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Cookery

ITS ART AND PRACTICE

CONTENTS

BOILING, BAKING, ROASTING & FRYING.

HOW TO MAKE FLAVOURINGS, BROTHS & GRAVIES, SOUPS, SAUCES, RAGOUTS, FORCEMEATS, JELLIES, &c. SALADS, PASTRIES, CAKES, ICES.

THE COOKERY OF MEAT, VEGETABLES, FISH, GAME & POULTRY, EGGS, SAVOURIES, ETC.

CAMP COOKERY

DINNERS & DINING.



THE HISTORY, SCIENCE AND PRACTICAL IMPORT OF THE ART OF COOKERY,

WITH A DICTIONARY OF CULINARY TERMS.

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COOKERY

Its Art and Practice

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THE HISTORY, SCIENCE AND PRACTICAL IMPORT OF THE ART OF COOKERY

WITH

A Dictionary of Culinary Terms

BY

J. L. W. THUDICHUM, M.D., F.R.C.P. LOND.



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PREFACE.

Cookery has attained its present development by a long process of experimental empiricism, at which all mankind has laboured from very early days of its existence. Such being its origin, the only means for its transmission and perpetuation was apprenticeship. The earliest records of acquired knowledge assumed the form of unconnected recipes, which were mostly handed down from generation to generation, and even when they received greater publicity, and were made easier of access by the printing press, they preserved this character of incoherency. Their contents and form rose somewhat in quality with the progress of the art itself, and these improvements attained their highest development about the middle of the last century. But during the time which has elapsed since that special renaissance, a distinct retrogression in culinary literature is perceptible, as shown by compromises with the demand for excellence in all its branches, and diagnosed at once by humanists accustomed to what one of its greatest exponents has termed the manly and elegant style of magiric art.

Great as has been the number of printed books which recited rolls of prescriptions for the preparation of food, yet amongst them there does not occur any systematic attempt to express

the acquired knowledge in the shape of general rules, such as would result from a codification of principles. The great mass of detail seems to have prevented its organization in the shape of a logical system, and it became, consequently, a matter of great difficulty to teach and use it in practical life with celerity and ease.

In the present treatise it has been attempted to produce such a system of general rules as will enable those who thoroughly master them to perform the principal culinary operations without reference to the frequently unintelligible records of the details of mere empiricism. These rules are based in the first place upon unimpeachable scientific data or fundamental truths which admit of no circumvention or compromise, but have to be obeyed under pain of certain failure. This obedience has at once its ample reward in clearing the subject of a mass of errors and delusions which disfigure it as a science, and impair its utility, and in placing into the hands of operators the means of attaining their object with certainty and elegance.

Physiological deduction proves that perfect cookery is the greatest economy, and that no cookery is rational which does not attain the utmost theoretically possible effect, namely, the production of the highest physiological force. Physicians have many opportunities for observing the effect of various kinds of food and different modes of preparation upon the several classes of society, and have not rarely to advise on their selection and use. By combining with this function the study of individualities and their possible idiosyncrasies they practise the art of dietetics. It is believed and hoped that the medical profession will find in this work many materials to assist them in dietetic disquisitions, and in the synthesis of rules to give into the

hands of patients or their providers. Such advice is often asked for, and is always well received; and this experience has been one of the motives for the composition of this treatise.

While including special applications such as the foregoing, it has been the aim of the author to make the work general, comprehensive, and popular, and adapted to the use either directly or through intelligent intermediaries of all classes of the community. Housewives more particularly may find therein information which will enable them to guide and direct the practical operations of their household as far as it is concerned with what in classical English is called nurture, the raising up as well as maintaining sound physical constitutions, and the agreeable conduct of social relations.

The recognition by our educators that the elementary principles of rational food preparation might with advantage be imparted to the growing generation has resulted in the introduction of cookery as a subject of instruction in public schools. The body of the actual teaching, so far as it could be observed, exhibited the goodwill of the teachers grappling with an unwieldy subject, without their attaining such results as the opportunity might secure. Hitherto there has been no comprehensive system available which could be taught in classes by means of a primer, and to make up for this deficiency practical demonstrations so called, gleaned from the manner in which instruction in natural sciences is given, were made part of the teaching. Such practical classes are a beginning towards the tilling of the soil, on which the seed of elementary scientific generalization might hereafter bring growth and crop. But the oral teaching reflects the condition of indifferent practice, namely, the

want of system, with the additional disadvantage of its being circumscribed in scope by the erroneous presumption that it must be adapted to the narrowest circumstances only, and not include application to the wants of the most numerous classes. But as a knowledge of cookery is of general necessity, its teaching must be, even when quite elementary, of universal applicability.

