

**No. 378 — Plain Seed Cake.**

INGREDIENTS: 1 quartern of dough, 6 eggs, 8 oz. of sifted sugar, 8 oz. of butter,  $\frac{1}{2}$  oz. of caraway seeds, and a dessert spoonful of salt.

Spread the dough out on the slab, then add the eggs, butter, sugar, seeds, and salt; work all thoroughly together until well incorporated; then drop the paste into a tin mould previously buttered, and set the cake in a warm place free from any current of air, to rise; as soon as the fermentation has taken place to the degree of increasing the bulk to nearly twice its original quantity, bake the cake in tolerably sharp heat.



This kind of cake may be varied by adding plums, currants, or any kind of candied peels.

**No. 379.—Plain Ground Rice Cake.**

Ingredients: 12 oz. of sifted sugar, 6 oz. of ground rice, 8 eggs, orange sugar flavouring, a pinch of salt.

Work the yolks of eggs, sugar, flavouring, and salt in a basin with a spoon for ten minutes, then add the whipped whites and the ground rice, the latter to be shaken in gradually with the hand, as the batter is lightly mixed; pour this into a proper-sized mould previously buttered and coated inside with sugar, and bake the cake in moderate heat.

**No. 380.—Brown and Polson Soda Cake.**

Ingredients: 6 oz. of Brown and Polson's Indian corn flour, 12 oz. of sifted sugar, 8 eggs,  $\frac{1}{2}$  oz. of carbonate of soda, lemon rind flavouring, a pinch of salt.

The process for making this cake is exactly similar to that detailed in the preceding number.

**No. 381.—Muffins.**

Ingredients: 1 lb. of flour, 1 quart of tepid water,  $\frac{1}{2}$  oz. of German yeast,  $\frac{1}{2}$  oz. of baking powder.

Place the flour in a four-quart sized pan, hollow out the centre, add the yeast and the baking powder, pour in a little of the tepid water to dissolve them, and add the remainder of the water gradually, thoroughly working the whole well together until incorporated: the batter, when finished, should be of the consistency

of thick cream, somewhat elastic, and perfectly smooth: cover the pan over with a cloth, and keep it in a warm temperature to enable it to rise in the pan to about twice its original bulk; it must then be quickly worked for a minute, to reduce it to its original bulk, and allowed again to rise; it is then to be baked in manner following:—

Have ready a dozen tin hoops of the size of small saucers, placed on a baking-sheet and made quite hot in the oven; you then pass a paste brush dipped in oiled butter all round and about the insides of the hoops, and immediately—and while *quite hot*,—half fill each with the well risen light batter *without stirring* it; push into the oven, sharp heat, and when you find that the muffins are very slightly coloured underneath, turn them over, removing the tin hoops, and bake them on the other side.

Muffins may also be mixed with milk.

#### No. 382.—Milk Rolls.

Ingredients: 2 lbs. of flour,  $1\frac{1}{2}$  pint of milk, 1 oz. of German yeast,  $\frac{1}{2}$  oz. of baking powder, a teaspoonful of salt.

Dissolve the yeast and baking powder in half a pint of tepid milk, and work this with as much of the flour as will furnish a well-kneaded elastic ball of paste: this is the sponge; score it round the sides, place it in the centre of the remainder of the flour in a pan, cover all over with a cloth, and set it aside in a warm temperature to rise; this will probably take about 20 minutes, and when the sponge has *proved*, or risen, in a satisfactory



manner, add the remainder of the tepid milk by degrees, working the dough vigorously with one hand, into an elastic smooth body: you then gather up the paste, divide it into as many equal parts as may be calculated to produce the intended sized rolls, and with flour on the slab, use your hands to mould these—either round or oval shaped, and place them on baking-sheets, or in roll tins [see Adams' Illustrations]; cover them over with paper, and set them in a warm place free from any current of air, to rise; they are then to be brushed over with milk, and baked in tolerably sharp heat.

This dough may also be made up in a variety of fancy shapes, such as twists, rings, half-moons, &c.

#### No. 383.—German Rolls.

Ingredients:  $2\frac{1}{2}$  lbs. of flour, 8 oz. of butter, 6 eggs, a pint of milk, 1 oz. of German yeast,  $\frac{1}{2}$  oz. of baking powder, a teaspoonful of salt, and 2 oz. of sugar.

Place the flour in a rather large pan, dissolve the yeast, baking powder, and salt in the milk previously just warmed, and work this into as much of the flour as will produce a well-kneaded soft, yet elastic ball of dough, which is to be left in the pan with the remainder of the flour, and set aside in a warm place to rise; when this is effected, add the butter (worked soft), the eggs and sugar, and use your hand to work the paste vigorously for about ten minutes; you then gather it up neatly in its pan, shake a little flour over its surface, throw a cloth over to protect it from cold air, and set it aside in moderate warmth to rise; this will take a couple of hours: or indeed, the paste may

be made overnight, ready for baking for the morning's breakfast; in which case, the paste must be kept the night through in a *cold* place.

When the paste has *proved*, break it on the slab with flour, by well kneading it together to render it elastic; divide it into as many parts as you may intend producing rolls, mould these pieces into fancy shapes, place them on buttered baking-sheets, and after having *proved*, or risen, in a warm place, brush them over with beaten egg, and bake them in tolerably sharp heat.

#### No. 384.—Bath Buns.

Prepare 1 lb. of *brioche* paste, No. 228, and when it has *proved* twice, add thereto a gill of cream, a small glass of orange-flower water, 4 oz. of cut candied peel, and 2 oz. of cherry-kernel comfits; mix all together, divide the whole into 12 equal parts, knead these into round balls, and press them down slightly upon buttered baking-sheets; egg them over, sprinkle nibs of loaf sugar upon them, and bake them in good moderate heat.

#### No. 385.—Turin Rolls.

Ingredients:  $2\frac{1}{2}$  lbs. of flour, 8 yolks of eggs, 2 oz. of sifted sugar, 1 pint of single cream, 8 oz. of butter, 1 oz. of German yeast,  $\frac{1}{4}$  oz. of salt.

Take a fourth part of the flour to set the sponge in the usual way, using  $\frac{1}{2}$  pint of tepid milk for the purpose; dissolve the sugar and salt with a spoonful of water, and add them to the flour, yolks of eggs and dissolved butter (merely melted and not allowed to



boil), work all together in a smooth paste, and as soon as the sponge has risen in a satisfactory manner, work it in with the paste, and set it aside covered over, until the next morning; you then add the pint of cream, and work the paste up against the side of the pan with one hand, until it becomes sufficiently elastic to spring from the sides of the pan as you lift it up. Next, about half fill small deep plain moulds (buttered) with the paste, set these on baking-sheets in a warm temperature to rise, and then push them in the oven at moderately sharp heat, and bake them of a light colour. These rolls are also rolled out by hand with flour on a slab, about the size of two fingers, rather pointed at each end, egged over when placed on baking-sheets, and their centres slightly incised and baked without any further *proving*.

#### No. 386.—Plain Buns.

Ingredients: 1 lb. of flour, 2 oz. of sifted sugar, 2 oz. of butter, 2 eggs,  $\frac{1}{2}$  pint of milk,  $\frac{1}{2}$  oz. of German yeast, a pinch of salt,  $\frac{1}{2}$  oz. of baking powder. Warm the milk, and dissolve the yeast, butter and powder in it; thoroughly work this into the flour, next add the eggs and sugar, work all together vigorously, and gather up the paste neatly in the pan, throw a cloth over it, and set it aside in the warmth to rise: this will take about half an hour; you then break the dough on the slab with flour, divide it into about 8 equal parts, mould these into balls, press them upon a buttered baking-plate, egg them over, and bake them in moderately sharp heat.

**No. 387.—Currant Buns.**

The same as the foregoing, adding 2 oz. of cleaned grocer's currants to the dough when ready;  $\frac{1}{2}$  oz. of caraway seeds may be added instead of the currants, or both may be used.

**No. 388.—Cross Buns.**

These are made in the same manner as plain buns, adding 1 oz. of ground cinnamon, cloves, nutmeg, ginger, and coriander seeds, in equal proportions; when the buns are laid out on the baking-sheets, and egged over, make a slight cross incision upon their surfaces previously to putting them in the oven.

**No. 389.—Scotch Bread.**

Ingredients: 1 lb. of flour, 1 lb. of sifted sugar, 1 lb. of butter, 4 eggs, 4 oz. candied peel cut in shreds, 4 oz. of white comfits,  $\frac{1}{2}$  oz. of salt, a wineglassful of brandy.

Work the butter in a pan with a wooden spoon until it presents the appearance of a creamy substance, then add the sugar, work this thoroughly, then add the eggs and flour, and when these are all thoroughly incorporated, add the salt, peel, and brandy; work the whole vigorously, and pour the batter into buttered tins of an oblong shape (previously buttered); strew the comfits on their surfaces, and bake them in moderate heat, of a very light colour.

**No. 390.—Crumpets.**

Ingredients: 2 lbs. of flour, 1 quart of milk,  $\frac{1}{4}$  oz. of salt, 1 oz. of German yeast.



Mix the whole of these ingredients in a pan, dissolving the yeast and salt in the milk made tepid on the fire; work the batter perfectly smooth, throw a cloth over the pan, and set it in the screen to rise: this will take about  $\frac{3}{4}$  of an hour. For the purpose of baking the crumpets, it is necessary to have a stone slab of the size of an ordinary baking-sheet, and about an inch in thickness; this should be in the oven (sharp heat); when quite hot place saucer-sized tin hoops half an inch high, in rows upon the stone slab (both should be slightly brushed inside with oiled butter), and use a large spoon without disturbing the batter any more than is necessary to lift a spoonful out into each of the hoops, at the entrance of the oven; close the oven, and as soon as the crumpets are done on the under side, remove the hoops and turn over the crumpets that they may be baked on the other side.

NOTE.—The polished stone slab required for baking crumpets or muffins upon, may be placed on a heated hot plate, and the crumpets, &c., may be baked upon it.

#### No. 391.—Bread Baking.

Put a bushel of flour into a trough, or a large pan; hollow out the centre with your fist, put a pint of good yeast into the hollow, add thereto 2 quarts of tepid water, and use your hand to work in as much flour as will serve to produce a soft smooth kind of batter; strew over its surface just enough of the flour to hide it, then cover up the trough with its lid, or with a cloth, and when the sponge has risen sufficiently to cause the flour to crack or separate all over the surface of the



sponge, throw in a small handful of salt, work all together, add just enough lukewarm soft water to enable you to work the whole into a firm compact smooth dough; and after having kneaded this with your fists until it becomes stiff and comparatively tough, shake some flour over it, and again cover it over with a cloth in order to keep it warm so as to assist its fermentation. If all that has been described has been properly managed, the fermentation will be accomplished in less than half an hour. Meanwhile as the bread is being thus far prepared, you will have heated your oven to a satisfactory degree of heat, and brushed it thoroughly clean with a damp mop.

Divide your dough into two, or four-pound loaves, knead them into round, oval, or long shapes, making a hole at the top with your thumb, and immediately put them out of hand into the oven to bake, closing the oven door upon them. In about two hours' time the 4-lb. loaves will be done, the 2-lb. loaves in less time: they are then to be taken out of the oven, and allowed to become quite cold before they are put away in the bread-cupboard.

#### No. 392.—Yorkshire Cakes.

Ingredients: 2 lbs. of flour, 3 oz. of butter, 4 eggs, 3 gills of milk, 1 oz. of German yeast, a pinch of salt, 1 oz. of sugar.

First rub the butter well into the flour, then add the eggs, and the sugar, work all together, and lastly add the lukewarm milk, with the yeast and salt dissolved in it; vigorously work the dough for five



minutes, gather it up tidily in the pan, throw a cloth over, and set it in a warm place to rise : this will take about half an hour ; the dough must then be turned out on the slab, kneaded with a very little flour, and divided into twelve equal parts. These are then to be moulded, or rolled with the hand, into round balls, and afterwards flattened out upon slightly buttered baking-sheets, set to rise in a warm place, and when risen satisfactorily, to be brushed over with beaten egg, and baked in moderately sharp heat. These cakes are cut in two or three slices, toasted, buttered, and served for breakfast, &c.

## CHAPTER XVIII.

## ON DESSERT WAFERS IN GENERAL.

Italian Wafers.  
 French Wafers.  
 Flemish Gauffres.

French Gauffres.  
 Spanish Wafers.  
 Ginger Wafers.

**No. 393.—Italian Wafers.**

INGREDIENTS: 8 oz. of sifted sugar, 8 oz. of flour, 2 eggs,  $\frac{1}{2}$  a gill of orange-flower water,  $\frac{1}{2}$  pint of milk, 2 oz. butter, a pinch of salt.

Place the flour, sugar, salt, orange-flower water, eggs, and the milk in a pan, and vigorously work all together with a wooden spoon; then add the dissolved butter, and work the batter for ten minutes longer. While you are preparing the batter, you will have heated the wafer-irons [see Adams' Illustrations], over a clear charcoal stove fire, bearing in mind that they must be frequently turned over in order that they may be equally heated in every part; when sufficiently hot, rub them inside with a paste brush dipped in clarified butter, pour a good tablespoonful of the butter on the bottom or under sheet of the wafer-irons, close the top part upon this, and bake the wafers on both sides. They must be of a very light



fawn colour, and when done are to be immediately rolled into shape upon a stick made for the purpose, measuring about five inches long by one inch in the thickness or diameter. The first wafer baked serves only thoroughly to cleanse the irons, and to ascertain their degree of heat; if the wafer turns out pale and soft, the irons are not hot; if, on the contrary, the wafer has too much colour, allow the irons to cool for a minute or two, before you attempt to bake any more. Keep these wafers in a closed tin box, in a warm temperature, for use, as occasion requires.

#### **No. 394.—French Wafers.**

Ingredients: 8 oz. of flour, 8 oz. of sifted sugar, a tablespoonful of vanilla sugar, a pinch of salt, a wine-glassful of brandy, 4 whites of eggs,  $\frac{1}{2}$  pint of single cream.

Work the flour, sugar, flavouring, salt, whites of eggs, and cream in a basin, with a whisk, into a smooth batter; then add the brandy, and again work all vigorously together for ten minutes. These wafers are to be baked and curled on wooden pillars or rollers, in the manner described in the preceding number.

#### **No. 395.—Flemish Gauffres.**

Ingredients: 12 oz. of flour, 6 oz. of butter, 6 eggs, 1 pint of milk, 1 oz. of German yeast, a glass of Kirschenwasser, the rind of two oranges rubbed on sugar and scraped off,  $\frac{1}{4}$  oz. of salt.

Place the flour in a large pan, add the yeast dissolved



with a spoonful of hot water, then the salt and the eggs, and work all together; next add the milk made lukewarm, and as soon as this is incorporated, add the dissolved butter, and work the batter vigorously for ten minutes; pass a knife round the sides of the pan, throw a cloth over it, and set it in the screen (if not too hot) that the batter may rise: this will be effected in about three-quarters of an hour. The gauffres are then to be baked in gauffre-irons [see Adams' Illustrations], which said gauffre irons are to be heated over a clear charcoal stove fire, and when hot, to be brushed inside with a little clarified butter, a large spoonful of the batter poured into the under sheet of the gauffre irons, then closed in and baked on both sides: these gauffres should be of a golden brown colour, and when finished and cut in squares, according to their apparent divisions, should be sprinkled over with sugar, to be served, either for luncheon, tea, or coffee.

#### No. 396.—French Gauffres.

Ingredients: 9 oz. of flour, 4 oz. of sifted sugar, 8 eggs, a spoonful of vanilla sugar, a pinch of salt, a wineglassful of noyau, and a pint of whipped cream.

Place the flour, sugar, salt, vanilla, noyau, and yolks of eggs in a pan, and thoroughly work all together until well mixed: then add the whites of eggs and the whipped cream: mix all lightly together, taking care that the whole of the ingredients are thoroughly incorporated. Bake the gauffres as directed in the last number, but with less colour; they are well



adapted, from their lightness and crispness, to be handed round with ices, if only for a change instead of the old-fashioned wafers.

#### No. 397.—Spanish Wafers.

Ingredients: 9 oz. of flour, 2 oz. of sifted sugar, half a pint of water chocolate (consisting of 2 oz. of French or Spanish chocolate dissolved in  $\frac{1}{2}$  pint of boiling water, and milled), a few drops of essence of vanilla, 2 eggs, and a gill of cream.

Place the flour, sugar, vanilla, eggs, and the cream in a pan, and vigorously work all together into a smooth elastic batter; then add the chocolate cold, whisk all together for ten minutes, and bake the wafers as directed in No. 394; when done, curl them in the form of cornucopiæ, using a wooden form or mandrin, upon which to shape the wafers. Such tools are obtainable at all turners'.

#### No. 398.—Ginger Wafers.

Ingredients: 8 oz. of flour, 1 pint of single cream, 4 oz. of treacle, a teaspoonful of essence of ginger, 2 oz. of butter, a pinch of salt.

Mix thoroughly the above ingredients in a stewpan, and stir them while boiling quickly on the fire for three minutes, and then bake the wafers in manner following:

Take a copper baking-sheet scoured bright on the untinned side, or under part, and place this side uppermost over a clear charcoal stove fire, that it may become sufficiently heated for your purpose, that is, moderately heated.

You now drop a tablespoonful of the batter in two or three places on the heated baking-sheet, and spread it out with the back part of the bowl of the spoon, to the size of a small saucer, and as bubbles rise on the surface, flatten them with the tip of the spoon. As soon as the wafers become a little dry and crisp, slip a long-bladed sharp knife carefully under, to detach them, and as you do so, hand them to another person, that they may be instantly curled on the several pointed wooden mandrins used to give the shape of a cornucopia, or pointed sugar-bag, such as grocers use to wrap up some of their goods in small quantities.

These wafers must be kept in a dry place, yet not too hot; when made small, they may be filled with whipped cream, with a strawberry placed on the top.



## CHAPTER XIX.

## ON ALMOND SOUFFLÉ ROUT CAKES.

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Frascati Croquantes.	Zephyr Soufflés.
Small Soufflés in Cases.	Zephyr Soufflés with Pistachios.
Small Soufflés of Pistachios.	Zephyr Soufflés, Rose-pink.
Small Soufflés with Chocolate.	Almond Soufflés.
Diabolini.	Pistachio Soufflés.
Small Soufflés with Candied Peels.	Chestnut Rout Cakes.

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**No. 399.—Frascati Croquantes.**

INGREDIENTS: 8 oz. of flour, 6 oz. of sugar, 2 oz. of ground almonds, 2 whole eggs and 3 yolks,  $\frac{1}{2}$  oz. of aniseseed.

Whisk the eggs, almonds, and the sugar in a basin for ten minutes, then add the flour and the aniseseed, and work all together until thoroughly incorporated. Next roll out the paste with flour on the slab, in the form of a long thick rope, and use a knife to divide it in pieces the size of a walnut; roll each in the palm of your hand with the fingers into ovals, or round balls, place these in rows upon a buttered baking-sheet, press the back of a knife across their surfaces—so as to effect a slight incision, egg them over, sprinkle rough-

grained or granite sugar upon them, and bake them in moderate heat.

**No. 400.—Small Soufflés in Cases.**

Ingredients: 4 whites of eggs, 12 oz. of sifted sugar, 2 oz. of candied orange-flowers.

Whisk the whites of eggs perfectly stiff, and then use a tablespoon to incorporate the sugar and slightly bruised orange-flowers; use a teaspoon to fill small paper cases with this paste, bearing in mind that the cases must not be more than three parts filled, as, from its extreme lightness the paste is very liable to run over the sides. Bake in slow heat.

**No. 401.—Small Soufflés of Pistachios.**

Ingredients: 4 whites of eggs, 12 oz. of sifted sugar, 2 oz. of shred pistachios, a tablespoonful of vanilla sugar.

Proceed as indicated in the foregoing number.

**No. 402.—Small Soufflés with Chocolate.**

Ingredients: 4 whites of eggs, 12 oz. of sifted sugar, 2 oz. of grated chocolate, a tablespoonful of vanilla sugar.

Proceed as directed in No. 400.

**No. 403.—Diavolini.**

Ingredients: 1 oz. of gum-dragon, about  $1\frac{1}{4}$  lb. of fine sifted icing sugar, a dessert-spoonful of essence of cinnamon, and a dessert-spoonful of essence of Jamaica ginger.



First wash the gum, and then put it to soak with a gill of tepid water in a covered gallipot; when the gum has absorbed all the water, it will have become sufficiently soft to admit of its being easily squeezed—or rather, wrung through a strong clean cloth upon a plate: work this gum with your flattened fist on a slab, adding the sugar gradually until the paste becomes stiff enough to enable you to handle it; you now add the two essences, and work in the remainder of the sugar; and, if the quantity named should prove insufficient to produce a very stiff paste, add more sugar, as, possibly the gum may have been too much diluted. Keep the Diavolini paste in a covered pot while you are using it. The Diavolini are shaped in the following manner:

Take a piece of the paste the size of a walnut, roll it out with your hands, with fine sugar strewn on the slab, so as to form it into a rope about the eighth of an inch thick; divide this with a knife into very small dots, and use fine sugar to aid in rolling them with your finger against the palm of your hand, so as to shape each in the form of a grain of rye or barley. As the Diavolini are turned out of hand, they should be dropped into a clean dry sieve containing half an inch deep of fine dry icing sugar; and when a certain number of Diavolini is completed, move the sieve to and fro to riddle off the sugar, strew them apart from each other over a sheet of paper on a baking-plate, and dry them in the screen: moderate heat.

Use up the whole of the paste in this manner, and when the Diavolini are thoroughly dry and cold, keep them in air-tight stoppered bottles.



NOTE.—These comfits are very expensive to buy, and are moreover very seldom to be met with in any of the confectioners' shops in England.—I have placed them here on account of their being required to complete the following recipe.

**No. 404.—Small Soufflés with Candied Peels.**

Ingredients : 4 whites of eggs, 12 oz. of sifted sugar, 1 oz. of Diavolini, and 2 oz. of finely shred candied peels.

Whisk the whites stiff, then incorporate the sugar, Diavolini, and peels ; nearly fill the small paper cases, and bake the soufflés in slow heat, of a very light colour.

**No. 405.—Zephyr Soufflés.**

Ingredients : 8 oz. of fine sifted sugar, 8 oz. of finely shred almonds, 2 whites of eggs, and a few drops of essence of peppermint.

Put the whites of eggs and the sugar in an untinned copper sugar boiler, and whisk them over a very slow smothered charcoal stove fire, into a substantial white frothy icing ; you then add the almonds, and about three drops of the essence, and gently mix the whole with a dessert-spoon ; then lay out the zephyrs in the manner following :—

Spread some sheets of white wafer upon baking-plates, and use a dessert-spoon to lay out the zephyrs in lumps the size of a rather large walnut, one inch and a half apart from each other ; bake them in slow heat, of very light colour.



**No. 406.—Zephyrs with Pistachios.**

Ingredients: 4 whites of eggs, 8 oz. of sifted sugar, 8 oz. of finely shred pistachios, and a few drops of essence of vanilla or orange-flower water.

Whisk the whites of eggs stiff, incorporate the sugar, pistachios, and essence lightly; and lay out, and bake the zephyrs as directed in the preceding case.

These zephyrs must be dredged over with sugar previously to their being put in the oven.

**No. 407.—Zephyrs, Rose-Pink.**

Ingredients: 4 whites of eggs, 8 oz. of sifted sugar, 8 oz. of shred filberts, or cleansed walnut kernels, a few drops of essence of roses, and a few drops of prepared cochineal.

Proceed in all particulars as indicated in the foregoing number.

**No. 408.—Almond Soufflés.**

Ingredients: 8 oz. of Jordan almonds, 1 oz. of bitter almonds,  $1\frac{1}{2}$  lb. of very fine sifted icing sugar, about 3 whites of eggs, any kind of flavouring, such as orange, lemon, vanilla, or essence of cinnamon; the flavouring must be added to 2 whites of eggs of royal icing required to finish the soufflés.

Scald, skin, wash, wipe, and dry the almonds in the screen; next pound them with about two ounces of the sugar, adding occasionally some of the white of eggs until reduced to a smooth pulp; then incorporate

the remainder of the sugar by working it into the paste on the slab with clean hands: bear in mind that this paste is to be kept rather stiff.

Roll out the paste with sugar on the slab, to the thickness of a quarter of an inch, spread the icing evenly upon this, and use, either tin cutters, or a knife to stamp or cut out rings, essés, crescents, trefoil, diamonds, hearts, spades, &c.; or else, in order to occasion no waste, merely cut out small squares, oblongs, lozenges, and triangles. Place the cakes as they are stamped or cut out, upon sheet wafer laid on baking-plates, and bake them in slow heat, *very* light colour.

#### No. 409.—Pistachio Soufflés.

Ingredients: 10 oz. of pistachios,  $1\frac{1}{2}$  lb. of fine sugar, 3 whites of eggs, a few drops of essence of roses, 2 whites of eggs of royal rose-pink icing.

Proceed as in the foregoing case.

#### No. 410.—Chestnut Rout Cakes.

Prepare the paste as directed in No. 145, using for the purpose Crosse and Blackwell's Chestnut Farina instead of prepared chestnuts; and with this paste—which, from its being made with the Chestnut Farina, is more compact, and is easier to work than the other—you will be able to prepare and imitate the variety of almond-paste rout-cakes described in No. 272.

NOTE.—The eight ounces of chestnut farina required



for this purpose, must first be worked on the fire with half a pint of hot water, and rubbed through a wire sieve, previously to being incorporated with the boiled sugar.

## CHAPTER XX.

ON FRUIT PASTES AND DROPS, BROCHETTES OF DRIED  
FRUITS, &c., ROCK OR SOUFFLÉ SUGAR.



A Candying-Pan.	Rock, or Soufflé Sugar.
How to Boil Sugar for Candying.	Vases, Baskets, and other Orna-
Management of Fruit in Candying Pan.	ments in Rock Sugar.
Brochettes of Small Fruits and Pastes, Candied.	Vases, Baskets, and other Orna-
Preparation of Fruits for Candy- ing.	ments in Grained Sugar.
	How to Cast Small Ornaments in Grained Sugar.

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**No. 411.—Description of a Candying Pan.**

THIS pan should be made of block tin, measuring about fourteen inches by eight inches, and two inches deep; the sides should be rather on the slant, with a small funnel-like tube in one of the angles or corners of the pan; and if you require several of these pans for making any large quantity of candies, it becomes necessary to have the funnel-shaped tubes placed at different corners, on the right of one pan, and the left corner of the other; so that, when placed upon each other, the excess of sugar may easily drain off.



**No. 412.—To boil Sugar for Candying.**

For all candies it is essential that the sugar should first be clarified in the form of syrup in the ordinary way (see No. 96). Of such clarified syrup take the value of two and a half pounds of sugar, and boil down to thirty-five degrees, at which point the sugar will have reached the feather degree, No. 103. As soon as the sugar is boiled to this degree, immerse the pan containing it in a deep pie-dish nearly filled with cold water, with a few pieces of rough ice in it, to cool the sugar as quickly as possible; and at the same time place a circular cut piece of paper on the sugar; when the sugar is quite cold, pour it off into the candying pan containing whatever may have been placed therein for the purpose of being candied; cover in the whole with a close-fitting piece of thin paper, and set the pan in the screen or drying closet, the heat of which must not exceed from 15° Fah. to 20° Fah. The candies must remain in this heat for about eighteen hours; and then, by withdrawing the corks from the funnel-like tubes, the syrup will all drain off and leave the fruit, &c., to dry, and finish the crystallisation.

**No. 413.—Management of the Fruit in the Candying Pan.**

Great care must be taken when placing articles, whether fruit, bonbon, pastilles, or any kind of fruit, paste, &c., in the candying pan, that they are not close to each other; but, on the contrary that, according to the size of the object intended to be candied, their distance apart from each other must vary between a



quarter of an inch and one or two inches; for otherwise, if too close, the objects present one entangled mass of sugar, and thus all the trouble and expense become almost useless.

**No. 414.—Brochettes of small Fruits and Pastes Candied.**

All kinds of half-dried preserved small fruits, such as cherries, small plums, cut pine apple, &c.; or different kinds of fruit pastes or jellies, cut or stamped out small, and dried as indicated in No. 165, and following numbers, should be stuck through, or run upon straws, neatly cut, of five inches in length;—or, failing these, neatly cut delicate splinters of wood will serve the purpose equally well. The fruits or pastes should first be pierced through with a bradawl, previously to their being run upon the straws, in order to avoid breaking them, and a quarter of an inch space must be left between each object so placed.

Either wire rests, with half an inch-high rests at the corners, or else wooden rests with deep notches to receive the ends of the straws or skewers, must be placed in the candying pan, for the purpose of resting the brochettes or other fruits upon, so as to prevent their sinking to the bottom when not desirable, as in this case.

Follow the instructions for candying, as indicated in No. 412.

**No. 415.—Preparation of Fruits for Candying.**

All fruits intended to be candied, must first be preserved in syrup as for dried fruits; and after being



dried in the usual way, are to be placed in the candying pan, as indicated in No. 413, and finished accordingly. Fruit pastes intended for candied brochettes, are first to be cut in squares, or stamped out with a shilling-sized tin cutter, rolled in powdered sugar to absorb any moisture on their sides (the sugar to be brushed off), and afterwards are to be stuck through upon straws or splints of wood at proper distances from each other; the brochettes thus rendered complete, are to be placed in the candying pans as indicated in No. 414; the ready boiled sugar when cold is to be poured upon them; and after undergoing the process described in No. 414, they are to be finished in like manner to the dried fruits.

#### No. 416.—Rock, or Soufflé Sugar.

Ingredients:  $1\frac{1}{2}$  lb. of loaf sugar, 1 white of egg of stiff white royal icing containing lemon juice, a square case measuring 8 inches by 6 inches, and about 4 inches deep; this case must be made of strong cartridge paper.

Boil the sugar to the crack, then add a good tablespoonful of the icing, stir both together quickly, and allow the soufflé to rise in the pan; then stir it again to make it deflect or go down, keep on working the soufflé, and as soon as it rises again, pour it into the paper case (having first dredged the bottom and sides of the case with fine sifted sugar), and have ready a nearly red-hot shovel to hold over the soufflé for two minutes, as soon as it is poured into the case; this will necessarily caramelize, or slightly burn the top part,



which may easily be shaved off with a sharp knife when the soufflé has become cold.

Remove the paper with a knife, and use a small thin cutlet saw to divide the soufflé, or rock sugar, into squares, or oblongs, &c.

**No. 417.—Vases, Baskets, and other Ornamental Objects,  
cast in Rock Sugar.**

The best and safest moulds used for this purpose are composed of plaster of Paris, and are mostly made in several pieces to facilitate the delivery of the objects cast in them. When about to cast any object in rock sugar, the mould must be taken to pieces, washed clean inside, and put to soak in cold water for about three hours; just before preparing the sugar, let all the pieces composing the mould be drained on a napkin for about five minutes, then put together, and tied securely round with string, and placed in its proper position on a very hot baking plate. Prepare the soufflé or rock sugar as directed in No. 416, pour it into the mould, and hold a hot shovel on the top for two minutes; this prevents the deflection of the sugar. When the object so cast has become thoroughly set, remove the pieces of the mould carefully, and shave off the discoloured part.

When it is desired to produce Vases, Baskets, or Figures, &c., the colour of which is intended to be either rose-pink, green, yellow, violet, &c., the colour decided upon must be mixed in with the icing; bear in mind that all colours to be in keeping with good taste and elegance, must be of a light shade.



The method here described of soaking the plaster of Paris moulds in water instead of slightly greasing them with oil of almonds, according to the more general practice, has this advantage: the objects being cast without oil, the surface is brighter and of a better colour.

When copper moulds are used for casting Vases, Baskets, &c., they must necessarily be slightly smeared with oil of sweet almonds, to prevent the sugar from sticking to the sides, and to ensure a perfect delivery of the objects cast in them.

**No. 418.—Vases, Baskets, Figures, &c., cast in  
Grained Sugar.**

Plaster of Paris moulds described in the preceding No. 417, are used for this purpose, and are to be prepared as therein directed. The sugar being boiled to the ball degree, No. 104, add a few drops of acetic acid, and work the sugar with the back part of the bowl of a silver tablespoon, up against the side of the sugar boiler, fetching up the whole in turns, so that every portion may acquire an opalised, or whitish colour; as soon as the sugar has been worked up to this state, which constitutes "*graining*," pour it immediately into the ready prepared mould; and when it has become perfectly set firm in the centre, you may turn the Vase, Basket, or whatever the object may be, out of its mould, and place it, either in the screen or hot closet to dry,—*very* moderate heat, not more than 15 degrees Fahrenheit.

**No. 419.—To cast small Ornaments in Grained Sugar.**

The process is exactly similar to that which has just been described, differing only in the fact that, for this purpose, smaller moulds intended to represent various designs and imitations, such as fruits, eggs, birds, animals, insects, shell-fish, flowers, &c., are to be used instead of larger sizes required in the former cases.

When the smaller imitations cast in grained sugar are ready, they are to be painted in colours, so as to imitate nature as nearly as may be. The finish and style, and the degree of perfection to be attained in the production of these very beautiful objects, necessarily must depend very much upon the amount of knowledge and experience possessed by the practitioner; yet it is to be remembered that an indomitable determination to succeed, will accomplish wonders.



## CHAPTER XXI.

ON FLAVOURED CANDY TABLETS, FOR PAPILLOTES,  
BONBONS, AND IMITATIONS IN SUGAR.

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Ginger Candy Tablets.  
Orange-flower Tablets.  
Vanilla Tablets.  
Peppermint Tablets.  
Liqueur Tablets.  
Cinnamon Tablets.  
Clove Tablets.  
Rose Tablets.  
Fruit Tablets.

Imitation Bonbon Ribbons.  
Imitation of Celery, in Sugar.  
Caramel Bonbons for Envelopes.  
Chantilly Cups.  
Ornamental Cups in Grained  
Sugar.  
Imitation of Easter Eggs, in  
Sugar.

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**No. 420.—Ginger Candy Tablets.**

INGREDIENTS: 1 lb. of loaf sugar, a few drops of acetic acid, or the juice of half a lemon, a dessert-spoonful of essence of Jamaica ginger.

Boil the sugar with just enough water to dissolve it, to the ball degree, No. 104, then add the acid and the essence, and rub the sugar with the back part of the bowl of a silver spoon up against the sides of the sugar boiler to whiten, or grain it sufficiently to give to the whole an opalised appearance; when the sugar has been so worked, pour it immediately into either

very small sized moulds, measuring half an inch or an inch oblong square, or else into a tin pan, the bottom part of which is marked out in small tablets; these, when the candy has been dried, may be easily snapped apart to divide them: the moulds are to be slightly smeared with oil of almonds.

When the sugar is poured into the moulds, they should be placed in the screen for half an hour or more, to dry them hard.

The sugar may be coloured with a little wet gamboge, or with orange sugar, while boiling; strong orange sugar is preferable, as it imparts a pleasant flavour without overpowering the ginger.

#### **No. 421.—Orange-Flower Candy Tablets.**

Ingredients: 1 lb. of loaf sugar, a tablespoonful of orange-flower water, and a few drops of acetic acid.

Proceed as directed in the preceding number. No colour.

#### **No. 422.—Vanilla Candy Tablets.**

Ingredients: 1 lb. of loaf sugar, a few drops of essence of vanilla, or a tablespoonful of vanilla sugar, and a few drops of acetic acid.

Proceed as in No. 419. No colour.

#### **No. 423.—Peppermint Candy Tablets.**

Ingredients: 1 lb. of loaf sugar, a few drops of essence of peppermint, and a few drops of acetic acid.

Proceed as in No. 419. No colour.



**No. 424.—Liqueur Candy Tablets.**

Ingredients: 1 lb. of loaf sugar, and a gill of any kind of liqueur.

Boil the sugar to the crack, then incorporate the liqueur, and finish as in No. 419. No colour.

**No. 425.—Cinnamon Candy Tablets.**

Ingredients: 1 lb. of loaf sugar, a few drops of essence of cinnamon.

Proceed as in No. 419; this may be coloured rose-pink, the colour to be added while the sugar is boiling.

**No. 426.—Clove Candy Tablets**

Are prepared in the same way as the foregoing, essence of cloves being used instead of cinnamon.

**No. 427.—Rose Candy Tablets.**

Ingredients: 1 lb. of loaf sugar, a few drops of essence of roses, a few drops of acetic acid, and a few drops of prepared cochineal.

Proceed as in No. 419.

**No. 428.—Fruit Candy Tablets.**

Ingredients: 1 lb. of loaf sugar, half a pint of the juice of any kind of fruit, either currants, cherries, strawberries, raspberries, &c., extracted by pressing with a spoon through a clean hair sieve.

Boil the sugar to the crack, and then incorporate the fruit juice by rubbing it in with the sugar as

directed in No. 419, and finish the candies as therein indicated.

**No. 429.—Imitation Bonbon Ribbons.**

Break a pound of the finest loaf sugar into small lumps, put it into a sugar boiler with three gills of cold water and a dessert-spoonful of white wood vinegar, or, as it is properly termed, pyroligneous acid; boil the sugar to the crack, taking great care frequently to wipe the sides of the sugar boiler with a small wet sponge while the sugar remains on the fire, in order to prevent it from acquiring any colour. As soon as the sugar is boiled to the crack degree, No. 105, pour it out upon a marble slab slightly smeared with oil of almonds; and, as soon as it has somewhat cooled, so that when pressing the finger upon its surface it does not stick, you take two ordinary dinner-knives, or two pallet knives, one in each hand, and commence handling, or working the sugar over and over, so as to whiten it, and cause it to become glassy and glossy. When its heat has subsided enough to enable you to hold it in your hands without its positively burning, it must be pulled out with both hands (slightly oiled) the ends joined, and pulled out again, and again, until the band of sugar so worked, presents the appearance of bright shining glass, or spun silk. You must now divide the twist of sugar into three or four pieces, to be given to as many persons ready to assist in completing the operation, in order that they and yourself may immediately, expertly, and quickly, set about twisting the sugar in thin broad or narrow rib-



bon-like bands upon ready oiled, or floured round sticks; as these become partially stiff, pull, or rather slide them off, and join the ends so as to form them into rings.

Let it be distinctly understood that the whole of the operation tending to the production of imitation ribbon must be conducted close to the stove fire, in order to avoid the stiffening of the sugar while it is being worked. It is also necessary to remind ladies who are afraid of spoiling their hands, that they had better forego the attempt, as they would be likely to fail; not so much through *fear* of burning their hands, but because they really *would* be very likely to do so.

It is an unquestionable fact, that success in the production of well made sugar ribbon, requires great presence of mind, intelligent activity, and much taste and tact.

When it is intended to produce ribbon of two shades, such as white, and any other colour, as rose-pink, blue, yellow, or brown, the colour (ground wet) must be added on the slab to one-half of the sugar, and worked by another person separately from the white band; as soon as both are sufficiently worked, lay them side by side, cut the double band in two or more pieces, and let each be given to an assistant to be pulled out in thin strips and twisted round the sticks as before indicated. Imitation ribbon may also be formed of two colours, by joining green and pink, pink and blue, and brown with any colour. Remember that the shades of colour must be delicate.



**No. 430.—Imitation of Celery in Sugar.**

The process for the preparation of imitation celery is very much like that indicated for imitation ribbon. Boil the sugar to the crack, add just enough saffron to give it a straw-coloured tinge, approaching as nearly as may be to the natural colour of white celery. The sugar when ready, is to be first worked on the slab, afterwards with the hands as directed for ribbon; and, when the sugar has been pulled out sufficiently to lessen its elasticity without rendering it at all brittle, great care and attention ought to be paid when finally pulling out the sugar, in order to form the stems or ribs of the celery; indeed, it is essential to have an assistant, whose share in the operation would consist in pressing the stems together at the thick end, while the loose ends must be held downwards to keep them apart; thus giving lightness and elegance to the celery, which, for our purpose, should, contrary to perfection in nature, be spread out so as to resemble that vegetable in its neglected growth. Thus, eight or nine stems being joined together so as to form a perfect head of celery measuring from twelve to eighteen inches long, tie a string round the root and suspend it to a nail, or distended wire, that it may become cold and stiff, when it may be fastened at the root end with caramel sugar upon a disc, that is a six-inch diameter flat piece of baked confectioner's paste (or even a round of thick pasteboard would serve the purpose), to afford a safe base, so as to insure its standing up in a firmly upright position. The celery may be garnished round the base with rout cakes made in imitation of vegetables: see No. 276.



The red celery may be imitated by adding a few drops of cochineal to the sugar while it is boiling.

**No. 431.—Caramel Bonbons for Envelopes.**

These consist of sugar boiled to the crack, to which is then added any kind of flavouring, such as essences, liqueurs, or a strong extract of coffee ; afterwards it is allowed to *slowly bake* over a smothered fire for about two minutes, so as to allow of its acquiring *flavour*, but, *little* or *no* additional colour : the caramel is then to be poured out upon a slab (previously oiled), and as soon as it is partially cooled, is to be marked out with the back of a knife in the form of small squares or lozenges ; these, when the caramel is quite cold, may be easily separated by snapping them asunder.

Caramel bonbons are usually wrapped up with a confectioner's motto inside, some kind of coloured paper being used for the purpose : they are also known under the denomination of Ladies' Kisses.

**No. 432.—Chantilly Cups and Baskets made of Almond Paste.**

Prepare some almond paste, No. 225, roll it out thin, and use it to line small moulds representing cups or baskets ; when these are dried, let them be turned out, ornamented with wreaths or pearl-like narrow bands, or scrolls, at the edges and sides (carved or engraved boards being used for the purpose) ; the ornaments to be stuck on with gum water.

these cups, &c., may also be decorated in imitation of china, by painting small flowers and sprigs upon them.

The cups, &c., when served as part of a dessert, are to be filled with whipped cream, and topped with strawberries.

#### No. 433.—Ornamental Cups, &c., in Grained Sugar.

Small sized models of cups or tazzas, turned in wood, in two pieces (the tazza and its stem, or stand, may be obtained from all turners), and a box measuring about twelve inches square, and six inches deep, and nearly filled with dried starch powder, whisked to render it light, and levelled on its surface with a ruler, are necessary for this purpose. Press each part forming the tazza into the bed of starch powder, about an inch distance apart, and repeat the impressions as many times as the box will allow. You then boil the sugar to the blow degree, work it at the side of the pan to whiten and grain it, pour it into the hollow impressions made in the starch, and fill them to within the eighth of an inch of their edge; put the box in the screen, or hot closet, and allow them to remain about five hours in the heat to dry them. You then take them out carefully, one at a time, and use the point of a small knife to peck out the superficial crust off the top, commencing rather close to the edge, very carefully scratching or marking out the inner circle to avoid injury to the edges; when this crust is removed, pour out the liquid sugar, and place the several pieces out of hand (upside down),



upon wire drainers in the hot closet to finish drying them. When this is effected, use a little soft gum paste to stick and fasten the two parts in their proper position; the tazzas, baskets, &c., being thus made complete, are to be decorated in the same manner as directed in the preceding article.

The handles for the baskets are produced in the same way as the tazzas, using for the purpose moulds, or models representing scrolls, twisted cord, or wicker-work handles: they may also be made of gum or almond paste.

#### **No. 434.—Imitation of Easter Eggs, in Sugar.**

The process for making these is precisely the same as that indicated in No. 433, using in this instance, models in wood, representing the two halves of an egg; when you have produced a number of them, rub their edges gently on white scouring-paper to render them even and smooth; fill one half with any kind of small comfits, and stick the fellow half of the egg on it, either with a little soft gum paste, or else by fastening them together with a narrow band of gold beading, or a beading of gum paste raised from an engraved board.

These eggs may be further decorated by painting delicate designs over them: they are best adapted as a bonbon, to form part of the garnish of a dress dessert plate.

