

The modern confectioner : a practical guide to the latest and most improved methods for making the various kinds of confectionery; with the manner of preparing and laying out desserts; adapted for private families or large establishments / by William Jeanes.

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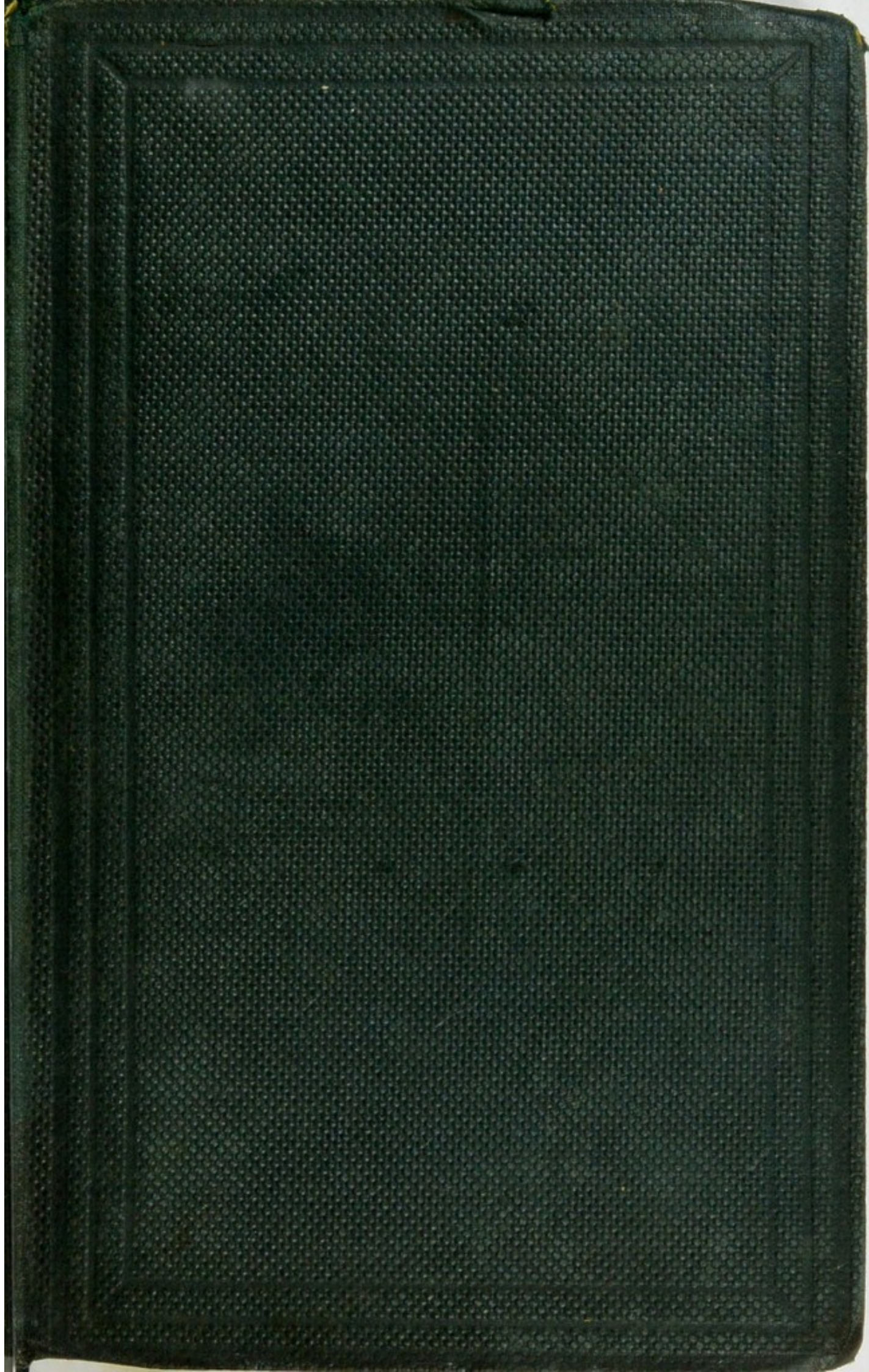
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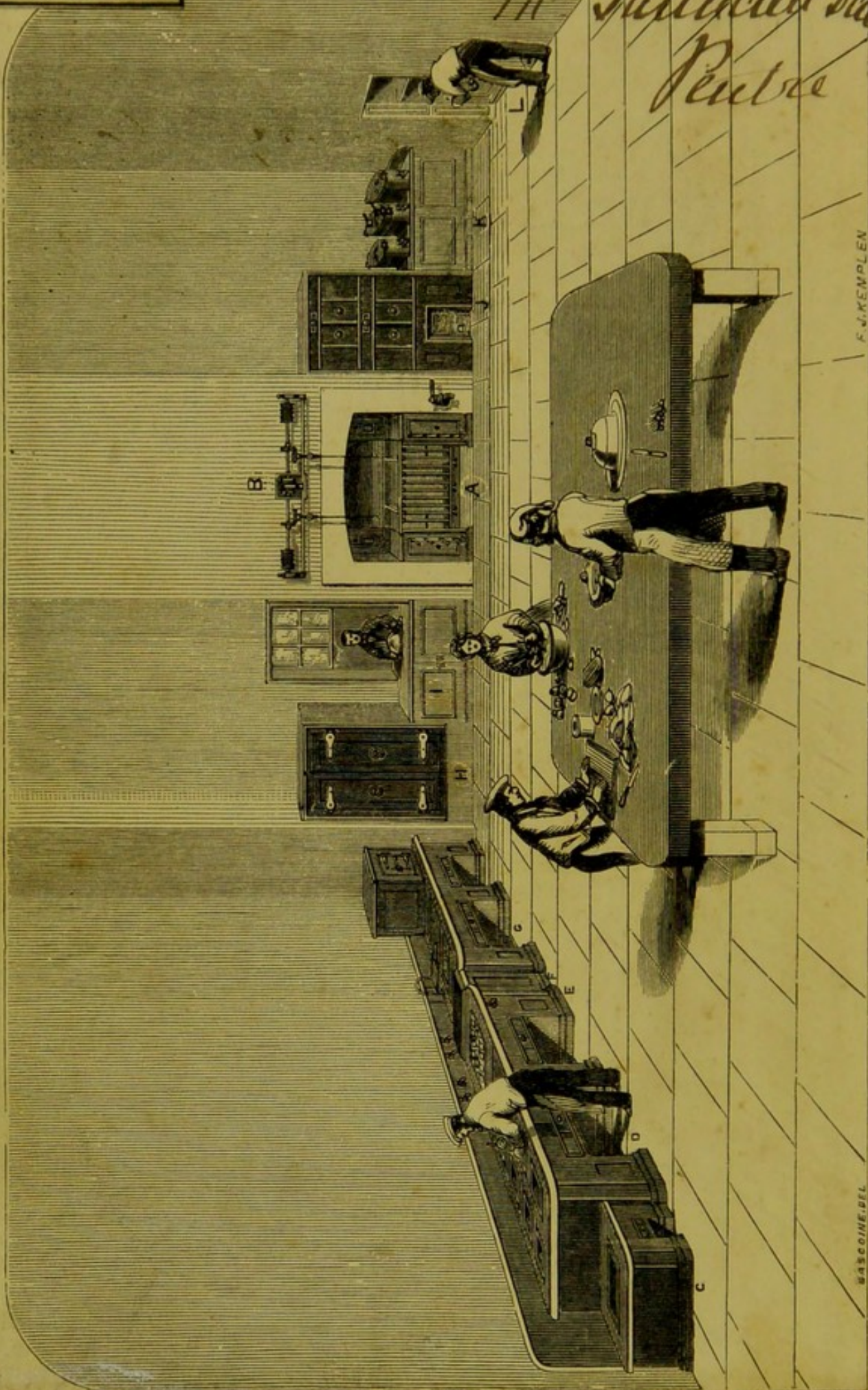
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BENHAM AND SONS,

*Wm. Saunders & Co.
Perth*



F. J. KEMPLEN

W. S. COLEMAN, DEL.

Wigmore Street, Cavendish Square, London (1857)

DESCRIPTION OF KITCHEN APPARATUS

AS SHOWN ON THE OPPOSITE PAGE.

Alice Broomfield

- A.—THE OXFORD ROASTING RANGE, the first specimen of which, in London, was introduced by BENHAM AND SONS at the celebrated Kitchen of the Reform Club, and which, with the whole of the Cooking Apparatus, was fitted up by them under the superintendence of the late M. Soyer.

It has an open fire, with vertical bars instead of the ordinary horizontal ones, but its peculiar excellence consists in the intense heat radiated from it, and its great economy of fuel—the space from the bars to the back being only one half the usual depth. The back is formed of Stourbridge fire-clay. The size of the fire may be increased or diminished at pleasure, and the whole of the front opens on hinges, like a gate, so as to give ready access for the removal of cinders, &c. The boiler for hot water is placed behind the back.

- B.—IMPROVED SMOKE JACK, with double movements, dangle-spits, and universal joints; equally applicable to any other description of Range. The apparatus is kept in motion solely by the upward current of air in the chimney, without springs or weights.
- C. D.—STEWING STOVES AND STOCKPOT STOVE, heated by charcoal or gas, and therefore requiring no flue. The lower stove at the end is for large stockpots. These are considered by many professed cooks as quite indispensable.
- E.—BAIN-MARIE PAN, for keeping sauces, soups, gravies, &c., always hot and ready for use without the slightest risk of burning or spoiling.
- F.—COOK'S SINK, with water for cooking purposes, &c., laid on. A great saving of time and trouble in large establishments.
- G.—HOT-PLATE AND BROILING STOVE, with moveable gridiron, to which can be also added the OVEN ON THE TOP, as shown in the drawing, all heated by one fire. The top and front are all of iron, and the draught can be regulated by the sliding doors in front.
- H.—HOT CLOSET, heated by steam or hot water, for keeping silver and china hot and ready for use; also for receiving the different courses of a dinner after being dished up until taken to the dining room. By this means, joints, &c., are kept thoroughly hot, without any risk of being scorched or dried up.
- I.—STEAM TABLE for dishing up. By means of the Service-window shown in the drawing, the Servants need not come into the Kitchen to carry up the dinner.
- J.—OVENS, with a separate furnace underneath, and preferred by many professional cooks to those which are heated by the fire of a kitchen range.
- K.—STEAM KETTLES, of copper or block tin, for boiling meat, vegetables, puddings, &c.
- L.—LIFT for conveying the dinner to the floor above. In large establishments, coals, &c., are carried up to the top of the building in this manner, which effects a great saving of labour.

BENHAM AND SONS will be happy to furnish Plans and Estimates for fitting up Kitchens, Sculleries, Larders, Still-rooms, Confectionaries, &c., in London or the country, and to send practical persons to take the necessary dimensions and other particulars.

76 Bodinham
151-

DESCRIPTION OF KITCHEN AFFAIRS

A BIRD'S EYE VIEW OF THE KITCHEN

By the Author of the "Bird's Eye View of the Kitchen"

The first thing that strikes the eye when one enters the kitchen is the general appearance of the room. It is a large, well-lit room, with a high ceiling and a large window on the right-hand side. The walls are white, and the floor is made of polished wood. In the center of the room is a large table, covered with a white cloth. On the table are several bottles and jars, and a large bowl. To the left of the table is a large sink, and to the right is a large stove. The kitchen is a busy place, and the people who work in it are always busy.

The second thing that strikes the eye is the general appearance of the people who work in the kitchen. They are all women, and they are all dressed in white. They are all busy, and they are all working hard. The kitchen is a busy place, and the people who work in it are always busy. The third thing that strikes the eye is the general appearance of the food that is being prepared. It is all fresh, and it is all cooked to order. The kitchen is a busy place, and the people who work in it are always busy.

The fourth thing that strikes the eye is the general appearance of the kitchen. It is a large, well-lit room, with a high ceiling and a large window on the right-hand side. The walls are white, and the floor is made of polished wood. In the center of the room is a large table, covered with a white cloth. On the table are several bottles and jars, and a large bowl. To the left of the table is a large sink, and to the right is a large stove. The kitchen is a busy place, and the people who work in it are always busy.

The fifth thing that strikes the eye is the general appearance of the people who work in the kitchen. They are all women, and they are all dressed in white. They are all busy, and they are all working hard. The kitchen is a busy place, and the people who work in it are always busy.

The sixth thing that strikes the eye is the general appearance of the food that is being prepared. It is all fresh, and it is all cooked to order. The kitchen is a busy place, and the people who work in it are always busy.

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The eighth thing that strikes the eye is the general appearance of the people who work in the kitchen. They are all women, and they are all dressed in white. They are all busy, and they are all working hard. The kitchen is a busy place, and the people who work in it are always busy.

The ninth thing that strikes the eye is the general appearance of the food that is being prepared. It is all fresh, and it is all cooked to order. The kitchen is a busy place, and the people who work in it are always busy.

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The eleventh thing that strikes the eye is the general appearance of the people who work in the kitchen. They are all women, and they are all dressed in white. They are all busy, and they are all working hard. The kitchen is a busy place, and the people who work in it are always busy.

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The fourteenth thing that strikes the eye is the general appearance of the people who work in the kitchen. They are all women, and they are all dressed in white. They are all busy, and they are all working hard. The kitchen is a busy place, and the people who work in it are always busy.

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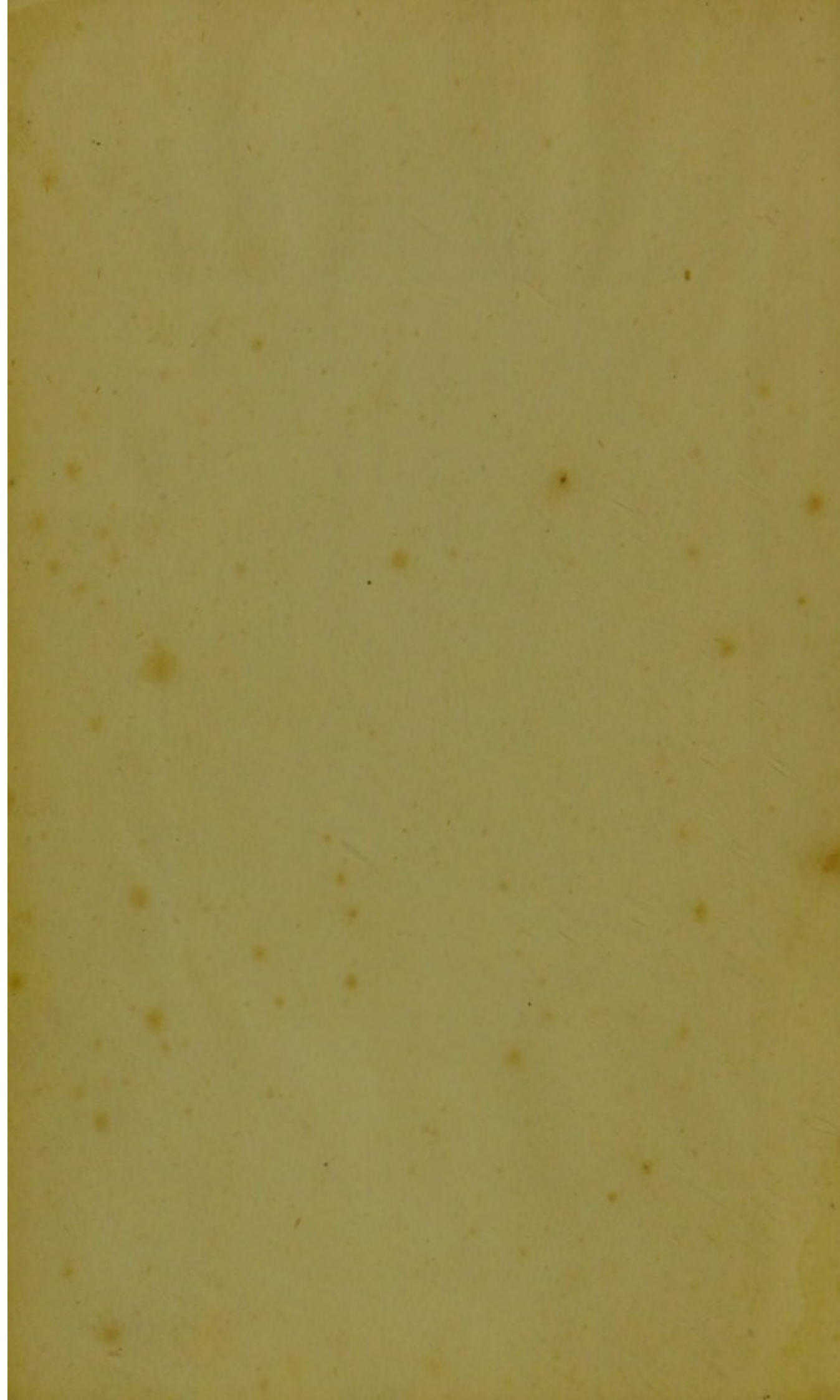
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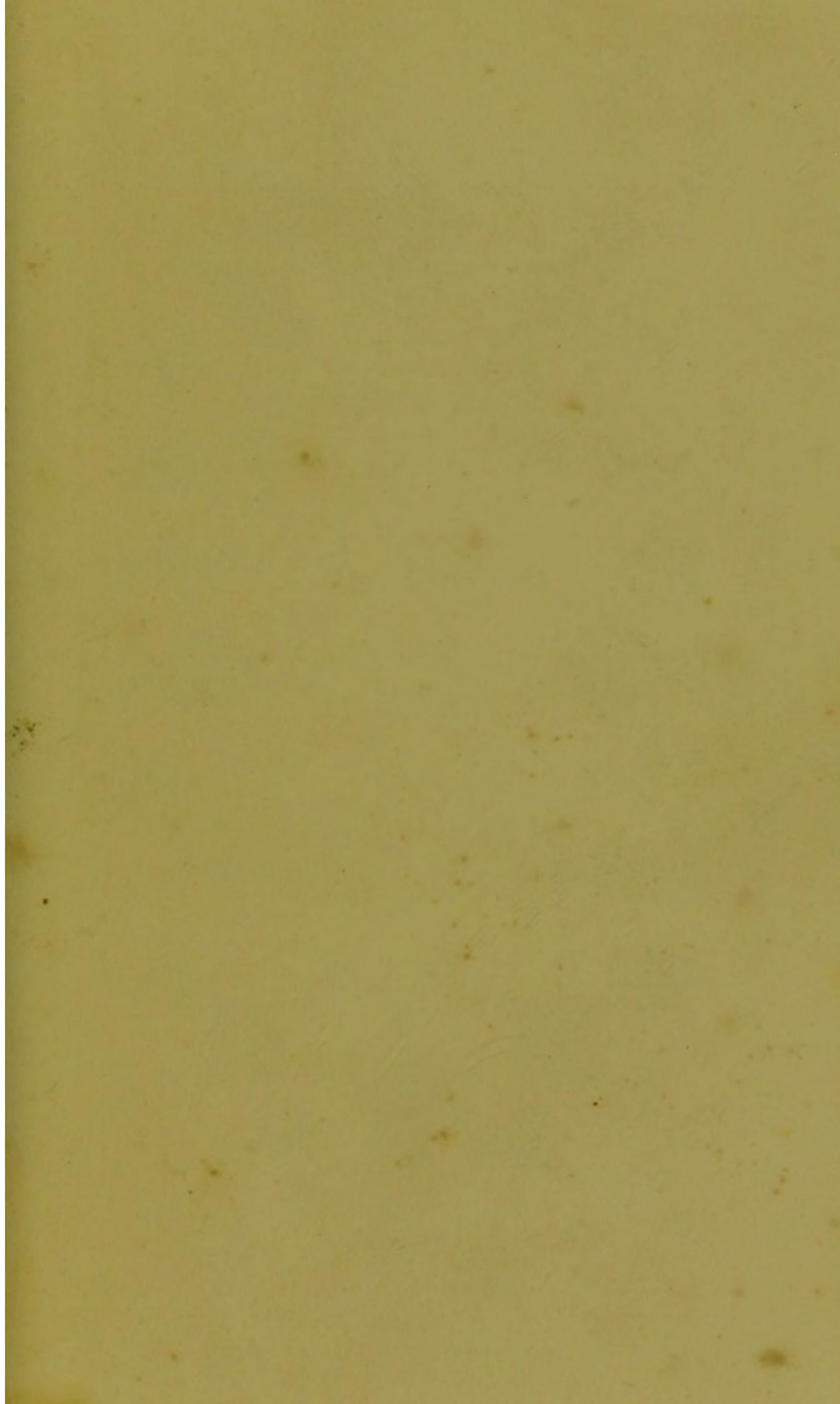
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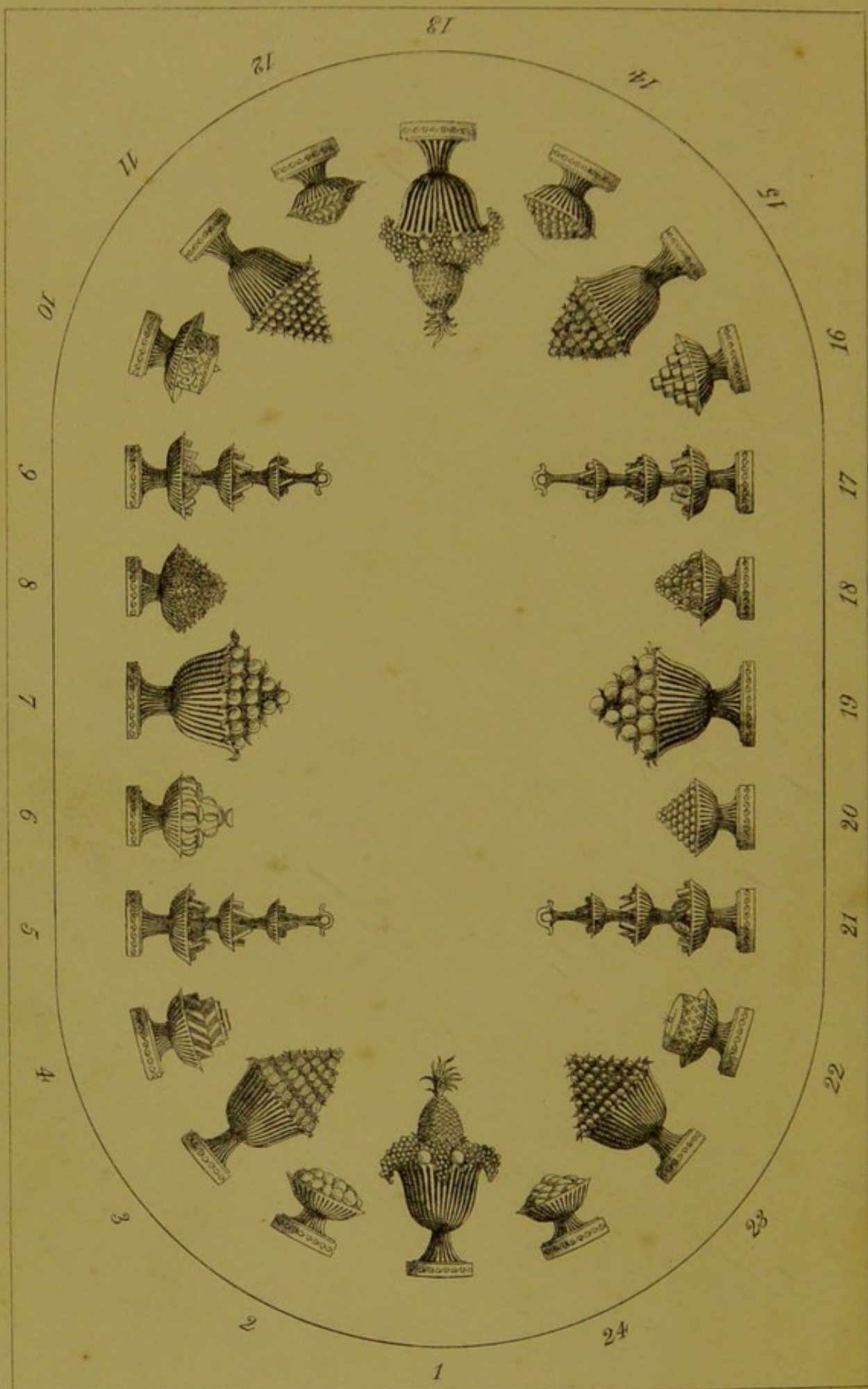


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COOKERY







SUMMER DESSERT FOR 28 PERSONS; SEE KEY, PLATE IX.

THE
MODERN CONFECTIONER:

A PRACTICAL GUIDE

TO THE

LATEST AND MOST IMPROVED METHODS FOR MAKING
THE VARIOUS KINDS OF CONFECTIONARY;

WITH

The Manner of Preparing and Laying out Desserts.

ADAPTED FOR PRIVATE FAMILIES, OR LARGE
ESTABLISHMENTS.

W
BY WILLIAM JEANES,

2
CHIEF CONFECTIONER AT MESSRS. GUNTER'S, CONFECTIONERS TO
HER MAJESTY, BERKELEY SQUARE.

SECOND EDITION.

WITH NUMEROUS ILLUSTRATIONS.

LONDON:
JOHN CAMDEN HOTTEN, PICCADILLY.

1864.

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P R E F A C E.

IN introducing this book to the notice of Confectioners and the public generally, the Author thinks it necessary to make a few remarks by way of preface.

During the past twenty years, Confectionery, like other processes of manufacture, has considerably altered. The rapid development of the science of chemistry has been the means of explaining or simplifying many of the difficulties which formerly beset the practitioner in the art of Confectionery. New fashions have come up, and tastes have changed, so that what was once popular and in the appreciation of the refined, is now considered obsolete and in bad taste. And yet, strange to say, the only handbooks to the art of Confectionery to be obtained at the present moment are those written thirty and forty years ago, giving numerous recipes never used, and elaborate directions for the making of utensils which

may now be easily procured for small sums of money at numerous shops.

Carême, the French pastrycook's work, was almost the only treatise that offered any real assistance to the young or inexperienced practitioner. But this book, well adapted to Paris, is found by English Confectioners not entirely suitable for London. However much we are indebted to the Parisians for valuable lessons in the art, still English Confectionery has marked out a line of its own, and possesses peculiarities of taste widely different from those found on the Continent.

Jarrin (who was formerly employed at our establishment) wrote the *Italian Confectioner* in 1820. Some of the recipes given in his work were those formerly used by us, but they have since been remodelled or supplanted by fresh ones, to suit modern tastes. As given in his work, many of the recipes are entirely wrong, and several of the utensils he describes are old-fashioned articles that have long since been worn out or thrown aside to make way for superior articles. Formerly it was customary in books of this kind to give instructions in the art of wood engraving and in the use of the lathe. The largest Confectioners in London never require instruction upon these points now. Moulds and dies of all kinds may be purchased ready made, and at such

prices, that it would be folly to attempt home manufacture.

The making of pasteboard and of gold and silver paper, the spinning of glass, and the art of engraving on steel and wood, are processes that will be found fully described, to the exclusion of more important matter, in the old Confectionery books. I need not say that these subjects find no place here; they are as unsuitable to the pages of a work on Modern Confectionery as a chapter on boiler-making, or a treatise on the culture of the sugar-cane would be.

As the first lessons in any art are usually concerning the tools employed, the author has devoted the first chapter to a description of *Utensils and Tools*. Then follows some account of the *Stove*, and the different degrees of heat various Confections require. Sugar, the staple or principal ingredient in Confectionery, is next treated of. The young practitioner is especially requested to attend to *the degrees for boiling sugar*. A perfect and ready knowledge of these must be at his fingers' ends, if he wishes to attain any degree of skill in the art. *Syrups* and *Preserved Fruits* are next treated of; then follow *Compotes*, and *Fruits in Brandy and Liqueurs*. *Jellies*, *Fruit Pastes*, and *Bottled Fruits* come next; then three Chapters are devoted to *Cooling Drinks*, *Ice Creams*, and *Water Ices*. In all these, it has been

the Author's endeavour to present the newest and best recipes. The Chapters devoted to the *Oven* are full, and include rules for making all the Cakes and Biscuits the Author believes his reader will be likely to require. One short Chapter is given on *Colours*; then follow others on *Crystallization*, *Caramel Work*, *Rock Sugar*, *Comfits*, *Chocolate*, and *Lozenges*. The concluding Chapters are on *Iceing*, *Gum Paste*, *Distillation*, and *Moulds*. The last chapter is devoted to *Desserts* and *Bills of Fare*—subjects which cannot receive too much attention from those who wish to learn completely the whole art of Modern Confectionery.

With regard to the language employed, the Author has given the rules in the phraseology of the kitchen. The composition of a book is a task quite new to him, and he asks the indulgence of the educated for any peculiarities of expression which may be observed.

Should the quantities prescribed in any of the recipes be too large, the practitioner need scarcely be told that he can always reduce them, providing *they are kept in exact proportion*.

W. JEANES.

May, 1861.

CONTENTS.

CHAPTER I.

UTENSILS AND TOOLS.

	PAGE
Descriptions of the Illustrations	1—10

CHAPTER II.

THE STOVE.

	PAGE
Description of the Stove . . 11 Degree of Heat	12

CHAPTER III.

SUGAR.

1. The various kinds of Sugar	13	6. The Large Thread	17
2. On Clarifying Loaf Sugar	14	7. The Little Pearl	18
3. On Clarifying Brown or Moist Sugar	15	8. The Large Pearl	18
4. The Degrees for Boiling Sugar	17	9. The Blow	18
5. The Small Thread	17	10. The Feather	18
		11. The Ball	19
		12. The Crack	19
		13. The Caramel	20

CHAPTER IV.

SYRUPS.

14. General Directions for Syrups	23	22. Capillaire (or Maiden-hair) Syrup	28
15. Raspberry Syrup	24	23. Lemon Syrup	28
16. Currant Syrup	25	24. Orange Syrup	29
17. Orgeat (or Almond) Syrup	25	25. Ginger Syrup	29
18. Morello Cherry Syrup	27	26. Pine Apple Syrup	29
19. Mulberry Syrup	27	27. Violet Syrup	29
20. Strawberry Syrup	27	28. Grape Syrup	30
21. Barberry Syrup	28	29. Raspberry Vinegar Syrup	30

CHAPTER V.

PRESERVED FRUITS.

	PAGE		PAGE
30. General Remarks on Preserved Fruits . . .	31	49. Sliced Pine Apple . . .	41
31. Green Apricots, Wet . . .	32	50. Whole Pine Apple . . .	42
32. Whole Strawberries . . .	33	51. Quinces, Red or White . . .	43
33. Red Cherries	33	52. Angelica	43
34. White Cherries	34	53. Chesnuts	44
35. Green Gooseberries, Wet . . .	34	54. Damsons, Wet	45
36. Gooseberry Hops	34	55. Figs, Wet	45
37. Bunch Currants, Wet . . .	35	56. Melons	45
38. Ripe Apricots	36	57. Whole Melon	46
39. Greengages, Wet	37	58. Ornamental Oranges . . .	46
40. Green Oranges	37	59. Ornamental Lemons . . .	47
41. Stonewood Plums	38	60. Orange Chips and Rings . .	47
42. Mogul Plums	38	61. Lemon Chips and Rings . .	58
43. Mirabelle Plums, Wet . . .	39	62. Orange Prawlings and Faggots	48
44. Ripe Peaches, Wet	39	63. Lemon Prawlings and Faggots	49
45. White Pears, Wet	40	64. Ginger, Wet	49
46. Red Pears	41	65. Mode of Candying Fruit . .	50
47. Barberries in Bunches . . .	41	66. Dried Fruits	51
48. Nectarines	41		

CHAPTER VI.

COMPOTES.

67. General Rule for Compotes	52	74. Strawberry Compote . . .	54
68. Green Apricot Compote	52	75. Apple Compote	55
69. Ripe Apricot Compote	53	76. Pear Compote	55
70. Peach Compote	53	77. Grape Compote	56
71. Nectarine Compote	53	78. Chesnut Compote	56
72. Greengage Compote	54	79. Quince Compote	56
73. Cherry Compote	54	80. Orange Compote	57

CHAPTER VII.

ON FRUITS IN BRANDY AND LIQUEURS.

81. General Remarks on Fruits in Brandy, &c.	58	82. Cherries in Brandy . . .	58
		83. Cherry Brandy	59

CHAPTER VIII.

ON JAMS AND MARMALADE.

	PAGE		PAGE
84. Strawberry Jam . . .	60	89. Apricot Jam . . .	61
85. Raspberry Jam . . .	60	90. Apple and Quince Jam	61
86. Red, White, and Black Currant Jams . . .	60	91. Cherry Jam . . .	62
87. Gooseberry Jam . . .	60	92. Pine Apple Jam . . .	62
88. Greengage, Plum, and Damson Jams . . .	61	93. Seville Orange Mar- malade	63
		94. Scotch Marmalade . .	64

CHAPTER IX.

JELLIES.

95. General Remarks on Jellies	65	99. Quince Jelly . . .	67
96. Apple Jelly	66	100. Gooseberry Jelly . .	68
97. Red Currant Jelly . .	66	101. Seville Orange Jelly .	68
98. White and Black Cur- rant Jelly	67	102. Barberry Jelly . . .	68
		103. Cherry Jelly	69
		104. Apple Clear Cakes . .	69

CHAPTER X.

FRUIT AND OTHER PASTES.

105. General Remarks on Fruit Pastes	70	114. Greengage Paste . . .	75
106. Quince Paste	70	115. Peach Paste	75
107. Apple Paste	71	116. Damson Paste or Cheese	76
108. Apricot Paste	71	117. Black Currant Paste .	76
109. Currant Paste	72	118. Black Currant Drops .	76
110. Cherry Paste	73	119. Marsh-Mallow Paste, or Pâte de Guimauve	77
111. Orange Paste	73	120. Pâte de Jujubes . . .	78
112. Lemon Paste	74	121. Almond, or Orgeat Paste	79
113. Plum Paste	74		

CHAPTER XI.

BOTTLED FRUITS.

122. On Bottled Fruits for Ices, Tarts, &c. . . .	80	123. Bottled Apricots . . .	81
--	----	-----------------------------	----

CHAPTER XII.

COOLING DRINKS.

	PAGE		PAGE
124. On Cooling Drinks for		128. Lemonade	83
Balls, &c. . . .	82	129. Orangeade	83
125. Currant Water . .	82	130. Raspberry Water . .	84
126. Strawberry Water .	83	131. Orgeat Water . . .	84
127. Cherryade	83	132. Iced Coffee	84

CHAPTER XIII.

ON CREAM AND OTHER ICES.

133. Utensils for making Ices	85	147. Brown Bread Ice Cream	97
134. To make Ices . . .	86	148. Maraschino Ice Cream	98
135. Ices in Fruit Moulds .	89	149. Strawberry Ice Cream	98
136. Ice-houses	90	150. Raspberry Ice Cream .	98
137. Custard Ices	93	151. Lemon Ice Cream . .	98
138. Plain Ice Cream . . .	94	152. Noyeau Ice Cream . .	99
139. Chocolate Ice Cream .	94	153. Pine Apple Ice Cream	99
140. Coffee Ice Cream . .	94	154. Orange Ice Cream . .	99
141. Green Tea Ice Cream	95	155. Ginger Ice Cream . .	99
142. Chesnut Ice Cream . .	95	156. Ratafia Ice Cream . .	100
143. Spanish-nut Ice Cream	96	157. Burnt Ice Cream . .	100
144. Vanilla Ice Cream . .	96	158. Barberry Ice Cream .	100
145. Pistachio Ice Cream .	96	159. Biscuit Ice Cream . .	100
146. Almond, or Orgeat Ice			
Cream	97		

CHAPTER XIV.

WATER ICES.

160. Strawberry Water Ice	101	175. Damson Water Ice .	105
161. Currant Water Ice .	101	176. Grape Water Ice . .	106
162. Raspberry Water Ice	102	177. Bomba Ice	106
163. Cherry Water Ice . .	108	178. Champagne Water Ice	107
164. Apple Water Ice . .	102	179. Punch Water Ice . .	107
165. Apricot Water Ice . .	103	180. Black Currant Water	
166. Peach Water Ice . .	103	Ice	108
167. Pear Water Ice . .	103	181. Banana Water Ice . .	108
168. Lemon Water Ice . .	103	182. Pistachio Water Ice .	108
169. Orange Water Ice . .	104	183. Roman Punch Ice . .	108
170. Barberry Water Ice .	104	184. Plombière, or Ice Pud-	
171. Cedraty Water Ice . .	104	ding	109
172. Mille-fruit Water Ice	105	185. Nesselrode Pudding .	109
173. Ginger Water Ice . .	105	186. Winter Ices	109
174. Pine Apple Water Ice	105		

CHAPTER XV.

ON BISCUITS AND CAKES.

	PAGE		PAGE
187. The Oven	110	223. Chocolate Macaroons .	131
188. On Biscuits generally .	111	224. Almond Paste, made	
189. Wedding Cake . . .	111	with a Machine . . .	131
190. A Rich Wedding Cake	112	225. Walnut Biscuits: Top,	
191. Savoy Cake	113	or Kernel	131
192. Venice Cake	113	226. Walnut Biscuits: Bot-	
193. Bordeaux Cake . . .	113	tom, or Shell . . .	132
194. Pound Cake	114	227. Ratafia Biscuits . .	132
195. Queen Cakes and Drops	114	228. Rout Cakes, or Fancy	
196. Savoy Biscuits . . .	115	Biscuits	133
197. Almond Hearts . . .	116	229. Almond Wafers . . .	134
198. Geneva Biscuits . . .	117	230. Moss Biscuits . . .	135
199. Orange Hearts . . .	118	231. Cinnamon Biscuits .	135
200. Brown Bread Biscuits	119	232. Italian Wafers . . .	136
201. Sponge Biscuits . . .	119	233. Shrewsbury Cakes . .	136
202. Biscuits of any Flavour	120	234. Almond Faggots . . .	137
203. Chesterfield Biscuits .	120	235. Ginger Cakes	137
204. York Biscuits	121	236. Ginger Cakes, without	
205. Almond Biscuits . . .	121	Butter	138
206. Chesnut Biscuits . . .	122	237. Gingerbread Nuts . .	138
207. Rice Cakes	122	238. Wafer Biscuits . . .	139
208. Rice Cakes without		239. White Meringues . .	140
Butter	122	240. Dry Meringues . . .	140
209. Pistachio Biscuits . .	123	241. Italian Meringues . .	141
210. Rusks	123	242. Vanilla Biscuits . . .	142
211. Sweetmeat Biscuits . .	124	243. German Water Cakes	142
212. Patience Biscuits . . .	124	244. Water Cakes	142
213. Naples Biscuits . . .	125	245. Light Cake of Arrow-	
214. Cream Biscuits . . .	126	root	142
215. Dutch Biscuits . . .	127	246. Wafers	143
216. Biscuits made with a		247. Wafers—another Re-	
Machine	127	cipe. . . .	144
217. Chocolate Biscuits . .	129	248. Orange Wafers . . .	144
218. Coffee Biscuits . . .	128	249. Lemon Wafers . . .	145
219. Light Macaroons . . .	128	250. Flemish Wafers . . .	145
220. Bitter Almond Maca-		251. Neapolitan Wafers .	147
roons	129	252. Italian Bread . . .	147
221. English Macaroons . .	130	253. Bath Buns	148
222. French Macaroons . .	130	254. Buns	148

CHAPTER XVI.

MISCELLANIES CONNECTED WITH THE OVEN.

	PAGE		PAGE
255. Turtulongs for Break-		259. Bread	152
fast	149	260. To prepare Yeast . .	152
256. Rolls	150	261. To make the Best Yeast	153
257. Yorkshire Cakes . .	151	262. To preserve Yeast . .	153
258. Crumpets	151		

CHAPTER XVII.

ON CANDY AND LIQUEURS.

263. Candy, or Crystallized		279. Muscat Farcie	163
Sugar	154	280. Pistachio Farcie . . .	164
264. Liqueur Rings, &c., in		281. Cast Sugar Drops . .	164
Candy	156	282. Rose Drops	165
265. Ginger Candy	156	283. Orange Flower Drops	166
266. Lemon Candy	157	284. Chocolate Drops . . .	166
267. Peppermint Candy . .	157	285. Coffee Drops	166
268. Rose Candy	157	286. Vanilla Drops	166
269. Artificial Fruit, Eggs,		287. Barberry Drops	167
&c.	157	288. Pine Apple Drops . . .	167
270. Burnt Almonds	158	289. Peppermint Drops . .	187
271. Red Burnt Almonds . .	158	290. Ginger Drops	168
272. Brown Burnt Almonds	159	291. Lemon Drops	168
273. Liqueur Drops	159	292. Orange Drops	168
274. Fancy Candy	160	293. Pear Drops	168
275. Imitation Fruits . . .	161	294. Lavender, Violet,	
276. Liqueur Candy	161	Musk, or Millefleur	
277. Fondant	162	Drops	168
278. Swiss Rocks	163		

CHAPTER XVIII.

ON COLOURS.

295. General Directions for		296. To prepare Cochineal .	169
Colours	169		

CHAPTER XIX.

ON CRYSTALLIZATION.

	PAGE		PAGE
297. General Remarks on Crystallization . . .	170	298. To Crystallize Fruits .	171

CHAPTER XX.

ON CARAMEL.

299. Barley Sugar . . .	172	308. Lemon Quarters in Caramel . . .	176
300. Barley Sugar Drops . . .	172	309. Chantilly Baskets . . .	176
301. Acid Drops . . .	173	310. Nogat . . .	177
302. Pine Apple Drops . . .	173	311. Danish Nogat . . .	178
303. Poppy Drops . . .	173	312. French Nogat . . .	178
304. Ginger Drops . . .	174	313. Pink French Nogat . . .	178
305. Cayenne Drops . . .	174	314. Chocolate Nogat . . .	179
306. Quartered Oranges in Caramel . . .	174	315. On Spinning Sugar . . .	179
307. Mixed Fruit in Caramel . . .	175	316. Celery Sugar . . .	180
		317. French Ribbon . . .	180

CHAPTER XXI.

ON ROCK SUGAR.

318. Rock Sugar . . .	182	321. Pistachio Tablets . . .	184
319. Fruit Tablets . . .	183	322. Orgeat Tablets . . .	184
320. Orange Flower Tablets . . .	183	323. Essence Tablets . . .	184

CHAPTER XXII.

ON COMFITS.

324. General Utensils for making Comfits . . .	185	331. Nut Comfits . . .	192
325. Almond Comfits . . .	186	332. Cinnamon Comfits . . .	192
326. Rose Almond Comfits . . .	189	333. Liqueur Comfits . . .	194
327. Pistachio Comfits . . .	189	334. Angelica Comfits . . .	195
328. Celery Comfits . . .	190	335. Barberry Comfits . . .	195
329. Caraway Comfits . . .	191	336. Nonpareils . . .	196
330. Cherry Comfits . . .	191	337. To colour Nonpareils, or Comfits . . .	196

CHAPTER XXIII.

ON CHOCOLATE.

	PAGE		PAGE
338. Chocolate Harlequin		339. Chocolate Drops with	
Pistachios . . .	198	Nonpareils . . .	200
		340. Chocolate in Moulds .	200

CHAPTER XXIV.

ON LOZENGES.

341. General Directions for		346. Cinnamon Lozenges .	204
Lozenges . . .	202	347. Clove Lozenges . .	204
342. Peppermint Lozenges .	202	348. Nutmeg Lozenges . .	204
343. Rose Lozenges . . .	203	349. Lavender Lozenges .	204
344. Ginger Lozenges . . .	203	350. Vanilla Lozenges . .	204
345. Transparent Mint Lo-		351. Brilliants	204
zenges	203		

CHAPTER XXV.

ON ICEINGS.

352. Iceing for Tops of Cakes and Biscuits	205
353. Almond Iceing for Wedding Cakes	205
354. On Piping Cakes, Biscuits, and Candy	206

CHAPTER XXVI.

ON GUM PASTE.

355. General Directions for		358. Of Pièces Montées .	209
making Gum Paste .	207	359. Biscuit Paste . . .	211
356. Common Gum Paste .	208	360. Modelling Tools .	212
357. Confectioner's Paste .	208	361. On Modelling Flowers	212

CHAPTER XXVII.

ON MOULDS.

362. General Directions on Moulds	214
363. Brimstone and Stucco Moulds	215
364. Plaster Moulds.	216

CONTENTS.

XV

CHAPTER XXVIII.

ON DISTILLATION.