There is much evidence in favour of collateral advantages which good cookery may, and does, confer upon society, *e.g.*, in preventing and counteracting the too common tendency to excessive consumption of alcoholic liquids. In relation thereto also it may be hoped that this treatise will contribute to the progress of hygienic knowledge and conduct, and thus aid on all sides in the evolution and practice of humanitarian principles, and in the embellishmen and prolongation of human existence.

11, Pembroke Gardens,
London, W.

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THE SPIRIT OF COOKERY.

CHAPTER I.

OBJECTS AND RESULTS OF COOKERY.

The Evolution of Cookery as illustrating its Present Aims and Objects.

Cookery is the adaptation to the purposes of nutrition of natural food-products, which by themselves and in their original state would be either indigestible and unwholesome, or unattractive and injurious to man. This adaptation is effected by various processes of preparing, selecting and changing the natural products with the aid of various kinds of heat, or with the assistance of several processes of fermentation, or through the agency of different admixtures. Those food-products will be the most suitable for being subjected to the processes of cooking and its auxiliaries which offer the best chances of tasting well, being wholesome, easily digested, and of great nutritive value. A great part of the advantageous effect of cookery consists in the *concentration* which it causes in natural more or less diluted and watery products. Thus, in the *roasting of meat* a great amount of water is evaporated; a similar effect is produced in the production of *cheese* and *cream*, and the treatment of the *juices* and *pulp of fruit*. In the process of *bread-making*, on the other hand, water has to be added to

the flour in order to enable the ferments contained in it to do their work, and the starch to become opened up and combined with the water to form a hydrate, in which form alone it is digestible to man. The effect of heat upon most animal and vegetable substances is to make them more soluble in the digestive juices; heat, moreover, destroys *parasitical organisms* capable of being transferred in a living state from meat to man, or to enter his body from the outer world in uncooked articles of food acting as mere carriers or vehicles, and thereby is a powerful, if not absolute, preventive of a certain class of diseases. The changes of the *seasons* in the moderate zones involve the necessity of adapting the culinary preparations to them, notwithstanding that the art of preserving food has made such progress as to render several branches of culinary art almost independent of the seasons. Within the tropics the consideration of the seasons is no longer necessary.

Adaptation of Cookery to the Conditions, Ages, and Fortunes of Men.

In all latitudes cookery has to accommodate itself in an infinite variety of ways to the *ages*, *conditions*, and *fortunes of men;* it has to consider not only the mere nutritive value of its products, but also what may be termed their *æsthetical* value, which may be defined as value arising from the liking or disliking which various persons with certain natural or atavistic or acquired tastes manifest towards certain products and preparations. There is a kind of cookery of the value and agreeable nature of which most people are convinced, and which a French writer* has described as the *manly and elegant kind.* It may be termed cosmopolitan, as it has been accepted all over the world, during the present century, after having taken ages for its

* M. A. Carême, in 'Le Cuisinier Parisien, ou l'Art de la Cuisine au dix-neuvième Siècle.' 1828, 8°. He terms it, 'Le genre mâle et élégant.'

elaboration. It is based upon the broadest foundation of common food-resources, applying all which are available, without refusing refined delicacies or inversely attributing to them exaggerated importance.

Distinction between the Nutritive and Æsthetical Value of Food as illustrated by 'Bread and Cake.'

In accordance with the foregoing, we may give as the widest definition of the *objects* of cookery the preparation of food in such a manner that *man shall derive the greatest nutritive and æsthetical advantage from its consumption.* Inversely, the *results* of cookery demonstrate the fact of the arising of these advantages out of the *practice* of cookery, if, indeed, these results were not originally the main agent in effecting its systematic development. It would be an interesting study to follow hypothetically the progress of the earliest attempts of man to modify natural food by fire. The *earliest man* must necessarily have been a *carnivore*, and have eaten the game and fish which he killed in a raw state. As soon as he had invented the *art of making fire* at will, accident or experiment would show him the advantages of *grilling meat* before the fire, particularly such as would require to be rescued from the frozen state. He would have learned quickly how to *braise fish* upon the hot ashes of a nearly extinct wood fire, without the intervention of any implement of stone or earthenware whatsoever.* When he had advanced to the manufacture of *earthenware vessels*, man could *boil* and *fry* his meat, and add thereto such *vegetables* and *fruit* as experience would show him to be eatable. *Cereals* and *leguminosæ*, which palæontologists tell us were eaten by some early men, even pre-Saxon inhabitants of England, in the unshelled and

* This is practised in the present time in many parts of Portugal, in Lisbon before the doors of the houses of the wage-earning class, and before and in the taverns frequented by labourers.

uncooked state,* would now be prepared by boiling, and having been also broken by pounding instruments, stones and wood-pestles, would yield the earliest massive nutritive material, viz., *gruel.*†

Further Illustrations of Evolution.