NOTE.—It is needless to go into further details as regards a greater variety of designs for the manufactory of this very pretty bonbon, as I have no doubt that the

ready intelligence of all who are ambitious to excel in their production, will find the foregoing instructions sufficient to guide them in the desire to increase their number.



## CHAPTER XXII.

## ON PRESERVED FRUITS IN BRANDY.

Peaches.  
Apricots.  
Greengages.

Plums.  
Pears.  
Cherries.

**No. 435.—Peaches in Brandy.**

PEACHES, and indeed all large fruit intended to be preserved in brandy, must first be prepared as for compotes, with this difference, that the fruit should be barely half done through. As one of the first qualifications to perfection in fruits preserved in brandy arises from their retaining as much as possible their original colour, in order to attain that end, it is essential that none but perfect fruit be selected for the purpose; further, every care and precaution must be taken to insure cleanliness and strict attention throughout the operation, for otherwise you cannot hope to succeed, and the result of your expense and labour will tend only to produce dark hard unsightly fruits not worth eating. When the peaches have been split in halves, scalded in syrup, and their skins removed, let them simmer very gently for not more than five minutes in the same syrup in which

they were scalded, and set them aside in a pan with their syrup until the next day; the peaches are then to be carefully and neatly placed and arranged in wide-mouthed bottles, or rather jars; their syrup is to be boiled down to the consistency of sugar at the feather degree, No. 103, and an equal proportion of *very* pale or white brandy added to this, and allowed to become *nearly* cold before it is poured in upon the peaches; when *thoroughly* cold, they must be well corked down, covered in with bladder, and kept in a cool temperature.

#### No. 436.—Apricots in Brandy.

These are prepared in the same way as peaches, excepting that the apricots are to be thinly peeled instead of skinned; indeed, it is more customary to preserve them whole, without either skinning or peeling them.

#### No. 437.—Greengages in Brandy.

Prepare these in the first instance as directed in No. 131, bearing in mind that they must only be half done through; their syrup is then to be boiled down and mixed with an equal proportion of pale brandy previously to their being finished off.

#### No. 438.—Plums in Brandy.

The same as greengages, leaving out the greening process.



**No. 439.—Pears in Brandy.**

Divide the pears in halves or quarters, and as they are turned out of hand drop them into some acidulated water, to prevent them from becoming brown; then let the pieces of pear simmer in syrup till half done through, and finish them as directed for peaches.

**No. 440.—Cherries in Brandy.**

Morello cherries are fittest for this purpose; cut the stalks off to within half-an-inch of the fruit, and as you do so, drop each cherry into a glass jar; when the jars are all complete and ready to receive the liquid, mix equal proportions of twenty-eight degrees' syrup, cold, and brandy, and pour this to the cherries: cork them down tight, tie them over with bladder, and keep the jars in a cool temperature.

## CHAPTER XXIII.

## ON CARAMEL FRUITS AND VARIOUS CREAM BONBONS.

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Caramel Fruits.	Orange and Orange-flower Cream Bonbons.
Caramel Orange Quarters.	Cherry and Noyeau Cream Bonbons.
Caramel Fruits in general.	Lemon and Maraschino Cream Bonbons.
Cream Bonbons.	Punch and Blancmanger Cream Bonbons.
Chocolate and Vanilla Cream Bonbons.	
Coffee and Cognac Cream Bonbons.	

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**No. 441.—Caramel Fruits.**

THIS kind of bonbon is among the most agreeable to eat, and forms one of the most elegant accessories to a fashionable dessert; its varieties are as manifold as the different kinds of fruits, and the varied methods of preserving them; moreover caramels may be still further varied by using for the purpose different preparations made with almond and chestnut pastes; such objects in those cases being half dried only.

**No. 442.—Caramel Orange Quarters.**

First free the oranges from all peel and white pith, and carefully pull the fruit apart in quarters, or rather,



according to their natural divisions; observing that the thin skins covering the pulp of the fruit must *not* be at all torn; as the pieces of orange are so far turned out of hand in a perfect state, place them on a wire tray to dry for an hour or so in the ordinary warmth of a kitchen. As the quarters of oranges are turned out of hand, a delicately cut wooden twig about six inches long should be stuck into the broad part: this twig serves to dip the fruit into the sugar effectually without burning your fingers.

Boil one pound of sugar to the crack, dip the pieces of oranges into it, drain off all excess of sugar, and, as you turn them out of hand, rest them upon oiled wire trays which, when full, are to be set aside in a cool atmosphere to allow the sugar to stiffen upon the fruit.

When about to use the caramel, pass your fingers under the wire tray in order to lift or push up the quarters of oranges without breaking or damaging the sugar that covers them; and dish them up, either in a compotier upon green leaves, on a dessert dish or drum, or else, as part of a dress-plate, as will be hereafter described.

#### No. 443.—Caramel Fruits in general.

All kinds of fresh fruits intended to be prepared for dessert in the form of caramels, such as cherries, large strawberries, greengages, plums, or grapes, should be first freed from their stalks, stuck upon small wooden splinters or twigs, and prepared in given necessary quantities as described in No. 442, and finished as therein indicated.



All preserved dried fruits of every description (the larger kinds, cut in small quarters, forms, or shapes, to suit the purpose required); and all fruits preserved in brandy, drained, and partially dried, must always be ready stuck upon small wooden splinters or twigs, previously to their being carameled.

All the before-named fruits form a pretty dessert dish of themselves; but, when a dress-plate, or other dessert dish is tastefully garnished or set out to advantage with a well selected variety of these caramel fruits, the effect produced by the well assorted combination of forms and colours, presents a most pleasing appearance.

#### **No. 444.—Cream Bonbons.**

The preparation of these bonbons,—owing to their extreme delicacy,—requires considerable care and attention throughout the process: they are not admired for their supreme delicacy and richness only, but they possess also great claims to general notice on account of their efficacy in soothing any irritation of the chest occasioned by the straining of a severe cough.

#### **No. 445.—Chocolate and Vanilla Cream Bonbons.**

Ingredients: 2 oz. of the finest picked gum arabic soaked in a gill of hot water, about 2 lbs. of the finest icing sugar, 4 oz. of French chocolate, 2 whites of eggs, and a few drops of essence of vanilla.

The soaked gum must be strained through a piece



of muslin into a basin, the essence of vanilla added to it, and filled in with as much icing sugar as it will absorb; work the whole into a rather stiff, yet soft and elastic body.

Dissolve the chocolate with about a table-spoonful of water in the oven, work this thoroughly smooth with a spoon, and incorporate it with two whites of eggs of royal icing. Fill a biscuit forcer, having a quarter inch tin tube adapted to it, with the white vanilla cream preparation, and push it out upon a large sheet of paper well dredged over with fine sugar; and, as the contents of the forcer are pushed out with the left hand, with a small knife held in the right hand, cut off the white cream as it is pressed out, in pieces the size of small filbert kernels; as each sheet of these drops is completed, place it on a baking-plate for ten minutes in the screen, merely to dry their surfaces. Next dip each of these white balls in the chocolate icing, holding one at a time upon the tip of a fork, so as to be able to place it out of hand on a close made wire tray, and when each is filled set them to dry for about ten minutes in the screen; they may afterwards be put away between sheets of paper in a box.

**No. 446.—Coffee and Cognac Cream Bonbons.**

Ingredients: 2 oz. of the finest picked gum arabic soaked in a gill of hot water and afterwards strained, 2 lbs. of icing sugar, 2 oz. of essence of coffee, half a gill of Cognac brandy, and 2 whites of eggs.

First work the gum, brandy, and enough of the icing sugar into an elastic paste, as directed in the preceding



case ; next prepare the royal icing by working the two whites of eggs, essence of coffee, and some of the sugar, so as to produce an ordinarily stiff-bodied yet somewhat liquid royal icing.

The two foregoing preparations are to be used for the composition of these bonbons, in exactly the same manner as indicated for the manufacture of those described in No. 445.

**No. 447.—Orange and Orange-flower Cream Bonbons.**

Ingredients: 2 oz. of soaked and strained gum arabic, 2 lbs. of icing sugar, 1 oz. of orange sugar, half a gill of orange-flower water, and 2 whites of eggs.

Work the gum, orange-flower water, and enough of the icing sugar together vigorously so as to produce an elastic stiff paste. Next prepare the royal icing with the whites of eggs, the orange sugar, and the icing sugar, as indicated in the preceding cases ; use both these preparations to the same purpose : the white cream for the interior of the bonbon, and the orange colour for the exterior.

**No. 448.—Cherry and Noyeau Cream Bonbons.**

Ingredients: 2 oz. of soaked and strained gum arabic, 2 lbs. of icing sugar, a gill of cherry juice, half a gill of noyveau, 2 whites of eggs.

Work the gum, noyveau, and some of the sugar into an elastic paste as directed in No. 445 ; use the cherry juice, 2 whites of eggs, and some of the sugar, to prepare the royal icing as usual, and with these two compositions finish the bonbons as directed in No. 445,



the white noveau cream inside, and the cherry-coloured icing for the outside.

**No. 449.—Lemon and Maraschino Cream Bonbons.**

Ingredients: 2 oz. of soaked gum arabic, 2 lbs. of icing sugar, 2 whites of eggs, 1 oz. of lemon sugar, half a gill of maraschino.

To prepare and finish these bonbons, follow the instructions for making orange and orange-flower cream bonbons, No. 447.

**No. 450.—Punch and Blancmanger Cream Bonbons.**

Ingredients: 2 oz. of soaked and strained gum arabic, 2 lbs. of icing sugar, 2 whites of eggs, half a gill of rum, 1 oz. of lemon sugar and the juice of a lemon, and a few drops of essence of bitter almonds.

With the gum, essence of bitter almonds, and some of the sugar, prepare the white cream elastic paste as directed in the former cases; and with the whites of eggs, rum, lemon sugar and juice, and some of the sugar, prepare the royal icing; use these two preparations to manufacture the bonbons as directed in No. 445, the first for the interiors, and the second for the exterior coating.

NOTE.—These bonbons constitute a delicious novelty known to very few artists, and may be varied considerably by following out other combinations similar to those named in these recipes.

## CHAPTER XXIV.

## ON LIQUEUR BONBONS, PSYCHE'S KISSES, AND ROSOLIOS.

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Liqueur Bonbons.	Psyche's Kisses à la Vanille.
How to boil the Sugar for Liqueur Bonbons.	Rosolio Pastilles, or Bonbons.
How to cast, or mould, Liqueur Bonbons.	Maraschino Rosolios.
How to paint Liqueur Bonbons.	White Rosolios.
Candying Liqueur Bonbons.	Haricot Beans Rosolios.
Psyche's Kisses.	Coffee Berry Rosolios.
	Raspberry Rosolios.
	How to finish off Rosolios.

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**No. 451.—On Liqueur Bonbons.**

LIQUEUR bonbons are so called from the fact that they are chiefly composed of boiled sugar, flavoured with some kind of liqueur; although the name is also given to bonbons, prepared in the same manner, which are flavoured with the juice of some kind of fruit. I will now enter into the necessary details for the manufacturing of both sorts: And first—of the manner in which the sugar is to be prepared.

**No. 452.—To boil the Sugar for Liqueur Bonbons.**

Previously to preparing the moulds, it is necessary that the sugar should be boiled to the consistency of thirty-five degrees of strength, or what is denominated



the ball degree, or feather degree; the consistency of the latter degree is ascertained by first dipping the finger in cold water, and then in the boiling sugar, immediately back again into the cold water and out again; if you find that, by pressing this particle of sugar between the finger and thumb, it presents the appearance and substance of glue, the sugar boiler is then to be removed from the fire, and immersed in a pie dish containing cold water, in order to cool the sugar quickly; a lid must be placed over the pan to prevent the sugar from forming a crust on its surface. When any kind of essence, liqueur, essence of coffee, or fruit juice, is intended to be added, the sugar must be boiled to the full ball degree, so that when pressed between the fingers, it is easily rolled into a ball or pellet; the flavouring is then to be worked into it.

**No. 453.—How to Cast, or Mould, Liqueur Bonbons.**

It is a rule to imprint the forms or moulds in the smooth levelled starch powder contained in flat boxes previously to boiling the sugar, so that they may be ready for running, or casting the preparation into the forms:—a long spouted sugar boiler should be used for this purpose; and, as soon as the bonbons are cast, their surfaces should be thinly covered over with starch powder sifted over them, to avoid the possibility of there being any lumps, as these would tend to pierce their surfaces, and spoil them.

The box is now to be placed in the screen or hot closet (moderate heat), and left to set and to dry the bonbons for about fifteen hours.



**No. 454.—How to remove the Bonbons out of the Starch.**

As you remove each bonbon from the starch powder, use a long-haired soft brush to dust off the powder, and place the bonbons on a dry sieve; if after brushing them over a first time, any powder should still remain, dust them over a second time, for if any the least particle of powder should be allowed to cover the bonbons, it tends to destroy their brilliancy, which mainly contributes to their beauty.

**No. 455.—To Paint Liqueur Bonbons.**

Paint some flower, or other design on the bonbons, and when this has dried, they will be ready for candying.

The colours must be mixed with gum.

**No. 456.—How to conduct the Candying of Bonbons.**

In order to facilitate this object, and for the purpose of preventing the bonbons, or anything placed in a candying pan to be candied from sticking to the pan, a low wire tray, or at the least, some stout straight wires, should be placed parallel across the bottom of the pans for the bonbons to rest upon; the ready prepared sugar is then to be gently poured in over them, but avoid displacing the wires or disturbing the position of the bonbons, care being taken to cover the surface of the bonbons not more than a quarter of an inch with the sugar. You then lay some neat straws half an inch apart across the pan, and cover them with a square piece of thin rag, wetted and wrung out, and



place the pan containing the candies in the hot closet (about 30° to 35° Fahr.); at the end of about four hours, carefully lift out one of the candies, to ascertain the grain, that is, to see to what extent the objects or bonbons placed in the pan have become candied; and if they prove satisfactory, remove them from the syrup, and place them upon wire trays to dry in the closet.

NOTE.—Let it be distinctly understood that the degrees of heat to be applied in conducting the process of candying, as directed above, relate to substantially prepared bonbons, that is, such as do not contain the addition of liqueurs, or fruit juice, in sufficient quantity to render them delicate; and the same remark applies to any kind of fruit paste, or jelly, intended to be candied: when candying these more delicate compositions, about 18° to 20° Fahr. will suffice.

#### **No. 457.—Psyche's Melting Drops, or Kisses.**

These bonbons are to be cast in the manner described for liqueur bonbons; with this difference only, that the forms or moulds used to imprint the shapes in the starch powder, should not be larger than sixpenny or shilling pieces; their design being either round, square, lozenge, oval, or heart-shaped. Whatever may be the flavouring used, the composition of these bonbons, as regards proportions of ingredients required, is invariably the same.

#### **No. 458.—To boil the Sugar for Psyche's Kisses.**

Boil the sugar to the crack degree, adding thereto (if handy) about 2 oz. of apple juice No. 72, while boiling,



and, as soon as the sugar has arrived at the crack, remove it from the fire, and dilute it by gradually working into it about a fourth part of any kind of liqueur, or fruit juice, orange-flower water, or coffee, or diluted chocolate; when the mixture is effected, set the sugar aside to cool. The sugar having become cold, you then use a clean wooden spoon to work it vigorously, commencing by detaching it from the sides of the pan with the spoon, and working it up from the bottom, until it becomes soft and flexible. At first, this part of the operation will be found rather tedious; but, as the sugar *greases*, or slightly *grains*, it will become easier to work. When the sugar has rested some little time, take small portions of it in a spouted sugar boiler, to be warmed over the fire, stirring gently the while with a spoon, carefully avoiding to heat it too much, and allowing it to attain only a medium degree of heat; for when the sugar is too much heated, it destroys all delicacy: at the same time, be it remembered, that it is better to err on the safe side, that is, better to have the sugar over than under baked.

NOTE.—These bonbons may be candied, or served plain: when served plain, it is usual to wrap them in ornamental papers, or otherwise to distribute them among papillote bonbons, when dressing a dessert plate or stand.

#### No. 459.—Psyche's Kisses à la Vanille.

Boil the sugar to the ball degree, add a few drops of essence of vanilla, work this into the sugar, and finish the pastilles, or kisses as directed in No. 458.



**No. 460.—Other kinds of Psyche's Kisses.**

In each case boil the sugar to the ball degree, adding any kind of essence as in the foregoing number.

**No. 461.—Rosolio Pastilles or Bonbons.**

These are large pastilles, or drops, made of boiled sugar as in the foregoing cases; they should be coloured blue, green, yellow, rose-pink, &c., and cast in impressions made in starch powder, with different small designs previously cast in plaster of Paris, stuck upon half-inch square pieces of wood; these are used to make their impressions in the levelled layers of starch powder contained in a flat box.

**No. 462.—Maraschino Rosolios.**

Boil the sugar to the ball, work in a small quantity of maraschino and a very small quantity of wet ultramarine blue, merely enough to impart an azure tint to the sugar; in other respects proceed as in No. 461.

**No. 463.—White Rosolios.**

These are all prepared as shown in the preceding case, with the addition of any kind of white liqueur or flavouring.

**No. 464.—Rosolios in the form of Haricot Beans.**

Use haricot beans to make the impressions in the layers of starch powder, and cast in the prepared sugar flavoured with any kind of liqueur and faintly coloured with wet gamboge.

**No. 465.—Rosolios in the form of French Beans.**

Use small well-shaped French beans, with the stalk left on short, or imitations of these cast in plaster of Paris, to imprint their shapes in the flat smooth layers of starch powder; the sugar is to be boiled to the ball degree, diluted with spinach greening, or else with French vegetable green colour, and flavoured with any kind of white liqueur.

**No. 466.—Rosolios in the shape of Coffee Berries.**

Use gum paste to stick coffee berries a short distance apart from each other upon a half inch square piece of wood, the rounded side of the berries to be stuck next to the wooden stick, presenting the open part of the berries outwardly; when dried on securely, this contrivance is to be used for the purpose of making the impressions of the coffee berries in the levelled starch powder; the sugar is to be boiled to the crack, and diluted to the glue or feather degree, with a strong extract of coffee. The rosolios are to be finished as directed in No. 461.

**No. 467.—Rosolios in the shape of Raspberries.**

Boil one pound of sugar to the crack degree, and use one gill of filtered raspberry juice to dilute it to the glue or feather degree; with this preparation cast the rosolios in manner following:—

The impressions are to be struck into the levelled starch powder very carefully, and one at a time, using for the purpose an imitation raspberry cast, either in



lead, or in plaster of Paris (all these small moulds are to be had at Adams', 57, Haymarket), and, as you effect an impression each time, the mould should be lightly struck against your hand, to divest its cavities of any powder which might have adhered to them; for if any powder were allowed to remain, it would render the imitation of the fruit less perfect. The rosolios are to be finished as in No. 461.

#### No. 468.—How to finish off the Rosolios.

The character of these bonbons consists in their delicacy, flavouring, and brilliancy; the instructions for the two first qualities have already been detailed, the latter is obtained by using a tin slice to lift the rosolios out of the box when dried; afterwards place them, as free as possible from powder, on a dry sieve, and with a paper fan blow off all the remaining powder; dry them for three minutes in the screen, and use a camel-hair brush dipped in spirits of wine to lightly paint each rosolio all over: this process will be found effective in restoring all the brilliancy of the colours.

## CHAPTER XXV.

## ON LIQUEUR PASTILLE DROPS AND FRUIT DROPS.

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Peppermint Drops.  
 Rose Drops.  
 Acidulated Drops.  
 Orange Drops.  
 Ginger Drops.  
 Liqueur Drops.

Raspberry Drops.  
 Red Currant Drops.  
 Black Currant Drops.  
 Damson Drops.  
 Apricot Drops.  
 Pear Drops.

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**No. 469.—Preparation of the Paste.**

USE the finest quality of loaf sugar, roughly pounded and sifted first through a rather coarse sieve and afterwards put into a fine silk sieve, for the purpose of ridding it from any over-fine sugar dust it may contain. This process in preparing the sugar is necessary because unless the sugar be uniformly somewhat coarse-grained, great difficulty arises in the working of the drops: finely sifted sugar causes the drops to stick to the paper, and also destroys their brilliancy.

**No. 470.—Utensils required to boil the Sugar for the Drops.**

In order to be able to boil, or rather heat or bake the sugar, in a satisfactory manner, it is essential that you should possess a square sheet of wrought iron with



a hole in the centre, of about six inches diameter for the purpose admitting the bottom part only of the sugar pan to receive the heat from the stove, for otherwise the fire reaching up the sides of the pan is liable to burn and discolour the paste. A small round-bottomed sugar boiler with a pointed spout is required for this purpose.

**No. 471.—General Proportions of Ingredients for  
Pastille Drops.**

As a general rule, it may be stated, that two ounces of water, together with the flavouring added, will absorb fifteen ounces of sugar; this remark applies equally to fruit pastille drops,—use for this purpose, two ounces of any kind of fruit pulp or juice to fifteen ounces of sugar.

**No. 472.—To bake the Sugar for Pastille Drops.**

To facilitate the process, it is necessary to make small quantities only of the preparation at a time: for instance, to half an ounce of water, add rather better than three and a quarter ounces of coarse-sifted sugar and a small quantity of flavouring; and, as soon as the mixture begins to dissolve at the bottom of the pan, use a small wooden spoon to stir it for a couple of minutes, remove it from the fire, stirring the while, and commence dropping the pastilles in manner following:—

With the pan held in the left hand, use a curved piece of wire (somewhat in the shape of a large hair-pin) to cut off the drops the size of large peas, in

close rows upon a sheet of stiff paper ; when set firm, turn the paper containing the drops upside down, brush the reverse side of the paper with a paste brush moistened with water, and shake, or ease off the drops with the point of a knife upon a dry sieve ; afterwards, move the sieve to and fro over a slow stove fire to dry up all moisture occasioned by their removal from the paper, and keep them in well-stoppered glass jars in a dry place.

**No. 473.—Peppermint Pastille Drops.**

Ingredients :  $\frac{1}{2}$  oz. of water,  $3\frac{1}{4}$  oz. of coarse-sifted sugar, 4 drops of essence of peppermint.

Proceed as directed in the foregoing instructions.

**No. 474.—Rose Pastille Drops.**

Ingredients :  $\frac{1}{2}$  oz. of water,  $3\frac{1}{2}$  oz. of sugar, a few drops of essence of roses, a few drops of prepared cochineal.

Proceed as directed in the foregoing instructions.

**No. 475.—Acidulated Lemon Pastille Drops.**

Ingredients :  $\frac{1}{2}$  oz. of water,  $3\frac{1}{2}$  oz. of sugar,  $\frac{1}{4}$  oz. of lemon sugar, a teaspoonful of acetic acid.

Proceed as above.

**No. 476.—Orange Pastille Drops.**

Ingredients : the strained juice of 2 oranges,  $\frac{1}{2}$  oz. of orange sugar,  $3\frac{1}{2}$  oz. of coarse-sifted sugar.

Proceed as usual.



**No. 477.—Ginger Pastille Drops.**

Ingredients :  $\frac{1}{2}$  oz. of lemon juice,  $3\frac{1}{2}$  oz. of sugar, a teaspoonful of essence of Jamaica ginger.

Proceed as usual.

**No. 478.—Liqueur Pastille Drops.**

Ingredients : a small wineglassful of any kind of liqueur,  $3\frac{1}{2}$  oz. of coarse-sifted sugar ; a small quantity of any colour may be added ; always bear in mind, that light tints *only* are conducive to the production of elegance in the shades of colouring adapted to these bonbons.

Proceed as for the foregoing.

**No. 479.—Raspberry Pastille Drops.**

Ingredients :  $\frac{1}{2}$  oz. of raspberry juice,  $3\frac{1}{2}$  oz. of sugar.

Bake the preparation as directed in No. 472, and should it appear too liquid, add a little more sugar after it is withdrawn from the fire.

Proceed in the usual form.

**No. 480.—Red Currant Pastille Drops.**

Ingredients :  $\frac{1}{2}$  oz. of red currant juice, 4 oz. of coarse-sifted sugar.

Proceed as in the foregoing case.

**No. 481.—Black Currant Pastille Drops.**

Ingredients :  $\frac{1}{2}$  oz. of black currant juice (extracted by first boiling the currants, and then pressing them through a sieve), 4 oz. of coarse-sifted sugar.

The process is the same as for raspberry drops.

**No. 482.—Damson Pastille Drops.**

Ingredients :  $\frac{1}{2}$  oz. of damson pulp (boil the damsons with very little water, and rub them through a sieve), 4 oz. of coarse-sifted sugar.

Proceed as directed in No. 479.

NOTE.—These drops may be more conveniently laid out on square sheets of tin, and removed with a knife twenty minutes afterwards.

**No. 483.—Apricot Pastille Drops.**

Ingredients : 1 oz. of thick apricot pulp, 4 oz. of coarse-sifted sugar.

Proceed as usual.

**No. 484.—Pear Pastille Drops.**

Ingredients :  $\frac{1}{2}$  oz. of pear pulp (prepared from Jargonelle pears), 4 oz. of coarse-sifted sugar, a little cochineal.

Proceed as usual.



## CHAPTER XXVI.

## ON VARIOUS KINDS OF FRUIT PASTE DROPS.

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Currant and Raspberry Paste Drops. Cherry Paste Drops. Damson Paste Drops. Peach Paste Drops.	Pear Paste Drops. Apricot Paste Drops. Apple Paste Drops. Pine Apple Paste Drops.
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**No. 485.—Currant and Raspberry Paste Drops.**

INGREDIENTS: 1 lb. of pulp (the currants and raspberries in equal proportions boiled, and afterwards rubbed through a sieve), 1 lb. of sifted sugar.

Stir both together in a copper sugar boiler or preserving pan over a brisk fire, until the paste becomes sufficiently reduced to show the bottom of the pan as you draw the spoon across it; then proceed to lay out the drops about the size of a florin, using a spouted sugar boiler for the purpose. The drops should then be placed in the screen (very moderate heat), to dry for about an hour or so. When the drops are dried, use a thin knife to remove them from the tin sheet on which they have been laid out; and put them away between sheets of paper in closed boxes, to be kept in a dry place.

**No. 486.—Cherry Paste Drops.**

Ingredients: 1 lb. of cherry pulp (made by pounding 1½ lb. of picked cherries with their stones, giving this a boil, and afterwards rubbing it through a sieve), 1 lb. of coarse-sifted sugar, a few drops of essence of peach kernels.

Boil all the ingredients together in a preserving pan, stirring quickly the whole time; and when the paste has acquired sufficient consistency, lay out the drops as directed in the foregoing case.

A few drops of cochineal may be added to give a deep rose pink or cherry colour; as it may happen that the natural colour of the cherries you may be able to obtain, might be too pale to afford the necessary tint required to distinguish these delicious drops.

**No. 487.—Damson Paste Drops.**

Ingredients: 1 lb. of damson thick pulp, 1 lb. of bruised sugar.

Stir the pulp and sugar on the fire until reduced to a stiff paste, and then proceed to lay out the drops on square sheets of polished tin; dry them in the screen (moderate heat), and remove them in the manner indicated in No. 485. These drops may be prepared with all kinds of plums, and also with gooseberries.

**No. 488.—Peach Paste Drops.**

Ingredients: 1 lb. of thick peach or nectarine pulp, 1 lb. of bruised sugar, a few drops of essence of kernels, and a few drops of essence of prepared cochineal.

Proceed as directed in the foregoing case.



**No. 489.—Pear Paste Drops.**

Ingredients : 1 lb. of pear pulp (made by peeling the pears, and boiling them to a pulp with half a pint of cyder or perry, and rubbing this through a coarse sieve), 1 lb. of bruised sugar.

Proceed as for damson paste.

**No. 490.—Apricot Paste Drops.**

Ingredients : 1 lb. of apricot pulp (made with *ripe* apricots peeled and boiled, with a very small proportion of water, and *not* passed), 1 lb. of bruised sugar, and *two* drops of essence of kernels.

Proceed in the usual manner.

**No. 491.—Apple Paste Drops.**

Ingredients : 1 lb. of apple pulp (made by peeling, slicing, and boiling the apples with  $\frac{1}{2}$  a pint of cyder), 1 lb. of bruised sugar.

Proceed as in the foregoing cases, adding a few drops of cochineal to one half of the paste for the sake of variety.

**No. 492.—Pine Apple Paste Drops.**

Ingredients : 1 lb. of pine apple pulp (made by first peeling, and then grating the pine apple on a dish ; using a *clean coarse* tin grater for the purpose), 1 lb. of bruised sugar.

Proceed as in the former cases.

## CHAPTER XXVII.

## ON PERFUMED OR STOMACHIC LOZENGES.

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Peppermint Lozenges.	Lemon Lozenges.
Ginger Lozenges.	Cough Lozenges.
Marshmallow Lozenges.	Colt's-foot Lozenges.
Hoarhound Lozenges.	Rose Lozenges.
Cinnamon Lozenges.	Cayenne and Catechu Lozenges.
Clove Lozenges.	Coffee Lozenges.
Orange Lozenges.	Chocolate Lozenges.

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**No. 493.—Peppermint Lozenges.**

INGREDIENTS: 1 oz. of picked gumdragon soaked with 2 oz. of tepid water in a gallipot (this takes some six hours), and afterwards squeezed and wrung through a cloth, about  $1\frac{1}{2}$  lb. of fine icing sugar, and a teaspoonful of essence of peppermint.

Work the prepared gum with the flattened fist on a very clean marble slab until it becomes perfectly white and elastic, then gradually work in the sugar, adding the peppermint when the paste has acquired a compact smooth elastic substance: a few drops of thick wet cobalt blue, should also be added while working the paste, to give it a brilliant whiteness.

The paste thus prepared, is to be rolled out with



fine sugar dredged over the slab, to the thickness of two thick penny pieces, and then, if you possess a ribbed rolling-pin, use it to roll the paste again in cross directions, so as to imprint on its whole surface a small lozenge or diamond pattern. You now use a round tin cutter about the size of a sixpenny piece, to stamp out the lozenges, and as you do so, place them out of hand in flat rows upon sugar-powdered baking-sheets to dry in the screen. Keep the lozenges in well-stoppered glass jars in a dry place.

#### **No. 494.—Ginger Lozenges.**

The same as the foregoing; use a tablespoonful of essence of ginger, or 1 oz. of ground ginger to flavour, and a few drops of thick wet gamboge to colour the paste.

I hardly need add that when the first lot has been stamped out, the trimmings are to be worked up, rolled out, and used up in a similar manner, to the last bit of paste.

#### **No. 495.—Marshmallow Lozenges.**

Ingredients: 1 oz. of gumdragon soaked in 2 oz. of orange-flower water, 2 oz. of marshmallow roots shred fine and boiled in a quart of water until reduced to  $\frac{1}{2}$  a gill, and then strained with pressure into a basin, 2 lbs. of fine icing sugar, and a few drops of thick wet cobalt blue.

Work the gum on the slab, as in No. 493, and fill in a third of the sugar, then work in the extract of marshmallows (this should be further boiled down to half its

last-named quantity, being stirred the while) gradually with the remainder of the sugar and the colour; this will produce a smooth, elastic, and rather soft paste, which is now to be divided into  $\frac{1}{2}$  oz. pieces, rolled out with the fingers and twisted in the form of small sticks, and kept in rows in between layers of fine dry icing sugar in a box, to prevent the paste from becoming too dry. By working in enough sugar to render the paste sufficiently stiff to admit of its being rolled and stamped out, the lozenges may be finished in the ordinary fashion.

**No. 496.—Hoarhound Lozenges.**

Ingredients: 1 oz. of gumdragon soaked in a gill of very strong extract of hoarhound,  $1\frac{1}{2}$  lb. of fine icing sugar.

Proceed as for peppermint lozenges.

**No. 497.—Cinnamon Lozenges.**

These are prepared in the same manner as ginger or peppermint lozenges, with this difference only: a dessert-spoonful of essence of cinnamon is to be used for the flavouring of them; a few drops of thick ground wet burnt umber should be used with a pinch of carmine to give the paste the tinge of cinnamon colour.

**No. 498.—Clove Lozenges.**

The same as peppermint lozenges, using essence of cloves for flavouring, and burnt umber to colour the paste.



**No. 499.—Orange Lozenges.**

Ingredients : 1 oz. of prepared gum,  $1\frac{1}{2}$  lb. of sugar, 2 oz. of orange sugar, the gum to be soaked in 2 oz. of orange-flower water.

Proceed as directed for peppermint lozenges.

**No. 500.—Lemon Lozenges.**

Ingredients : 1 oz. of prepared gum,  $1\frac{1}{2}$  lb. of icing sugar, 2 oz. of lemon sugar, and a few drops of acetic acid.

Proceed as for peppermint lozenges.

**No. 501.—Cough Lozenges.**

Ingredients : 1 oz. of gum soaked in 2 oz. of orange-flower water, 2 lbs. of fine icing sugar, 50 drops of paregoric, 20 drops of ipecacuanha,  $1\frac{1}{2}$  oz. of syrup of squills.

Work the gum on the slab with one-third of the sugar, then gradually work in the syrup of squills, and the remainder of the sugar, adding lastly the paregoric and the ipecacuanha.

Proceed in the usual manner to finish these excellent cough lozenges.

**No. 502.—Colt's-foot Lozenges.**

Ingredients : 1 oz. of gumdragon soaked in 2 oz. of orange-flower water,  $1\frac{1}{2}$  lb. of fine icing sugar, and  $\frac{1}{2}$  oz. of essence of colt's-foot, from Savory and Moore's, New Bond Street.

Proceed as directed for peppermint lozenges.

**No. 503.—Cayenne and Catechu Lozenges.**

Ingredients : 1 oz. of gum dragon soaked in 2 oz. of water, 2 lbs. of fine icing sugar,  $\frac{1}{2}$  oz. of essence of cayenne, and  $\frac{1}{2}$  oz. of prepared catechu, from Savory and Moore's.

Proceed as in No. 493.



## CHAPTER XXVIII.

## ON CHOCOLATE BONBONS AND JUJUBES.



Chocolate Pastilles.  
 Nonpareil Pastilles.  
 Pistachio Pastilles.  
 Pistachio Paste Pastilles.  
 Almond Paste Pastilles.

Gum Pastilles, or Jujubes.  
 Spanish Liquorice Jujubes.  
 Raspberry Jujubes.  
 Black and Red Currant Jujubes.  
 Ordinary Jujubes.

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**No. 504.—Chocolate Pastilles.**

TAKE eight ounces of the finest French chocolate, put it into a sugar pan and place it in the oven (moderate heat) to soften; as soon as you find that on pressing it with the end of your finger it readily yields to the pressure, add half an ounce of gum arabic dissolved in a tablespoonful and a half of hot water; stir these together over slow heat until the chocolate becomes perfectly smooth; then add two ounces of fine icing sugar, work this in, and lay out the pastilles by dropping them from the spout of the sugar boiler; as you do so, use a curved piece of wire to cut each pastille off neatly with the wire as it drops upon the sheet of polished tin.

**No. 505.—How to detach the Pastilles from the Tin.**

As soon as you find that the chocolate pastilles have become dry and hardened, take up the tin sheet in both hands, and by slightly bending the tin both ways over a dry sieve, the pastilles will immediately start off without any further trouble.

**No. 506.—Nonpareil Chocolate Pastilles.**

Put eight ounces of superior chocolate in a small sugar boiler in the oven to soften, and, as soon as this is effected, add a few drops of essence of vanilla and one ounce of fine icing sugar; work all together over a slow fire until incorporated, and then proceed to form or mould the preparation into as many very small olive shapes as the quantity will produce; this process is to be carried on in the manner following:—

With the forefinger and thumb of the right hand take up the value of a small filbert of the chocolate paste, and roll this with the index in the palm of the left hand into the shape of an olive as the pastilles are turned out of hand, roll them all over in white nonpareil comfits, and afterwards place them in rows upon a sheet of paper on a baking plate to be dried in the screen (*very moderate heat*).

**No. 507.—Chocolate Diavolinis with Pistachios.**

Prepare the chocolate as directed in the foregoing number; and when forming it into olive shapes, introduce a pistachio kernel in the centre of the chocolate; roll these diavolini in rose-pink coloured nonpareils.



**No. 508.—Pistachio Paste Diavolini.**

Prepare four ounces of pistachio paste in the same manner as indicated for making almond paste, No. 226, using a small quantity of spinach greening to colour the paste; when this paste is ready roll it into very small oval shapes in imitation of pistachio kernels, dry them, and then proceed to envelop them in prepared chocolate after the method indicated in the preceding number, and roll them in rose-pink nonpareils.

**No. 509.—Almond Paste Diavolini.**

Prepare four ounces of almond paste as directed in No. 226, colour this with carmine of a rose-pink tint, and use it to prepare these diavolini after the method indicated in the preceding number; rolling the diavolini in white nonpareils.

**No. 510.—Gum Pastilles, or Jujubes.**

Ingredients: 1 lb. of picked gum arabic, 14 oz. of the finest sugar pounded and sifted,  $\frac{1}{2}$  a gill of double orange-flower water, and 1 pint of tepid water to soak the gum in, which is afterwards to be strained off clean.

Put the soaked and strained gum into a sugar boiler with the sugar, and use a clean spoon to stir it over a very moderate fire while it boils and reduces to the small pearl degree, then add the orange-flower water, stir all together on the fire, remove the preparation from the stove, skim off the froth, and use the

mixture to cast the jujubes in levelled layers of starch powder contained in a flat box in the manner indicated for the process for preparing rosolios, No. 461.

**No. 511.—Spanish Liquorice Jujubes.**

Ingredients: 1 lb. of picked gum arabic, 14 oz. of sugar, and 2 oz. of Spanish liquorice dissolved in a gill of hot water, and afterwards strained clean.

First prepare the gum and boil it with the sugar as directed in the preceding article, and when reduced by boiling to the small pearl degree, incorporate the prepared Spanish liquorice with it; remove the scum from the surface, and finish the jujubes as indicated for rosolios, No. 461.

**No. 512.—Raspberry Jujubes.**

Ingredients: 1 lb. of picked gum arabic soaked in a pint of hot water and afterwards strained, 14 oz. of sugar, a gill of filtered raspberry juice, and a few drops of cochineal.

Proceed as directed in the foregoing case, adding the raspberry and colouring last.

**No. 513.—Black Currant Jujubes.**

Proceed in all respects as indicated for raspberry jujubes, omitting the cochineal.

**No. 514.—Red Currant Jujubes.**

The same as black currant jujubes, red currant juice being used and a few drops of cochineal.



**No. 515.—Ordinary Jujubes.**

Ingredients : 1 lb. of picked gum arabic soaked in a pint of hot water and afterwards strained, 14 oz. of sugar,  $\frac{1}{2}$  oz. of essence of roses, and a few drops of prepared cochineal.

Let the mixture be prepared as directed for other jujubes, but instead of taking the trouble to cast these in impressions made in starch powder, when the preparation is ready, pour it into a very clean smooth tinned baking-sheet to the depth of a quarter of an inch, and set it to dry in the screen, or hot closet (moderate heat); when sufficiently dried, so that on pressing the surface it proves to be somewhat elastic to the touch, remove it from the heat and allow it to become cold; the sheet of jujube may then be easily detached, and is to be cut up with scissors in the shape of diamonds.

## CHAPTER XXIX.

ON IMITATION OF FRUITS IN ALMOND PASTE OR SUGAR,  
BARLEY SUGAR AND APPLE SUGAR, CANDIED KNOTS  
OF FRUIT PASTES, AND VARIOUS SORTS OF BON-  
BONS.

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Colouring of Imitation Fruits.	Candied Knots of Pear Paste.
Imitation Apricots.	Candied Knots of Damson Paste.
Imitation Plums.	Candied Knots of Apricot Paste.
Imitation of Fruits in general.	Candied Knots of Greengage Paste.
Barley Sugar.	Candied Knots of Pine Apple Paste.
Apple Sugar, Rouen Method.	Imitation Filberts.
Vanilla Barley Sugar.	Imitation Almonds.
Australian Barley Sugar.	Imitation Walnuts.
Pistachio Caramel Rock Sugar.	Angelica Glacé, with different kinds of Jelly.
Almond Rock Sugar.	Beignets of Fruit Paste à la Reine.
Orange Caramel Rock.	Beignets of Pine Apple.
Lemon Caramel Rock.	
Candied Knots of Apple Paste.	

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**No. 516.—On Imitation of Fruits, &c.**

MOULDS made of plaster of Paris and so contrived as to take to pieces in two or more parts to facilitate the removal of the object, and also other moulds made of copper or tin, are used for the purpose of modelling or casting a great variety of imitations of fruits, flowers, vegetables, different kinds of nuts, &c., either grained



sugar, No. 418, or almond paste, No. 225, being used for these purposes, according to directions given in No. 419 and following.

#### **No. 517.—On Colouring of Imitation Fruits.**

The object intended to be coloured, such as an imitation peach, for instance, must be perfectly dry, and the process of laying on the colours is to be conducted in the manner following:—

Grind gamboge and cobalt-blue with water on a plate in such relative proportions as will produce a yellowish green tint; this colour must be rather watery, and is to be painted all over the peach with a camel-hair brush, sparingly and equally, and allowed to become perfectly dry before giving it another coat. The main body colour to be produced is a faintly greenish yellow, which, to have a good effect, should be laid on in three different coatings; the rosy ripeness of the peach is to be imparted by using a short-haired paste brush, with the hairs tied close round to within half an inch of the tip; lightly dip this in prepared carmine, lay the colour on one side, or partly over the natural division of the peach, and use a dry soft brush to spread the colour off to an imperceptible shade; when this is dried, give a delicate coating with thin gum, and before the gum has become quite dry, use some starch powder tied up in a small muslin bag, to be shaken lightly and sparingly over the peach, to imitate the velvety bloom natural to the fruit.



**No. 518.—Imitation Apricots**

Whether cast in grained sugar or moulded with almond paste must necessarily first be dried before they are put in colour. They are first to be painted all over with a slight coating of apricot colour, which is produced by rubbing a little carmine in with a deep yellow, made by grinding gamboge with water on a plate; the desired shade of colour will be most satisfactorily produced by laying it on in three different very thin shades, of course allowing sufficient time to intervene, in order to dry the colour on. The small reddy brown specks natural to apricots, are to be added by using a rather stiff-haired brush, dipped in carmine scarcely tinged with brown, and when dry are to be very thinly painted over with gum, and very sparingly pounced over with starch powder, to imitate the velvety bloom of the fruit.

**No. 519.—Imitation Plums.**

The imitation plums having been cast or moulded as directed in No. 419, mix carmine with cobalt blue to produce the colour needed to paint the fruit of their natural plum colour shade, and when this has been satisfactorily accomplished and the plums have been very lightly covered with thin gum, pounce them over with starch powder to simulate the bloom.

**No. 520.—Imitation of Fruits in General.**

By strict attention to the preliminary instructions on imitation fruits No. 419, almost every kind of fruit or



vegetables, and several sorts of flowers, may be reproduced in this manner : much care and taste, as well as considerable intelligence, will necessarily be required to insure success in this beautiful art.

#### No. 521.—Barley Sugar.

Break a pound of fine loaf sugar in small lumps, put it with three gills of water in a sugar boiler on the fire to boil, skim it and boil it to the crack degree, No. 105, then add the juice of a lemon and a few drops of essence of lemon, give the sugar a boil, cool the bottom of the pan in cold water, and when the first heat has subsided pour the sugar on a marble slab very slightly smeared with oil of almonds ; as the sugar spreads lift it up all round in a heap with a knife, and as soon as it has cooled a little, cut off portions the size of a finger, roll them in the form of round sticks, twist them so as to resemble cords, and place them on a baking sheet slightly oiled to become cold and stiff. Keep the barley-sugar in well-stoppered glass jars in a dry place.

#### No. 522.—Apple Sugar, Rouen Method.

Boil a pound of fine loaf sugar with eight ounces of plain water and eight ounces of apple juice, add a teaspoonful of acetic acid, and when the sugar is boiled to the crack degree, proceed as directed in the foregoing article.