	PAGE
365. General Remarks, &c.	218

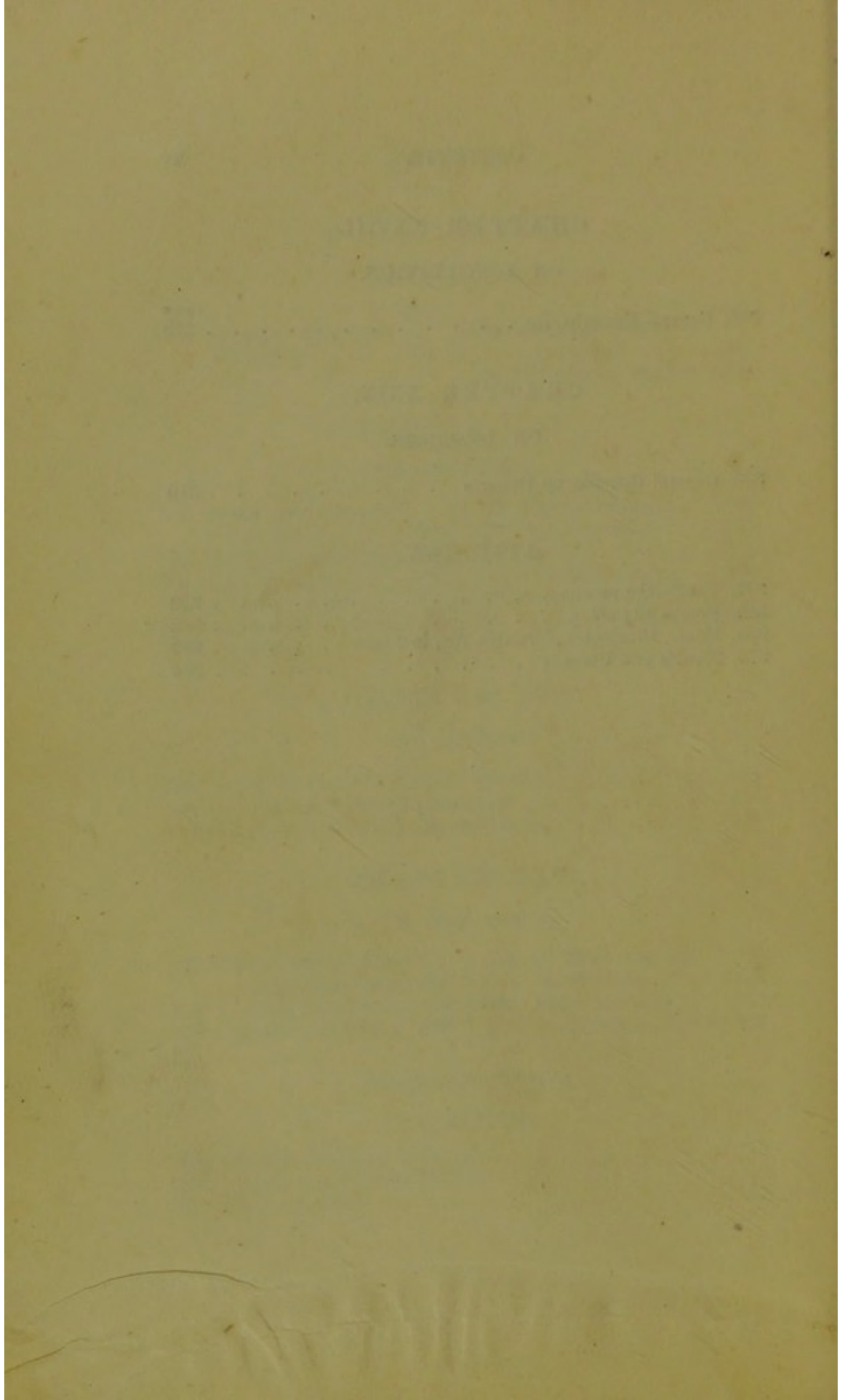
CHAPTER XXIX.

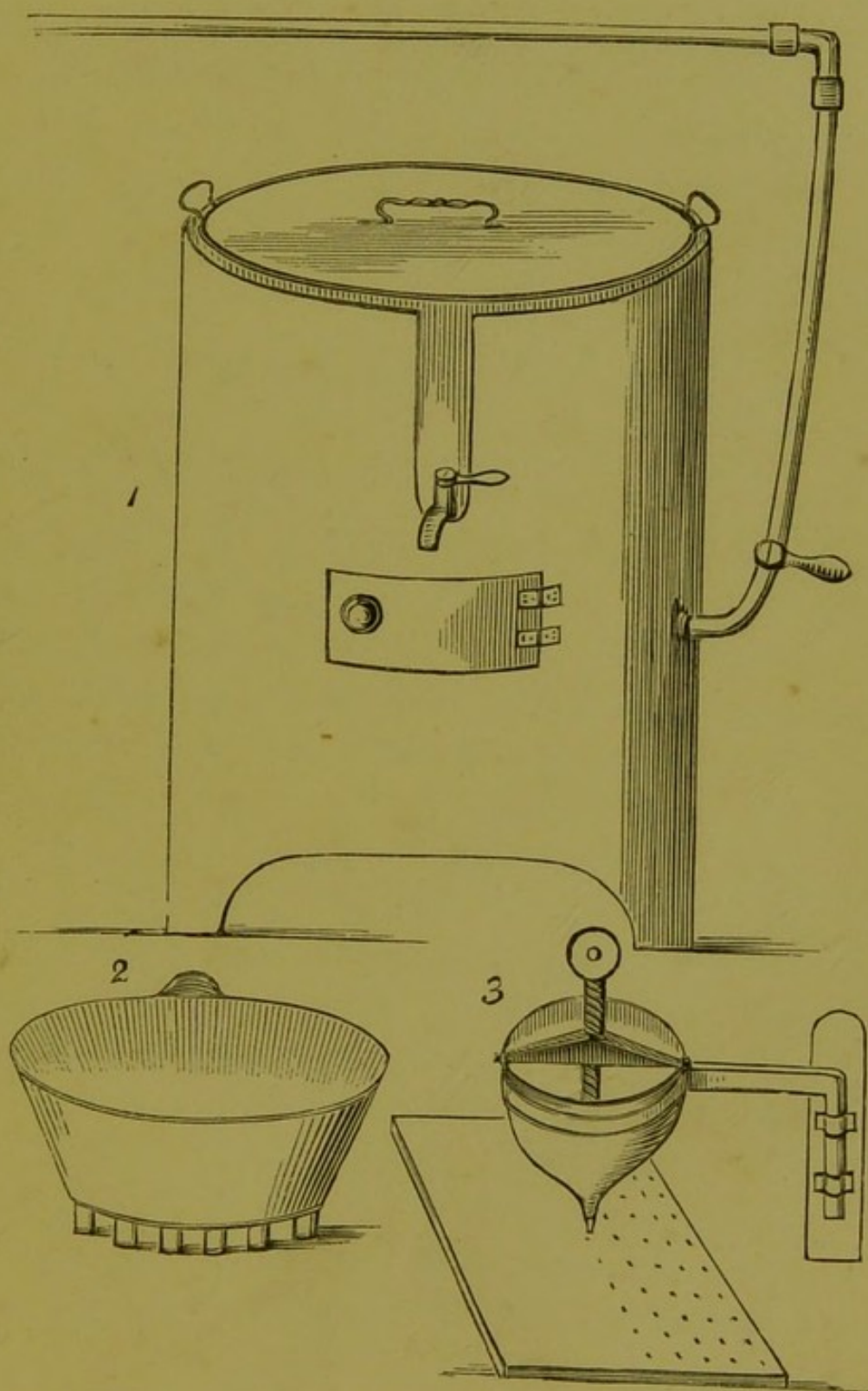
ON DESSERTS.

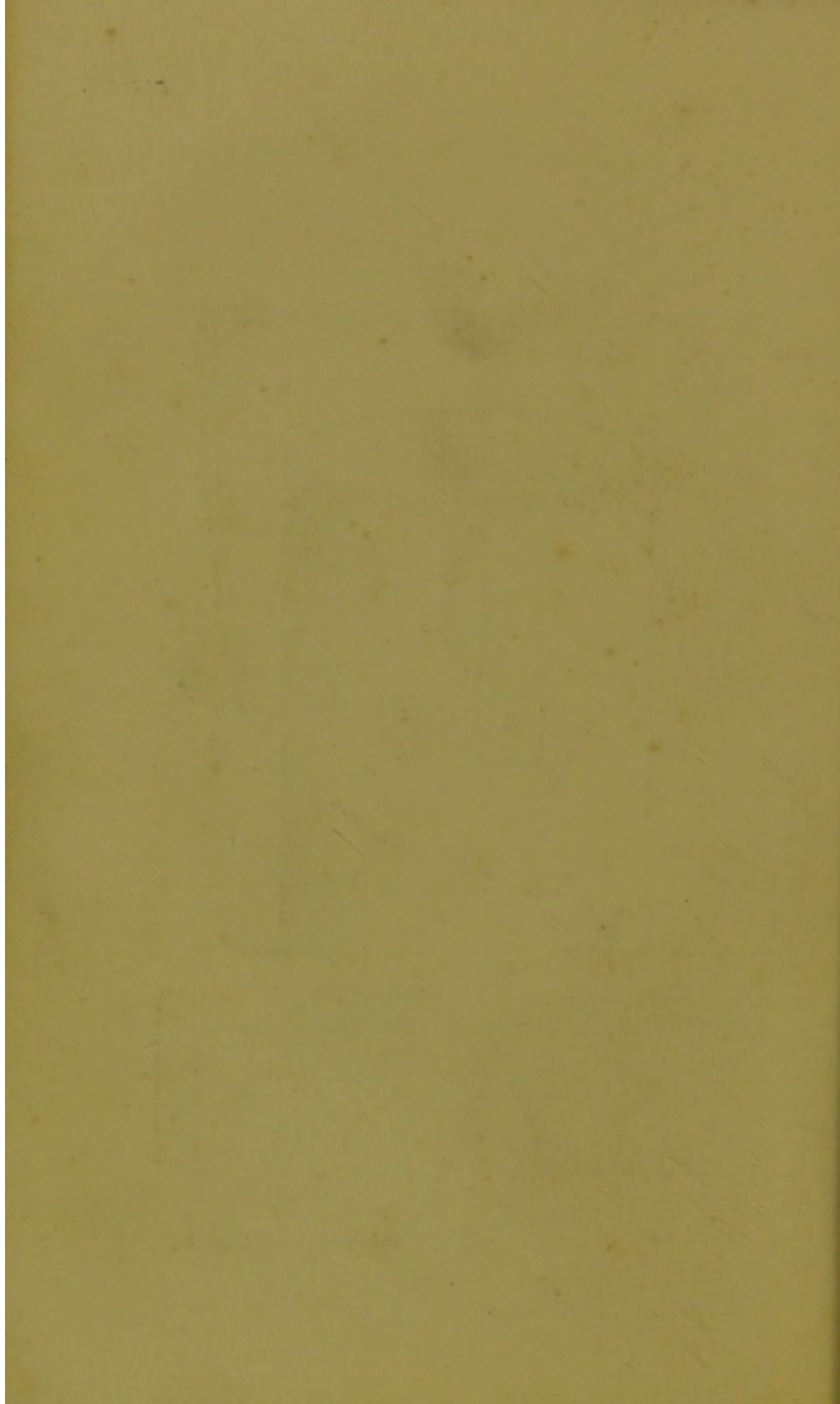
366. General Remarks on Desserts	219
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APPENDIX.

367. The Saccharometer	222
368. Bomba au Café	222
369. Knots, Brochettes, Lunettes, &c., in Paste	223
370. Moulds and Utensils	224







THE MODERN CONFECTIONER.

CHAPTER I.

UTENSILS AND TOOLS,

WITH DESCRIPTIONS OF THE ILLUSTRATIONS.

FIGURES 1 & 4.—THE BOILER OR PAN FOR CLARIFYING SUGAR.—As it would be difficult to describe in words simply the utensils generally used for Confectionery purposes, I have thought it best to give illustrations of the principal implements used in our establishment. The first consists of a hollow sheet-iron case, about three feet high (Figure 1), open at the bottom to admit air to the gas burners or jets. The top is open, with a rim in which fits the sugar pan or boiler. In the front there should be a small door, so as to admit the hand to turn the gas on or off. Immediately over the door there is an aperture or slit, to permit the tap of the boiler to enter easily. A gas pipe leads from the meter to the side, and enters about half way, to feed the burners. The pan, or boiler, is

placed in at the top, and drawn out by the handles shown in the drawing. The sugar and water being put in the boiler, which should be supplied with a cover, the gas is lighted underneath, and regulated according to the requirements of the syrup. When finished, the clarified sugar may be drawn off through the tap or cock. A strainer, or another pan, may be placed underneath to receive the syrup. See Figure 4, Plate II.

The great value of this Gas Stove consists in the extremely simple yet effectual method of increasing or lessening the heat, according to the requirements of the syrup being made. A turn of the tap either increases the heat to the extent of a blazing fire, or lessens it to a gentle simmer, or even a lukewarm point. For all ordinary purposes, however, a clear fire and a copper pan may be substituted.

Figure 2.—FUNNEL of a different shape to Fig. 18, fitted with a screw in the centre. This will be found extremely serviceable in making small liqueur drops. The process is tedious, but otherwise satisfactory. When a small drop of the syrup has fallen, turn the screw down into the hole; shift your paper, raise the screw, and let another drop fall. The paper may be stretched on a frame, as shown in the illustration.—Plate I.

Figure 3.—TIN FUNNEL, for laying out Savoy Biscuits and Drops.—Plate I.

Figure 5.—STOVE, made of sheet iron, generally of a square cupboard shape. This apparatus has been in use for many years, and its completeness is a matter of essential importance to the confectioner. As a rule, it should contain three shelves or rests, which will hold nine tins. Holes are bored in the sides of the stove, so that the shelves inside can be tilted, and the syrup gently poured off. A pin of iron, or piece of wood, is used to raise or lower the shelf of tins; the tins should be fastened securely to the shelves. Under the tins there should be a large pan, to collect the syrup that drains from the nine tins above; this pan has a funnel-shaped bottom, to permit of the drainings flowing into the utensil underneath. This sheet-iron cupboard is heated by means of hot air conveyed in a pipe (which ought to enter at the bottom) from the regular stove. The heat should be kept at about 110 to 130 degrees. A small hole, or ventilator, may be made at the top of the door, to moderate the heat as required. A clock should be within sight, to notify the exact time the syrup has been in the stove.—Plate II.

Figure 6. STRAINERS.—These consist of a flannel bag (or one made of cloth), a hair sieve, and one made of wire. The neck of the flannel bag is sometimes suspended from a large iron ring attached to a bracket, as shown in the illustration

(Figure 6). It is generally used for straining fruit mashes and syrups.—Plate III.

Figure 7.—WOODEN SPATULA, or Spaddle, for beating, icing, &c. Three or four different sizes should be kept for use.—Plate III.

Figure 8.—WIRE-WORK GRATING, commonly called a "Wire," to fit inside Figure 9, for separating the layers of fruits.—Plate III.

Figure 9.—LARGE TIN, for Crystallizing Fruits and other large articles. This should be large enough to receive, when required, a wire-work grating (see Figure 8), for draining the candied fruits.—Plate IV.

Figure 10 represents a ROUND WIRE RIM, for the Graining and Drying of Preserved Fruit.—Plate IV.

Figure 11.—This is a ROUND TIN, with numerous small holes pierced through the sides, for stretching pieces of thread across. It is used for making sugar candy, and the threads are placed there for the candy to adhere to them. Sometimes it is made of copper, but more frequently of tin. The size depends entirely on the quantity of candy to be made.—Plate IV.

Figure 12.—SPATULA to freeze and scrape the Ice from the sides of the pots. The handle from A to B is made of box-wood. From B to C it consists of copper, tinned over.—Plate IV.

Figure 13.—SMALL TIN for Crystallizing Drops,

Rings, Candy, &c. It should be about two inches deep, narrowed at one end, and terminating in a nose, in which is a small pipe, for the extra syrup to drain off. This tin is generally made so as to fit into the stove.—(See Figure 5) Plate V.

Figure 14.—COPPER SUGAR BOILER, with a lip, useful for manufacturing Drops. The thick melted sugar is poured from it on a marble slab.—Plate V.

Figure 15.—IRON MOULD, or Scissor-shaped Tool, for making Wafers (see under the article *Wafers*, No. 246). It should never be allowed to rust, and when not in use ought to have a piece of dry paper between the blades. The handles, also, may be fastened together before putting away, by means of the ring, as shown in the illustration.

Figure 16.—STAND FOR MAKING FLOWERS. It consists of a low table, with two uprights at the sides, and across it extends a wire, or two or three if required. On this the modelled flowers are hung to dry when finished. Various tools are on the table; a square wooden mould, with the form of the flower engraved thereon, a tool made of tin for cutting out the leaf, an ivory tool, &c. But you had better consult the article on “Modelling Flowers.”—Plate V.

Figure 17. SEYDE'S PATENT TRITURATING AND COMMUNTING MACHINE.—As this useful invention has been warmly recommended by M. Francatelli, M. Aberlin (Her Majesty's Chief Cook), and

other celebrities in our profession, I have much pleasure in giving Mr. Seyde's own description of his new machine for "passing pulps of fruits for jams and ices, gum-paste, meats for forcemeat and potted meats, anchovy sauce, purées for soups, and all vegetables required to be pulped. A substitute for tammy cloths and large brass wire sieves, which are always subject to verdigris. The great advantage the sieves attached to these machines possess over all existing ones, is, their durability, cleanliness, saving of labour, and especially of the materials passed through these sieves, owing to the wire being tinned after it is woven, every mesh of the wire being soldered together. Being on a rotatory motion, there is an equal pressure on the sieve, by the revolving of the drum or rubber inside, as may be seen in Figure 36. The sieve being screwed on to the machine, it is easily detached for cleaning. It has the double advantage of combining, in one, both tammy and sieve, and, from its being all of a metallic material, it cannot absorb any grease, like the common utensils now in use."

Mr. Seyde gives the following directions for using the apparatus :—"The meat must be well scraped or pounded. Let the machine be well fixed to the table or dresser, by the clip or screw, and put a very little into the feeder at once—as the sieve is closely fixed to the drum, it can only draw a little at once. The purées for soups must also be well

cooked and pounded, and may be either a little diluted or in a more liquid state. After the purées are all through, a little soup or broth poured in will almost cleanse them from that which remains on the sieve; and after the soups are withdrawn by the receiver, water may be poured through to assist in cleaning them.”—Plate VI.

Figure 18.—A most useful FUNNEL, made of copper. The stick in the centre fits the aperture at the bottom, and may be removed at pleasure.—Plate VI.

Figures 19, 20, 21, 22, & 23.—MODELLING TOOLS, made of ivory or box-wood. No. 19 is for general purposes. Nos. 20 and 21 are rose tools. No. 22 for making carnations. No. 23 for lilac flowers, &c.—Plate V.

Figure 24.—TWO FREEZING PEWTER POTS in an oval tub, surrounded with ice and salt. At the bottom is a plug to let out the water.—(See Chap. XIII., No. 133.) Plate VI.

Figure 25.—BOMBA ICE MOULD, quite plain with the exception of the top cover, which has the impression of a bunch of currants, the half of a peach, a rose, or other ornament. These moulds generally hold from four to six pints each.—Plate VI.

Figure 26.—For an explanation of this illustration, see the article on “Modelling Flowers,” towards the end of this work. The figure shows the manner of holding the hands whilst pressing

and modelling a rose-leaf; the tool is made of ivory or bone, and to it are affixed two small balls.—Plate VI.

Figure 27.—COPPER PAN, carefully balanced, used in the making of Comfits. The illustration will convey a tolerably correct idea of the shape and peculiarities of this pan. There are three handles, two at the sides, and one in the front. This latter is to shake the pan, when required. The pan is suspended by two cords from a beam; the cords are fastened to the pan by hooks, and may be detached when desired. A swivel should be used to connect the beam with the ceiling or rafter; this enables the whole to be quickly and easily turned. The funnel, suspended on a cord in the centre, is that described at Figure 3. It is used to pearl the comfits. A fire of charcoal underneath the copper pan dries the comfits.—Plate VII.

Figures 28, 29, 30, and 31, are small fancy PEWTER MOULDS for Ice. (See No. 135.) Each half, or section, is connected to the other by a hinge. These moulds can be obtained in fifty or sixty different shapes at the large ironmongers' and coppersmiths' establishments. (See No. 133—5, *Ices in Fruit Moulds*.)—Plate VIII.

Figure 32.—See the article on Modelling, for an explanation of the mode of using this old-fashioned

tool. It consists of a GOOSE-QUILL with the end cut into teeth, or notches. It is used for producing a rough or uneven surface in modelling figures, although for all general purposes the tools described at Figures 19—23, will be found sufficient.—Plate VIII.

Figure 33 is a high PEWTER ICE-MOULD to press the ice into after it is frozen. It has a top and bottom cover. (See Chap. XIII.)—Plate VIII.

Figure 34.—In the forming of Shells, this tool is of service. It is made of tin, and the sharp teeth cut or notch the shells before they are twisted into shape upon the taper stick described in the following.—Plate VIII.

Figure 35.—A piece of round, hard wood, tapering to a point, used in twisting Shells, Horns, or spiral ornaments.—Plate VIII.

Figure 36 represents a SMALL SHELL, made of fine paste, rolled with a fluted roller, cut out with the notched tin cutter and then twisted upon the taper stick (Figure 35).—Plate VIII.

Figure 37.—Two DIES, or SMALL MOULDS, exhibiting a Walnut-shell and Kernel, made of box-wood, used in making fancy biscuits.—Plate VIII.

Figure 38.—PEWTER SYRINGE, or Cylinder. Upon putting almond paste into the barrel, and turning the handle, the paste is forced through,

and takes the shape of any ornament fitted into the end. When sufficient paste protrudes, it is cut off, and the syringe biscuit is formed.—Plate VIII.

Confectionery requires delicate treatment, and most punctual attendance; the room, therefore, in which you propose to operate should be provided with a good *clock*, an exact *pair of scales*, a *thermometer*, together with the general utensils of a well-stocked kitchen.

Ice-house.—The manner of building ice-wells, and depositories for ice, is explained at No. 136, under the Chapter on Ices.

Saccharometer.—See No. 367 for an account of this useful instrument.

CHAPTER II.

THE STOVE.

IN Chap. I. (Utensils and Tools), under Figure 5, a short description is given of the Stove, and its component parts. This Stove, or Oven, is often constructed like a cupboard in the recess of a wall. As M. Carême remarks, the drying-stove should not come in contact with the fire, but be always heated by another external stove. By this means the heat is more steady, and dust and dirt are avoided. The flue, or hot-air pipe, of this external stove should enter the *drying stove* at the bottom. In drying your confections, remember that the heat is greater at the top of the Stove than at the bottom, or any other part. See that the door fits close, and that there are no cracks in the joints of the stove, as the hot air soon escapes, or is chilled by the external atmosphere.

It is very essential that the Stove should be capable of retaining heat, and for this purpose it is sometimes made of bricks, or wood lined with tin; but the sheet-iron Stove or cupboard I have

recommended (Fig. 5), when properly made, preserves the heat, and answers every purpose.

DEGREE OF HEAT.

It is essential that a thermometer should be hung inside the Stove, in order to learn at any time the exact degree of heat. I subjoin a scale of the degrees of heat to which confections are usually submitted in our establishment.

CONFITS, to render white, whilst making them, from 70 to 75°	
ALMONDS* (blanched), to preserve for winter, or for using whole	70
DRY FRUIT (strawberries, cherries, &c.) require a low degree of heat (any more would make them black) . .	80
LIQUEUR DROPS	80
BISCUITS (of a fine quality) white or coloured	80
SUGAR CANDY, at eight days	90
CANDY, in a few hours	100
„ after it has drained, to dry and hasten it on . .	120

* You must be careful in drying almonds, as too much heat cracks them. In warm weather, they will dry very well if exposed to the air.

CHAPTER III.

SUGAR.

1. The Various Kinds of Sugar.

SUGAR is the foundation or principal ingredient in the art of confectionery. The two kinds generally used are the Loaf, or White; and the Brown. With regard to the former, in making a selection, care should be taken to get that which is highly crystallized, and sparkles brilliantly upon being broken. The best Loaf Sugar, as M. Carême remarks, is close in texture, hard to break, and perfectly free from moisture. It should present the very opposite qualities of good Brown, or unprepared Sugar.

With respect to Moist, or Brown Sugar, the large grain (I do not mean that which is lumpy, or sodden with molasses) should be chosen. The so-called (by grocers) "crystallized moist sugar," or that which has a bleached artificial appearance, is never so sweetening as the old-fashioned brown. These hints are given because of the importance of selecting good and suitable materials as the basis

of our art; and the difference in Sugars is very great.

2. On Clarifying Loaf Sugar.

TAKE a copper pan, and into it put your Sugar broken in small pieces. The pan should be sufficiently large to allow the scum to rise a little without boiling over. One pint of water to every two pounds of Sugar may be added. Beat up the whites of two eggs (if you are clarifying about ten pounds of Sugar, or mix in this proportion) until it is very frothy, and then mix in with the rest. Now place the pan on the fire, and have ready some cold water. When the mixture begins to boil, and rise to the top of the pan, throw in a little of the water to prevent the Sugar running over.

You must let the Sugar rise *three times* before commencing to skim it, each time cooling the mixture by the cold water just spoken of. The *fourth time* the Sugar rises* skim it completely, and drop the cold water gently in as occasion may require, continuing to take the scum* off (which is rather white) until no more comes upon the surface. The Sugar must now be strained through a fine sieve—one made of cloth, or a flannel bag, will do.

In order to make Clarified Sugar extra white,

* The scum need not be thrown away; after a quantity is collected, it can be clarified.

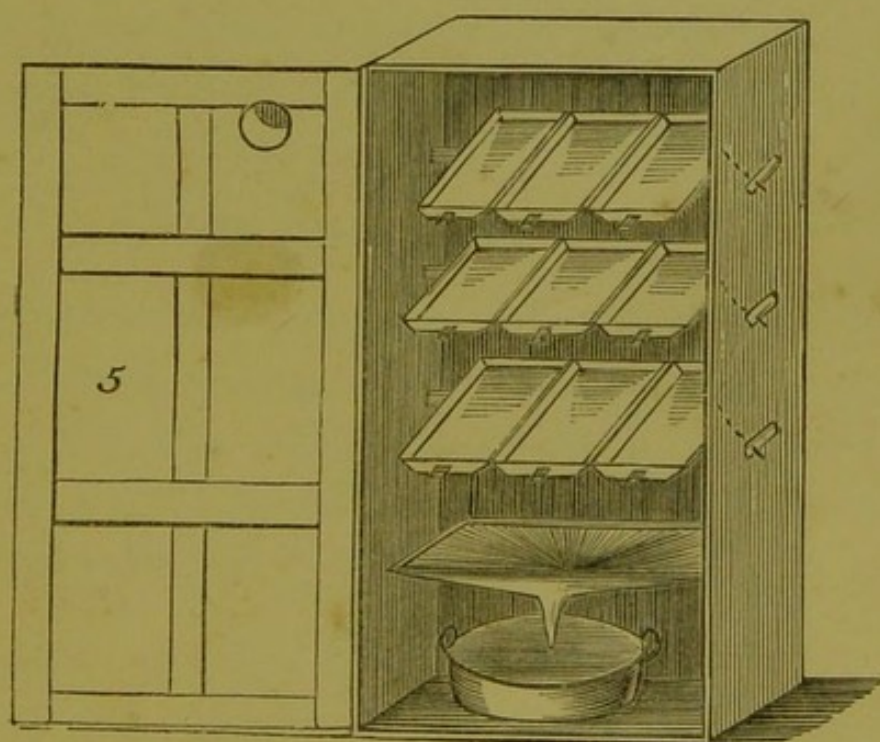
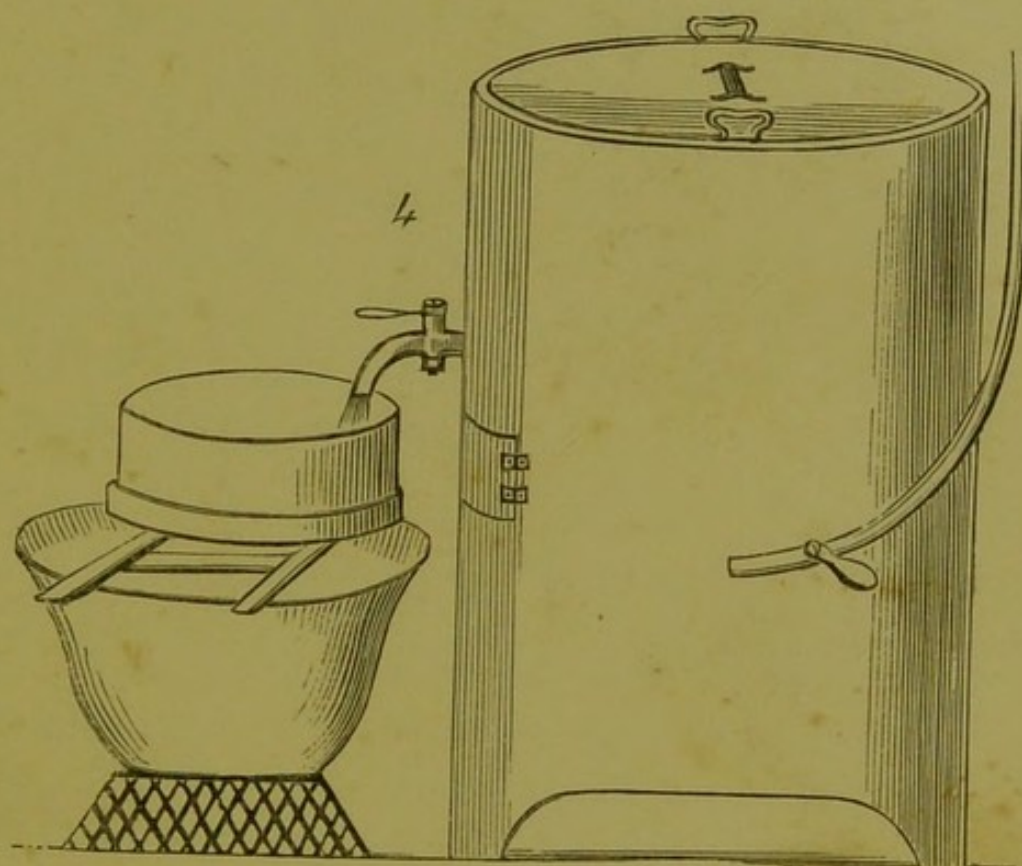
you must be careful to get the very best Loaf Sugar. Break it up, as in the previous case, and add water in about the same proportion—viz., a pint to every two pounds, or two pounds and a half. Beat up well a couple of eggs (supposing ten pounds of Sugar are being clarified), and add some *ivory black*, about a pound. See that the ivory black is thoroughly mixed into the water. The mixture should now be made as hot as possible, but without being allowed to boil. If symptoms of boiling and rising appear, instantly add a drop of cold water. Having thoroughly melted the mixture, strain as before through a fine cloth, or flannel strainer. The syrup need not be heated any more, but it will have to be strained three or four times, until it is extra fine and clear. This exquisitely transparent Clarified Sugar is of much use for making the finer sorts of confectionery.

3. On Clarifying Brown or Moist Sugar.

HERE, again, take care the pan is large enough to allow the syrup to rise without immediately boiling over. Brown Sugar does not require so much water as Loaf. A quart will be sufficient for five or six pounds of Moist Sugar. Thoroughly beat up one egg (the yolk had better be omitted, as it will only rise with the scum, and be skimmed off), and, as must be observed in the case of Loaf Sugar, mix the

egg in with the water before pouring it on the Sugar. Now, get about one pound of charcoal (that made out of hedge wood, or small branches is the best), beat it very fine, and stir it into the Sugar. As it boils, skim it, as in the previous case, and add cold water to prevent it running over. Now commence straining it through a pocket-shaped strainer of cloth. First of all it is quite black, but the straining must be proceeded with until the mixture is quite clear. If you pour some of the syrup into a glass, you will soon see if it is perfectly clear and fine; if it is not, you must keep on straining.

Where Sugar is required to be clarified on a large scale, I would recommend the use of a boiler made after the fashion of the one already described. (See Figures 1 and 4, described at page 1.) As will be perceived, it is a boiler fitted with a small gas-stove beneath. A tap draws off the liquor into the strainer, which filters the syrup into the pan or reservoir beneath. After the syrup has been skimmed, and it has become clear, the tap may be turned on. At first the mixture will be black, but this must be poured back into the boiler; when what flows from the boiler into the receptacle underneath will soon be found to be quite clear and fit for use.





4. The Degrees for Boiling Sugar.

THE confectioner should have a perfect knowledge of the Degrees of Boiling Sugar after it has been clarified. There are nine essential Points or Degrees in Boiling Sugar, and these were termed by Mr. Gunter, many years since, the *mystery of confectionery*. They are — SMALL THREAD. LARGE THREAD. LITTLE PEARL. LARGE PEARL. THE BLOW. THE FEATHER. THE BALL. THE CRACK. THE CARAMEL.

5. The Small Thread.

THE sugar being clarified, put it on the fire, and after boiling a few moments, gently dip the top of your fore-finger into the syrup, and apply it to your thumb, when on separating them immediately the sugar forms a fine thread, which will break at a *short distance*, and remain as a drop on the finger and thumb. This is termed the "Small Thread."

6. The Large Thread.

BOIL a little longer, and again dip the fore-finger into the syrup, and apply it to the ball of the thumb. This time a *somewhat longer string* will be drawn. This is termed the "Large Thread."

7. The Little Pearl.

THIS is when you separate the thumb and finger and the fine thread reaches, without breaking, from one to the other.

8. The Large Pearl.

WHEN the finger and thumb are spread as far as possible, without the thread being broken, it is termed the "Large Pearl. Another sign, also, is sometimes shown by the boiling syrup exhibiting bubbles on the surface. But this should be considered more as a hint than as a rule for guidance.

9. The Blow.

CONTINUE boiling the syrup. Take your skimmer and dip it into the sugar, then shake it over the pan, hold it before you, and blow through the holes. If you perceive small bubbles, or little sparkling bladders, on the other side of the skimmer, these are signs that you have produced what is called the "Blow."

10. The Feather.

WHEN you have boiled the mixture a little more, and again dipped the skimmer into it, and after shaking it find, upon blowing through the holes, that bubbles are produced in much greater quan-

tity, then you may be sure the "Feather" has been made. Another sign, after dipping the skimmer, is to shake it extra hard, in order to get off the sugar; if it has acquired this degree, you will see the melted sugar hanging from the skimmer like silk or flying flax; whence it is termed by the French confectioners *à la grande Plume*.

11. The Ball.

To know when the "Ball" has been acquired, you must first dip the fore-finger into a basin of cold water; now apply your finger to the syrup, taking up a little on the tip; then quickly dip it into the water again. If, upon rolling the sugar with the thumb, you can make it into a small ball, you may be sure that what is termed by confectioners the "Small Ball" has been produced. When you can make a *larger* and *harder* ball, which you could not bite without its adhering unpleasantly to the teeth, you may be satisfied that it is the "Large Ball."

12. The Crack.

BOIL the syrup a very little more, dip the finger into the sugar, and if, upon taking it out, the sugar adhering to the finger breaks with a slight noise, and will not stick to the teeth when bitten, the "Crack" has been produced. Now boil the syrup

up again, dip the finger into the cold water, then into the syrup, and as quickly into the water again. If the sugar breaks short and brittle upon doing this, it is the "Great Crack."

The confectioner cannot be too careful when the boiling syrup is at this degree, because it rapidly passes to what is termed the "Caramel." Be quick and cautious, as an additional stir of the fire, or one minute's delay, may cause the syrup to be scorched beyond cure.

13. The Caramel.

WHEN the sugar has been boiled to the "Crack," as just stated, it quickly changes to the next degree. The syrup rapidly loses its whiteness, and begins to be slightly coloured. You must now add to the syrup a few drops of lemon acid, or juice, *to prevent its graining*. A little vinegar, or a few drops of pyroligneous acid, will produce the desired effect.

Dropping the acid in is termed *greasing it*. Having given the syrup another slight boil, so as to assume a yellow colour, take the pan from the fire and place it in a dish of cold water, two or three inches deep. This will prevent burning; a circumstance most to be feared in this process. Unless care be used, it would soon turn from yellow to brown, and then to black. Especially be

careful not to use too much acid or lemon-juice, for this will spoil the syrup, and probably produce the very graining you are trying to avoid. A small piece of butter put into the pan will prevent the syrup from rising over the sides, and will grease or smooth it, and thus act like the acid in keeping it from graining. A little cream of tartar also, on the point of a knife, will prevent it from candying. All this time a good red fire (not a blaze) should be kept up underneath. A small piece of wet rag or flannel will keep the top edges of the pan from crusting with sugar, which might soon cake up and burn.

Note.—If at any time you boil the syrup a little too much, or produce a degree beyond what you wish for, pour in a little water and boil it up again. Sugar that has been boiled too often loses many of its good qualities. Some sugars are not well adapted for boiling to the degrees, and no rules laid down would enable the practitioner to know when the “Crack” is near. Great care must, therefore, be used; and nothing but practice will enable you to be uniformly successful. It is an old axiom with confectioners, that “there are twenty ways to *grease* syrup, but none to make it *grain* when it is greasy.”

When boiling sugar, it is a good plan to keep the top somewhat covered after it has begun to boil and before the syrup has been boiled to the

"Crack." The steam by this plan is kept within; the sides are moistened, and no crust is formed.

With regard to the ninth degree of boiling sugar, the "Caramel," the name is derived from a Count Albufage Caramel, of Nismes, who discovered this stage of boiling.

CHAPTER IV.

SYRUPS.

14. General Directions for Syrups.

THE best Syrups can only be made with the finer qualities of sugar. Syrup is the juice of fruit, flowers, vegetables, or whatever you desire to preserve, mixed with liquid sugar. In boiling to the degrees, it is from the "Small Thread" to the "Large Pearl" that Syrup is produced. The essences or virtues of most fruits, &c., suitable for Syrup-making may be extracted by simple infusion. The sugar should be dissolved in this decoction or infusion, and both placed in a glass or earthenware vessel. Close this vessel down, and place it in a pan on the fire surrounded with water. In some cases the Syrup should not be bottled until quite cold. When ready, cork it securely, and stand it in a cool, dry place. Care should be taken to boil the Syrup to the precise point. If not sufficiently boiled, after a time it is apt to become mouldy, and if boiled too much, it will grain a little, and thus become candied. Sauce-

pans made of tin, or tinned on the inside, should not be used when making Syrups from red fruits, as these act on the tin, and turn the colour to a dead blue.

15. Raspberry Syrup.

2 pints of filtered Raspberry Juice, 4½ lbs. of Sugar.

SELECT the fruit, either white or red. Having picked them over, mash them in a pan, which put in a warm place until fermentation has commenced. Let it stand for about three days. All mucilaginous fruits require this, or else they would jelly when bottled. Now filter the juice through a close flannel bag, or blotting-paper, and add sugar in the proportion mentioned above,—this had better be powdered. Place the Syrup on the fire, and, as it heats, skim it carefully, but do not let it boil. Or you may mix in a glass vessel or earthenware jar, and place in a pan of water on the fire. This is a very clean way, and prevents the sides crusting and burning.

When dissolved to the "Little Pearl," take it off, strain through a cloth. Bottle off when cold; cover with tissue-paper dipped in brandy, and tie down with a bladder.

16. Currant Syrup.

2 pints of Currant Juice, $4\frac{1}{4}$ lbs. of Sugar.

TAKE as many Currants (which can be mixed, white and red) as you think sufficient (about six pounds), and pick them over. Now mash and ferment, as in the instructions for making Raspberry Syrup, No. 15. This done, add some raspberries, and flavour as you please. Some mix a pound of raspberries and a pound of cherries (properly stoned before mashing), then mix, mash, and ferment all together. The quantity of raspberries to be introduced, however, is entirely a matter of taste. Whilst the Syrup is fermenting, it is a good plan to cover the pan with a coarse cloth, or anything that will admit the air (which is essential to fermentation), but keep out the dust.

17. Orgeat (or Almond) Syrup.

2 lbs. Sweet Almonds, $3\frac{1}{2}$ oz. Bitter Almonds, 3 pints of fresh Water, 6 or $6\frac{1}{2}$ lbs. of Sugar.

TAKE your Almonds (sweet and bitter), and drop them into boiling water. This blanches them, and they are easily skinned. Having peeled them, drop them into cold water, in which wash them; when ready, put them into a clean mortar (one of marble is better than bronze), and mash them. Next, squeeze in the juice of two lemons,

or add a little acid, and as you pound the Almonds, pour part of a pint of clean water into the mortar. Mash thoroughly, until the mixture looks like thick milk, and no pieces of Almonds are left, then add another pint of the spring-water. Now squeeze the white mash through a hair-cloth, or other good strainer. A common plan is to have a large strainer held by two persons. As they twist, the milk may be caught in a clean basin. Whatever of the Almonds is left in the cloth, put it back into the mortar, and mash it over again, adding a little of the spring-water. Then strain it, and mix with the former Almond milk. This done, mix it with your sugar (about six pounds), which must first, however, be clarified and boiled to a "Crack."

Whilst adding the Almond milk, let the pan of hot sugar be off the fire. When mixed, give another boil up, then remove the pan from the fire, and stir the syrup until cold.*

Pour in a small portion of the tincture of orange flowers, or the least drop of the essence of neroli, and pass the mixture again through a cloth. Give the bottles an occasional shake for a few days afterwards—it will keep the Syrup from parting.

* This is done by confectioners to keep it from separating and splitting up after being bottled.

18. Morello Cherry Syrup.

2 lbs. Morello Cherries, 4 lbs. Sugar.

SEE that the Cherries are ripe, and having stoned them, mash them in a colander or sieve, pressing out the juice into a pan or basin. Let the juice stand for a day or two, then strain through a flannel bag until very clear. Boil your clarified sugar to a "Crack," and pour the juice in, in the proportion of one pint of juice to two pounds of sugar. Stir it well on the fire with a skimmer, and give it one or two boils. If any scum rises, take it off. Let it thoroughly cool; then bottle off, or put them in deep jars, and tie down with bladders.

19. Mulberry Syrup.

2 pints Mulberry Juice, $2\frac{3}{4}$ lbs. Sugar.

MULBERRIES do not require so much sugar as Raspberries (No. 15). Mash the Mulberries, and proceed as with Cherry Syrup (No. 18). See that the Mulberries are uniformly ripe.

20. Strawberry Syrup.

MAY be made the same way as Raspberry Syrup (No. 15). Select large fruit.

21. Barberry Syrup.

THE method of making this is precisely the same as that for making Morello Cherry Syrup. (See No. 18.)

22. Capillaire (or Maidenhair) Syrup.

4 oz. Capillaire, 4½ lbs. Sugar.

THE best Capillaire comes from America, where it grows near ponds or running streams. Another kind comes from Italy and France. The English plant, however, is often sold for Italian or American. The leaves are green, and grow double, the stalk long, and of the colour of ripe plums. Be careful to obtain the genuine sort, whether foreign or native, whichever kind you require. Cut the Capillaire into little pieces, then infuse them in boiling water, covering the pan over. Add the sugar, and clarify with the whites of four eggs, if you are mixing in the above proportion. Boil to a "Pearl," then pour off through a strainer. When cool, add some orange-flower water, then bottle close.

Ordinary Syrup, with tincture of orange-flower in it, is often sold for the genuine article.

23. Lemon Syrup.

2 lbs. Sugar (or 2 pints of Syrup), 1 pint Lemon juice.

LET the juice settle, clear off the thin skin which forms on the top, then strain through a fine sieve

or cloth. Boil the Syrup to the "Little Crack," then pour in the Lemon juice. Place the pan on the fire, and boil to the "Pearl." Skim as with Raspberry (No. 15), or Mulberry Syrup (No. 19). Bottle off when quite cool.

24. Orange Syrup.

MADE the same way as Lemon Syrup (No. 23).

25. Ginger Syrup.

2 oz. Ginger, $1\frac{1}{2}$ pint Water, 2lbs. Sugar.

BOIL together in a pan to the "Small Thread," and strain through a hair sieve.

26. Pine Apple Syrup.

TAKE a Pine Apple, cut the outside peel off, and pound it in a mortar, then strain it through a cloth. To one pint and a half of juice add two pounds of sugar, and boil to the "Small Thread."

27. Violet Syrup.

1 lb. Violet Flowers, 1 quart Water, $3\frac{1}{2}$ lbs. Sugar.

REMOVE the stalks, &c., and pour the water on the flowers hot; cover over, and let it remain a few hours in a warm place; then pass through a cloth. Add the sugar, and boil to the "Small Thread."

The Violet Syrup sold in shops is often adulterated.

28. Grape Syrup.

1½ pint Water, ½ pint Sherry, ¼ lb. Elder Flowers, 3 lbs. Sugar.

MADE the same way as Violet Syrup (No. 27).

29. Raspberry Vinegar Syrup.

3½ lbs. Sugar, 1 pint Raspberry Juice, 2 pints Vinegar.

AS in making Raspberry Syrup (No. 15), white or red fruit may be used. White Raspberries, however, require the best loaf sugar and white-wine vinegar, so as not to discolour the Syrup. Clean the raspberries, mash them in a pan, and put in a warm place for a day or two, until they ferment. Strain them, and pour in the vinegar. Strain again, add the sugar, and boil to the "Pearl."

Another plan is, to take whole Raspberries (say two pounds, one pint and a half of vinegar, and two pounds of sugar), and put them in the vinegar, and stand the jar, well covered, in a shady place for ten days. At the expiration of this time filter the mixture, add the sugar, and place the jar in a pan of hot water, and boil gently. This mode preserves the finer qualities of the fruit, which are not partially lost by boiling, as in the previous method.

CHAPTER V.

PRESERVED FRUITS.