The development of the culinary treatment of meat on the one hand would lead to the discovery or invention of soups, stews, and sauces, while that of the treatment of cereals would result in *bread*, first *unleavened*, afterwards *leavened*, ultimately *barmed*, lastly raised by *chemical means* through mineral agents in the shape of baking-powders. The incidents of *roasting* would afford opportunities for the study of the use and management of *fat;* a similar result would come out of the treatment of the *milk of cows*, namely, the knowledge of producing and using *butter*. More southern men would have learned and practised the use of fat from the oil-yielding seeds, such as nuts, almonds, poppy-seeds, and particularly *olives*. To these main supporters of life the use of *green vegetables*, of *roots*, *rhizomes*, *bulbs*, *sprouts*, and *sweet* or *aromatic fruit* could only have been added very gradually, as they required to be educed from their original so-called wild condition by *horticultural art*—an art which presupposes stability of society and of property, and was never practised by either pastoral nomads or the huntsmen of the archaic forests. The discovery of *zests* and *spices* was one of the latest acquisitions of culinary science, and presupposed a great development of trade both by land and sea. The earliest universal *sweet principle of food* was *honey;* while *sugar* from plants, particularly from the sugar-cane, was an expensive curiosity yet in Roman imperial times, and did not become a staple article of trade

* The extremely ground-down condition of their teeth has been attempted to be explained by this practice.

† 'Rome was reared upon gruel,' said Cato of Utica.

and of culinary practice until long after the discovery and conquest of America. Fermented drinks were the natural outcome of sweet juices from fruit, apples, grapes, and others, or from exotic plants, such as the sugar-cane, or the maple, or the toddy-palm, or the Mexican agave. Fermented drinks from *malted cereals* were probably discovered later, but have been known to all cereal-cultivating nations at all times of which we have any historical record. A fermented drink from mare's milk, the *Kumys* of the Kirgese of the Asiatic steppes, was described by the father of history, Herodotus, and remains a typical Kirgese product to this day. The manner in which many culinary processes are interlaced with processes for the production of stimulants or alcoholic intoxicants is illustrated by the fact that the same *yeast* which produces beer, wine and spirit ferments the bread made from cereals.

Confectionery as a Measure of Culture.

The few aphoristic hints contained in the foregoing paragraphs will suffice to direct the attention of the reader to the fact that the objects and results of cookery will be best understood by the light of its *history*. This we cannot presume to treat systematically, but we will endeavour to give to our sympathizers such a short *guide to the historical literature of cookery* that they will be enabled to follow any part of the subject by means of special study. The *history of human culture*, or that kind of development which passes under the unsuitable name of civilization, includes the history of the science of food-preparation; and this branch affords sometimes interesting solutions of doubts, which no other kind of history can solve.

We have proposed as a hypothesis, arising out of the results of our culinary studies, that the state of culture of every nation could be estimated comparatively *by its confectionery*, even when we knew little of its cookery, for

confectionery is the most advanced and refined part of cookery, and thus enables the expert to draw a conclusion backwards regarding the kind of cookery out of which it originated. Applying this hypothetical test, *e.g.*, to the natives of India, we had to admit that they possessed no proofs of ancient civilization; even *curry* and *mulligatunny* owe their quality to English skill of adaptation, while the purely Indian confections—that is to say, preparations considered by Indian natives in the same light as that in which we consider macroons and meringues—are neither skilful in their execution nor attractive in their taste.*

Qualifications for Authorship in Cookery.

The Latin work of Apicius on the art of cookery is perhaps sufficient proof that a man may be an actual gastronomer, and yet be unable to compose even an intelligible work on his favourite subject. We have hazarded the surmise that the absurdities contained in the work were, perhaps, in part, later corruptions; but these also must have been added by persons conversant with practice, and therefore help to prove the general proposition that mere practical acquaintance with cookery, maybe of a very high degree, does not by itself constitute a qualification for even limited authorship. Cooks did, and do now, mostly rise from the ranks of operatives, and have little or no opportunity for developing literary acquirements. They rise by personal operative skill or handicraft, more or less aided by personal address and appearance. Of course they study culinary works for particular purposes, and are in posses-

* The so-called confectioneries made by native Hindoos in the Indian and Colonial Exhibition in London were either indifferent to flatness, or simply repulsive. We believe even these were deteriorated *Mussulman* importations from Turkey, and by no means Hindoo inventions; but the drawn sugar (sugar snow) had neither the white beauty nor the excellent taste of the Turkish 'Ketven helvassy,' and the stalactite-like pipes made of syrup and starch, resembling bullose macaroni, baked in fœtid oil, no amount of enthusiasm could find attractive, or even consumable.