NOTE.—This sugar in addition to the apple juice may also be flavoured with orange-flower water, rose water, or cinnamon essence.

**No. 523.—Vanilla Barley Sugar.**

Moisten one pound of fine loaf sugar with half a pint of water and a teaspoonful of acetic acid, flavour with a few drops of essence of vanilla; boil the sugar to the crack degree, No. 105, and proceed as in the foregoing cases.

**No. 524.—Australian Barley Sugar.**

Moisten a pound of fine loaf sugar with half a pint of water, a gill of filtered orange juice, and a teaspoonful of acetic acid, flavour with a liqueur glass of Kirchenwasser; boil this to the crack degree, No. 105, and then mix in a few sheets of thin leaf gold, such as are used for gilding. Pour the baked sugar out into a small deep oiled sautapan, and just before it becomes set, with the back part of a knife mark it out over the surface in the shape of diamonds, and when the sugar has become stiff set and cold, these will be easily snapped apart.

**No. 525.—Pistachio Rock Sugar.**

Prepare the sugar as in the foregoing case, and when taken off the fire, lightly mix in, without at all working it, four ounces of fresh pistachios; finish as indicated in the preceding number.

**No. 526.—Almond Rock Sugar.**

Moisten one pound of fine loaf sugar with half a pint of water and a teaspoonful of acetic acid, and boil the sugar to the crack, No. 105, then add half a gill of



noyveau and a few drops of cochineal, give the sugar a boil up, add four ounces of cleaned almonds, mix, and finish by pouring the caramel rock out into an oiled baking-sheet, and when it begins to set, mark it out in diamonds or squares, to be separated when cold.

**No. 527.—Orange Caramel Rock.**

Prepare the sugar as directed in No. 524, and instead of gold leaf, add four ounces of shred candied orange peel.

**No. 528.—Lemon Caramel Rock.**

This is prepared in the same way as indicated in the foregoing case, lemon juice being substituted for orange juice, and lemon peel for orange.

**No. 529.—Candied Knots of Apple Paste.**

Peel and core a sufficient quantity of apples (ribston or lemon pippins) to produce one pound of substantial pulp when they are boiled with half a pint of water, and afterwards rubbed through a cane sieve.

Boil 14 oz. of sugar to the ball, No. 104, add the pulp, and stir the paste constantly over the fire until it is sufficiently reduced to enable you to see the bottom of the pan as you draw the spoon backward and forward, and then pour it out into a baking-sheet perfectly smooth and level, and about a quarter of an inch in thickness, and place this in the screen (moderate heat) to dry for some four or five hours, and at the end of that time you will be able to detach the

apple paste, and turn it up on the other side, to be placed back in the screen for an hour longer, to dry that part also. The paste is then to be allowed time to become perfectly cold, when it is to be cut up in shreds the eighth of an inch thick, and about six inches long; with two of the shreds, or rather strips, form a knot representing a double figure of eight, or a true lover's knot. Use up the whole of the paste in this manner, and place the knots on wire trays to dry in the screen for about an hour.

**No. 530.—How to Candy the Knots of Apple Paste.**

Proceed as directed in No. 413.

**No. 531.—Candied Knots of Pear Paste.**

To fourteen ounces of sugar boiled to the ball degree, No. 104, add one pound of pear pulp, and a few drops of cochineal, merely to pink it; reduce this to the proper consistency, pour the paste out on a baking-sheet as directed in the preceding case, finish in the manner therein indicated, and afterwards candy the knots.

**No. 532.—Candied Knots of Damson Paste.**

Proceed as indicated for apple knots.

**No. 533.—Candied Knots of Apricot Paste.**

The same as knots of apple paste.



**No. 534.—Candied Knots of Greengage.**

Place enough greengages in a preserving copper pan to produce one pound of pulp, add four ounces of sugar and just enough water to cover their surface, set the pan over a slow fire to simmer very gently for three quarters of an hour, then cover the plums over with green vine-leaves and remove the pan aside in a cool place until the next day; by that time you will find that the fruit has acquired a green tinge, the greengages are then to be stirred over the fire until reduced to a rather thick pulp, and rubbed through a cane sieve.

Boil fourteen ounces of sugar to the crack degree No. 105, add one pound of greengage pulp to this, stir it over the fire until the paste is reduced to a proper consistency, and finish as directed for apple knots.

**No. 535.—Candied Pine Apple Knots.**

Prepare one pound of pine apple pulp, as directed for the preparation of apple pulp, using in this instance one fourth of ribston pippins mixed with the pine apple to give it more substance, colour the paste with a small extract of about twopennyworth of saffron, and proceed in all other respects as shown for knots of apple paste.

**No. 536.—Imitation Filberts.**

Ingredients: 1 lb. of sugar, 8 oz. of filbert kernels, a liqueur glass of noyeau.

Boil the sugar to the crack degree, No. 105, and then incorporate therewith the filbert kernels (tho-



roughly pounded with the noyau to a smooth pulp), and use this preparation to cast imitation filberts in the manner described for casting other bonbons, No. 453; when the filberts are withdrawn from the starch powder, dried and brushed free from their dust, proceed to colour them in manner following;—

First, let each filbert be held on the tip of a fork, dipped in thin royal icing, No. 203, and placed with the broad end downwards upon a wire tray; set them in the screen to dry.

Next, use thinly diluted burnt umber colour, to paint the filberts of a very light nut-brown colour,—their colour to be given so as to imitate the very slightly ribbed shades; use a little thin royal icing to give the white tinge upon the broad end of the filbert.

#### **No. 537.—Imitation Almonds.**

Ingredients: 1 lb. of sugar, 8 oz. of scalded almonds pounded to a smooth pulp, with half a gill of orange-flower water and a few drops of essence of bitter almonds.

Boil the sugar to the crack degree, No. 105, incorporate the almonds therewith, dry the paste over a slow fire, and use it to form halves of almonds—slightly hollowed on the inner side; fill this hollow part with some kind of rather stiff preserve, stick two of these together so as to form a whole almond, and with part of the paste, coloured green with vegetable colouring, envelop the almond so formed, in order to represent a green almond with the upper edge of the white kernel just peeping out; pounce the imitation almonds over



with sifted sugar, and place them out of hand upon wire trays in the screen to dry.

**No. 538.—Imitation Walnuts.**

Ingredients: 1 lb. of sugar, 8 oz. of cleaned kernels of fresh walnuts, pounded with a gill of maraschino into a smooth pulp.

Boil the sugar to the crack degree, No. 105, and incorporate the pounded walnuts therewith, use half the paste to cast impressions of the one half of the kernel of a walnut—in hollows imprinted in starch powder as directed for other bonbons: use the remainder of the paste to cast impressions in imitation of one shell of a walnut, in like manner to that indicated for the formation of the kernels. When both parts of the walnuts are dried, stick them together with gum paste, or thick diluted gum, so as to represent a walnut with the upper part of its kernel bared; paint the shell with burnt umber colour, and use thin royal icing to give a light coating to the exposed kernel.

**No. 539.—Angelica Glacé, with different kinds of Jelly.**

Select a few broad hollow stalks, or reeds of green preserved angelica, cut them in rather large lozenge or diamond shapes, fill up the hollows with stiff apple or currant jelly, or any other stiff preserve; dip these in half-grained sugar, and place them out of hand upon wire trays in the screen to dry.

**No. 540.—Beignets of Fruit Paste à la Reine.**

Prepare thin layers of any kind of fruit paste described in this work, stamp out circular pieces the size of a florin, and between two of these insert another similar sized piece of some kind of stiff jelly, such as apple or currant jelly; when a given number are completed, finish the beignets as directed for angelica lozenges glacés, No. 593.

**No. 541.—Beignets of Pine Apple.**

These consist of thin slices of preserved pine apple, stamped out with a circular tin cutter: to form the beignet it is necessary to stick two of them together with pine apple jam between; they must afterwards be pounced over with sifted sugar, and dried upon wire trays in the screen, and are then to be dipped in half-grained sugar, and again placed in very moderate heat to dry.

NOTE.—These beignets may be still further varied by using for their preparation any of the different kinds of fruit pastes described in this work; bear in mind that the jelly introduced between the two circular pieces of fruit paste should be of a different colour to the paste.



## CHAPTER XXX.

ON THE COMPOSITION AND PREPARATION OF FRUIT  
SYRUPS.

Orange Syrup.  
Lemon Syrup.  
Red Currant Syrup.  
Black Currant Syrup.  
Raspberry Syrup.  
Strawberry Syrup.  
Cherry Syrup.  
Mulberry Syrup.

Pine Apple Syrup.  
Gum Syrup.  
Orgeate Syrup.  
Capillary Syrup.  
Marshmallow Syrup.  
Violet Syrup.  
Rose Syrup.

**No. 542.—General Remarks on the Composition of Syrups.**

THREE important requisites are needed to insure success in the composition of these syrups; namely, cleanliness, quality, and quickness. It is essential that I should impress on your attention that when syrups are to be preserved by the application of steam or hot water, it is safer to give them a few minutes' ebullition over, than one minute under the time specified; since, although the excess of time may in some degree tend to impair the fragrance of the fruit, it will insure its keeping longer in a state of perfection; whereas the reverse of this would be the case, should the syrups be removed from the steam bath

before they have remained the whole of the time named.

Independently of the method here detailed for the preparation and preservation of fruit syrups, there is another system which, doubtless, would be preferable, inasmuch as it concentrates the full aroma and colour of the fruit without any change, owing to the circumstance that, in this instance, the syrups are prepared and preserved without any heat; but then, unless the greatest care is used throughout the operation, and afterwards; unless you have the means of stowing away your syrups in an ice-house or, at the least, in a very cold cellar, you probably would find to your vexation that both expense and trouble had been wasted. I therefore advise that, in a general way, you should adhere to the more common practice of scalding your syrups, that being decidedly the safest plan you can adopt. Notwithstanding that I have considered it advisable to make these remarks respecting the latter method of preparing fruit syrups, I will furnish you with plain instructions for their preparation in the after part of these recipes.

#### No. 543.—Orange Syrup.

Ingredients: 1 lb. of loaf sugar made into a clarified syrup of 32 degrees strength, the zest of 4 oranges rubbed on pieces of loaf sugar and scraped off,  $\frac{1}{2}$  a pint of strained orange juice, and the juice of 2 lemons.

Allow the orange zest sugar to steep in the syrup for six hours, and then add the juices of oranges and lemons; stir together and fill pint bottles with the



syrup, cork and tie them down with wire or string, and give them six minutes' gentle ebullition (putting the bottles containing the syrup on in cold water); when they have become quite cold, dip their nozles in bottle wax, and keep them racked in a reclining position in the cellar.

#### No. 544.—Lemon Syrup.

Ingredients: 1 lb. of sugar made into syrup, the rind or zest of 4 lemons rubbed on sugar, and  $\frac{1}{2}$  a pint of filtered lemon juice.

Proceed as directed for orange syrup.

#### No. 545.—Red Currant Syrup.

Ingredients: 1 lb. of sugar made into syrup of 32 degrees strength (tried with the saccharometer, or syrup gauge), 3 gills of red currant juice strained through a hair sieve.

Mix these ingredients *cold*, fill the bottles, cork and tie down, six minutes' gentle ebullition, the bottles to be put on in *cold* water; when cold, dip the nozles of the bottles in bottle wax, and stack them in the usual manner in bins, in a cold cellar.

#### No. 546.—Black Currant Syrup.

The same as red currant syrup.

#### No. 547.—Raspberry Svrup.

Ingredients: 1 lb. of sugar made into syrup of 35 degrees strength, 1 pint of filtered raspberry juice, and a teaspoonful of acetic acid.

Mix these ingredients *cold*, and proceed as indicated in the preceding case.

**No. 548.—Strawberry Syrup.**

The same as raspberry, seedling strawberries being used for this purpose.

**No. 549.—Mulberry Syrup.**

Select ripe mulberries, and proceed as directed for raspberry syrup.

**No. 550.—Pine Apple Syrup.**

Ingredients : 1 lb. of peeled ripe pine apple, beaten to a pulp with 8 oz. of lump sugar in a mortar, afterwards added to  $\frac{1}{2}$  a pint of water and boiled for 15 minutes, and then strained through a silk sieve, and a teaspoonful of acetic acid.

Add the above ingredients to one pint of clarified syrup, and finish as directed for orange syrup.

**No. 551.—Gum Syrup.**

Ingredients : 1 lb. of sugar made into syrup of 24 degrees strength, 1 gill of orange flower water, 2 oz. of picked gum arabic dissolved in a gill of hot water, and a teaspoonful of acetic acid.

Mix these ingredients cold, and finish the syrup as in No. 543. Excellent for a cold.



**No. 552.—Orgeate Syrup.**

Ingredients: 1 lb. of sugar made into syrup of 28 degrees strength,  $\frac{1}{2}$  a gill of orange-flower water, 4 oz. of sweet almonds and 12 bitter almonds pounded to a pulp with 2 oz. of cold water, and after steeping for 2 hours, squeezed through a cloth into a basin.

Mix the above ingredients *cold*, fill the bottles, and finish as directed in No. 543. This, mixed with water, will produce orgeate, or almond milk beverage.

**No. 553.—Capillary Syrup, Sirop de Capillaire.**

Ingredients: 1 lb. of sugar made into syrup of 24 degrees strength, 2 oz. of picked gum arabic dissolved in 2 oz. of hot water,  $\frac{1}{2}$  oz. of capillary leaves (to be had of any herbalist) infused in 2 oz. of boiling water for an hour and strained off,  $\frac{1}{2}$  a gill of orange-flower water, and a few drops of essence of bitter almonds.

Mix the ingredients *cold*, and proceed as indicated in No. 543. This syrup, added to soda water, or indeed to any other kind of aerated waters, produces a most delicious and cooling beverage, well adapted for the general use of delicate persons.

**No. 554.—Marshmallow Syrup.**

Ingredients: 1 lb. of sugar made into syrup of 32 degrees strength, 1 oz. of shred marshmallow roots boiled in a quart of water until reduced to  $\frac{1}{2}$  a pint and strained off,  $\frac{1}{2}$  a gill of orange-flower water, 1 oz. of gum arabic dissolved in 2 oz. of hot water.



Mix the above ingredients thoroughly, fill the bottles, and finish as directed in No. 543.

This soothing syrup possesses medicinal properties capable of alleviating the sufferings of all who may chance to be afflicted with a severe cough.

**No. 555.—Violet Syrup, or Syrup of Violets.**

Ingredients : 8 oz. of fresh, or rather of dried violets from Nice or Genoa ; 1 lb. of fine loaf sugar, 1 oz. of picked gum arabic dissolved in a gill of hot water, 1 drachm of pulverised orris root.

Put a round-bottomed copper egg-bowl containing the violets on a charcoal stove fire, add the orris root, and then pour in the water gradually, stirring carefully from the bottom of the pan ; when this has boiled for ten minutes, let the infusion be squeezed out through a rinsed clean cloth into a basin ; then add the sugar and the gum, and a very few drops of cochineal ; give these ingredients a boil in a clean copper bowl, remove the scum, and when the syrup is cold, bottle it off, and finish it in the usual manner.

The medicinal properties of this syrup of violets are well calculated to afford relief in extreme cases of pulmonary affections.

**No. 556.—Syrup of Roses.**

Ingredients : 1 lb. of sugar made into syrup of 32 degrees strength, 2 oz. of dried rose leaves from Genoa, infused in  $\frac{1}{2}$  pint of boiling water, and after steeping for an hour, squeezed through a cloth into a basin, 1 oz. of dissolved gum arabic, a few drops of cochineal,



and ditto of essence of roses. Filter the infusion of roses, and mix it with the other ingredients; bottle off the syrup, and finish as directed in No. 543.

#### No. 557.—Cherry Syrup.

Ingredients: 1 lb. of sugar made into syrup of 32 degrees strength, 1 pint of filtered cherry juice (made by pounding 2 lbs. of Kentish cherries with  $\frac{1}{2}$  lb. of currants).

Prepare this syrup, and finish it according to directions given for the preparation of currant syrup.

#### No. 558.—On the preparation of Fruit Syrups without the application of heat.

This method presents many real advantages, but it is useless to disguise the fact that it also possesses some drawbacks; the principal exigences towards ensuring complete success consist in extreme cleanliness, and great celerity in the operation: the fruit must be fresh gathered, and of good quality. The process, from first to last, must be conducted in a *cool* atmosphere, and every particular of the instructions must be attended to with the most minute exactitude; for any the least deviation therefrom, will have the effect of frustrating a satisfactory result of your labours and expense.

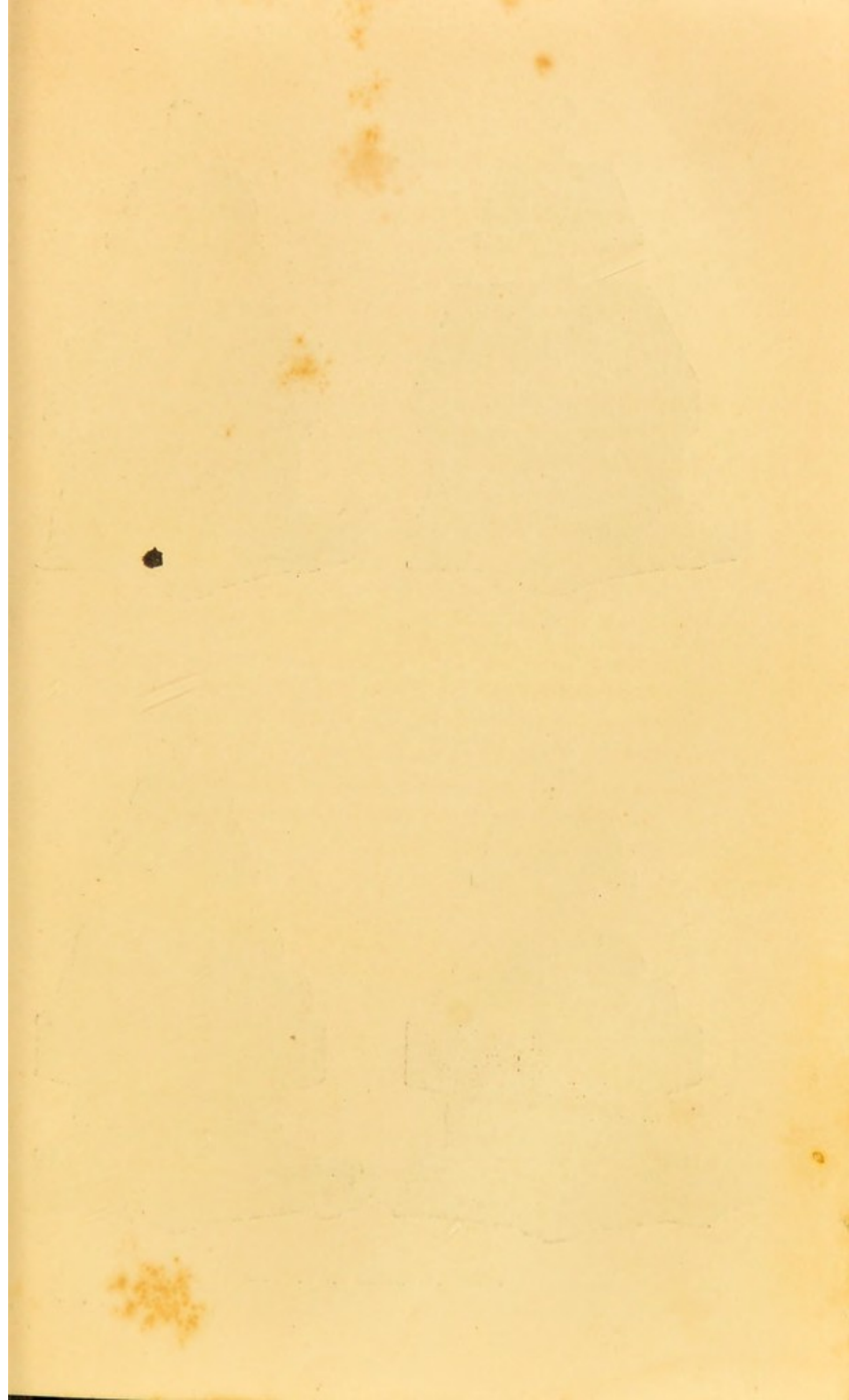
#### No. 559.—Red Currant Syrup prepared without heat.

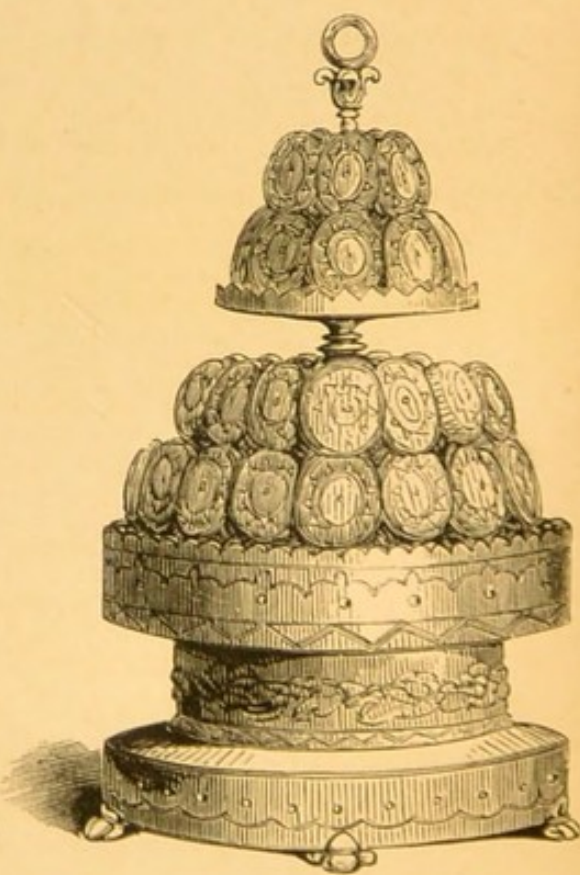
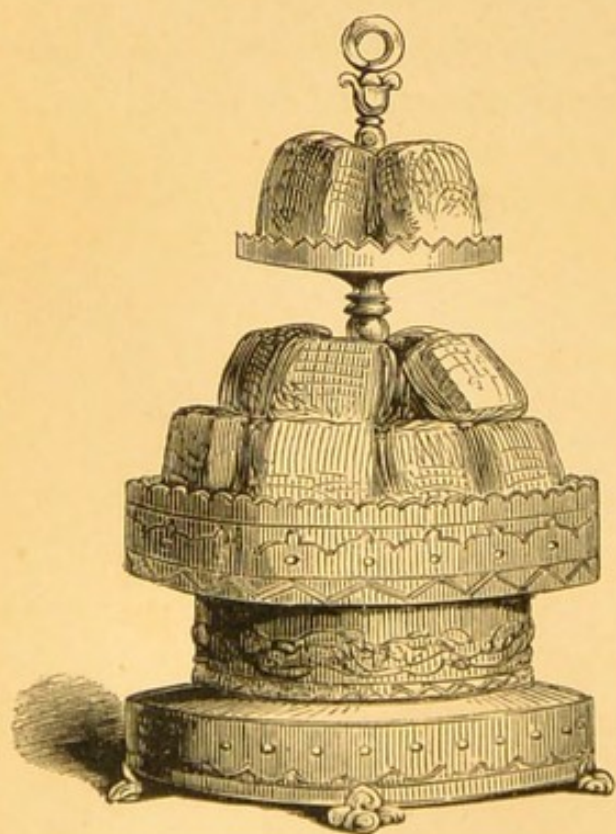
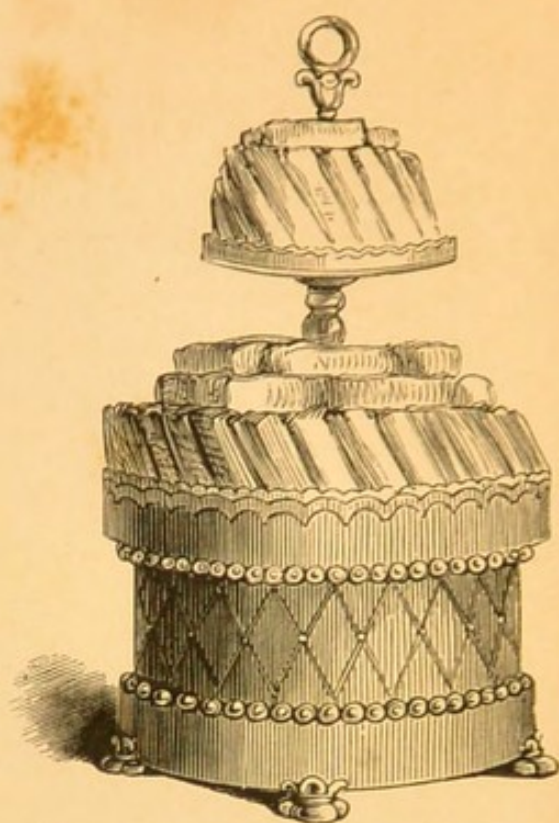
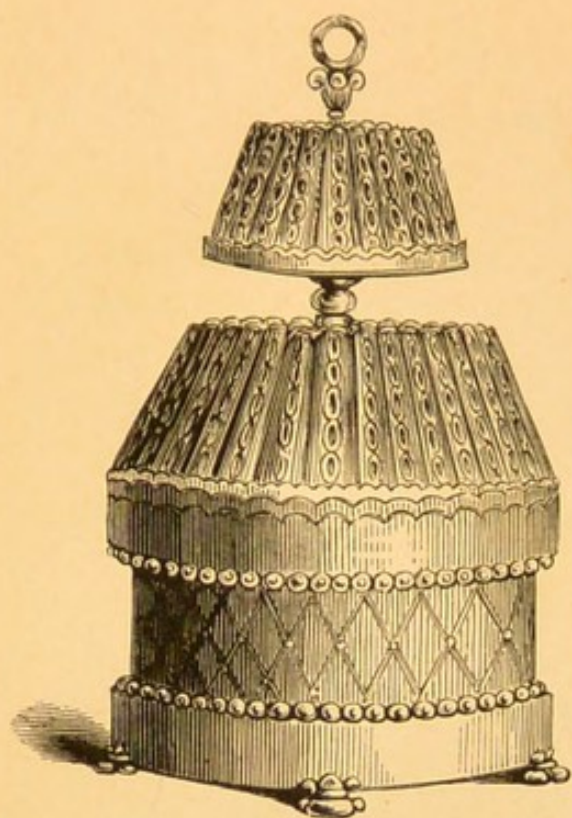
Ingredients: 10 lbs. of picked ripe red currants, 2 quarts of cold water, 5 oz. of tartaric acid, 6 lbs. of coarse-sifted sugar.

Put the fruit into a large earthen pan, pour the water with the tartaric acid dissolved in it over the fruit, cover the pan with some kind of lid, and allow the whole to steep for twenty-four hours in a *cold* place; and if possible, it would be all the safer if the pan containing the fruit could be immersed in rough ice.

Next, pour the steeped fruit into a suspended stout flannel bag; and when all the juice has run through, tie up the open end of the bag, and place it on a large earthen dish, with another dish upon it, place a half-hundred weight upon this to press out all the remaining juice, and then mix it with the other juice. You now put the sifted sugar into the juice, and stir both together occasionally, until the sugar is dissolved, and then bottle off the syrup; cork and tie down the bottles with wire, and keep them in the ice well, or in a cold cellar, in a reclining position. All juices of fruits may be prepared in the same manner. This is the best method for preserving fruit syrups with their full natural flavour.







DESSERT CAKES ON STANDS.

*To face page 261.*



## CHAPTER XXXI.

ON DISHING UP DESSERT STANDS OR DISHES, WITH  
DRIED, OR GLACÉS FRUITS.

Dishing up Dessert Cakes.	To Dish up Filberts.
Royal Iced or Glacés Biscuits.	To Dish up Strawberries.
Dressing or Garnishing Dress Plates.	To Dish up Raspberries.
Dishing up Fruits for Dessert.	To Dish up Mulberries.
To Dish up Cherries.	To Dish up Green Figs.
To Dish up Plums.	To Compose or Dress Large Baskets with a Variety of Fruits.
To Dish up Pears.	To Dish up Dried Fruits.
To Dish up Peaches.	To Dish up Almonds and Raisins.
To Dish up Apricots.	To Dish up Figs and Plums.
To Dish up Apples or Oranges.	To Dish up Dates and Pistoles.
To Dish up Currants.	To Dish up Olives, Pears, and Apricots.
To Dish up Pine Apples.	To Dish up all kinds of Fruits in Brandy.
To Dish up Medlars.	
To Dish up Walnuts.	

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No. 560.—On Dishing up Desserts.

ON the style and manner in which a dessert is dished up, very much of its elegance and consequent success must depend. It is of the last importance that this part of your art should receive all your attention; you must earnestly study, while dishing up dried fruits or fruits *glacés*, so to dispose them in the stands as to

expose the best side or part outward to the eye; and also be careful, when it is intended that a dish should be composed of different sorts, that the colours should be studied, in order to produce a good effect by their contrast; for instance:—Three tiers of different sorts of dried, candied, or *glacés* fruits being placed one above the other on a dessert stand, it would be most conducive to their presenting a charming appearance, that the first tier should consist of green-gages, the second of apricots, and the third of small pink pears, and so on with regard to the arrangement of other fruits of a similar character. These remarks apply equally to fruit pastes and candied jellies.

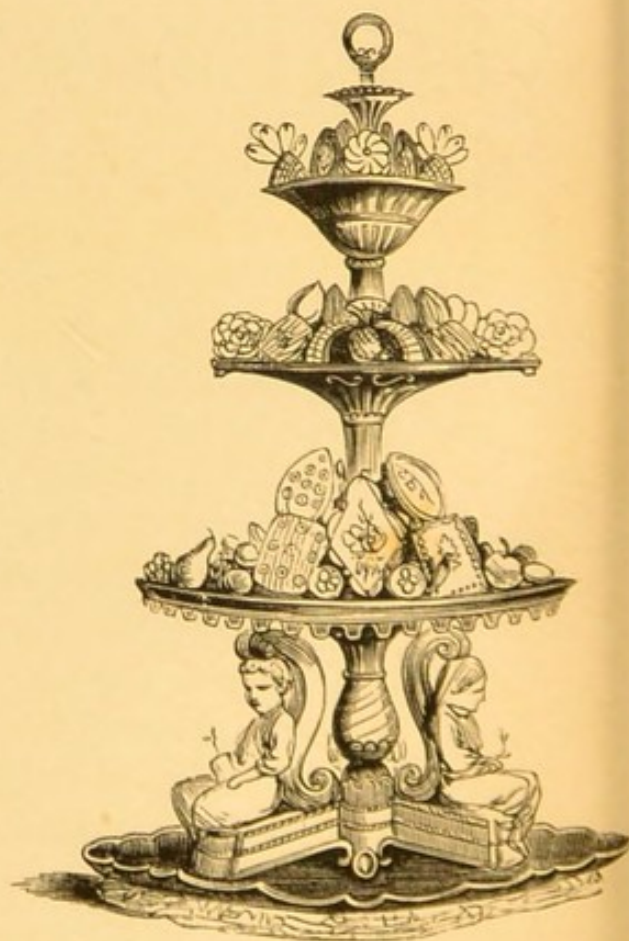
**No. 561.—Instructions for Dressing, or Dishing up, Dessert Cakes, and more particularly relating to Royal Iced or Glacés Biscuits.**

When dishing up dessert cakes in general, good taste will lead you to avoid mixing several sorts in one dish; for instance, any kinds of macaroons or other similar cakes, or finger biscuits, or drops, &c. show to best advantage when each kind is dished up separately.

Long, square, diamond, round, or other shaped biscuits or cakes, being iced over with royal icing or otherwise *glacés* with transparent icing, may likewise be dished up separately; but when it happens that two well-contrasted colours are used for composing the garnish of the same dessert-stand, such, for instance, as rose-pink and chocolate, chocolate and white, delicate green and blush-pink, cherry-colour and white, &c. these are well calculated to form a charming assem-







DRESS-PLATES FOR BONBONS.

*To face page 263.*



blage. Three different colours tastefully contrasted produce a most elegant effect; namely, apricot, pistachio green, and chocolate; or, blush-pink, white, and chocolate.

These remarks will be found useful as your guide with regard to transparent-iced cakes in general.

**No. 562.—Instructions for Dressing, or Garnishing, Dress-Plates, or High Stands for Dessert, with different kinds of Bonbons, &c.**

By allowing good taste to be your guide in arranging your dessert, you will abstain from mixing any kind of cakes with candies or bonbons when dressing your high dessert-stands, and you will therefore observe that when a dessert-stand or dress-plate has three tiers or shelves, it is most in keeping with good taste to garnish each tier with one sort only; for instance, the bottom tier with large candies, the second with papillote or ornamental paper envelope bonbons, and the third with rosolios, liqueur drops, and comfits, or burnt almonds, or similar kinds of bonbons. By this arrangement your dessert will have a more decided character, whereby the whole will be stamped with elegance, which is always certain to insure satisfaction.

**No. 563.—Instructions for the Dishing up of Fruits for Dessert.**

First-class fruits possess in themselves an all-powerful attraction to the admiring gaze of all who behold them, yet it cannot be denied that their beauty



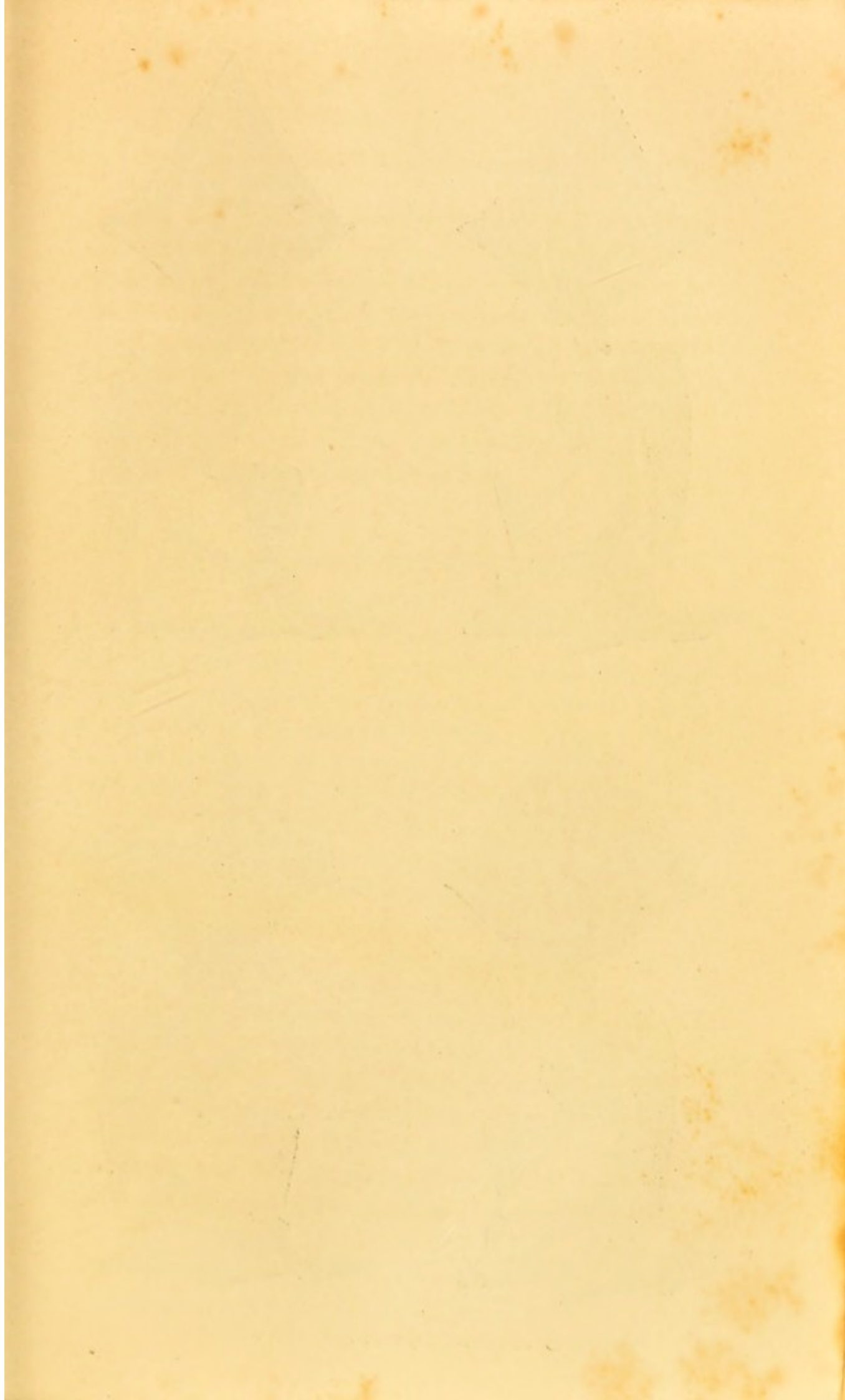
is still further enhanced when tastefully grouped in graceful pyramids upon rich services in old Sèvres, Dresden, or Chelsea china; although for my part, I prefer seeing a dessert dished up on the pure white Dresden (or imitation of Dresden china, manufactured by Messrs. Phillips of Bond Street), from the fact that the absence of colours on the china affords a neutral ground, which gives a greater advantage for the full display of the richness and beauty of the fruit and bonbons, &c.

If it is a fact beyond controversy that the tasteful dishing up of fruits by a skilful artist tends to throw up their form and colours to greater advantage, how much more desirable is the necessity for the aid of art in dishing up fruit of inferior quality; since skill and good taste combined will enable you to lessen, perhaps to hide the defects, and thereby produce a good appearance with a comparatively inferior article. In futherance of this view, I will now proceed to give you instructions necessary to this part of the business.

**No. 564.—Remarks on the Manner and Method for  
Dishing up Fruits.**

As all dessert-dishes, whether they happen to be made in the form of baskets, tazzas, or compotiers, &c., are mostly hollow-shaped, it becomes necessary, in order to facilitate the dishing up of fruits in them, that this awkward excess of depth should in some measure be filled up; you can use for the purpose either a rolled paper cushion in the form of a bun (called a tampion), or else rounds of strong pasteboard, cut to fit the dish







CHERRIES, STRAWBERRIES, PLUMS, AND APRICOTS.

*To face page 265.*



or stand, and having a cylindrical band of pasteboard to support its raised position in the dish. A neatly arranged bed of dyed moss, about half an inch thick, should be carefully spread, with the curled part of the moss on the edges of the dishes, and the fruit raised in pyramidal groups upon it; moss being placed between the fruits to give solidity in raising the pyramid. The most choice specimens should be selected with which to crown the edifice.

#### **No. 565.—How to Dish up Cherries.**

The circular piece of pasteboard being safely fitted to the dish or stand, and a firmly arranged bed of moss placed thereon, this is to be neatly covered with vine leaves of equal size, so placed as to present their pointed ends to the edge of the dish. Upon this bed the cherries are to be built up in pyramidal shape—either square or triangular—finishing in a point at the summit, in exactly the same manner as you may have noticed cannon balls piled in an arsenal. To facilitate the dishing up of this fruit, the stalks of the cherries must be cut to within an inch of the fruit.

Cherries may also be dished up in the form of a circular cone, and in this instance it is safest to commence building a small cone in the centre of the dish, and afterwards to complete the dish by raising other cherries round it. When dishing up cherries in a square or triangular pyramidal form, it is necessary to commence placing the fruit on the outer part of the base, and to narrow the squares or angles as you raise the tiers until the edifice reaches to a point. About



two pounds of fine cherries are required to compose a handsome dish.

**No. 566.—To Dish up Plums.**

The same as cherries, using green leaves of equal size for the purpose. It is usual, when circumstances admit of its being done, to give orders for procuring packets of different kinds of green leaves, arranged in sizes, so that, when dishing up a pyramid or cone of fruit, you may be able to suit the size of the leaves to the gradually decreasing square, triangle, or circle of the rising edifice of fruit.

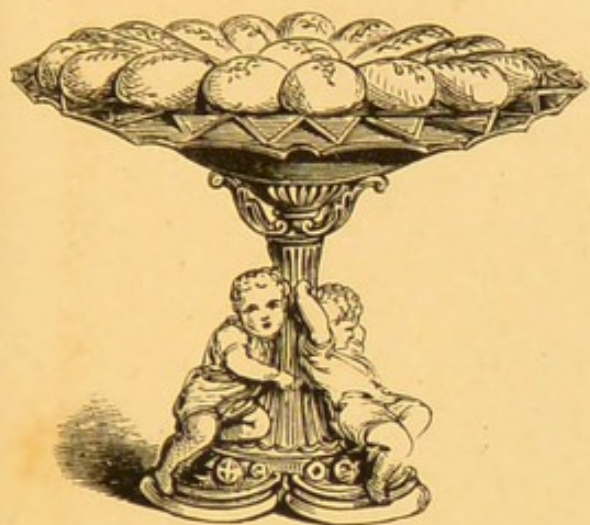
**No. 567.—To Dish up Pears.**

From nine to fifteen pears are required to form a pyramid, commencing with five at the base, three, and one to crown the edifice; or, seven, four, three, one, when fifteen pears are required to complete a dish. Let the pears be placed with their pointed, or stalk ends upwards, using moss and leaves to give solidity to the edifice as you build up the fruit.

**No. 568.—To Dish up Peaches.**

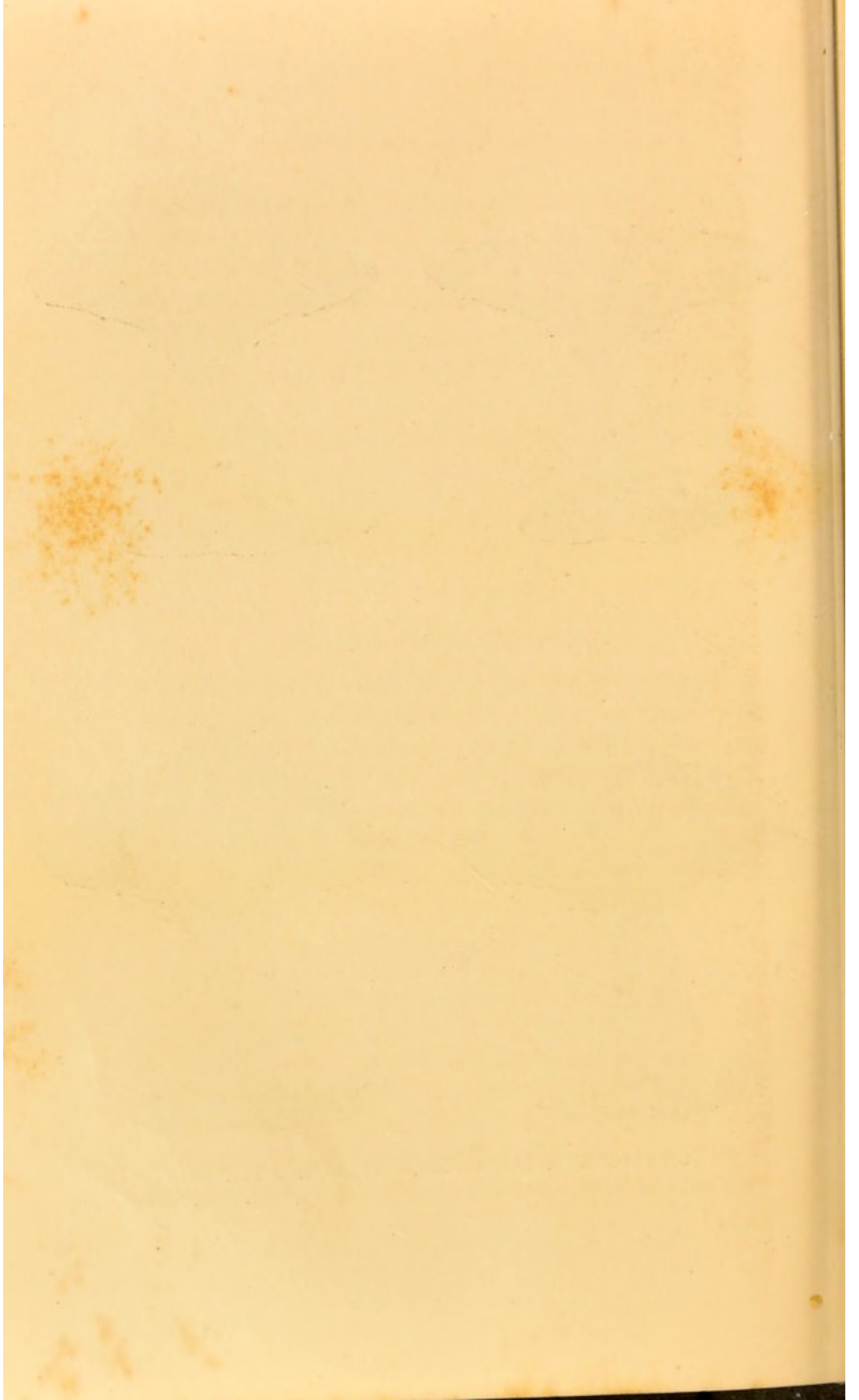
A dozen peaches are required to produce a good effect; it is sometimes customary to place a bunch of fine grapes on the summit of a group of peaches; this depends entirely upon taste; but with the exception of building up a variety of fruits in large dessert-baskets, as centre, flank, corner, or top and bottom dishes, I consider that to place one kind of fruit only in the





COMPOTES OF PEARS, APPLES, ORANGES, AND CURRANTS.