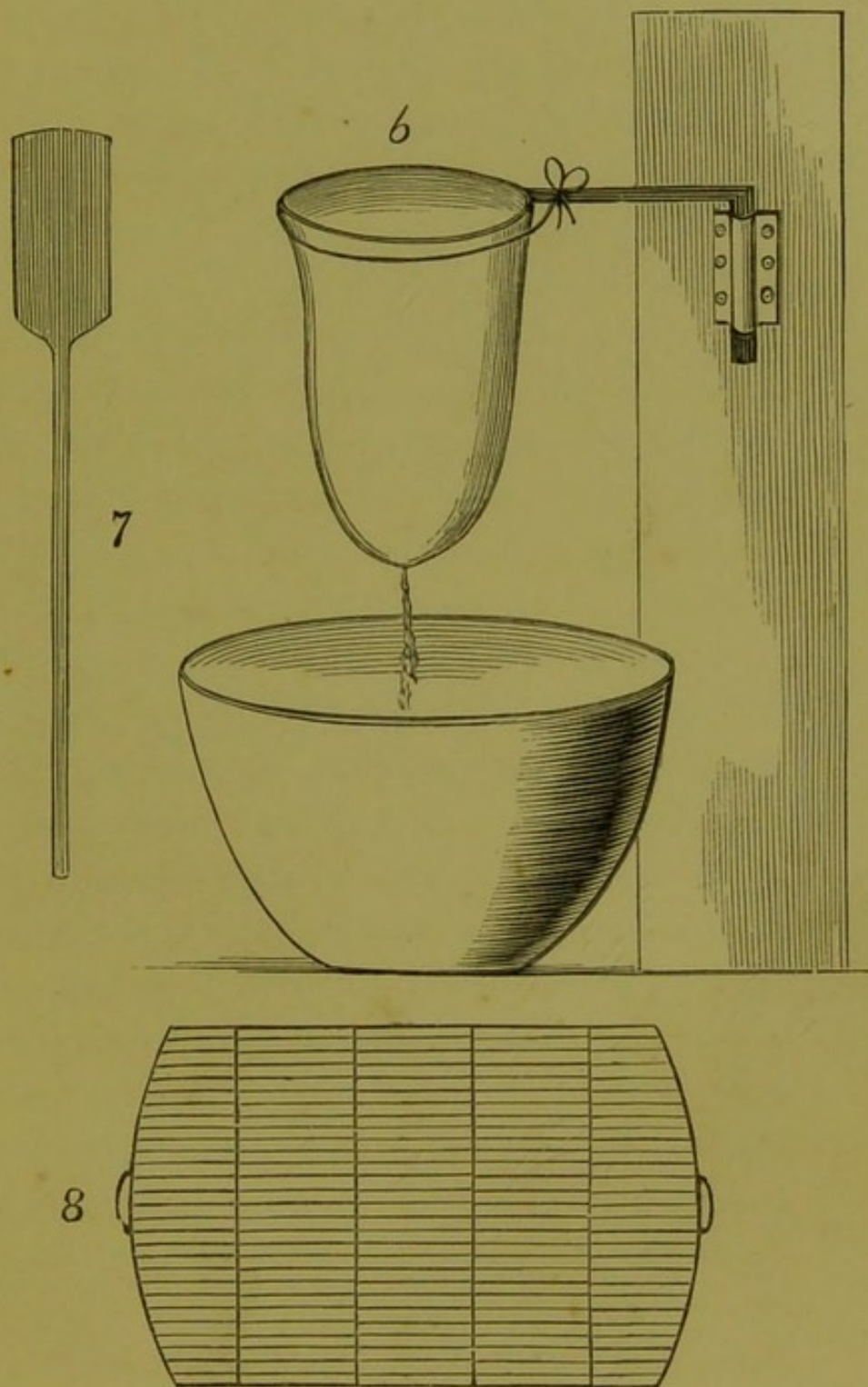
30. General Remarks on Preserved Fruits.

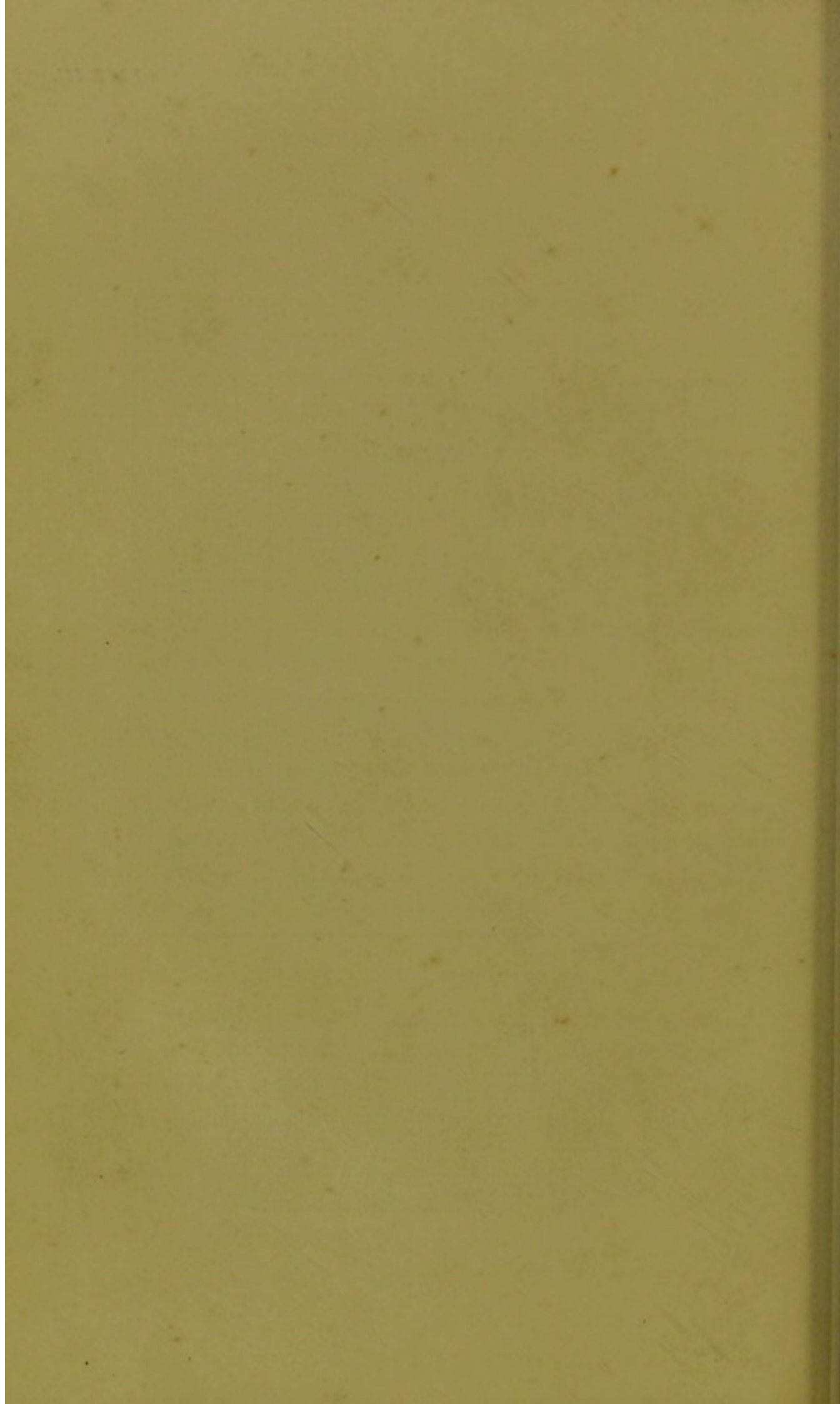
THERE are two kinds of Preserves, *wet* and *dry*—the former requiring much more sugar than the latter. The first operation generally is to blanch the fruit in boiling water; then drain the fruit, and put it into the boiling syrup. Remove from the fire, and let the mixture stand for some hours; after this strain off the juice, and add more sugar; then boil as before. This must be continued until the juice of the fruit is thoroughly extracted. Preserves should be stored in a dry room or cupboard, not too warm, as heat causes fermentation. A damp room will make them mouldy. Some confectioners recommend a little alum-water when the Preserve is extra sweet, to prevent candying. During the process, the fruit should not be bruised, or the skin broken (except a little pricking, which admits the syrup) any more than can be helped. If the fruit is required to be preserved *green*, add a little soda or common salt to some warm water,

and place the fruit therein after they are blanched. Drain them well before putting them into the syrup.

31. Green Apricots, Wet.

SELECT Apricots without any stones in them. Run a bodkin or needle through, that you may be sure the stones have not yet formed; shake them in a bag with some rough salt, to clean off the down; then blanch in boiling water. Remove from the fire when they float on the water, and when their skins are softened take them out and drop them into a pan of cold water. Then drain, and put them into syrup which has been boiled to the "Small Thread." Give them a few boils, and remove any scum that rises. There should be enough syrup for the fruit to float. Pour out into a cool pan, and keep covered for twenty-four hours; then drain off the syrup, and add more syrup to it. Now boil to one degree more, put the fruit in again, and boil up a few times, so that the syrup at each boiling rises and covers the fruit. This must be repeated daily for four or five days, each time adding a little more syrup, which must be boiled one more degree each day, until it reaches the "Large Pearl." This is the final boiling, any more than this would candy the fruit. Each time see that the scum is removed. Put the fruit in clean pans, and when fastening down, use wet bladder to tie over the top of the jar.





32. Whole Strawberries.

SELECT some fine Strawberries, not too ripe, pick the stalks off, put them into a pan with some syrup at the "Small Thread;" let them simmer, but not boil; take them off, and place them in an earthen pan until next day; then drain them off, add fresh sugar to the syrup, boil it up, put the Strawberries in, let them simmer, put them back in the pan for two days; then drain them again from the syrup, add more sugar to the syrup, boil this to the "Large Pearl," and put in the Strawberries. Now boil up, skim them well, and put them by in a pan. The Elton Pine Strawberries are the best for preserving.

33. Red Cherries.

GET six pounds of Kentish Cherries, stone them,* put them into a pan with four pounds of loaf sugar, and three pints of water; put them on the fire, and boil fifteen minutes; then place the mixture in an earthen pan until next day. After this, drain them, add one pound of loaf sugar, boil five minutes; repeat this for three days, giving the Cherries a boil in the syrup each time.

* Some do this by running a quill into the cherry near the stalk, and loosening the stone. With a little practice you will soon be enabled to loosen the stone in such a manner that you can pull it out by the stalk. The quill should be shaped like a pen, only the point must not be sharp.

34. White Cherries

ARE preserved the same way as Red Cherries (No. 33), using Biggaroons.

35. Green Gooseberries, Wet.

LARGE Gooseberries, not too ripe, are the best. Prick them with a fine bodkin a few times, and drop them into cold water. Next blanch them in hot water on the fire, and when they rise take them out and put them into cold water. Add a little salt or soda, if you wish to green them, and preserve as green apricots.

Mr. William Gunter used to recommend boiling; exactly opposite to what other confectioners advise. He first boiled the loaf sugar to the "Feather," then added the Gooseberries, and boiled up three times, pouring out the whole into a pan, and skimming the surface. He treated the fruit thus for six consecutive days, *reducing the degree of boiling each day* (instead of *increasing* it, as I would recommend), until at last it reached only the "Pearl." Of course, he added fresh syrup each day.

36. Gooseberry Hops.

OPEN your Gooseberries (which should be those large green ones which you may see at the market

in the season) by cutting them through the eye down to the stem. Clear out the seeds. Then, with a needle, run some white thread through them like beads, or, rather, as they string preserved slit apples in America. The thread must pass through the stem part, so that the halves of the Gooseberry will project like two thick leaves from a branch, or two hops from a stalk. When you have sufficient on the string, tie a knot at each end.

Throw half a teacupful of salt into a pan of clean cold water, and place the Gooseberry Hops therein. Next day take them out, and put into a pan of clear water without salt. Place this on the fire, and blanch them until soft. Take them out gently with a skimmer, and put into a sieve to drain. Finish the preserving as for Green Gooseberries (No. 35).

37. Bunch Currants, Wet.

RED or White Currants may be chosen. Let them be fine. The pips or stones inside should be taken out with a quill cut sharp, taking care not to cut the fruit more than you can help. Five or six bunches may be tied together by their stalks, or you may get a piece of slit wood or stick and tie them to that. Before mixing with sugar, see that you have them in proportionate quantities—two pounds of bunched fruit to two and a half or (according to taste) three pounds of clarified sugar

boiled to the "Small Thread." There should be enough clarified sugar to allow the currants to float. Now put the sugar on the fire and boil to the "Large Pearl," when the currants may be added. Boil five or six times; take the scum off with a light skimmer, or a piece of card, after the mixture has stood on the side of the fire for a few minutes and settled. Boil up again next day, which should be sufficient, the syrup now becoming a jelly.

38. Ripe Apricots.

OF Apricots, as of most other fruits, there are several kinds, some suitable and others very ill adapted for preserving purposes. Fine yellow Apricots generally give satisfaction. The fruit should not be over ripe. Run the point of a small knife in by the stem and work it slightly by the stone, which can then be gently squeezed out. Carême, the French pastrycook, avoided this labour by directing them to be cut up; and Mr. William Gunter recommended them to be pared. Blanch in hot water like other fruit, but be careful you do not make the skin too tender, as they will not bear so much blanching as green fruit. The Apricots will rise to the surface, then drop them in cold water; drain just as you would do with other fruit. The syrup on the fire should be boiled to a "Feather" before you add the Apricots. Put in

only as many as will swim on the surface. Boil up five or six times, and take off the scum, leaving them over-night in an earthenware pan. Handle them delicately, or they will break as you remove from one pan to another. Any extra-soft ones you may notice, boil but twice or thrice. Next day drain the syrup carefully off, and mix into it a little fresh syrup. Boil this to the "Small Pearl;" put the Apricots in again, and boil up once or twice briskly. For four days you must repeat this, putting the Apricots back into the earthen pan and pouring the syrup gently over them each day after boiling. The last time boil the syrup to the "Large Pearl," or "Small Blow;" any extra-soft fruit requiring only to have the boiling syrup poured over them, the rest being dropped into the boiling syrup as before. Boil up three or four times; skim with a card.* The fruit should be kept in clean pans, and dried when wanted.

39. Greengages, Wet.

THE fruit should be gathered early, just before it is quite ripe. Take your bodkin and stab them all over; then drop them into a pan of cold water, which you must place on the fire. Scald them, and remove the pan when just at the

* Sometimes the syrup gets boiled a little too much, when spoonful of alum-water may be added.

boiling point. Next day, green them, if you wish it, with salt, soda, or spinach, and gently heat on the fire again, but not boil. Stir well, and as they colour to a fine green increase the heat. Take them out with a skimmer when they swim, and drop them into cold water. Drain on sieves as before; and when you are quite sure the fruit is cold, put them into your syrup, which should have been boiled to the "Small Thread." Give them two or three boils in it, and take off any scum that may rise. Pour them into an earthen pan, and next day drain the syrup off, add more sugar, and boil to the "Large Thread." Repeat this for five or six days, the last boil being at the "Pearl." Finish as for Green Apricots (No. 31).

40. Green Oranges

ARE preserved the same as Greengages (No. 39).

41. Stonewood Plums

ARE preserved the same as Greengages (No. 39).

42. Mogul Plums.

SELECT large Mogul Plums, not quite ripe (those nicely yellowed are most suitable), prick them with a fork or bodkin, and put into cold water.

Scald them until tender, but see that you have not too many in the pan at once, and be careful, also, in not blanching more than is requisite, as they will soon break in pieces. Take them out, put into cold water, and finish as ripe Apricots (No. 38). There should be just sufficient fruit to cover the bottom of the cooling-pan, and boiling syrup should be poured over so as to cover them. Salt may be added to the water when blanching them, if it is thought desirable.

43. **Mirabelle Plums, Wet.**

PROCEED exactly as with Mogul Plums (No. 42). Boil your syrup to the "Small Thread," and preserve them as Ripe Apricots (No. 38), or Greengages (No. 39). The preserved Mirabelle Plums that you buy in shops in little boxes, weighing about a pound, come from Germany.

44. **Ripe Peaches, Wet.**

SELECT the finest Peaches—those that are quite yellow and ripe, and not green in any part. There are numerous varieties of this fruit, but it is not worth while to particularize them. The ripe and fine fruit sold by any respectable fruiterer will answer your purpose. Prick them all over with a large needle to the stone, and proceed as with

Ripe Apricots. The syrup, boiled to the "Small Thread," must be poured over the fruit in the earthenware pan. Some confectioners divide the Peaches before preserving.

45. White Pears, Wet.

CALLED white, to distinguish them from the red. Select fine large Pears, either those known as "eating" or "baking;" but the "eating" Pears must not be over ripe. The Pears should be tender, sweet, and fine-flavoured, and the pips will generally be black—a sign of perfect but not over-ripeness. Prick them over, and blanch them soft; some add a little alum. Then drop them into cold water. Pare off the rind very thin, prick to the core with a bodkin, and drop them into another pan of cold water. Now put the pan on the fire again until the fruit is thoroughly scalded or blanched, and can easily be run through with your bodkin or pin-head. Once more put them into cold water, drain them from this, and put them into a thin syrup boiled to the "Small Thread." Boil up two or three times in this, take any scum off that may rise when the pan is off the fire; then put them, with the syrup, into an earthen pan. Next day, drain off the syrup, add fresh syrup to this, and boil one degree more—viz., to the "Large Thread."

Repeat this boiling for four days, the last day boiling to the "Large Pearl;" put in the Pears, let the syrup boil well over, then skim, and keep in covered dry pans until required for use.

Mr. Gunter recommends to boil for *five* days.

46. Red Pears.

PROCEED as with White Pears (No. 45), adding cochineal at the second syrup, to give a tint.

47. Barberries in Bunches.

PRESERVE the same as Currants in Bunches (No. 37).

48. Nectarines.

PROCEED the same as with Peaches (No. 44).

49. Sliced Pine Apple.

CUT off the top and the stalk, and pare the rind or outside of the Pine. Now cut up the Pine, and put the slices into an earthen pan, with powdered loaf sugar in alternate layers. About one pound and a half of sugar to one pound of Pine Apple is a fair proportion. A layer of sugar should be on the top. Now put the pan in a warm place for two days; then boil the Pine Apple a quarter of

an hour, removing any scum which may rise. Some add the juice of one or two lemons. Let the pan remain two days; then boil again, and put them into small pans for use.

50. Whole Pine Apple.

TRIM as for Sliced Pine Apple (No. 49). Stab with a pointed knife, or a fork, to the core in several places. Place the Pine in a pan with plenty of water, and boil until tender. Now take it out and throw into cold water. When quite cool, drain the fruit until it is dry, and pour over it boiling syrup that has been prepared at the "Small Thread."

In a couple of days, pour off the syrup, and boil it to one degree higher. If the Pine (or Pines) has absorbed a good deal of the syrup, add some fresh syrup or sugar to it. Repeat this every second or third day, until the Pine is properly impregnated with sugar. At the last boiling, which will be about the third, the syrup must be at the "Large" or "Great Pearl;" and into it you put your Pines, giving them a boil up, so that the syrup may cover the fruit. The top of the Pine may be greened as other green fruits. Skim well each time of boiling, so as to see the Pine quite clear. Put by in dry pans for use.

51. Quinces, Red or White,

ARE preserved the same as Pears. (See No. 45.)

52. Angelica.

YOU must cut your Angelica stalks into pieces about six or seven inches long. See that you have chosen fine and tender plants. Put a pan of water on the fire, and drop in your stalks. When they are quite soft, take them out, and put them into cold water. Now draw off the skin and strings with a knife, and put them into cold water again.

After this, boil them until they have a white appearance. Take them off, and add half a teacupful of salt, let them cool, drain them from the water, and after giving them another cool in cold water, drain again, and put them into an earthen pan. Pour boiling syrup, prepared to the "Small Thread," over them, when they should float. In twenty-four hours, drain off the syrup carefully, add fresh syrup to the old, if required, and boil again (as in the case of Green Apricots), pouring it over the Angelica stalks. Remove the scum, if any rise. Boil for six or seven days, the last time to the "Large Pearl."

53. Chesnuts.

THE outside skins of the Chesnuts must be taken off. Rinse them well in cold water, then put them into another pan of cold water on the fire to blanch or scald them. The inner, or thin yellow skin, may now easily be taken off. Have a pan ready with some very weak syrup (containing not more than half or one-third of the ordinary quantity of sugar), and into this drop your cleaned Chesnuts. The pan should not be on the fire, only by the side, where the Chesnuts and syrup can simmer for several hours, slightly covered over, so as to exclude dust or dirt. See that the syrup is not allowed to boil; and as the liquid dries up, add occasionally a trifle more syrup. With this gentle simmering the syrup will gradually thicken, which it should do, otherwise it would quickly get mouldy and be useless. After heating for two days in this manner, the Chesnuts will be fit to take out. Drain them. Boil some syrup to a "Blow" in a small pan, and just before it is quite cold, stir or work it against the inside edges of the pan with a proper spaddle. In a little time it will have a beautiful gloss. Into this dip your Chesnuts, now drained quite dry; take them out, and drain on a wire. After this, dry in a stove for two or three minutes.

54. Damsons, Wet.

SELECT large and good fruit, and if any are harder than others, prick them well. Now drop them into boiling syrup that has been done to a "Thread." There should be sufficient syrup for all the Damsons to swim. Keep the pan at the edge of the fire, and only remove it when the skins of the fruit burst; take them off, and let them remain until next day. Drain the syrup from the fruit, and if more is wanted, add fresh syrup to it. Boil to a "Large Thread," and drop in your Damsons, seeing first that the syrup has been well skimmed. Boil up, stand the pan on the side, and next day drain off the syrup—this time boiling it to the "Large Pearl;" boil the fruit about three minutes in this, and finish as other plums (No. 42).

55. Figs, Wet.

FIGS not quite ripe are the best; prick them four or five times with the point of a knife, and drop them into cold water. Boil until they are tender—about half an hour. Take them out on a skimmer, place them in cold water, and finish as for Ripe Apricots (No. 38), or Peaches (No. 44).

56. Melons.

SELECT good ripe Melons, and cut them into slices, paring off the rind or outside skin. Have an

earthenware pan, containing salt and water; in this let your slices lie for two or three days. Then pour off the salt water, and blanch the Melons in fresh hot water. When tender, throw them into cold water for a few hours; then drain on sieves. Now you may put them into your pan of thin syrup, which has been boiled to the "Small Thread." Add a little bruised ginger, and boil fifteen minutes. Next day, drain them, and boil the syrup to the "Large Thread;" pour this hot over the Melons. Repeat this for three days, increasing the boiling one degree each day. Finish as with other fruits.

57. Whole Melon.

PRESERVED the same way as Pine Apple. (See No. 50.)

58. Ornamental Oranges.

THE round and smooth Oranges are the best for practising upon. Be careful you don't cut deeper than the inner or white skin. Follow your own fancy for the ornaments or figures you design to cut on the rind—circles, angles, stars, or any other devices. Having finished ornamenting them, put them into a pan of hot water, and boil until quite tender. Confectioners usually use an extra large pin, the head of which should easily penetrate the fruit, if boiled tender. Having cooled them in

cold water, boil your syrup to the "Small Thread." Thoroughly drain and dry your Oranges, and drop them into the syrup. Give the whole a few boils; cover over slightly, and put the pan in a corner for twenty-four hours. Now proceed as with other fruit: drain your Oranges, boil up the syrup again, skim it, pour over your fruit, and let them cool again for twenty-four hours. Do this the next day. On the day following add fresh syrup to the old, if some is wanted; boil to the "Large Pearl," put in the Oranges, give one boil up, skim when off, and lay by for use.

59. Ornamental Lemons.

AS in the case of the preceding, select good fruit. Lemons with smooth skins are the best for this purpose. Proceed as with Ornamental Oranges (No. 58).

60. Orange Chips and Rings.

ELECT those Oranges with thick peels. Then, with a handy little knife, cut or pare off the peel (as you would an apple) in one or two long shavings or curls. Cut off the peel as thick as possible, without taking off any of the actual fruit, and see that what you cut off is of a uniform thickness. Another plan is to slice the peel across so as to form rings. As you cut, let them drop into cold water,

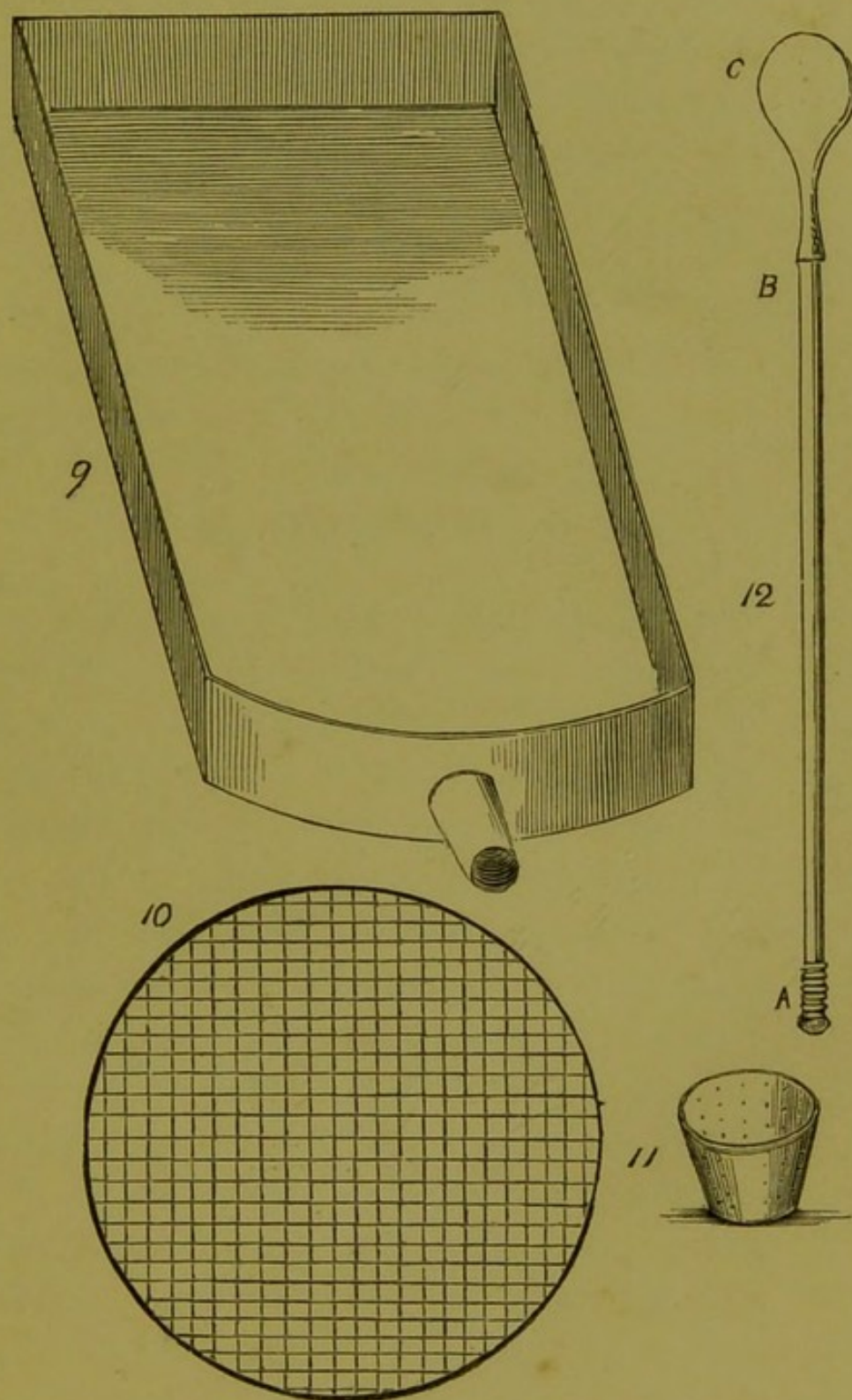
Boil the chips, or shavings, until tender, then cool them in cold water. Gently pour off the water, and place the pared Orange rind into a sieve to drain. Now boil as much syrup as will cover them to the "Small Thread," and pour it hot over your Orange Chips. Let it stand twenty-four hours; then drain off the syrup, boil to the "Large Thread," and again pour over the Chips. Boil again on the third day. The next or fourth day boil the syrup to the "Large Pearl," having put in a little fresh syrup, if any should have been required; add the Chips, and boil up for the last time. If you design to candy the Chips, you must first drain them well on a sieve.

61. Lemon Chips and Rings.

SMOOTH Lemons are the best for this purpose—those with thick rinds. Preserve in exactly the same way as Orange Chips (No. 60). If you intend to candy them, drain them well in a hair sieve first. Some put them in rock candy; if you intend to do this, you must dry some in the stove twenty-four hours before. In finishing them, twist them round on your finger.

62. Orange Prawlings and Faggots.

TAKE the peel of some fresh Oranges, cut the white part away, leaving only the yellow rind;



this is to be cut into thin shreds, and preserved in the same way as Orange Chips (No. 60). When required for use, they should be taken out of the syrup, dried, and crystallized. For Faggots, take some of the preserved Prawlings, about twenty or thirty pieces, and tie them round with narrow coloured ribbon, and then crystallize them.

63. Lemon Prawlings and Faggots.

THESE are made in the same way as Orange Prawlings (No. 62).

64. Ginger, Wet.

THE best Preserved Ginger is that which is imported from the West Indies. In England we must go to the hothouse for it. Early in the autumn the plant may be dug up. Separate the large roots from the little ones, and trim the former into convenient pieces. As you clean, drop them into cold water. Boil three times in three waters, cooling each time in cold. When quite tender dip them into cold water slightly soured with vinegar. Peel them, and drop them into more cold water. In four or five hours take them out to dry on sieves. Now put them into an earthen pan. Prepare syrup done to the "Small Thread" in the ordinary way, and pour over your

ginger, which should be cold. In three days the syrup may be drained off, and some fresh added to it. Boil this time to the "Large Thread." This must be poured over the ginger cold. In three days more, boil the syrup to the "Little Pearl" and pour hot over the ginger. Boil once or twice more, by which time your ginger will be clear and fully saturated with sugar.

The last boil should be at the "Large Pearl."

65. Mode of Candying Fruit.

FRUIT or peel of any kind, having first been preserved in syrup, may be easily candied. Take the Fruit out of the syrup, drain it, and wash in water slightly warmed. Then dry it in the stove. Now boil some syrup to the "Blow," put in the Fruit, and give the whole a boil up to the "Blow" again.

Having removed the pan to the side of the fire, rub the sugar with a spoon or spatula against the inside of the pan. This is to grain it. It will whiten soon; then put the Fruit in this white part one at a time. With a light skimmer take the fruit out, and lay it on a wire grating, with a pan underneath to catch any syrup that may drain off.

In a few minutes the operation will have been completed, and your fruit, now thoroughly dry, will have acquired a beautiful gloss, and be fit for use.

66. Dried Fruits.

ALL the Fruits I have been describing as capable of preserving, may also be *Dried*. Drain them from the syrup (in which they should have been warmed), then wash in luke-warm water, place them on hair-sieves, and put in the stove for four hours to dry ; then let them cool, and varnish with a little of their own syrup.

CHAPTER VI.

COMPOTES.

67. General Rule for Compotes.

THESE are prepared in the same way as Wet Fruits, and served up in Compotiers, or deep glass dishes, with some thin syrup; or they may be masked with Apple Jelly, which is to be made as directed at No. 96, and run very thin on a plate. When cold, you can take it off by slightly warming it, and then cover the Compote you wish to mask.

68. Green Apricot Compote.

SELECT Green Apricots (those with the stones not yet properly formed), and blanch them in boiling water, just as you would for Preserved Apricots (No. 31). When properly scalded, remove them from the fire, and cover over with a towel. By so doing, they become green again. Drop them into cold water, and drain in a hair sieve. Boil some sugar that has already been clarified; now put in

your fruit, and give them a boil. There should be enough syrup to completely cover the Apricots. Put the pan at the side, and let the fruit soak in the syrup for some hours. When you think they are sweet enough, drain off the syrup, and boil it to the "Large Thread," and having covered the fruit with the syrup, put them into a pan. This Compote should be used within twenty-four hours. If kept longer, it will require to be fresh boiled every two days.

69. Ripe Apricot Compote.

TAKE some Apricots, and having peeled them, cut them in halves and take out the stones ; then put them into a pan with some syrup at the "Small Thread." Warm them until tender. Let them cool, and serve.

70. Peach Compote.

FINISH these just as you would Apricot Compote (No. 69), after having blanched, peeled, and stoned your Peaches.

71. Nectarine Compote.

MADE just the same as Peach (No. 70).

72. Greengage Compote.

PRICK the Gages with a fork, put them into a pan of water having a little salt in it. Set the pan on the fire; when they are tender, put them into cold water, in which let them stand two or three hours. Now warm them in syrup at the "Large Thread." When cold, serve.

73. Cherry Compote.

YOUR Cherries should be fine. Let the stalks be cut off about half way. Wash in cold water, and drain in a sieve quite dry. Boil your syrup to the "Pearl," and throw in the Cherries, and let them boil quickly for five or six times. In order to preserve the colour of Red Cherries, or, indeed, any other fruit of this colour, they should be well-boiled.

Having moved them from the fire, stir them gently with the spatula or spaddle. Cool the fruit, and put them in the Compotiers, with their stalks upwards. If any scum rise, take it off. The stones of the fruit may also be taken out.

74. Strawberry Compote.

TAKE off the stalks, and throw them into syrup boiled to the "Small Thread." When near boiling, take them off. When cool, serve.

75. Apple Compote.

CUT some fine Apples in halves, peel them, clean out the cores, and drop them into cold water. Having taken them out, prepare some thin syrup, and boil your Apples in it until they are soft. Now place them in Compotiers. See that the syrup is strained through a fine sieve, then pour it back into your Apples.

76. Pear Compote.

PROCURE fine Pears, cut them in halves, and boil in water until soft. Pare them, clean the stalk, and place them in cold water. After a few minutes, drain them. Get some syrup ready, boil it to the "Small Thread," and add your Pears. Now let them boil on a brisk fire till they are quite done.

If the syrup is not reduced enough, take out your Pears, give the syrup a boil, and then remove it from the fire. When cold, add your Pears to the syrup, and it is then ready to serve up. Some lemon-juice (that from one lemon will be sufficient) added to the syrup whilst boiling will give the Pears a white appearance, if you desire them to be this colour. The flavour of a lemon in most Compotes you will find agreeable to the generality of tastes. Should your Pears be small, they need not be cut in half.

77. Grape Compote.

GET a bunch or two of fine Grapes (indeed, fine fruit, although high in price, is generally the cheapest in the long-run); pick and stone them. Let your syrup be boiled to the "Large Pearl," add the Grapes, and give them a few boils—say three or four. Let cool, and serve. If a little scum rises, take it off.

78. Chesnut Compote.

THE Chesnuts should be roasted before peeling. Press them a little at the edge of the table. See that they are clean, then put them in syrup and warm them gently on the fire. By so doing the syrup will permeate or soak into the Chesnuts. Now add the juice of a lemon and a few lemon chips. Then put the Chesnuts into the Compottiers, sprinkle some powdered sugar over them, get your salamander and glaze them.

Mr. W. Gunter recommended blanching instead of roasting.

79. Quince Compote.

PROCURE some fine Quinces, and, having cut them into quarters, peel them and take out the cores. Throw them into boiling water and blanch until soft. Then put them in cold water. Drain them well afterwards, and when tolerably dry place them

into your hot syrup. They will be ready after you have boiled them up a few times.

80. Orange Compote.

THE Oranges must not be blanched or boiled, as their juicy nature will not permit of it. Peel them, cut in slices, and take the core out. When done, add syrup or powdered loaf sugar. The juice of an Orange may be added with advantage.

CHAPTER VII.

ON FRUITS IN BRANDY AND LIQUEURS.

81. General Remarks on Fruits in Brandy, &c.

ALL Fruits may be preserved with Brandy: those usually done are Apricots, Peaches, Mogul Plums, Greengages, Red Cherries, &c. The Fruit should be preserved as stated in Chapter V., drained from the second syrup, and put into white bottles, with three parts French pale Brandy and one part syrup. White and Red Pears, and White Cherries, are better in Noyeau, or Maraschino.

82. Cherries in Brandy.

MORELLO Cherries are generally used. Half of the stems should be cut off. Then drop them into cold water, in which bathe them well. Drain them on a sieve, and put them into glasses. Now pour in your Brandy, which should be of good quality and medium degree of strength. A little bruised cinnamon may now be added, then cover

the bottles air-tight, and let them remain five or six weeks. At the expiration of this time, drain off the Brandy, and to each pint of drained spirit add four ounces of powdered loaf sugar. Mix well and melt it, then strain a few times through your flannel strainer, until bright and clear. Pour this on the Cherries. See that the spirit covers the Fruit, which may be used forthwith.

83. Cherry Brandy.

PROCURE some small Black Cherries, and pound them in a mortar, add a little cinnamon and allspice, then cover them with French Brandy, and let stand for two months. At the end of this time pass through a flannel bag or strainer; add two parts French Brandy, one part syrup, and a little noyau to palate.

CHAPTER VIII.

ON JAMS AND MARMALADE.

84. Strawberry Jam.

GET some scarlet Strawberries, pass them through a cane sieve. To one pound of pulp add one pound of sugar, boil until the scum is off, then put into pots. When cold, cover with brandy-papers and tie them down.

85. Raspberry Jam.

MADE the same as Strawberry Jam (No. 84).

86. Red, White, and Black Currant Jams.

PICK the Currants, put them on the fire, stir them until mashed ; then pass through a fine cane sieve. Add one pound of sugar to one pound of pulp. Finish as Strawberry (No. 84).

87. Gooseberry Jam.

MADE the same as Currant Jam (No. 86).

88. Greengage, Plum, and Damson Jams.

PREPARED the same as Currant Jam (No. 86), with the addition of the kernels, blanched and mixed with it.

89. Apricot Jam.

2 lbs. Sugar, 2 lbs. prepared Apricot.

GET some Apricots that are quite ripe, and place them in boiling water. After they have been in a short time, take them out, extract the stones, and press them gently through a hair sieve. Two pounds of loaf sugar to two pounds of the pulp should now be clarified and boiled to the "Large Feather." When ready, add the pulp. Now, well mix it as it boils, and after a little the mixture will be thick and adhere to the spaddle like a jelly. Remove from the fire, and add the kernels of the Apricots. They should, however, have been blanched and well dried. You may now put them in glasses or jars, covering them down with brandy-paper and bladder.

90. Apple and Quince Jam.

PARE and core some Lemon Pippins, then cut them in pieces, place them in a preserving pan, with sufficient water to cover them. Boil them until they are reduced to a pulp, then pass through

a hair sieve. To one pound of pulp add twelve ounces of sugar. Finish as for Strawberry Jam (No. 84).

91. Cherry Jam.

2 lbs. Cherries, $1\frac{1}{4}$ lb. Sugar.

THIS is a delicious preserve when made with fine ripe Cherries. Morellos are well adapted. Stone the fruit and remove the stalks; then put them in a pan: heat slowly at first, so as to draw the juice; then boil quickly until nearly only one half only remains. Clarify some loaf sugar, which boil to the "Little Crack." Now mix in the cherry pulp, and stir briskly. Place the pan on the fire, and with your spatula stir the mass well.

The rule with confectioners is, when the bottom of the pan can be plainly seen, then the preserve is quite done.

92. Pine Apple Jam.

2 lbs. Pine Apple pulp, 2 pints Syrup.

THIS is a favourite preserve when well made. Having removed the outside of the pine, slice it in pieces. Mash it in the mortar, and press gently through a hair sieve. This done, prepare your syrup. When quite ready, and having boiled it to the "Blow," mix in the Pine Apple pulp, in the above proportions. Boil the mixture until it jellies

and hangs from the spatula. When ready, put in glasses or jars, and cover down with brandy-paper and bladder.

93. Seville Orange Marmalade.

2 lbs. Loaf Sugar, 2 lbs. Seville Oranges.

FOR Marmalade purposes, the Orange is, perhaps, the most popular of all fruits. Medical men safely recommend it for weak stomachs, and as a corrector of acidity. That known as the "Scotch Marmalade," made by the Messrs. Keillers, of Dundee, is the best of all the numerous manufactured kinds. Some of the grocers' Marmalade is very indifferent, being made of damaged Oranges, and the commonest sugar. Of our method of making the "Scotch Marmalade" I shall speak directly; for the present, I will describe the mode of making the above.

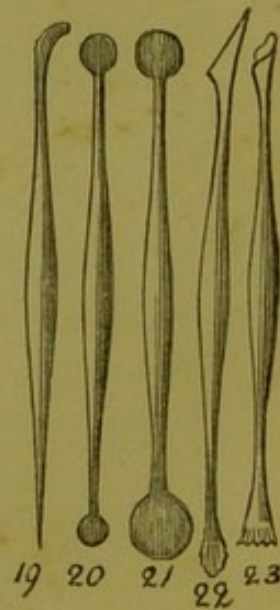
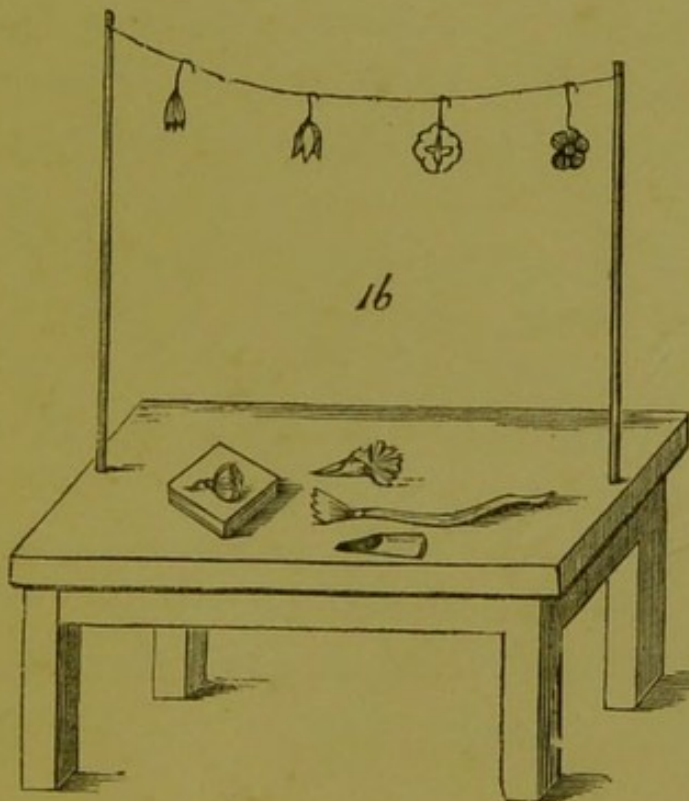
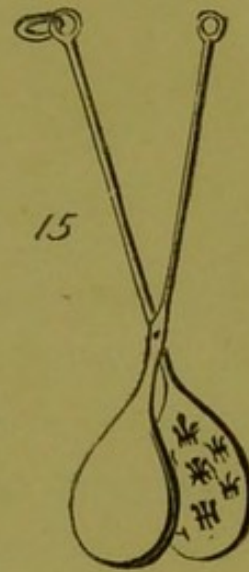
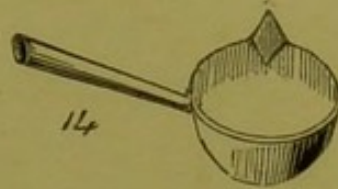
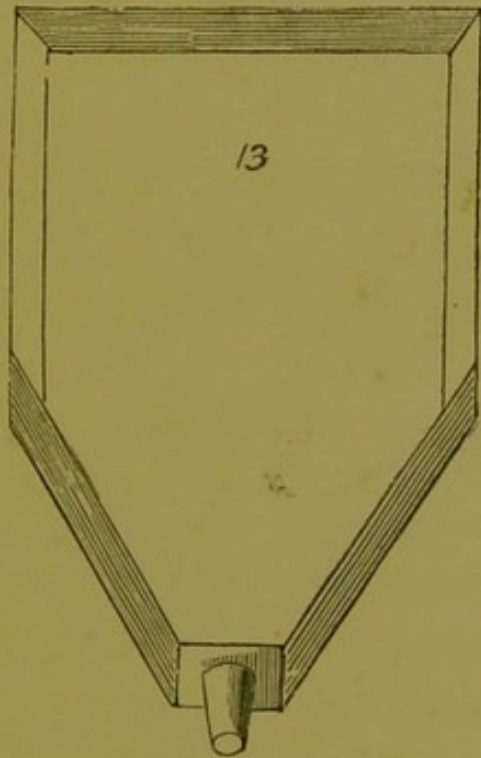
In making Seville Orange Marmalade, see that you have the genuine fruit. Take the fruit and sugar in the proportion given above; cut the Oranges in half, squeeze out the juice through a sieve. Now put the peels in water, and boil until they are tender, and a straw can be passed through them. Then drain them on a sieve, scoop out the pulp, cut them into pieces, and throw them, along with the juice, into a mortar. Pound them well, and strain through a fine sieve. Now clarify your sugar, and when you have boiled it

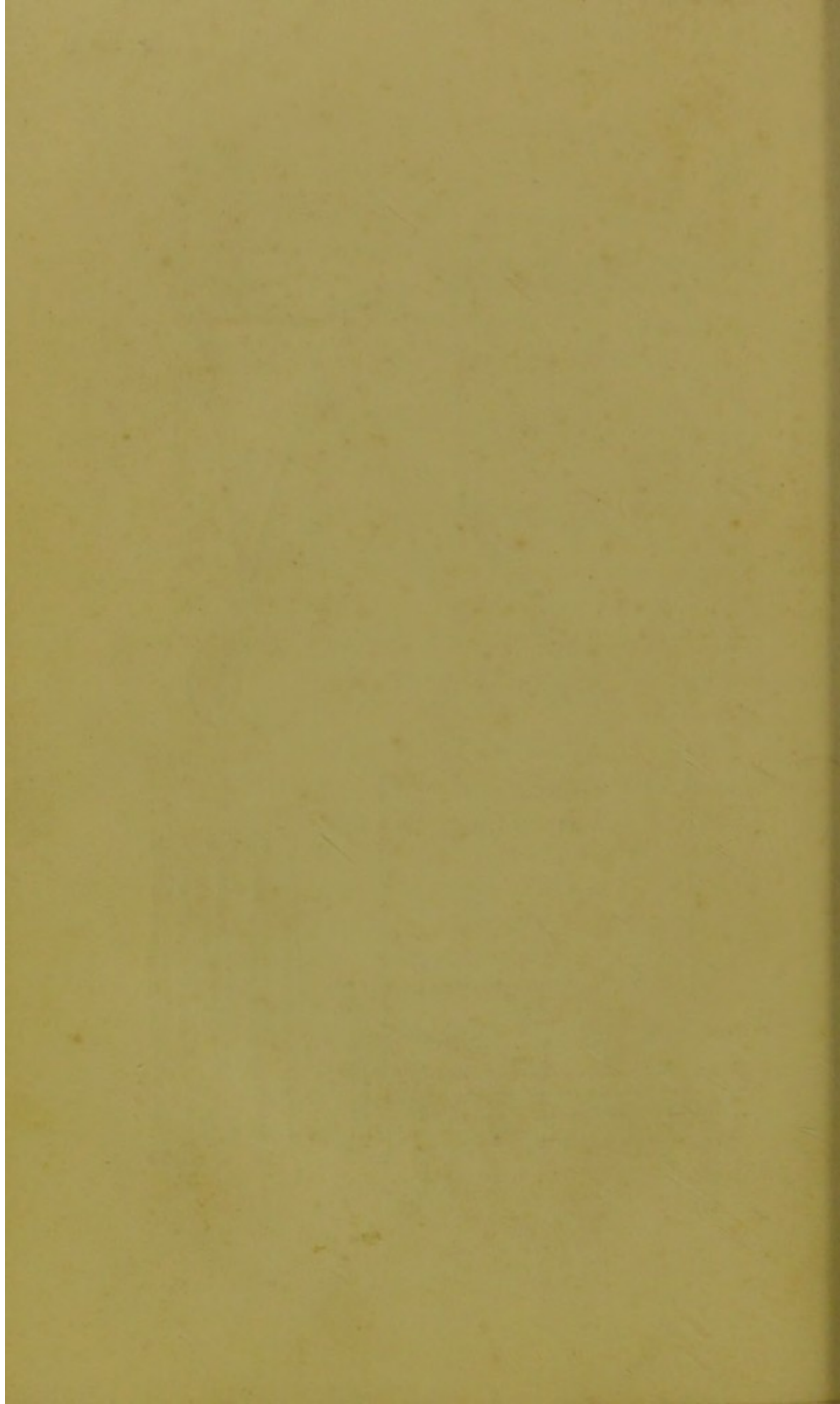
to the "Feather," remove from the fire and add the Orange pulp. Boil up again, and let the mixture continue on the fire until a regular jelly is formed. If you dip your spatula into the marmalade, you will at once see if it drops from it like a jelly. When done, place in deep pots, and put them on a dry shelf.