sion of the keys to practical solutions which they have obtained from their masters, and which were more frequently preserved as secrets than proclaimed for general use. But even when we scrutinize these keys, manuscript collections of recipes, or their elaborate forms in works on cookery which have been under the correcting, or, at all events, grammatically modifying, influence of literary skill, we find them displaying a great number of shortcomings, mainly arising from the want of the knowledge of scientific principles. Of this the completely erroneous notions about *bones and their influence in the production of broth* are the most universal proof. These errors were never discovered, never even dreamt of by cooks; maintained by housewives with rare pertinacity; upheld in all cookery-books with concerted fallacy, and practised in the smallest kitchens as well as the richest and highest ones in all lands. It required a scientific physician and chemist to dispel such deleterious notions, and put in their place a correct scientific knowledge of the principles which guide the production of savour, and of the materials which are its foundation. The history of this error illustrates in a striking manner that part of the first aphorism of Hippocrates which enunciates that *experience is fallacious and judgment difficult*.

Some have supposed that women were particularly qualified to become authoresses of works on cookery. This conception was so prevalent in the last century that a medical practitioner, a Dr. Hill, is reported to have published a work of his own under the assumed name of 'Hannah Glasse.'* This practice was followed in other

* The question of the authorship of Mrs. Glasse's 'Art of Cookery' has been discussed in the columns of the *Times*, September 17-21, 1891, by Mr. W. F. Waller and Mr. G. A. Sala. Someone had alleged that the popularly known opening or preamble of a fabulous receipt for cooking a hare was to be found in Mrs. Glasse's work; others endeavoured to explain the humour by a misprint imputed to the same work, whereby

countries as long as male cooks had not obtained the preponderance in the higher realms of culinary practice which they at present enjoy. The works actually written by women can be recognised at once by the style, the subjects, and their treatment, and a general character which botanists when diagnosing plants term the *habitus*, and which it would take a long analysis to define, but which once known is immediately evident without detailed scrutiny. Dr. Johnson, the lexicographer, once discussed this subject in a characteristic manner, when he had in conversation proposed to write a book about cookery 'on philosophical principles.' The information which he then received, that Mrs. Glasse's 'Art of Cookery,' which was much used and spoken of at that time, had been written by a physician, helped him to accentuate his thesis that the subject of cookery was best treated by a philosopher, and he added that his interlocutors should see what a book of cookery he would make. Thereupon a lady said, 'That would be Hercules with the distaff indeed.' Whereupon Johnson replied, 'No, madam, women can spin very well, but they cannot make a good

'First case your hare' had been changed into 'First catch your hare.' Mr. Waller showed that neither of these passages occurred in 'The Art of Cookery,' and ascribed the work to Aaron Hill, a writer who lived in the first part of last century. Mr. Sala, on the other hand, supported the authorship of 'Mrs. Hannah Glasse, habit-maker to the Royal Family,' and showed that the 'Hill,' to whom the authorship had been ascribed, as above stated, was not Aaron Hill, as assumed by Mr. Waller, but John Hill, as alleged in Boswell's 'Life of Johnson' (vol. iii., p. 311). Mr. Sala's criticisms do not affect the historical sources of the allegation that Dr. Hill was the author, 'Hannah Glasse' the *nom de plume* assumed by him, namely the work of Boswell and the 'Memoirs of Cumberland' (4to., London, 1806, p. 259). Mr. Sala mentions a recipe from a cookery-book, written by 'an ingenuous Gaul' in the middle of the seventeenth century, which begins with what he terms 'a culinary truism,' since changed into 'proverbial platitude,' namely the words: '*Pour faire un civet prenez un lièvre.*' This is really only a culinary commonplace, and the imperative of *prendre* has not the *catching* meaning apparently attached to it by Mr. Sala. The humorous direction to first catch your hare is not of magiric origin, but is a secondary application of a humorous exposition of absolute conditions in other relations. Thus, 'The Nürnberg citizens do not hang any one, except they have caught him first.'

book on cookery.' He might have added with emphasis that women can cook very well, and ought to do so, and actually do so all over the world, but that the greatest amount of practice is not capable by itself to produce the truly philosophical qualifications which are essential to effectual authorship. A collection of recipes, even such as that of Cato of Utica, has no philosophical character, however meritorious it may be as a means of conservation, and however useful it may be in the limited circles to which it appeals.

In the chapter on the historical literature of cookery will be found the names of two ladies who were authoresses of renowned treatises on cooking, one being Anna Wecker, *née* Keller, the accomplished wife of the physician Wecker at Bâle (1596); the other Maria Sophia Schellhammer, *née* Conring (about 1700). These distinguished examples prove the general proposition, for while these authoresses were original in the collection of the materials, they wisely accepted the guidance of their husbands in those parts which tended towards an inception of a philosophical treatment of the subject.