*To face page 266.*





same dish is most likely to be in keeping with good taste.

Peach leaves, if procurable, are best adapted for dishing up this fruit; follow the directions given for pears, and when natural peach leaves are not procurable, use artificial leaves or vine leaves.

**No. 569.—To Dish up Apricots.**

Follow the instructions given for dishing up cherries.

Greengages, and all other plums, are to be dished up in the same manner, and likewise gooseberries.

**No. 570.—To Dish up Apples or Oranges.**

The mode of dishing up these fruits is similar to that indicated for pears or peaches. During autumn appropriate green leaves are still plentiful, but in winter it is customary to use laurel and ivy leaves in their stead; this practice is objectionable from the unpleasant flavour which they are liable to impart to all fruits allowed to rest upon them. Artificial leaves, stamped out in paper, and procurable at all fancy stationers', are by far preferable.

**No. 571.—To Dish up Currants.**

Cover the bottom of the dish or stand with vine leaves, and raise the currants upon this in a conical form or heap; this form or heap may be raised with one sort only, but for variety sake the pyramid may be raised in a triangular shape, each angle being composed

of a different kind of currants, black, white, and red ; or the currants may be raised in a quadrangular pyramid, using in this case two sorts only, and dishing up the different kinds at cross corners.

**No. 572.—To Dish up Pine Apples.**

When dishing up a handsome pine of some four or six pounds weight, it is probable that you may have also some other kind of fruit worthy of the honour of supporting its dignity. On such an occasion, failing a better contrivance, I would advise that the whole of the stalk be left on, to enable you to fix it safely in its necessarily elevated position, by sticking it into a substantial thick cushion-like ring, made of pliant paper, twisted under in the form of a large thick hard bun, and which is known by *professors* under the name of *tampion*; the base of the pine should be covered in with dyed moss and vine leaves, real or artificial; and whatever other fruit may be intended to grace the pine, should be raised up round it in artistic groups.

NOTE.—The dyed moss here alluded to is procurable at all fruiterers' in London, and also in most large provincial towns; as are likewise artificial paper leaves. Adams and Son, Haymarket, St. James's, have always on sale an excellent contrivance most useful for dishing up pines and grapes.

**No. 573.—To Dish up Medlars.**

Trim away all rough asperities with scissors, and dish up the medlars similarly to plums.



**No. 574.—To Dish up Walnuts.**

Use a pair of nippers to crack the upper shell, and when this is removed without at all damaging the other half, dip the exposed kernel into boiling water to enable you the more easily to remove the skin; as you turn the walnuts prepared in this way out of hand, drop them into cold water, slightly acidulated with lemon juice and a little salt, and allow them to steep in this water until you drain them on a napkin for the purpose of dishing them up in the manner following:—In order to be able to build up these walnuts so as to show their white kernels to the best advantage, it is necessary that you should possess a pasteboard stand made with three or four raised graduated tiers, measuring each one-and-a-quarter inch high, and each shelf resulting from this contrivance also to be one-and-a-quarter inch deep; this kind of stand should be covered with green paper, and I am inclined to think that if you will only set your wits to work, you will be able to manufacture this and many other similar contrivances, which you will find most useful for many purposes.

You will of course bear in mind that moss will be required to enable you to dish up the walnuts securely in their position on their graduated stand, safely placed in its dish or basket, as the case may be.

**No. 575.—To Dish up Filberts.**

I have heard of filberts being sent to table ready cracked; you will agree with me that this practice is not worth following, for the very act of cracking a

filbert has a mirth-inspiring sound; and, as many a good or smart thing has been said over wine and walnuts, doubtless many a witty jest and lively repartee or *bon-mot* have had their birth over cracking a filbert; besides, the cracking a nut gives something to do to those who may have little to say, or to such as may wish to conceal their thoughts. If you receive this as a rule, I will only further add that filberts should be gracefully piled upon fresh vine leaves in their dish.

**No. 576.—To Dish up Strawberries.**

The same as cherries, using small leaves for the purpose.

**No. 577.—To Dish up Raspberries.**

When the fruit is large, the same as cherries; otherwise they should be lightly piled in an elevated heap.

**No. 578.—To Dish up Mulberries.**

The same as cherries, using small vine leaves for the purpose.

**No. 579.—To Dish up Green Figs.**

The same as pears.

**No. 580.—To Compose or Dress Large Baskets with a Variety of Fruit.**

The first thing to be attended to, when about to compose groups of different kinds of fruits in a large



oval or round fruit stand or basket, is to see that you have all the requisite accessories needed for the purpose ready to your hand; these consist of either rounds or ovals of stout pasteboard, which should be of graduated sizes, and in number about three or four, and also some dyed moss and vine or other green leaves. The broadest round of pasteboard should have a cylindrical tube of the same, securely stuck in its centre, to rest on the bottom of the interior of the vase or basket, so as to afford a solid base to the whole structure; this is to be covered with a bed of moss of about half-an-inch in thickness, and the larger fruits are first to be disposed all round, near the edge, at half-an-inch distance from each other; the interstices are to be filled up with moss; fill in the centre of this first row with a close bed of moss, and place a smaller round of pasteboard upon it, and then continue to finish building up the edifice by raising one tier above another, gradually diminishing the circles as you proceed until the summit is just wide enough to receive a fine peach, or some other similar sized fruit: the smaller sorts of fruits, such as cherries, currants, medlars, strawberries, &c., are to be introduced in between the angles of the larger fruits. A pine apple is often used to crown the summit of a basket of fruit.

In winter, such fruits as the season or hot-house afford must, of course, be dished up somewhat in the manner directed above.

**No. 581.—Instructions for Dishing up Dried Fruits for  
Dessert.—Almonds and Raisins.**

The finest quality of Valencia raisins—usually packed in slightly pressed bunches with a purple bloom on the fruit—should be procured for this purpose; it is customary to pile up the bunches on the dish in a pyramidal heap, upon a lace pattern dessert-paper, and to strew almonds over and between the bunches.

The almonds are to be scalded, freed from their hulls or skins, washed, and afterwards soaked in cold water with a pinch of salt for a few hours; and just before sending to table, drain, but do not wipe the almonds, and strew them over the raisins.

**No. 582.—Dried Eleme Figs.**

Dish up these in circular rows raised one above the other upon a lace pattern dessert-paper, decreasing the circles as you raise the structure to the height of about seven inches: rings of angelica may be placed round the base.

**No. 583.—Dried French Plums.**

These are to be dished up in the same manner as figs; and so are likewise orange rings and lemon rings.

**No. 584.—Dates.**

Raise the dates by building them up in a conical form upon a lace pattern dessert-paper, relieving their golden



brown colour by introducing leaf-like pieces of green angelica between them.

**No. 585.—Pistoles.**

These are small dried plums sold in small round flat boxes, and are to be dished up similarly to dates.

**No. 586.—Olives.**

These sometimes form part of a dessert; they are to be served in a compotier in their own liqueur.

**No. 587.—All Kinds of Fruits in Brandy.**

Are to be served in a compotier, with some of the liqueur.

**No. 588.—Chinois.**

These are candied small green lemons and oranges, imported into this country ready preserved in boxes, mostly from the south of France; they should be piled up in the fashion of cannon balls, in triangular, quadrangular, or circular cones.

**No. 589.—Dried Pears, Apricots, &c.**

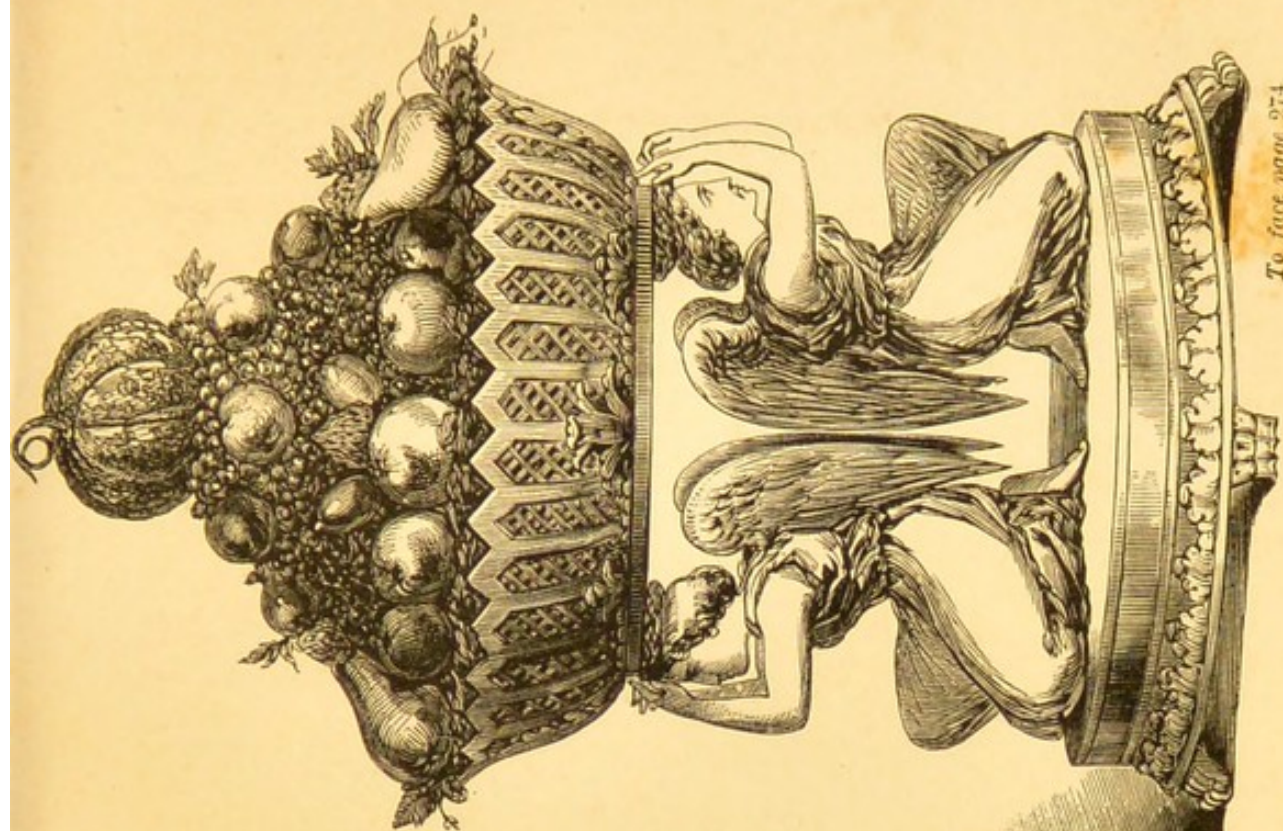
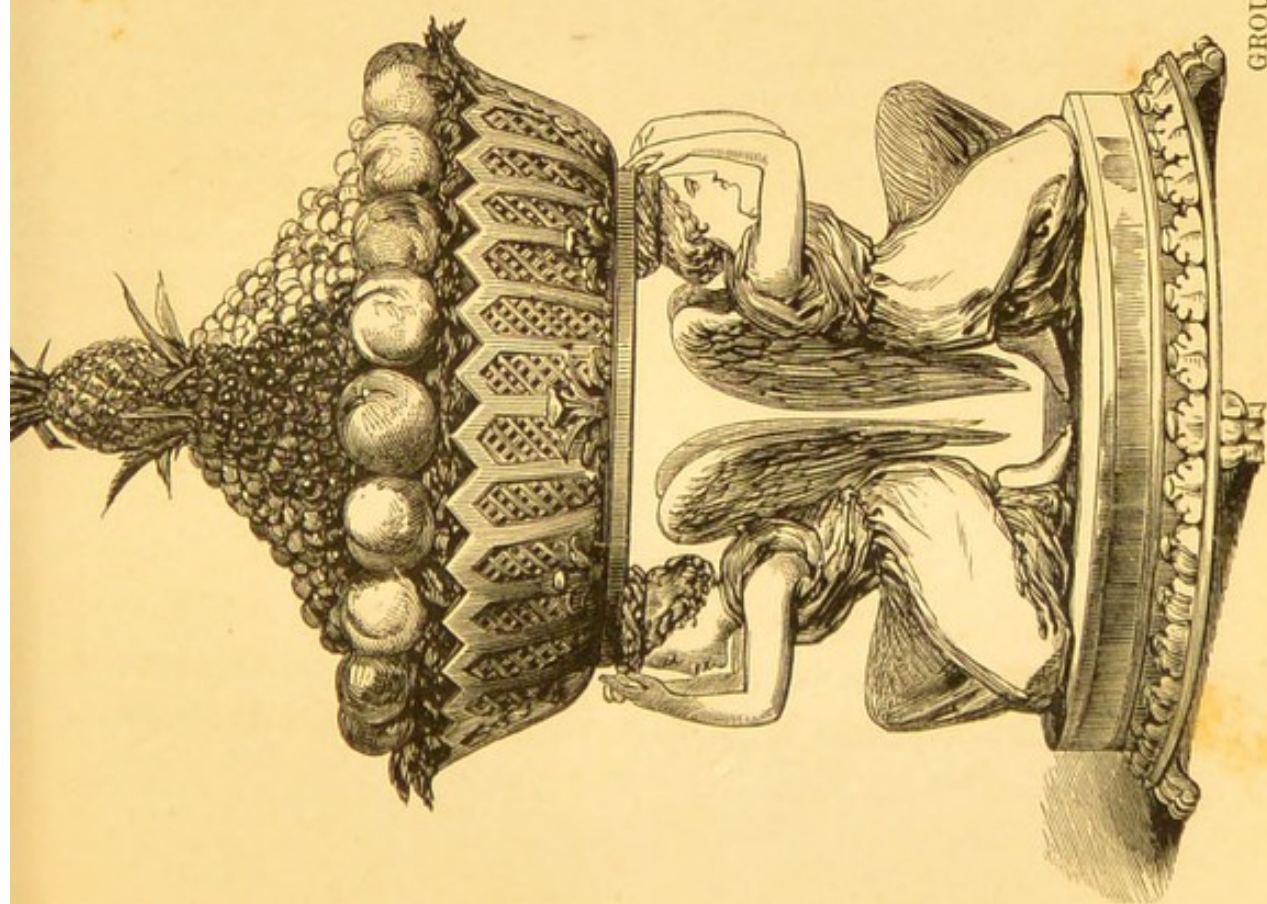
A lace pattern paper being first placed on the dish or stand, green artificial leaves should be symmetrically arranged thereon, with their points just within

the lace border; upon this the dried pears, or any other similarly preserved fruit, are to be piled, or carefully built up in conical forms.

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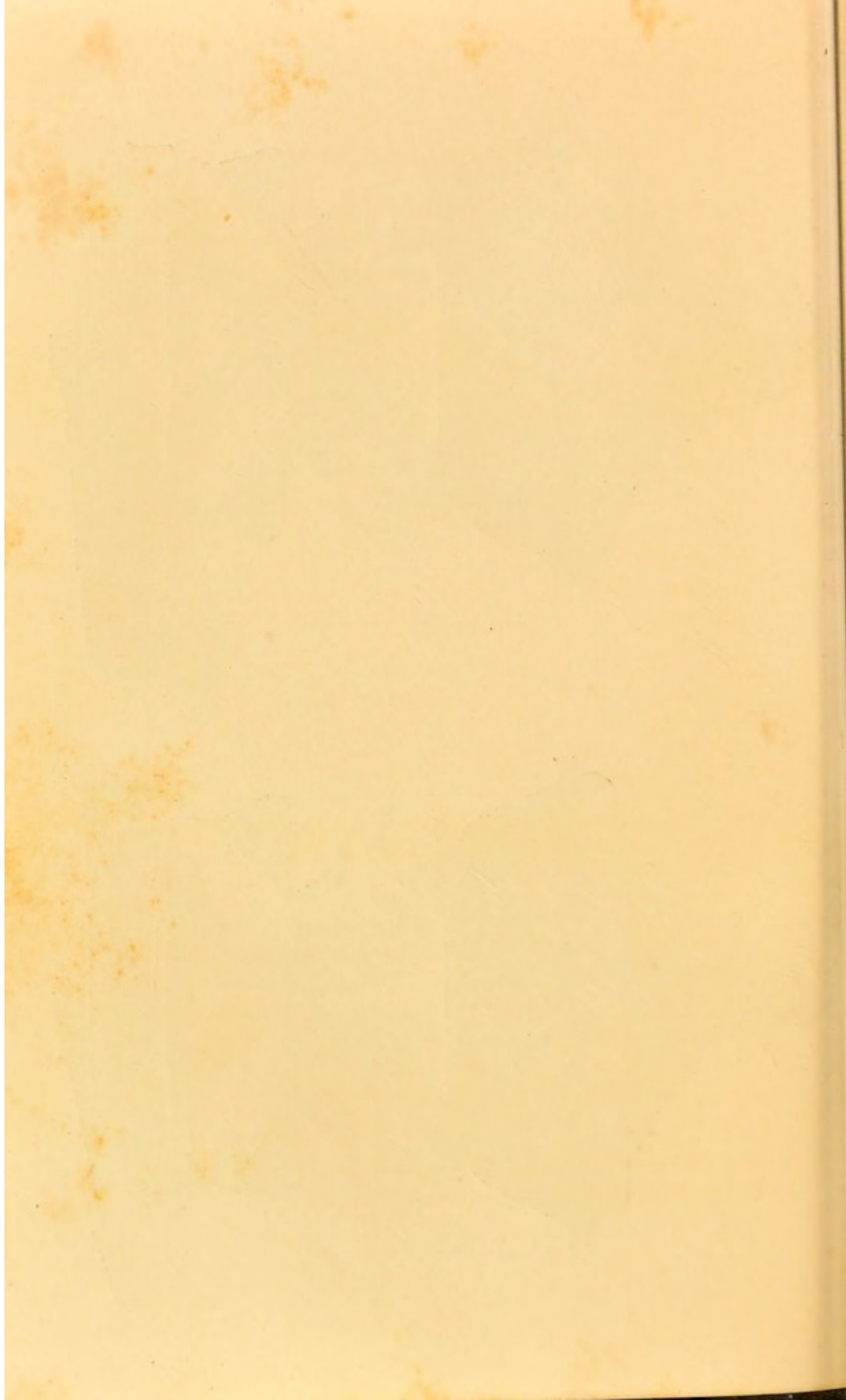
THE wood engravings introduced in this part of the work, will perhaps, convey a better idea of a dessert-service, than any verbal description.





GROUPS OF FRUIT.

*To face page 274.*





## CHAPTER XXXII.

ON MAKING ORNAMENTAL CARAMEL BASKETS, SULTANAS OF SPUN SUGAR, CHANTILLY BASKETS, AND ORNAMENTAL STANDS AND PEDESTALS.

Utensils and Tools required.

Ornamental Caramel Basket with  
Caramel Fruits.

Basket of Nougat with Imitation  
Fruits.

Ornamental Basket cast in Grained  
Sugar, with Imitation Fruits.

Double Cornucopia of Caramel  
Sugar, with Imitation Fruits.

Vase of Almond Paste, with Imitation  
Fruits.

Ornamental Méringue on a Stand.

Neapolitan Cake on a Stand.

Croque-en-bouche of Quarters of  
Oranges on a Stand.

Swan made of Nougat.

Lyre of Gum Paste and Spun  
Sugar.

A Sultana of Spun Sugar in the  
form of a Summer Bower.

Harp made of Gum Paste.

Reversed Cornucopiæ in Nougat.

Graduated Stand with Chantilly  
Cups of Grained Sugar.

Graduated Stand with Imitation  
China Cups in Almond Paste.

A Charlotte à la Parisienne on a  
Pedestal.

A Chateaubriand on a Pedestal.

A variety of Croque-en-bouches.

Iced Pudding à la Victoria on  
a block of frozen Coloured  
Water.

Stand for Iced Pudding — two  
Dolphins supporting a Slab.

### No. 590.—Utensils and Tools required.

Two sugar boilers are necessary to avoid interruption in the work, and at least six pointed sticks made like a drawing pencil when cut to a point.

All kitchens, confectionaries, and still-rooms, should be furnished with at the least one small portable gas stove, the gas to be conveyed by means of a flexible tube. For a pattern of this kind of stove, see Adams's Illustrations.

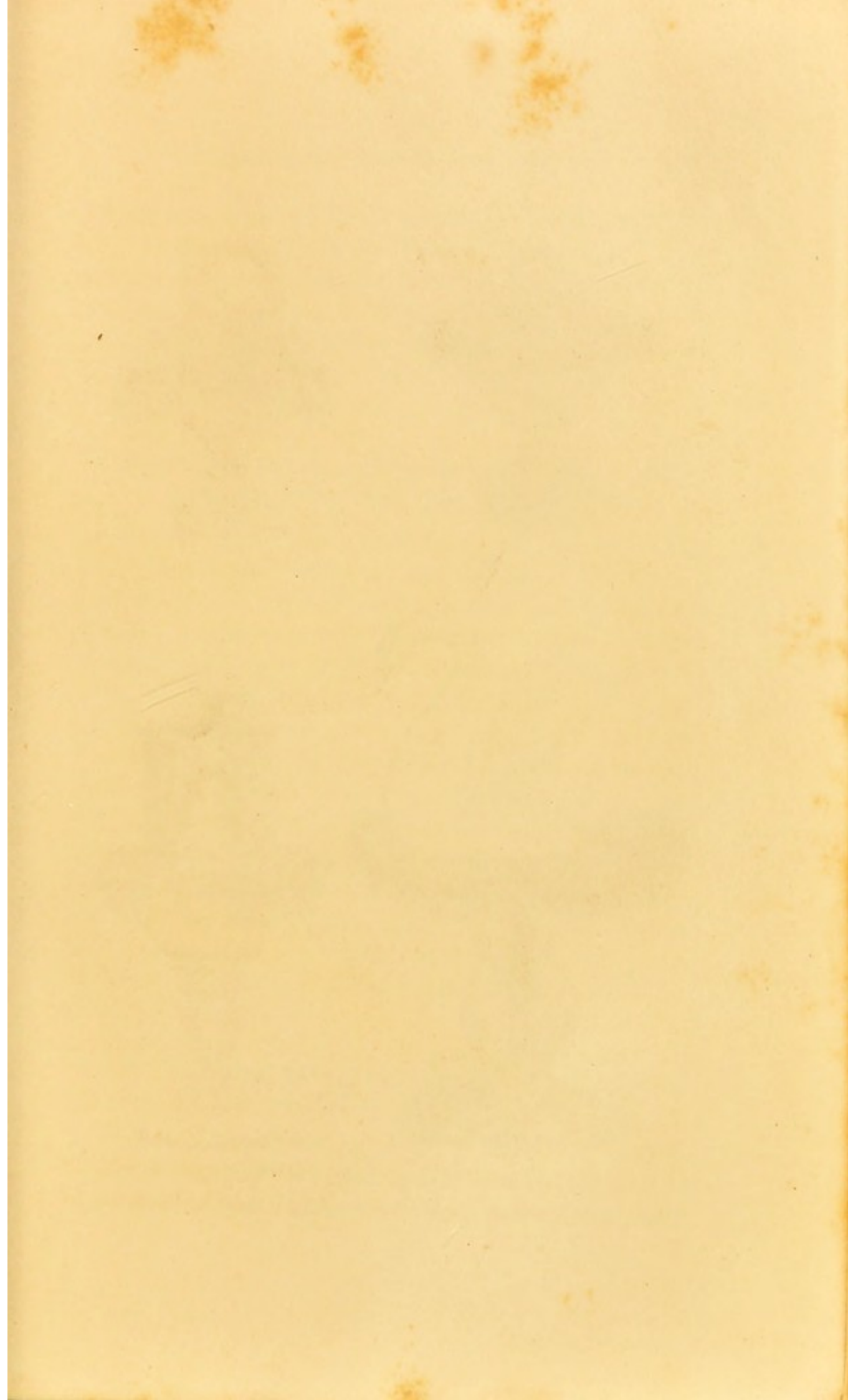
**No. 591.—Ornamental Caramel Basket filled with  
Caramel Fruits.**

Boil one pound of sugar to the crack degree, No. 105, and cool the sugar by dipping the bottom of the pan in a soup plate containing cold water. The necessity for cooling the sugar is to prevent it from running off the point of the wooden spinning tool too quickly, as you direct or draw it over and about the mould for the purpose of forming the intended design.

Thus the sugar being ready to your hand, and the *outside* of the mould being slightly rubbed over with oil of almonds, you dip one of the pointed wooden tools described in the preceding article into the sugar, and draw it along the outside of one part of the mould in narrow threads, either straight, curved, or in zigzags, that is, in angular rows; and these are to be fastened, or held together in their position by crossing them diagonally, with other rows of the spun sugar, in a similar manner. The edges of the basket, and the base, or stand, are to be formed in the same way; observing that these are to be worked out in bolder relief, so as to give strength and support to the whole structure.

The caramel fruits required to fill the basket will, of course, have been previously got ready according to



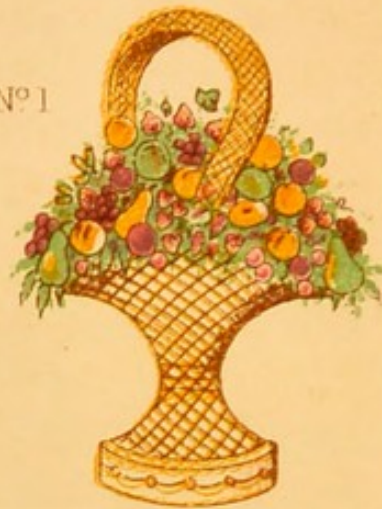


N° 2

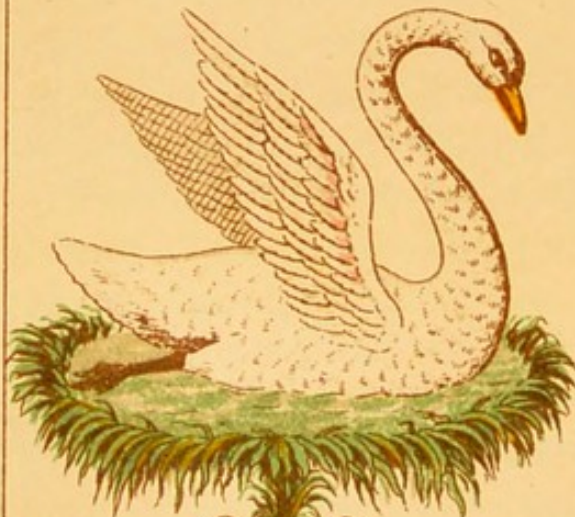


NOUGAT BASKET

N° 1



CARAMEL BASKET



N° 8



SWAN À LA CHANTILLY



N° 16

CHATEAUBRIAND



directions given in No. 441, and following numbers. As a guide to you in realising these designs, I have here placed a copy of the basket I have endeavoured to describe; and I shall be proud indeed if my earnest efforts to improve native talent, should be crowned by your future success. See Illustration, No. 1.

**No. 592.—A Basket made of Nougat, and filled with Imitation Fruits made with Almond Paste.**

Make a basket in nougat, No. 362, using for the purpose such a mould as is represented in illustration No. 2, (for this, and all other moulds used for demonstration in the course of this work, see Adams's Illustrations) and when finished, and placed on its base or dish, fill it with imitation fruits, made either in almond paste or cast in grained sugar; group them together, by fastening them in their position with imitation moss and a little thick gum. The imitation moss here alluded to is made by gently pressing three shades of green almond or gum paste together; then with one hard stroke of the back part of the bowl of a wooden spoon, force these pastes through the holes of a coarse wire sieve. Shades of brown introduced in the greens add considerably towards perfecting the illusion.

**No. 593.—Ornamental Basket cast in grained sugar, and filled with Imitation Fruits.**

Prepare a sufficient quantity of white or rose-pink grained sugar, as directed in No. 418, and with this preparation, cast the form of the basket as here repre-



sented, or a similar pattern basket or vase mould may be used; when it is turned out perfect, and either ornamented or left plain, fill it with the fruits as they appear in the annexed illustration.

These baskets or vases may be decorated with piping or with wreaths, or sprigs of flowers painted on them in imitation of porcelain painting.

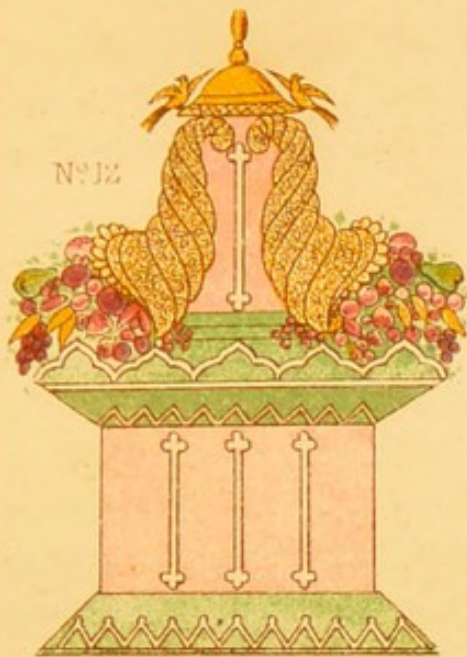
**No. 594.—A Double Cornucopia made of Caramel Sugar, and filled with Imitation Fruits.**

Illustration No. 3 will enable you to form an idea how this is to be accomplished. You will proceed in all particulars for the reproduction of this beautiful piece of ornamental confectionary, as directed for manufacturing the caramel basket filled with caramel fruits; see No. 591.

**No. 595.—A Vase made of Almond Paste, and filled with Imitation Fruits.**

A copy of the mould to be used for this purpose, will be found in Adams's Illustrations. This mould is made in several pieces: each is to be lined with almond paste, either plain white or coloured; when dry and firm, it is to be taken out, and the different parts are to be stuck together with a little of the same paste diluted, so as to form it into a kind of mastic; the vase is then to be decorated, either with piping, or else it may be painted, or ornamented with designs made of almond paste of a different colour to the vase. These designs are to be struck out from engraved

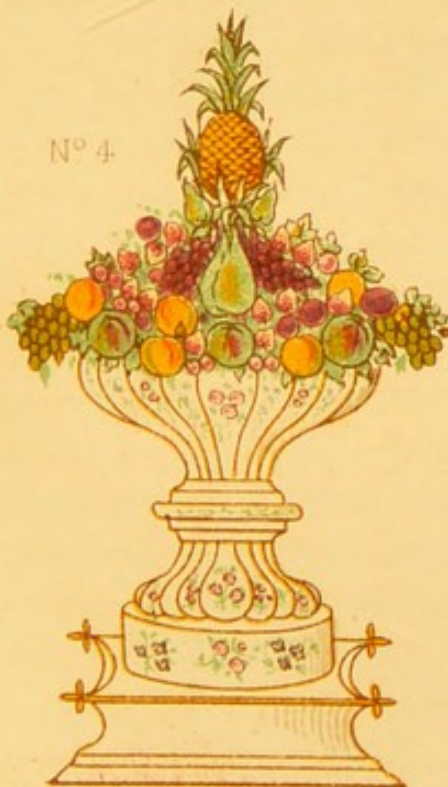




CORNUCOPIÆ IN NOUGAT



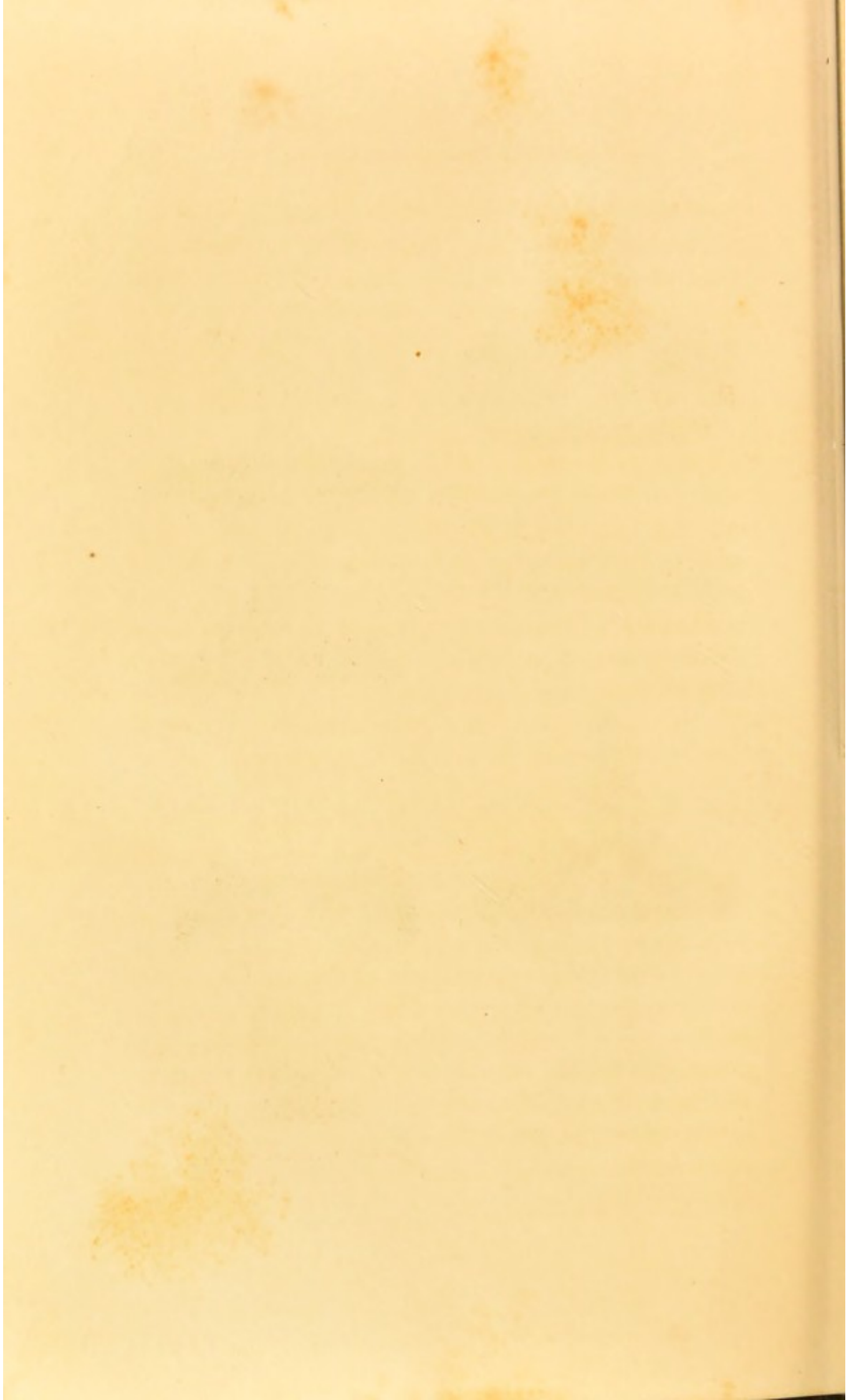
LYRE IN GUM PASTE



VASE WITH IMITATION FRUITS



CORNUCOPIÆ IN  
CARAMEL SUGAR





boards, and stuck on with gum water. For the preparation of the imitation fruits, see No. 417, and Illustration No. 4.

#### No. 596.—Ornamental Meringue on a Stand.

For the formation and design of the meringue, you will be guided by illustration No. 5. The meringue itself may be baked in rings of small meringues overlaying each other, and afterwards these rings may be raised up upon each other to form the shape there represented; or else a cylindrical shape made of pastafrolle-paste, and previously baked upon or in a high narrow charlotte mould, may be used to raise the meringue upon in manner following: Fasten the cylindrical form of pastafrolle-paste upon a circular flat piece of the same paste, cover this all over evenly and smoothly with stiff meringue paste, No. 346 or No. 349, dredge it over with sugar, then dry it in the oven, and afterwards pipe small pointed meringues in equal rows up the sides of the cylinder, dredge this over with sugar, and bake it of a very light fawn colour. The meringue, when finished, is to be placed upon an ornamental pedestal or stand, the foundation of which is to be made of confectioners' paste, coloured with granite sugar; the decorations are intended to be either in gum paste, or in royal icing, piped on in imitation of the designs foreshown, or any other more suitable to your taste or fancy.

The meringue should be filled with whipped cream and strawberries on the top, and covered with a small sultana of spun sugar.



**No. 597.—Neapolitan Cake on a Pedestal or Stand.**

Prepare an ornamented Neapolitan cake as in No. 370, and decorate it after the patterns designed in illustration No. 6; when finished, place it upon an ornamental pedestal similar to the one there represented.

**No. 598.—Croque-en-bouche of quarters of Oranges on a Stand.**

The oranges most suitable for this purpose are the Modina or Tangerine oranges, because they are less juicy, and because the pellicule, or transparent skin, which covers the natural divisions of the fruit, being comparatively stronger, it is less liable to break and let the juice out on the caramel, which produces an unsatisfactory result, inasmuch as by melting the sugar it causes the structure to give way.

The quarters of oranges are to be prepared as in No. 442, and when they have become set and cold, are to be built up inside a high charlotte mould previously rubbed with oil of almonds; the quarters of oranges must be slightly dipped in sugar boiled to the crack degree, as they are built up in circular reversed rows, as shown in illustration No. 7. The *croque-en-bouche* must not be removed from its mould until the sugar with which it is stuck together has cooled; and when it is turned out perfect, it is to be further decorated by additions of ornamental designs in caramel sugar, in a similar manner to the decorations portrayed in the illustration.



Nº 6



NEAPOLITAN CAKE

Nº 11



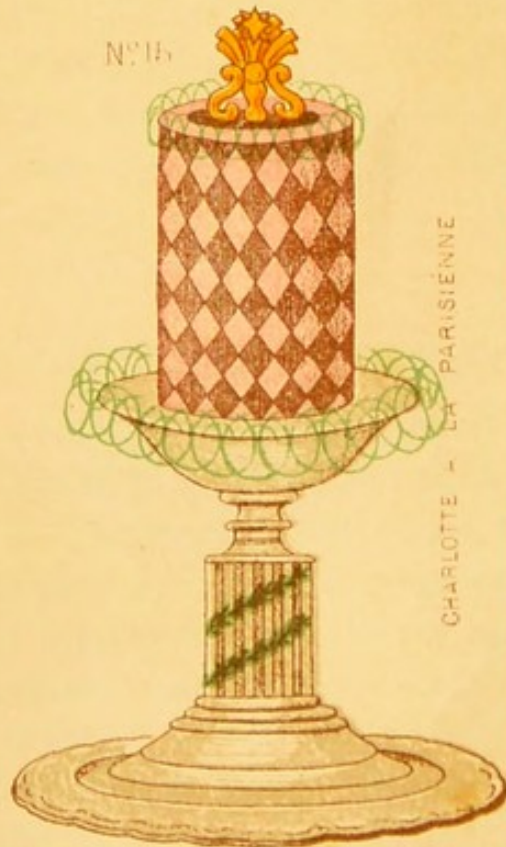
HARP IN GUM PASTE

Nº 7

CROQUE-EN-BOUCHE OF QUARTERS OF ORANGES.



Nº 15



CHARLOTTE - LA PARISIENNE





The *croque-en-bouche* is also to be placed on an ornamental pedestal.

**No. 599.—A Swan made of Nougat.**

For this purpose it will be necessary that you should possess a mould representing a gracefully designed swan, and use it to form a shell of that pattern with nougat prepared as in No. 362; leaving a circular hole on the back sufficiently large to admit of its being easily filled with some kind of ice, before sending it to table. The bill, eyes, and feet, are to be imitated with royal icing resembling their proper colours. The feathers, as represented in illustration No. 8, are to be piped on with double cream whipped without any sugar, adding instead an ounce of finely powdered gum arabic: this keeps the cream stiff. The waves are formed of spun sugar, and the imitation fruits consist of transparent *glacés*, for making which see No. 260, and following.

**No. 600.—A Lyre formed of Gum Paste and Spun Sugar.**

To accomplish this, it is necessary that you should procure a proper mould adapted to the purpose: this is procurable at Adams's, 57, Haymarket, St. James's. Gum paste, No. 831, is required for the moulding and formation of this graceful ornament: the strings and other portions of the decorations are to be formed of caramel sugar, and of royal icing, piped on in imitation of the designs represented in illustration No. 9.

For the preparation of the flowers, see No. 631.



**No. 601.—A Sultana made of Spun Sugar in the form of a Summer Bower.**

A plain high circular mould is to be used (previously rubbed over with oil of almonds) for spinning or tracing the caramel sugar thereon in trellis-work pattern, so as to form and give it the shape and design of an open summer-house or bower, having four corresponding arched entrances at the sides. The creeping vine which hangs and droops from the trellis-work is also made of sugar.

Illustration No. 10 will serve to guide your hand, while using your taste and skill in endeavouring to reproduce this charming object.