The following is now the most favourite Orange Marmalade.

94. Scotch Marmalade.

USE your Oranges and sugar in equal proportions, the same as in making the preceding — but if anything, a little more sugar than Orange. Cut the fruit in half, squeeze out the juice, and strain it so as to clear away any pips. Boil the peels in water until they are quite tender, and a straw can be easily passed through them. Drain them from the water, scoop out the pulp, leaving the rind thin; slice into thin fillets. Boil the sugar, and add the juice of the Oranges. Skim it, and when it is almost done (to the "Feather"), add the peels, and finish as other jams. The old-fashioned practice of *pounding* the peels in a mortar, and mixing them with the Marmalade, is now almost obsolete. Cutting the peels into thin slices or fillets is much superior, and keeps the Marmalade clear. Lemon Marmalade is made in the same way.





CHAPTER IX.

JELLIES.

95. General Remarks on Jellies.

JELLIES are the juices of mucilaginous fruits, made clear by straining through a flannel or cloth bag, and mixed with a considerable quantity of sugar. Only certain descriptions of fruit can be made into Jellies, and these are of the kind mentioned.

Especially be careful not to boil any Jellies or Jams too much, as their colour will be spoiled, and they will become ropy, and resemble treacle.

All the following Jellies can be made without fire, just as Clear Cakes may be made without artificial heat. The fruit should be quite ripe and fresh, and ought to be used the same day it is gathered. The juice must be completely squeezed out of the fruit, and then filtered through a flannel bag. To the same weight of filtered juice you have, add an equal weight of sugar; continue to stir until the whole is dissolved. Now place the

mixture in a warm place, or in the sun, for a few days, when it will be a fine Jelly, retaining the natural flavour of the fruit. This method, however, is rarely adopted, the heating process being preferred.

96. Apple Jelly.

PARE and core some Lemon Pippins, or other good Apples, and slice them into a preserving-pan, with enough water to cover them. Put the pan on the fire, and boil the Apples until they are reduced to a mash. Pour the mixture into a flannel bag, so that the liquid can drain off. For each pound of filtered Apple-juice take twelve ounces of sugar, boil it, and remove any scum that may rise. When sufficiently boiled, if you dip in your finger and thumb, as in sugar-boiling, a thread may be drawn similar to the "Small Pearl." Another sign, also, is when it adheres to the spaddle; or if you drop a little on a cold plate, and it sets soon, then you may be sure it is done. Finish as for Jams.

97. Red Currant Jelly.

THE fruit for this Jelly, which may be made entirely of red currants, or with a few white added, should be fine and quite ripe. Pick the fruit over, and pass through a coarse sieve. Then put them into a pan with a very little water, put the pan on

the fire, and stir the fruit until it boils. Now pass through a flannel or cloth bag, measure it, and for every pint, exact measure, allow a pound of the best sugar. Boil this, and when the syrup is at the "Crack," add the Currant-juice. Now boil up, and remove any scum that may rise. To know when it is done, drop a little of the Jelly on a cold plate (as advised in the previous recipe for Apple Jelly), or dip your skimmer into the pan, when, if it is ready to be removed, it will quickly coagulate. After the pan is off the fire, clear off any scum that may rise; this done, it is quite ready for placing in shallow pans or pots. When it has become firm, it should be covered with pieces of stout writing-paper that have been dipped in brandy. The paper, of course, to be cut the same size as the mouths of the pots.

98. White and Black Currant Jelly

Is made exactly the same as Red Currant (No. 97), mixing the fruit in the proportion of one pound of red to three of black currants for black jelly, and using all white for the other.

99. Quince Jelly

Is made the same as Apple Jelly (No. 96), using a few Apples with the Quinces. The Quinces may be pricked. The seeds of Quinces are very viscous

or mucilaginous. Two ounces of this seed bruised will make three quarts of water as thick as the white of an egg.

100. Gooseberry Jelly

Is made like Currant Jelly (No. 97); or, if the Gooseberries are green, like Apple Jelly (No. 96).

101. Seville Orange Jelly.

SQUEEZE the juice from some Oranges, filter it through blotting paper, and finish as in making other Jellies.

102. Barberry Jelly.

TAKE some very ripe Barberries, pick them from the stalks, and put them in the scale. Have some syrup ready in a pan, and mix in at a proportion of one pound of fruit to one pound of syrup. Place the pan on the fire, and boil until the syrup comes to the "Pearl," removing any scum which may come to the surface. Now pour the contents of the pan through a fine hair sieve, and press the berries with a spoon, or spatula, to extract as much juice as possible from them. Receive the syrup and juice in a pan. Put this on the fire, and finish as for Apple (No. 96), or Currant Jelly (No. 97).

103. Cherry Jelly.

SELECT some fine Cherries, take off the stalks, and remove the stones. To four pounds of Cherries add one pound of red currants. Proceed as for Currant Jelly (No. 97).

104. Apple Clear Cakes.

ANY of the foregoing jellies will answer our purpose, if they have not been boiled too much. If you wish to make them from the fruit, however, take the juice of your fruit, filter it (as if for a jelly); to a pint of juice, red or white, add one pound of loaf sugar, stir it thoroughly into the juice, put it in a pan on the fire, let the mixture boil but slightly, and then pour it into small pots, moulds, or glasses, so as to form Cakes about half-an-inch thick, and place these in the stove, which should not be too hot, or they will melt instead of forming a jelly. About seventy-five or eighty degrees, Fahrenheit, is sufficient. When a crust has formed on the top, take out the Cakes by carefully turning the knife round the sides of the pot. As they are turned out, lay them on clean plates of tin or pewter, and dry on the other side. When dried, they can be cut into diamonds, squares, or any other shape.

CHAPTER X.

FRUIT AND OTHER PASTES.

105. General Remarks on Fruit Pastes.

THESE consist of the pulp of Fruits, reduced by heat to a kind of marmalade, mixed with sugar in various proportions, until the exact consistence has been acquired necessary for forming the Paste into rings, crosses, knots, &c. ; these may be crystallized or candied. In drying them in the stove, when one side is done, remove them from the moulds, place them on a sieve, and do the other side. If *cut out*, simply turn them.

106. Quince Paste.

PROCURE some good Quinces, boil them in water until they are soft ; when done, take them out and mash them ; this done, pass through a sieve. Next, weigh the mashed Quinces, then put them into a pan. Take the same quantity (by weight) of sugar as you have of Quince pulp ; clarify it, and

when it has boiled to the "Feather" remove from the fire, and add it to the pan of mashed Quinces. Put this on a slow fire, stir well, and when it just simmers, or boils very gently, remove it, and pour it out thin on small plates, or into shallow moulds, or rings of various shapes: the latter should be arranged on a clean tin; or the Paste may be spread on sheets of tin, placed level, with a thin knife. Put them in the stove for a day; take them out, and cut the Paste into long, narrow strips; these may be shaped into knots, or any other form; or the Paste may be cut into rings or leaves. When finished, pack them in boxes, with a sheet of paper between each layer. If the Paste is required coloured (for candy, or other purposes), a very small quantity of liquid carmine should be added to the pulp before it is mixed with the sugar; or it may be made any other colour.

107. Apple Paste

Is made the same as the preceding.

108. Apricot Paste.

PROCURE ripe Apricots, and put them into your preserving pan, with sufficient boiling water to cover them. Let them simmer, or boil gently on the fire, for a minute or two, until they are tender.

Now drain off the water, and pass (or press, if needs be) the pulp through a hair sieve. In order to reduce the pulp to a proper consistence, put it back into the pan and boil it up; but be careful to stir it continually, or else it will burn at the bottom. When sufficiently pulpy, remove from the fire and weigh it. To each pound of pulp take ten ounces of loaf sugar, which you clarify, and boil to the "Feather." Now put in the pulp, and boil up for a minute. Dip in your wooden spoon, and if the mixture is sufficiently jellied, dropping in clots from the spoon, it is done. Pour on tins, or in moulds, and dry in the stove, as per directions for Quince (No. 106).

Some get strips of paper, and plait them in various shapes on pieces of wood. You fill in the paste, and dry the same as if in moulds or on tins. Damp the paper which has dried around the paste, and it easily comes off.

109. Currant Paste.

PRESS your Currants, red or white (or mixed), with a spaddle through the hair sieve; this clears the seeds out. Put them in a preserving pan on the fire, stir them well, and when they thicken and form a pulpy paste, remove the pan. Weigh the Currant Paste, and get some loaf sugar. For each pound of reduced pulp take one pound of

loaf sugar; having clarified it, and boiled it to the "Blow," mix in the Currant Paste, and boil up again. It is now ready for spreading on plates, or putting in moulds, and may be cut out, like Quince Paste (No. 106), into any shape you choose. When dry, the cakes may be kept in tin boxes.

110. Cherry Paste.

GET good ripe Cherries—those known as Kentish are excellent; pick off the stalks, and rub or press them through a hair sieve, to remove the stones; put the pulp in a preserving pan, let it boil for a short time, taking care to stir it well; then press the Paste through a sieve with your spaddle. Having weighed the pulp, take the same weight of loaf sugar, and clarify it. Boil to the "Feather," mix in the Cherry Paste thoroughly with the spaddle, give it another boil up, when it will be ready for pouring on the tin plates, or into moulds. You dry in the stove, like other Pastes.

111. Orange Paste.

SEVILLE Oranges are the best. Press or squeeze the juice out, and boil the rinds until tender and you can easily pass a straw through them. Having scooped out the pulp, or white pith, throw the

rinds into a mortar, and mash them fine, mixing in some of the juice to saturate the rind. Empty the contents of your mortar now into a sieve, and press through with the spaddle into a preserving pan. Put this on the fire, and reduce to a thick consistency. Weigh the pulp, and take loaf sugar in the proportion of two pounds of sugar to one pound of pulp. Clarify it, and proceed as in the preceding. When the peels are extra bitter, they are sometimes boiled in two or three waters, a little salt being put into the first. Some pare off the rinds before squeezing.

112. Lemon Paste.

THE juice of the Lemon being very pungent, it is seldom used in making Paste. Some use part of the juice along with the peel, and twice the weight of sugar; but the general plan is to use the peel pounded only, with the same weight of powdered sugar. Reduce a little before adding the sugar, and proceed as for Orange Paste (No. 111).

113. Plum Paste.

MOST Plums are preserved in the same manner. Take the stones out, drop the Plums into the preserving pan, and boil them in a little water to a Paste. Now place the pulp in the hair sieve, and

gently press through ; put the pulp in the pan, place on the fire, and reduce as Apricot (No. 108), or Orange Paste (No. 111). It will soon be ready; then weigh it. Each pound of pulp requires one pound of loaf sugar; clarify this, as in other pastes, and when boiled to the "Ball," add the Plum pulp. Stir in well, boil until it is as thick as you like it, then fill it into moulds, and dry both sides, like Peach or Cherry Paste (No. 110).

114. Greengage Paste.

THIS is made the same as Plum Paste (No. 113).

115. Peach Paste.

OBTAIN some good and ripe fruit (those known as Michaelmas Peaches answer admirably), cut them in small pieces, and put them in a pan with the least drop of water. Reduce them by boiling, stirring continually. Now weigh them, and for each pound of Peach pulp take half a pound of loaf sugar, clarify it, as for other Pastes, boil to the "Feather," and mix in the pulp. Put the pan on the fire for a short time, when the Paste will be ready to pour out for drying in any shape, as other Pastes.

116. Damson Paste, or Cheese.

DAMSON Paste is preserved the same as Peach Paste (No 115).

Damson Cheese.—Put some damsons in a pan with a very little water. Stir them on the fire until they are mashed. Then pass through a hair sieve. Put the pulp again on the fire, reduce until it is thick. Remove from the fire, add four ounces of powdered sugar to one pound of pulp, stir it in well; place out into shallow pots. Dry in the stove for two or three days.

117. Black Currant Paste

Is made the same as Red Currant Paste (No. 109). These Currants are not so juicy as the white or red.

118. Black Currant Drops.

PASS your Currants through a hair sieve, put them into a pan, and reduce to one-third; weigh the pulp, and add a quarter of a pound of pounded sugar to each pound of pulp. Mix in well.

The old-fashioned method is to put some of the cold paste in a bladder with a pipe nozzle, and then squeeze it out in hanging drops on buttered tin plates. These are placed in the stove and dried, first on the tins, then finished on a sieve. They

are removed from the tins to the sieve with the blade of a flat knife.

119. Marsh-Mallow Paste, or Pâte de Guimauve.

ALTHOUGH this is called Marsh-Mallow Paste, still the root is not often used now, owing to its unpleasant taste. Apples are substituted, and they appear to be equally efficacious in their medicinal properties. Get two pounds of Gum Arabic, one pint of Apple juice or jelly, two pounds of sugar (after it has been made into a syrup). The Gum Arabic must be pounded in a mortar, and sifted through a fine hair sieve. Now put it into four pints of water; see that it dissolves, and, at the expiration of a day or two, supposing it to be completely melted, strain through a fine lawn sieve. Mix into the gum your Apple jelly, made as at No. 96, also add the sugar in a syrup state. See that your fire is extremely moderate, then heat the mixture until it thickens into a paste. All the time the pan is on the fire the paste must be thoroughly stirred. Now get some eggs, at least a dozen or fourteen, take the whites and beat them up to a stiff froth, and mix in with the paste. See, however, during this operation, that your paste has not burned in the pan; it must be well stirred. The professional method of knowing when the Paste is done, is by placing a little on

the back of the hand. When it does not stick to the hand or finger, then it is done. Two or three drops of the essence of neroli, or a large glass of orange-flower water, may be added to the Paste: if too thin, evaporate to the consistence just spoken of. When ready, pour it on a marble slab well sprinkled with starch powder; flatten it out with the hand or a knife. Next day cut it into long strips, which you put in boxes, or cut out with a round cutter the size of a shilling. Sprinkle the bottom with the starch that they may not stick.

120. Pate de Jujubes.

TAKE one pound of Gum Arabic, one pound of rose-water, half a pound of powdered sugar, mix together in a pan, which you stand by the side of the fire until the ingredients are dissolved. Now pass the whole through a fine cloth into another pan; let it simmer on the fire ten minutes, take any scum off which may rise, and pour it clear into a tin, previously oiled, about a quarter of an inch thick. Place this in the stove for three days, then turn it out, and cut into diamond shapes. Orange-flower Jujube is made the same way. You can also make fruit Jujubes, by using the juice of any sort of fruit. Use cochineal to colour the Rose Jujubes. I need scarcely remark, that Jujube

Paste is in great estimation for the cure of colds and coughs.

121. Almond, or Orgeat Paste.

Sugar 2 lbs., Almonds 1 lb.

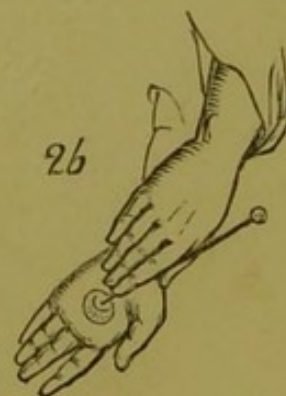
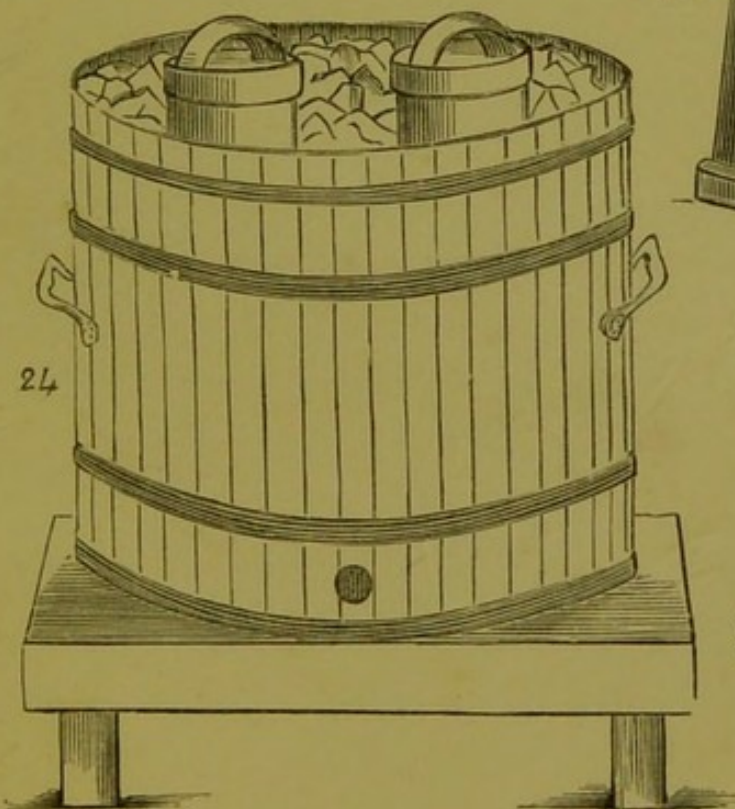
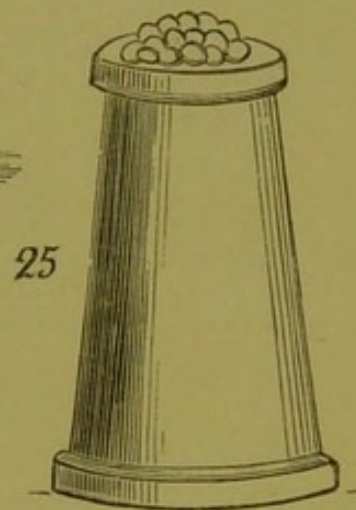
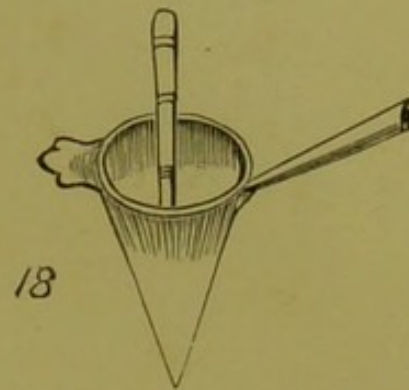
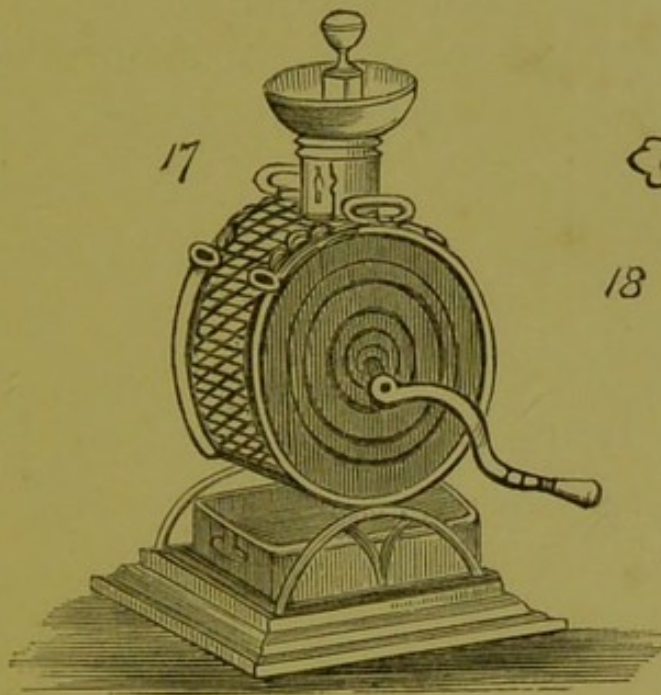
BLANCH your Almonds in boiling water, then skin them quickly, and, as they are done, drop them warm into cold water, to whiten them. At the end of two days take them out of the cold water, let them dry, and then pound them extra fine, sprinkling over them occasionally a little orange-flower water. Having weighed the Paste, take your sugar, in the proportion mentioned above, and clarify it. When boiled to the "Crack," pour it into the Almonds, and mix well with your wooden spoon. The Paste must now be taken out, and put to cool in an earthenware pan. When cold, take it out of this and put it into a mortar, and pound it well. Have ready your marble slab sprinkled with sugar, and upon this make up the Paste into sticks, or any form you prefer.

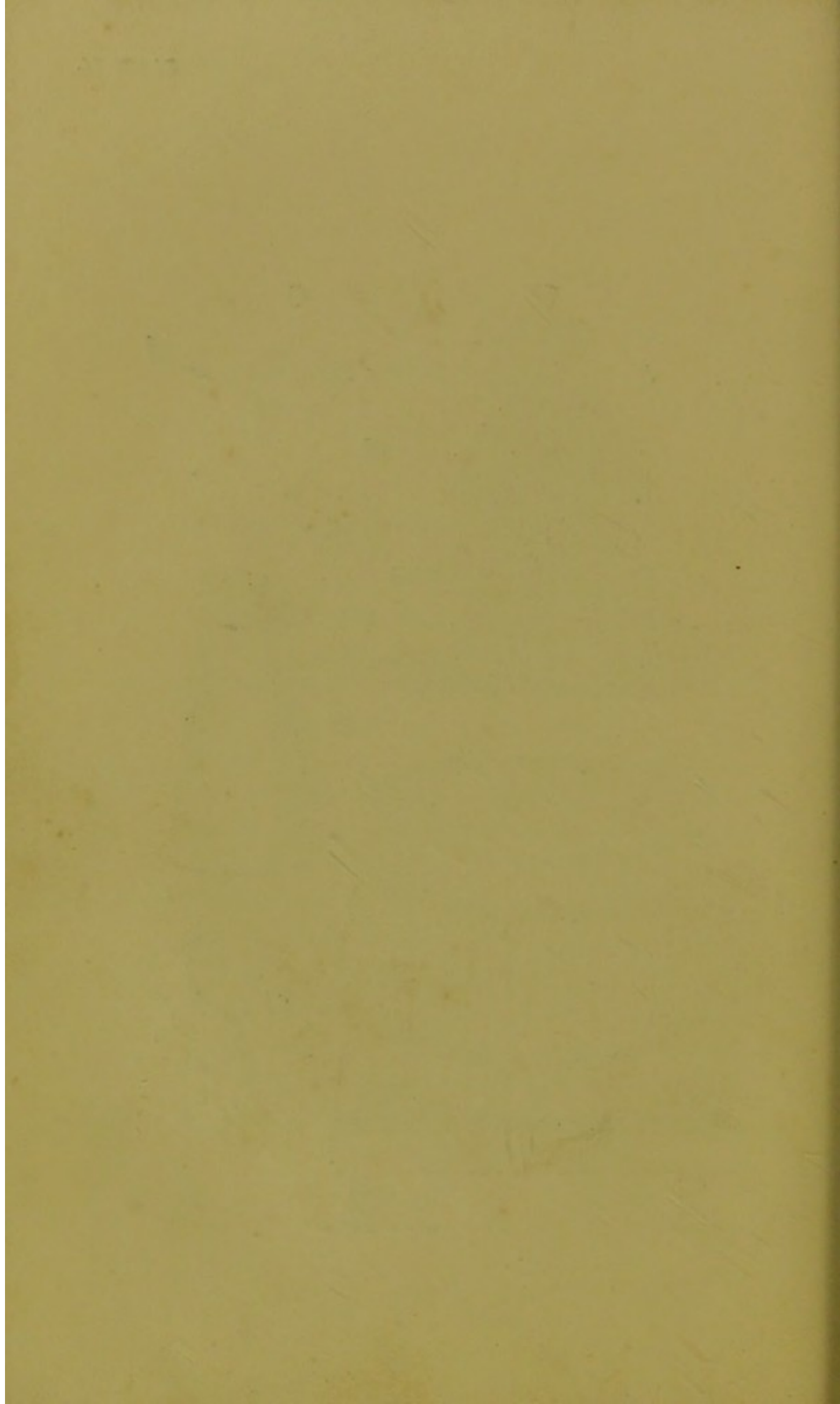
CHAPTER XI.

BOTTLED FRUITS.

122. On Bottled Fruits for Ices, Tarts, &c.

CHOOSE some wide-mouth Bottles, and fill them with Fruit, then cork them with Fruit corks, which are different to others, from being cut the contrary way of the grain. Now tie the corks down with wire, or string, and place them upright in a copper, with cold water up to their necks, and gradually heat them up to two hundred degrees of the thermometer. They ought to be one hour and a half getting to this degree. Let the Fruit be in the water till quite cold; then take them out, and pack them in straw, with the corks downwards. The mouths of the bottles may be covered with melted resin or bottle-wax. In selecting the Fruit, care should be taken to see it is clean and free from any unnatural dampness; and it should always be gathered on a dry day, and, if possible, bottled at once, whilst still perfectly fresh.





123. Bottled Apricots.

CUT your Apricots in small pieces and put them into Bottles, then cork and heat them as in No. 122. All other fruits may be done in the same way.

CHAPTER XII.

COOLING DRINKS.

124. On Cooling Drinks for Balls, &c.

AS Mr. Gunter remarks, they "are a sort of half ice, formed of the juices of mashed fruits, combined with syrup and water, and cooled down (after being strained) in the freezing pot." Below, I give directions for making the most fashionable, agreeable, and wholesome cooling drinks. They are highly esteemed at routs and balls.

125. Currant Water.

PICK four pounds of fresh red Currants, mash them in a pan with three quarts of water, then add one pint of syrup, and a little cochineal. Mix well together, and pass through a flannel bag three or four times ; then ice it, and it is ready for use.

Some add a little water to the juice before straining, and then give it a boil, and pass, as before, through a flannel bag, adding a little lemon-juice to give it a palatable flavour.

126. Strawberry Water

Is made the same as Currant Water (No. 125).

127. Cherryade.

POUND three pounds of Morello Cherries in a mortar, put them in a pan (one made of copper lined with tin) ; add the juice of three lemons, two quarts of water, one pint of syrup, the whites of five eggs, and a little cochineal. Mix well together, put on the fire, and let it boil ; then pass through a flannel bag till clear ; ice it, and serve fresh. The stones may be pounded with the Cherries, as their kernels impart a pleasant flavour.

128. Lemonade.

PARE off very thinly the outer rind of three Lemons into one quart of syrup ; then add one pint of Lemon-juice, and two quarts of water. These proportions will generally give satisfaction, but a little more or less of either the syrup or Lemon-juice may be added. Mix well together, and pass through a lawn sieve ; then ice it, and serve.

129. Orangeade.

THIS is made as lemonade. Select good fruit ; those known as China Oranges are well adapted for making this agreeable beverage.

130. Raspberry Water

Is made the same as Currant Water (No. 125).

131. Orgeat Water.

TAKE half a pound of sweet Almonds and one ounce of bitter; drop them into boiling water to blanch them; pound them very fine in a mortar, then put them in a quart of water. When pounding, add a very small quantity of water, to keep the Almonds from oiling. Now add sugar, and as much orange-flower water as will please the taste. Mix then thoroughly together; filter through a fine sieve, ice, and it is ready to serve up. (See Orgeat Syrup, No. 17, from which it is sometimes made.)

132. Iced Coffee.

THIS is made in the same manner as ordinary breakfast Coffee, only with a little cream added to it. Put in a freezing-pot, with rough ice around it, but no salt.

CHAPTER XIII.

ON CREAM AND OTHER ICES.

133. Utensils for Making Ices.

IN the commencement of this book, under Chapter I., *Utensils*, I alluded to the *Freezing-Tub*. (See Figure 24, Plate VI.) You must provide yourself with this pail or tub; it should be a little, but not much, deeper than the pots, so that they may be surrounded with Ice when placed in it. See that the tub is provided with a hole near the bottom, fitted with a bung, which can be removed at will, to release the water melted from the Ice.

Get also some Pewter Pots, of various sizes (see Figure 24, Plate VI.); they should be *Pewter*, and not tin, as the former metal prevents the contents freezing quickly into lumps, and consequently allows time for mixing the ingredients well together. Next, you will require *Moulds* of various shapes, similar to Figure 33 (Plate VIII.); also some small ones (Figures 27—31), Plates VII. and VIII.), opening in the centre by a hinge; they must be made of pewter, like the pots, and of different sizes. A

Spaddle or *Spatula* (see Figure 25, Plate VI.) is requisite ; it is generally made of stout copper, tinned, the blade three and a half or four inches long, by about three in width, round at the end, and with a socket to receive the wooden handle, which, besides being more convenient to hold, is a good non-conductor to the heat of the hand ; this is used for mixing the cream in the pot, and for scraping it from the sides as it freezes. A Wooden Trough, or Strong Box, and a Mallet, are also useful for breaking the Ice. If you have a good-sized Mortar and Pestle, these will do as well. After the Ices have been prepared, especially fruit Ices, they should be kept in a proper safe, or cupboard, until required for use. I would recommend a stout safe lined with tin, divided by shelves, or with a couple of close-fitting drawers. When wanted for the table, the Ices, well kept, are easily accessible.

134. To Make Ices.

THE juice of fruits, liqueurs, and creams, with other articles of food pleasant to the palate, frozen by means of pounded ice, mixed with salt (nitre and soda are sometimes used), constitute the delicacies known as Ices. Pound as much Ice as you know your freezing-tub will hold when containing the pewter pots, and well mix a lot of salt into it. Ice of itself will not congeal to the required con-

sistence without help ; salt is used to assist it, and the more salt you add to the ice, the quicker the creams are frozen. As a general rule, two pounds of salt will be sufficient for six pounds of ice. The ice should be broken small, that it may lie close to the pot, and freeze its contents. Set your freezing-pot exactly in the middle of the ice, taking care that it is clean, and the cover kept on until the ingredients are put in. The rough ice and salt should come to within an inch of the top of the freezing-pot. When the ingredients are ready, remove the cover carefully, that no salt or ice gets in ; with a clean cloth wrapped around the hand gently wipe out the pot, then put in your ingredients. Place paper over the top, close the cover down, and turn the pot or pots quickly round in the ice for five minutes, taking hold of the handles at the top. Now remove the cover, scrape all the ice from the sides, and work it well with the back of the spaddle against the side of the pot, until the whole is as smooth as butter. Put the cover on again for three or four minutes, turn the pot briskly round in the ice ; uncover, and stir up the whole, scraping off and mixing in with the rest, as before. Turn and scrape the freezing-pot alternately, until the Cream has thoroughly set (to about the consistence of butter), and the Iceing is completed. If you wish to produce satisfactory Ices, considerable labour and

attention must be bestowed on them. *They must be thoroughly mixed and stirred, in order to prevent lumps.* See that they are of a good colour. Iceing does not destroy sweetness ; mix well up, and if there was sufficient syrup at first, the cream will be sweet enough. The sugar sometimes gets at the bottom, and the ice has a tart taste. Too much syrup prevents the Ice from freezing properly, and too little causes it to freeze hard, and feel short and crisp, like frozen snow. Watch the first coat formed on the sides of the pot, when you commence freezing, and you will soon see if the ingredients are in proper proportion. When finished, cover the pot with fresh ice mixed with salt, and when wanted serve up. Two, three, and sometimes more, freezing-pots may be in the Ice-tub at one time ; but you must be exceedingly active to attend to them all properly.

If the Ice is to be put in moulds, see that they are clean, with a piece of paper at the bottom ; if there is no impression or figure at the top, you may put a piece of paper there too. When filling, press the Ice well into every part of the mould ; a little may be left on the top, forming a head for the other half of the mould to cover. Now bury the mould or moulds in the Ice-tub, and see that they are surrounded with small broken Ice, well mixed with plenty of salt. The Cream should be put in the moulds an hour or two before required for the

table. When ready to turn out, dip the mould into cold water, wash off any salt adhering to the outside, remove the top and bottom, and the Ice comes out easily. Have a clean cloth at hand to wipe the mould after washing it. Do this part briskly, as the Ice soon melts. With regard to *Fruit Moulds* I shall speak directly.

If the Ice in the tub melts rapidly, and the water rises too high, drain it off through the hole at the bottom, and fill in more broken Ice mixed with plenty of salt.

135. Ices in Fruit Moulds.

SEE Figures 27—31 (Plates VII. and VIII.), for a representation of some Ice-moulds. They are made of pewter, and fastened by a hinge. They may be procured of almost any shape suitable for ices—fruits, shell-nuts, ornaments, &c. If you desire to represent a fruit, mould accordingly, giving the ice the proper flavour. Get your Ice ready, open and clean the mould, fill it, and insert, in the small hole at the end, a stem or a couple of leaves belonging to the fruit; or well-made artificial leaves will do. Close the mould at once, the stem and leaves being outside. Put some paper around the mould, and bury it amongst the Ice and salt in the tub. See that the Ice covers it. In about one hour and a half it will be ready. If it is a stone-fruit you are imitating,

the natural stone, after being well cleaned, may be inserted in the Ice-mould. A tin box with shelves, open in the front, and sufficiently small to fit in the Ice, will be found useful for keeping moulded Ice-fruit in.

In the concluding paragraph of the preceding article upon Ices generally, I gave some general directions for Moulding. Fruits, however, when taken from the Ice-tub, must be dipped at first in warm water. This helps to remove the frozen paper without damaging the leaves and stalk ; but the moment after, you must dip again in cold water. Now open the mould, and the fruit will come out easily. Colour it according to the tints of the natural fruit. The colours generally in use are gamboge, indigo, carmine, chocolate, prepared cochineal, and saffron-stone ; burnt sugar and fresh cream are also serviceable. Colour with a camel-hair brush. Have two tints of each colour (the one dark, the other light), in gallipots or glasses. Directly the colouring is done, put the Ice-fruits in the tin case, and when wanted for table, serve up on plates or glasses. To represent down or bloom, put some dry colour in a muslin bag, and dust it gently on the fruit, or shake with the brush, quite dry.

136. Ice-houses.

IN America, almost every small farmer enjoys the luxury of an Ice-house. In this country they are

unknown, except in large establishments. They are generally built in the ground, although sometimes they are erected above. When built underground, the Ice-house consists of a well or tank decreasing in diameter as it gets deeper. The object of this is to keep the Ice compact together, as it gradually melts and sinks. Select a spot with a northerly aspect, and with a soil either gravel or chalk, where the Ice-house will be removed from the sun, and drain itself through the soil, into either a small drain or a waste cistern underneath. If the waste water passes off through a drain, see that no warm air passes up through it, and melts the Ice. A trap or other contrivance must stop the mouth. Build the Ice-house of perforated bricks, the walls from fourteen (two bricks) to eighteen inches in thickness. The outside should have a good coat of Roman cement, to prevent any earth-water from soaking in. The top should be arched over, with a hole for the Ice to go in at. At the top of one side have another aperture from whence you can take the Ice as you require it. As a general rule, this hole will serve the double purpose of entry and departure for the Ice. The entrance to the hole should be by a slanting passage, or by a few steps on the sides, if it is a perpendicular well. Cover the hole with a big stone, and from the stone to the surface, or open air, fill in with straw. Over the arched roof

there should be at least six feet of earth, in which shrubs may be planted to keep off the sun. If a side entrance is determined on (which will not be attended with so much risk to the temperature of the Ice as continually taking from the top), have a passage cut in a line with the bottom of the Ice-house. The entrance should be a small one, with two doors, the outer of which should be well padded with straw patch. The doors must fit tight, and all crevices be stopped carefully, *the great thing to guard against being the admission of warm air.* At the entrance to the passage have another tight-fitting door. By great caution, Ice may be kept in this manner through a long summer, although each time the well is opened, a little warm air will get in. If you have a cool dairy, let your Ice-house be built at the side of this, entering from the dairy. This arrangement serves a double purpose: the Ice cools the dairy in the warm months, and the low temperature of the place does not thaw so quickly the frozen mass within.

Supposing the Ice-house is to be above-ground, you may build it in the same style as the preceding, covering it over with several cart-loads of dry straw or leaves, fastened down by a thatched roof. Should the inner covering of straw or leaves get wet, fermentation will probably ensue, and the Ice within soon melt. Guard against this.

Choose a dry time for putting the Ice, broken

up small, into the well. If the frost holds out, fill up fresh from time to time, as the first lot of Ice soon settles down, and makes room for more above. When you require to take Ice out, remove from the sides first, leaving the centre, which will thus last to Midsummer. The golden rules for the preservation of Ice are: *keep dry, by good drainage underneath*; keep free from air (especially warm), *and, of course, keep cool.*

137. Custard Ices.

BEAT up the yolks of seven or eight new-laid eggs, pour them into a copper pan; add a pint of good cream, and mix together gently. Take the extreme outside rind of a lemon, as thin as you can pare it, and one slice of the lemon; add them to the cream. Place the pan on the fire, and stir constantly with a wooden whisk. You must not let the cream boil, as it would then curdle and be spoilt. When it gets thick, and refuses to obey the motion of stirring, remove it from the fire, for it is done. It now requires to be sweetened; add half a pound of pounded sugar, (or what suits your taste) and pass through a sieve. Sometimes half milk and half cream are used, when two or three extra eggs must be mixed in. You boil the milk and cream, and add the eggs and lemon. All new cream and less eggs, however, make the best Custard. Flavour as you think necessary.

138. Plain Ice Cream.

TAKE a pint of double Cream, whip it well, and then add five or six ounces of pounded sugar; put it in your freezing-pot, work it well until it is smooth.

139. Chocolate Ice Cream.

TAKE four ounces of good Chocolate, dissolve it in a small quantity of water, stir it on a slow fire, and mix it with a pint of Cream and eight ounces of sugar. Stir thoroughly, and strain through a sieve; and when the chocolate is cold, put it in the freezing-pot, and work it well. (See No. 137.)

140. Coffee Ice Cream.

PREPARE a pint of fresh Cream, as directed in No. 137; put it in a covered jug or pot; then roast (or you may purchase at a respectable shop) some Mocha Coffee (a quarter of a pound is enough for a pint of Cream); add the Coffee to the Cream, cover down tight, and let them stand for a short time in a warm place. The Coffee-berries must be put in whole. When the Cream has become tintured with the Coffee, strain through a sieve. Sweeten with six ounces of sugar (see previous remarks on this), and when quite cold put it into the freezing-pot, and work until it is to the con-

sistence of, and as smooth as butter. Coffee Ice Cream made in this manner is very delicious. Some make it with ground Coffee, well strained, but the Cream has then a disagreeable brown colour. See that the Coffee is not over-roasted.

141. Green Tea Ice Cream.

2 oz. Green Tea, 8 oz. Sugar.

TAKE three parts of a cupful of the best Green Tea, and pour boiling water over it. The water should just cover the Tea; let it stand until the strength is extracted, then pour it through a fine sieve into a pint of Cream. Sweeten with eight ounces of sugar, and freeze as in *Custard Ices*. (See No. 137.)

142. Chesnut Ice Cream.

TAKE two pints of Chesnuts, remove the husks, and bake them in your oven. When softened, pick them over, removing any bits of skin or stringy rind. Put the Chesnuts, a few at a time, in a mortar and well pound them, adding portions of a pint of new Cream until both the Nuts and the Cream are well mixed in the mortar. See that this utensil is exceedingly clean. Now break seven or eight eggs, and add their yolks to the Cream, with ten ounces of sugar and a little orange-flower water to flavour (if you like it).

Put the whole in a pan on the fire ; and when ready, freeze as for Custard Ices. (See No. 137.)

143. Spanish-Nut Ice Cream.

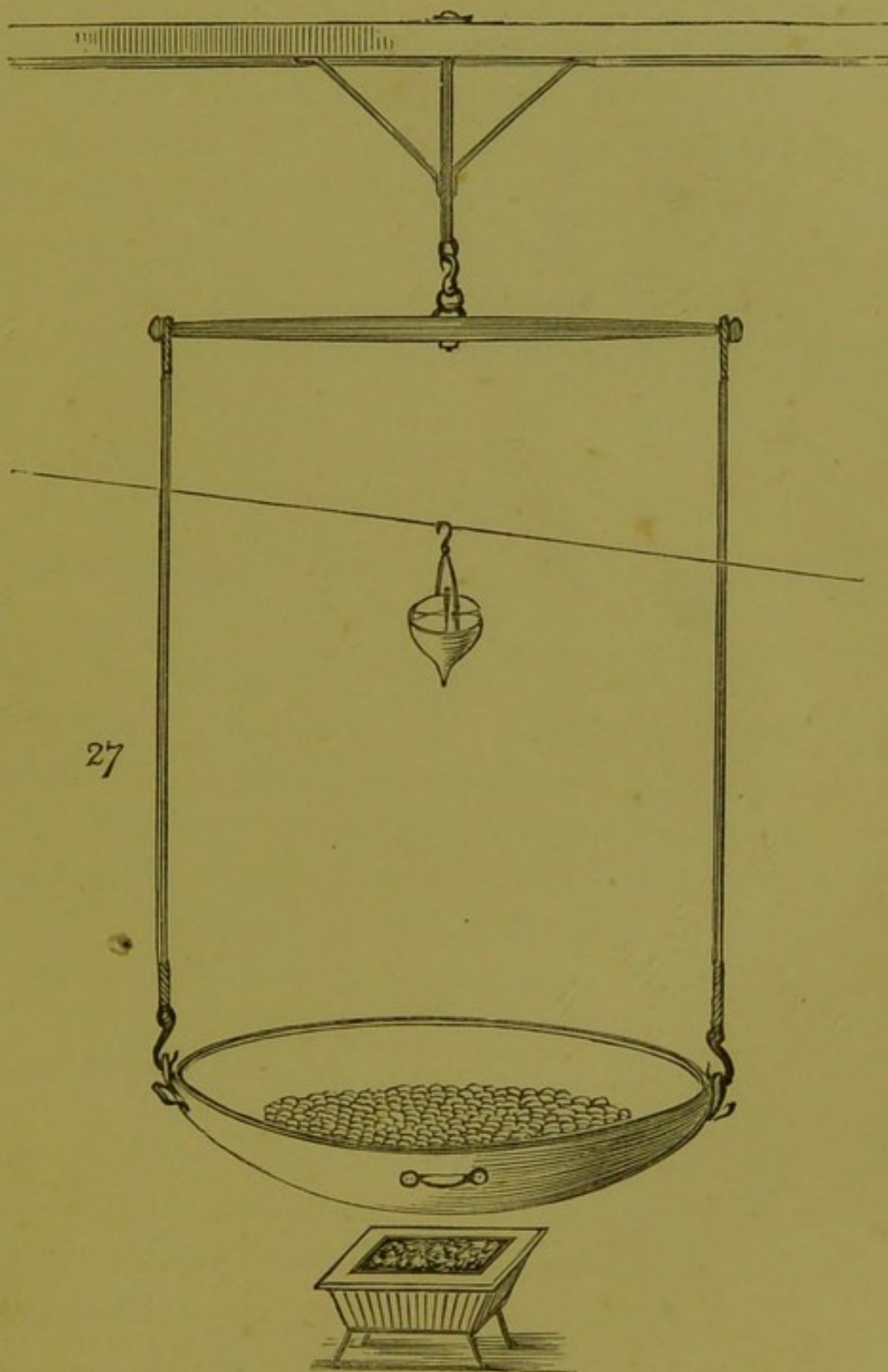
CRACK a dozen and a half of Spanish Nuts, and bake them like the preceding. Pick them over, and pound them, a few at a time, in the mortar, adding a drop of Ice Cream. When done, put the pounded Nuts in the remainder of the pint of Cream, adding the yolks of seven fresh eggs, and six ounces (or more, if you like it sweet) of loaf sugar, pounded. Put in a pan on the fire ; and freeze as for Custard Ices. (See No. 137.)