Physicians as Authors on Cookery.

A great number of treatises on cookery, and amongst them the best, have been written *by physicians*. Thus, the Italian Baptist Fiera published in 1490, therefore shortly before the discovery of America, the treatise quoted below, 'On Dinner and Diet.' His forerunner (1471) Baptista Massa was a physician at Ferrara. In a number of treatises we easily distinguish the medical author, whether he be described as such or not. Sir Kenelm Digby* wrote 'The Closet of Cookery,' London, 1669; Sir Theodore

* Sir Kenelm Digby, Knight, of Gothurst, Bucks, 1603-65, wrote also 'Medicina Experimentalis: Select Philosophical Secrets and Chymical Experiments,' 1672; 'Receipts in Physic and Surgery,' etc. (ex Graesse, 'Hist. of Literature,' vi., 365, 366).

Mayerne* a treatise entitled 'Archimagirus,' which is now very rare.† Professor Richard Bradley‡ was also an author on culinary subjects; Dr. John Hill has, as we have already stated above, been credited with having been the author of 'Mrs. Glasse's' 'Cookery.' Towards the end of the eighteenth century we have yet Dr. Pegge's republication of the ancient (1390) treatise entitled 'Forme of Cury' (London, 1780); while early in our century Dr. Hunter 'edited,' as he called it, a work by an author disguised as 'Ignotus,' entitled 'Culina Famulatrix Medicinæ.' Later authors have ascribed this work to Dr. Hunter himself; the medical observations appended to many receipts are calculated to support this conjecture. In 1833 was published the last culinary work by a medical author, Dr. Kitchiner's 'Cook's Oracle and Housekeeper's Manual,' one of the most learned, philosophical, and practical treatises on cookery ever composed. We cannot tarry here to sum up the merits of physicians of all times about the selection of a proper diet for the healthy as well as the sick, as this would become a chapter of dietetics, to which branch of science a work on cookery is only as a forerunner, though an essential basis. Many physicians since the time of the school of Salerno discoursed learnedly on cookery; thus the Dutch Professor Boerhaave, who was particularly qualified by his chemical

* Theodor Turquet de Mayerne, of Geneva, 1573 to 1665, was Professor of Chemistry and Physics at Paris, a Paracelsist; the faculty had forbidden (about 1566) the use of antimony in medicine; but he, disobeying, was dismissed from his professorship and interdicted the practice of medicine. He went to England and became physician to the Court. The work ascribed to him is entitled 'Archimagirus.' Jeaffreson, ii. 60, doubts his authorship, and believes that a bold impostor borrowed his name. Graesse, vi. 664, reports the publication by Mayerne of 'Opera Medica.'

† See 'Phil. Trans.' for 1675, vol. x., last quarter of p. 304. On 'Renaissance Cookery,' *cf.* Sir A. H. Layard's essay in *Murray's Magazine*, No. 51, March, 1891, p. 342.

‡ Bradley, Professor Richard, died 1732 (Graesse, vi. 662); wrote on plants and gardening, during 1716 to 1731, and in these compilations he referred much to cookery.

knowledge, even invented a method of preserving fish in wine, in which preservation it could be boiled immediately; this led to the general adoption of the various liquids called *court-bouillon*, which for many lustra had to fill the office of the true savoury broths in which fish is now boiled. In later times the discussions mostly turned towards the dietetics of food and nutrition, and thus became physiological in a special sense, while the art of preparing food was left to technical culinary writers. The art of adapting cookery to the wants of *sick and delicate* persons was, we believe, systematically treated for the first time by Walter Ryff in 1569; either in consequence of this publication, or as part of a general movement, it was treated in 1570 by Scappi, the cook of Pope Paul V., at considerable length; he gave two hundred receipts for cooking food for the sick and convalescent, and informed his pupil, for whose instruction he says that his book was written, that he would fail in his duty were he not to do so. He consequently describes how broths, soups, jellies, barley-water, and such things should be made. He specially recommends light soups made of oysters, snails, frogs, tortoises, and turtles. In later periods this part of the culinary art was discussed less and less by professional culinary writers, but treated mainly eclectically in appendices to other works, even in our own time, mostly by members of the medical profession.

Acquirements necessary for Authorship.