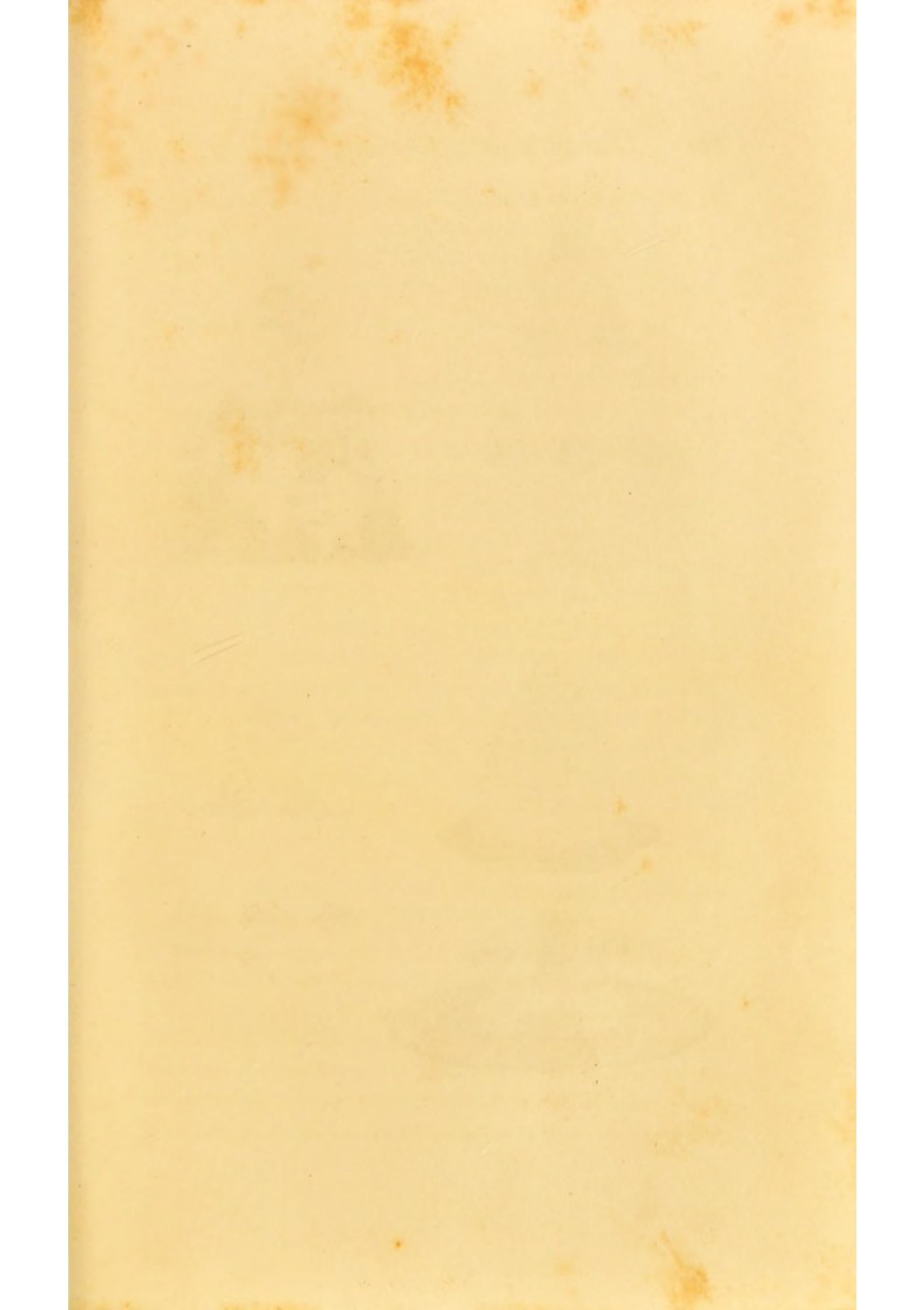
**No. 602.—A Harp made of Gum Paste and Sugar.**

A mould of similar form to the harp represented in illustration No. 11, will be required for this purpose: this mould may be procured at Adams's, 57, Haymarket, St. James's. For the reproduction of this very pretty object, follow in all respects the instructions given in No. 600.

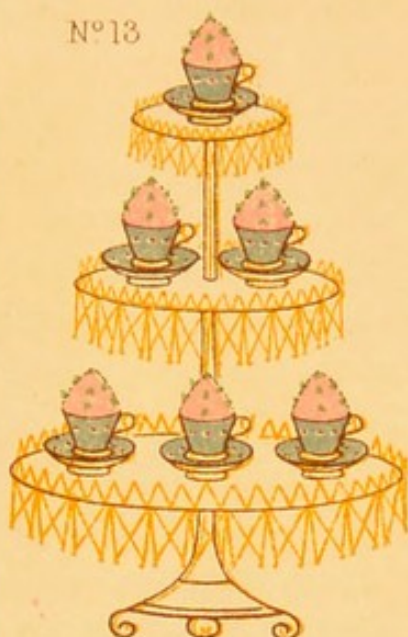
**No. 603.—Reversed Cornucopiæ in Nougat filled with Caramel Fruits.**

The pedestal which supports these cornucopiæ should be made of confectioners' paste, No. 832, each part being coloured with granite sugar, No. 189, and following numbers, previously to their being put together with gum-paste mastic. The ornamental borders are intended to be made of gum paste, and the decoration is to be





N°13



CHANTILLY CUPS

N° 27



IMITATION MINERALS  
IN SUGAR

N°5



MERINGUE ON A STAND

N°14



IMITATION CHINA CUPS



pipéd on in royal icing; the cornucopiæ are to be moulded in nougat, and filled with caramel fruits, as represented in illustration No. 12. The scrolls and festoons which decorate the cornucopiæ are intended to be in caramel sugar.

**No. 604.—A Graduated Stand garnished with Chantilly  
Cups made of Grained Sugar.**

The stand is to be composed of confectioners' paste, which, after the separate pieces forming the stand are baked and filed smooth, are to be coloured with granite sugars; the centre pieces which support the shelves, consist of hollow tubes also made of the same paste; the ornamental borders and fringe, placed on the edges of the shelves, consist of gum-paste; the cups are to be cast in grained sugar as in No. 432; and after the handles are added, they should be painted in imitation of Sèvres china, as represented in illustration No. 13. The handles of the cups may be made in gum paste, or else cast in grained sugar separately from the cups, and stuck on afterwards.

**No. 605.—A Graduated Stand garnished with Imitation  
China Cups made in Almond Paste.**

The stand represented (No. 14) is to be made in confectioners' paste, as described in the foregoing case; and the cups, which are intended to imitate what is termed egg-shell china, are to be made in almond paste; when perfectly dry, they are to be painted in the style of those shown in illustration No. 14.



**No. 606.—A Charlotte à la Parisienne on a Pedestal.**

Illustration No. 15 represents a Charlotte à la Parisienne. This is composed of a number of pieces of baked pastafrolle, No. 368, cut of equal dimensions in the form of lozenges or diamonds: these are to be iced over, and, when dry, are to be built up in, or rather outside, a plain charlotte mould, the lid or upper part being formed separately: the different pieces required to complete the charlotte are to be stuck together with royal icing: the decoration, in relief and lace pattern, is in royal icing, piped on. The stand is composed of confectioners' paste and gum paste.

**No. 607.—A Chateaubriand on a Pedestal.**

This consists of six panels of oblong shape, composed of pastafrolle-paste baked, and afterwards iced over, either with royal icing, or with transparent icing: the latter is preferable. The six panels must be cut of equal dimensions, for otherwise they would not fit in correctly with each other, so as to form a perfect hexagon, that is, a figure of six angles and sides. The whole of the decoration consists of royal icing, piped on; the six panels are to be decorated before building up the *Chateaubriand*, and the borders and fringe piped on afterwards.

Illustration No. 16 is placed here for your guidance.

The pedestal in this case also is made of confectioners' paste.



**No. 608.—A Croque-en-bouche composed of different kinds of Fruits in Caramel.**

Prepare the following different kinds of fruits in caramel, as directed in No. 442 and following numbers : greengages, Orleans plums, grapes, cherries, quarters of pink pears, and quarters of oranges, &c. Failing fresh fruits, preserved fruits answer the purpose. In this case, and in the event of fruit in syrup being used, care must be taken to drain and partially dry it in the screen, before dipping it in the caramel ; for if allowed to retain any moisture on the exterior, the fruit would not take the sugar. Thus, the caramel fruits being ready to your hand, use a plain high round mould, slightly rubbed outside with oil of almonds, to build or mount the caramel fruits up outside in circular rows, commencing with the larger fruits at the base of the mould, and ending with the smallest ; so that, when the *croque-en-bouche* is lifted off the mould upon its dish, the small fruit will be uppermost : this arrangement is calculated to give a lighter effect than would be produced, if the reverse principle were adopted.

The ornamentation consists of green angelica and spun sugar.

Illustration No. 17 is intended to guide your labours.

**No. 609.—A Croque-en-bouche composed of Dates and Preserved Green Almonds.**

For the preparation of this *croque-en-bouche* follow the instructions given in the preceding article, using



in this instance, instead of the fruits named therein, fine dates and preserved green almonds, always procurable at Italian warehouses; these are also to be stuck together with sugar boiled to the crack degree. The decorations are formed with fancy shaped caramel fruit pastes, for the preparation of which see No. 443.

Illustration No. 18 will give you an excellent idea of what is here described.

**No. 610.—A Graduated Stand made of Confectioners' Paste, garnished with Orange Baskets filled with Jelly.**

It is first of all necessary that you should have prepared a graduated stand, with three tiers of shelves, rising one above the other, at equal distances, measuring about three inches between each; the stand to be made of confectioners' paste, and decorated with borders of gum paste, or with royal icing piped on the edges of the stand, as represented in illustration No. 19. Prepare also some orange baskets filled with jelly, as directed in No. 124, and place these on the shelves of the stand.

**No. 611.—A Graduated Stand made of Confectioners' Paste, garnished with quarters of Lemons filled with Jelly.**

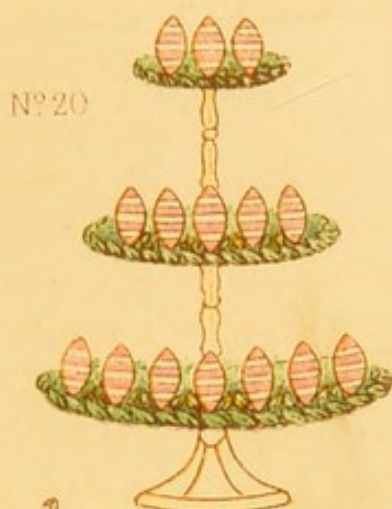
Prepare a stand as directed in the preceding numbers, and in imitation of illustration No. 20; and garnish it with quarters of lemons filled with jelly, as directed in No. 125.





Nº 19

ORANGE BASKETS



Nº 20

QUARTERS OF  
LEMONS



Nº 25

IMITATION BOAR'S HEAD



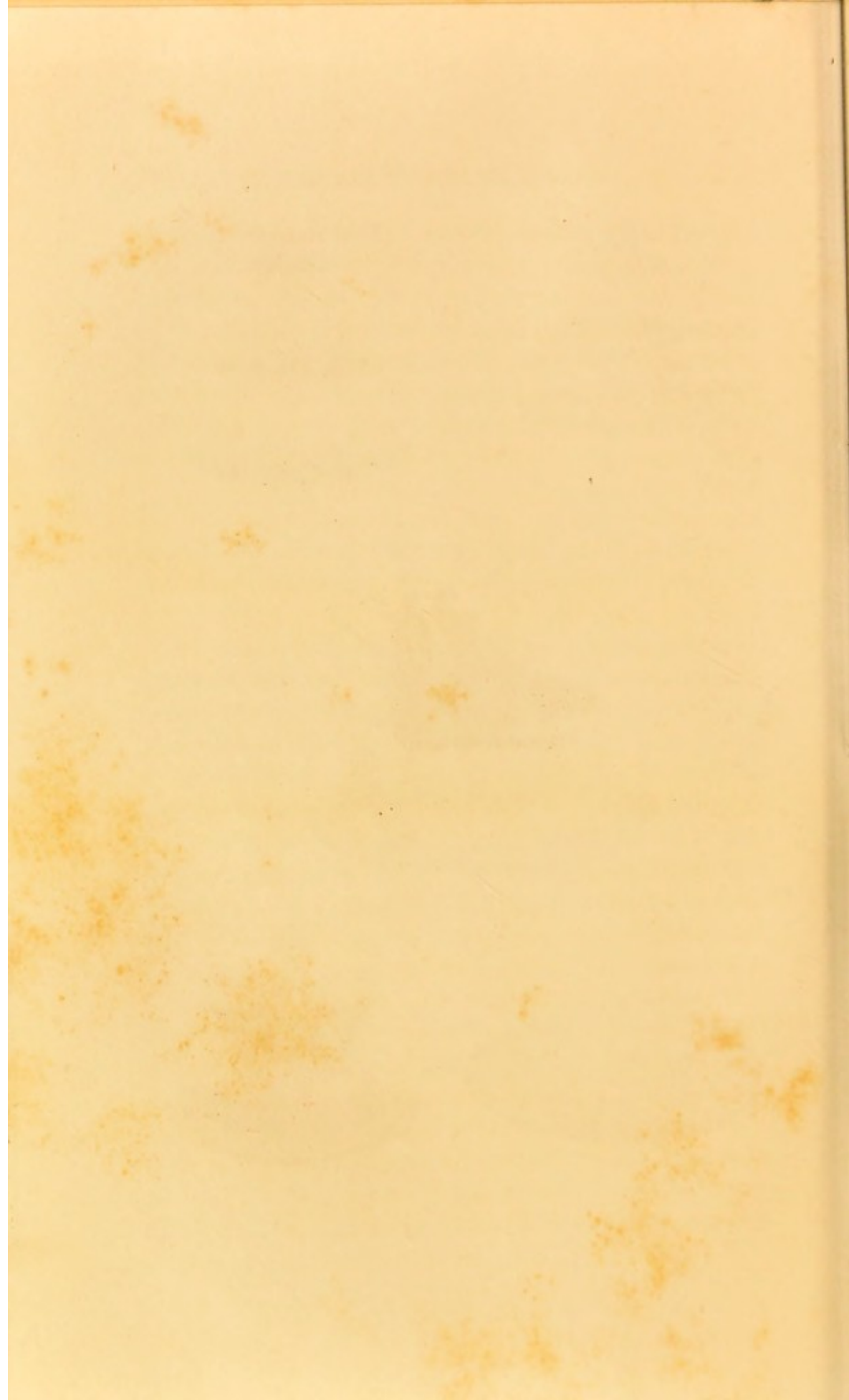
Nº 24

IMITATION HAM



Nº 26

THE ROYAL CROWN





**No. 612.—A Croque-en-bouche of Chestnuts.**

Prepare some chestnuts with caramel sugar, in sufficient quantity for your purpose, say about sixty; and raise the chestnuts up on the *outside* of the mould, using sugar boiled to the crack degree, with which to stick the chestnuts together; ornament the *croque-en-bouche*, when lifted off its mould and placed on the dish, with caramel fruit paste rings and green angelica, or with different sorts of liqueur bonbons, as represented in illustration No. 21.

The advantage of raising a *croque-en-bouche* on the outside of a mould, instead of the inside, consists in this, that less sugar is required; and as English people generally are not fond of *eating* sugar, this method will, if only for variety's sake, be found preferable.

**No. 613.—A Croque-en-bouche made of Imitation Filberts in Almond Paste.**

Prepare about forty small clusters of imitation filberts as directed in No. 273, remembering that the filberts are to be small and all of equal size; and also that each separate cluster is to be stuck in an upright position on a small angular-shaped piece of the same paste: these filberts are to be slightly baked and perfectly dry.

Next, you will require a plain cylindrical shape, made of pastafrolle paste; this is easily made by lining a plain high round mould (previously buttered) with the paste, and filling the inside with bran, to keep it in shape while it is being baked: it needs neither bottom



nor top, but merely the band to form the cylinder; this will perhaps be better understood if I call it a very wide tube. This shape is to be stuck with royal icing upon a circular flat of the same paste, and the clusters of filberts are to be stuck in circular rows up the sides of the round shape, care being taken to fit the basement angles into each other as you proceed to raise the structure of the *croque-en-bouche*; in between each cluster insert a pointed lozenge of green angelica, and ornament the upper part and the base with caramel fruit or sugar, as represented in illustration No. 22.

These *croque-en-bouches* may be filled with flavoured whipped cream and whole strawberries, or with fruit water ices, or any kind of cream ice. In any of these cases it is essential that the top should be made separately, to facilitate filling the ice in it.

**No. 614.—An Iced Pudding à la Victoria upon a  
Block of frozen coloured water.**

Illustration No. 23 represents an iced pudding on a stand or block of frozen coloured water. These frozen stands are easily prepared, and add considerably to the elegance of all kinds of ices when artistically grouped upon one of them in the form of a vase, basket, dolphins, or any other fancy shapes. Their composition consists of water, coloured pink by adding prepared cochineal; blue, with indigo or cobalt blue; orange, with an extract of saffron; opal, equal parts of milk and water, coloured very faintly with a few drops of blue, and of cochineal; violet, with blue and cochineal; and the different shades of green, by



Nº 23



ICED PUDDING  
À LA VICTORIA

Nº 24 bis



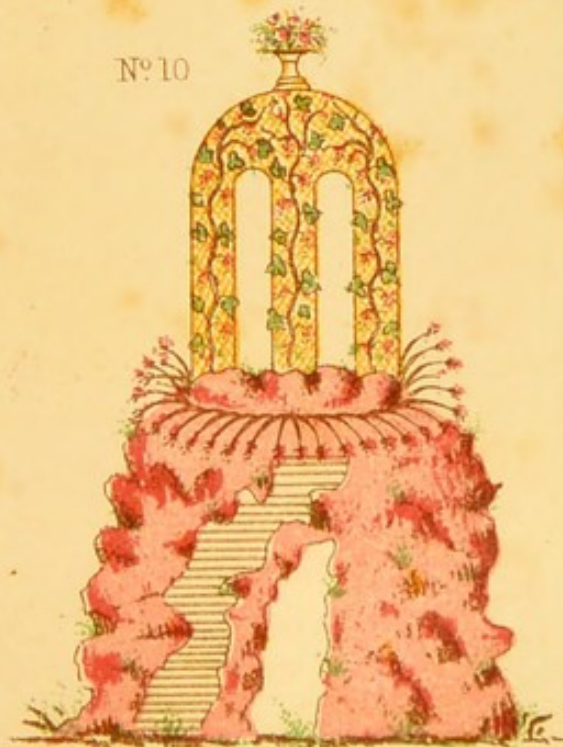
VASE OF ALMOND  
PASTE

Nº 29



VASE III iced water

Nº 10



SULTANA OF SPUN SUGAR





mixture of gamboge and blue ; a great deal of trouble may be avoided by using the ready prepared French vegetable colours, which are procurable at M. Ferré's Provision Warehouse, Marylebone Street, Regent Street.

The moulds used for these stands are made in two or more pieces ; these are to be placed in a tub, perfectly level, and when filled with the prepared water are to be covered in with a stew-pan lid or some such contrivance, and entirely buried and surrounded with pounded ice, in which have been mixed salt and saltpetre, at the rate of two pounds of salt and four ounces of saltpetre to six or eight pounds of rough ice. About three or four hours are required to freeze these blocks in warm weather ; when a frost prevails, the blocks will readily become frozen by placing the moulds containing the coloured water over night in the open air. When about to turn the blocks out of their moulds, they must be sharply dipped in *warm* water ; and, by immediately setting the several parts forming the vase, &c., in their proper positions, they will instantly become solidly fixed by freezing together. If any difficulty is experienced in accomplishing this part of the operation, dip those parts of the different portions of the block which must be stuck together in hot water, and on their being placed upon the other part which has *not* been dipped, they will instantly adhere strongly together. For greater security in cases where some part of the block will not have sufficient substance to support its own weight, it is positively necessary that a rod of iron should be frozen in the centre of the dolphin stand ; for instance, this rod is to



be fastened in the centre of the base or bottom part of the mould with either a piece of worked butter or puff paste trimmings, using likewise some of the same carefully to stop up all holes, fissures and chinks that may exist in any part of the mould, to guard against the possibility of the water running out to waste and thus disappointing your expectations. A lace pattern, dessert paper should first be placed on the block when turned out ready to receive the ice; and upon the kind and style of ices, or iced pudding, will very much depend the character of any further decoration which it may be desirable to add. Artificial paper leaves and green angelica cut in different forms are among the most appropriate auxiliaries for this purpose.

Iced puddings will be described in their proper place.

**No. 615.—A Stand for Iced Pudding, representing two Dolphins supporting a slab,**

The mould required to prepare the stand represented in illustration No. 23, may be procured at Adams and Son's, 57, Haymarket; a pattern may be seen in their illustrated catalogue. When I have used this sort of mould I have found that the upper part upon which the ices have to be placed is insufficient in width; and to remedy this deficiency of space, I contrived an oval piece of very stout pasteboard, round the edge of which I added some fanciful and appropriate drooping border, representing sea-weeds, aquatic grass, &c. This imparts a charming effect to the whole.



## CHAPTER XXXIII.

ON IMITATION HAMS, WEDDING CAKE, SPINNING SUGAR,  
DEVICES IN CARAMEL AND TWISTED SUGAR, STA-  
TUETTES, FLOWERS AND BORDERS OF ROYAL ICING,  
AND PIÈCES MONTÉES.

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Imitation Hams of Savoy Biscuits, with Cream Ice.	Devices in Twisted Sugar.
Boar's Head with Cream Ice.	Second-course Ornaments.
Gateau de Punch à la Prince de Galles.	Entremets Stands and Borders piped in Royal Icing.
Wedding Cake.	Ornaments in Gum and Almond Paste.
On Spinning Sugar.	Statuettes, as Supporters of Vases and Baskets.
Ornamental Designs in Caramel Sugar.	Flowers and Borders of Royal Icing.
Artificial Rock Stands.	Pièces Montées.
Flowers in Caramel Sugar.	

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**No. 616.—Imitation Ham made of Savoy Biscuits and  
filled with Cream Ice.**

PREPARE  $1\frac{1}{2}$  lb. of Savoy biscuit batter as directed  
in No. 232, and bake it in an oblong or oval paper  
case of sufficient capacity and depth to enable you,  
when it is baked and cold, to carve it into the form of  
an ordinary sized dressed ham, the under part of which  
must be entirely hollowed out, to admit of its being

ultimately filled with iced cream. The ham being shaped, cover the whole of its upper surface with dissolved apricot jam, to imitate the glazing; and in order to imitate that portion of the rind which is usually left on the knuckle, use transparent chocolate icing to cover that part; an ornamental silver skewer should be run through a paper ruffle, and stuck into the ham at the knuckle end. Royal icing piped on as represented in illustration No. 24, constitutes the most appropriate style of decoration for this purpose.

When serving this kind of ham, the ice should first be placed on the lace paper covering the dish, and this covered over with the ham; and finally the ham should be garnished round with orange, or any other sweet jelly of two colours, in the same manner as savoury hams.

**No. 617.—Imitation Boar's Head made of Savoy Biscuit and filled with Cream Ice.**

First prepare 3 lbs. of Savoy cake batter, No. 232, and bake it in five different sized paper cases of such dimensions that, when the whole are placed on the top of each other, they will present a block something resembling the proportions of the shape to be given by trimming to the boar's head: the several layers of cake are to be stuck together with apricot jam. Next, after allowing the whole to dry in the screen for three hours, and after it has become cold, with a sharp knife proceed to carve it in the shape of a wild boar's head; two thin layers of confectioners' paste should be three parts baked, trimmed with scissors into convenient shape,



to be folded into the natural form of ears, and inserted into holes made in proper positions in the head to receive them. The tusks and defences are to be imitated in gum paste, and dried ready to be inserted in the sides of the jaws; the mouth is to be hollowed out, and coloured of a deep scarlet inside with royal icing, and two holes are to be scooped out of the snout to form the nostrils. The whole of the head is to be masked over with a thin coating of red currant jelly, and afterwards to be covered entirely with transparent chocolate icing. To form the eyes, prepare two oval pointed pieces of white gum paste dried upon marbles, so as to give them a roundness on the upper surface; paint the eyeball, and when dry, dip the eye in sugar boiled to the crack, to give it an enamelled brilliancy; this will give expression; and insert the eyes in their proper place. When the boar's head is finished in the style of illustration No. 25, gently slide it on to an ornamental stand made in confectioners' paste, placed upon the dish ready to receive it. Four or six *atelets* formed of fruits in caramel, and of truffles and cocks' combs imitated in almond paste, the truffles coloured with chocolate icing, and the combs with pale blush pink icing, are to be run upon ornamental silver skewers, and stuck into the head. The throat end is to be hollowed out to receive the ice, which must be frozen stiff, and of two colours in imitation of the flesh—pink and white—to give it the appearance of fat and lean in natural layers. Garnish round the base with bold *croutons* of pink and white sweet jelly, and also with some of the jelly chopped.

NOTE.—If you can procure a mould of the natural



shape of a wild boar's head in which to bake the Savoy cake, it would considerably facilitate your object.

**No. 618.—Gateau de Punch à la Prince de Galles, to represent His Royal Highness's Arms.**

To enable you to produce this national cake, it would be almost essential that you should possess a mould made in the form of the Prince of Wales's feathers: this mould made of copper, or even of tin, large enough to hold two pounds of Savoy cake batter, would not cost much.

The Savoy cake batter must be flavoured with orange and lemon sugars, and half a gill of old rum, to impart the punch flavour; the cake is to be baked in the mould in the usual manner. Another pound of similar batter must be baked in a square paper case, with which to form a cushion, for the purpose of raising the arms upon it, in an upright position. Trim the square cake in the form of a cushion, mask it over with red currant jelly, and afterwards cover it entirely with transparent purple coloured icing; the cord at the edge, and also the tassels, are to be formed of spun sugar; the feathers are to be first masked all over with hot diluted apricot jam, and afterwards with Maraschino white transparent icing; the cushion must be fastened securely with caramel sugar upon an oval basement made of baked confectioners' paste, and the feathers secured in an upright position by means of six ornamental silver skewers, on the upper end of which should be run caramel fruits. The feathers and cushion are to be ornamented with



Nº 22



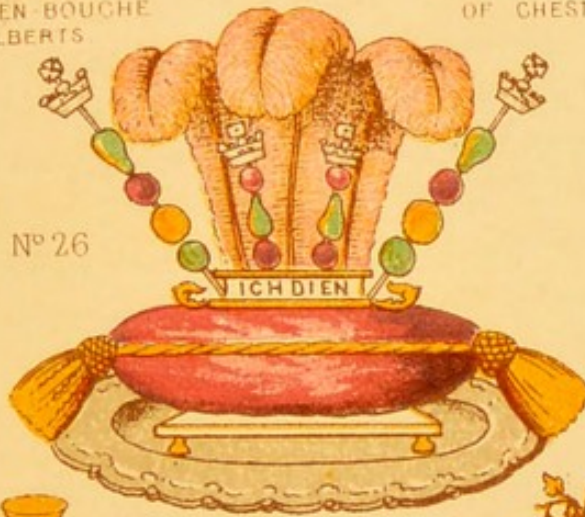
CROQUE EN-BOUCHE  
OF FILBERTS

Nº 21



CROQUE EN-BOUCHE  
OF CHESTNUTS

Nº 26



THE PRINCE OF WALES'  
CAKE

Nº 18

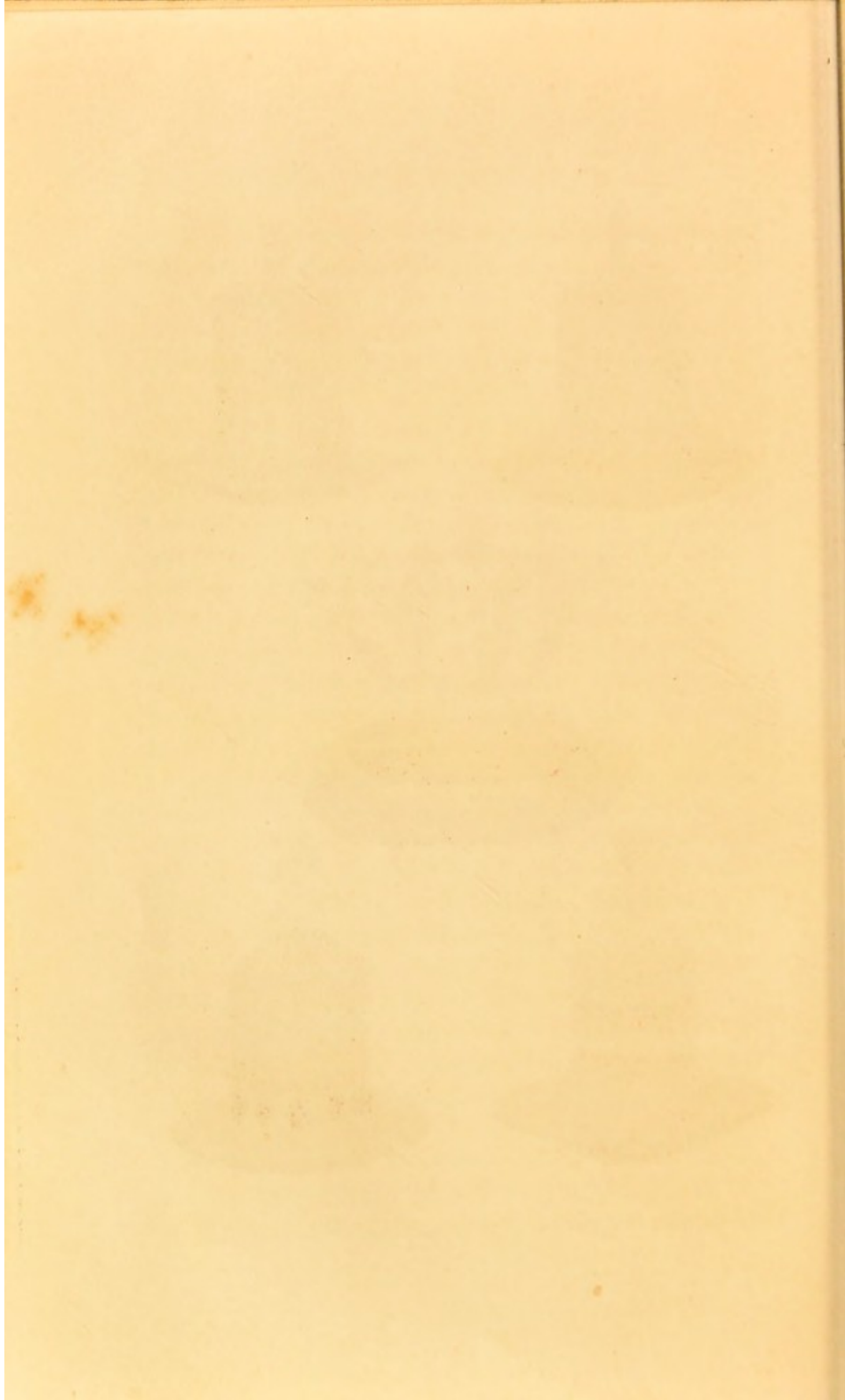


CROQUE EN-BOUCHE  
OF DATES & GREEN ALMONDS

Nº 17



CROQUE EN-BOUCHE  
OF FRUITS





white royal icing piped on after the design shown in illustration No. 26.

#### No. 619.—A Wedding Cake.

Prepare the cake of such dimensions and weight as occasion may require; bearing in mind that if the cake is intended to be a large one, it must be baked in separate quarters, in tin moulds made and calculated to turn out portions or parts which, when fitted together, will form a perfect circle.

For the preparation of the cake and the icing thereof, see No. 237. The decoration shown in the Frontispiece to this volume is composed of wreaths of blush roses, and the blossom and buds of the orange tree; the whole being surmounted with a floral fountain and a Cupid. The initials of the happy pair may be added.

#### No. 620.—On Spinning Sugar.

Practice alone will enable you to attain to any degree of proficiency in the art of sugar spinning; and as it constitutes one of the richest, as well as one of the most useful branches of ornamentation in confectionary, it is well worth your while to bestow some time and labour upon its study; in order that through frequent experiments, you may arrive at perfection.

A most important element of success in sugar spinning, depends on the quality of the sugar used, and the degree of perfection to which it is boiled. The latter is so essential that I have thought it advisable to introduce here some instructions on boiling sugar for spinning.



**No. 621.—To boil Sugar for Spinning.**

As the quantity to be boiled, must necessarily depend upon your present requirement, it becomes useless to name any decided weight of sugar; although, it must be admitted that it is far better to boil sugar in comparatively large quantities, (three or four pounds,) than in very small quantities, (eight or sixteen ounces,) from the fact that, in the latter case, the sugar passes so rapidly from one degree to another, that nothing short of the strictest and most minute attention, will enable you to boil eight ounces of sugar to any given degree, in a perfectly satisfactory manner. The sugar boiler should be of upright shape, and of moderate thickness; a thin worn out sugar boiler, is worse than useless, for, in attempting to use it, waste is certain to be the only result.

The upper part or pointed end being the purest part of a loaf of sugar, keep this in reserve for boiling; break up the sugar into small lumps, and put it in the sugar boiler with just as much cold water as will thoroughly saturate it, and allow it to become dissolved; then add a pinch of cream of tartar, and set it on the fire to boil to the crack degree.

Great attention should be paid to the quantity or proportion of water added to the sugar,—neither too much nor too little; the excess of water, by prolonging the time required to boil the sugar, increases its colour; while an insufficient quantity, has a tendency to *grease* and grain the sugar: both these objections may easily be avoided by adding about half a pint of cold water to each pound of sugar. While boiling the sugar, and in order to prevent its acquiring colour, even before it



has arrived at its proper degree, it is desirable that the flame or heat, should not reach higher up the sides of the pan than the sugar itself; to this end, a rim of iron or tin, having a hole in the centre of just sufficient capacity to admit the bottom of the sugar boiler, should be placed over the stove; by this means, the whole heat of the stove being concentrated under the sugar boiler, the sugar would consequently be boiled all the quicker and whiter; a consideration of the highest importance.

The degree of sugar required for making baskets, vases, &c., is the crack; but when intended for spinning, it is necessary to give it an extra boil, to enable it to keep the shape or form to be given. For spinning, two silver table forks should be tied together, the ends of the prongs being dipped in the sugar; with the right hand, shake or whisk the sugar off, to and fro, quickly upon the back of a large knife; and when you have spun a certain quantity, cut off the knotted ends, and use the silken threads to form the intended subject. If your object is to make a plain sultana or basket, the sugar must be spun across and about a mould previously rubbed with a spare quantity of oil of almonds. When any design is required to be produced on the outside of a mould, the design should be first traced out accurately with chalk upon the mould, and a pointed stick, or the end of a spoon, being dipped in the sugar, this should be drawn in thick threads over the tracing. The sugar while boiling, may be coloured of any shade of colour, using for the purpose, wet colours, adapted to the proposed tint. It is a delusion to imagine that ornaments made of spun



sugar, serve only once; by keeping them in a dry atmosphere, covered in from damp air, with a glass globe over them, they may be kept in a perfect state for a length of time.

To produce handles for vases, baskets, &c., or to form esses, scrolls, friezes, or any other description of ornamentation in spun sugar, it is necessary first to trace out the design with chalk upon a polished slate, and then to run the caramel sugar over the tracing; the handles must be bent to their intended shape, before the sugar has become quite cold. These additional ornaments must of course be stuck on with hot caramel sugar; or an iron rod heated, and applied to each part, will answer the same end. See illustration of a caramel basket, No. 591.

**No. 622.—Instructions for executing Ornamental Designs in Caramel Sugar.**

Cups, tazzas, vases, ships, bird-cages, &c., are generally spun or traced in caramel sugar, upon copper or tin moulds rubbed over with oil of almonds; the sugar being spun or traced, either with the point of a dessert-spoon, or else with a pointed round stick. The moulds should have a tube permanently fastened at the bottom inside, admitting of a round wooden handle being adapted to the tube, for the purpose of enabling the operator to hold the mould conveniently in his left hand, so as to turn it about in any direction suited to the convenience of tracing the caramel on the designs. The foot, or foundation part of the basket or vase, is to be made separately, as are also the several portions



of any more complicated object. When you have dipped the spoon or stick in the caramel, allow all excess of sugar to run off until you find that it runs in the form of an even thick thread ; and then begin to trace out the design. When the caramel has become cold and stiff, gently remove the basket, &c., from the mould, and afterwards add the handles, or any other caramel ornaments required to finish it.

**No. 623.—Instructions for executing Designs in the forms of Esses, Scrolls, &c., in Caramel.**

In order to execute any design intended to be made in caramel sugar, it is important that you should first trace out the model with a lead pencil on white paste-board, and afterwards cut it out accurately ; this model is then to be placed upon an oiled slab, and its outline is to be traced out thereon with a chalk crayon ; with this correct design for your guide, you will be able to execute in caramel any object you may desire.

**No. 624.—Instructions for executing Jewelled Ornaments in Caramel Sugar.**

All kinds of small pastilles, liqueur drops, rosolios, or candies, introduced with taste and discrimination in caramel sugar-work, tend very considerably to enhance the elegance and beauty of the ornaments and designs executed in this style.

The jewel bonbons may be either sunk in the sugar-work, while it is yet in a soft state, or perhaps the better, safer plan is to stick them on afterwards, when the basket or vase is off the mould, and in a finished state.



**No. 625.—Instructions for making Flowers in Caramel Sugar.**

For this purpose it is essential that you should possess a number of dip-models, made of lead fastened to a wire with a hook at the end; these are made in great variety of form, representing the full blossom of almost every species of flowers; (for patterns of these see Adams's illustrations) two iron rods or skewers should be driven, three feet from each other, into a thick board or table, and a wire extended from one to the other. This contrivance must be prepared before commencing operations.

The leaden models must be got ready oiled to hand on a clean dish.

Boil the sugar to the crack degree, and then colour it to the shade required for imitating the flower intended to be produced, so far as this object can be accomplished with one shade of colour only; add the colour at the last stage of boiling. When the sugar is ready, dip each model in it, up to the verge of the edge, but no further; for if the sugar reaches over the edge, it would be impossible to remove the flowers without breaking them. As each leaden model is dipped and drained, hang it by the hook upon the distended wire to cool and stiffen; a small knot of sugar appended to the pointed end of the model, should be gently pinched out before it becomes cold, to form the stalk.

Pinks, roses, tulips, convolvuli, blue-bells, pansies, and many other flowers may easily be formed in caramel sugar by this very simple method; almost every kind of leaves also, may be imitated with similar tools.



Bear in mind that, in these instances, the sugar is to be coloured with French vegetable green ; the leaves being stuck to the flowers, when both are off the moulds, and quite cold.

All vegetable colours are procurable at M. Ferré's provision warehouse, Marylebone Street, Regent Street. These very pretty caramel flowers are useful in many ways ; they serve for decorating nougats, large meringues, cakes, and every variety of sugar-work.

**No. 626.—Instructions for making a variety of Ornamental Devices in Twisted Sugar.**

Boil the sugar to the crack degree, pour it out on the oiled slab, and when the first heat has subsided for a minute or so, use a knife in each hand to fold the sides of the sugar back into the centre of the mass ; as soon as it is at all fit to handle, that is, as soon as it begins to whiten, slightly oil your hands, take up the sugar, pull it out to the length of eighteen inches, replace both ends together, and continue pulling and working the sugar in this manner, until it assumes a bright shiny appearance : at this period of the operation, other hands will be needed to assist you in effectually carrying out your object ; for instance, the sugar must be instantly divided while yet quite hot and pliant, into three or four parts, each being handed to an assistant for the purpose of its being converted into pearls, twists for basket handles, scrolls, esses, feathers, rings, &c.

Pearls are imitated by first rolling out the sugar so prepared, into the form of small sticks, then cutting



these in small pills, and rolling them afterwards with the finger on the slab to perfect the pearl-like shape; as they are turned out of hand, place them on a very clean dry cold baking-sheet, which is to be kept in constant rotatory motion, in order to roll the pearls round until they are cold and set stiff. These pearls are useful in forming coronets, crowns, and other heraldic devices; they serve also for ornamenting a variety of productions, such as Neapolitan cakes, savarins, nougats, &c.

To form scrolls, basket handles, or any other variety of design for ornamentation, the sugar should be prepared of different colours, and the colours may be added either in powder on the slab, or, what is preferable, in a thick liquid state, at the last stage of the boiling. To insure correctness in the designs, these should be traced out with chalk on a polished slate, and the scroll or any other object for which the sugar is ready worked, should be formed by adapting the twisted sugar to the drawing.

These handles, scrolls, &c., produce a most charming effect when used to ornament nougats, *croque-en-bouches*, and other similar confections.

**No. 627.—Hints on Economy of Time with regard to the Preparation of Second Course Ornaments.**

When living in the country at a great distance from London, and having to prepare a large dinner, or perhaps a ball supper occasionally, you may be desirous of producing a large number of ornamental stands to set off your *entremets* to greater advantage: under



such circumstances, and especially when inefficiently assisted, I would advise that you provide yourself with several sets of ornamental stands, elegantly turned in wood; patterns and designs for these may be seen at all first-rate turners' shops.

These stands may be rendered very effective by first painting them over with gum-water; when this has dried, again paint them entirely with thin royal icing, and coat them with coloured granite sugar; each set of four, to be of one and the same colour; and afterwards to be decorated either with gum paste, or with royal icing, piped on to form the borders at the edges, and scrolls, or other designs to ornament the body of the stands.

**No. 628.—On Ornamental Entremets, Stands, and Borders,  
Piped in Royal Icing.**

The illustrations, Nos. 604, 605, 610 and 611, represent the graduated stands which I am about to describe with full particulars for their preparation; they are fitted not merely for the purpose of dishing up Chantilly cups for dessert, but are also well adapted for dishing up small cakes for the second course.

Prepare three pounds of very stiff made confectioners' paste, No. 834; divide this into seven parts, each of appropriate size to furnish the different pieces composing the stand. You will roll out four pieces to furnish you with the four graduated circular shelves, as represented in the stand, and also three tubes to support the said shelves; these tubular supporters are of course made of the same paste, and are to be



formed by using small wooden rollers turned of the proper dimensions to suit the purpose before us; the rollers, or pillars, should first be covered with buttered thin paper, and over this envelope the rolled out paste; both these and the round flats for the shelves are to be baked on buttered baking-sheets, brushed over with white of egg, and pricked all over with a fork before putting them in the oven,—which must be of moderate heat,—to admit of the paste being thoroughly dried through without acquiring any colour: when the flats are baked, they must be put on a level slab to press them with a dish and weight into even shape. The edges of the flats and supporting tubes are to be filed level and smooth, and then the whole is to be stuck together with gum paste mastic, as represented in the illustrations. Previously to building up the structure, the flats are to be painted over on both sides (one side at a time) with white of egg and sugar prepared similarly to meringue paste, and coated all over with rose-pink granite sugar; the supporters are to be coloured green. The borders are to be formed with gum paste, or with royal icing piped on, according to the patterns herein illustrated.

**No. 629.—On Ornaments in Gum Paste or Almond Paste.**

Graduated stands, cups, tazzas, baskets, vases, and a variety of other ornaments fitted for our purposes, independently of those illustrated in this work, may be advantageously imitated in gum paste or almond paste; the moulds used for making any of these are to be



lined with either kind of paste rolled out very thin and gently pressed into the mouldings or sunk portions of the moulds, so that when the objects moulded are delivered they may turn out perfect. All kinds of moulds as well as most elegantly devised patterns of gum-paste border-moulds, and indeed every requisite imaginable for the use of an artist of our profession, are always procurable at Adams and Son's, Haymarket, St. James's.

It is of the last importance that the different pieces composing the whole edifice, whether this consists of what is generally called a *pièce montée* (a term generally supposed to mean some representation of architecture in the form of a temple, pavilion, kiosk, fountain, castle, ruin, &c.), or of baskets, vases, stands, &c., should be thoroughly dried before they are stuck together, for otherwise the ornament would be liable to give way and fall to pieces. Almond and gum paste being usually coloured for these purposes, it is useless to colour them afterwards as in former cases.

When the body of the ornament is coloured, the borders or other decorations should be white; when it happens that the vase, &c., is white, the ornamentation should be coloured either brown, pink, blue, or green: in no case use more than three colours; indeed, it is admitted as a rule, that two colours only constitute the best taste. In some instances the whole ornament may be wrought in pure white; but this course requires the greatest precision and correctness in the execution of the whole work, as the absence of colour tends to expose defects more distinctly to the eye.



**No. 630.—On the Introduction of Statuettes as Supporters to Vases, Baskets, &c.**

The Cupids, birds, &c., introduced as supporters in the illustrations contained in this work, are intended to be cast in grained sugar; some of the birds, however, it would be better to form in gum-paste, using moulds for the purpose. In all cases where the statuette is supposed actually to support any apparent weight, it is necessary that a thin rod of iron should run right up the centre of the figure. This rod of iron should be secured at the foot with wax in an upright position in the mould used for casting the figure or statuette. Moulds for similar purposes are composed by modellers with dissolved gelatine in the following manner:—

Place one or two pounds of common gelatine with water,—at the rate of half a pint to the pound of gelatine,—in a bain-marie stew-pan, set this in another stew-pan containing hot water, and put both near the stove in order to dissolve the gelatine, and then mix thoroughly. Fasten the Cupid, or any other figure, securely at the base, on the bottom of an appropriate sized bain-marie or pan, then pour the warm dissolved gelatine to it in sufficient quantity to cover in the top of the figure, and place it in the cool to become set stiff. You then dip the pan containing the cast in hot water to turn it out, and as soon as the outside has dried, cut through the gelatine enveloping the figure, so as to divide the gelatine into four equal quarters: this will enable you to remove the figure. You then unite the four quarters together and tie them round securely with string, replace this



gelatine mould in the pan in which it was cast, fasten a rod in the centre as before directed, and pour in the dissolved composition called stearin (procurable at any wax chandler's). Figures cast in this manner are most suitable for ornamental stands used for culinary purposes,—for dishing up gelatines, &c., and cold entrées. The most proper kinds of mould for casting figures in grained sugar are made in plaster of Paris, and are procurable at Adams's, Haymarket, St. James's.