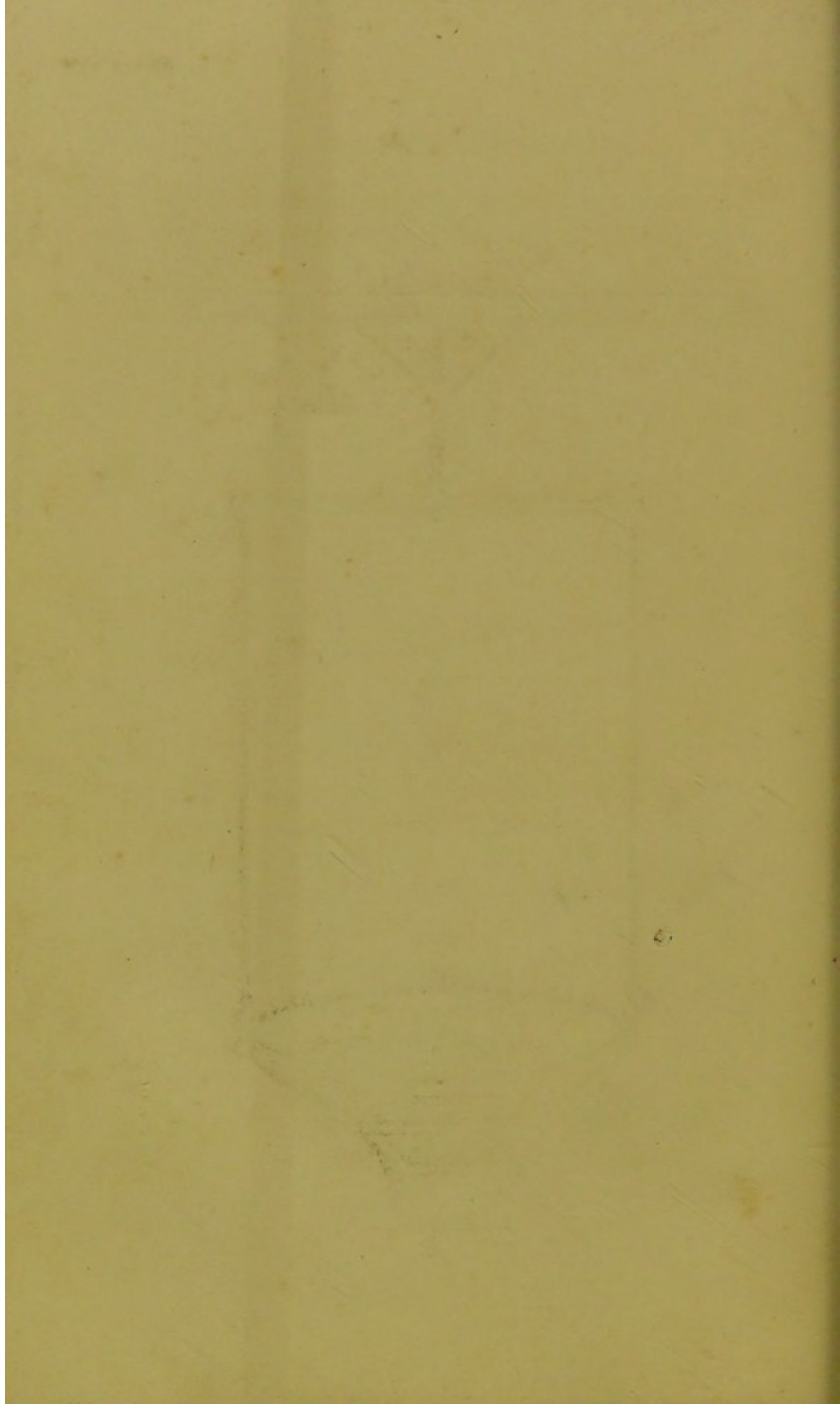
144. Vanilla Ice Cream.

CHOP up half an ounce of Vanilla, pound it very fine in a metal mortar. Take five or six ounces of sugar, and add it by degrees to the Vanilla, and pound together. When done, put this into a pint of fresh Cream, with the yolks of a few eggs ; make hot over a fire (but do not boil). Strain through a sieve. When sufficiently cool, put it in the freezing-pot, and work it well.

145. Pistachio Ice Cream.

IF you wish to prepare a pint of this Cream, take a quarter of a pound of Pistachio Nuts, blanch





them in boiling water, peel, and pound them well in a mortar, pouring in the least drop of the Cream, from time to time, to prevent them from becoming oily. A small piece of preserved cedraty should also be put in the mortar. Now add the Nuts to the Cream, pass half a dozen times through a sieve, and sweeten with loaf sugar in powder. From eight to nine ounces will be sufficient. Let it stand a short time in a cool place, then pour into the freezing-pot, and work briskly. (See No. 137.)

146. Almond, or Orgeat Ice Cream.

CRACK half a pint of good sweet Almonds, mixing in seven or eight of the bitter kind; bake them in the oven, and pound them well in your mortar, sprinkling them occasionally with orange-flower water; add a little cream, also, if necessary; when done, mix them with a pint of fresh Cream, seven yolks of fine eggs, and eight ounces of loaf sugar, pounded. Stir well in, put on the fire, and finish as for *Custard Ices*. (See No. 137.)

147. Brown Bread Ice Cream.

PREPARE some plain Ice Cream as in No. 138. When frozen, add some Brown Bread, previously dried, pounded, and soaked in a little water and syrup made hot.

148. Maraschino Ice Cream.

WHIP up briskly a pint of very thick fresh Cream, and add rather more than a quarter of a pound of powdered loaf sugar. Flavour with as much Maraschino as suits your taste. Put it in your freezing-pot and freeze it, working it well with the spaddle to make it smooth.

149. Strawberry Ice Cream:

TAKE six ounces of good ripe Strawberries, mash and strain them; add one pint of fresh Cream, half a pound of powdered sugar, a little cochineal, and lemon-juice to make palatable; mix completely, and freeze as directed for other Ice Creams.

150. Raspberry Ice Cream.

SEE No. 149, directions for making Strawberry Ice Cream. Raspberry is made in the same manner.

151. Lemon Ice Cream.

TAKE some plain Ice Cream (No. 138), and flavour with the peel of a Lemon, grated off on a piece of loaf sugar.

152. Noyeau Ice Cream.

WHIP up strong a pint of very thick Cream ; stir in four ounces (more or less according to taste) of powdered sugar, and add as much Noyeau as will give it the requisite flavour ; put it into the freezing-pot, and work it briskly.

153. Pine Apple Ice Cream.

PREPARE some Pine Apple pulp, by cutting the fruit in slices, and pounding it in a mortar ; then take a pint of fresh Cream, and put in it as much of the Pine as will give the required flavour ; add sugar powdered (six ounces), with the juice of a lemon ; pass through a sieve, and freeze in the pot as per directions for other Creams.

154. Orange Ice Cream

Is made the same as Lemon. (See No. 151.)

155. Ginger Ice Cream.

TAKE half a pound of preserved Ginger, one pint of Cream ; three eggs, put them into a pan on the fire, stir well with a whisk ; when nearly boiling, take off, and pass through a tammy sieve. Then freeze as for other Ice Creams. Pound the Ginger.

156. Ratafia Ice Cream.

PUT into a pan six ounces of Ratafias, five ounces of sugar, one pint of Cream, and three eggs. Finish as for Ginger Ice Cream (No. 155).

157. Burnt Ice Cream.

TAKE one pint of Custard Ice (No. 137), and add half a wine glass of burnt sugar. Freeze it.

158. Barberry Ice Cream.

TAKE one pint of plain Ice Cream (No. 138), add the juice of half a pint of ripe Barberries, colour with a little cochineal, and freeze as for other Ice Creams. The Barberries may be boiled in a little water until they break: add a gill and a half of syrup. Pass through a sieve.

159. Biscuit Ice Cream.

TAKE one pint of Plain Ice Cream (No. 138), add some Sponge Biscuit, soaked in a little maraschino, or sherry. Mix well.

CHAPTER XIV.

WATER ICES.

160. Strawberry Water Ice.

TAKE a pottle of fine Strawberries, or as many as you think you will require ; pick them over and see that they are clean ; mash them in a basin with your wooden spoon, pass through a lawn or fine hair sieve, add a little lemon-juice, and sweeten with as much syrup as you had of the Strawberry juice. Mix well together and put it in your freezing-pot, working it well until smooth and creamy. Should it not freeze sufficiently, add a drop of water. Send it up either in moulds or rough.

161. Currant Water Ice.

SELECT some fine ripe Currants, pick the stems off, and wash them clean, put them in a sieve to drain ; then mash them in a basin with a little sugar, and pass through a hair sieve ; take a pint of the juice, a gill of water, and some clarified sugar (rather

better than a pint of the plain syrup); mix them together, adding more syrup or juice if required; colour with cochineal. Should it still be too acid, mash a few very ripe cherries or raspberries, and add the juice. Now put in the freezing-pot, work briskly, and proceed as for Strawberry Water Ice (No. 160).

162. Raspberry Water Ice.

THIS is made like the more popular Strawberry Water Ice (No. 160). As in the case of the preceding Ice (No. 161), a few cherries may be mashed in with the raspberries, or currants if you prefer them, passing the whole through a fine sieve.

163. Cherry Water Ice.

MORELLO Cherries are the best. Take about one pound, mash them, and strain the juice through a hair sieve; proceed as for Strawberry Water Ice. Before freezing it, a little drop of Noyeau should be added. This gives it the nutty, kernel flavour.

164. Apple Water Ice.

PARE some fine Apples, slice them up (taking out the cores) into a preserving pan, with enough water for them to float; boil until they are reduced to a marmalade, remove from the fire and

pass through a sieve. Take one pint of the juice and one pint of syrup ; mix well together, and add the juice of two lemons. When ready, freeze as the rest.

165. Apricot Water Ice.

MASH some good ripe Apricots with your spaddle, and press through a tammy sieve. To one pint of juice add one pint of syrup ; mix well with a whisk, and it is ready for freezing.

166. Peach Water Ice

Is made the same as the preceding (No. 165). The fruit should be evenly ripe, and not, as is frequently the case, with one side of the Peach hard and green and the other soft and wet. When not quite ripe enough, blanch in hot water. Add a drop of cochineal to give it a flesh colour.

167. Pear Water Ice

Is made the same as Apple Water Ice (No. 164).

168. Lemon Water Ice.

CUT, or rub off on loaf sugar, the peel of two lemons into one pint of syrup ; add half a pint of Lemon-juice, and half a pint of water ; mix well ; let

it remain for an hour or two; pass through a tammy sieve, and freeze. Just before the Ice sets, if you whip up the whites of two or three eggs to a froth, with a little sugar, and mix it in, you will have a most delicious Ice.

169. Orange Water Ice.

RUB, on a piece of rough loaf sugar, the peel of two Oranges; scrape off the peel into a pint of syrup, add a pint of Orange juice with the juice of two lemons, and finish as for Lemon Water Ice (No. 168).

170. Barberry Water Ice.

OF good ripe Barberries, take as many as will make the Ice you require, say one pint; put them in a pan on the fire, add half a pint of water, and boil until they break; then remove them from the fire, and when cool pass through a fine sieve; add the same quantity of syrup as juice, mix well, and freeze.

171. Cedraty Water Ice.

TAKE a large Cedraty, and rasp it on a piece of rough loaf sugar; add what you have rubbed off to a quart of Lemon Water Ice, prepared as at No. 168, strain it, and freeze.

172. Mille-fruit Water Ice.

MIX some Preserved Fruit, cut into small dice, with Lemon (No. 168), or Orange Water Ice (No. 169).

173. Ginger Water Ice.

POUND four ounces of preserved Ginger in a mortar, adding a gill of water and a small quantity of raw Ginger. Prepare one quart of Lemon Water Ice (No. 168), add the pounded Ginger, mix thoroughly, strain through a lawn sieve, and freeze.

174. Pine Apple Water Ice.

TAKE a Pine, peel it, and then pound it in a marble mortar, passing the pulp through a fine hair sieve. Now add a little water, squeeze into it the juice of three lemons, and sweeten with the same quantity of syrup as juice; pass through a fine sieve, and freeze as for other Water Ices; mix some pieces of preserved Pine, cut in small dice, when the Ice is nearly frozen.

175. Damson Water Ice.

PUT one quart of Damsons in a pan with half a pint of syrup; put on the fire and boil, add a little cochineal, strain through a sieve, and freeze.

176. Grape Water Ice.

POUR a pint of boiling water over two handful of elder flowers, and cover them down close ; after they have stood for forty minutes, drain the water from the flowers, add the juice of three or four lemons and a pint of syrup ; when it is frozen, pour over it a glass of Madeira wine, mixing it in gradually. Select your moulds, see that they are clean, fill the Ice in, close down, cover with paper, and cover them with the ice and salt for one hour.

177. Bomba Ice.

MEASURE three half pints of clear water into a pan, and add the yolks of twenty-five new-laid eggs, with two glasses of Maraschino or Noyeau (some add brandy or sherry, but the liqueurs mentioned are preferable); put the pan on the fire, and sweeten with a pint of syrup ; then whip the mixture well up with a wooden whisk until you have raised a froth, continuing a brisk movement with your whisk until the water begins to simmer slightly; then remove the pan, whip up well, pour into the Bomba Mould (Figure 25, Plate VI.), place the cover on, and let it remain in the Ice three hours without touching it. When the Ice is wanted for table, take out the mould, dip into lukewarm water, remove the top and bottom covers, and the Ice will

come out easily upon the dish. Should you prefer an Ice Cream in the centre, after you have taken the bottom cover off, dip a knife into hot water, cut the centre out, and fill it up with the Ice cream selected.

Bomba au Café.—For this Recipe, see No. 368.

178. Champagne Water Ice.

TAKE a bottle of Champagne, and pour it into an open vessel; then rub the outer rinds of seven lemons on a piece of rough loaf sugar, squeeze the juice of the lemons into the Champagne, and add the piece of sugar. Put into the basin about half a pint of syrup, then freeze in the pot as previously directed, working well. This wine is the favourite; but any other can be flavoured and iced in a similar way. The same remark applies to liqueurs, that wine or liqueur being used to flavour the Lemon Ice which it is named when mixed and finished.

179. Punch Water Ice.

TAKE as much as you will require of good Lemon Ice, prepared as at No. 168, or you may add some orange-juice (in the proportion of one orange to two lemons), flavour with white rum, or with a glass each of brandy and rum (according to taste); pour into the freezing-pot, and finish as for other Ices. As was remarked in the preceding (No. 178,

Champagne Water Ice), that spirit which is added to flavour, gives the Ice its name—thus, Rum Punch Ice, Brandy Punch Ice, &c.

180. Black Currant Water Ice

Is made the same as Currant Ice (No. 161).

181. Banana Water Ice.

SKIN some Bananas, pass through a tammy sieve with a little lemon-juice and a small quantity of water; add as much syrup as juice. Colour with a very little cochineal.

182. Pistachio Water Ice.

POUND in a mortar six ounces of blanched Pistachios with half a pint of water; add as much syrup as juice. Rub through a tammy sieve. Colour with the juice of spinach.

183. Roman Punch Ice.

TAKE a quart of Lemon Water Ice (No. 168), and put it into a pan; add the whites of three eggs; beat up to a froth with three ounces of sugar. Mix well together, then add one wine-glass of Rum, one of Brandy, and one tumbler of Champagne. Pour into a freezing-pot, and work it smooth with the spaddle. When thick, serve in glasses.

184. Plombiere, or Ice Pudding.

To one pint of cream, add one pint of milk, the yolks of ten eggs, two whole eggs, a small quantity of mixed spice, twelve ounces of sugar, and one stick of Vanilla. Stir on the fire till near boiling, then pass through a tammy sieve. Add one wine-glass of Maraschino, and one of Brandy. Mix well together, and freeze.

185. Nesselrode Pudding

Is made the same as Plombiere (No. 184), with the addition of Preserved Fruit, cut into small dice, soaked in brandy, and mixed with it.

186. Winter Ices.

BOTTLED Fruits, prepared without syrup, in wide-mouthed bottles, and heated in water to two hundred degrees (see No. 122 for method), may be used in Winter for Ices; or marmalades may be employed. The unsweetened Preserved Fruit, however, is by far the best for Water Ices, but for Cream Ices you must use in proportion 1 lb. of jam or marmalade to 1 quart of cream.

Saccharometer.—See No. 367, at the end, for reference to this useful instrument.

CHAPTER XV.

ON BISCUITS AND CAKES.

187. The Oven.

BEFORE entering at large upon this Chapter, it will be necessary to say a few words upon the Oven. Although found in very few houses, the old-fashioned brick and cement Oven is far preferable to the modern Stove, or iron Oven. Farm-house bread, baked in brick Ovens, is much sweeter than that made in Town. The brick Oven should be built on one side, or in the corner, of a large fire-place, about breast high. The top should be arched. Faggots of hedge-wood, branches of trees, turf, and live ashes from a large fire, are variously used to heat it in different localities. When it is properly and uniformly heated, rake out the ashes, clean with a birch-broom, run a damp mop around, then close the door for a few minutes, for the heat to equalize itself. When the glow has moderated, and become general, the Oven is ready to receive what you propose to bake.

188. On Biscuits generally.

THERE exist but few rules for the moulding of Biscuits. An ingenious confectioner will find scores of ways to change the form, and produce fresh varieties of these tasteful articles of food. The paste, or foundation (as we may term it), of most biscuits is the same, the difference being in shape, flavour, and ornamentation. Be careful to select good materials; mix and work thoroughly, and satisfactory Biscuits will be the result.

Iceing Mixture, for powdering the tops of biscuits with sugar prior to baking, is fully described under the head *Iceing*, No. 352, further on.

Iceing made with the white of an egg and some fine-sifted sugar is termed by confectioners *Royal Iceing*. The mixture should be well worked and shining. It is sometimes made of different colours. Iceing may also be made with the pulp of fruits.

189. Wedding Cake.

1½ lb. Flour, 2 lbs. Currants, 1 lb. Fresh Butter, 1 lb. Sweet-meats, 1 lb. Sugar, 10 Eggs, 2 oz. Sweet Almonds, ¼ oz. each of Allspice and broken Cinnamon, and a glass of French Brandy.

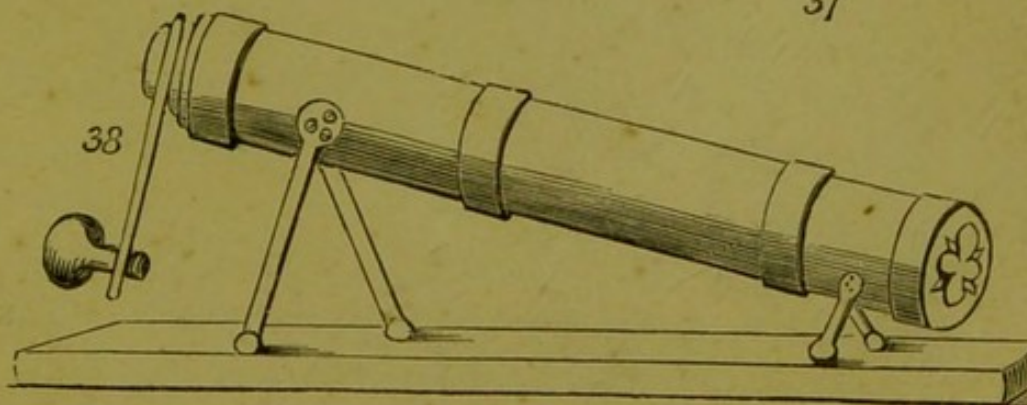
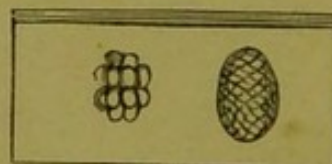
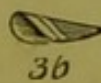
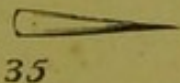
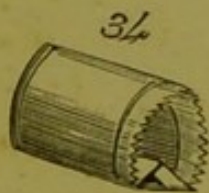
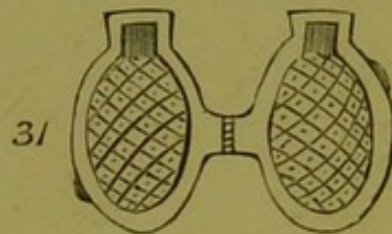
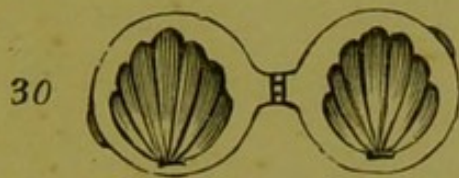
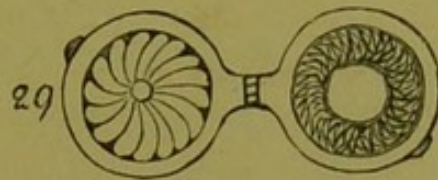
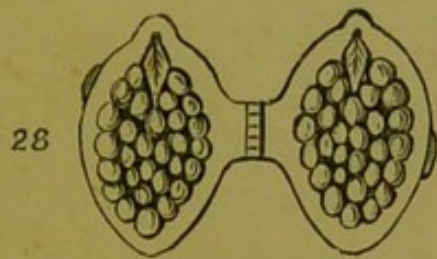
FIRST melt the butter and work it to a cream; add the pounded sugar, together with the allspice and broken cinnamon; stir in thoroughly for several minutes; break your eggs, and as you stir the melted butter, add from time to time two of the yolks, emptying into a basin the whites, which

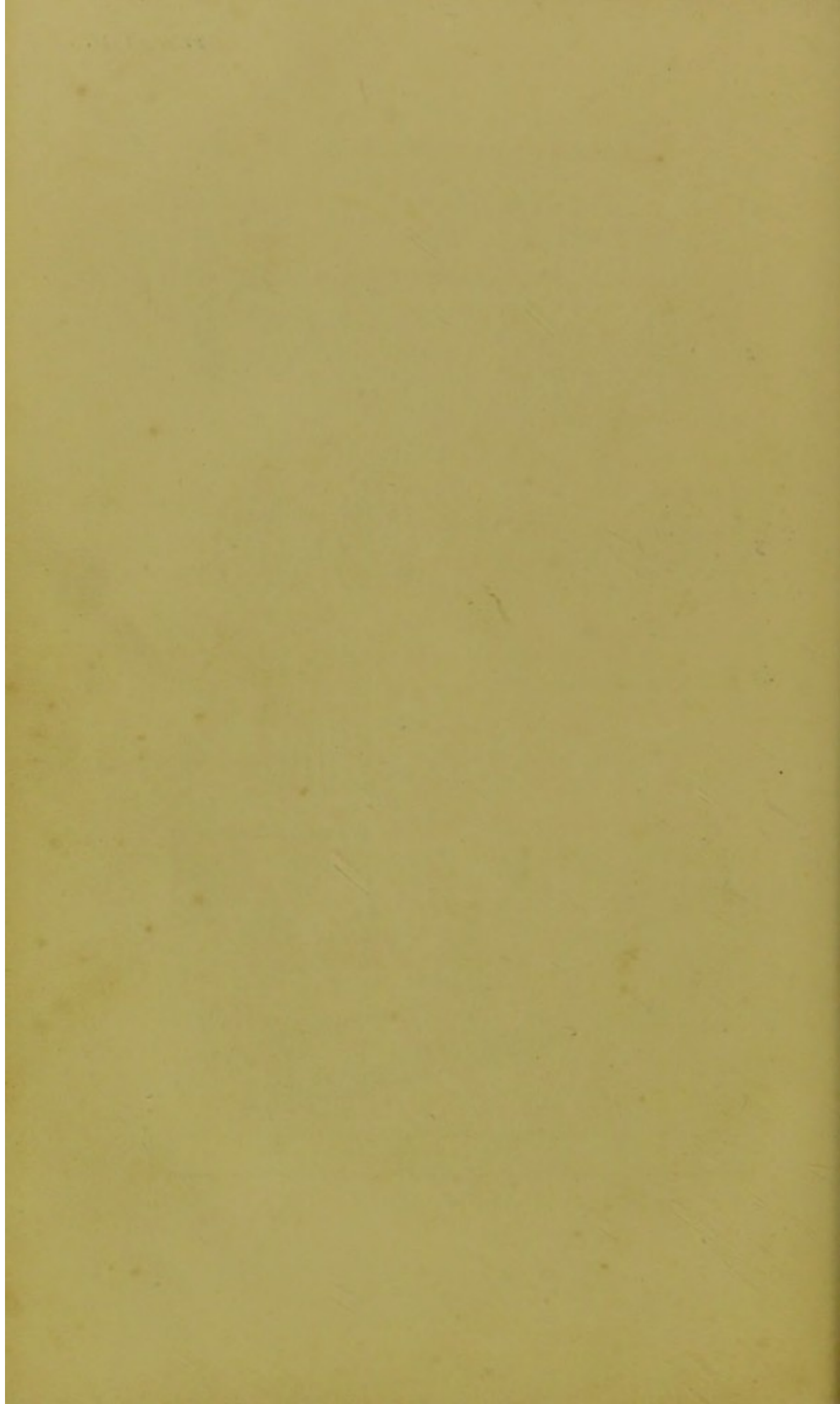
your assistant should be whipping up to a snowy froth. Now empty the whites slowly into the butter, stirring all the time. The candied orange, citron, and lemon peel must be slit up into shavings; add them now along with the almonds. The currants should next be put in (see that they are thoroughly clean, the stones picked out, &c.). Again mix well up; see that the butter has not set, or become chilled; add the flour, which you have previously sifted, pour in the brandy, and the Cake is ready for the oven. Put in a tin hoop, with several sheets of blue foolscap, or old clean writing paper, underneath, and half a dozen on the top, and bake for three hours. The hoop may be lined with paper, or buttered on the inside; and that sheet of paper which comes in contact with the cake should be well buttered. It should be a hot oven.

190. A Rich Wedding Cake.

2¼ lbs. Butter, 2¼ lbs. Sugar, 2¼ lbs. Ground Sweet Almonds, 1½ lb. Orange and Lemon Peel, 3 lbs. Citron, 4½ lbs. Currants soaked in a pint of Brandy, 2½ lbs. Flour, 1 oz. Mixed Ground Spice, 1 quart broken Eggs.

THESE ingredients, mixed in the proportion indicated above, will make a most delicious Cake. You first melt the butter, and then proceed as for the preceding Cake (No. 189); but the eggs must be mixed in whole, the whites not to be beaten up. Bake in a moderate oven for about ten hours.





191. Savoy Cake.

8 oz. Flour, 8 Eggs, 12 oz. Sugar.

TAKE eight eggs, separate the yolks from the whites; beat the whites to a stiff froth, add the yolks, and twelve ounces of sugar; beat well together, then stir in gently eight ounces of flour. The Cake mould must be brushed over with butter, and dusted with fine powdered sugar and flour, equal parts.

192. Venice Cake.

3 oz. Sweet Almonds, 6 oz. Sugar, 6 oz. Flour, 28 yolks of Eggs,
4 Whites of Eggs.

STIR the yolks and sugar till light, then beat the whites to a stiff froth, and mix with the paste; stir in the flour gently with a little lemon-peel. The moulds for these Cakes must be well buttered, but not dusted with sugar.

193. Bordeaux Cake.

Take some Pound Cake mixture, leaving out the fruit and candied peel; spread it on sheets about eight inches in diameter and a quarter of an inch thick. Bake to a light brown. When cold, trim each piece smooth, and place one on the other with Apricot Jam between each, and on top. Then pipe, or ornament as your fancy directs.

194. Pound Cake.

STIR half a pound of butter and half a pound of powdered sugar well together ; break six eggs, and add one at a time, then stir in gently ten ounces of flour and the raspings of two lemons. These are baked in small round hoops, with three or four thicknesses of paper round and underneath. Place on iron plates, with sawdust under them. You can add currants, raisins, preserved peel, or caraway seeds, if preferred.

195. Queen Cakes, and Drops.

OF good fresh butter put two pounds in a large mixing basin ; melt and stir to a cream ; put in the same weight of loaf sugar, powdered ; having rasped the outside peel of four large lemons, now add what you have rubbed off, and mix in thoroughly for several minutes with a wire or wooden whisk. When you have made it white, commence to add your eggs, of which you will require from twenty-eight to thirty, according to their size. Break in four or five, then stir well for a few minutes ; now add four or five more eggs, and stir again ; and so on until the eggs are finished. The currants being all ready, carefully cleaned, and picked over, add half a pound, together with three pounds of sifted flour. When

the mixing is completed, stir thoroughly together. The oven should be hot, and the Cakes should rest on several sheets of stout clean paper. The half of a walnut is about the size these Cakes are generally made.

196. Savoy Biscuits.

$\frac{1}{2}$ lb. Flour, 12 fresh Eggs, $\frac{3}{4}$ lb. Sugar, small quantity of
Lemon-peel raspings.

WHEN you break the eggs, put the yolks in one basin and the whites in another; add the pounded sugar to the yolks, with the lemon-peel; with a light spaddle work well up until it is light, for ten minutes or more, while another person whisks the whites to a snow froth. Now add a third of the whites to the yolks, and beat up thoroughly. This done, pour in the remainder of the whites, and stir gently, whilst your assistant sifts in the flour. Mix the flour completely, that the paste may be smooth. Have some sheets of foolscap, or stout cartridge-paper spread out, and with your spoon lay the Biscuits down on it so that they do not touch. The biscuits should be about three inches long; some make them four inches. Having laid the Biscuits out, next ice them with sugar. Put some powdered sugar in a silk sieve and sift over the Biscuits lightly and evenly. Another plan, which dispenses with the sieve, is to take some of the powdered sugar between the finger

and thumb, and drop it over the nearest row of Biscuits, then raise the paper at the corner and shake the sugar over the remaining Biscuits. Having finished them for the oven, lay them out on plates and bake. When they are done to a good clear colour, take them out and stand in a cool place. After a time they may be taken off the paper with a flat knife. Arrange them in pairs, bottom to bottom.

The Funnel (Fig. 3, Plate I.) may be used instead of the spoon to lay out the biscuits.

197. Almond Hearts.

1 lb. 2 oz. powdered Sugar, $\frac{3}{4}$ lb. Sweet Almonds, a few Bitter ones, 18 yolks of eggs, $\frac{3}{4}$ lb. Flour, the rinds of 3 Lemons rubbed off, and 20 whole Eggs, added a few at a time.

BLANCH the Almonds; put them in a mortar; break two or three eggs over them, and pound to an extremely fine and smooth paste; mix in the sugar by degrees, with the raspings of the three lemons. Now remove the paste from the mortar and put it in a good-sized earthenware basin or mixing-pan. Break your eighteen eggs, and add the yolks to the paste, reserving the whites for after use, and whisk up well for some minutes. Now break four more eggs, and add them to the paste, and whisk briskly for ten or twelve minutes. At the expiration of this time, add four whole eggs more (this will make *three* fours), and whisk until the

paste is exceedingly thick. Don't spare labour at this point, as the success of the paste, its thickening to the required consistence, depends upon the attention bestowed. Sift the flour gently in, stirring all the time. The whites of the eighteen eggs which you laid aside, having been well beaten to a white froth, must now be added, delicately stirring as you pour them in. Butter your tins; put five or six sheets of cartridge paper underneath; bake the Hearts in a gentle oven, so that they may set gradually. Too great and sudden heat spoils them. It saves much time and labour, if the Almonds are ground in a mill first.

198. Geneva Biscuits.

$\frac{3}{4}$ lb. Flour, 6 oz. Almonds (half Bitter and half Sweet), $\frac{3}{4}$ lb. Loaf Sugar powdered, $\frac{3}{4}$ lb. Butter, 9 Eggs.

TAKE a good-sized marble mortar and put in the almonds, pound them up; then add the flour and sugar, break in the whites of two or three eggs to moisten, and well pound all together. This done, add four whole eggs, and work well together. Break four more eggs, add the yolks to the paste, and keep the whites in a basin until wanted. Having melted the butter, add it to the rest, and work for some minutes until the paste is fine and free from lumps. Now whisk up the whites to a froth, and add them. Mix a little, and it is ready

for the oven. Put in small round or oval moulds (occasionally they are made in long moulds), and cut some white almond prawlings very fine, and sprinkle them over the Biscuits. After they come from the oven, the biscuits are sometimes cut into small pieces, or they are iced. Should you ice them, sprinkle no prawlings over them.

199. Orange Hearts.

32 yolks of Eggs, 1 lb. powdered Sugar, 2 whole preserved Orange-peels, $\frac{1}{4}$ lb. Sweet Almonds, 8 whites of Eggs, $\frac{3}{4}$ lb. of Flour, 4 Lemons rasped, and a little Rose Water.

FIRST pound the almonds fine, then add the sugar (they should be mixed in a large round pan) and the orange-peel; pound them well together, add the yolks of the eggs, a small quantity of rose water, and the lemon raspings. Mix thoroughly together, with your spaddle, until you have formed a fine smooth paste; now whisk up the whites of eggs and add them to the paste, mixing slowly and carefully together until all the ingredients are well blended, and the result is a fine paste. Sift the flour and add it as lightly as you can, stirring very gently until both are mixed. It is now ready for the oven. Butter your heart-shaped tins, put five or six sheets of paper under them, and bake in a gentle oven. The Biscuits should be iced before they are baked.

200. Brown Bread Biscuits.

4½ oz. Stale Brown Bread, 15 Eggs, $\frac{3}{4}$ lb. of Sugar, 3 Lemons rasped, $\frac{3}{4}$ lb. Flour.

INTO a basin put the yolks of fifteen eggs (the whites put in another by themselves), add the pounded loaf sugar, with the lemon raspings, to the yolks, and mix them thoroughly until the mixture is quite white. Now take the basin containing the whites, whisk them to a snowy froth, and mix lightly with the paste. Rub the Brown Bread on a coarse grater, sift the flour, mix them together, and add lightly to the paste. Small tins of various shapes are used—rounds, diamonds, hearts, &c. Put the paste in, and bake in a good oven. Several sheets of paper must be put under the tins when baking. Flavour with a small quantity of pounded cinnamon.

201. Sponge Biscuits.

12 oz. Flour, 12 Eggs, 1 lb. Sugar, 2 Lemons rasped.

BREAK your eggs, and put the yolks in one basin and the whites in another; put the powdered loaf sugar with the yolks, then add two grated lemons; work it with a couple of spaddles, one in each hand, twisting them one over the other (as though you were making crosses) until you have made it thick. Continue as for Savoy Biscuits (No. 196); the flour as above (or flour of potatoes) may

be added. When ready for the oven, butter and sugar the moulds, fill them, and sift powdered sugar over the Biscuits. Bake in a slow oven until they are of a fine colour; then remove from the moulds, and lay them in a sieve, glaze side downwards. When laid the right side upwards immediately after taking them from the oven, they sometimes collapse and get shrivelled.

202. Biscuits of any Flavour

MAY be made by adding the peculiar flavour you desire to the eggs after being mixed with sugar. Make the paste as in the preceding directions, No. 201. Whatever flavouring matter you add, see that it is capable of mixing easily with the sugar and eggs. If it is a dry vegetable flavour, pound it well in a mortar with some sugar. Before adding to the eggs, run through a sieve. As remarked previously in several places, the flavour of lemon and orange is given by rubbing the fruit against a grater, or a piece of rough loaf sugar. You pound the sugar thus flavoured, and add it to the paste.

203. Chesterfield Biscuits.

$\frac{3}{4}$ lb. Flour, $\frac{3}{4}$ lb. Sugar, $1\frac{1}{2}$ oz. Caraways, 15 Eggs.

TAKE a large basin, and into it put the sugar and caraway seeds; then break the fifteen eggs and put the whites in another basin, mixing the yolks in

with the sugar and seeds. Beat the yolks well up first, then whisk the whites to a snow, and pour into the yolks, and stir all together. Sift in the flour, and stir gently while it is being added. Have a moderate oven, put the paste in a paper case, and bake to a light colour.

204. York Biscuits.

$\frac{1}{2}$ pint Milk, $\frac{1}{4}$ lb. Sugar, $\frac{1}{4}$ lb. Butter, Flour.

To some cold milk add four ounces of sugar, dissolved into it four ounces of butter, and mix it up very stiff with flour; bake them in a quick oven.

205. Almond Biscuits.

12 Eggs, 1 lb. Sugar, 3 oz. Sweet Almonds, 1 oz. Bitter Almonds,
2 Lemons rasped, and 6-oz. Flour.

TAKE two basins, into one put the whites, in the other the yolks of the eggs, which should be well stirred. Along with the yolks mix in the Almonds and sugar, add the white of an egg; pound the Almonds to a fine paste. Let your assistant in the meantime take the basin with the whites, and whisk them well up. When they have been well whipt, add the whites to the rest; sift the flour, and stir in gently, when your paste should be ready for the oven. Put in moulds powdered with sugar, or paper cases may be used. The white of an egg is added to the Almonds during the pounding, to prevent them

from becoming oily. Chopped Almonds spread over the Biscuits is an old-fashioned and now obsolete custom.

206. Chesnut Biscuits.

IF you wish to make these, you must first soften the Chesnuts in the oven. Remove their husks, and put them in the mortar; add the white of an egg to moisten the paste, and pound them well. See the preceding for full particulars, Chesnuts requiring to be treated very similar to Almonds.

207. Rice Cakes.

1 lb. Sugar, 6 oz. Rice Flour, 12 Eggs, 10 oz. Flour, 1 lb. Butter.

TAKE the butter and dissolve it to a cream, add the pounded sugar, stir it until it becomes light; break in twelve eggs, three at a time, keeping your paste well stirred; when the eggs are worked, add the pounded Rice and the flour; bake them as you do a plum cake.

208. Rice Cakes without Butter.

$\frac{3}{4}$ lb. powdered Sugar, 12 Eggs, 3 Lemons rasped, $\frac{1}{4}$ lb. Flour,
6 oz. Rice Flour.

TAKE twelve eggs, three quarters of a pound of powdered sugar, the raspings of three lemons, a quarter of a pound of flour, and six ounces of Rice flour. Whisk up your eggs and lemon raspings to a

strong froth, dissolve the sugar in a tea-cupful of water; let it just boil, pour it on your eggs, whipping them very slowly for half an hour; then stir in the flour and Rice, and bake these cakes in paper cases in a moderate oven, with four or five sheets of paper under them.

N.B.—You may ice them, or not, as you please.

209. Pistachio Biscuits.

4 oz. Pistachios, 12 Eggs, 1 lb. Sugar, 6 oz. Flour,
2 Lemons rasped.

BLANCH your Pistachios, pound them with the white of an egg, add the yolks and powdered sugar; then proceed as for Almond Biscuits (No. 205). A small quantity of spinach added to the paste gives it the colour of Pistachios.

210. Rusks.

11 fresh Eggs, $1\frac{1}{2}$ oz. Caraway seeds, $\frac{3}{4}$ lb. Sugar, 9 oz. Flour.

INTO two basins put the yolks and the whites of your eggs. Take the basin with the whites, and, with a wooden or wire whisk, beat up to a good froth. See that the whites are thoroughly beat up, as the success of your Rusks depends mainly upon them. Now add the yolks, beating up all the time as you pour them gently in; then the powdered sugar and caraways; whisk around well,

and sift the flour in by degrees, stirring with the spaddle. It is now ready for the oven. The moulds are generally made about a foot long, and two inches, or two inches and a half, deep; they should be wider than they are deep by at least one inch. Butter as usual inside, and bake in a tolerably hot oven. After the tins have cooled, cut the Rusks into slices, and brown them in the oven, which should be hot. When one side is browned, turn, and do the other.

211. Sweetmeat Biscuit.

GET some Naples Biscuits that have been baked, cut them in pieces of about an inch long, and half an inch thick, lay them on your wire, and put them in your oven just to crisp them; make some iceing with the whites of eggs, sugar, and orange-flower water, and dip one side of the biscuit in it; then cut some sweetmeats (such as orange or lemon peel), in small pieces, and throw on the top of the biscuits; put them on your wire, and then in the oven to harden the iceing.

212. Patience Biscuits.

13 oz. Flour, 8 whites of Eggs, 2 Lemons rasped, 11 oz. powdered Sugar.

YOU must be provided with some smooth iron plates, see that they are perfectly clean; then warm

them in the oven, or by the side of the fire; wipe off the dust, take some paper and virgin wax, and rub them well whilst warm. Now stand them on one side. Beat up the whites of the eggs in a pan, mix in the sugar, and sift in the flour, stirring them all together with your wooden spoon. Whatever you are going to flavour with, add now. Rasp the lemon or orange peel off on a grater, or piece of rough sugar. The paste will now be ready for dropping on the iron plates. Get a common funnel (the aperture at the bottom must not be too large) and fill it with paste. Have the iron plates, which should now have cooled, before you, and let the paste fall in drops the size of a shilling. Drop in rows, and as near as you like so long as they do not touch. The waxed plates, covered with the little Biscuits, must now be placed in a warm place for half a day, until the Biscuits set and their surfaces get hard. When ready, bake in a hot oven.

213. Naples Biscuits.

1½ lb. Lisbon Sugar, ¾ pint of Water, cupful of Orange-flower water, 12 eggs, 1½ lb. Flour.

GET some Lisbon sugar, put it into a saucepan with the proper quantity of water, and a cupful of orange-flower water; boil the sugar with the water until it is melted, then break the eggs (whites and yolks), and whisk them well; pour the syrup very

hot upon the eggs, whisking them as fast as you can until it is cold ; then take the flour and mix it as light as possible ; when mixed, put two sheets of paper on the metal plate you bake on, and make the edges of one of them stand up about an inch and a half ; pour your batter on it, sift some pounded sugar over the batter, and put it in the oven ; do not let it remain a minute in the oven after you think it is baked enough ; take it out in the paper, and let it stand till it is cold ; then wet the bottom of the paper till it comes off with ease, and cut it into squares.

214. Cream Biscuits.

$\frac{1}{2}$ pint of Cream, 10 yolks of Eggs, some Vanilla, 5 whites of Eggs, 4 oz. of powdered Sugar.

HAVE two basins, into one put the yolks, in the other the whites. Mix the sugar in with the yolks, and add the vanilla (or the flavour you prefer) ; stir up well, whilst your assistant is beating up the whites to a good froth (if you are active, you may do both yourself). When the whites are at a snowy froth, mix into the whipt Cream, and stir them well together. Make some paper cases, fill in the Cream paste, ice them with powdered sugar, and bake for five minutes in the oven at a moderate heat. These Biscuits are only made immediately before they are wanted for table. They

should be served as soon as possible after they are taken from the oven, as they soon shrivel.

215. Dutch Biscuits.

4 lbs. Flour, $\frac{1}{2}$ lb. Butter, 1 pint of Milk, $\frac{1}{2}$ pint of Yeast,
4 Eggs.

SIFT on your paste-board some fine flour well dried ; add to it a tablespoonful of sifted sugar, half a spoonful of salt, the butter, milk, yeast, and the eggs ; pour first the yeast, next the eggs, and then the milk (just warm) into the flour ; mix them well together, and let it stand a short time before the fire to rise ; make it up into very small loaves, and bake them half an hour in a quick oven ; then take them out, cut them in two, lay them upon tins, and put them again into the oven to dry ; they must be kept in a tin box.

216. Biscuits made with a Machine.

2 oz. Butter, 6 oz. Sugar, 1 lb. Flour, 2 Eggs, and a little Milk.

THE sugar and butter must be well worked together, beating one egg at a time ; add the flour, sifted, together with a tablespoonful of milk. They must be baked for one hour in a slow oven.

217. Chocolate Biscuits.

MAKE some common Biscuit paste flavoured with vanilla ; fill into paper cases (or tins may be used),

and bake in a moderate oven. Bake plain, without any powdered sugar on top. When cold, cut into small squares, diamonds, lozenges, or any shape you think proper. Ice them with Royal Iceing, as described at No. 188, mixed with scraped Chocolate melted in the oven. You put the mixture on with a knife, covering the tops of the Biscuits. Sometimes the iceing is made with the essences of fruits. The iceing mixture should be well mixed and glossy. The Biscuits must be dried at the mouth of the oven. (See No. 352, On Iceing.)