A person who would write a philosophical and practical treatise on cookery should in the first place have an extensive *practical acquaintance with culinary processes*, without being a professional cook in any sense; this practical acquaintance should be of that kind which in French technical schools is imparted to young men who aspire to become employers of technical labour, and not by any

means operative artisans. This will enable him to judge of *processes*, their principles and results, and of materials and their adaptation to processes. He should next have a good knowledge of *physics* and *chemistry*, to be able to define accurately the metamorphoses effected by cookery, and to transform empirical traditions into rules emanating from understood principles. He should further possess a good knowledge of the *historical literature of cookery of all* times, as this alone will enable him to comprehend the gradual evolution of the art and the difficulties through which it has progressed to its present high development. For this an extensive acquaintance with languages, both ancient and modern, is essential. He should further know practically, by study amongst the people of many lands, not only the so-called *national dishes*, but *all peculiar food-preparations* from the most humble upwards to the most accomplished, and should aid this knowledge by an extensive acquaintance with the *general literature* in which the state of the culture of different nations and different periods is recorded. He ought to make a very deep, and withal very *critical*, *study* of his predecessors on the culinary field, without the least pharisaical bias, but with the firm intention of acquiring on the one hand all the available information, while on the other hand eliminating errors arising from ignorance or vanity; for the literature of cookery is remarkable for the conservatism not only of what is good and absolutely established, but also the pertinacity with which it retains a great bulk of useless dross, which has to be sifted out, as we have already shown above. Dr. Kitchiner read or consulted upwards of one hundred and eighty works for the purposes of his 'Oracle,' and to these labours next to his genius the great value of his work is due. How little his practice has been followed by later authors is evident from the fact that most of them *misspell his name*, while many of them distort,

while copying his supposed recipes from distorted transcripts, by omission as well as interpolation. *Criticism* must be extended even to small things whenever they are erroneously stated; thus, we find in two of the best practical works, one French, the other English, *tendrons*, the rib-cartilages of calves, persistently called *tendons*, which are sinews. This lapse, originally produced by Beauvilliers, and copied from him and his copyists for near a century, and similar accidents, show that philosophical culture was not one of the qualifications of the otherwise highly-meritorious, and by ourselves highly-esteemed, authors.

Illustration derived from the Case of Cardons.

How difficult it is *even for a philosopher* to find correct interpretations of historical literary data we can see, *e.g.*, from the following passage of an essay on 'Renaissance Cookery' by Sir H. Layard: 'Amongst vegetables the thistle (cardo) was esteemed a delicacy, and was generally served with fruit at the end of the dinner. The thorny thistles with well-grown white stalks are the best. The *cardo* includes the artichoke, but that the name usually applied to the common thistle is shown by the quaint remark of Romoli,* in his "Singolare Dottrina," that it should not be eaten with milk, which it has the property of curdling, and consequently the process would take place in your stomach; but it should be eaten with pepper, which does not generate wind, and clears the liver; and such is the reason why donkeys, who eat largely of thistles, have better stomachs than men.'

Now, *Cardo*, or *Cardo di Maria*, or *Cardo Mariano*, is the Dutch, Portuguese, and Spanish name of the *Carduus* (*Cnicus*) *marianus*, L. Of this plant only the young tender

* *Vide infra*, the full title of his work.

leaves, deprived of their spiny borders, are edible in some parts of the South. But this plant is not referred to in the above quotation; what is meant is *the kind of artichoke* termed *cardon* in French, and *Cynara cardunculus* by Linné. Of this plant, which is cultivated in gardens in the South, the leaves are artificially *etiolated*, and of these the large and thick petioles are eaten under the name of *cardons;* they have to be cooked with broth, and constitute an agreeable vegetable dish of small nutritive value; the edible variety is mostly free from spines, but the presence of spines does not prevent its becoming edible, as they are removed before cooking. There is, therefore, here no question of any *thistle*, and it is not likely that *cooked cardons* should have been served with fruit at the end of the dinner; *i.e.*, for dessert. The very words *white stalks* show that the *etiolated* or (by exclusion of light) *blanched stalks* are meant, and by no means any part of the common thistle, whatever species of thistle may be hinted at by that expression. From this it follows that the 'quaint' remark of Romoli is the result of a complete misapprehension. The statement that the cardo had the property of curdling milk is transferred from the flowers of the true artichoke, *Cynara scolymus*, L., of which we know from Aristotle, what is also known in Eastern and Southern Europe popularly, that it has the power of curdling milk and transforming it into *yourt*. The rest of Romoli's remark is certainly not only a singular doctrine, but a farrago of ignorant nonsense. All milk curdles in the stomach, consequently the exclusion of cardos from a meal of milk would be quite useless, and the statement that donkeys had better stomachs than men because they ate thistles, though without pepper, if it cannot be interpreted as an abortive attempt at humour, is such as to preclude all further discussion.

Illustration derived from the Case of Kumys.