**No. 631.—On Flowers and Ornamental Borders composed of Royal Icing.**

The composition of royal icing for the purpose of ornamentation in piping, is different from royal icing intended to be eaten; the latter must be pure and delicate; the former must be light and elastic, composed of such materials as will tend to facilitate its drying quickly.

The variety of flowers which may be imitated in royal icing, is necessarily restricted, from the fact that the material used is in a soft state, and that consequently, it will not bear any complication of design or modelling: the flowers easiest to imitate with any chance of success are roses, pansies, violets, daisies, heart's-ease, pinks, marigolds, small dahlias, auriculas, &c. Small tin funnel-like tubes are used for this purpose; they may be seen in great variety at Adams and Son's, Haymarket, St. James's.

To prepare this kind of royal icing, put one or two whites of eggs into a round bottomed basin, and fill them



in with as much fine white dry icing sugar as they will absorb, to produce a soft paste; add a few drops of acetic acid, a pinch of cream of tartar, and either a small quantity of prepared gumdragon, or a spoonful of starch powder: the addition of these ingredients gives a greater body and elasticity to the icing, and also causes it to dry much more quickly. The icing should be worked with a spoon for half an hour; and, to be in a state of perfection, as you withdraw the spoon, the point of icing left behind should stand erect.

These flowers are piped when of some size, on the pointed end of an egg, or something of the kind, and, after being dried, are easily shifted off; the smaller sort may be piped on the backs of small tartlet pans. You commence by making a large or small dot, according to the size of the flowers to be imitated, and then pipe the petals up against and round this dot. The pistils are to be imitated with bits of waxed thread, the ends of which must be dipped in yellow granite sugar; the stalks are made of wire covered with green paper, and the green leaves piped on the stems after the flowers are mounted.

It will be apparent, that the icing should be coloured to suit the tint of the flower you are about to imitate. Yet, it must be admitted that, providing you are desirous more closely to imitate nature, the flowers should be made in white icing, and afterwards shaded with powdered colours, using floss cotton attached round the end of an uncut quill for the purpose of adapting the colour, and spreading it delicately and softly on the flower.



**No. 632.—On Pièces-Montées, or Architectural Constructions for Table Ornaments.**

There are several styles of *pièces-montées*; they are constructed in almond or gum paste, in confectioners' paste, spun sugar, and also in royal icing piped on moulds, or on pieces of glass, and after drying, are detached, and stuck together to form the intended ornament or edifice. These *pièces-montées* have a charming effect; at the same time, it must be admitted that great precision and regularity in the details are requisite to produce any degree of perfection in their execution; but, in this, as in every other attainment, attention, industry, perseverance, and practice, go very far towards overcoming all obstacles.

Ornaments of a purely fanciful style are easiest of execution, from the fact that the more or less precision in the details is not strikingly perceptible; but this is not the case with regard to architectural and monumental imitations; here the strictest regularity is a matter of rigid necessity, for unless such a structure will bear inspection from the scrutinising eye of the critic, the attempt proves a signal failure.

Before undertaking to compose a *pièce-montée*, however simple its style, it is essential to success in its execution that you should have previously determined on the particulars of the scale of its dimensions, and the style of architecture and ornamentation, and also upon the exact colours intended to be used in the decoration of the edifice. To this end it is important that you should first sketch out a plan, showing the just proportions of the temple, cottage, pavilion, ruins, castle, church, or any other structure which you may intend



to imitate; you must also draw out a scale for the foundation, as a guide for cutting out the different parts required to complete the whole. Nothing should be hurried when you are composing any kind of ornament; and it is wrong to attempt anything of the sort, unless you have plenty of leisure time patiently and carefully to carry out your design.

The stands or foundations upon which *pièces-montées* are usually raised are composed of a variety of forms, representing rocks, pedestals, arches, bridges, &c.: these are made up in different substances.

Rock-stands for a fountain or temple, for instance, are often made of different coloured parts of Savoy biscuit, which should be prepared in the following manner:—Take twenty eggs, one pound of sugar, one pound of flour; proceed in the usual way, and when the batter is ready, divide it into four equal parts, and colour three, each separately, one red, another green, a third brown with grated chocolate, leaving the fourth white; finally mix all together gently, so as to give the whole a marbled pattern or appearance, and bake it in a paper case. When done, pull the biscuit gently to pieces in rock-like shapes; dry these thoroughly in the screen, and use them to build up what are called rock-stands.

A foundation representing rough hewn arches, made with confectioners' paste (baked of course), must first be erected on a circular or square flat, made also of the same paste. The rock is to be stuck together with gum paste mastic; gum paste, coloured in different shades of green, brown, and yellow, and pushed through a coarse wire sieve, will produce imitation



moss to be stuck about in tufts upon the rock; different weeds also may be easily cut out in green gum paste, with which to give a picturesque appearance to the object; and spun sugar makes a capital artificial representation of gushing streams, which may be so happily placed as to give great effect.

The other designs for similar stands to which I have alluded, consisting of pedestals, arches, bridges, &c., may be constructed either in confectioners' paste, or in almond or gum paste; they are also sometimes composed of a paste-board foundation, and ornamented with a coating, and mouldings cast in proper moulds, with a kind of mastic used by frame-makers. These stands may be gilt or coloured. The mastic or paper-stone I have just alluded to is made as follows:—

Soak a sufficient quantity of any kind of white or whitey-brown paper in scalding water for an hour; then drain it free from all excess of moisture, and thoroughly pound it into a perfectly smooth pulp. To this pulp add four ounces of white glue dissolved, and about twelve ounces of the finest powdered chalk; the latter to be added gradually, well-working the paste the whole of the time,—first in the mortar, and afterwards on the slab. This paste may be used with success for many purposes in which gum paste alone has been considered appropriate; it has, moreover, a considerable advantage over the latter, being almost everlasting.

Moulds of every kind may be lined with this paste, observing that it is proper to grease the moulds first with softened white soap, to facilitate the delivery of



the objects moulded in them. Whatever is moulded in this manner must be dried in the screen, very slow heat, or else in the sunny open air.

Pedestals or stands, or other dessert ornaments, may, after they are finished, be coloured white, and picked out with gold beading or lines; they may also be coloured in the different styles used for gum-paste ornaments.

**No. 633.—Artificial Rock-Stands made of Loaf Sugar, in Imitation of Minerals.**

Rock-stands made in sugar, and representing specimens of minerals, copied and coloured from Sowerby's "Popular Mineralogy" (to be had of all booksellers), furnish an opportunity for the exercise of your ingenuity in their production. The several beautiful specimens of mineralogy are to be first cut out from pieces of the finest loaf sugar in the following manner:—

Use a small hand-saw to divide a given quantity of loaf sugar into square or oblong pieces, measuring generally about an inch and a-half to two inches each way; you will then require one of the smallest thin pliant saws used by joiners, with which to carve out the curves and angles forming the shape of many of the specimens. With the models placed before your eyes, and possessing some dexterity, you will experience little difficulty in realising your desire. When you have succeeded in finishing the number of specimens required for your purpose, it will be necessary in some instances to scratch over parts of



their surfaces with a pointed instrument, to give them their natural rough unevenness, whether this consists in a granite, spar-like, angular, or partially spherical form. The specimens are to be coloured with ready-prepared water-colours, and also with dry colours, applied upon a very slight coating of gum. The effect produced by a rock-stand prepared with these imitation minerals is quite dazzling, and when introduced as mere accessories in the formation of other rock-stands, they contribute considerably towards their beauty.

Loaf sugar carved in the form of stalactites, and candied in rose-pink, saffron, blue, green, &c., enable you to introduce considerable variety in these ornaments.

NOTE.—For a specimen of these rock stands, see Illustration No. 27.

## CHAPTER XXXIV.

ON THE PREPARATION OF DIFFERENT ESSENCES FOR  
MAKING LIQUEURS, PRÂLINES, AND COMFITS.

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Essence of Bitter Almonds.  
Essence of Vanilla.  
Essence of Tea.  
Essence of Mocha Coffee.  
Essence of Carraway Seeds.  
Essence of Cloves.  
Essence of Cinnamon.  
Essence of Roses.

Essence of Lemon.  
Essence of Orange.  
Essence of Curaçoa.  
Essence of Maraschino.  
Ratafia Liqueurs.  
Prâlines, various.  
Comfits, various.  
Nonpareils.

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**No. 634.—On the preparation of different Essences for  
making Liqueurs.**

THESE essences being intended exclusively for imparting flavour to compositions containing sugar, it is needless to add any to them. Whenever liqueurs are required to be manufactured with these essences, it will be only necessary to add a proportionate quantity of clarified syrup.

**No. 635.—Essence of Bitter Almonds.**

Ingredients: 1 pint of rectified spirits of wine, 1 gill of double orange-flower water, 4 oz. of scalded and skinned bitter almonds.



Chop the almonds very fine and put them into a quart bottle with the spirits of wine and the orange-flower water, cork down tightly and keep the bottle in a dry atmosphere for a fortnight; at the end of that time filter the essence, or merely decant it off, and put it away in small bottles tightly corked and kept in reserve for use as occasion may require.

**No. 636.—Essence of Vanilla.**

Ingredients: 8 sticks of vanilla, 1 quart of rectified spirits of wine.

Shred the vanilla small, put it into a magnum bottle with the spirits of wine, cork down tight, and keep the bottle in a rather warm atmosphere for a fortnight; at the end of that time decant the essence, and keep it in small well-stoppered bottles.

**No. 637.—Essence of Tea.**

Ingredients: 1 pint of rectified spirits of wine, 2 oz. of gunpowder tea.

Put these ingredients in a bottle corked tight, and keep it in a warm atmosphere for ten days; at the end of this time, filter the essence, and keep it in small well-stoppered bottles for use.

**No. 638.—Essence of Mocha Coffee.**

Ingredients: 1 pint of rectified spirits of wine, 4 oz. of roasted mocha coffee, coarsely bruised in a warmed brass mortar.

Put the above ingredients in a corked bottle, and keep it in a warm atmosphere for ten days; at the end of that time decant or filter the essence, and keep it in small well-stoppered bottles.

**No. 639.—Essence of Carraway Seeds.**

Ingredients: 1 pint of spirits of wine, 2 oz. of bruised carraway seeds.

Put these ingredients in a corked bottle and keep it in a warm atmosphere for ten days, filter or decant the essence, and keep it in well-stoppered bottles.

**No. 640.—Essence of Cloves.**

Ingredients: 1 pint of spirits of wine, 2 oz. of cloves coarsely bruised.

Put these ingredients in a tightly corked bottle, and at the end of a fortnight decant and bottle off.

**No. 641.—Essence of Cinnamon.**

Ingredients: 1 pint of rectified spirits of wine, 2 oz. of coarsely bruised cinnamon.

Put these ingredients into a tight corked bottle, and keep it in a warm atmosphere for a fortnight; at the end of that time decant and bottle off the essence.

**No. 642.—Essence of Roses.**

Ingredients: 1 pint of spirits of wine, 2 oz. of Genoa rose flower leaves.

The process is the same as in the foregoing cases.



**No. 643.—Essence of Lemon.**

Ingredients: 1 pint of spirits of wine, 2 oz. of thin rind of lemons, dried.

Proceed as in former cases.

**No. 644.—Essence of Orange.**

The same as lemon, using the rind of oranges instead of lemons.

**No. 645.—Essence of Curaçoa.**

Ingredients: 1 quart of spirits of wine, the dried rind of 6 lemons, 6 oranges, 6 Seville oranges,  $\frac{1}{2}$  oz. of cinnamon, and  $\frac{1}{4}$  oz. of coriander seeds.

Put all these ingredients into a magnum bottle corked tight, keep it in a warm atmosphere for ten days, and at the end of that time decant the essence, and put it away in small well-stoppered bottles.

**No. 646.—Essence of Maraschino.**

Ingredients: 1 quart of spirits of wine, 1 pint of Kirschenwasser,  $\frac{1}{2}$  gill of essence of kernels, 3 drops of essential oil of jessamine, 3 drops of essential oil of roses, 6 drops of essential oil of orange-flowers.

Mix these ingredients thoroughly in a magnum bottle, and after standing for three or four days to allow the compound to become amalgamated, divide the essence in small well-stoppered bottles for use.

**No. 647.—Ratafia Liqueurs.**

All kinds of ratafia liqueurs are prepared by mixing the following proportions of ingredients required in each particular case.

To 3 pints of filtered juice of any kind, of fruit such as red or black currants, raspberries, mulberries, damsons, cherries (the small black-heart and Kentish in equal proportions), and red currants and raspberries, add 1 quart of old cognac brandy, 3 lbs. of loaf sugar clarified with 3 pints of water, and a dessert spoonful of each of the following essences:—vanilla, cinnamon, and cloves.

Mix thoroughly to amalgamate the compounds, bottle off in pint bottles well corked and sealed, and use the liqueur at the end of six or twelve months. All kinds of ratafia liqueurs are fine cordials.

**No. 648.—On Prâlines and Dragées, or Sugared Almond Bonbons.**

These bonbons consist of whole almonds enveloped in sugar and variously coloured, yet each sort of one delicate hue. *Prâlines* are commonly denominated burnt almonds; *dragées* are better known under the name of sugared almonds; both sorts of bonbons are great favourites.

**No. 649.—Prâlines, or Burnt Almonds.**

Ingredients:  $1\frac{1}{2}$  lb. of sugar clarified to a syrup of 32 degrees as proved with the saccharometer, or syrup gauge; 1 lb. of Jordan almonds in their natural state, and a few drops of any kind of flavouring essence.



First rub the almonds in a clean cloth, and then riddle them in a coarse sieve, to clear them free from all dust and fragments. Put the clarified syrup in a small egg-bowl to boil on a stove fire, and as soon as it has boiled to the pearl degree throw in the almonds and the essence, and with a wooden spoon gently stir all together; at each stroke of the spoon lift the almonds from the bottom of the pan, turning them over and over as you do so in order to envelop, or, as we term it, to charge the almonds with a coating of sugar. To perform this part of the operation with all security, and to prevent the sugar from burning, as soon as the almonds begin to crack, or rather to emit a cracking noise, the pan should be immediately removed from off the fire; and as by the act of stirring the almonds in the sugar the latter becomes grained almost like sand, as soon as it presents this appearance cease stirring the almonds, and empty them out on a dry baking sheet to cool. You now pick out the charged almonds, and put the sandy-grained sugar remaining behind, again into the sugar boiler with *another* half pint of thirty-two degrees syrup; boil both together, adding a few drops of carmine or cochineal, and when the sugar is boiled to the small crack, again gently cast in the burnt almonds, stirring them gently to give them another coating or charge of sugar. The burnt almonds must receive one or two more charges conducted in the same fashion: this will end the process.

If the *prôlines* present an uneven rocky surface, are of a light pinky tinge, and perfectly hard and crisp when bitten asunder, they will be perfect.



**No. 650.—To Gloss, or Glacer, Prâlines.**

To impart a glossiness to *prâlines*, put to a pound of almonds made into *prâlines* two tablespoonfuls of rather thickly dissolved gum arabic into an egg-bowl over the fire, when this boils up, cast in the ready-prepared *prâlines*, and stir altogether lightly so as to coat them with the gum; then turn them out upon a sieve to be dried in the screen.

**No. 651.—Prâlines, or Burnt Almonds Flavoured with Roses.**

The process for making these is the same as in the preceding case, with this difference only, that a few drops of essence of roses should be used instead of vanilla, and the gum used to gloss them should be dissolved in rose-water.

**No. 652.—Pistachio Prâlines.**

These are prepared in exactly the same manner as almonds.

**No. 653.—Filbert Prâlines.**

The same as almonds.

**No. 654.—Prâlines of Orange or Lemon Peel.**

Cut or shred a pound of half-candied orange, lemon, or citron peel into inch lengths, of a quarter of an inch thick. Boil one and a half pound of sugar made into



thirty-two degrees syrup to the half crack, and then throw in the peel and proceed as directed for other *prâlines*.

**No. 655.—Prâlines of Orange Flowers.**

Procure eight ounces of fresh-gathered orange-blossoms, soak them for about half an hour in cold spring water, and then drain them upon a clean napkin, strewn out all over it, and covered with another napkin.

Boil one pound of loaf sugar to the half crack, throw in the orange flowers, stir and lift them round and about with a silver fork in the sugar boiler to coat them thoroughly with the sugar; then turn them out upon a sieve. Next, pick out the petals, put the grained sugar back into the sugar boiler with just enough water to dissolve it, and boil this again to the half crack, then add the half-candied petals, and give them another coating or charge of sugar, and turn them out upon the sieve; if you find that the orange flowers are not sufficiently candied, give them another coating of sugar in the manner already described.

**No. 656.—Prâlines of Rose Leaves.**

The same as orange flowers, adding a pinch of carmine and three drops of essential oil of roses.

**No. 657.—Prâlines of Violets.**

The same as orange flowers, adding a pinch of ultra-

marine blue, ditto of carmine, and three drops of essential oil of violets.

**No. 658.—On Comfits in general.**

The manufacture of comfits embraces various very complicated processes. It forms in itself a special branch of confectionary, and this is so true, that there exist in this country, and also on the continent, not only distinct establishments, but even particular towns, where comfits are manufactured wholesale. For instance, I will name Bristol in England, and Verdun in France.

If, notwithstanding this remark, I venture on attempting to furnish you with some instructions relative to this branch of confectionary, it is only because I am unwilling to leave you in ignorance of any one part of the business. I will, therefore, now enter upon the necessary instruction to enable you to try your hand at comfit-making.

**No. 659.—Utensils required for the manufacture of Comfits.**

You must have what is called a comfit-pan: this should be made of copper, and untinned; it should have a sort of basket-handle rising up from one side to the other; the pan should be slung from a beam or rod of iron, distended between two posts; there should be also a handle in front of the pan, with which to shake the pan to and fro. A chafing-dish, or a portable gas stove, should be placed underneath, resting upon the bottom of a contrivance made of thin iron, some-



what in the form of a tub open in the front; this is intended to impart a degree of slow heat, necessary to the process of finishing comfits. You must have, also, what is termed a beading funnel, that is, a narrow-pointed copper funnel, untinned, with a handle similar to a sugar-boiler; this must have a pointed wooden stick, adapted to stop the upper hole of the funnel, so as to let out its contents at pleasure, thus enabling you to have thorough control over the composition: this wooden stick is called a spigot. This funnel is used to "pearl" comfits, or in other words, to coat or charge kernels, aromatic seeds, or certain whole spices, of which comfits are usually made.

The shape and form of a comfit-pan is similar to that of a copper egg-bowl, only it must be shallower.

#### No. 660.—Almond Comfits, or Dragées.

Scald, skin, wash, wipe, and thoroughly dry—one pound of Jordan almonds in the oven. Have ready, dissolved, six ounces of gum arabic, *not too thin*. You must also have ready, clarified, three and a half pounds of the finest loaf sugar of thirty-two degrees. All your utensils must be clean and ready to hand.

The chafing-dish under the comfit-pan must contain live embers of charcoal to coat the almonds. The syrup quite hot, but *not* boiling, must be kept near a stove fire, at slow heat.

Put a sixth part of the syrup into the sugar-pan, with a sixth part of the dissolved gum, and boil this to the thread degree over a stove; then swing the comfit-pan over the chafing-dish, put the almonds in it,



stir them round until they are hot, add a tablespoonful of gum, stir altogether, until the gum is dried on the almonds, then add another spoonful of gum, and shake or dredge in a little starch powder to give them another coating. Next, use the beading funnel, to give a coating with the boiled sugar and gum, and this done, the almonds being detached and separated from each other, and perfectly dry, turn them out upon a cane sieve to riddle off any fragments of sugar. Clean out the comfit-pan, and repeat the charges of sugar, starch, and gum, five times more, cleaning out the pan each time, and put the comfits to dry at very slow heat till the next day.

You must now give the comfits six more charges or coatings in the manner before described, and afterwards dry them in slow heat to whiten them.

#### **No. 661.—To Colour Almond Comfits.**

The colour must be added in a liquid or powdered state, when giving the two last charges.

#### **No. 662.—To Flavour Almond Comfits.**

A few drops of any kind of essence, such as vanilla, orange, lemon, roses, orange flowers, cinnamon, &c., may be added to the syrup used for the preparation of the comfits.

#### **No. 663.—Pistachio Comfits.**

The pistachios need not be skinned while giving the first two coatings with the gum; dredge in some fine



icing sugar, stirring the while in order to give the unevenness of the kernels a rounded plump surface.

In all other respects the process for these is the same as for almond comfits.

**No. 664.—Filbert Dragées Comfits.**

The same as almonds, excepting that filberts should be heated in the oven to enable you to rub off their skins with a napkin.

**No. 665.—Cherry Kernel Comfits.**

The same as almonds, excepting that they require only six charges.

**No. 666.—Carraway-Seed Comfits.**

To succeed with any degree of perfection, it is safest to make not more than a tablespoonful of seeds at a time; these must first be heated in the comfit-pan, by stirring them over the chafing-dish with a wooden spoon, and then giving the charges of sugar and gum, as directed in the former cases.

About six coatings will be sufficient to render them of the size of an oval pea.

**No. 667.—Coriander-Seed Comfits.**

The same as carraway seeds.

**No. 668.—Cinnamon Comfits.**

The cinnamon being brittle should be soaked in water to soften it, so as to enable you to cut it into small

neat strips, which should afterwards be dried in the screen. The strips of cinnamon should now be put into a small shallow preserving pan, and strewn thinly and closely over the bottom of the pan placed over a *very slow* heat thoroughly to warm it; use syrup mixed with a small proportion of gum to coat the cinnamon, and let it be shaken on sparingly and gradually as it dries on the cinnamon. Cinnamon comfits must receive six or eight coatings of sugar in this way, shaking the pan continuously during the whole time they remain over the fire, and bearing in mind that the comfits must be turned out of the pan upon a baking sheet, to be dried between each charge of syrup given them, the pan being cleaned on each occasion.

#### No. 669.—Angelica Comfits.

Use ready preserved angelica for this purpose, cut it either in the shape of diamonds or strippets, and proceed for making these comfits in the same manner as directed for the preparation of cinnamon comfits.

If preferred, undressed angelica may be used for the purpose; but, in this case, the angelica would require first to undergo the usual course of preserving as shown in No. 20.

#### No. 670.—Aniseseed Comfits.

Proceed as directed for the preparation of carraway seed comfits.



**No. 671.—Nonpareils.**

Procure two ounces of orris root powder and half an ounce of fine powdered gum arabic, and use just enough very thick syrup to mix them in a pan over slow heat into a very stiff paste; divide this into infinitesimal quantities, and with fine sugar roll them in a leather drum (this resembles a sieve), and set them on paper to be dried in the screen. For coating or charging nonpareils with sugar proceed as for carraway seeds; they may be coloured by adding a pinch of carmine while giving the last two charges.

Any other colour is considered in bad taste.

## CHAPTER XXXV.

ON FRUIT BEVERAGES AND VARIOUS GRANITI ADAPTED  
FOR GENERAL USE AT BALLS AND EVENING PARTIES.

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Orangeade.  
Lemonade.  
Lemonade another way.  
Cherry Water.  
Currant Water.  
Raspberry Vinegar.  
Orgeate, or Milk of Almonds.  
Agra Sangria.

Persian Beverage.  
German Beverage.  
Pomegranate Water.  
Coffee Granito.  
Claret Granito.  
Sherry Granito.  
Punch Granito.  
Fruit Juice Granito.

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**No. 672.—Orangeade.**

The juice of twelve oranges strained through a sieve added to three gills of thirty-two degrees syrup, one gill to serve for preparing an infusion made with the thin rind of four oranges; mix these ingredients with one quart of spring water. Ice the orangeade.

**No. 673.—Orangeade another way.**

Four oranges and one lemon sliced and put into a jug with four ounces of lump sugar, and one quart of



hot water to be poured upon them; allow the orangeade to stand covered for one hour; decant and ice.

**No. 674.—Lemonade.**

The juice of six lemons, the thin rind of two lemons, three gills of thirty-two degrees syrup, one quart of spring water. Ice the lemonade. Water may be added according to taste afterwards.

**No. 675.—Lemonade another way.**

The juice of three lemons, the rind of one, six ounces of lump sugar, pour a quart of hot water upon them; allow it to stand for half an hour, and then decant. Ice the lemonade.

**No. 676.—Cherry Water.**

Bruise and rub through a coarse hair sieve enough cherries to produce a pint of clear juice, add this to one pint of thirty-two degrees syrup, and one quart of spring water. Two drops of essence of kernels are an improvement.

**No. 677.—Currant Water.**

To one pint of filtered juice of red currants and raspberries, add one pint of thirty-two degrees syrup, and one quart of spring water.

**No. 678.—Raspberry Vinegar.**

To six pounds of picked raspberries add one pint of white vinegar; let them be placed in a patent covered stone jar, and kept in a cool temperature for ten days; at the end of that time remove the surface carefully, filter the raspberry vinegar, then mix it with equal proportions of thirty-six degrees syrup in an earthen pan, and then bottle it off and keep it in a cold cellar. When used, mix the vinegar with either spring water, or with any kind of aerated mineral waters.

**No. 679.—Orgeate, or Milk of Almonds.**

Scald six ounces of Jordan almonds and one ounce of bitter almonds, remove the skins and soak the almonds in cold water for several hours: then pound them thoroughly into a pulp with half a gill of orange-flower water, and put this into an earthen pan with eight ounces of the finest loaf sugar and three pints of spring water; stir well together, cover the pan over, and at the end of an hour strain through a very clean sieve; the pan must be kept on the ice. Iced water is added for use.

**No. 680.—Spanish Beverage.**

To twelve ounces of crystallised moist sugar add six ounces of pounded almonds as for orgeate, one pint of the juice of grapes, and three pints of spring water; mix and filter the composition, which should be iced; more water may be added to suit taste.



**No. 681.—Another Spanish Beverage.**

Prepare some lemonade as in No. 674, add a bottle of claret and half a nutmeg grated. Ice as directed for granito.

**No. 682.—Persian Beverage.**

To one pint of strawberry juice, add one pint of pomegranate juice, one pint of thirty-two degrees syrup, half a gill of orange-flower water, and one quart of spring water. Ice the beverage as for granito.

**No. 683.—German Beverage.**

To one quart of orgeate, No. 679, add half a gill of rum, half a gill of Kirschenwasser, and a quart bottle of seltzer water. Ice the beverage.

**No. 684.—Pomegranate Water.**

To a pint of the juice of pomegranates, add three gills of thirty-two degrees syrup, the juice of two lemons, a teaspoonful of essence of roses, and a pint and a half of spring water. Ice the beverage.

**No. 685.—Iced Spring Water in glass bottles.**

A general complaint which it may not be out of place to notice here, is that iced water served at the dinner table has been but very imperfectly iced; and as during summer well iced water is considered a great luxury, to avoid disappointment in this comfort, I will

furnish the necessary instructions for icing water in perfection.

Place the bottles to be iced in a tub about four inches apart from each other, fill them with spring water within one and a half inches of the neck; twist a covering of paper tightly over the tops, and then surround the water-bottles with rough ice pounded and mixed with salt at the rate of one pound of salt to eight pounds of ice; be careful not to allow the ice to reach more than three parts up the sides of the bottles, for when too powerfully charged with ice and salt, from the congealing force given to ice by the addition of salt or saltpetre, the bottles are liable to break. When about to place the iced water bottles on table, if the water inside should be frozen in a solid mass, just place them in cold water for three minutes: this will cause a portion of it to dissolve, and produce a sufficient quantity for immediate necessity. An hour and a half will prove time enough to freeze a bottle of water.

**No. 686.—Instructions for the preparation of Iced Beverages, called Graniti.**

These beverages are considered most deliciously grateful drinks at evening parties in the summer season; they are chiefly composed of fruit juices and syrup; they are also made with different kinds of punch, and the coffee granito is a special favourite with all connoisseurs. Graniti of all descriptions, more particularly those composed of lemonade, orangeade, orgeate, and coffee, are especially in great request in Italy.



**No. 687.—Coffee Granito.**

Ingredients: 1 pint of strong bright coffee,  $\frac{1}{2}$  pint of syrup of 28 degrees strength.

Mix the coffee and syrup in a freezer, twirl the composition first to the right and then to the left, and as it becomes frozen up the sides of the freezer, detach it by scraping it down into the centre with the spatula, bearing in mind that granito must be only half frozen, so as to resemble snowy-like water, just sufficiently liquid to admit of its being poured into glasses to be handed round to the guests.

**No. 688.—Another Method of Freezing Graniti.**

The composition should be put into water-bottles or jugs, twirled round in the ice, and as the contents become frozen up the interior of the bottles, a narrow wooden spatula should be thrust in for the purpose of scraping down the frozen portion into the liquid. When graniti are frozen in perfection, the minute particles of the frozen portion of the composition, resemble a numerous constellation of small crystals.

**No. 689.—Claret Granito.**

To one quart of orangeade add a bottle of claret, and freeze as above.

**No. 690.—Sherry Granito.**

To one quart of lemonade add a bottle of sherry, and freeze.

**No. 691.—Punch Granito.**

To one quart of any of the clear punches contained herein, add one and a half pints of spring water; freeze.

**No. 692.—Fruit Juice Granito.**

All kinds of summer beverages contained in this may be appropriately used for the preparation of granito. For the method of freezing them, see directions given in No. 687.



## CHAPTER XXXVI.

## ON DIFFERENT KINDS OF ICED PUNCH.

Gin Punch.  
 Rum Punch.  
 Regent Punch.  
 Bishop.  
 Heidelberg Bishop.

The Prince of Wales' Punch.  
 Chesterfield Punch.  
 Beaufort Punch.  
 Roman Punch à la Malmesbury  
 Indian Punch à la Havelock.

**No. 693.—Gin Punch.**

To half a pint of genuine old gin, add one gill of maraschino, the juice of two lemons, the rind of one (previously infused in the gin), one and a half gill of strong syrup, and a quart bottle of seltzer water. Ice the punch for one hour.

**No. 694.—Rum Punch.**

Put the following ingredients into a stone pitcher capable of holding a couple of gallons: 1 quart of brandy, 1 quart of rum,  $\frac{1}{2}$  pint of old rack,  $\frac{1}{2}$  pint of strong made green tea, the juice of 12 lemons, the thin rind of 4, 1 small nutmeg grated, a good stick of cinnamon well bruised, 12 cloves bruised, 30 coriander seeds bruised, 2 pounds of pine apple cut in very thin slices,

2 pounds of lump sugar ; pour 2 quarts of boiling water to this, stir all together, tie a bladder over the top of the pitcher, and set it aside under lock and key to allow the ingredients to steep *undisturbed* for a couple of days. At the end of that time boil 2 quarts of *sweet* genuine milk, add this to the other ingredients, mix thoroughly, and an hour afterwards filter the punch through a *clean* beaver jelly bag. When filtered, bottle off the punch, cork down tight, and keep the bottles in a good cellar. When required for use let it be well iced.

#### No. 695.—Regent Punch.

Put the following ingredients into a freezing-pot ready imbedded in ice, viz. : 3 gills of syrup, 3 gills of pine apple syrup, 1 pint of brandy, 1 pint of old rum, 1 gill of Kirschenwasser, 1 gill of lemon juice, a small teacupful of green tea *not* strong, and a bottle of *genuine* champagne. The rind of a Seville orange should be steeped in the syrup previously to using it.

Mix and half freeze the punch similarly to sorbet or granito.

NOTE.—This, and several of the following kinds of punch, are far better adapted to follow turtle soup than Roman punch, from the fact that they are not so cloying.

#### No. 696.—Bishop.

To one bottle of red French wine add two ounces of lump sugar, the thin rind of an orange or a lemon, and six cloves ; make the bishop hot without allowing it



to boil, and strain through a silver wine-strainer into a jug.

**No. 697.—Heidelberg Bishop.**

To a bottle of red Rhenish wine, add two ounces of lump sugar, the rind of half a lemon, six coriander seeds, a small stick of cinnamon, and a wine-glassful of kirschenwasser; warm the bishop without boiling.

**No. 698.—The Prince of Wales' Punch.**

Place the following ingredients in a freezing-pot ready imbedded in rough ice, viz. :—a bottle of sparkling Aï, a gill of maraschino, half a pint of thin bright strawberry syrup, the juice of six oranges, the rind of one rubbed on sugar, and scraped off into the mixture, and a pint bottle of German seltzer water. Ice the punch similarly to granito.

**No. 699.—Chesterfield Punch.**

Place the following ingredients in a freezing-pot ready imbedded in ice, viz. :—two bottles of Clicquot champagne, half a pint of pine-apple syrup, half a pint of strawberry syrup, the juice of three oranges and of three lemons, the rind of one lemon rubbed on sugar, and a quart bottle of German seltzer water. Ice well.

**No. 700.—Beaufort Punch.**

Place the following ingredients in a freezing-pot ready imbedded in ice, viz. :—two bottles of high

Sauterne, half a gill of curaçoa, the juice of four oranges, half a pint of pine apple syrup, a quart bottle of German seltzer water, and an infusion composed as follows:—a bunch of fresh gathered balm, ditto of burrage, six leaves of verbena, half a green hothouse cucumber sliced thin; put all these to infuse in half a pint of very thin *cold* syrup for two hours. The above infusion is to be strained to the other ingredients. The punch must be well iced for about half an hour.

**No. 701.—Roman Punch.**

Place the following ingredients in a freezing-pot ready imbedded in ice, viz.:—a quart of prepared lemon ice, a bottle of pink, or champagne rosé, a gill of maraschino, and a few drops of essence of vanilla; freeze the mixture, working it thoroughly with the spatula, and add three whites of eggs of Italian meringue paste, No. 349. The punch must be vigorously worked while adding the meringue by degrees; if you find that it is too stiff, add a little more champagne to liquify it to the proper degree.

**No. 702.—Roman Punch à la Montrose.**

Place the following ingredients in a freezing-pot imbedded in rough ice, viz.:—a quart of cherry-water ice, a bottle of Moselle, a gill of kirschenwasser, and half a gill of noyau; work these ingredients thoroughly while freezing them, and add three whites of eggs of Italian meringue paste, as in the preceding case.



**No. 703.—Indian Punch à la Havelock.**

To a quart of pine-apple-water ice, add the juice of three lemons, a bottle of sparkling champagne, and a gill of Dantzic brandy. Work the punch in the freezing-pot imbedded in ice, and then add three whites of eggs of Italian meringue.

**No. 704.—Roman Punch à la Malmesbury.**

To a quart of peach-water ice, add a bottle of dry champagne, the juice of four oranges, a gill of noyeau, a few drops of cochineal to *pink* it, and a few drops of essence of vanilla. Work the mixture in the freezing-pot in the usual manner, and then introduce three whites of eggs of Italian meringue, and work altogether vigorously until mixed smooth.

## CHAPTER XXXVII.

## ON ENGRAVED BOARDS FOR GUM PASTE, AND DIFFERENT UTENSILS REQUIRED FOR MAKING ICES.

Cut or Engraved Boards for Gum  
Paste.

The Freezing Tub.

Ice Crushers.

The Freezing Bench.

Ice Shovel.

Ice Dibble.

Spatula for working Ices.

Neapolitan Ice Spoon.

Arrangement of the Freezer.

To Mould Ices.

**No. 705.—On Cut or Engraved Boards for Gum Paste-work, and how to use them.**

BOARDS cut or engraved with sunk patterns of every imaginable style of ornamental design are necessary for all kinds of ornamental gum paste work; other boards used for this purpose and which serve equally well, are made of a composition of equal parts of flour of brimstone and plaster of Paris, dissolved together in a pipkin, and poured out upon patterns raised in gum paste from cut boards; these are stuck upon a slab, with a square wooden frame placed round to enclose them, the sides of the said frame being made secure with pipeclay; when the composition is cold, the boards or casts must be soaked in cold water



to detach the gum paste borders or ornaments which have been used to cast them.

I will suppose that you possess what are called gum paste-boards, to be obtained from all turners; these are to be used for our purpose in the following manner:—roll out a piece of gum paste with the fingers and some starch powder, in the form of a narrow band rather exceeding the width of the border to be raised from the board; press the band of gum paste into the cavity of the ornamental board, and use a sharp knife, running the edge along the surface of the board, so as to remove the excess of gum paste covering the border or ornament to be raised. To extract or deliver the ornaments sunk into the boards, it becomes necessary to strike the end of the board on the slab, and if the ornament does not readily fall out, take a small cushion of the paste slightly moistened, and gently—very gently—press it against the surface of the ornament, in order to draw it out of the cavity, and afterwards gum over such part thereof as may be required to be stuck upon the stand, or other ornament in hand.

#### No. 706.—The ordinary Freezing Tub.

This is generally made of oak, with iron hoops; there should be a hole placed about one-and-a-half inches from the bottom of the tub to let off the ice-water at will; and there should also be another hole placed at about four inches from the edge of the tub, to let off the rising water as the ice melts: wooden spigots are usually kept in these holes, to prevent the



ice-water from wasting. These tubs should be painted both inside and out, not merely for appearance sake, but also on account of the rust which necessarily would collect on the hoops, and soil everything approaching them.

It is necessary to possess three sizes of tubs, adapted to the dimensions of different sized freezing-pots, each tub admitting of a space of at least two inches intervening between the inside of the tub and the freezer, to receive the rough ice in the circular cavity thus formed.

**No. 707.—The Large Tub for holding several Freezers.**

This tub very much resembles a common washing-tub, and differs principally in having iron hoops, and that instead of rising handles, it has merely projecting holds from the edges. These larger tubs are required when several freezers are to be set in motion at one time: the fact of their being all in the same tub will enable one person to work them alternately with more ease and expedition than when set up separately. The large tubs are also useful for freezing-blocks, or coloured water stands, for dishing up various kinds of ices, as already explained in Nos. 614 and 615.

**No. 708.—Ice Crushers.**

A large-headed pestle, fastened to a strong handle about three feet long, is useful to pound or crush large quantities of rough ice; a common wooden mallet will also be found very handy for this purpose.



**No. 709.—The Freezing Bench.**

A low table or bench upon which to rest the freezing-tubs, is a most useful thing when freezing ices, as from its moderate elevation you are enabled to have full power over your actions while freezing.

**No. 710.—Boards to stand upon while Freezing.**

To protect your assistants from taking cold by standing in a pool of cold water while attending to ice freezing, I would recommend that you should always be provided with some boards to keep their feet dry.

**No. 711.—Ice Shovel.**

This may be made either of iron or copper; it should be somewhat in the form of a large scoop; a larger kind of shovel is also necessary, the more effectually to deal with large quantities of rough ice.

**No. 712.—An Ice Dibble.**

This is a rather thick wooden roller, measuring about two feet in length, and obtusely pointed with an iron ferule at one end; it is useful for the purpose of breaking any awkward pieces of ice which may have been inadvertently put round the freezer, and also to procure ventilation by thrusting it down a mass of ice in order to let off the water more quickly.

with a thick layer of ice and salt ; and if you have any more moulds to fill, lay them upon the ice in the same manner as the first lot, and cover in the whole with more ice and salt, spreading a wet cloth wrung out over the tub, and set it aside in a cold place.

**No. 719.—How to remove the Ices from the moulds.**

Spread a clean cloth on the slab, cover it with slips of pliant paper measuring about four inches long by two-and-a-half inches wide ; have ready also two pans, one containing cold water to wash the moulds in, the other slightly tepid water to dip them in for the purpose of facilitating the delivery of the ices ; as these are removed from the moulds, they should be dished up and immediately sent to table if required for present use ; but in the event of the ices being intended to be served at a later period, each ice is to be wrapped up in one of the strips of paper, and put in rows on the shelves of the ice-cave (see Adams' Illustrations), and when the cave is filled, the latter must be entirely imbedded in ice and salt in a large tub ; the ices thus managed when the time arrives to serve them, will be in all desirable perfection.

**No. 720.—Description of an Ice Cave.**

Ice caves are made of different sizes and forms ; those in ordinary use are either round or square, and measure about from eighteen to twenty-four inches each way ; they are made of copper, tinned both inside and out, or of tin, having a spout placed in one corner of their lid to admit of the ice-water running off. There are



also circular ice-caves of smaller dimensions, used for freezing iced soufflés, or a small number of iced biscuits. (See Adams' Illustrations.)

#### No. 721.—Ice-Bomb Moulds.

These moulds are made in several pieces, and are fastened together with brass pins; they are of different forms and shapes, some being conical, while others are spherical; the latter being round like a bomb-shell, are most appropriate as far as their shape goes; but the fact is that bomb-ices may be, and are made, or rather moulded, in a variety of differently shaped moulds bearing no resemblance to a bomb-shell. The particular composition which chiefly characterises this kind of ice consists in its being exteriorly coated with one kind of coloured ice, while the interior is filled with a different sort and colour; for instance the rind or outer shell of the bomb should be formed with a thin coating of cherry-water ice, while the interior should consist of a vanilla cream ice.

#### No. 722.—Bricked-shaped Ices for cutting up.

For this purpose a mould of the size and form of an ordinary brick and made in copper or tin is required; the different kinds of ices, whether composed of fruit or liqueur-water ices, or of cream ices, are used for filling the moulds, which, after being frozen, are cut up in slices previously to being handed round; a knife dipped in hot water is used to cut up the ices; they are best adapted for evening parties, concerts, routs, balls, &c.



**No. 723.—To Mould and Freeze a Bomb-Ice.**

The simplest and easiest method for moulding a bomb-ice is the following:—

First set up the mould in a bed of ice for at least half an hour previously to its being filled—the mould thus prepared *sets* the ice more quickly; commence spreading the ice up—and all over the sides of the mould, in order to fill in any existing cavities formed by the design of the mould, as would be the case when using a pine-apple or melon mould, for instance; when the inside coating is complete, fill the interior with the remainder of the ice, and imbed the mould in plenty of rough ice, and cover a wet cloth over the tub.

These directions refer to the moulding of a bomb-ice made of one kind of ice only.

**No. 724.—To Mould a Bomb made of two different sorts of Ices.**

The mould having been buried in rough ice for half an hour, commence by spreading a thin coating of the fruit-water ice (say a quarter of an inch thick), equally and smoothly over the inside of the mould; and this completed, fill in the interior with the cream ice; close the mould, and imbed it in plenty of rough ice well pounded and mixed with salt.

**No. 725.—Another method for Moulding Bomb-Ices.**

When it happens that plain moulds are used for this purpose, such as high-dome or flat-topped moulds without any design or cavities, they should be lined



with thin pliant white paper in the following manner:—

First cut a circular piece of paper the size of a large or small plate or saucer, according to the capacity of the mould, and press this round piece of paper upon the rounded part of the mould, so as to give it a saucer-like shape; this will then fit closely into the bottom of the mould; a broad band of paper cut to the depth of the mould will serve to line the sides. The mould thus prepared previously to filling in the ice, facilitates the delivery of the bomb.

When about to turn out or unmould the bomb, a long knife should be carefully passed all round in between the ice and the sides of the mould, to free and loosen any adhering portion; the bomb will then easily *deliver* by turning the mould upside down with a sudden jerk of the wrists; when dished up the papers must of course be removed.