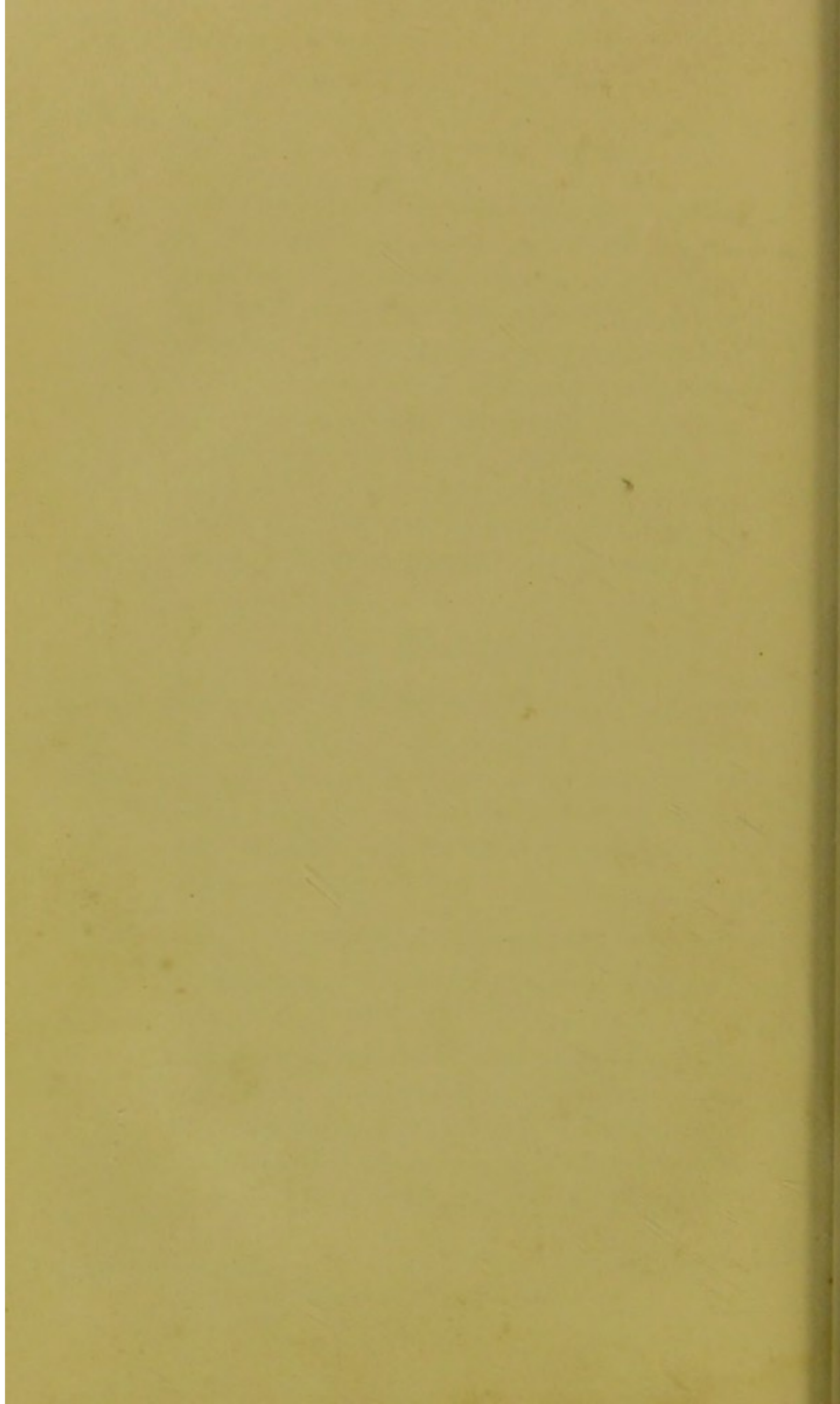
218. Coffee Biscuits.

MAKE as the preceding, but with Coffee instead of chocolate. The Coffee is added by sifting it through a fine sieve. Taste is the only guide as to the quantity. In the iceing mixture, Coffee may be added—viz., the essence extracted in hot water.

219. Light Macaroons.

2 lbs. Sugar, 5 or 6 oz. Bitter and 1 lb. Sweet Almonds,
Whites of 4 or 5 Eggs.

INSTEAD of pounding your Almonds, cut them into little pieces. The sugar should be pounded. Take the Bitter Almonds and sift some of the sugar over them through a fine sieve; then put the Almonds just at the mouth of the oven, and brown to a light



colour. Take them out, add the rest of the sugar, and moisten them with the whites of the eggs until the almonds are formed into a paste that will drop into Macaroons. Dip your hand into cold water, and touch them lightly on the top in order to make them shine, and bake in a gentle oven. Remove them from the paper when cold.

220. Bitter Almond Macaroons.

11 oz. Bitter Almonds, 2 lbs. Sugar, 6 whites of Eggs.

THE Almonds, of course, must be blanched in boiling water. Having dried them, put them in a mortar, pound them well, and add the whites of two eggs. The sugar must be powdered fine, and sifted into the Almond paste through a fine sieve. Mix in, and add the remaining whites of eggs. You now have to take the paste in your fingers. Dip them into water to prevent any sticking. To form Macaroons, you drop the paste in small lumps or balls. Sometimes a bladder is filled with the paste, and a pipe or nozzle inserted, when, upon squeezing the bladder, the paste is forced through in small round Macaroons, not unlike solid macaroni of a small size. Dip your finger in cold water and touch the tops. This makes them shine. Bake in a slack oven. With regard to the number of eggs required, it is almost impossible to lay down a rule, their size, or the dryness of the sugar and

Almonds, makes a wonderful difference. Custom is the only sure guide.

221. English Macaroons.

$\frac{3}{4}$ lb. Sweet Almonds, 1 lb. Sugar, 5 whites of Eggs, two small Lemons, or one very large one, rasped.

PUT the Almonds, blanched, in a mortar, and pound them along with the whites of eggs. As you pound, put the eggs in by degrees, adding the white of an extra egg if required. When the Almonds are quite fine and smooth, add the powdered sugar and lemon raspings. Mix thoroughly together. Having made your Macaroons, dress them on wafer-paper, of an oval or other shape. The oven should be at a moderate heat. After they are baked, let the Macaroons cool, then cut off the wafer-paper to the edges.

222. French Macaroons.

$1\frac{1}{2}$ lb. Sugar, $\frac{3}{4}$ lb. Sweet Almonds, whites of 5 Eggs.

THE principal difference between these and the Bitter Macaroons (No. 220) consists in the use of Sweet instead of bitter Almonds. As far as the mixing of materials goes, they are made precisely the same.

223. Chocolate Macaroons.

3 oz. Chocolate, $\frac{3}{4}$ lb. Sweet Almonds, $2\frac{1}{4}$ lbs. Sugar, 6 whites of Eggs, 2 large pods of Vanilla, with a very small quantity of Cinnamon to flavour.

YOU make these the same way as the Bitter Almond Macaroons (No. 220), and French Macaroons (No. 222). Pound the vanilla, and melt the Chocolate in the oven. You flavour with both vanilla and cinnamon agreeably to your taste ; sometimes a clove or two and a little ambergris are added, or Chocolate alone may be used.

224. Almond Paste, made with a Machine.

1 lb. Sweet Almonds, $1\frac{1}{2}$ lb. Sugar, 3 whites of Eggs.

To the Sweet Almonds add the sugar, and the whites of three eggs ; pound your Almonds very fine with the whites of the eggs, and add the sugar, sifting it through a silk sieve ; make this into a paste, and add what essences you please to flavour it ; then put the paste into the machine and work it to any length or shape ; put them on sheets of paper, and bake them in a slow oven.

225. Walnut Biscuit : Top, or Kernel.

10 oz. Sugar, $1\frac{1}{4}$ lb. Jordan Almonds, 8 whites of Eggs.

HAVING blanched your almonds, put them in a mortar and pound them very fine with the whites

of eggs ; then add the pounded loaf sugar, and mix well into a good smooth paste. Take a small pan, put your paste into it, and dry on a slow fire. This is to harden the paste. When quite stiff, cut into pieces sufficiently large to completely fill your moulds. Bake in a gentle oven to a light colour—the lightest tinge of yellow. When cold, remove the nuts from the moulds and pair them together, kernels and shells, or tops and bottoms, and apply a little thick gum-water to the edges, when they will adhere and form the complete Walnut. Dry for a few minutes in the oven.

226. Walnut Biscuits: Bottom, or Shell.

1 lb. Sugar, $1\frac{1}{4}$ lb. Almonds, 8 whites of Eggs, Allspice and Nutmeg.

POUND the almonds fine as usual, with the whites of eggs, mix in the sugar thoroughly, next add the nutmeg, and colour with allspice. Observe the size of the mould, and cut the paste sufficiently large to completely fill it ; push well in, and roll them in powdered sugar so that they will not stick, arrange them on plates, and bake in the oven at a gentle heat.

227. Ratafia Biscuits.

1 lb. Sugar, $\frac{1}{4}$ lb. Sweet, and $\frac{1}{4}$ lb. Bitter Almonds,
4 whites of Eggs.

HAVING blanched the almonds, pound them fine in a mortar, adding the eggs by degrees ; mix in

the powdered sugar until it is completely dissolved in the eggs and almonds. This will occupy some minutes. Have some stout cartridge or thick foolscap paper, and dress the Biscuits on it. Take a clean bullock's bladder and fill it with the paste have a pipe or nozzle at the end, with a tolerably large bore ; now drop your paste in small pats upon the paper, taking care they do not touch ; put them on stout tin or sheet-iron plates, in a moderate oven. Should the Biscuits adhere to the paper, damp the bottoms. If the Biscuits get wet by doing this, put them in the drying stove to dry.

228. Rout Cakes, or Fancy Biscuits.

1 lb. Sugar, 1 lb. Almonds, and some Orange-flower Water.

PUT the almonds in a mortar, and pound very fine and smooth, moistening them with orange-flower-water. Now take the almond paste out of the mortar and put it in a pan, along with the powdered sugar sifted through a fine sieve. Put the pan on a gentle fire, and when the paste is so compact and dry that it will not adhere to your fingers, take it off. Especially see that the paste does not burn ; keep moving it. Now roll it into short and thin lengths, to make knots, crosses, ties, rings, &c. It may be cut into a variety of shapes. Having made a Royal Iceing (see No.

188) of any colour you think appropriate, dip one side of the Biscuit into it, and drain them on your gratings. Occasionally, they are variegated by coloured pistachios or almonds, scattered over them.

229. Almond Wafers.

6 oz. Sugar, $\frac{3}{4}$ lb. Almonds, 3 Eggs, $1\frac{1}{2}$ oz. Flour.

THE Almonds must be chopped into small pieces, then break the eggs and beat up the yolks and whites together, adding them to the Almonds. Sift in the flour; add the loaf sugar powdered; and flavour to your liking. It is now ready for the oven. Take your tin (which should be a stout one), or smooth piece of sheet iron, and having rubbed a little butter over it, lay the Almond Paste upon it with a flat knife; spread it out as thin as you can, and bake in a gentle oven. When done to a good colour, take it out, and cut up into strips four inches long by about two inches wide. Roll or twist them on a round piece of wood, which, when withdrawn, leaves the wafer hollow. Into each end a large strawberry is sometimes placed. It is usual to garnish creams with Almond Wafers. Occasionally they are made of pistachios and currants, and iced with loaf sugar.

230. Moss Biscuits.

6 oz. Sugar, 4 whites of Eggs, and $\frac{3}{4}$ lb. Sweet Almonds.

THE almonds, as usual, must be well pounded in a mortar, along with the whites of eggs; mix in the powdered sugar by degrees, and pound all well into a thick smooth paste. This done, remove it from the mortar, and work well on the paste-board. Roll it out flat, and cut into lumps as large as a good-size plum. Dip one side of the piece of paste into prepared cochineal, then press this coloured part against the wires of a sieve, until the paste protrudes on the other side like Moss, rough and uneven, to the size of a halfcrown piece. Press in all the other pieces in the same way, and then let them dry, taking care nothing touches the bottom of the sieve. When the paste is sufficiently set for the Biscuit to stand upon the Moss part, without its sinking in or giving way, remove them from the sieve, and bake in a gentle oven on plates, with sheets of cartridge paper underneath.

231. Cinnamon Biscuits.

MAKE the paste as for Rout Cakes, or Fancy Biscuits (No. 228). Pound a little Cinnamon, and add it. Put the paste on a board or wafer-paper, and roll out as thin as possible without breaking. Take a thin, round stick, and turn the paste upon

it, so as to make it resemble a common stick of Cinnamon. When ready, bake in a gentle oven.

232. Italian Wafers.

ITALIAN Wafers are made with French Macaroon Paste (No. 222). Spread on oval-shaped Wafer-papers. Lay the paste on thin, and sprinkle some almonds, cut up very fine, over the Wafers. The extra-stout tin plates upon which these Wafers are usually baked are bent in the form of an arch. Rub a little butter over the plates, which you clean off with a piece of rough paper, and then place the Wafers on the top of the arch, and bake in a gentle oven. When done, take the plates from the oven, and remove the Wafers.

233. Shrewsbury Cakes.

1 lb. Sugar, 2 small Eggs, $\frac{3}{4}$ lb. Butter, 11 oz. Flour,
table-spoonful of Caraway seeds.

PUT the above on a good-sized paste-board; the sugar powdered fine, and the flour sifted. Mix well together, and form into a paste, which should be easy to work. Having rolled it thin, cut out with a circular biscuit-cutter. Arrange them on plates, and bake in a brisk oven.

234. Almond Faggots.

6 oz. Sugar, 6 oz. dry Almonds, 6 Eggs.

CUT the Almonds into thin strips. Break the eggs; put the whites into one basin, and four of the yolks (two yolks will not be required) into another basin. Beat up the whites with a wooden whisk, then add the four yolks, and the loaf sugar, which must be in a powder. Whisk them well together, and add the Almonds. When the paste is sufficiently stiff, put wafer-paper on plates, and parcel it out into small Faggots, making them high and rugged. Put them in a gentle oven, and remove when they are done to a light yellow. When cool, take your scissors and cut them out of the paper, but leaving enough of the paper for them to stand upon.

235. Ginger Cakes.

1½ lb. Flour, 13 oz. Butter, 2 small Eggs, 1½ gill of fresh Cream, 4 oz. Ginger, ½ lb. Sugar.

PUT your flour on the paste-board; see that it is smooth and free from any lumps; make a hole in the middle, and into it put the powdered loaf sugar and the butter; then add the eggs and cream, and mix the whole together into a stiff paste. See that the ingredients are thoroughly blended together. Roll the paste out to the thickness of a penny piece, and cut into Cakes with a

biscuit cutter. Sprinkle a little flour on plates, and bake the Cakes thereon in an oven at a gentle heat.

236. Ginger Cakes, without Butter.

1½ lb. Flour, 3 lb. Sugar, 3 oz. Ginger, 6 pieces of candied Orange-peel, ½ pint of Water.

PUT the Ginger in a mortar and pound it very fine; then put the water in a pan on the fire, and sift the Ginger into it. Boil for a few minutes; take the pan off, and let the Ginger-water cool. Take your paste-board, and sift the flour on it. Well pound the orange peel, and pass it through a sieve. Now put the pounded peel into the middle of the flour, along with the Ginger and water. Mix up into a paste; roll out to the thickness of a penny piece, and cut into Cakes with a round cutter. Before you put the Cakes in the oven, prick them well over.

237. Gingerbread Nuts.

1½ oz. Ginger, ¾ lb. Flour, 7 oz. Treacle, 3 oz. Moist Sugar, 3 oz. Butter, 3 oz. Orange, Lemon, and Citron Peel.

HAVING sifted the flour, put it in the centre of your paste-board; pound the Ginger, and add it to the flour, along with the sugar. Put the butter and treacle in a pan, and melt them gently, then make an opening in the middle of the flour and

sugar, and pour the butter and treacle into it. Having well pounded the pieces of peel, and passed them through a sieve, add them to the treacle and butter. Now mix well together to a stiff paste. Roll it out in a little flour, and cut up into any size you think proper. They may be made round by pinching. Butter the papers you intend to bake them upon. A hot oven will be required.

238. Wafer Biscuits.

3 Eggs, 3 oz. Sugar, $3\frac{1}{2}$ oz. Flour, drop each of Essence of Cloves and Oil of Cinnamon.

THESE are frequently employed to ornament creams. The sugar must be pounded; sift it through a fine sieve, then melt it. Break the eggs; use the whites only; and having sifted the flour, mix all three well together, adding the two drops of essence to flavour. Butter your iron or stout tin plates a little, and drop the paste, which should be thin, in clots the size of a halfcrown or a crown piece, and four or five inches apart. When the tin is full, dip the finger into the centre of each liquid biscuit, and spread it out until it is exceedingly thin, and large. Bake to a good colour, and roll them on a round stick, like Almond Wafers (No. 229), or twist them into horns.

239. White Meringues.

5 whites of Eggs, 13 oz. Syrup.

TAKE the above weight of syrup, or clarified loaf sugar, and boil it to the "Small Feather." Remove it from the fire. Whisk up the eggs to a stiff froth, and with your spaddle rub a little of the syrup against the inside of the pan; if it turns white, put the eggs in, and stir up well until the syrup is glossy and white. Lay out on paper, in the shape you prefer, and bake in a very moderate oven. They are sometimes coloured with a little cochineal.

240. Dry Meringues.

9 Eggs, $\frac{3}{4}$ lb. Sugar, and a little Essence.

TAKE the whites only of the eggs, and beat them well up until firm, then add the fine-sifted sugar, and work them until the paste is quite smooth. Add the essence—a little Maraschino, or any other flavour. Get some sheets of paper and lay the paste out with a spoon in the shape of an egg, or half an egg. Put some powdered loaf sugar on a sieve and sift it over them. When you have done, blow off the waste sugar. The Meringues should be baked on a stout dry board, one and a half, or two inches thick. This is done so that the bottoms of the Meringues may remain unbaked. The oven

must be at a gentle heat. When the tops and sides of the Meringues are baked to a fine colour, take the papers from the board, and with the bowl of a spoon press or beat in the bottom (or unbaked part) to form a cavity, which you fill with cream, jam, jelly, or marmalade. Before you fill it in, however, put them into the oven for a minute or two to dry the inside. They should be sent to table as soon as they are filled, or they will become damp and soft. In serving up, when the Meringues are filled with preserves or cream, the two halves must be joined together, so as to give the appearance of a whole egg. Pistachios, cut up, are sometimes used to decorate them.

241. Italian Meringues.

6 oz. Almonds, 9 Eggs, $\frac{3}{4}$ lb. Sugar.

PROCEED as for Dry Meringues (No. 240); and when the paste is made, cut the almonds into long pieces and add them, together with some orange flowers. When ready, put the paste into deep square cases. Take some powdered loaf sugar in a fine sieve, and sift it over the tops of the Meringues. Blow off the surplus sugar. Bake on an iron, or stout tin plate, in a gentle oven.

242. Vanilla Biscuits.

MAKE these in the same way as Dry Meringues, then cover them with sugar and Vanilla sifted through a silk sieve; put the paper on iron sheets, that they may bake equally; give them any pretty shape, but do not join them.

243. German Water Cakes.

$\frac{1}{2}$ lb. Butter, 1 lb. Flour, $\frac{1}{2}$ lb. powdered Sugar.

RUB the butter and flour well together, add the sugar, and a little milk. Roll the paste very thin, prick well all over, place on buttered iron plates, very smooth. Bake them very light in a slack oven.

244. Water Cakes.

MADE the same as the preceding, with the addition of caraway seeds.

245. Light Cake of Arrowroot.

8 yolks and 4 whites of Eggs, $\frac{1}{2}$ lb. Sugar, $\frac{1}{4}$ lb. Arrowroot.

TAKE eight yolks of eggs and half the whites, with some lemon-peel to flavour, a little rose water or *eau-de-Cologne*, half a pound of pounded sugar, and a quarter of a pound of Arrowroot stirred in very carefully; the eggs are to be beaten for

one hour, and after the Arrowroot is added it must be constantly beaten until it is put into the mould. Bake it in a slow oven.

246. Wafers.

8 oz. powdered Sugar, 8 oz. Flour, half a gill of Brandy, 1 pod of Vanilla, 2 oz. fresh Butter, 4 eggs, $\frac{1}{2}$ pint of milk.

WHEN you have chopped the vanilla into small pieces, put them into a mortar along with the sugar, and pound them well together. Empty it into a fine sieve, and pass through. Break the eggs, take the yolks only, and put them into a pan, empty in the vanilla and sugar, add the flour sifted, and the brandy. Mix them well together. Warm the milk in a basin, then put the butter into it to dissolve. When melted pour into the pan along with the rest. Mix well, until thin and glossy. At Chapter I., *Utensils and Tools* (Figure 15, Plate V.), a description is given of the tongs which you will require for making Wafers. Heat the tongs over the hole of a stove or clear fire. Rub the inside surfaces with a small piece of butter, or a little oil; put in a spoonful of the batter, and close the tongs immediately. See that the batter completely fills the Wafer holes in the tongs. Now put the iron on the fire, turning it occasionally until the wafers are done. Practice will soon enable you to ascertain when they are baked to a

good colour on both sides. Unfasten the tongs, scrape the edges, take out the Wafers, and roll them on a small round stick. Stand them on their ends in a sieve, and dry a little in the stove. Serve them with ices. Sometimes they are twisted into horns, or long shell-shaped ornaments.

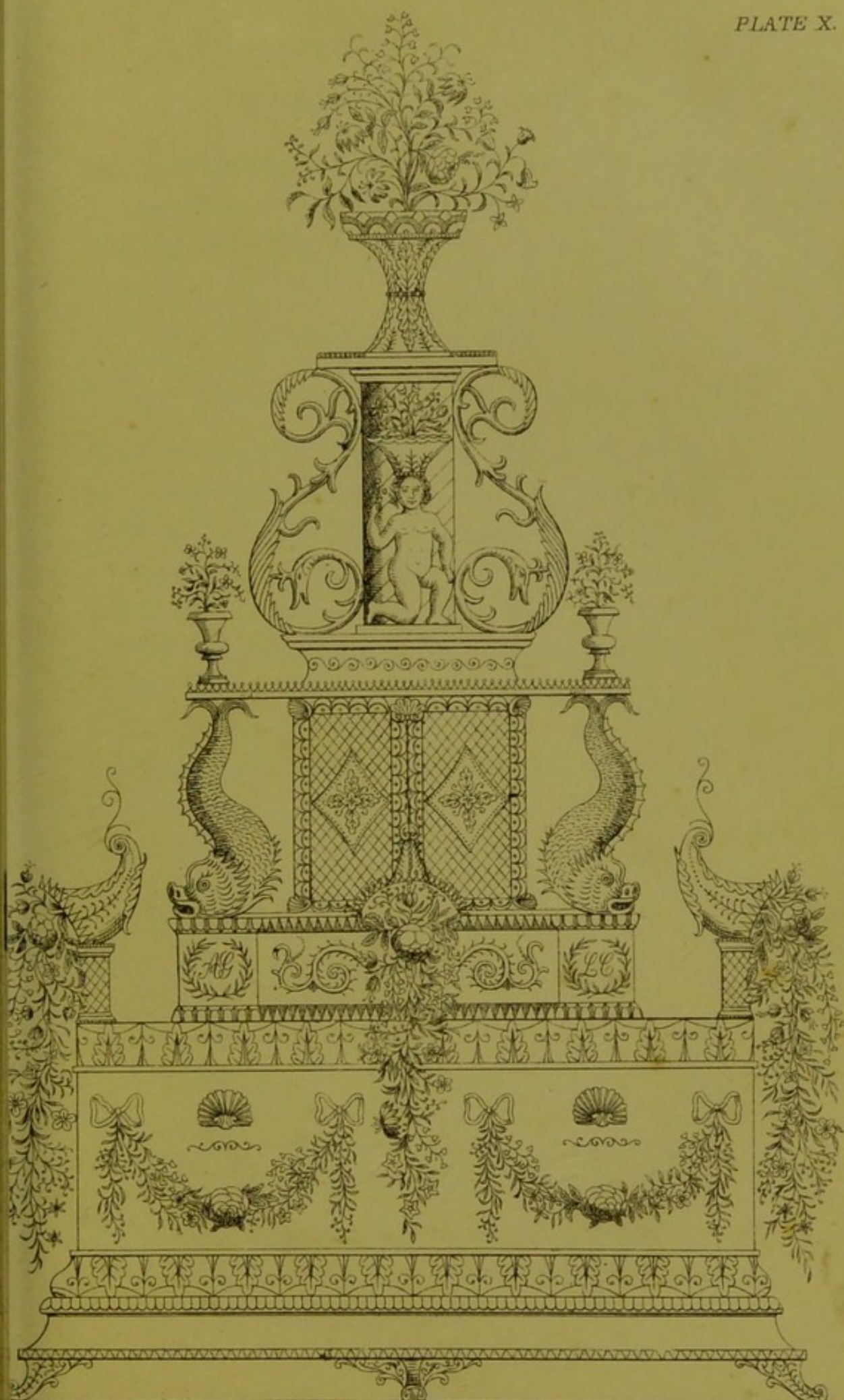
247. Wafers—another Recipe.

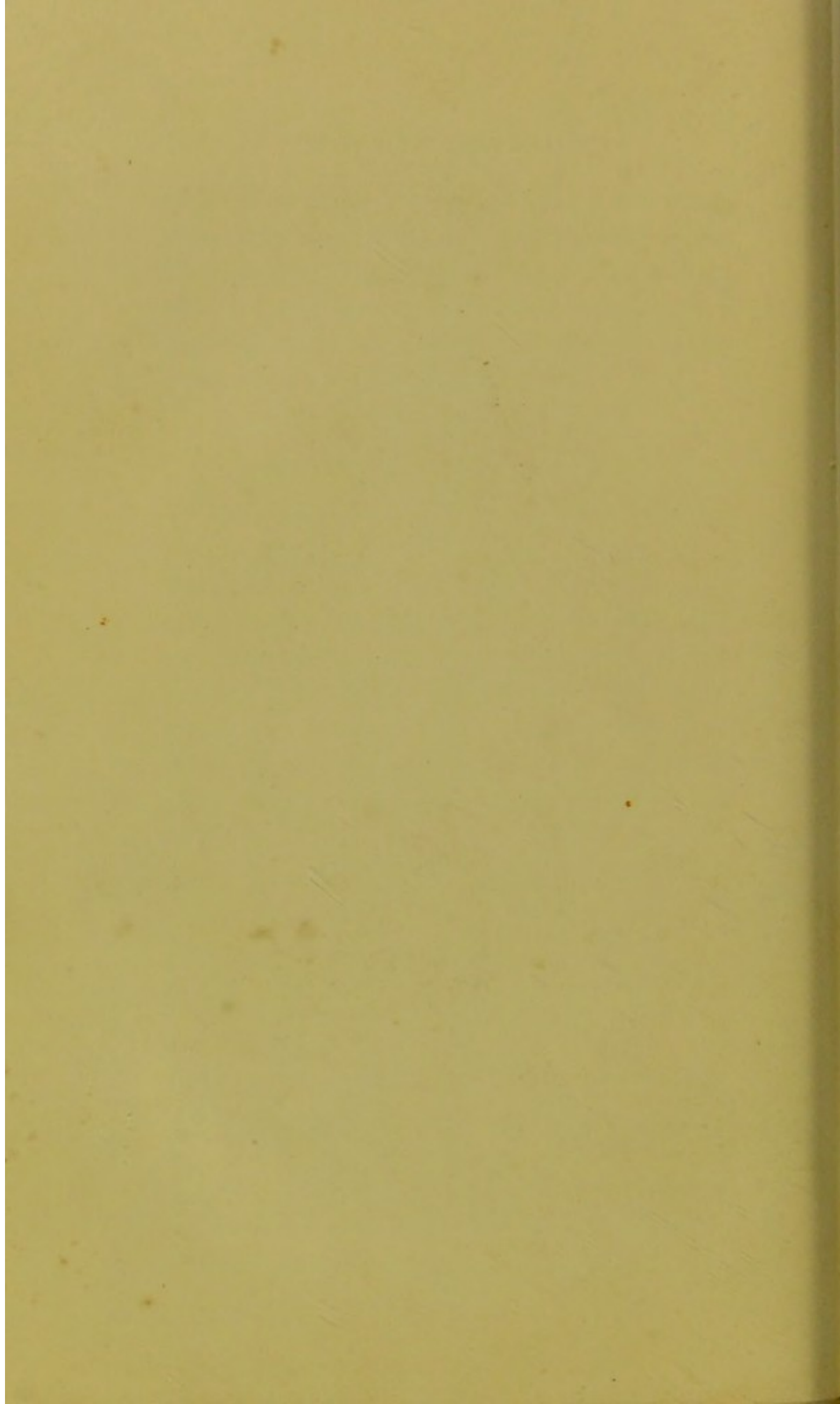
$\frac{1}{2}$ lb. Sugar, 1 pint of cold Water, 2 Eggs, 10 oz. Flour,
2 table-spoonfuls of thick Cream.

DISSOLVE the sugar in the water, beat up the eggs and flour into a batter, thinning it with the sugar and water, until it is quite smooth ; then strain it through a hair sieve ; add the peel of a lemon grated, and flavour it with two tablespoonfuls of sherry, or anything else you please, or leave them plain ; have a smooth stick to roll them on, and your tongs hot, rubbed over with butter, ready to bake them ; when they are of a light brown colour they are done enough ; keep them in a warm place in a tin box. An excellent recipe.

248. Orange Wafers.

TAKE some China Oranges (say six), and rasp the rind off very fine ; cut them in halves and squeeze the juice among the raspings ; add the juice of three lemons, and some pounded sugar sifted





through a lawn sieve; make it of the same thickness as you would for Lemon Wafers (No. 249), and dry them the same way.

249. Lemon Wafers.

6 Lemons, 10 oz. Sugar, 1 white of an Egg.

SELECT some fine Lemons, and squeeze them into an earthen pan; pound and sift the sugar, mix it with the Lemon-juice, and put the white of an egg in with it; mix them well together with a wooden spoon, to make it of an even thickness; place a sheet of wafer-paper on the tin plate, spread a spoonful of the paste all over the paper with your knife, cut it in twelve pieces, and put them across a stick on the hot stove, with the side your paste is on uppermost, and you will find they will curl; when they are half curled, take them off very carefully, and put them endways on a sieve that they may stand up; let them be on the hot stove all day, and you will then find them curled fit for use.

250. Flemish Wafers.

4 Eggs, 6 oz. Butter, small teacupful (gill and a half) of Milk,
6 oz. Flour, 3 oz. loaf Sugar, half a gill of Yeast, 1 Lemon.

BREAK your eggs into two basins, the yolks in one and the whites in another. Warm the milk, and

add the yeast to it; then strain them. Take a clean earthenware pan, put the flour (free from all lumps) into it, then pour in gradually the milk and yeast, stirring the flour all the time, until you have a thoroughly smooth paste. Now stand the pan in the stove for a short time, until the paste rises. Take a lemon and rasp the outside rind on a piece of rough loaf sugar, or on a common nutmeg grater; if on the former, then scrape off the sugar impregnated with the lemon. Now beat up the yolks, and add the lemon flavouring along with the butter, which you have melted. When the paste in the stove has sufficiently risen, add these; mix together thoroughly. Whisk up the whites to a froth, and stir in with the rest; then take a small quantity of fresh cream (a table-spoonful), whisk it up, and add it. While you are getting your Wafer-tongs ready, put the pan back into the stove, for the paste to rise a second time. The pan should be a large one, as the paste will rise high. The tongs usually used are square, and not round as shown in Figure 15, Plate V. The cavities to contain the Wafers should be three-eighths, or half an inch deep. You heat them, and brush over the insides with a little butter, as in No. 246. (See the instructions there given for filling and turning the tongs.) These Flemish Wafers should be done to a good colour, laid on plates, with pounded loaf sugar

sprinkled over them. The sugar is sometimes flavoured.

251. Neapolitan Wafers.

4 large fresh Eggs, $1\frac{1}{2}$ oz. Butter, 6 oz. Flour, $4\frac{1}{2}$ oz. loaf Sugar,
 $1\frac{1}{2}$ oz. Olive Oil, a little Essence of Cinnamon and Cloves.

TAKE an earthenware pan and put into it your sifted flour and pounded sugar; well mix them. Break your eggs, beat them well up, and add them to the flour and sugar. For these Wafers, dissolve the butter in warm water instead of milk; add the olive oil, and mix it into the flour. Now flavour with a drop or two of the essences I have mentioned. (Further directions for heating and filling the irons will be found in the instructions for Wafers, No. 246.) Neapolitan Wafers are made of various tints, cochineal and saffron being frequently used to colour them.

252. Italian Bread.

1 lb. Butter, 1 lb. powdered Sugar, 18 oz. Flour, 12 Eggs,
 $\frac{1}{2}$ lb. preserved Peel.

MIX as for Pound Cake (No. 194). Should the mixture show symptoms of curdling, which it is very likely to do, from the quantity of eggs in it, add some of the flour. When the eggs are all used, and the paste is light, mix in the remainder of the flour gently. Bake in buttered tins; first put in a

layer of the mixture, then of peel cut thin, and so on until the tin is nearly full. Bake in a moderate oven.

253. Bath Buns.

$\frac{1}{2}$ lb. Butter, 1 lb. Flour, 5 Eggs, Yeast, Caraway seeds.

RUB the butter well into the flour, add the eggs, and a teacupful of yeast. Having well mixed the whole of these ingredients in an earthenware pan, put it in a warm place to rise; when sufficiently risen, add a quarter of a pound of powdered sugar, and an ounce of caraway seeds well mixed in. Roll out in little cakes; bake on tins in a hot oven. Sift a little powdered loaf sugar on top, and a few caraway comfits, before putting the tins in the oven.

254. Buns.

3 lbs. Flour, $\frac{1}{2}$ lb. Butter, $\frac{1}{4}$ lb. Sugar, 1 lb. Currants, $\frac{3}{4}$ oz. Yeast.

SIFT the flour, and mix in the butter and sugar. Rub the whole well together; add some caraway seeds, the currants (cleaned), and the yeast. Set the paste to rise for half an hour; then mix the ingredients up, and let the paste stand again until it is completely risen. Roll out into small cakes, bake on tins in a hot oven.

CHAPTER XVI.

MISCELLANIES CONNECTED WITH THE OVEN.

THE following Recipes are only inserted in this work from a belief that they will be found serviceable to many persons who will examine its pages for information connected with the Oven. They were written many years ago by an eminent confectioner, and have been copied without acknowledgment by other works—in one instance almost word for word.

255. Turtulongs for Breakfast.

3 oz. Sugar, $\frac{1}{4}$ lb. Butter, $1\frac{1}{2}$ lb. Flour, 6 Eggs.

FIRST take the butter, some pounded loaf sugar, the flour, six eggs (yolks and whites), and a very little salt; mix them on your dresser; have a preserving pan on the fire with clean boiling water in it; roll your batter out four inches long, and as thick as your little finger; join the ends of them in two round rings, and put them in the boiling water (not too many at a time); as the Biscuits swim on the top of the boiling water, take them out and

put them in cold water in a basin, and let them remain all night; take them out the next morning; put them in a sieve to drain the water from them, and then put them on your plates; your oven must be very hot, but be careful they do not burn; when they are of a fine brown, take them out.

256. Rolls.

5 oz. Butter, $3\frac{1}{2}$ lbs. fine Flour, 4 oz. Sugar, pint of Milk,
and a little Yeast.

ROLLS can scarcely be classed as Confectionery. The following recipe, however, is a good one, and although, perhaps, out of place here, will be found worth remembering:—

Take the flour and butter, and rub them well in, so that the flour cannot be felt; add four ounces of fine-pounded sugar; mix them together, and then put in two table-spoonsful of prepared yeast, and a pint of lukewarm milk; mix them to a batter, and let it stand twenty minutes to rise, then make it into a light dough, not too stiff or too salt; form the dough into little round rolls about the size of an egg, and put them before the fire to rise; do not flatten them down with your hand, but let them rise round and even. That part of the dough next the fire will rise the highest, so that you must occasionally turn the tin round to keep them uniform. When they have risen sufficiently, put them in a very quick oven, and bake

them for a quarter of an hour; when they are done, lay them on a clean cloth for a few minutes, and then send them to table. When these Rolls are a day or two old, cut them with a sharp knife into five rounds of an equal thickness; put them in the oven, bake them to a light brown, and they will make a nice kind of rusk for breakfast.

257. Yorkshire Cakes.

2 oz. Butter, $1\frac{1}{2}$ lb. Flour, $\frac{1}{2}$ pint of Milk, Yeast.

SIFT your flour; add the butter, rubbing it well in the flour, a little salt, a spoonful of yeast, and half a pint of lukewarm milk; mix them to a batter, and let it rise for twenty minutes; make it into a light dough, and then into round Cakes the size of a small tea-saucer and about two inches thick; place them before the fire to rise, and when they have risen sufficiently, put them in a quick oven and bake them twenty minutes; then cut them in three round slices; have some butter worked almost to a cream (for if the butter is cold it will make them heavy); butter them lightly, cut them in four quarters, and send them in for breakfast.

258. Crumpets.

$1\frac{1}{2}$ pint Milk, 2 lbs. Flour.

To two pounds of flour, add a pint and a half of milk (lukewarm), a little salt, and a spoonful and a

half of yeast ; mix them to a smooth batter, into which you can put an egg if you think fit, but it will do without ; when thoroughly mixed, set the batter in a pan of warm water to rise, and be careful not to stir it down after it has begun to rise. When it has risen sufficiently, take a cupful and put it on your bakestone, which you must have ready hot ; you will perceive the batter will be full of holes ; do not let the Crumpets get dry all over, but so as to leave a few of the holes ; butter them hot, and send them in for breakfast. Your butter should be worked to a cream, or it will make them heavy.

259. Bread.

2 quarts of Milk and Water, 7 lbs. Flour, $\frac{1}{2}$ pint prepared Yeast.

PUT the flour in a pan ; make a hole in the middle, and put in a handful of salt, with the prepared yeast, and the milk and water lukewarm ; mix them to a batter, and let it rise for half an hour, then knead it well for a quarter of an hour, and make it into as many loaves as you please ; put them on tins before the fire to rise, and when they have risen, bake them about two hours.

260. To Prepare Yeast.

To one quart of Yeast add four quarts of cold water ; grate into it six large potatoes ; let it stand

for twelve hours, then pour off the water, and strain the thick part through a sieve, and it will be ready for use. Two table-spoonsful of this Yeast will be sufficient for a quart of water or milk.

261. To Make the Best Yeast.

POUR two quarts of boiling water on half a pound of moist sugar; when it is of the warmth of new milk, put to it half a pint of good yeast, and whisk them well together; the next day it will be fit for use. Keep it in a stone jar. From this you may make Yeast as often as you please; and no other is so good for bread.

262. To Preserve Yeast.

YEAST may be preserved by freeing it from its moisture: the best method to do this is by pressing it gently in canvas bags; the liquid part, in which there is scarcely any virtue, will thus be thrown off, and the solid part will remain in the form of a cake, which may be packed in a box or barrel. It will keep for a long time sweet, and fit for the finest purposes.

CHAPTER XVII.

ON CANDY AND LIQUEURS.

263. Candy, or Crystallized Sugar.

THE articles described in this Chapter are made by boiling sugar to the "Feather" and "Ball," and grained by rubbing it against the sides of the pan. Provide a round mould (Fig. 11, Plate IV.), smaller at the bottom than the top, of whatever size you may think proper, made either of tin or copper, with holes pierced round the sides about three inches asunder, so as to fasten strings across in regular rows from the top to the bottom, leaving sufficient room for the sugar to crystallize on each string without touching, or it will form a complete mass; paste paper round the outside to prevent the syrup from running through the holes. Prepare the mould, and see that it is clean and dry. Take sufficient clarified syrup to fill the mould, and boil it to the degree of crystallization, or the "Feather," and add a little spirit of wine; remove it from the fire, and let it rest until a thin skin is formed on the surface,

which you must carefully remove with a skimmer ; then pour it into the mould, and place it in the stove, where you let it remain undisturbed for eight or nine days, at 90 degrees of heat, or half that time at 100 ; then make a hole, and drain off the superfluous sugar into a pan placed below to receive it ; let it drain quite dry, which will take about twelve hours ; then wash off the paper from the mould with boiling water, place it near the fire, and keep turning it to warm it equally all round ; then turn it up and strike the mould rather hard upon the table, when the sugar will release itself and come out. Put it on a stand or sieve in the stove, raise the heat to 120 degrees, and let it remain until perfectly dry. Great care must be paid to the heat of the stove, which must be kept regular and constant, and this can easily be accomplished at a small expense with many of the patent stoves which are now in general use, and also without causing any dust. A Fahrenheit's or Reaumur's thermometer should be so placed that the heat may at all times be ascertained without opening the stove. Spirits of wine does not injure the candy ; it is used to remove the grease. The candy may be coloured with prepared cochineal, or other liquid colour, or by grinding any particular colour with the spirits of wine, and adding it to the syrup before it comes to the "Feather." Liqueurs should not be grained.

264. Liqueur Rings, &c., in Candy.

PROVIDE yourself with an oblong box, or tray, about three inches deep, filled with dry starch powder. Whisk it with a wire whisk, to make it light, and smooth the surface with a straight piece of wood. Have your device, a ring, cut in plaster of Paris,—or it may take the form of a cross, diamond, harp, or star, according to your fancy. Make impressions with it in the powder in regular rows until the box is full, or you have completed the number of rings you require. Boil your sugar to the “Blow,” and flavour it with any kind of liqueur or essence you wish. Then fill up your impressions with a funnel (see Fig. 18, Plate VI.), and sift some starch-powder over them. This done, place them in a cool stove until next day. Take them out of the powder (they should now be quite hard and solid), brush and blow off all the powder, and place in tins to crystallize. These can be made any colour by adding vegetable colour to the sugar while boiling.

265. Ginger Candy.

BOIL some clarified sugar to the “Ball,” and flavour with essence of Ginger, or powdered Ginger; then rub some of the sugar against the sides of the pan with a spatula, or smooth piece of wood, until it

turns white ; pour it into tins that have been oiled, and put into the stove. The sugar should be coloured with some vegetable yellow whilst boiling.

266. Lemon Candy

Is made in the same manner as the preceding (No. 265). It should be coloured yellow with a little saffron.

267. Peppermint Candy.

THE mode of making this Candy is identical with that for making Ginger Candy. (See No. 265.)

268. Rose Candy.

MADE the same as Ginger or Lemon Candy. (See No. 265.) Rose Candy should be coloured with cochineal or carmine.

269. Artificial Fruit, Eggs, &c.

PLASTER of Paris moulds are used. They are generally made in two or three pieces, so that the artificial fruit inside can be taken out easily when done.

Soak the moulds in water (see Chapter XXVII., On Moulds) for two or three hours. This gives the sugar a delicate and white appearance, whereas

oiling them would discolour it. Boil some syrup to the "Blow," flavour it with any essence you please, then grain it by rubbing it against the side of the pan. When the syrup shines on the top, pour it in the hole at the end of the mould. When the fruit is set, take it out and put it in the stove, at a moderate heat, to dry. Drain the mould on a cloth before pouring the sugar in.

270. Burnt Almonds.

1 lb. Almonds, 2lb. Sugar.

TAKE two pounds of clarified sugar, and boil it to the "Ball;" put a pound of Jordan or Valencia Almonds, blanched and dried, into the pan with the sugar; stir them, take them from the fire, and make them imbibe as much sugar as possible. If you want them well saturated with sugar, repeat this, until the sweetening is completed. Flavour with orange-flower water.

271. Red Burnt Almonds

ARE made the same as the preceding (No. 270). You flavour with rose water; and colour with cochineal as it boils.

272. Brown Burnt Almonds

ARE made the same as No. 270. Use burnt sugar to flavour and colour them. Burnt sugar is made by putting some powdered loaf sugar into a pan on the fire ; keep stirring it until it is nearly black, then add a little cold water to reduce it. Keep it in bottles for use. This sugar is used to flavour Burnt Cream Ice (see No. 157), and to colour Fondants and Liqueurs.

273. Liqueur Drops.

VARIOUS liqueurs and essences are used to flavour drops. When the spirits of liqueurs are employed, a very little is sufficient, and the sugar must be boiled to the "Small Blow" only. Noyeau and Maraschino are, perhaps, the most generally used, but Rosolio, cinnamon, and other liqueurs and essences may be selected. Taste is the only guide.

Put as much syrup as you will require into a pan on the fire, and boil to the "Blow." Now add some of the liqueur you have chosen to flavour with. After it has stood a little, you will notice a thin skin on the top of the syrup. When you observe this, pour a portion of the syrup into your funnel, with a handle and centre stopper (see Figure 18, Plate VI.). Have a frame ready to take the

drops. Hold the funnel in the left hand, so that the right hand may be at liberty to work the stopper, which should be done delicately, holding the stick in the centre. Let the drops fall within a quarter or half an inch of each other, and hold the funnel two or three inches above the frame. When a drop falls instantly close the aperture with the stopper, move on a little, let another fall, and so on until the paper is full.

Let the stove be at a moderate heat to receive the drops. In the course of a few hours the drops will harden, and next day you may remove them from the paper, which you sponge at the back.

As they loosen from the paper set them back to back, the damp or wet parts against each other.

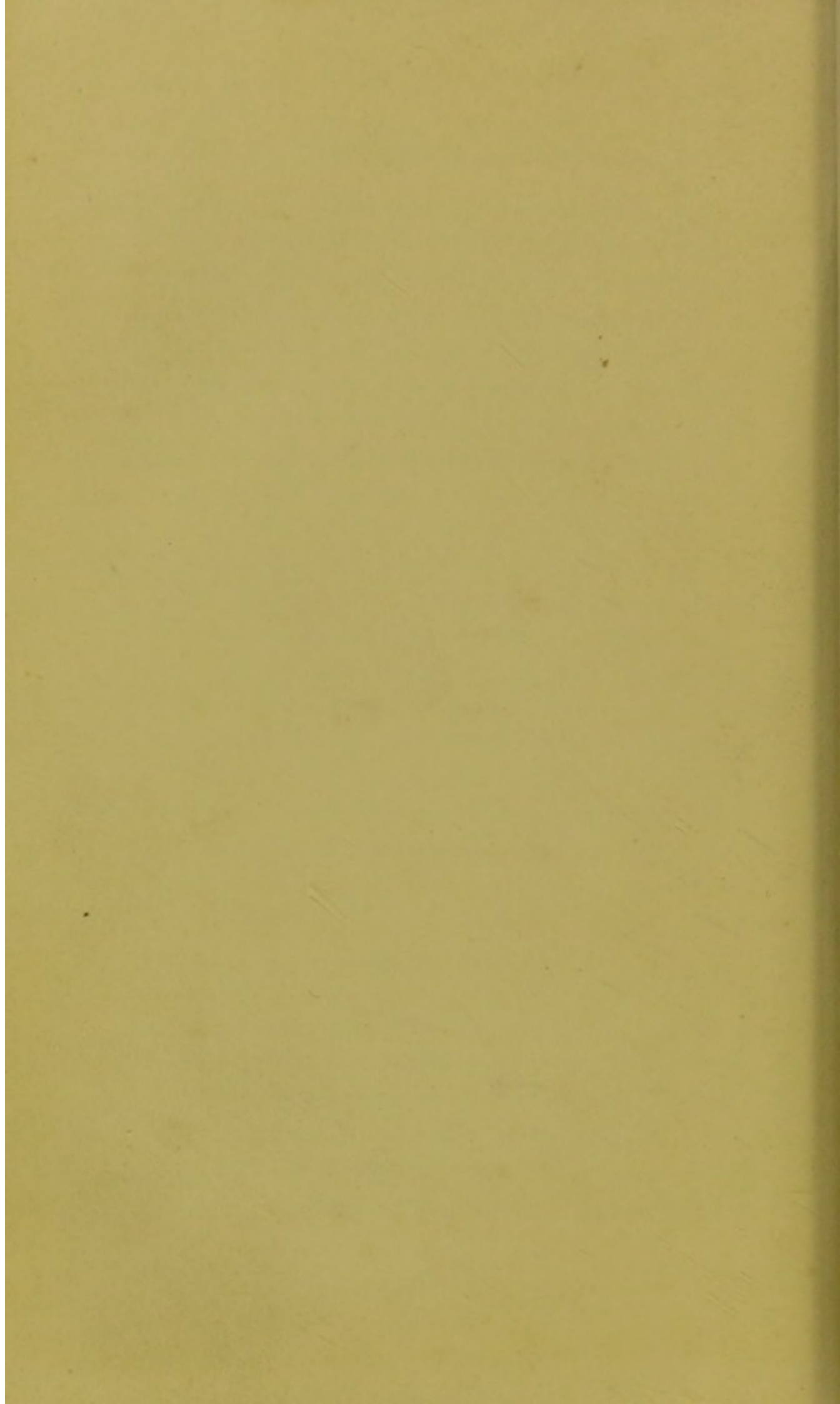
Liqueur drops are coloured according to fancy. You add the colour, as in other cases, to the liqueur or essence you are flavouring with. Dark colours should not be used.