I have elsewhere* shown how the learned English translator of Herodotus, V. Beloe, came to a totally erroneous conclusion regarding that passage in the great traveller's work which refers to the treatment of *mare's milk* by the Scythians. 'When the milk is drawn [in the manner previously described by Herodotus], they pour it into deep wooden vessels, and order the slaves to agitate it incessantly. That part of the milk which remains above is the most valued, that which is deposited is less esteemed. It is this which causes the Scythians to destroy the eyes of all their prisoners, for they do not cultivate the soil and lead a nomadic life.' To this passage Beloe adds the observation : 'It is clear that Herodotus here describes the making of butter, although he knew no word for the product.' Now, mare's milk is quite unsuitable for the production of butter ; firstly, because it contains but little fat ; and secondly, because the fat which can be obtained from it is not butter, but a half-oily, lardlike, bad-tasting substance. Further, the mere making of butter would not be a sufficient reason for blinding slaves. If, however, we assume that the description of Herodotus applied to *the making of kumys*, all difficulties are removed ; kumys must be constantly beaten and stirred for long hours ; for this blind slaves could be used. The upper part of kumys is the alcoholic solution, the lower contains the curdled caseine, which can serve more as a nutriment than as intoxicant. As far as I know, the nomads of the Russian steppes do not prepare any butter even in the present time, but make large quantities of kumys.

Example of the French 'Bain-marie.'

We have given two cases of misapprehension on the part of philosophers, one concerning a substance from the

* In my German work, 'Grundzüge der anatomischen und klinischen Chemie.' Berlin, 1886.

vegetable, the other a food-product from the *animal* kingdom. They illustrate the difficulty of obtaining the necessary qualifications for authorship on food and cookery, even on the part of learned and scientifically-trained men; *à fortiori*, how much greater must be these difficulties on the part of persons not so trained and circumstanced! And this we find actually to be the case. Cookery-books swarm with errors engendered by the absence of scientific training, and this deficiency is manifest not only in the reciting of prescriptions, but extends in some cases down to the very pots and pans in daily use in every good kitchen; thus an otherwise excellent writer actually does not know the definition of a water-bath, or, as the French term it, a *bain-marie*, and persistently signalizes with that name the *saucepans* intended to stand in the *bain-marie*, whether they be in or out of water.

Example of the German 'Kraft Brühen.'

One of the principal qualifications for authorship in cookery consists in the *knowledge of the culinary wants and practices of all manners and conditions of men*, so that the rules of food-preparation to be derived from principles and exemplified by recipes may be capable of application to high and low conditions. We have endeavoured to conform to that demand as regards general rules, but if we had to give elaborate prescriptions, we would have to oppose a practice according to which recipes are composed for the purpose not of being executed in the kitchen, but for giving to their authors 'a false air of magnificence' in the eyes of all those numerous members of society who have not sufficient experience to find out the deception. The cookery-book of a late German authoress, collected as much of it was from the private records of old and wealthy families, nevertheless contained a number of such artefacts which remind somewhat of the few recipes of the French Grimod de la

Reynière, but possess no trace of the refinement which their patron of the 'Almanach des Gourmands' had at least in view. Most *quondam* housekeepers who have in later life become domestic encyclopædists endeavour to achieve the excelsior by mere additions of materials. They cannot write orthographically or grammatically,* and leave to the printers' reader the task of correcting their spelling, at least in part; but no benevolent adviser weeds out the incongruous materials from recipes which were never really compounded anywhere, but invented at the writing-table for the astonishment of the poor cooks and housewives who could not bring together so many costly materials on so liberal a scale as that which sprang from the authoresses' unbridled and cheap imagination. The dogmatic manner in which some of the modern authoresses spoke of decoction of cow-beef as *Kraft Brühen*, or power-giving broths, did not deceive either physiologists or kitcheners, and even those who overlooked the ungrammatical diction for the supposed practical wisdom which might perchance have been collected from aristocratic or even royal kitchens, had to admit that the possible good to be obtained from the recommendations of these *Kraft Brühen* was overpowered by that hypocrisy, which defaces not a small number of French and German culinary publications. Happily we know not a single example of this intellectual aberration in British culinary literature, and we therefore need not follow the subject any further.

The Delusion of Economical Cookery with 'Scraps costing Nothing.'