## CHAPTER XXXVIII.

## ON CREAM ICES IN GENERAL.

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Pine Apple Cream Ice.	Biscuit Cream Ice.
Pistachio Cream Ice.	Nougat Cream Ice.
Orange Cream Ice.	Tea Cream Ice.
Lemon Cream Ice.	Liqueur Cream Ice.
Ginger Cream Ice.	Cinnamon Cream Ice.
Brown Bread Cream Ice.	Chestnut Cream Ice.
Italian Cream Ice.	Bourbon Cream Ice.
Orange-flower Cream Ice.	Chesterfield Cream Ice.
Plombières Cream Ice.	Rice Cream Ice.
Walnut Cream Ice.	Strawberry Cream Ice.
Filbert Cream Ice.	Raspberry Cream Ice.
Sicilian Cream Ice.	Black Currant Cream Ice.
Vanilla Cream Ice.	Red Currant Cream Ice.
Burnt Almond Cream Ice.	Damson Cream Ice.
Coffee Cream Ice.	Apricot Cream Ice.
Chocolate Cream Ice.	Peach Cream Ice.
Caramel Cream Ice.	Plum Cream Ice.
Portuguese Cream Ice.	Cherry Cream Ice.

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**No. 726.—On the method of Proceeding for the Composition of Cream Ices.**

GREAT care is needed in the composition and manipulation of cream ices while preparing them, and especially while setting or thickening them over the fire. When the sugar, eggs, cream or milk, and



the flavouring are mixed, they must be quickly and continuously stirred while on the fire until the composition begins to thicken; the composition should then be removed from the fire and stirred till it has become sufficiently thick and smooth, and then rubbed through a sieve into a basin.

**No. 727.—Pine Apple Cream Ice.**

Ingredients: 1 lb. of pine apple pulp, made by peeling, grating, cutting up small, or pounding and rubbing the pulp through a hair sieve, 12 oz. of sugar, 1½ pint of milk or cream, and 8 yolks of eggs.

Mix these ingredients in a stew-pan, and stir all together on the fire to thicken the cream without allowing it to come to the boil at all; rub the composition through a sieve or tammy cloth into a dish, and afterwards pour it into a basin previously to its being iced or frozen in the following manner:—

First let the freezing-pot be well imbedded in rough ice pounded and mixed with salt, as shown in No. 706; pour the cream ice composition into the freezer, put the lid on, put more ice in upon this, and leave it alone for some time, say for an hour; this is necessary only when you are hard set for time, or otherwise are short of hands to assist you; excepting under such circumstances as these, the ice may be worked at once. You now commence working the ice by twisting or twirling the freezer in a circular rotatory motion, first one way and then the other, from right to left, and left to right: this twirling motion causes the contents of the freezer to congeal more quickly. The ice must be stirred and



worked together frequently with the spatula to give it body and smoothness; and when it has become set firm and stiff bodied, the ice must then be moulded in the manner shown in No. 718.

**No. 728.—Pistachio Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of milk or cream, 12 oz. of sugar, 6 oz. of scalded cleaned pistachios pulverised into a pulp, 8 yolks of eggs, a small pinch of salt, a tablespoonful of orange-flower water, and two table-spoonfuls of spinach greening, No. 193.

Mix the whole of the ingredients, with the exception of the greening and the flavouring, in a stew-pan, and stir all together on the fire to set or thicken the composition, then rub this through a hair sieve into a basin, and afterwards mix in the flavouring and greening perfectly smooth; some of the cream must first be worked up with the greening, otherwise the colouring would prove unsatisfactory, as it would be imperfectly mixed. Set up and freeze the ice as directed in No. 716.

**No. 729.—Orange Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of milk or cream, 12 oz. of sugar, the rind of 2 oranges rubbed on sugar, the juice of 6 oranges, 8 yolks of eggs, and a pinch of salt.

Mix the ingredients in a stew-pan, and stir them over the fire until the composition begins to thicken, work all together briskly, and rub or pass the cream through a hair sieve. Freeze the ice in the usual way.



**No. 730.—Lemon Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of milk or cream, 12 oz. of sugar, the rind of 2 lemons rubbed on sugar, a bit of cinnamon, a pinch of salt, and 8 yolks of eggs.

Proceed as for orange ice.

**No. 731.—Ginger Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of milk or cream, 12 oz. of sugar, 6 oz. of preserved ginger cut small, 8 yolks of eggs, and a pinch of salt.

Set the composition by stirring it over the fire until it begins to thicken, and when cold, freeze it in the usual manner. See No. 723.

**No. 732.—Brown Bread Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of double cream whipped, 12 oz. of sifted sugar, 8 oz. of dried brown bread crumbs, a gill of any kind of liqueur, and the rind of 2 lemons or oranges rubbed on sugar.

Mix and freeze the ice as in No. 716.

**No. 733.—Italian Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of milk or cream, 8 yolks of eggs, 12 oz. of sugar, 6 oz. of prâlines or burnt almonds bruised to a smooth pulp, 3 cloves, a bit of cinnamon and 12 coriander seeds bruised, the rind of 2 oranges, a gill of Cognac brandy, and 6 oz. of candied orange, lemon, and citron peels in equal proportions.

Mix the milk, sugar, yolks of eggs, prâlines pulp, spices and rind altogether in a stew pan, and stir the

composition on the fire until it thickens, then rub it through a hair sieve into a basin.

The candied peels will have been cut in small squares, and soaked in the brandy, ready to be added to the composition, previously to its being set up in the freezer. Finish the ice in the usual manner.

#### No. 734.—Orange-flower Cream Ice.

Ingredients:  $1\frac{1}{2}$  pint of milk or cream, 12 oz. of sugar, 1 oz. of candied orange flowers, 8 yolks of eggs, a pinch of salt.

Bruise the orange flowers, mix and stir the whole of the ingredients on the fire until the composition begins to thicken, then strain it through a sieve into a basin.

Freeze and finish the ice in the usual manner.

#### No. 735.—Plombières Cream Ice.

Ingredients:  $1\frac{1}{2}$  pint of milk or cream, 6 oz. of cleaned Jordan almonds, and 15 bitter almonds, thoroughly pounded with two tablespoonfuls of orange-flower water, 14 oz. of sugar, 6 oz. of apricot jam, 8 yolks of eggs, 2 whites of Italian meringue, and  $\frac{1}{2}$  pint of cream whipped.

Mix the milk, sugar, pounded almonds, diluted apricot jam, and the yolks of eggs, and stir this on the fire until the composition begins to thicken; it must then be removed from the fire, stirred a few minutes longer, and rubbed through a hair sieve into a basin.



When about to freeze the Plombières, put the composition into the freezer, twirl it about with quick motion, and occasionally work the ice with the spatula; as soon as it has become set or has frozen pretty stiff, work in the meringue, and when thoroughly incorporated, mix in the whipped cream, and set up or mould the Plombières.

Plombières cream ice is not always set up in a mould; it is sometimes piled up in rock-like fashion, with apricot jam between the layers, and garnished round the base with some kind of almond cakes. A lace pattern dessert paper, placed upon a folded napkin on a dish or ice stand, is generally used for this purpose. All other ices may be served in the same fashion.

#### No. 736.—Walnut Cream Ice.

Ingredients: 3 gills of milk, 12 oz. of the kernels of *fresh* walnuts, just as they begin to ripen; at a later period walnuts do not answer the purpose so well; the kernels are to be well pounded with a tablespoonful of orange-flower water and a little of the milk, and afterwards mixed with the remainder of the milk, and rubbed through a hair sieve into a basin; 12 oz. of sifted sugar, a pint of double cream whipped, and 2 whites of Italian meringue.

Mix the walnut kernel milky pulp with the sugar in the freezer, freeze and work the ice well until it has become stiff; then add the meringue by degrees, and as soon as this is incorporated, mix in the whipped cream lightly, yet thoroughly; and set up the ice in its mould in the usual way.

**No. 737.—Filbert Cream Ice.**

This is made in the same manner as the preceding, using filbert kernels instead of walnuts, and adding *two drops only* of essence of peach kernels.

**No. 738.—Sicilian Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of single cream, 12 oz. of sugar, 8 yolks of eggs, the rind of 2 oranges rubbed on sugar, a gill of cedrati liqueur, 2 oz. of diavolini, 2 oz. of shred pistachios, and 2 oz. of dried cherries.

Mix the cream, sugar, yolks of eggs, and orange zest together in a stewpan, and stir the composition on the fire till it thickens, then strain it through a sieve into a basin, and add the liqueur. Freeze the composition stiff, add the diavolini comfetti, the shred pistachios, and the dried cherries; mix thoroughly and mould the ice.

**No. 739.—Vanilla Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of single cream, 12 oz. of sugar, a stick of vanilla, 8 yolks of eggs, a pinch of salt.

Split the vanilla and place it with the eggs, cream, sugar, and salt, in a stewpan; stir altogether on the fire to thicken the composition, and then strain it through a sieve into a basin.

Freeze and mould the ice as usual.

**No. 740.—Burnt Almond Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of milk or cream, 8 oz. of sugar, 6 oz. of burnt almonds (*prâlines*), 8 yolks of eggs, a tablespoonful of vanilla sugar, a pinch of salt.



Thoroughly bruise the almonds and mix them with the sugar, eggs, vanilla, and salt, then add the milk boiled ; stir the composition on the fire until it thickens, rub it through a hair sieve into a basin, and finish the ice as usual.

**No. 741.—Coffee Cream Ice.**

Ingredients : 1 pint of single cream,  $\frac{1}{2}$  pint of strong made coffee, 14 oz. of sugar, 8 yolks of eggs, a pinch of salt.

Mix all the ingredients in a stewpan, and stir the composition on the fire to set or thicken it, then rub it through a sieve into a basin, and finish as usual.

**No. 742.—White Coffee Cream Ice.**

Ingredients : 1 pint of milk, 14 oz. of sugar, 8 yolks of eggs, 6 oz. of raw coffee berries (mocha), 1 pint of double cream whipped.

First boil the milk and put it aside, next roast the coffee in a sugar boiler over a slow fire, stirring it with a wooden spoon the while ; when sufficiently roasted of a light colour, without being at all burnt, blow out the burnt dusty fragments, and immediately throw the coffee into the milk, cover it up and allow the infusion to steep for about half an hour ; you then mix this with the sugar and yolks of eggs ; stir the composition on the fire to thicken it, and strain it through a hair sieve ; freeze the coffee ice, and then add the whipped cream.

**No. 743.—Chocolate Cream Ice.**

Ingredients: 8 oz. of chocolate, 12 oz. of sugar, a pint of water, 8 yolks of eggs, a tablespoonful of strong vanilla sugar, and a pint of double cream whipped.

First dissolve the chocolate with the water, by either placing it at the entrance of the oven or near the fire, and afterwards whisking it to render it smooth; then mix it with the yolks of eggs, sugar, and vanilla, stir the composition on the fire to set it, strain through a hair sieve, freeze the ice, and finish by adding the whipped cream.

**No. 744.—Caramel Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of milk, a stick of cinnamon, the thin rind of a lemon, 1 lb. of sugar, 10 yolks of eggs, a wineglassful of curaçoa, and  $\frac{1}{2}$  pint of cream whipped.

First boil and then bake (stir over the fire) four ounces of the sugar of a dark brown colour without burning it, then add the cinnamon bruised and the lemon rind; bake all together a few minutes longer, dilute this with half a pint of water, pour it to the yolks of eggs, sugar, and milk, and stir the composition on the fire to thicken it, and strain through a hair sieve into a basin; add the liqueur, freeze the ice, and finish by incorporating the whipped cream.

**No. 745.—Portuguese Cream Ice.**

The same as the foregoing, with the addition of 3 oz. of shred pistachios and 3 oz. of shred candied orange-peel lightly incorporated last of all.



**No. 746.—Biscuit Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of single cream, 12 oz. of sugar, 8 yolks of eggs, a tablespoonful of vanilla sugar, 6 sponge cakes dried in the oven, slow heat, and bruised, and a wineglassful of vanilla liqueur.

Mix the sugar, eggs, vanilla sugar, and milk, previously boiled, stir the composition on the fire to thicken it, and strain it into a basin; add the liqueur, freeze the ice, incorporate the biscuit-powder, and then set up the ice in its mould.

**No. 747.—Nougat Cream Ice.**

It is customary to make this kind of ice when it happens that some nougat is left from a previous preparation, although there is no reason why it should not be purposely prepared for the occasion. Bruise the nougat in the mortar with half a gill of orange-flower water, add this to 8 yolks of eggs, 12 oz. of sugar,  $1\frac{1}{2}$  pint of single cream, and three drops of essence of peach kernels, stir the composition on the fire, and as soon as it begins to thicken, rub it through a hair sieve into a basin; when cooled, freeze the ice in the usual way.

**No. 748.—Tea Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of single cream, a teacupful of strong green tea (1 oz.), 12 oz. of sugar, and 8 yolks of eggs.

Mix the ingredients in a stewpan, and stir the composition on the fire until it thickens, strain it

**No. 755.—Whole Rice Cream Ice.**

Ingredients:  $1\frac{1}{2}$  pint of cream, 12 oz. of sugar, 8 yolks of eggs, 4 oz. of rice boiled soft in a pint of milk and reduced to half that quantity, a gill of curaçoa,  $\frac{1}{2}$  pint of milk of almonds, and a compote of 6 oranges.

Mix the cream, sugar, milk of almonds, and the yolks of eggs, and make these into a custard, add the liqueur and the boiled rice, freeze the composition and set up the ice in its mould; when turned out on its dish, garnish round the base with the pieces of oranges, and pour the syrup over all.

**No. 756.—Strawberry Cream Ice.**

Ingredients: 1 pint of double cream, 1 lb. of picked strawberries pressed through a coarse hair sieve, 12 oz. of sifted sugar, or, what would be better still, nearly a pint of syrup of 32 degrees strength, and a few drops of cochineal to increase the colour if needed, as some strawberries are too pale to impart a sufficiently deep tinge when mixed with cream.

Mix the ingredients, freeze and work the composition to give the ice sufficient body, and set up the ice in its mould.

**No. 757.—Raspberry Cream Ice.**

The same as strawberry.

**No. 758.—Black Currant Cream Ice.**

Ingredients: 1 pint of picked ripe black currants mashed and just boiled up for five minutes, having



been stirred while on the fire, and rubbed through a hair sieve, 1 pint of 32 degrees syrup, and 1 pint of double cream.

Mix the pulp, syrup, and cream together, freeze the composition stiff, work the ice vigorously, and set it up in its mould.

**No. 759.—Red Currant Cream Ice.**

Ingredients: the same as in the preceding, No. 751, substituting red for black currants, and adding a fourth proportion of raspberries: this latter recommendation is not absolute, as in that case it would more properly be denominated currant and raspberry ice.

**No. 760.—Damson Cream Ice.**

Ingredients: 1 pint of damson pulp, made by boiling a pint of damsons with a gill of water until dissolved, and afterwards rubbing them through a hair sieve, 1 pint of thick syrup, and 1 pint of double cream.

Mix and freeze the ingredients, and set up the ice in its mould.

**No. 761.—Apricot Cream Ice.**

Ingredients: 1 pint of thick apricot pulp, prepared by peeling 12 apricots and boiling them with a gill of water until dissolved, stirring them while on the fire, and rubbing the pulp through a hair sieve, 1 pint of thick syrup, 1 pint of cream, and a few drops of essence of kernels.

Proceed as in the foregoing number.

**No. 762.—Peach Cream Ice.**

The same as apricot, using six ripe peaches for the purpose, and adding a few drops of cochineal to give a pink blush tint to the composition.

**No. 763.—Plum Cream Ice.**

The same as damson.

**No. 764.—Greengage Cream Ice.**

The same as the foregoing, adding some spinach greening, No. 193, to give the required green tinge of colour.

**No. 765.—Cherry Cream Ice.**

Ingredients :  $1\frac{1}{2}$  lb. of red cherries picked, pounded, boiled up with a gill of water in a copper pan, and rubbed through a hair sieve, 1 pint of thick syrup, 1 pint of cream, a few drops of cochineal, and a few drops of essence of kernels.

Mix the ingredients, freeze and work the ice, and mould it.



## CHAPTER XXXIX.

## ON FRUIT WATER ICES IN GENERAL.



Red and White Currant Ices.  
 Green Codling Apple Ice.  
 Raspberry Ice.  
 Strawberry Ice.  
 Cherry Ice.  
 Pine Apple Ice.  
 Muscatel Grape Ice.  
 Melon Ice.  
 Orange Ice.

Lemon Ice.  
 Peach Ice.  
 Apricot Ice.  
 Greengage Ice.  
 Damson Ice.  
 Pomegranate Ice.  
 Mulberry Ice.  
 Barberry Ice.  
 Tutti-frutti Ice.

**No. 766.—Preliminary Remarks.**

THE strictest care and attention should be paid to the proportions of ingredients composing different ices, and also to the flavouring, for while small quantities of the latter, recommended in some cases, will prove sufficiently powerful to impart a pleasant taste, an over dose, on the other hand, would produce an unsatisfactory result. Let it therefore be remembered that, as a general rule, it is far better to run the chance of using too small a quantity of flavouring than an excess.

I have very generally recommended the use of syrup of different degrees of strength for sweetening ices, as constituting by far the simplest and easiest method for amalgamation with, and giving body to, the other ingredients composing the ices; and I maintain my opinion that, for the use of practitioners generally, and more particularly the inexperienced in such matters, syrup is the safest medium for the purpose. Yet, holding the Neapolitan method of preparing sugar for ices in the highest estimation, I recommend the system, especially as regards the confection of fruit water ices. Owing to the sugar being boiled to 38 degrees strength, and about half grained by working it while hot with a spoon up against the sides of the pan, a substance is produced which admits of being diluted with the addition of a larger proportion of fruit juice than would be needed if using 24 or 28 degree syrup; thus the Neapolitan method affords the means of making the ices richer in fruit; in itself this constitutes a great advantage, and moreover mainly contributes to give greater body to the composition.

When using Neapolitan sugar for ices, it must first be dissolved with a little water on the fire, poured into a basin, and the fruit juice added by degrees in sufficient quantity to dilute it down to 22 degrees by the saccharometer or syrup gauge. Great attention should be paid to avoid overcharging your ices with sugar, for in that state they would be too rich or ropy, and are difficult to freeze; but in such cases the composition may be instantly rectified by adding a little fruit juice, or even water. While, however, it is



essential to avoid the error of adding an excess of sugar in the confection of ices, it is of equal importance that you should not fall into the other extreme. The fear of not being right must not mislead you into actually doing wrong; for, when ices are prepared with an insufficient quantity of sugar, they are poor, and are certain to be very imperfect, and hardly worth being sent to table.

#### No. 767.—Red Currant Water Ice.

Ingredients: 1 pint of syrup of 32 degrees strength,  $1\frac{1}{2}$  pint of juice, made by pressing two-thirds of red currants picked, and one-third of raspberries, with a clean wooden spoon on a hair sieve; the fruit must be in sufficient quantity to produce the  $1\frac{1}{2}$  pint of juice, say  $1\frac{1}{2}$  lb. of currants, and 8 oz. of raspberries, and a gill of water.

There is a second method for extracting the juice of currants, and other similar fruits; which consists in placing the above named quantities with rather better than a gill of water in a copper pan, just giving them a few minutes' simmering on the fire, and afterwards pressing out the juice through a cloth by wringing it between two persons, in the same manner as we pass a sauce through a tammy cloth. But, better still than all these more or less unsatisfactory contrivances, would be always to possess one of Adams's fruit pressers; see their illustrations.

Process: mix the currant juice and the syrup in a basin, and use the saccharometer or syrup gauge to ascertain that the composition, in order to be in accord-

ance with the required strength, marks 24 degrees. In the event of the composition being too thin, too poor in sugar, the saccharometer would mark below the 24 degrees; and this will be rectified by adding a little more syrup to bring the composition to the right point. If too rich in sugar, it will then mark a higher number than 24; add a little water to establish the correct proportions, by reducing it to 24 degrees.

For setting up the freezer, and freezing and finishing the ice, see No. 716.

#### **No. 768.—White Currant Water Ice.**

Ingredients:  $1\frac{1}{2}$  pint of white currant juice, (flavoured by adding a third of white raspberries if procurable,) 1 pint of strong syrup, 2 whites of Italian meringue, No. 349.

Mix the juice and the syrup, freeze the composition stiff, then add the Italian meringue by degrees; work altogether vigorously, and when thoroughly incorporated, and the ice has become frozen sufficiently firm, let it be set up in its mould, and imbedded in rough ice, until it is required to be turned out of its mould, previously to sending it immediately to table.

NOTE.—It is important that you should deeply imprint the directions contained in the foregoing numbers on your memory; for in order to avoid unnecessary repetition, I shall in future, as much as may be consistent with clearness in conveying practical lessons, refer for certain details connected with



the working and finishing of ices, to the aforesaid numbers only.

**No. 769.—Green Codling Apple Ice.**

Ingredients: 12 codlings or any other kind of apples just before they are quite ripe; slice them up without peeling, and place them in an untinned copper pan with a bit of cinnamon and  $\frac{1}{2}$  a pint of water; cover the pan, and set them to boil to a pulp on a brisk fire, and afterwards rub this through a hair sieve into a basin; add thereto 1 pint of very strong syrup, and  $\frac{1}{2}$  a pint of cream, to correct the extreme sharpness of the green fruit; freeze, and then add 2 whites of Italian meringue.

**No. 770.—Raspberry Water Ice.**

Ingredients:  $1\frac{1}{2}$  pint of raspberry juice, made by pressing the fruit upon a hair sieve, or else using the fruit presser; 1 pint of 32 degrees syrup, a glass of currant juice, or the juice of half a lemon. For freezing and setting up the ice, see No. 717.

**No. 771.—Strawberry Water Ice.**

Ingredients:  $1\frac{1}{4}$  pint of strawberry juice or pulp, made by pressing  $1\frac{1}{2}$  lb. of picked strawberries with a wooden spoon through a hair sieve; 1 pint of 32 degrees syrup, the juice of half a lemon, a few drops of cochineal, and a gill of water.

Mix the ingredients, work the composition in the

freezer, and when sufficiently frozen, set up the ice in its mould.

The addition of one white of egg of Italian meringue paste in finishing this, or any other fruit water ice, constitutes the Neapolitan method of ice making; the meringue gives a greater body to the composition, and also renders an ice more unctuous.

#### **No. 772.—Cherry Water Ice.**

Ingredients:  $1\frac{1}{4}$  pint of cherry juice, made by pressing 2 lbs. of red cherries with a wooden spoon upon and through a hair sieve, to extract their juice, and pouring a gill of spring water over the dregs to avoid wasting any portion of the fruit; a pint of 32 degrees syrup, a few drops of cochineal, the juice of a lemon, and two drops of essence of kernels.

Proceed as in the foregoing case.

#### **No. 773.—Pine Apple Water Ice.**

Ingredients: 1 lb. of pine apple peeled, sliced, reduced into a pulp by pounding it, and rubbed through a hair sieve; wash the dregs with half a pint of spring water; 1 pint of syrup, and the juice of a lemon.

Proceed as in No. 770.

#### **No. 774.—Muscatel Grape Water Ice.**

Ingredients: 1 lb. of ripe muscatel grapes, pressed through a hair sieve, and washed through with half a



pint of water; 1 pint of syrup, and the juice of a lemon, the same as the foregoing.

**No. 775.—Melon Water Ice.**

Ingredients: the pounded pulp of a good sized ripe melon, 1 pint of syrup, the juice of a lemon, a few drops of essence of vanilla, and a few drops of cochineal to give a faint blush to the composition.

Proceed as usual.

**No. 776.—Orange Water Ice.**

Ingredients: the juice of 12 oranges, the juice of 2 lemons, the thin rind of 3 oranges, infused in the warm syrup for an hour, and afterwards strained to the juice, 1 pint of syrup.

Freeze the composition in the usual way, and set up the ice in its mould.

**No. 777.—Lemon Water Ice.**

Ingredients: the juice of 10 lemons, the rind of 3, infused in a pint of warm syrup, and strained, one white of Italian meringue.

Mix and freeze the composition, and afterwards incorporate the meringue paste by degrees.

**No. 778.—Peach Water Ice.**

Ingredients: 10 ripe peaches sliced without peeling, boiled soft with half a pint of water, and rubbed through a hair sieve, 1 pint of syrup, the juice of a

lemon, 3 drops of essence of kernels, and a pinch of carmine.

Mix and freeze the composition as usual.

#### No. 779.—Apricot Water Ice.

Ingredients: 18 ripe apricots *pulped* as above with half a pint of water, a pint of syrup, 3 drops of essence of kernels.

Finish the ice in the usual way.

#### No. 780.—Greengage Water Ice.

Ingredients: 2 dozen ripe greengages, *pulped* by boiling them with half a pint of water, and afterwards rubbing them through a hair sieve; 1 pint of syrup, 3 drops of vanilla, a tablespoonful of spinach greening, No. 193.

First mix the pulp by degrees with the greening, then add the syrup and the vanilla. Freeze and set up the ice in its mould.

#### No. 781.—Damson Water Ice.

Ingredients: 1 quart of damsons *pulped*,  $1\frac{1}{4}$  pint of syrup, 1 white of egg of Italian meringue paste.

Proceed as in No. 770.

#### No. 782.—Pomegranate Water Ice.

Ingredients: the pips of 6 or 8 ripe pomegranates, pressed with a wooden spoon through a hair sieve to



produce a pint of juice, 1 pint of syrup, a few drops of essence of vanilla, a few drops of cochineal, the juice of a lemon, 1 white of Italian meringue.

Proceed as in No. 770.

#### No. 783.—Mulberry Water Ice.

Ingredients: 1 quart of ripe mulberries, 1 pint of syrup, the juice of 1 lemon.

Proceed as in No. 770.

#### No. 784.—Barberry Water Ice.

Ingredients: 2 lbs. of ripe barberries boiled with a gill of water in a sugar boiler, and pressed through a hair sieve; 1 pint of thick syrup, a few drops of vanilla, a few drops of cochineal, 1 white of Italian meringue.

Mix the juice, syrup, vanilla, and the cochineal, freeze the composition, incorporate the meringue paste, freeze again and mould the ice.

#### No. 785.—Tuttifrutti, or Macedoine Ice.

Ingredients: 1 pint of syrup, 1 gill of kirschenwasser, a few drops of vanilla, the juice of 3 lemons, a macedoine composed of a pint of fruits in the following proportions:—of cherries stoned, pine apple cut small, strawberries, grapes, candied peels, apricots, peaches, all cut small, equal proportions to form the quantity required.

Mix the syrup, liqueur, vanilla, and lemon juice, freeze the composition, and then incorporate two whites of Italian meringue; freeze again, add the macedoine of fruits, mix lightly, and mould the ice.



## CHAPTER XL.

ON IMITATION SOUFFLÉS, ICED ; AND ON BISCUITS,  
ICED.

Imitation Soufflé, Iced à la Londonderry.

Soufflé, Iced à la Walter Scott.

Soufflé, Iced à la Byron.

Soufflé, Iced à la Charles Kean.

Iced Biscuits à la Charles Dickens.

Iced Biscuits à la Thackeray.

Iced Biscuits à la Marcus Hill.

Iced Biscuits à la Siddons.

## No. 786.—Imitation Soufflé, Iced à la Londonderry.

INGREDIENTS : 1 pint of syrup of 32 degrees strength, 15 yolks of eggs,  $\frac{1}{2}$  pint of filtered strawberry juice,  $\frac{1}{2}$  pint of maraschino, a pinch of salt, 3 gills of double cream whipped.

Mix the syrup with the yolks of eggs, then strain it into a copper egg-bowl previously warmed with *hot* water and wiped out, add the liqueur, strawberry juice, and salt, and lightly yet briskly whisk the composition (with the bottom of the bowl standing six inches deep in hot water) till it assumes the appearance of a substantial creamy batter, and at the same time begins to feel tepid to the touch; you will continue whisking the *scuma bomb* composition for

about ten minutes longer out of the water, then, the *soufflé* case being already placed in the ice cave (see Adams's Illustrations), lightly and gently incorporate the whipped cream and pour the composition into the case, which must have a wide band of cartridge paper pinned closely round it, the band to be of sufficient width to admit of its rising one inch and a half above the edge of the case, so that when the band is withdrawn, previously to sending the *soufflé* to table, it may have the appearance of having risen out of the case like an ordinary *soufflé*; just before serving the *soufflé*, cover the surface with some powdered brown baked savoy biscuits.

**No. 787.—Imitation Soufflé, Iced à la Walter Scott.**

Ingredients: 1 pint of syrup of 32 degrees strength, 15 yolks of eggs, a gill of curaçoa,  $\frac{1}{2}$  a gill of orange-flower water,  $\frac{1}{2}$  a gill of juice of oranges,  $\frac{1}{2}$  pint of double cream whipped.

Proceed as in No. 786.

**No. 788.—Imitation Soufflé, Iced à la Byron.**

Ingredients: 1 pint of syrup of 32 degrees strength,  $\frac{1}{2}$  pint of noyeau,  $\frac{1}{2}$  a pint of juice of cherries, 2 oz. of bruised macaroons,  $\frac{1}{2}$  pint of double cream whipped.

Proceed as in No. 786.

**No. 789.—Imitation Soufflé, Iced à la Charles Kean.**

Ingredients: 1 pint of syrup of 32 degrees strength, 3 gills of filtered raspberry juice, the juice of 1 lemon,



a gill of maraschino, 15 yolks, 2 oz. of chocolate drops, and  $\frac{1}{2}$  a pint of double cream whipped.

Mix the syrup and yolks of eggs, and strain this into the warmed egg bowl, then add the raspberry and lemon juices and the liqueur; whisk the composition till it creams substantially, then whisk it off the hot water for ten minutes longer, add the chocolate drops and the whipped cream; lightly fill the case, set it in the cave placed in a tub well buried in pounded rough ice with salt, and two hours after take it out, remove the band of paper from round the case, cover the surface of the *soufflé* with powdered baked savoy biscuit, and serve immediately.

**No. 790.—Iced Biscuits à la Charles Dickens.**

Ingredients: 1 pint of syrup of 32 degrees strength, 15 yolks of eggs, 3 gills of peach pulp pinked with carmine, 1 gill of noyau,  $\frac{1}{2}$  pint of double cream whipped, and a small quantity of chocolate water ice, made with  $\frac{1}{2}$  pint of syrup with 4 oz. of best chocolate very smoothly dissolved in it, and frozen ready to be used as hereinafter indicated.

Mix the syrup and yolks of eggs (strained) with the peach pulp and the noyau and a few drops of essence of vanilla, and whisk the composition as directed in No. 786; when ready for freezing pour this into brick moulds, and set these imbedded in rough ice with salt to be refrozen for an hour and a half; at the end of that time they are to be unmoulded, cut up into slices an inch thick, coated all over, or at all events on the upper surface and sides, with the ready frozen



chocolate ice, smoothed with a knife dipped in cold water, placed in an ice cave; as soon as the cave is filled with the biscuits, let it be entirely buried in rough ice with salt; an hour and a half afterwards they will be ready for table.

These biscuits may be dished up with leaf-shaped pieces of green preserved angelica, or placed in small oblong-shaped white paper cases made to their size.

**No. 791.—Iced Biscuits à la Thackeray.**

Ingredients: 1 pint of syrup of 32 degrees strength, 1 pint of strawberry pulp, 15 yolks of eggs, 1 oz. of vanilla sugar,  $\frac{1}{2}$  pint of double cream whipped.

Mix the syrup and yolks, strain, then add the strawberry pulp and vanilla sugar, set the composition as directed in No. 786; incorporate the whipped cream lightly and fill the paper cases (either plaited and circular, or square); these must be surrounded each with a band of stiff paper of sufficient width to reach half an inch above the edges of the cases, the bands to be pinched, stuck, or pinned together at one corner, so as to render them secure. The biscuits filled, place them in the ice cave, and imbed this in ice in the usual way.

When about to send these biscuits to table, after having first removed the bands of paper, cover their surfaces with brown coloured ratafias bruised to a fine powder and sifted upon them. It will be obvious that the bands of paper to be placed round the cases are intended to give the biscuits the appearance of the composition having risen out of the cases, while the biscuits are supposed to have been baked.



**No. 792.—Iced Biscuits à la Marcus Hill.**

Ingredients: 1 pint of syrup of 32 degrees strength,  $\frac{1}{2}$  a pint of white essence of mocha coffee, made by carefully roasting 6 oz. of raw mocha in a sugar boiler; allow it to steep,—to infuse in  $\frac{1}{2}$  a pint of boiling milk for an hour, and then strain it;  $\frac{1}{2}$  a pint of double cream whipped, 2 whites of Italian meringue paste.

Mix the syrup and yolks, strain this into an egg-bowl, add the essence of coffee, whisk the composition as in No. 786, and when set, incorporate gently and lightly, first the meringue, and next the whipped cream: finish the biscuits as directed in the former cases.

If practicable, their surface should be covered with some pink cherry water ice, after they have been frozen in the ice cave for an hour; they will in this case require another hour's freezing.

**No. 793.—Iced Biscuits à la Siddons.**

Ingredients: 1 pint of syrup of 32 degrees strength, 15 yolks of eggs, 1 pint of almond milk extracted from 8 oz. of Jordan almonds and 1 oz. of bitter ditto—scalded, skinned, washed, and soaked for 2 hours in cold water, and drained, afterwards pounded with  $\frac{1}{2}$  a gill of orange-flower water mixed with a pint of spring water, and strained into a basin,  $\frac{1}{2}$  a pint of double cream whipped, 2 whites of Italian meringue, and separately made,  $\frac{1}{2}$  a pint of cherry water ice.

Mix the syrup, the yolks of eggs, and the almond milk; whisk the composition in the bowl standing in hot water, and when thickened as already described,

add the meringue paste and the whipped cream; fill some brick moulds with the composition, imbed them in ice for an hour and a half, and when frozen firm, use a knife dipped in hot water to cut each brick of ice into slices an inch thick; spread a thin coating of the cherry ice, No. 772, over their surfaces, placing each biscuit as it is finished out of hand in a fancy paper case, and depositing them in the ice cave: this part of the operation must be executed with the greatest celerity in order to prevent the melting of the ice. Dish up the biscuits with artificial paper vine-leaves upon a lace pattern dessert paper. The cases, artificial leaves, and dessert papers are procurable at Ferré's French provision warehouse, Marylebone-street, Regent-street.



## CHAPTER XLI.

## ON ICED PUDDINGS.

Iced Pudding à la Victoria.

Iced Pudding à la Percy Bysshe  
Shelley.

Iced Pudding à la Shakspeare.

Iced Pudding à la Kemble.

Iced Water-Blocks or Stands, orna-  
mented with Natural Flowers,  
for dishing up Iced Puddings.**No. 794.—Iced Pudding à la Percy Bysshe Shelley.**

INGREDIENTS : a custard cream composed of 12 yolks of eggs, a pint of cream, 12 oz. of sugar, and 1 oz. of vanilla sugar ; 6 oz. of fruits consisting of equal parts of dried cherries, pine apple, dried pears, and green citron, all cut in very small squares, and a gill of maraschino.

Mix the custard and the maraschino, and freeze the composition quite stiff ; then add the fruits, freeze again, fill the mould, imbed it in rough ice and salt.

**No. 795.—Iced Pudding à la Shakspeare.**

Ingredients : a custard cream composed of 1 pint of cream, 8 yolks of eggs, and 8 oz. of sugar ;  $\frac{1}{2}$  a pint of

caramel composed of 4 oz. of sugar, a stick of cinnamon, the rind of a lemon, and a gill of water, boiled down and baked of a very dark brown colour, and diluted with  $\frac{1}{2}$  a pint of water, and strained; a gill of curaçoa, 8 oz. of dried fruits as follows:—candied orange peel, shred pistachios, dried pears, and pine apple, in equal parts, and all cut small; 3 gills of double cream whipped.

Mix the custard, the essence of caramel, and the liqueurs, freeze the composition, add the shred fruits and the whipped cream, mould the ice, and imbed it in rough ice and salt in the usual way.

#### No. 796.—Iced Pudding à la Victoria.

Ingredients:  $1\frac{1}{2}$  pint of Plombières ice, No. 735, 4 oz. of dried apricots cut small, 4 oz. of dried cherries, 2 oz. of Diavolini,  $\frac{1}{2}$  pint of double cream whipped.

Freeze the Plombières cream ice quite stiff, then add the fruits and the whipped cream, and mould the ice. When turned out of the mould (melon-shaped) the exterior of the pudding must be sprinkled over with chopped almonds dried of a light brown colour, and chopped pistachios; these are intended to have the rugged appearance of the peel of the melon.

The top and base of the pudding should be garnished with small fancy fruit-shaped ices.

#### No. 797.—Iced Pudding à la Charles Kemble.

Ingredients: A custard cream composed of 1 pint of cream, 8 yolks of eggs,  $\frac{1}{2}$  pint of pine apple syrup, 8 oz. of sugar, 6 oz. of chestnut farina, and 1 oz. of vanilla



sugar; 4 oz. of pine apple cut small, 4 oz. of Sultana raisins, a gill of kirschenwasser, and  $\frac{1}{2}$  pint of double cream whipped.

Mix the custard and liqueur, freeze the composition, add the fruit and the whipped cream, and mould the ice.

These iced puddings may be further varied by using Nos. 745, 746, 747, and 748 for the purpose.

**No. 798.—Iced Water-blocks or Stands, ornamented with Natural Flowers, for dishing up Iced Puddings.**

I have already treated of this subject in No. 615, and my only object in introducing it again in this place is to add that these very beautiful accessories may be further embellished by using natural flowers for the composition of borders round the edges of the baskets or vases, and also for the ornamentation of the base. To facilitate the appending of the flowers or bouquets to the edges of the vases, &c., it is necessary when the coloured water is poured into the mould, that hooks made of wire with a bent top should be hung on to the outside of the vase, having the reversed end bent down an inch long into the water. The water, as it becomes frozen, securely fastens the hooks into the edge of the vase; upon these hooks alternate bouquets of violets and lilies of the valley, mignonette and rosebuds, &c., produce a most charming effect. You will of course have the bouquets ready to hand.

For a specimen of this sort of stand, *see* Illustration No. 29.

## CHAPTER XLII.

ON FANCY ICES, ICED BOMBS, SOUFFLÉ CREAM  
ICES, &c.

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Fancy Ices in General.	Iced Bomb à la Robert Peel.
Imitation Asparagus.	Iced Bomb à la Rowland Errington.
Orange Baskets Candied, filled with Tutti-frutti.	Iced Bomb à la James Maxse.
Variegated Ice Bricks.	Soufflé Cream Ice à la Vanille.
Imitation Fruits in Ice.	Soufflé Cream Ice with Liqueur.
Imitation Pine Apple of Ice.	Soufflé Cream Ice with Coffee.
Imitation Plum Cake in Ice.	Soufflé Cream Ice with Chocolate.
Iced Bomb à la Buccleugh.	Soufflé Cream Ice à la Venetienne.
Iced Bomb à la Massey Stanley.	Soufflé Cream Ice à la Jenny Lind.
Iced Bomb à la Rachel.	Soufflé Cream Ice à la Balzac.
Iced Bomb à la Foley.	Soufflé Cream Ice à la Fanny Kemble.
Iced Bomb à la Kinnaird.	To extract colours from Cochineal, Saffron, &c.
Iced Bomb à la Montrose.	Gum and Confectioners' Paste.
Iced Bomb à la Wilton.	
Iced Bomb à la Derby.	

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## No. 799.—On Fancy Ices in General.

A RICH and almost infinite variety of fancy ices may be easily produced by diligently turning to account the numerous ices already described in this work; to this end, it will be only necessary that you should pay strict attention to the few following descriptions here-



after explained, to assist you in composing other fancy ices which you no doubt will be enabled to imitate without further directions.

**No. 800.—Imitation Asparagus.**

To produce this fancy ice you will require at least eighteen asparagus moulds made in pewter, and procurable at Adams's, 57, Haymarket; for a pattern, see Adams's Illustrations.

Prepare a quart of vanilla cream ice and half a pint of green pistachio ice, or a spoonful of spinach greening mixed with a fourth of the vanilla cream ice will serve the purpose. Use the white ice to mould two-thirds of the asparagus, adding the bud end with the green composition. The asparagus must be imbedded in rough ice for at least an hour, and turned out of their moulds, placed upon paper on the shelves of an ice cave for another hour, in order that they may become frozen perfectly stiff, so as to insure facility in dishing them up. An oval ice block in the shape of a rather low basket or pedestal is best adapted for dishing up imitation asparagus; and to insure a safe maintenance of their position the best way is to dish them in exactly the same manner as natural asparagus.

**No. 801.—Orange Baskets Candied, filled with  
Tuttifrutti Ice.**

Prepare a dozen orange baskets, No. 124, and just before sending them to table, fill them with tuttifrutti ice, No. 785.

Lemon baskets are prepared in the same manner.



**No. 802.—Variegated Ice Bricks.**

Fill the brick moulds with any three kinds of water or cream ice, or of these mixed: such as strawberry water, vanilla cream and pistachio cream, or chocolate, peach and pine apple, and when frozen stiff, cut them in slices, and dish them up in a pyramidal form.

**No. 803.—Imitation Fruits moulded with Ice.**

All kinds of water or cream ices are equally adapted for this purpose: for the sort of moulds, see Adams's Illustrations of ice moulds. To insure success, the best plan is to unmould the ices an hour before serving them, placing them in an ice cave to stiffen them; this precaution tends to preserve their distinct shape a much longer time.

**No. 804.—Imitation Pine-Apple composed of Ice.**

A pewter mould in the shape of a pine apple will be required for this purpose, and a quart of pine apple water or cream ice (more or less, according to the size of the mould) should be prepared with which to fill the mould: this is to be imbedded in rough ice, and about a dozen imitation fruit moulds are likewise to be prepared for the purpose of being grouped on the ice stand or dish, to serve as a base for the pine apple ice to be raised upon. The crown and stalk palms of the pine are to be imitated with preserved green angelica. The imitation fruits are to be moulded according to directions given in the foregoing number.



**No. 805.—Imitation Plum Cake Ice.**

Prepare a custard cream ice with six ounces of chestnut farina added to the other ingredients composing the custard, and mix therewith stoned raisins, currants, candied peels, shred pistachios, and a wine-glassful of curaçoa; mould the ice in a Charlotte mould, and when dished up pour a vanilla cream ice half frozen over it.

**No. 806.—Iced Bomb à la Buccleuch.**

Composition:  $1\frac{1}{2}$  pint of vanilla cream ice, and 1 pint of pistachio water ice.

Freeze both compositions separately, line the mould with the pistachio ice equally of the thickness of a quarter of an inch, and fill the hollow with the vanilla cream ice.

For instructions concerning the method for filling and the management of bomb ices, see No. 714.

**No. 807.—Iced Bomb à la Massey Stanley.**

Composition: 1 pint of damson water ice and 1 quart of cinnamon and lemon cream ice.

Form a coating with the damson ice, and fill the centre with the cream ice.

**No. 808.—Iced Bomb à la Rachel.**

Composition: 1 pint of cherry water ice, No. 772, and 1 quart of Plombières, No. 728.

Use the cherry ice to form the coating, or rind,

or shell of the bomb, and fill the centre with the Plombières ice, No. 728.

**No. 809.—Iced Bomb à la Foley.**

Composition: 1 pint of strawberry water ice, No. 771, and 1 quart of *scuma*, consisting of the following composition: 1 pint of 32 degrees syrup, 12 yolks of eggs, and 1 oz. of vanilla sugar.

Place these ingredients in a warmed egg bowl, standing in hot water over a smothered slow charcoal fire, and whisk the composition till it froths up into a substantial creamy batter; then withdraw it from the hot water, continue whisking the *scuma* for ten minutes longer, and then set it aside upon rough ice till it is required to fill the bomb. Line the bomb mould with a coating of the strawberry ice to form the shell, fill the centre with the vanilla *scuma*, close the two halves of the mould, and immediately imbed it in plenty of pounded rough ice mixed with salt.

NOTE.—The directions given above for *closing* the mould refer only to a spherical bomb mould, which necessarily would be made in half spheres; at the same time let it be understood that in any case the mould must be well closed previously to its being imbedded in rough ice.