274. Fancy Candy.

HAVE some round or oval moulds in plaster of Paris. Make some impressions in starch-powder as for Liqueur Rings in Candy (see No. 264), and fill the indentions with white grained sugar. When cold, pipe any device on top you think proper, such as fruits, flowers, vegetables, &c.

24. <i>Orange Quarters in caramel.</i>	1. <i>Pine Apple & Grapes or Oranges.</i>	2. <i>Preserved Ginger in Syrup.</i>
23. <i>Preserved Pricots.</i>	24	3. <i>Preserved Plums.</i>
22. <i>Savoy Cake caramelized.</i>	23	4. <i>Iced Savoy Biscuits.</i>
21. <i>3 Tier Dressed Plates.</i>	22	5. <i>Celery Sugar.</i>
20. <i>Orange & Lemon Rings.</i>	21	6. <i>Roasted Chesnuts.</i>
19. <i>Apples.</i>	20	7. <i>Pears.</i>
18. <i>Sherbets.</i>	19	8. <i>Dates or Figs.</i>
17. <i>Savory Sugar.</i>	18	9. <i>3 Tier Dressed Plates.</i>
16. <i>Chocolate Biscuits.</i>	17	10. <i>Rice Cake.</i>
15. <i>Preserved Rhinoids.</i>	16	11. <i>Preserved Green Gages.</i>
14. <i>Brandy Cherries.</i>	15	12. <i>Mixed Fruit in Caramel.</i>
	14	
	13. <i>Pine Apple & Grapes or Oranges.</i>	
	12	
	11	
	10	
	9	
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	7	
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	1	

*Winter
Dessert for
28 Persons.*



When dry, you can use them plain, or crystallize them.

275. Imitation Fruits.

THESE are made in plaster moulds. (See Chapter XXVII., On Moulds.) They should be made in two pieces. A mould must contain six or eight impressions lengthways.

Soak the mould two or three hours, and drain on a cloth. Boil some sugar to the "Blow," grain it, and pour it into the impressions, and when they are nearly cold and set, put some pieces of wire covered with brown or green paper in the centre of the Fruit, to serve as stalks. The mould should be so taken that the stalk part of the Fruit is at the top, where the sugar is poured in. When cold, they should be smoothed off. If they are strawberries, you must colour or tinge them with carmine, and then pipe the seeds on with yellow iceing. (See No. 354, Chapter XXV., On Iceing.) Cherries are made the same way, and then dipped in thick hot gum, and dried. The Fruit should be tied up in bunches of two or three, with their corresponding green leaves.

276. Liqueur Candy.

YOU must first provide yourself with an oblong box and starch-powder, as in (No. 264) Liqueur

Rings in Candy. Have some plaster of Paris moulds in the shape of fruit with leaves, flowers, or any small fancy devices. Make your impressions in the starch-powder, and fill the cavities with sugar boiled to the "Blow;" flavour with rum, brandy, or Liqueurs. The next day, take them out, and brush or blow off all the powder. If for fruit, colour some iceing green (see Chapter XXV., On Iceing, No. 354), with vegetable colour (see Chapter XVIII., On Colours, No. 295), and pipe the leaves on. The stalk should be coloured brown. The fruit should be made of Fondant (see the following, No. 277); tinge it with the proper shade or colour, then fasten it on. After this they should be crystallized. (See Chapter XIX., On Crystallization, No. 297.)

277. Fondant.

TAKE any quantity of loaf sugar, boil it to the "Blow," then add your essence and a little spirits of wine. Pour it on a marble slab. When it is cold, rub it with a spatula until it sets. It should be of the consistence of whipped cream. Make your impressions in starch-powder, as for Liqueur Rings in Candy. (See No. 264.) They should be small patterns. Put a little of the Fondant in a pan with a lip to it, warm it over the fire, but do not let it boil; then fill your impressions, blow off the powder, and crystallize. These will be found most

delicious eating ; they melt in the mouth directly. They are sometimes used for ornamenting dishes in a dessert.

278. Swiss Rocks.

PEEL the outside of a cocoa-nut, and cut it into very fine shreds about two inches long ; then throw them into a pan with cold water, and place on the fire. Boil about ten minutes, then drain them on a sieve. Put some clarified syrup in a pan on the fire, and boil ; when at the "Little Pearl" throw the cocoa-nut in, and boil to the "Little Blow." Let it cool ; then rub a little of the sugar against the sides of the pan to grain it, mix in, and with two forks take out the cocoa-nut and place on wafer-paper in the form of a pyramid, sprinkling a few small comfits over them. Put in the stove to dry for one hour ; then take out, and, when cold, trim them round, and place on small cut papers.

279. Muscat Farcie.

FLAVOUR some "Fondant" (see No. 277) with a little essence of grape. Stone some Muscatel Raisins, melt the "Fondant," and pour in starch-powder, the shape of a small acorn ; let it get cold, brush off the powder, and place in the raisin, showing about one half of the "Fondant." Then crystallize. (See No. 297.)

280. Pistachio Farcie.

BLANCH some Pistachios and pound them very fine in a mortar ; then mix with some "Fondant" till it is a good flavour and colour. Place a Pistachio in the centre of a small piece, and form it the shape of an acorn. Then crystallize.

281. Cast Sugar Drops.

SELECT the best treble-refined sugar with a good grain ; pound it, and pass it through a coarse hair sieve ; sift again in a lawn sieve, to take out the finest part, as the sugar, when it is too fine, makes the drops heavy and compact, and destroys their brilliancy and shining appearance. Now put the sugar into a pan, and moisten it with any aromatic spirit you intend to use, using a little water to make it of a consistence just to drop off the spoon or spatula without adhering to it. Rose water is often used. It should be poured in slowly, stirring all the time with the wooden spoon. Colour the sugar with prepared cochineal, or any other colour, ground fine, and moistened with a little water. The tint should be light and delicate. You now take the small drop pan (see Figure 14, Plate V.). It is made with a lip on the right side, so that when it is held in the left hand the drops may be detached from it with the right. Put the paste in,

and place the pan on the stove on a ring that just fits it. Take a small spatula, and stir the sugar until it dissolves and makes a slight noise. *You must not let it boil*, but remove it from the fire when it is near the boiling point. Now stir it well with the small spatula until it is of the consistence that when dropped it will not spread too much, but retain a round form. Should it, however, be too thin, add a little of the coarse powdered sugar, which should be reserved for the purpose, and make it of the thickness required. Take a smooth tin or copper plate, and let the paste drop from the lip of the pan on it at regular intervals. You hold the pan in the left, and with a piece of straight wire in the right hand you separate the drop of sugar from the lip of the pan, letting it fall on the tin. In the course of an hour and a half or two hours the drops may be removed with a thin knife. If no copper plates are at hand, a piece of stout cartridge-paper will do. Damp the back of the paper with a sponge, when you wish to remove the drops.

282. Rose Drops

ARE made as the preceding (No. 281). Flavour with Rose-water or essence of Rose, and colour with cochineal.

283. Orange Flower Drops.

FLAVOUR with Orange-flower water, or a little of the essence of Neroli.

284. Chocolate Drops.

2 oz. Chocolate, 2 lb. Sugar.

THE Chocolate must be scraped to a powder, and then made into a paste with cold water. Finish as for Cast Sugar Drops (No. 281).

285. Coffee Drops.

2 oz. Coffee, 2 lb. Sugar.

MAKE a decoction of Coffee in the regular manner, and add it to your sugar to make the paste or syrup. Finish the same as Cast Sugar Drops (No. 281).

286. Vanilla Drops.

2 pods of Vanilla, 1 lb. pounded Sugar.

USE the pods of Vanilla in preference to the essence; the latter is apt to grease the paste. Cut the Vanilla up very fine, put it in a mortar, and pound it well along with a portion of your sugar. When sufficiently smooth, sift it through a fine sieve. Finish as for the rest.

287. Barberry Drops.

6 oz. Barberries, $1\frac{1}{2}$ lb. Sugar.

PRESS the juice out of the Barberries, and mix it into the pounded sugar. Should the juice not moisten the sugar sufficiently, add a little clear water. Make no more paste than you can actually use, as the second time it is heated it becomes greasy, and difficult to drop.

288. Pine-Apple Drops.

TAKE the Pine and rub the rind on a piece of rough loaf sugar. The sugar thus impregnated you scrape off for use directly. Pound the Pine, and pass the pulp or juice through a fine hair sieve; add the sugar just scraped off, and as much more as you think it requires to make it sweet. Make it into a paste with clear water. Every precaution must be used, as it soon greases. No more should be made than you actually want for immediate use.

289. Peppermint Drops.

MOISTEN the sugar, which should be white, and of the finest quality, with Peppermint-water; or flavour it with the essence of Peppermint, and moisten it with a little clear water. See that your utensils are perfectly clean.

290. Ginger Drops.

TAKE as much Ginger as you wish to use, pound, and sift it through a fine lawn sieve; add it to as much sugar as you desire to flavour, and mix with clear water. Some use the Ginger sold at shops all ready powdered; others simply the essence of Ginger, colouring the paste with saffron. The yellow, East India Ginger, however, makes the best Drops.

291. Lemon Drops.

RUB off the yellow rind of some Lemons on a piece of rough sugar; scrape it off, and mix it into your paste. Add sufficient to your sugar to give a good flavour, and colour with saffron a light yellow. Moisten with clear water, and mix and make as the rest.

292. Orange Drops.

THESE are made the same as Lemon Drops (No. 291).

293. Pear Drops

ARE flavoured with the essence of Jargonel Pear.

294. Lavender, Violet, Musk, or Millefleur Drops,

ARE all made as the preceding, being flavoured with the essences which give them their names.

CHAPTER XVIII.

ON COLOURS.

295. General Directions for Colours.

THE principal Colours used in Confectionery are *Red, Yellow, Green, Orange, Violet, Blue,* and *Coffee Colour*. *Red* can be made from Cochineal, and *Yellow* from Saffron, steeped in spirits of wine, But the best to use are those Vegetable Colours manufactured by M. Breton, which obtained the prize medal at the Paris Universal Exhibition, 1855, and can be obtained of Mr. Fevre, 1, Marylebone-street, Regent's-quadrant, London.

296. To prepare Cochineal.

GRIND in a mill $\frac{1}{4}$ lb. Cochineal, put it in a pan with $\frac{1}{4}$ lb. Salts Wormwood and 2 quarts cold water; place on the fire, let it just boil, then stir in $\frac{1}{4}$ lb. Roche Alum, and $\frac{3}{4}$ lb. Cream Tartar. Filter it through filtering-paper, then add 2lbs. loaf sugar, boil and skim it; when cold, bottle for use.

CHAPTER XIX.

ON CRYSTALLIZATION.

297. General Remarks on Crystallization.

PROVIDE yourself with a square tin box similar to Figure 9, Plate IV., sufficiently large to receive conveniently a wire grating. This shallow tin box must have a hole at one end with a tube or pipe (see Fig. 9, Plate IV.) to admit a cork, whence the syrup may be drained off. Place inside the confections you wish to crystallize; they must not touch, and should only be placed one row deep. Now put some sugar in a copper pan with sufficient cold water to moisten it; put on the fire, and boil to the "Small Thread." Keep the sides of the pan clean with a sponge while boiling. Remove from the fire and add a little spirits of wine; put in a cold place to cool, then fill your tins, and place paper on the top of the crystallized articles. It will be ready to drain off in two days; place the articles on hair sieves to dry.

298. To Crystallize Fruits.

TAKE any of the preserved fruits, drain them from the syrup, and wash them in a little water. Then dry them in the stove. Proceed as in the preceding (No 297). All fruits will require to remain in the stove a day longer than other articles of Confectionery.

CHAPTER XX.

ON CARAMEL.

299. Barley Sugar.

PUT some sugar in a pan with water, and place it on the fire to boil. When at the "Ball" add a little lemon-juice, and continue boiling to the "Caramel." When done, add a few drops of the essence of lemon, pour it on a marble slab previously oiled ; cut into strips. When nearly cold, take the strips in your fingers and twist them, and when quite cold put them into tin boxes, and keep them closed down. The reason it is called "Barley Sugar" is because, originally, it was made with a decoction of Barley.

300. Barley Sugar Drops.

THESE are made in the same manner as the preceding, No. 299. You pour the Sugar while hot into impressions made in dried iceing Sugar.

301. Acid Drops.

BOIL 3 lbs. loaf sugar, one pint water, and a tea-spoonful of cream of tartar, to the "Caramel;" add a few drops of the essence of lemon, and pour it on an oiled marble slab. Sprinkle on it a table-spoonful of powdered Tartaric Acid and work it in. Oil a tin sheet and put the sugar on it in a warm place; then cut off a small piece and roll it into a round pipe. Cut this up into small pieces the size of Drops, with a pair of scissors, and roll them round under the hand. Mix with fine powdered sugar, sift the drops from it, and put them in the boxes to be used as required.

302. Pine Apple Drops.

CUT the half of a Pine Apple into slices, drop them into a mortar, and pound them. Put the pulp into a cloth, and extract the juice. Take as much sugar as will suffice, and boil it to the "Crack." When the sugar is at the "Ball," commence to add your Pine Apple juice. Pour it on slowly, so that by the time the syrup is at the "Crack" it is all mixed in with the sugar. Finish as for Barley Sugar Drops (No. 300).

303. Poppy Drops.

EXTRACT the essence of the Poppies (the *wild*

flowers are the best) in hot water ; boil some sugar in a pan, as in the making of Barley Sugar Drops (No. 300), and add the decoction of Poppies (which should be sufficiently strong to completely flavour the drops) just before the syrup is at the "Crack." Use no essence of lemon with these Drops ; and when you put them in boxes, powdered sugar need not be added.

304. Ginger Drops.

YOU make these after the same manner as Barley Sugar Drops (No. 300). In boiling the sugar, you flavour with a few drops of the essence of Ginger, just immediately before the syrup is at the "Crack."

305. Cayenne Drops.

THESE are made the same as Barley Sugar Drops (No. 300). As with Poppy and Ginger Drops, you flavour a minute before the boiling sugar is at the "Crack." To give the Cayenne flavour, add a few drops of the Essence of Capsicum.

306. Quartered Oranges in Caramel.

TAKE some good, large-sized Oranges, peel them carefully, removing the inner or white pithy skin ; then divide them into quarters, and put them to

dry a little in the stove. Upon taking them out, perforate them with a thin sharp quill, or piece of wood, then dip them at once into the boiling sugar, and place on an oiled marble slab to cool.

They may be served up separate, or in the form of a basket. If you decide upon the latter course, place them, side by side, in a tin mould, and build them up, one above the other, to the proper height.

Sometimes they are built without a mould, by putting a drop of Caramel between each piece. You make handles to them with spun sugar in Caramel. Having finished your basket, you should ornament with horns, wreaths, rings, &c., decorating with flowers. Make these in gum paste, and colour them.

Preserved (in brandy) or fresh Chesnuts, Apples, Cherries, &c., can be used after the same manner, dipping them in the Caramel, and forming baskets.

307. Mixed Fruit in Caramel.

PUT as much sugar as you will require into a pan on the fire, and boil to the "Caramel." Now take your Fruit, preserved in brandy or dry, as in the preceding (No. 306); remove stalks, &c., and pierce them with a sharp quill, or a piece of whisk; and as they are thus operated upon, place them in the sugar at the "Caramel." Take them out im-

mediately, and put them on your marble slab, which should have been slightly buttered.

When finished, build up into small pyramids upon perforated or cut paper, and ornament to your taste.

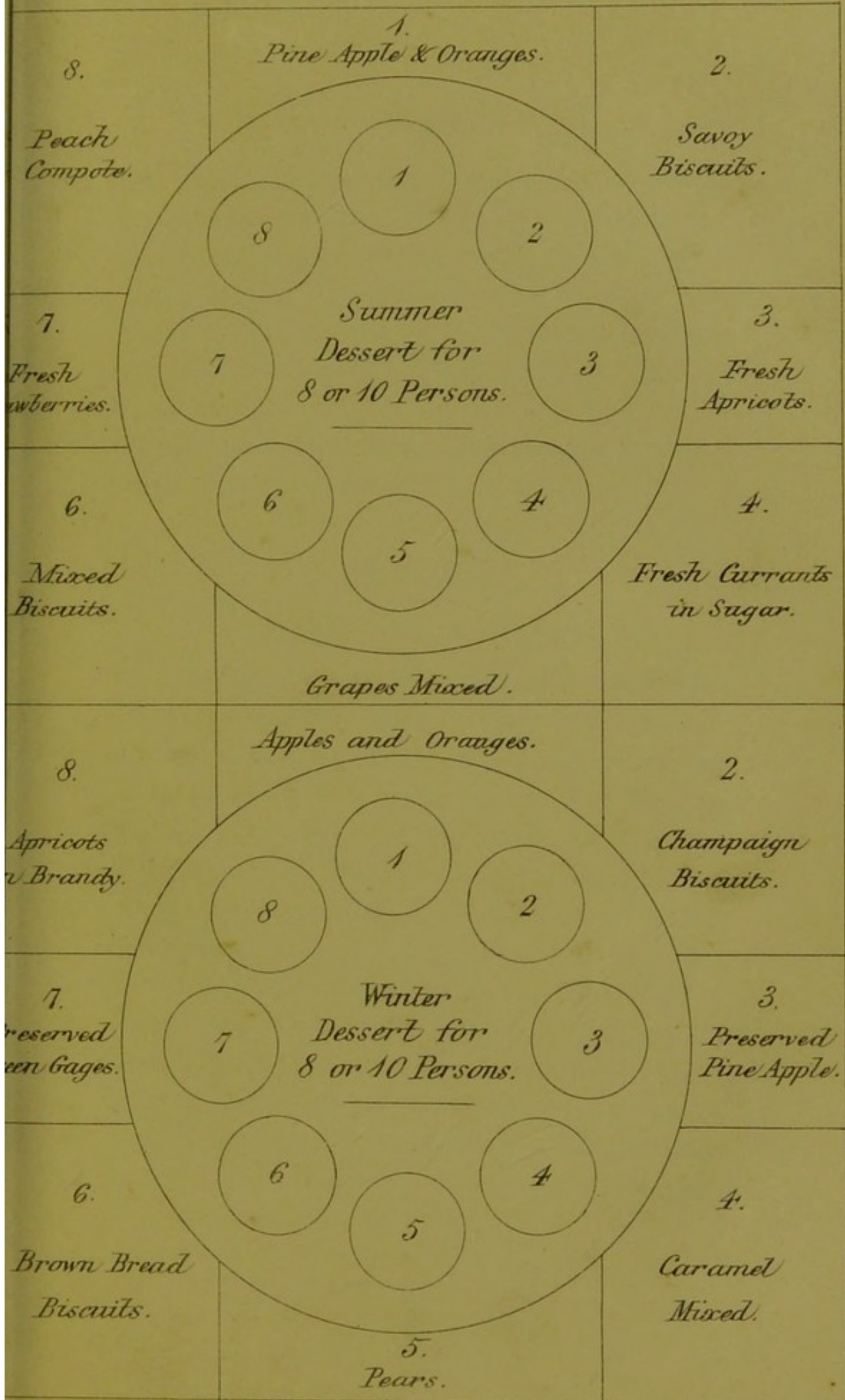
308. Lemon Quarters in Caramel.

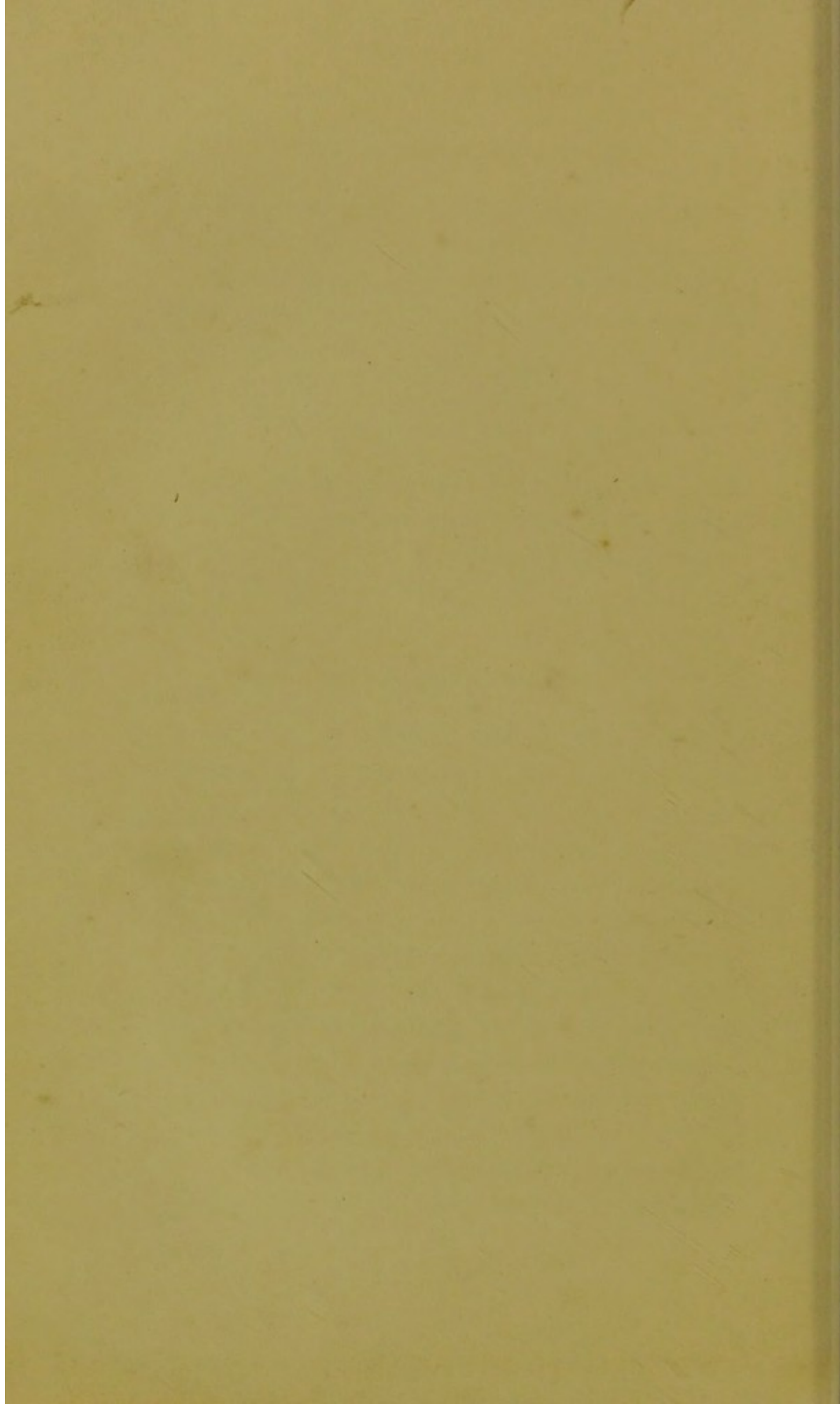
THESE are much liked. You peel carefully, and divide into quarters; then plunge in the boiling sugar when it is at the "Caramel," like the Quartered Oranges (No. 306).

309. Chantilly Baskets.

FORMATIONS of a basket shape in "Caramel" were alluded to in the instructions for Quartered Oranges in Caramel. (See No. 306.) In the making of the above, you use biscuit or almond paste. Cut it out into any pretty shapes you may fancy—diamonds, ovals, stars, &c. Get a mould and butter it, then build up the little almond paste ornaments (or ratafias) around it. Dip the edge of the biscuits into the sugar, so that they may stick to each other. In raising the basket, it is usual to put the best side of the biscuit or ratafia on the outside.

You may make a handle of spun sugar to go over the top, and the basket may be further orna-





mented with side handles, and claws or feet at the bottom. In the making of these additional ornaments, you will require pewter moulds.

Any kind of fancy cakes may be made into Chantilly Baskets, attaching them to each other by a drop of "Caramel," and building up to the required shape.

These confections afford admirable opportunities for the display of skill and good taste.

310. Nogat.

$\frac{1}{2}$ lb. Almonds, $\frac{1}{4}$ lb. powdered Sugar.

BLANCH your almonds in hot water, then cut them into strips and dry them in the stove. In the meantime the sugar should be melting in a pan on the fire. Do it to a brown colour, then drop in the almond strips. Be sure, however, they are sufficiently dry. Gently but thoroughly mix the syrup over the almonds, which should soon be of a good brown colour. Take your marble slab and butter it, then pour out the sugar and almonds, and spread thinly and completely over it. If you are using a mould, butter that too, so that the sugar may be easily detached when cold. The almond strips are sometimes coloured before adding them to the sugar. They are then placed for a short time at the mouth of the oven.

311. Danish Nogat.

5 oz. blanched sweet Almonds, 3 oz. Spanish nuts, $1\frac{1}{2}$ oz. preserved Lemon Peel, 2 whites of Eggs, $\frac{3}{4}$ lb. fine-powdered Sugar.

ROAST the kernels of the nuts to take the skins off; then cut them, together with the almonds and lemon-peel, very fine; mix with the sugar; whisk the whites of two eggs to a stiff froth; mix all together into a paste; spread it half an inch thick on a sheet of wafer-paper; place another sheet of wafer-paper on the top; press well between two sheets of iron or tin to a solid piece. Place in the stove for one hour and a half. The heat of the stove should be at 160 degrees by the thermometer. When cold, cut into shapes.

312. French Nogat.

The whites of 2 Eggs, 4 oz. fine-powdered Sugar, 14 oz. Honey, 2 lbs. chopped sweet Almonds.

MIX a little orange-flower water with the honey, and boil to the "Ball." Whisk the whites of eggs to a stiff froth; mix all well together and finish as Danish Nogat (No. 311). This does not require to be put in the stove.

313. Pink French Nogat.

14 oz. Honey, 4 oz. fine powdered Sugar, 1 lb. Almonds, 1 Pistachios, 2 whites of Eggs.

MIX and finish the same as the preceding (No. 312), with the addition of a little Cochineal.

314. Chocolate Nogat.

14 oz. Honey, 8 oz. powdered Sugar, 2 lb. chopped sweet Almonds,
8 oz. Chocolate, 3 whites of Eggs.

MIX as the preceding (No. 312). The Chocolate should be melted by the side of the fire before mixing with the other ingredients.

315. On Spinning Sugar.

USE Sugar boiled to the "Caramel." When it is at this degree, take it off the fire, and dip the bottom of the pan in cold water, and let it cool a little; then take a tablespoon, dip it in the Sugar, hold the mould in your left hand, and from the spoon run the Sugar over the outside of the mould; it must be previously oiled; form it on the mould in cross bars, scroll-shaped, or in honeysuckles; then loosen it from the mould carefully, and let it remain till cold; then take it off.

If the Sugar gets too cold, place it by the side of the fire to melt. Shape the handles on a marble slab. Practice only can perfect the Confectioner in Sugar Spinning.

The moulds may be made of pewter, copper, or glass. They should deliver well. Before using them, rub the moulds over with a small piece of butter. In boiling the Sugar to the "Caramel," it

is usual to add a little acid when it arrives at the "Crack." This is to grease it, and prevent the Sugar from graining.

316. Celery Sugar.

BOIL one pound of loaf sugar in a little water ; add a saltspoonful of cream of tartar to the Caramel. Pour it out on an oiled marble slab ; turn the edges of the sugar over to the centre ; then take it between your fingers, and keep pulling or drawing it out from one hand to the other until it gets set, or nearly cold. It should have the appearance of a head of Celery. Three or four pieces are placed on a dish with some Rock Sugar, and French Ribbon around it. This is generally used as a *dessert* dish.

317. French Ribbon.

CAREME'S recipe for making this is as follows. His method is precisely the same as that used in our establishment:—Boil as much clarified sugar as you require to the "Crack ;" just before it is at this degree, add some white honey, or a little lemon-juice. Take the essence you intend to flavour with, and add it to the Sugar when it is exactly at the "Crack ;" then dip the bottom of the pan into cold water. When the Sugar gives over boiling, pour it out on a marble slab, which

should be previously oiled. After a little, it will have sufficiently cooled for you to take it into your hands; then turn the edges quickly into the middle, twist and fold the sugar over, and work it until it is quite white, and shines like silver. Now divide it into two parts. One portion you colour with a little powdered carmine, using it as dry as possible; the other must be kept white. An assistant should help you with one of these, whilst you work the other. Twist and work thoroughly until each portion is quite bright; then unite them, and form a ball of the two colours. Flatten the ball in strings between your finger and thumb, and roll it on long rollers, which rollers should be much thicker at one end than the other. When the Ribbon is rolled around the stick, it should be so done that it can be taken off without breaking. Sometimes three or four colours are put into one Ribbon; but then there should be three or four assistants to work the portions. When done, you may form it into any shape you think proper—lovers' knots, twists, ties, rings, &c.

CHAPTER XXI.

ON ROCK SUGAR.

318. Rock Sugar.

THE best loaf sugar must be used. Take as much as you will require, and clarify it (see No. 2). Break some eggs, carefully separate the whites from the yolks; put the former into a pan, and sift into it some of the loaf sugar through a fine sieve, so as to make a Royal Iceing (see Nos. 188 and 352), and work thoroughly. To make Rock Sugar successfully, a great deal depends upon the briskness employed, and the lightness of the iceing. When done, take as many small pots as you have selected colours, and pour the iceing into them, then put in the colours. This done, take the pan of clarified sugar which has been laid aside, add a little fresh sugar to it, and boil to the "Crack." Remove at once from the fire, dip your spoon into the Royal Iceing, and put as much of it as you can take on the point into the syrup. Work it all briskly up together for a few minutes, until the syrup rises; then refrain from stirring for a moment, and begin

again, keeping the spaddle in a circular motion around the pan. This time of rising, pour the syrup into a hair sieve, holding the pan, mouth downwards, over it for a few moments. This is done to keep the syrup from a sudden chill, which would lower the sugar too quickly, and cause it to turn out flat.

319. Fruit Tablets.

TAKE some double-refined sugar, in the proportion of four pounds to one pound of Fruit pulp (see No. 105), and clarify it (see No. 2). Then boil it to the "Feather," and put the Fruit into the hot sugar. Now boil up again to the Feather," remove from the fire, and in five minutes stir it well, working it against the sides of the pan. After a little, it should become quite glossy, then stir it gently in the middle. You have previously folded some stout cartridge-paper into a shallow mould; into this case, resembling a shallow pan, pour the syrup. Take a knife, and draw it along the cooling syrup in lengths, as you wish it to break when cold.

320. Orange Flower Tablets

ARE made in much the same way as Fruit Tablets (No. 319). Having cut up the Orange Flowers, it is a good plan to damp them with the juice of a lemon before adding them to the sugar. By this means they are kept white. Put them into the

sugar after it has been boiled to the "Feather;" then boil up again to this degree. Proceed as in the preceding (No. 319). Use the Orange Flowers in the proportion of 1 lb. of flowers to 4 lb. of sugar.

321. Pistachio Tablets.

YOU make these in exactly the same proportion as the preceding—viz., four times as much (in weight) of sugar as Pistachios. Blanch the kernels in boiling water, remove the skins, and as you peel drop them into cold water. Drain, and throw them into a marble mortar; pound them quite smooth, and add a little spinach-juice to green them. Finish as for Fruit Tablets, No. 319.

322. Orgeat Tablets.

2 lb. double-refined Sugar, $\frac{1}{2}$ lb. Almonds.

TAKE almonds in the same proportion as the preceding; pound them in a marble mortar, with a little orange-flower water to moisten them into a paste. Then proceed as for Pistachio Tablets (No. 322). The almonds may be coloured a little at the mouth of the oven before pounding them.

323. Essence Tablets.

TABLETS, with any Essence or Flowers to flavour, may be made the same as the preceding. Some lemon-juice should be added to the flowers whilst pounding them in the mortar.

CHAPTER XXII.

ON COMFITS.

324. General Utensils for making Comfits.

PROVIDE yourself with a Copper Comfit Pan, similar to that described at Figure 27, Plate VII. It consists of a large pan, swung, by two chains or ropes, to a beam suspended from the ceiling. The pan should be breast high. Underneath there is a charcoal fire, which must not be so close to the pan as to touch, as the latter has frequently to be moved backwards and forwards. A pan somewhat larger and more shallow is used in the making of large Nonpareils and Comfits: it is generally fixed on a tub with an opening in front; a chafing-dish is placed beneath the pan. A Beading Funnel, of copper, like that shown suspended from a cord (Figure 27, Plate VII.), will also be needed. It has a spigot in the centre to regulate the quantity of syrup let out, and is used to "Pearl" Comfits. A Preserving Pan, with clarified syrup, must be placed by the side of the stove, or on another fire, to keep hot, but *not* boiling. A Ladle

is used for putting the syrup into the pan. Perforated Leather Sieves, too, will be required. They should be of various sizes.—So much for the utensils.

It will scarcely be required to explain in what a Comfit consists. By the term is generally understood a small seed, nut, or fruit, covered compactly with sugar.

325. Almond Comfits.

8 lbs. Almonds, $4\frac{1}{2}$ lbs. clarified loaf Sugar in a Syrup.

CLEAN the Almonds, which should be all about the same size ; blanch in hot water, and take off their peels, dropping them into cold water. Take them out, and dry on a sieve. Put them at the mouth of the oven, in order to make them thoroughly dry. Whilst they are drying, dissolve the gum-arabic in hot water, and pass it through a very fine sieve, in order to clear it. Then have your clarified sugar in a syrup boiled to the "Thread," mixing in a very little of the dissolved gum, to give the syrup proper consistence. This done, keep the pan of sugar hot, on a slow fire close at hand. See that the sugar does *not* boil. Next, clean out the comfit pan, and put your dried Almonds in it ; then pour over them two tablespoonsful of gum, distributing it as evenly as possible. Dry them thoroughly, then give them a second charge of gum, and dry again. Be cautious in not charging them with too

much gum in the first charges, as you will make them too damp. When the gum is dry and firm upon them, commence with the syrup. At first pour over them but very little, and see that you do not disturb the gum coating. Now continue with the syrup, giving the Almonds five or six charges, small at first, but increasing the quantity of syrup a little each time. Let each charge be well dried before another is given. Having now charged them six or seven times, the *next* charge must consist of half gum (dissolved) and half syrup. Swing the pan with your right hand, and, to prevent their sticking together, pass your left through them every time you swing the pan. This also is to make them smooth. Do not let the heat under the pan be too strong, or it will spoil their whiteness. Continue charging them until you have made the Comfits the proper size. Every tenth charge sift them in a hair sieve, to clear them from the sugar-dust, which is formed in shaking the Comfits. The pan, too, must be cleaned as often as it gets coated with sugar. Having made the Comfits sufficiently large, put them in a sieve, and dry them in the stove for a few hours.

Take some double-refined sugar, clarify and boil it to the "Large Thread." Keep it warm, as before, on a fire close at hand. Now that the Comfits have increased in size, you may divide them into convenient portions, if you find you have more

than you can properly work in the pan at once. The first charge should have a small quantity of gum in it. Give seven charges; in the eighth charge put a little gum, as in the first charge. Give four more charges, then put the Comfits in the stove until the next day. You have now been occupied *two* days. The *third* day clarify some more of the double-refined sugar, and boil it to the "Little Pearl," then give eight or ten charges as before, so as to finish them, *lessening the charge of syrup each time*, until but a very small quantity of syrup is poured over the Comfits at the last charge. Swing the pan gently, and, in order to whiten them, dry them for thirty or forty minutes after each charge. The fire should now be quite low, as the Comfits will require but little heat. This done, put them in the stove until next day, as before. The *fourth day* you smooth the Comfits. Boil some of the best and whitest loaf sugar to the 'Small Thread.' Put the Comfits in the pan, but without any fire underneath. Give them three charges, and work them thoroughly; see that they have a gloss. Dry each charge well before another is added. When finished, dry them over a gentle fire. They should be kept in boxes. As the coating process becomes complete, the Comfits should not be subjected to a heat that will spoil their whiteness. The stove should be at about 70 or 80 degrees.

326. Rose Almond Comfits.

YOU use water distilled from the Flowers, adding it to the sugar whilst clarifying it. Make them as the preceding (No. 325). Put a little liquid carmine into the syrup you use for charges on the *third day*; this is to give the Comfits the required colour. The *first* charge on the *third* day should have a little liquid gum in it. Lessen the quantity of syrup used in the charges each time, in order that the last charge may consist of only a very small quantity of the syrup. As advised in the last paragraph of the preceding Recipe (No. 325). the Comfits should only be heated to the temperature of the sun in a moderately warm day. Any greater heat would spoil their whiteness. Add no carmine to the syrup on the *fourth* day. Proceed exactly as for Almond Comfits (No. 325).

327. Pistachio Comfits

ARE made the same as Almond Comfits (No. 325). Select fine, green Pistachios. Dry them in the stove. It is usual to stop up the cavity in the end of the Pistachio kernels with sugar. Sift some fine sugar through a lawn sieve; and during the first three charges powder the nuts with it. This is to fill up any cavities, and prevent them from adhering to each other, and forming into lumps.

See No. 326, Rose Comfits, for method of flavouring them; the distilled water of the flowers is added to the sugar when clarifying it. To colour them, add the tint to the syrup for the last ten charges.

328. Celery Comfits.

YOU use Celery Seeds. See that they are clean. Put them in a pan, with a fire or chafing-dish beneath (heating them but very little), and charge them with syrup prepared without gum. Work them with both hands. After they have become the size of a large pin's head, dry them in the stove for thirty-six hours. When they are thoroughly dry, put them back into the pan, and give them seven or eight charges of the syrup made with the extra white crystallized sugar. This will make them white. Dry them thoroughly after each charge, and put them in the stove until next day, when they must be put in the balancing-pan.

Boil some syrup to the "Pearl," and pour it into the small funnel suspended over the pan (see Figure 27, Plate VII.), then remove the spigot, so as to allow the syrup to run in a very small stream, or more like a continued dropping; swing the pan backwards and forwards gently. See that the syrup does not wet the Comfits too much. Finish them as other Comfits.

329. Caraway Comfits.

TAKE some Caraways, clean them, and put them into the pan on the tub. There should be a dish of hot coals beneath, so as to keep the Caraways warm during the process of covering them with sugar. Use syrup without any gum in it. Smooth the Comfits on the *fourth day* with some double-refined and very white sugar, boiled to the "Small Thread." Charge them three times, like other Comfits, without any fire beneath. See that they are worked thoroughly, so that a good gloss is produced. Pearl them with syrup boiled to the "Pearl," and dropped from the suspended funnel, as in Celery Comfits (see No. 328).

330. Cherry Comfits.

IN Chapter V., Preserved Fruits (No. 33), instructions were given for preserving Red Cherries. Take as many as you will require of these. Each preserved Cherry should be rolled with the palms of the hands, to make it as round as a marble. As they are done, drop them into a sieve containing some powdered loaf sugar, and shake them around in it. Dry them in the stove, put them in the comfit pan, and give them a charge of liquid gum. Sprinkle some powdered loaf sugar, very fine, over them. When thoroughly dry, put them in the

stove again for a few hours. Next day put them in the balancing pan, and charge as before, sprinkling with very fine powdered sugar. Put them in the stove to dry for twenty-four hours; on the next day proceed as for Almond Comfits (No. 325).

Raspberry and Currant Comfits may be made according to these instructions.

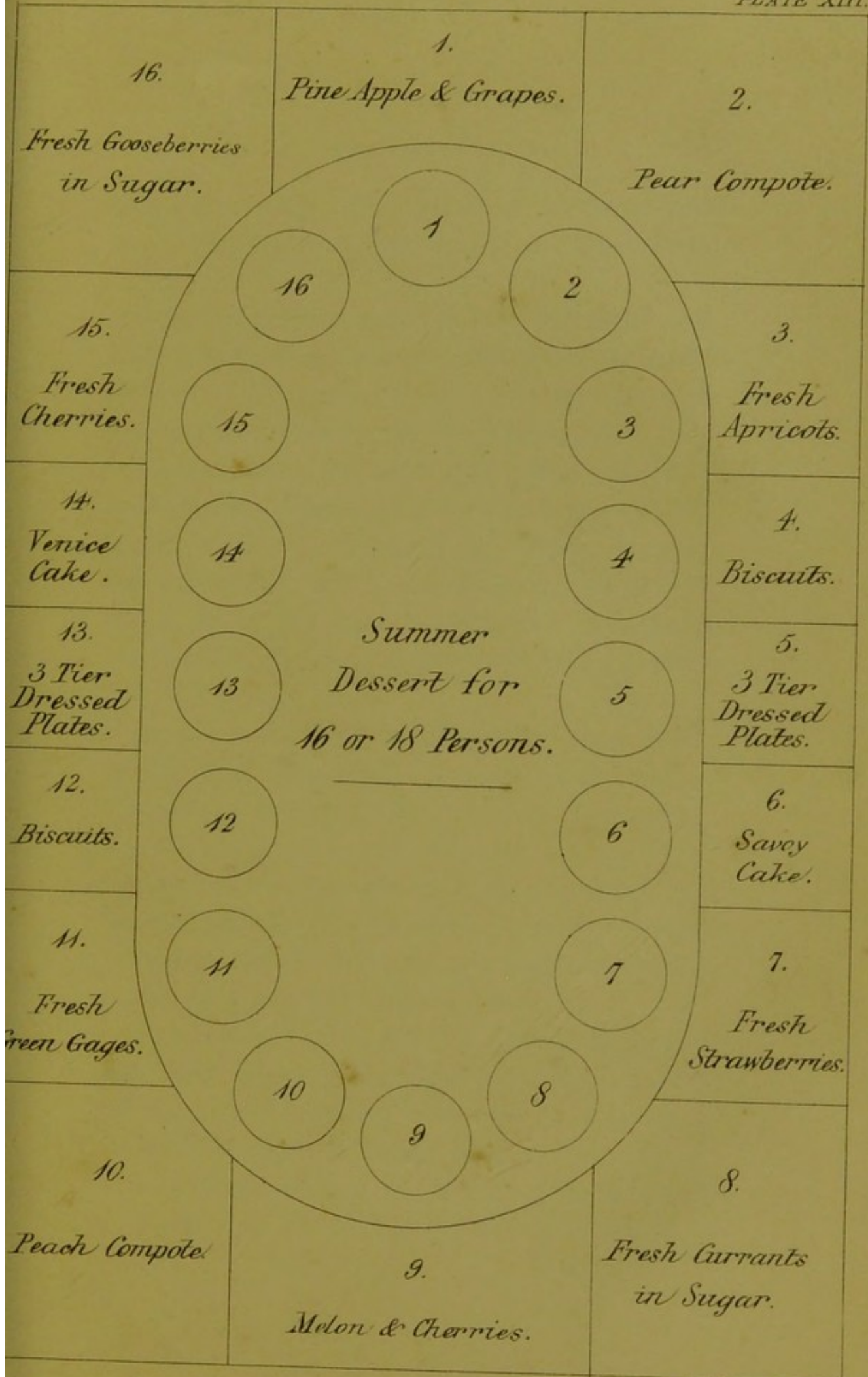
331. Nut Comfits.