**No. 810.—Iced Bomb à la Kinnaird.**

Composition: 1 pint of greengage water ice, No. 780, and 1 quart of walnut cream ice, No. 729.

Line the bomb mould with a coating of the green-



gage water ice to form the shell, and fill the centre with the walnut cream ice. For more ample particulars regarding the moulding and freezing of the bomb, see Nos. 714, 715, 716, 717, and 718.

**No. 811.—Iced Bomb à la Montrose.**

Composition: 1 pint of peach water ice, No. 778, 1 quart of filbert cream ice, No. 730, 1 oz. of diavolini, No. 403, and 2 oz. of rose pastilles, No. 474.

Line the mould with the peach water ice to form the coating or shell, and use the filbert cream ice (in which after it has first been frozen the diavolini and pastilles have been mixed) to fill the centre; the bomb when closed is to be refrozen in the usual way.

**No. 812.—Iced Bomb à la Wilton.**

Composition: 1 pint of apricot water ice, No. 779, 1 quart of noyau cream ice, No. 743, 2 oz. of shred pistachios, and 2 oz. of cherry kernel comfits, No. 665.

Line the mould with the apricot water ice to form the shell, and fill the centre with the frozen cream ice, having the pistachios and cherry kernels mixed in it.

**No. 813.—Iced Bomb à la Derby.**

Composition: 1 pint of pomegranate water ice, No. 782, 1 quart of maraschino cream ice, No. 742, and 2 oz. of pistachio *prâlines*, No. 652.

Line the mould with the pomegranate water ice, and fill the centre with the cream ice, in which mix the *prâlines*.

**No. 814.—Iced Bomb à la Robert Peel.**

Composition: 1 pint of red currant water ice, No. 767, and 1 quart of Italian cream ice, No. 726.

Line the mould with the water ice, and fill the centre with the cream ice.

**No. 815.—Iced Bomb à la Rowland Errington.**

Composition: 1 pint of orange water ice, No. 776, 1 quart of caramel cream ice, No. 737, 2 oz. of broken almond *prâlines*, No. 649, 2 oz. of candied peel, and 2 oz. of preserved ginger.

Line the mould with the orange water ice, and fill the centre with the cream ice in which have been mixed the *prâlines*, ginger, and peel.

**No. 816.—Iced Bomb à la James Maxse.**

Composition: 1 pint of Kirschenwasser punch ice, No. 687, and 1 quart of nougat cream ice, No. 740.

Line the mould with the punch ice, fill the centre with the nougat cream ice, and finish as shown in No. 714 and following numbers.

**No. 817.—Soufflé Cream Ice à la Vanille.**

Ingredients: 1 pint of double cream whipped, 2 whites of eggs of Italian meringue paste, No. 349, and 1 oz. of vanilla sugar, No. 199.

When the Italian meringue has become cold, mix it with the vanilla sugar and the whipped cream, and use the composition to fill a mould which has been already



set up in rough ice and salt for the purpose, close the mould, and imbed it in rough ice with salt and saltpetre.

**No. 818.—Soufflé Cream Ice with Liqueur.**

Ingredients: 1 pint of double cream whipped, 2 whites of eggs of Italian meringue paste, No. 349, and a gill of any kind of liqueur.

The process is the same as in the preceding number.

**No. 819.—Soufflé Cream Ice with Coffee.**

Ingredients: 1 pint of double cream whipped, 2 whites of eggs of Italian meringue, and a gill of strong essence of coffee, made from 3 oz. of roasted and ground Mocha.

Proceed as in the foregoing cases.

**No. 820.—Soufflé Cream Ice with Chocolate.**

Ingredients: 1 pint of double cream whipped, 2 whites of eggs of Italian meringue, No. 349, and 6 oz. of vanilla chocolate dissolved and boiled in  $\frac{1}{2}$  pint of water, and reduced to a gill, and strained, and afterwards stirred on the ice until cold.

First mix the chocolate with the meringue, and then lightly incorporate the whipped cream, fill the ready frozen mould, and imbed it in rough ice.

**No. 821.—Soufflé Cream Ice à la Venitienne.**

Ingredients: 1 pint of double cream whipped, 2 whites of Italian meringue, 2 oz. of diavolini,  $1\frac{1}{2}$  gill of

milk of almonds, extracted from 4 oz. of sweet and 12 bitter almonds, by pounding them with 1 oz. of orange-flower water, and 6 oz. of spring water, and then straining off the milk.

First half freeze the milk of almonds, then add the meringue, next incorporate lightly the whipped cream and the diavolini comfits, and finish as in former cases.

**No. 822.—Soufflé Cream Ice à la Jenny Lind.**

Ingredients: 1 pint of double cream whipped, 2 whites of Italian meringue, 1 gill of maraschino, and the kernels of 18 fresh gathered, barely ripe walnuts.

Mix the liqueur with the meringue when quite cold; then add the whipped cream, and the skinned kernels; fill the mould, and imbed it in plenty of pounded ice, mixed with salt and saltpetre.

**No. 823.—Soufflé Cream Ice à la Balzac.**

Ingredients: 1 pint of double cream whipped, 2 whites of Italian meringue, a gill of golden Dantzic brandy, and 3 oz. of small pear ginger comfits.

Proceed as in the foregoing case.

**No. 824.—Soufflé Cream Ice à la Fanny Kemble.**

Ingredients: 1 pint of double cream whipped, a short custard composed of 6 yolks,  $1\frac{1}{2}$  gill of pine apple syrup, and a stick of vanilla; 2 whites of Italian meringue,  $\frac{1}{2}$  gill of maraschino, 2 oz. of chocolate pastilles, and 4 oz. of cut-up pine apple.

Mix the custard with the meringue and the liqueur,



and then incorporate the cream and the pastilles and pine apple; mould and freeze.

**No. 825.—To extract the Colour from Cochineal.**

Ingredients:  $1\frac{1}{2}$  oz. of cochineal bruised, 1 quart of spring water, 12 oz. of loaf sugar, 2 oz. of cream of tartar, 1 oz. of salts of wormwood, 1 oz. of roche alum, and  $\frac{1}{2}$  pint of spirits of wine.

First boil the bruised cochineal with the water and the cream of tartar in an *untinned copper* pan, then add the sugar and the salts of wormwood; allow these to boil up for a few seconds; next add the roche alum, boil three minutes longer, and filter the compound through a beaver jelly bag, or through a napkin; and when the liquid is cold, add the spirits of wine, and bottle it off for use.

**No. 826.—To extract the Colour from Saffron.**

Ingredients:  $\frac{1}{2}$  oz. of Turkish saffron,  $\frac{1}{2}$  pint of water,  $\frac{1}{2}$  gill of spirits of wine, 6 oz. of loaf sugar, and  $\frac{1}{2}$  oz. of alum.

Boil all the ingredients (except the spirits of wine) in an untinned copper pan for ten minutes, and afterwards filter the compound through a suspended jelly bag; and when cold, add the spirits of wine, and bottle it off.

**No. 827.—To extract the Green Colour from Spinach.**

Wash thoroughly a peck of fresh cut spinach, and put it dripping wet into a mortar to be vigorously

pounded into a soft pulpy mass ; place this in a strong clean cloth, and use considerable force to wring out all the juice upon a dish ; pour this into an untinned copper pan, and use a silver spoon to stir it on the fire, till it begins to curdle, then immediately pour the whole upon a sieve, to drain off all excess of moisture, and afterwards mix the greening with an equal quantity of sugar, a tablespoonful of spirits of wine, and a pinch of powdered alum ; keep it in a stoppered glass bottle in a cold place.

**No. 828.—Natural Blue Colours.**

Indigo, cobalt, or ultra-marine, ground with a little spirits of wine.

**No. 829.—Yellow Colours.**

Chrome, saffron, and gamboge ; the latter is a most powerful purgative ; but when used merely for colouring confectionary ornaments, it becomes harmless.

**No. 830.—Orange Colour.**

Is produced by mixing a pinch of carmine with saffron or gamboge.

**No. 831.—On Ready-Prepared Natural Vegetable Colours.**

Vegetable colours of every shade, ready prepared for immediate use, are procurable at all the first-rate Italian warehouses, where ready-prepared transparent colours of French manufacture are to be had. All these colours are said to be harmless.



**No. 832.—To prepare Gum Paste.**

Ingredients :  $1\frac{1}{2}$  oz. of picked gum-dragon, 1 gill of cold water,  $1\frac{1}{2}$  lb. of fine icing sugar, 8 oz. of starch powder, the juice of half a lemon, and a few drops of blue.

Soak the gum with the water in a covered gallipot for twenty-four hours, then wring it through a strong cloth, and proceed as follows:—

First place the gum upon a marble slab, grind and work it vigorously with your flattened fist, adding the lemon juice gradually; and when the gum has been worked in this manner for a few minutes, commence incorporating the sugar by degrees, until the whole is absorbed into the gum; afterwards knead in the starch powder, and the few drops of blue, to give the paste a dazzling whiteness.

As soon as the gum paste is finished, let it be put away in a basin covered over with a cloth, in a damp place, to rest for some twelve hours before it is used for any purpose. It is important that gum paste should be made the day before it is required to be used, in order to be in a condition for effecting correct casts or models of whatever is intended to be imitated: failing in this precaution would produce a most unsatisfactory result.

**No. 833.—To colour Gum Paste.**

Gum paste may be coloured at any time, by adding any given colour in a liquid state, and working it into the paste with the hands. Pink or rose colour is produced with carmine; brown, with burnt umber; the

different shades of blue, with indigo, cobalt, or ultramarine. The different shades of green, and indeed of all colours, are sold in a liquid state, at all colour shops; at the same time it is to be remembered that these colours being more or less unfit to eat, their use must be restricted to purely ornamental purposes.

**No. 834.—Confectioners' Paste.**

Ingredients:  $1\frac{1}{4}$  lb. of flour, 10 oz. of sifted sugar, 2 yolks of eggs, 1 gill of hot water.

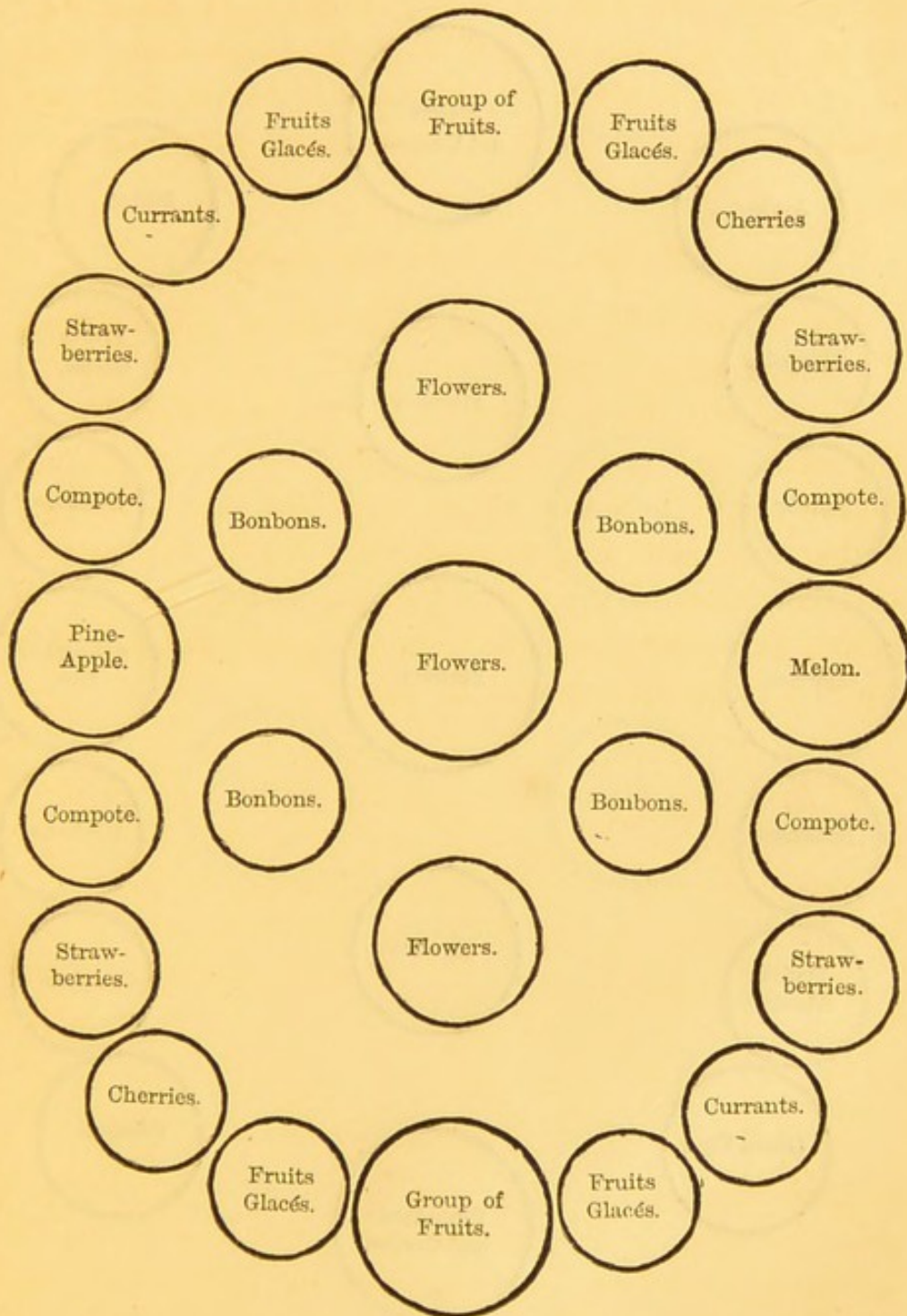
Spread out the flour with a hollow in the centre on the slab, and place the yolks and the sugar in the hollow; add half the water, work the ingredients together with your fingers, and when nearly mixed, add the remainder of the water, and vigorously work altogether into a firm smooth compact paste, and roll this up in a cloth till required for use.



# BILL OF FARE FOR DESSERT.

## SUMMER.

DESSERT FOR SIXTEEN OR TWENTY PERSONS.

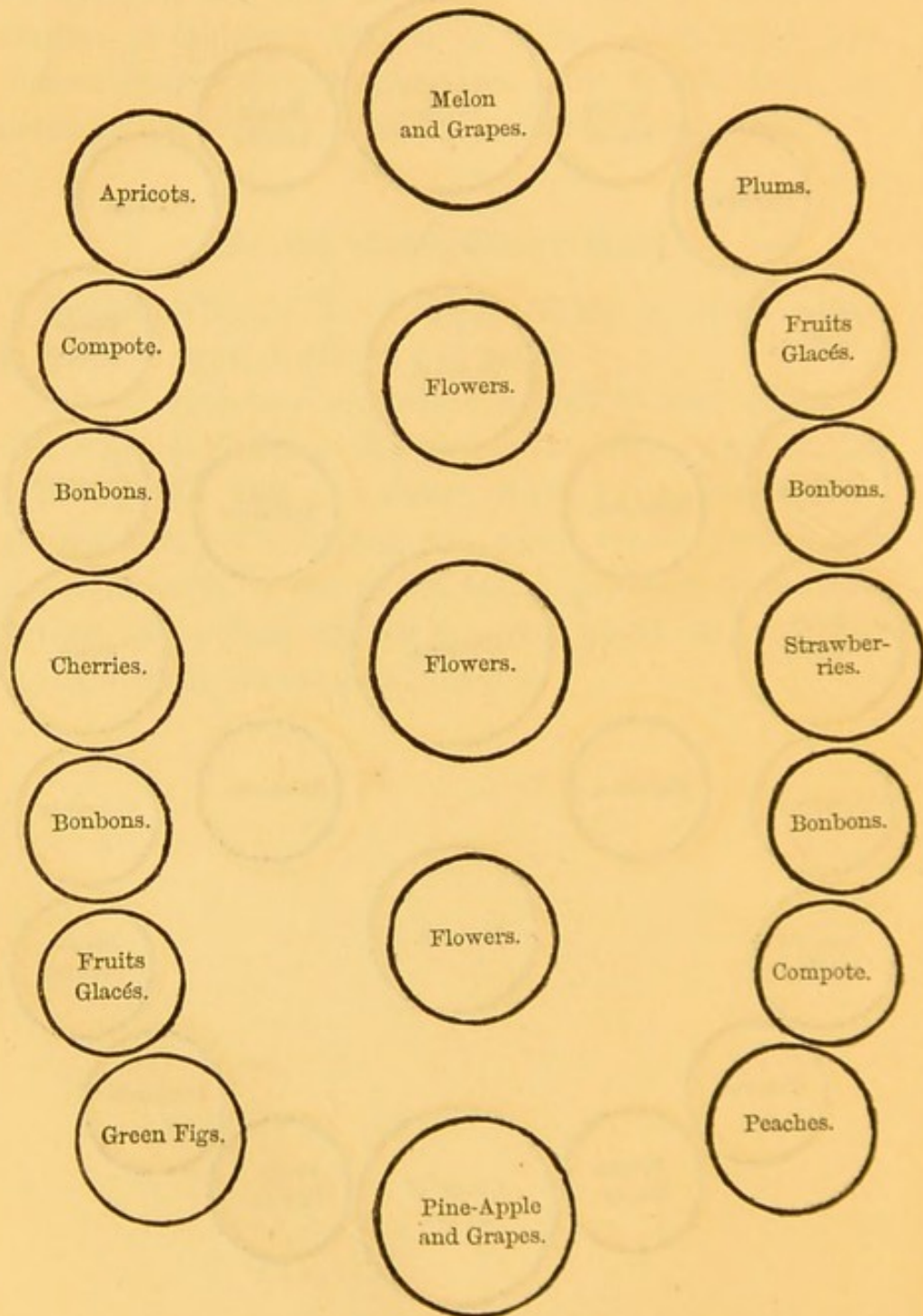


Water Ice. Seed Biscuits. Cream Ice.

BILL OF FARE FOR DESSERT.

SUMMER.

DESSERT FOR FOURTEEN OR EIGHTEEN PERSONS.



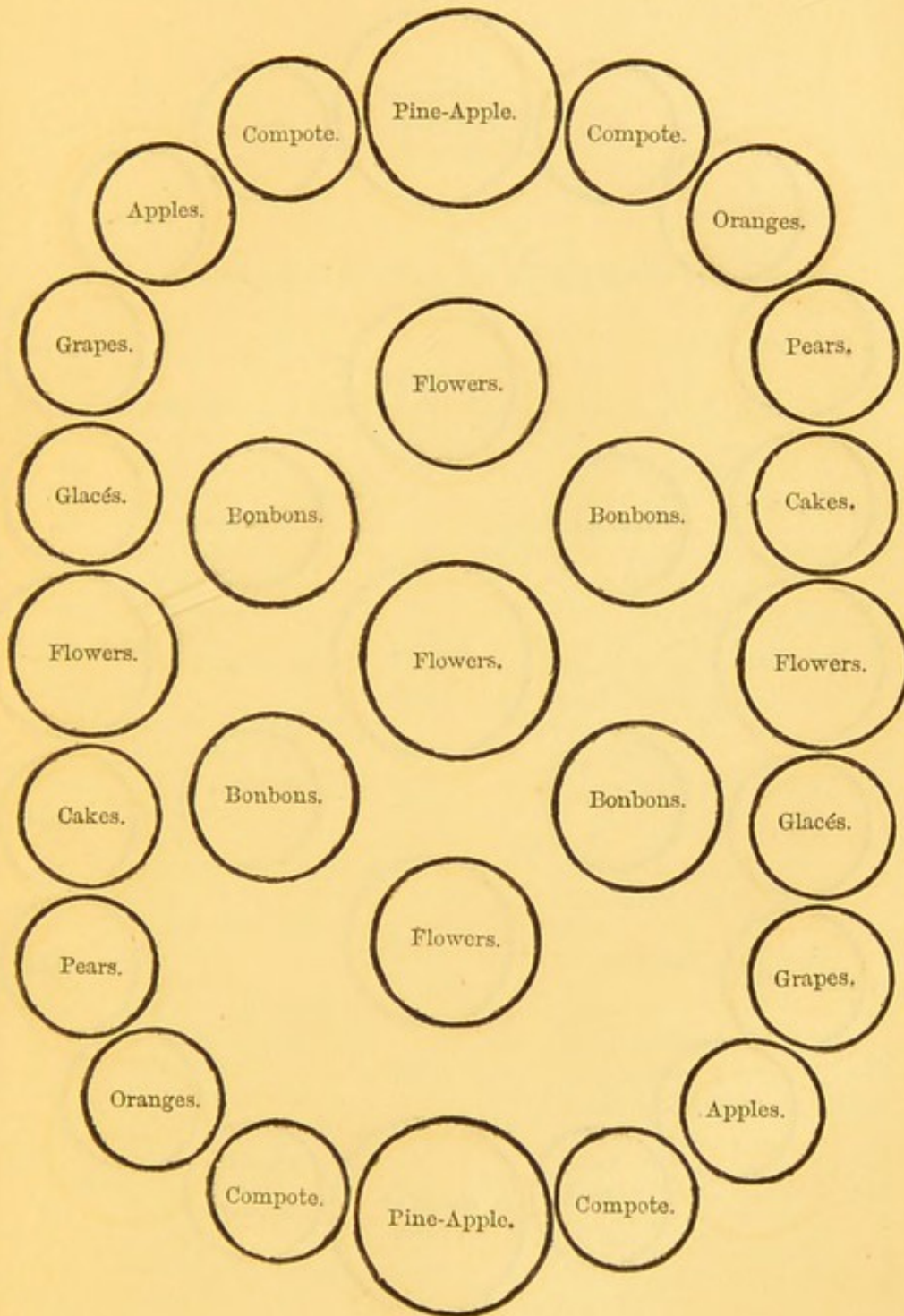
Water Ice. Cream Ice.



# BILL OF FARE FOR DESSERT.

## WINTER.

DESSERT FOR SIXTEEN OR TWENTY PERSONS.

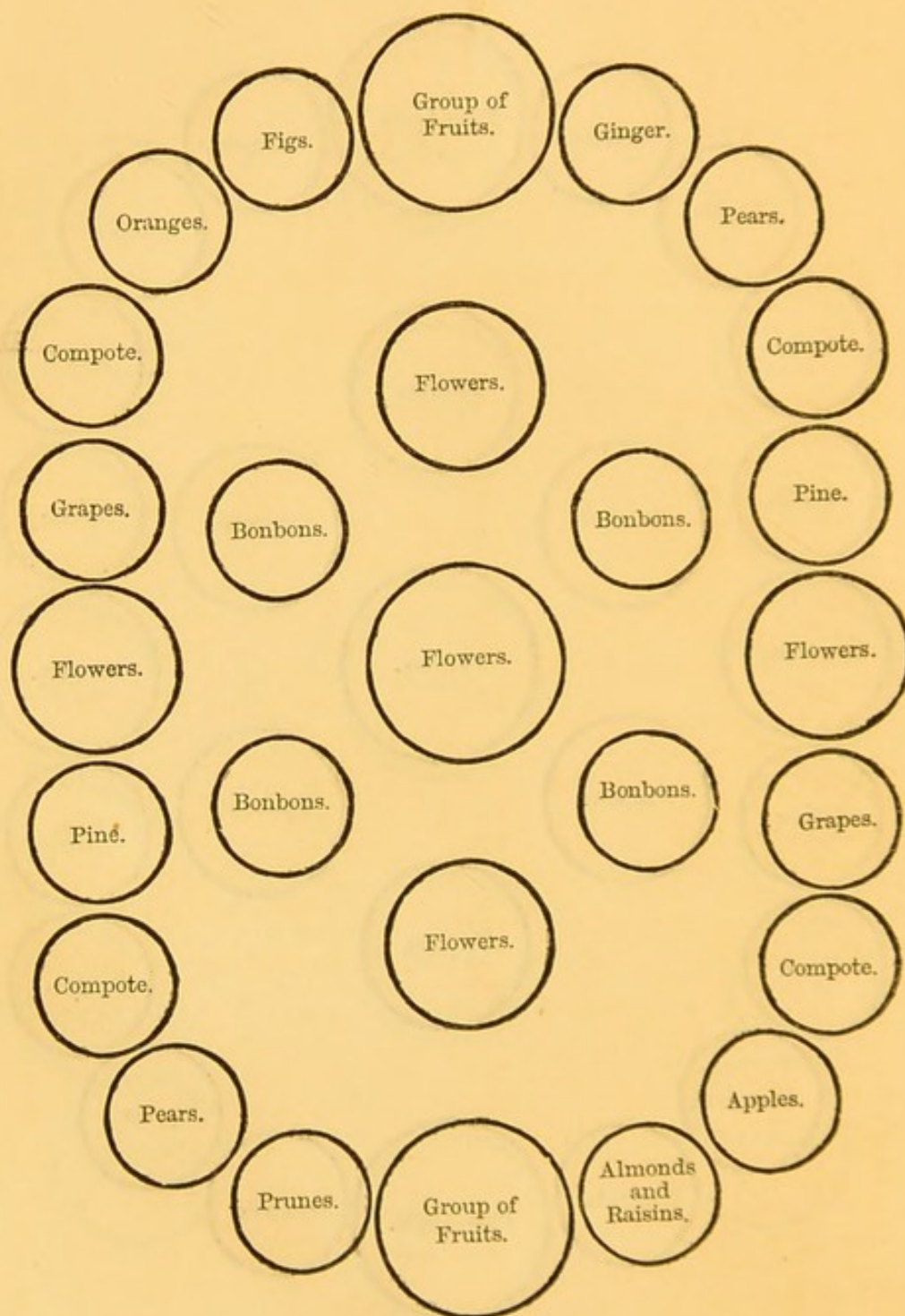


Iced Bomb à la Wilton. Biscuits Glacés à la Thackeray. Orange Water Ice.

# BILL OF FARE FOR DESSERT.

## WINTER.

DESSERT FOR FOURTEEN OR SIXTEEN PERSONS.



Water Ice. Tuttifrutti. Cream Ice.



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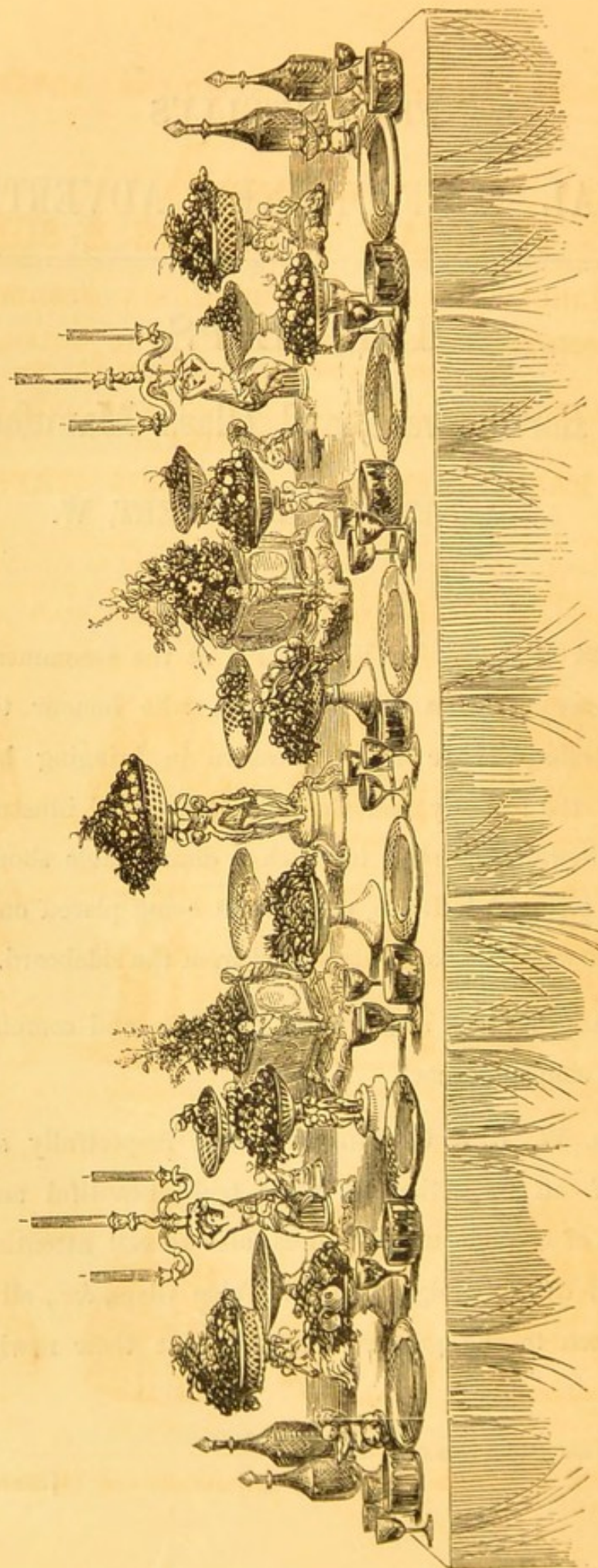
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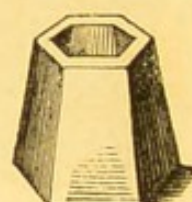
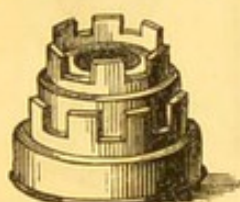
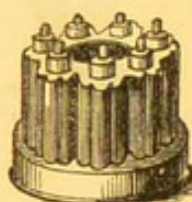
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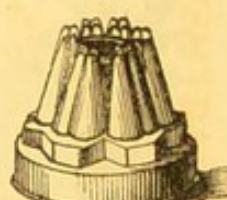
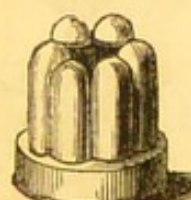
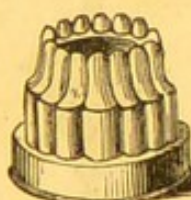
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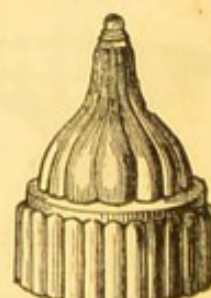
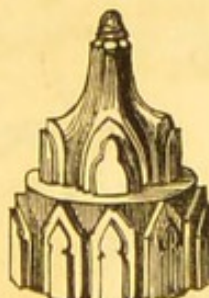
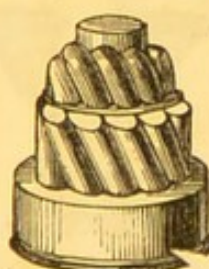
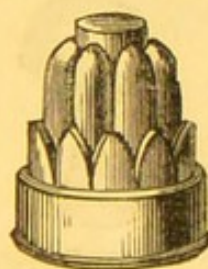
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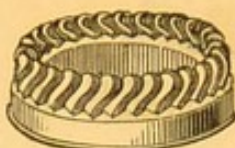
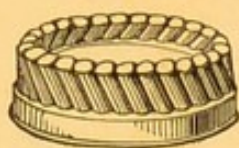
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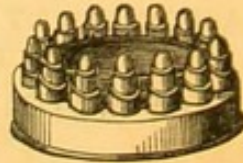
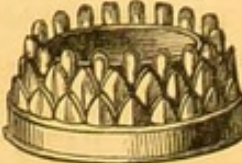


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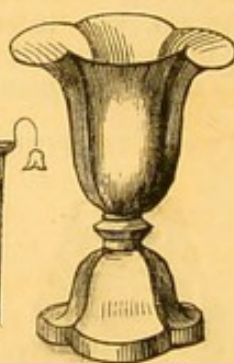
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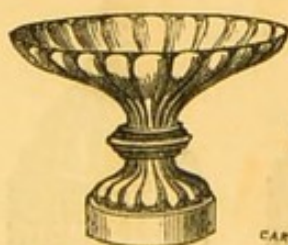
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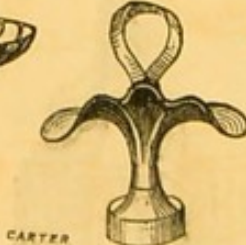
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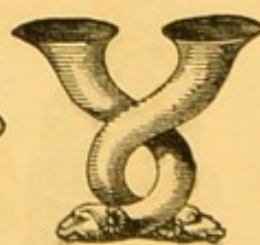
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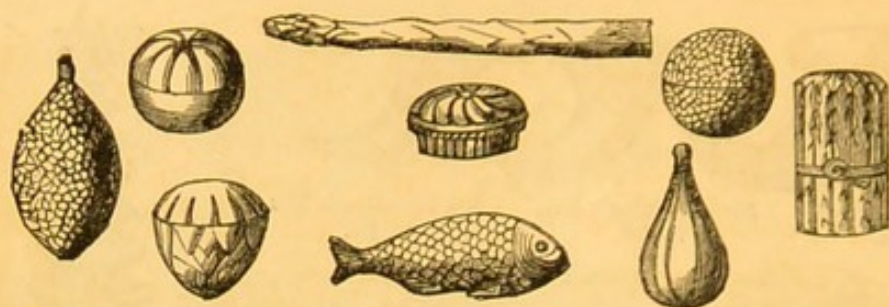
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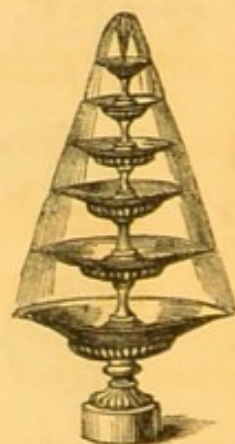
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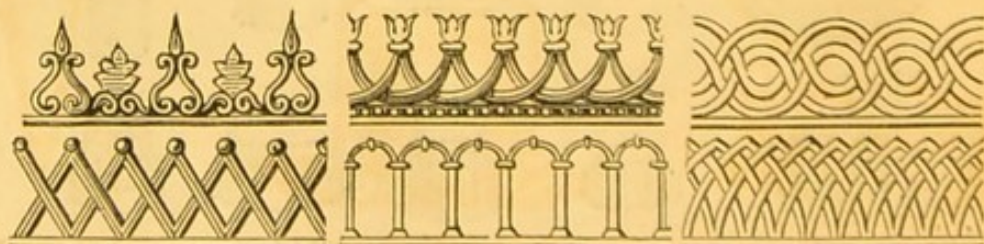
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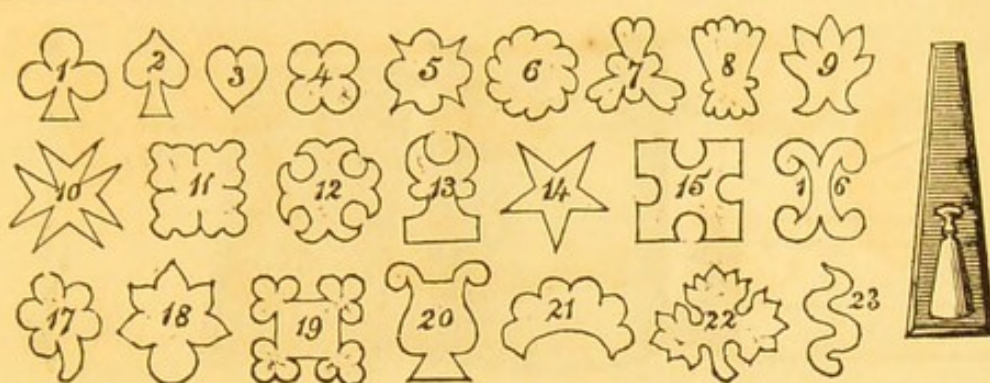


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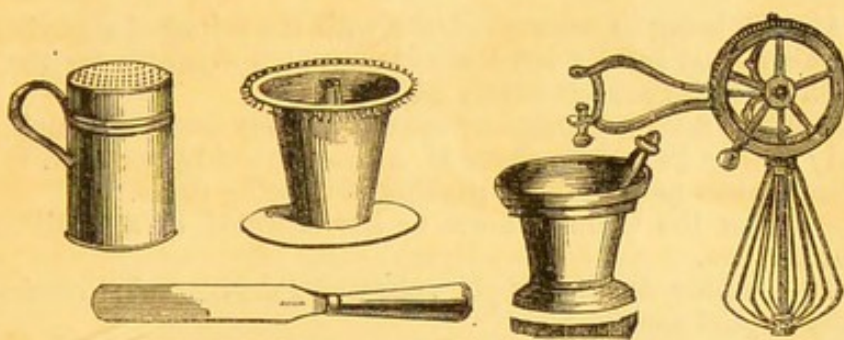


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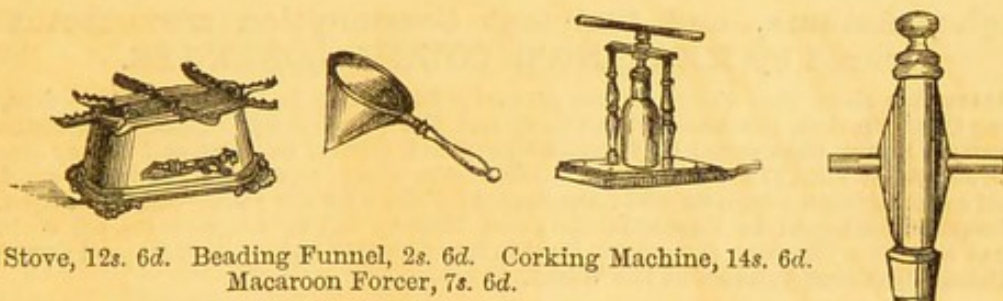
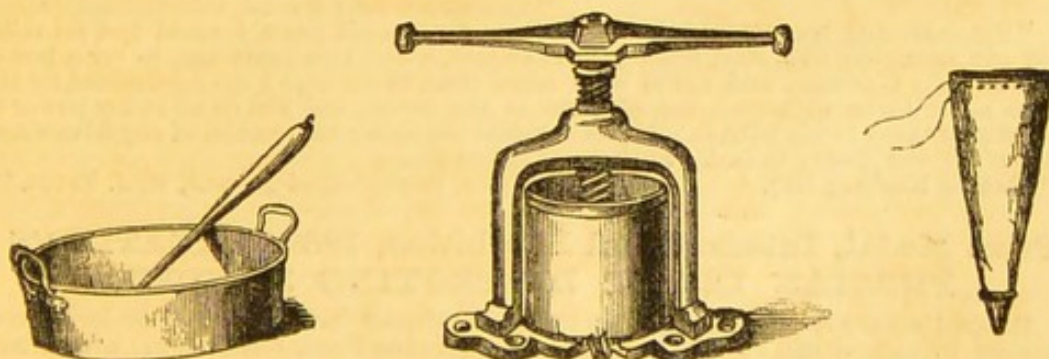
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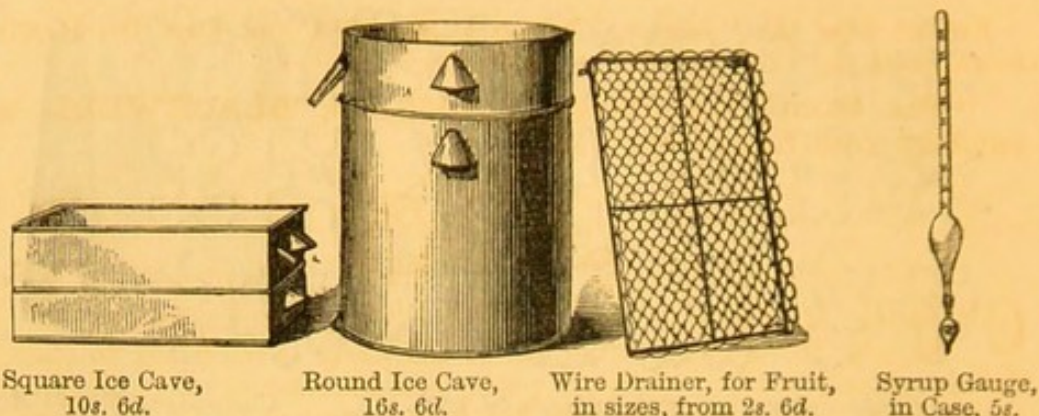
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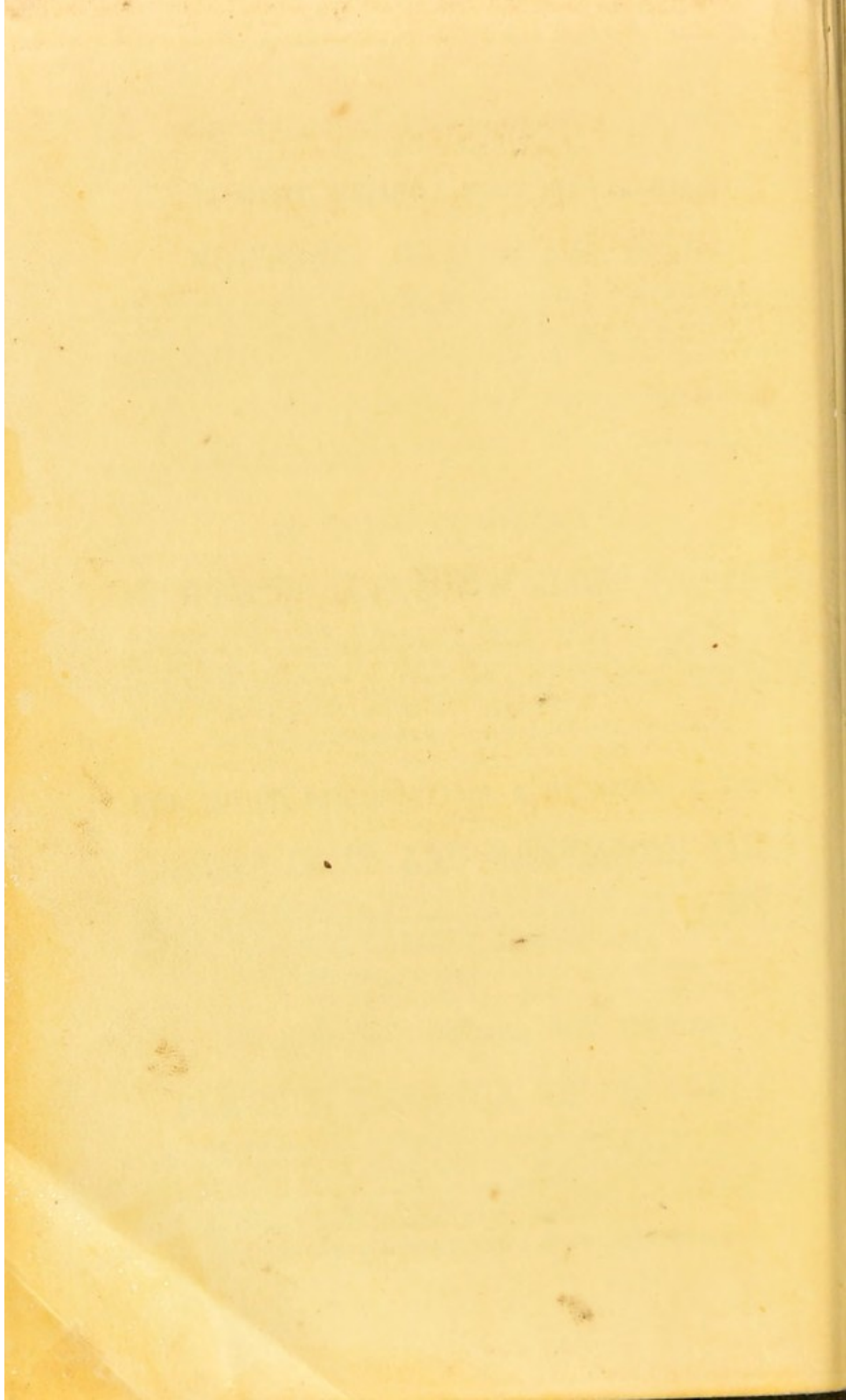
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Date	Particulars
JUNE 99	Chemical Treatment
	Fumigation
	Deacidification Renaissance MA Liquid
	Lamination
	Solvents
	Leather Treatment
	Adhesives
	Remarks