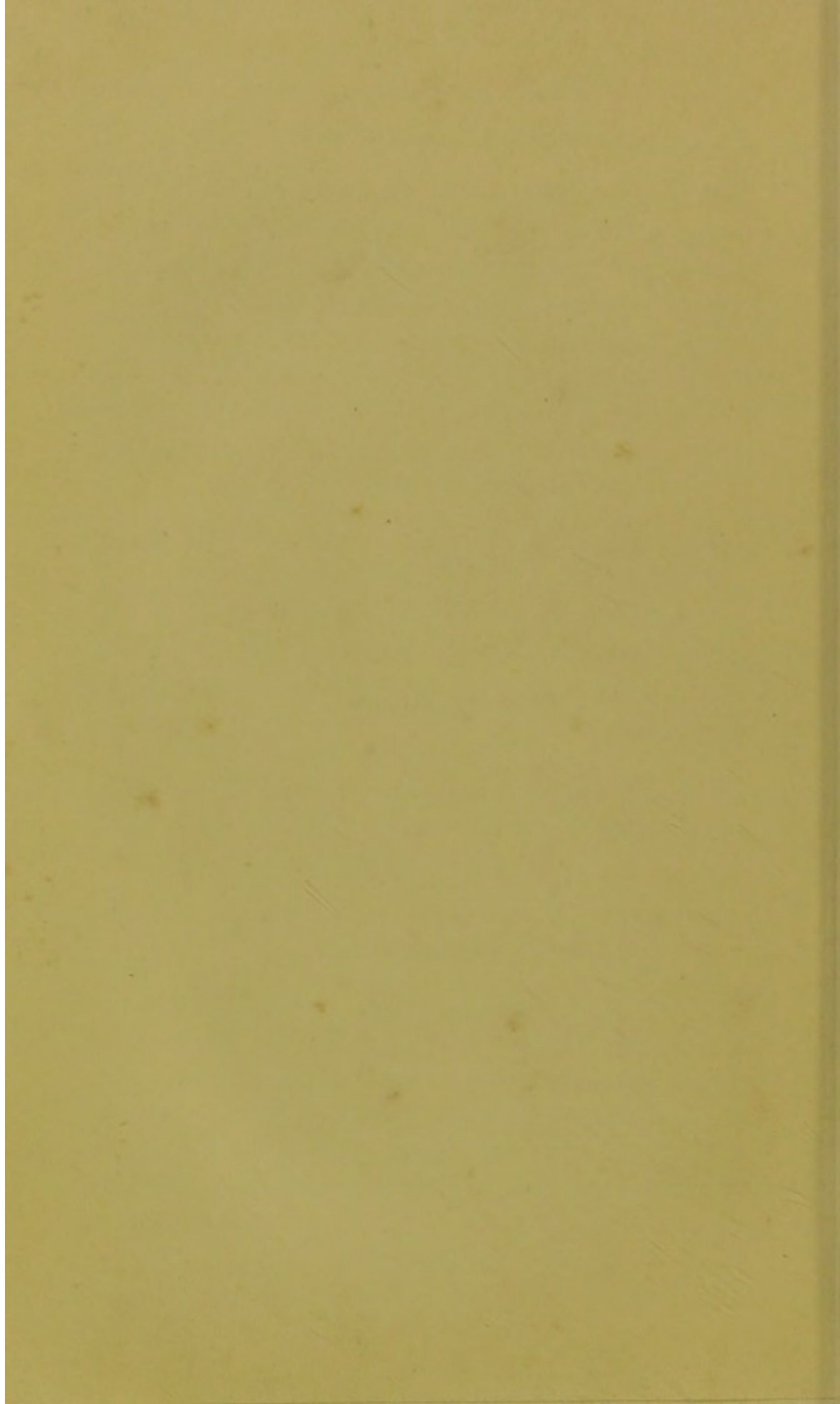
HAVING removed the shells, and picked the kernels clean, dry them in the stove for a few days. When sufficiently dry, put them into the blanching pan, with a brisk fire underneath. Run your fingers through them, and stir them about, to remove any pieces of rind or skin. The heat will assist in curling the stringy rinds off.

Sift the nuts, and when you have cleaned the pan, put them back, and proceed as in the general directions for Almond Comfits (No. 325).

332. Cinnamon Comfits.

CINNAMON is the bark of a tree. Of Cinnamon there are two sorts. The inferior quality is that usually sold for Cinnamon, and is otherwise known as Cassia, or *Cassia ligna*. This breaks short, and has a slimy, mucilaginous taste; is thicker, and of a darker colour than the Cinnamon, which





is the inner bark. This breaks in splinters, and has a warm, aromatic taste, and is of a reddish colour.

Take as much Cinnamon bark as you think will suffice, steep it in water for a few hours to soften it; cut it into small pieces, about half an inch long, and about the size of a knitting needle. Dry it in the stove. Put your pieces, when dry, into the balancing pan, and have a fire in the pan beneath. Boil some syrup to the "Large Thread," dip your whisk into it, and shake the syrup over the pieces of Cinnamon. With your right hand gently swing the pan, so that the Cinnamon may take the syrup evenly.

Charge with syrup eight or nine times more, drying them thoroughly between each charge. You must not use your hand for these as for other comfits, as they are liable to break in two. Repeat the series of charges until the Cinnamon has become quite white with coated sugar, which coat should be sufficiently thick to admit of the syrup now being poured on with a ladle.

Now charge them with the syrup, as in the making of other Comfits; and when they are sufficiently covered, whiten them with the best white crystallized sugar, swinging the pan, and drying them between each of the charges. Six or seven small charges will be sufficient of this whitening syrup.

Now suspend the pearling or beading funnel over the centre of the pan, boil some clarified loaf sugar to the "Large Pearl," and fill the funnel. Put some of the prepared Cinnamon Comfits in the pan (supposing you are preparing a large quantity), but not too many at a time, as it is difficult to get them to pearl alike. Open the spigot of the funnel, so as to allow the syrup to run in a very small stream, or rather a continuous dropping; swing the pan backwards and forwards gently, and keep a stronger fire under the pan than usual. Be careful the syrup does not run or drip too fast, and wet the comfits too much; but so that it dries as soon as it drops, which gives them a rough appearance. Directly you finish adding the syrup and shaking them, put them again into the stove. The second day fill the beading funnel again, and increase the quantity of syrup discharged upon the Comfits. Use the clarified best refined sugar to finish them on the third day. Each time you observe any dust in the pan, carefully sift the Comfits from it.

333. Liqueur Comfits.

To make Comfits flavoured with Liqueurs, blanch some bitter almonds, or the kernels of apricots or peaches, in hot water; let them soak for an hour, then drain them, and put them into any sort of

liqueur or spirit you may desire. Lower the strength of the spirit with water, that the kernels may imbibe it the better; cork the jug or bottle close, and let them infuse in it until the spirit has fully penetrated them, which will be in about fourteen or fifteen days; then take them out and drain, and dry them in a moderate heat. When dry, proceed as for Almond Comfits (No. 325).

334. Angelica Comfits.

PROCURE some fine stems of Angelica, cut them across into small pieces resembling rings; blanch in boiling water, take them out with a skimmer and put them into cold water, drain and add them to the syrup.

Now boil the syrup with the Angelica rings in it, until it is at the "Pearl." Take them out, and dry them on a sieve in the stove, turning them every now and then, so as to prevent their forming in lumps. Having dried them, get the balance pan ready, and put them into it. You now proceed with them as for No. 332.

335. Barberry Comfits.

YOU make these exactly as you do Cherry Comfits (No. 330).

336. Nonpareils.

USE the large shallow pan with hot coals underneath. Take a few ounces (according to the quantity of Nonpareils you desire to make) of Florence orris-root ; pound it well in your mortar, then sift it and put it into the pan. Take a very small quantity of syrup which has been boiled to the "Pearl" and mix it with the orris-root powder, so as to form a thick paste. Then roll it into little grains, or tiny balls. Now commence charging with syrup, gradual at first until a coating of sugar is formed. In the making of Nonpareils you must be provided with sieves of various sizes. Sift often, so as to free them from sugar-dust and any imperfectly formed comfits. As in the case of other comfits, you dry these in the stove after completing the series of charges.

The *second* and following days you proceed with them the same as for other comfits.

337. To Colour Nonpareils, or Comfits.

PUT the Nonpareils into the Comfit pan, shake or rub them about until warm, then add a sufficient quantity of prepared liquid colour (see No. 295, Colours), to give the desired tint ; be careful not to make them too wet, nor of too dark a colour, but rather light than otherwise ; shake or rub them

well about, that they may be coloured equally; put them into the stove to dry. The surface of the Nonpareils only should be stained with the colour. Directly they are properly dry, take them out of the stove. Too much heat spoils their appearance.

If you propose to have Nonpareils of various tints, put the colours in different pots, and divide the comfits. As a rule, have twice as many white Nonpareils as any other tint. The other colours will thus be shown off to better advantage.

CHAPTER XXIII.

ON CHOCOLATE.

338. Chocolate Harlequin Pistachios.

General Directions for making Chocolate.—

Provide yourself with an iron pestle and mortar, also a stone slab of a very close grain, about two feet square, and a rolling pin of hard stone or iron. The stone must be fixed with an opening beneath, in which a pot of burning charcoal can be placed to heat it. Warm the mortar and pestle by placing them on a stove (or fill the mortar with hot ashes, and when heated turn them out), or charcoal may be used, until they are so hot that you can scarcely bear your hand against them. Wipe the mortar out clean, and put any convenient quantity of your prepared nuts in it, which you pound until they are reduced to an oily paste into which the pestle will sink by its own weight. Add fine powdered sugar to the chocolate paste after it has been well pounded. The sugar must be in the proportion of 3lbs. to 4lbs. prepared cocoa. Continue to pound it until completely

mixed, then put it in a pan, and place it in the stove to keep warm. Take a portion of it and roll or grind it well on the stone slab with the roller (both being previously heated like the mortar), until it is reduced to a smooth, impalpable paste, which will melt in the mouth like butter. When this is accomplished, put it in another pan, and keep it warm until the whole is similarly disposed of; then place it again on the stone, which must not be quite so warm as previously; work it over again, and divide it into pieces of two, four, eight, or sixteen ounces each, which you put in tin moulds. Give it a shake, and the Chocolate will become flat. When cold, it will easily turn out.

In making *Harlequin Pistachios*, you warm some of this sweet chocolate by pounding it in a hot mortar. After it has been prepared in this manner, take some of it and wrap it round a blanched pistachio nut; roll it in the hand to give it the form of an olive; throw it into Nonpareils of mixed colours, so that it may be variously coloured, *à la Harlequin*. Proceed with the remaining pistachio nuts after the same fashion, dropping them into the Nonpareils, so that the comfits will adhere to the pistachios; fold them in coloured or fancy papers, with mottoes; the ends are generally fringed.

339. Chocolate Drops with Nonpareils.

PREPARE some warm Chocolate, as in making the preceding (No. 338). When the Chocolate has been well pounded, and is a smooth, impalpable paste, make it into balls the size of a small marble, by rolling in the hand. Place them on square sheets of paper, about one inch apart.

Having filled the sheet, take it by the corners and lift it up and down, letting it touch the table each time; this will flatten them. Cover their surfaces completely with white Nonpareils, gently shaking off the surplus ones. After the drops are cold they can be removed from the paper very easily. The drops should be about the size of a sixpence.

340. Chocolate in Moulds.

Note.—It is usual now amongst confectioners to use the English unsweetened Chocolate. It saves much time and trouble, and is equally good.

To form it in shapes you must have two kinds of moulds, made either of thick tin, or copper tinned inside. The one sort is impressed with a device or figure (men, fish, &c.), and with a narrow edge; the other is flat, or nearly so, and the same size as the previous mould, with a shallow device in the centre. You put a piece of prepared cho-

colate into the first mould, and then cover it with the flat one. Upon pressing it down, the Chocolate receives the form of both devices. After it is cold, it can easily be taken out. It should have a shining appearance.

CHAPTER XXIV.

ON LOZENGES.

341. General Directions for Lozenges.

LOZENGES are made of loaf sugar in fine powder, gum arabic dissolved in water, also gum dragon. They are mixed together into a paste, cut round or oval with tin cutters, and dried. One pound of gum arabic should be dissolved in one pint of water. This is used for making the best sort of Lozenges.

Two pounds and a half of gum arabic in a quart and half pint of water, and one ounce of gum dragon in half a pint of water. This is the proportion of gum and water used for general Lozenges.

342. Peppermint Lozenges.

TAKE some finely powdered loaf sugar, put it on a marble slab, make a bay in the centre, pour in some dissolved gum, and mix into a paste ; flavour with the essence of Peppermint. Roll the paste

on the marble slab until it is about the eighth of an inch thick. Use starch-powder to dust it with; this keeps it from sticking to the slab. Dust the surface with a little starch-powder and sugar, and rub it over with the palm of the hand. Cut out the Lozenges, and place them on wooden trays, then put them in the stove to dry. All Lozenges are finished in the same way.

343. Rose Lozenges.

MAKE the paste as in the preceding (No. 342), and use essence of roses to flavour with. Colour the paste with cochineal.

344. Ginger Lozenges.

1 oz. powdered Ginger; 1 lb. powdered Sugar.

MIX to a paste with dissolved gum. Colour with yellow. (See Colours, No. 295.)

345. Transparent Mint Lozenges.

THESE are made with the coarser grains of powdered loaf sugar. Pass the sugar through a hair sieve, then sift it through a fine sieve to take away the powder. Flavour with Peppermint. Finish as the others.

346. Cinnamon Lozenges.

MIX as for the others ; flavour with Cinnamon in powder, adding a few drops of the essential oil. Colour with coffee colour. (See Colours, No. 295.)

347. Clove Lozenges.

1 oz. of Cloves powdered, and $2\frac{1}{4}$ lbs. Sugar.

MIX, and finish as for the others.

348. Nutmeg Lozenges.

$\frac{1}{4}$ oz. oil of Nutmegs, Sugar 2 lbs.

MIX as in the instructions for the others.

349. Lavender Lozenges.

MIX as for the others ; flavour with English oil of Lavender, and colour with a little cochineal and blue mixed. (See No. 296.)

350. Vanilla Lozenges.

USE essence of Vanilla, or the stick pounded with sugar, and sifted through a fine hair sieve.

351. Brilliants.

TAKE either of the pastes for lozenges, and cut into small fancy devices, or ornaments.

CHAPTER XXV.

ON ICEINGS.

352. Iceing for Tops of Cakes and Biscuits.

PUT some whites of eggs in an earthen pan, and beat them up with a spatula, adding sugar—pounded, and sifted through a fine lawn sieve—a little at a time, until it becomes very light, and will hang to the sides of the pan or spaddle without immediately losing the form it may have assumed. Add a little lemon-juice, and keep it covered with a damp cloth for use. If the Iceing has been well beaten, it will be about double the bulk of the ingredients it was made from.

353. Almond Iceing for Wedding Cakes.

TAKE two pounds of blanched and ground Sweet Almonds, and half a pound of chopped Almonds. Boil one pound and a half of loaf sugar to the "Blow," grain it a little, and stir into it half a pound of Iceing sugar, mixed with a little water; add your Almonds, a little orange-flower water, and stir well together. This paste should be rolled out,

and put round the sides of cakes, and on the top. It should be fastened on with dissolved gum Arabic, or white of eggs mixed with a little sugar.

354. On Piping Cakes, Biscuits, and Candy.

By "Piping" is meant a method of decorating Wedding Cakes, &c., with Iceing, by the use of small pipes or tubes. They are made of copper, electro-silvered. They come principally from France, and are in sets of about twenty-five different patterns.

Take a piece of writing paper, and form it into a cone; cut the point off, that the tube you wish to use may be inserted in the end of it. Fit it in so that it will not slip out; the paper cone should then be filled with Iceing, and the mouth part turned down to prevent the sides from opening. The Iceing is then pressed or gently squeezed out in a thread of the size required for decorating. Flowers, scrolls, leaves, borders, animals, and other devices, are formed on Cakes, &c., after they are Iced; the successful execution of which depends on the skill of the artist.

A great deal could be written on the subject of Ornamental Iceing. A few lessons from a practised hand, however, with diligence and good taste on the part of the young practitioner, are of much more value than any directions that might be given in a book.

CHAPTER XXVI.

ON GUM PASTE.

355. General Directions for making Gum Paste.

TAKE an ounce (or as much as you will require) of white Gum Dragon ; see that it is clean,—any dust or dirt should be scraped off—wash it in water, put it into a clean pot, and pour about half a pint of fresh water (or as much as will cover the Gum about one inch) on it to dissolve it. Stir it frequently to assist in dissolving. In about twenty-four hours it should be sufficiently liquid to squeeze out through a coarse cloth. See that your cloth, and everything employed in the making, are very clean, or they will spoil the colour. It is usual for two persons to wring the cloth. Now put the Gum into a mortar, adding gradually six or eight ounces of treble-refined loaf sugar, sifted through a lawn sieve. Work it well with the pestle, until an exceedingly white and smooth paste is the result. Put it into an earthenware pot, with a cover. After you have put the paste in, throw a thick

damp cloth over the mouth of the pot, and put on the cover; or, when properly protected by the damp cloth, it may be turned, mouth downwards, on a marble slab and used as wanted. This Gum Paste is employed in making all confections that are intended to be eaten.

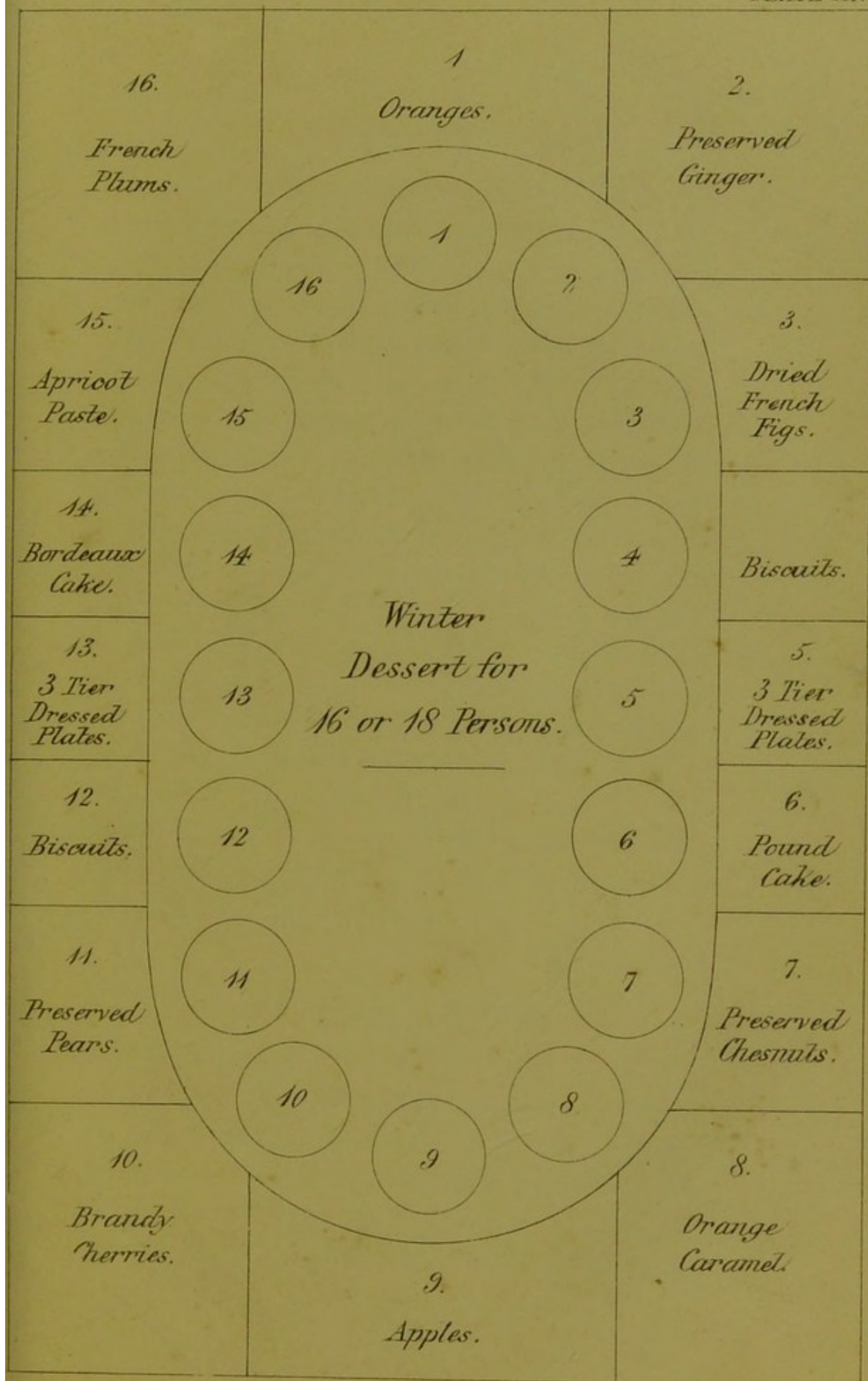
356. Common Gum Paste.

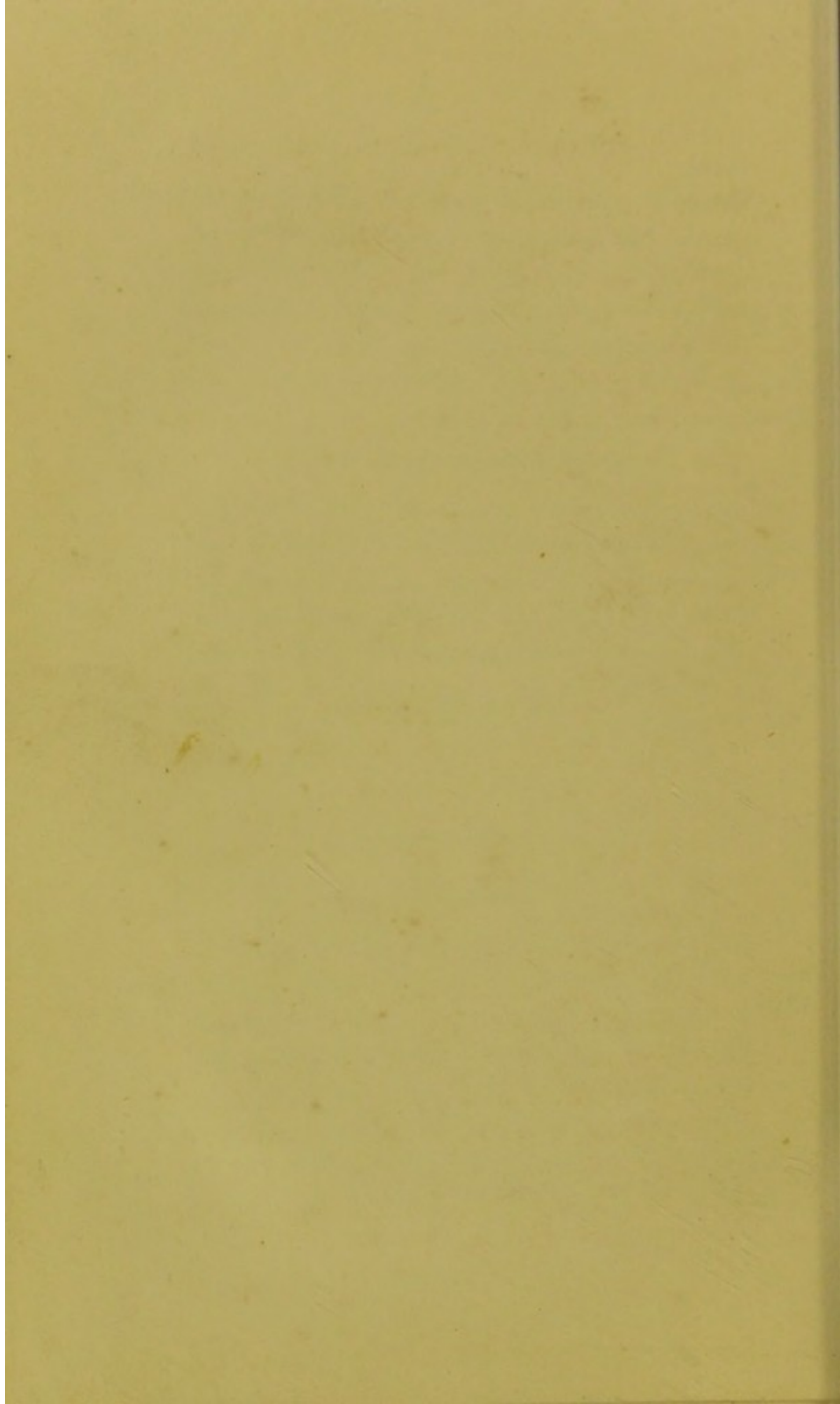
YOU make this the same as the preceding (No. 355). When the Gum is dissolved, instead of mixing all powdered loaf sugar into it, put in half very finely powdered starch, and half sugar. The sugar, as before directed, should be of the very best quality, and very finely powdered. The commonest Gum Paste has only one-third or even one-fourth powdered sugar.

357. Confectioner's Paste.

(Pâte d'Office).

CAREME'S directions for this are the best. Take one pound and a half of sifted flour and one pound of pounded sugar; make a bay in the centre, and put therein the whites of eight eggs. Stir for two minutes in order that the sugar may be a little melted; mix it up into a stiff paste. If necessary, add the whites of another egg or two. Then give it five or six turns by working it well with your





wrists, until it is perfectly smooth and binding ; if otherwise, add another white of an egg. Next cut the paste in pieces, the size and shape of the dish you intend to use, and afterwards roll out to the thickness of one-sixth or one-fourth of an inch, if intended for the groundwork of a *Pièce Montée*. You also roll out some of the paste into strips or bands as supporters to the whole. Then put the paste on a plate slightly buttered, and press it a little with the ends of your fingers, in order to expel the air which sometimes lodges between it and the surface of the plate. Without this precaution the heat is apt to blister the paste. Bake in a moderate oven. When half done, draw the plate out, and cut the paste to your fancy—pyramids, castles, Turkish pavilions, Chinese towers or temples, cottages, churches, &c.

Having cut them out suitable to your taste, fit them together, and put them again in the oven to finish the baking.

358. Of Pieces Montees.

(Mounted Pieces.)

TAKE some of the Confectioner's Paste described in the preceding (No. 357) ; roll it out a quarter of an inch thick to the dimensions of the dish on which it is to be placed. If you are making a small island, or a rock scene, in the centre of a lake, take

a mould that will represent your lake, and give it a lining of almond paste, then fix in the middle a column of the same paste. Around this column have some pieces of the baked almond paste, as supports. When they are all sufficiently dry, join the pieces very neatly to each other; then place it in the stove. You will require enough syrup to fill the cavity forming the lake. Take some syrup and boil it to the "Blow," then pour it into the mould to a height that will represent the water of the lake. Have ready some little ducks or swans modelled out in Gum Paste. Put them into the syrup at various points. Now put it into the stove again for three hours. Take it out, and make a small hole in the bottom, or at one side of your paste, to draw off the syrup. After the syrup has run out, a crust will remain, bearing on its top the ducks or swans, thus resembling water. Build the rock on the column in the centre with pieces of rock sugar, biscuits, and other suitable articles in sugar, joined to each other and fixed to the supporting column. Cement the whole together with "Caramel," and add any further ornaments you think will be appropriate to the lake scene you are depicting. If you wish to represent a waterfall, you must use spun sugar; the moulding, &c., is made of Almond Paste, pushed through a machine, not worked with the hand.

To be a proficient in the art of making Pièces

Montées, a correct taste, and general knowledge of architecture and the fine arts, are indispensable. The Chinese have a style peculiar to themselves; from its picturesque and uncommon character, it is frequently employed. The Swiss style, too, is well adapted, and does not require such straight lines and careful modelling as buildings or columns in the Doric, Ionic, or Corinthian orders.

359. Biscuit Paste.

DIVIDE into four parts as much of the paste for Savoy Biscuits (No. 196) as you will require. Take an ounce of chocolate, dissolve it in hot water, and mix two-thirds of it with one of the four pieces of Biscuit Paste, and the remaining third mix with another of the pieces of the Biscuit Paste,—so that one piece will be much browner than the other. Now take some vegetable carmine, mix it with a small quantity of saffron, to give it a fine yellow tint, and make one of the two remaining pieces of Biscuit Paste a light, and the other a darker colour.

Take a case made of paper, and put in a spoonful of the four pieces of paste alternately, so that when baked it will come out like marble of different colours. Sometimes the coloured paste is put in the case in layers, so that it resembles veined marble when turned out. Bake in a moderate oven for two or three hours. After it is cold, cut

in pieces, according to the size rocks or marble slabs you desire to represent.

360. Modelling Tools.

THESE tools, or sticks, are made in box-wood, or ivory. They are used for modelling gum-paste flowers, wax, &c. (See Figures 19, 20, 21, 22, and 23, Plate V.)

361. On Modelling Flowers.

THE art of Modelling in gum paste is not so difficult as is generally imagined. Have small quantities of paste of different colours—as red, blue, yellow; also some plain or white paste. With the principal, or foundation colours, you make the intermediate tints, as green, pink, orange, straw, violet, &c. In modelling a flower you must be provided with a die (engraved on wood) of the outer covering, giving the well-known form, &c., of the flower.

Suppose you are representing a Rose—the most admired of flowers, and the one oftenest imitated—you fill the engraved wooden mould with green-coloured paste.

Model the inside or petals of the Rose in yellow paste. Now pass a wire carefully through them and fix it in the centre of the Rose. To form the

leaves you must roll out the paste of a red colour extremely thin ; then take the cutter and stamp them carefully out. Now take them in your hand one at a time and model them out with the tool as at Figure 26, Plate VI. Roll or work them out thin, and try to imitate the natural leaf ; then fix them around the yellow petals you have just made. Cut a small quantity of saffron very fine, and damp it with gum, to represent the seeds in the centre.

The heart made, and the leaves fixed on, now push the flower into the engraved wooden die. For any finishing touches, imitate nature as closely as you possibly can. The leaves of different flowers will require the cutters of various shapes. (See Figure 16, Plate V.)

CHAPTER XXVII.

ON MOULDS.

362. General Directions on Moulds.

ALMOST all articles in paste that have been *produced in a Mould* are capable of being moulded. If you observe a foreign cast, and would like to have a mould of it, wrap a towel around it and put it on a board in a damp cellar for a few days. The damp will soon act upon the joint, and the figure will be in two pieces, revealing to you the mode of moulding and joining.

If the cast does not easily separate, apply a knife gently to the joint, when it will open at once. Sometimes the cast is put into the oven, when the warmth soon opens it.

It is usual to make moulds in two, three, or more pieces, so as to relieve freely, and to have a hole in one end, in which sugar may be poured. They should be made so as to fit together exactly, and for this purpose make two or three round or square indentions on the edge of one part, so that

the corresponding piece, when cast, will form the counterpart, and fit with precision. These remarks, however, apply more especially to *plaster* moulds.

363. Brimstone and Stucco Moulds.

PLACE the article (perfectly dry, and with a slight coat of oil on it) you intend to Mould on a clean marble slab fixed firmly on a table. Put some thin pasteboard or a small square card-board frame around the article. Stretch a few pieces of crooked wire lengthways in the Mould (or they may be inserted as you pour in the sulphur), so that it will knit the composition together when it is poured in and got cool. Now put the Brimstone in an earthenware jar or pipkin, and melt it at the edge of a clear fire. When it is properly melted, add half its weight in brick-dust, or pounded tiles or slate (some use sand), sifting it first through a fine sieve. Mix it well in with the Brimstone, and when ready carefully remove the pipkin (which should have a lip) and pour the hot composition in at one corner of the Mould, not touching the article in the middle, but pouring so that the Brimstone will gradually rise and cover it. When cold the Mould can be easily taken out of the case. Should the article you have moulded not come away easily, soak the Mould in a pail of water.

Stucco Moulds.—Instead of pieces of paste or

card-board, use short lengths of glass sufficiently long and wide to make the size square you wish your Moulds. Before mixing your plaster of Paris, put some dissolved carpenter's glue and a little salt in the water. With this water mix up the plaster of Paris to the consistency of cream. Pour this into the Mould. When the article you are moulding is covered with the plaster, gently tap the marble to shake the plaster into every crevice. By many this Mould is preferred to the preceding.

364. Plaster Moulds.

IN the general instructions for Moulds (No. 362) a few hints were given for making Plaster Casts. Prepare your Mould according to the shape of the natural object you wish to represent. Sometimes you will have to make them in two, then in three, and occasionally in four pieces. When the article you wish to mould cannot be divided, you imbed a part of it in fine sand, or soft pipeclay, leaving as much of the mould exposed as you wish to form at one time. Put a wall of pipeclay around the article (which you have slightly oiled), and run your plaster, of about the thickness of cream, into it, covering it sufficiently. It will soon set. Or, you may put the figure (of any shape that you may have selected) on the marble slab, and build a wall of pipeclay around it, then pour in the Plaster to

the depth of an inch or two inches. When it is set, take this division of the Plaster cast off, clean the edges carefully with your knife, and notch the edges as checks, or guides, for joining the other divisions. Oil it with a small brush, and put it back on the figure, then pour in more wet Plaster, and make another section or division of the Mould. Thus a Mould that could not be made in two pieces may be successfully formed in three or four. Dry the Moulds in the stove, and, when sufficiently set, give them a few coats of linseed oil to make them hard. Between each coat of oil, put them in the stove to dry.

CHAPTER XXVIII.

ON DISTILLATION.

365. General Remarks, &c.

FORMERLY a knowledge of Distillation was of great importance to the Confectioner, as it enabled him to make his own oils, flavours, and spirits, instead of purchasing worthless and adulterated articles. Now, however, but few, if any, of the largest Confectioners distil on their own premises. The spirits and essences may all be purchased at respectable shops whose reputations for fair dealing have been too long established to admit of the least doubt as to any adulteration on their part. Of the spirits and essences now most in use, I may enumerate *Rose Water, Lemon Water, Orange Water, and Cinnamon Water*; *Spirit of Vanilla, Spirit of Violets, Maraschino, the Spirit of Barbadoes Cream, Aniseed Spirit, Spirit of Orange, Cedratys, Coffee, Æscubac, Tea, Apricot, Curaço, Almonds, Cherries (or Kirchenwasser)*; *RATAFIA of Cherries, Raspberries, Currants, Oranges, Black Currants, Orange Flowers, Mulberries, and Yellow Æscubac.*

CHAPTER XXIX.

ON DESSERTS.

366. General Remarks on Desserts.

THE beauty of a Dessert depends chiefly in dishing it up with taste and neatness. Be careful not to have two high dishes together, but alternate, high and low. Fruits should be placed at the top, bottom, and flanks, at a party over twenty-four; under that number, top and bottom only.

In summer, fresh fruits give a variety to the Dessert. In winter, preserved fruits and pastes must be substituted. Pine apples should be dished up with oranges and grapes in summer, and in winter with apples. For a dinner of twenty-eight, you must have a Dessert of twenty-four dishes. (See frontispiece.) When you want to increase or decrease a Dessert you must add or take away four dishes, never two, as the latter leave you no flanks.

It is only within these last five or six years that Desserts have been placed on the dining-table during the whole time of dinner. Previous to this,

the dinner was placed on the table, thereby not allowing sufficient space to admit of the Dessert. At the present time, however, the whole of the Dessert is placed upon the table previous to the company sitting down, as the dinners are now served "*à la Russe*"—viz., in the Russian fashion—the first and second courses being handed by the attendants round the table, two or more dishes at a time. You cannot, therefore, bestow too much labour on your Dessert so as to render it *récherché*, as the company, from its being placed before them the whole time of dinner, will be able to judge of its beauty and good taste.

The beauty of a Dessert entirely depends on the taste and skill of the Confectioner in arranging and dishing it up neatly and tastefully.

From what has just been said on Dessert, you will have learnt the proper method of placing it on the table. Remember, that two high dishes are not placed together, but alternate, high and low, thereby giving a lighter appearance to the table.

Use plenty of fresh leaves in dishing up fruits, as they give a very neat and clean appearance. *Assiettes* should be dressed very neatly with bonbons, small fancy biscuits, liqueur candies, &c., on small lace-stamped papers.

The plans of Desserts will convey very correct ideas as to the proper and most tasteful methods of arranging them.

Currants in Sugar are an excellent dish for Dessert in summer time.—Take some whites of eggs, slightly beat them up ; pour them on a hair sieve, and drain into a pan. Have some very fine powdered sugar. Let the currants, white or red, be fresh ; put them into a pan ; pour a little of the drained white of egg, roll them round well, and put into the sugar ; shake off the loose sugar, and put on hair sieves.

APPENDIX.

367. The Saccharometer.

ALTHOUGH in the Recipes for Water Ices (No. 160 to 186), the proper quantities are given ; still it would be a surer method if the Confectioner would provide himself with an instrument termed a *Saccharometer*, for the mixing of Water Ices (see Nos. 160 to 186), as he will then be certain of having the exact quantity of Syrup in. Sometimes the Syrup is not of a uniform strength. The proper degrees for Water Ices are 20, and for Lemonade, Orangeade, Currantade, &c., 10 degrees. These instruments may be purchased at any respectable optician's. They are made in glass or metal.

368. Bomba au Cafe.

HAVE your Bomba mould set in rough ice and salt, then spread some currant or cherry ice round the inside of the mould, leaving a cavity in the centre ; this must be filled with whipt cream, fla-

voured with essence of coffee and sugar, in the proportion of six ounces of sugar to one pint of cream ; then cover the cream with a little of your Water Ice. Put on the lid of the mould, and cover over with rough ice and salt for three hours.

There are many varieties of Bomba Ice ; but the lining of the mould must always be of Water Ice, and the inside, or centre, whipt cream. The flavour and colour of the one should be directly opposite to that of the other. Some Confectioners send it up whole, while others prefer it cut in slices.

When you want to cut it in slices, have some very hot water in a basin, and dip your knife in it ; then cut the ice down, from top to bottom, and serve on a napkin laid on a glass dish.

369. Knots, Brochettes, Lunettes, &c., in Paste.

THE following articles may be made out of the pastes mentioned previously—*Knots*, *Brochettes*, *Lunettes*, and other little fanciful things. After the paste is dried and turned out of the case, place it on a tin sheet and cut into narrow strips, then form into knots ; put in the stove to dry for a few hours ; then crystallize. (See Chap. XIX.)

Brochettes are made out of any of the pastes mentioned. Take a tin cutter, about the size of a shilling, cut out your paste, and dry as before ;

then get some clean fine straws (those used by milliners are the best), cut them about five inches long, take your dried paste and run the straw through the centre; there should be about ten or twelve pieces on the straw; then crystallize as other pastes. (See Chap. XIX.)

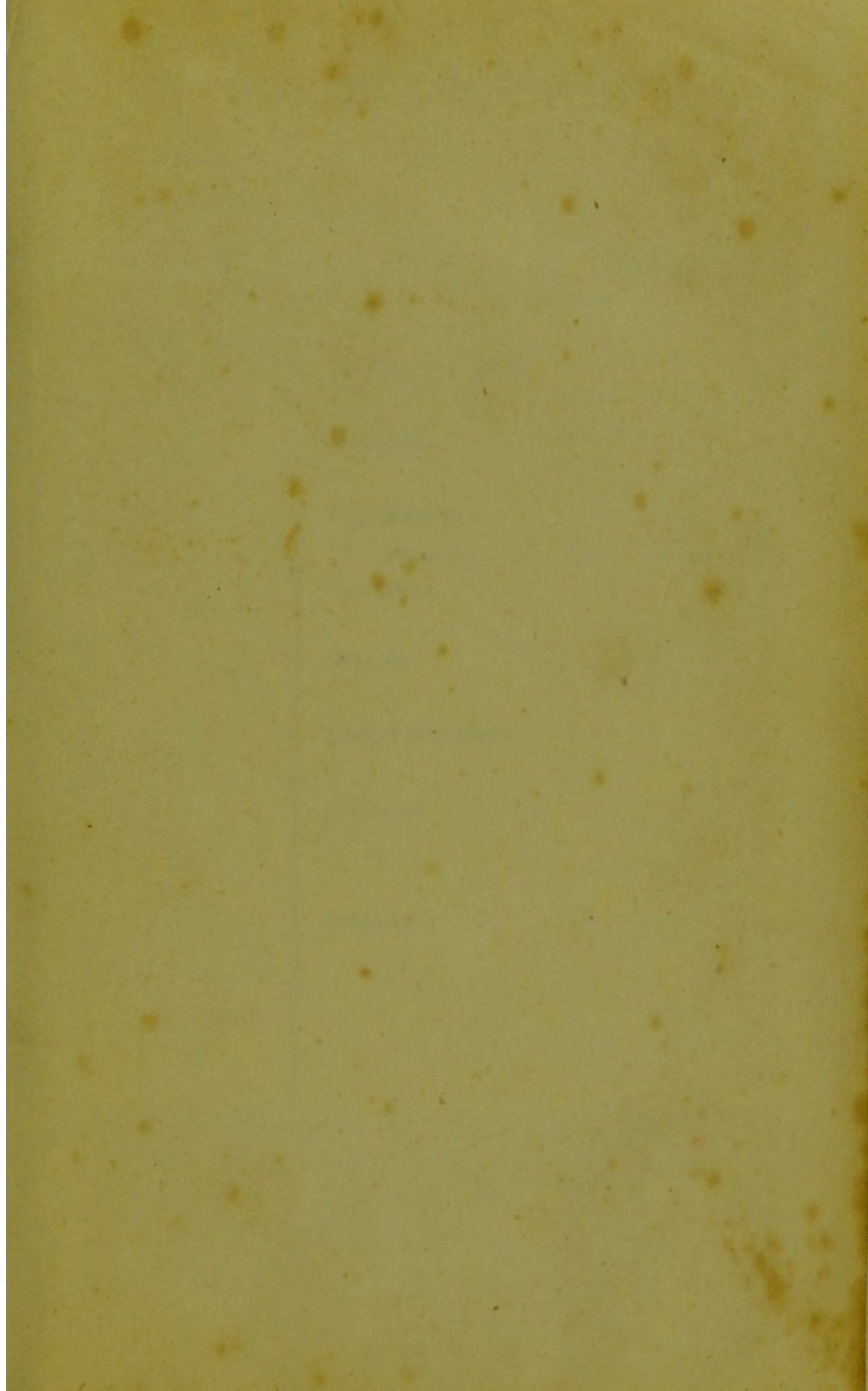
Lunettes.—These are formed by cutting the paste about five inches long and three quarters of an inch wide, and forming them into the shape of a heart, with the centre or two ends touching the bottom; tie the ends with a piece of narrow coloured ribbon. Crystallize as for others. (See Chap. XIX.)

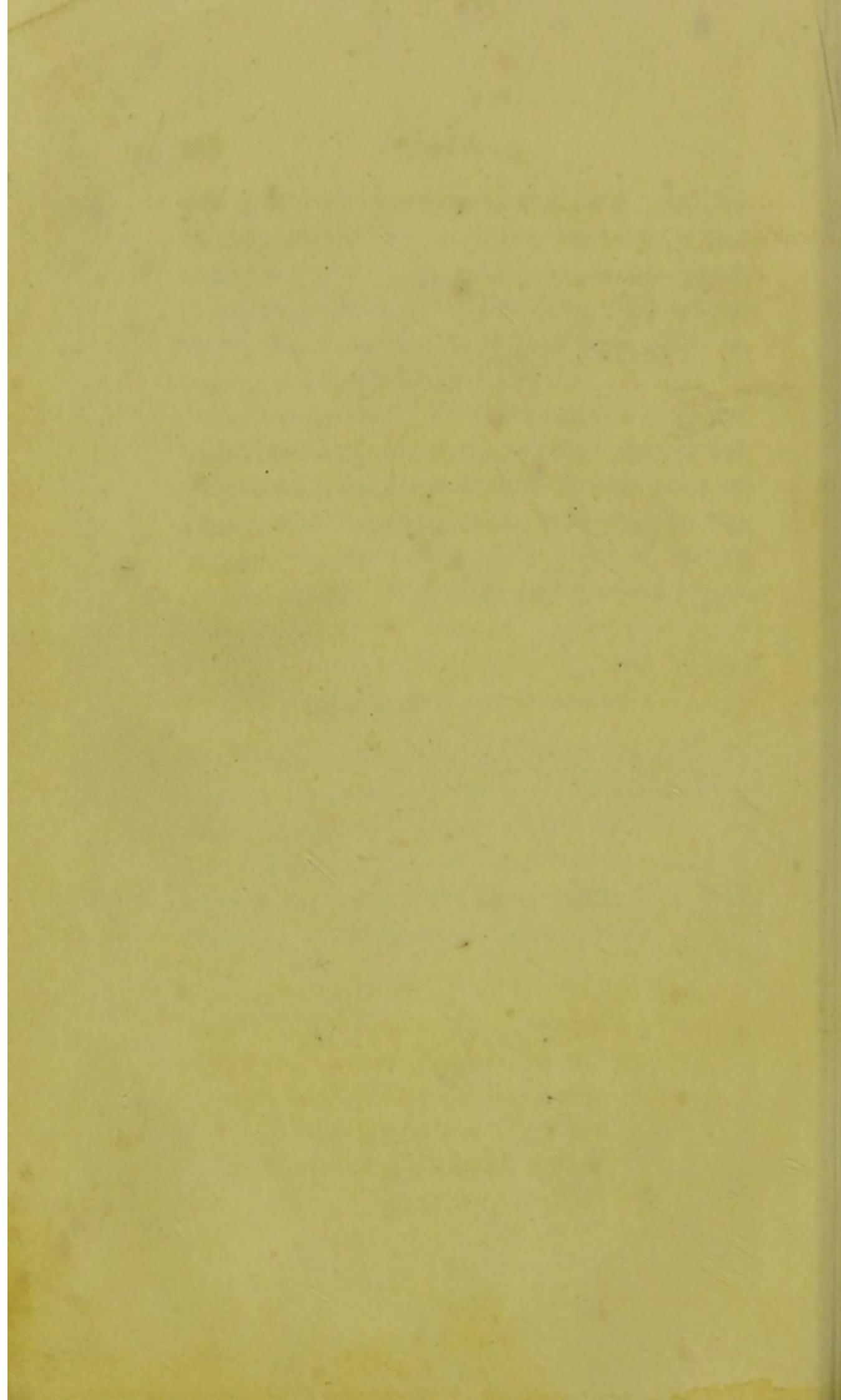
370. Moulds and Utensils.

ALL those made of *Pewter*, *Copper*, and *Iron*, may be purchased of Messrs. Temple and Reynolds, 20, Motcomb-street, Belgrave-square.

For *Turnery articles*, and utensils made of *wood*, I can recommend those supplied by Mrs. Wakeling, of Silver-street, Golden-square.

FINIS.





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	Remarks