We are differently affected by culinary works which profess to teach what they term *economical practices*, particularly

* Mary Smith, in her 'Complete Housekeeper,' 1772, 8vo., pp. 105 and 247, gave Sauce-Robert as 'Roe-Boat-Sauce,' an Omelette as 'A Hamlet, and Queenly Soup as 'Soupe à la Rain' (ex Kitchiner, p. 311, foot-note). Simpson, pp. 98 and 180, called Julienne Soup 'Soup Julian,' etc. The style of some modern German culinary works is very vulgar, and disfigured by barbarisms of French technical words provided with German endings.

by French methods. We like the effort, but decline the argument by which it is ushered in. It professes to arise from a wish to put a check on what they term the *fearful waste in English kitchens*. Of course this does not mean waste in the kitchens of the wealthy, but in the establishments of those who have reason to avoid waste of every kind. And when we proceed to investigate the items of the alleged waste, we find them to consist of stale lumps of bread, bacon-rind, and bare bones of boiled or roast joints. It is seventy years since Louis Proust proved by scientific inquiry that bones contribute nothing useful to bouillon, and he concluded his argument with the exclamation, 'Voilà comme les os font du bouillon'! And here they are again like the ever-returning Crispinus. We shall below prove at length, after Proust, the complete fallacy of the proposition that bones could either make or help to make such a liquid as could have any value in cookery. We shall prove that the boiling of bones as contemplated by the so-called economists is neither economical, nor typically French, nor based on sound doctrine in any sense. This is by no means equivalent to flogging a dead horse, when it is considered that this lamenting about alleged English extravagance, and praising of alleged French thrift, has become a standing exercise of aspirants to culinary authorship, so that even a prominent medical journal could publish the following: 'The French cook makes excellent and nutritious soup out of materials which the English housewife throws away as useless; while her *pot-au-feu* is composed of stray scraps carefully husbanded, which cost her nothing, but which, when skilfully combined, constitute a useful and inexpensive food.'

This is the acme of misrepresentation of economical French cookery — *pot-au-feu* of stray scraps, costing nothing. Such cookery of scraps is not only not feasible, but its allegation is merely degrading. Even the simplest

cookery, and all cookery whatsoever, requires in the first place *sound materials costing money*, and such only are worth the trouble of cooking and expense of the fire; 'scraps' are accidents to be taken care of, no doubt, but the very last objects on which to bestow either expense or labour, or on which to waste words in cookery-books or elsewhere.

Let no one think that the danger of these errors is small, for now they have crept into public schools, and are taught systematically. I quote from an article 'On Housekeeping Schools,' by Mrs., now Lady, Priestley, in No. 188 of the *Nineteenth Century Review*, October, 1892, p. 659, the following experience:

'Being curious to know how simple cookery was taught in our Board Schools, I dropped in upon a demonstration class one day, and found the making of "potato-soup" and "how to heat up cold meat" on the programme of the day. A girl was singled out to say how potato-soup should be made. The answer was:

'"You must chop up your bones, or cut up your meat, to draw out the nutriment."

'*Mistress:* "Surely there's a better word than nutriment, isn't there?"

'*Girls:* "Yes, mistress." And up went all hands.

'*Mistress:* "What is it, then?"

'Flavour said one, nourishment ventured another. No one was right, the appropriate word could not be found, and as the situation was becoming embarrassing the mistress had to give the cue, spelling out slowly "G-o-o-d——"

'"Goodness!" shouted the class triumphantly.

'"Yes, goodness; to draw the goodness out of the bones, that's an easier word, isn't it?"

'"Yes, mistress."

'"Well, then, we chop up our bones to draw the——"

'"Goodness out," echoed the class.

'Taking up the notebook of the girl sitting next to me, I found the following entry:

'"To make soupe chop up your bones, or cut up your meat to get the mintriment into it."'

Who will teach the teachers themselves?

Faire sourire le Pot-au-feu.

The French people know better than to attempt to make a *pot-au-feu* with scraps which cost nothing; to make this saucepan smile, *faire sourire le pot-au-feu*, it is requisite to put a good piece of meat into it; this is the true explanation of the metaphor, though it is not contained in any dictionary; even Dumas has not apprehended the genius of his countrymen, when he says that *faire sourire* the national cooking vessel meant to keep it boiling slowly for seven hours; here also the philosophical appreciation of a truly poetical expression has been wanting, and good sense been sent a-begging. At the same time, Dumas retains all the prejudices and errors concerning bones which we have touched upon already in the foregoing. And yet in absolute contradiction to this he proves in detail that bouillon derives its savour *solely from meat.** In this case also the existence of such glaring contradiction is made possible only by the want of guiding scientific principles.

CHAPTER II.

SKETCH OF THE HISTORIC LITERATURE OF COOKERY.

Different Interpretations of Ancient Writers.

To collect an intelligible account of the cooking of the ancients from the classics of antiquity is a very difficult task, because many passages of the texts are liable to widely

* As regards the error concerning bones, *cf.* Dumas' Dictionary, p. 869; and in contradiction that savour comes from meat only, *ibid.*, p. 287.

different interpretations. Thus, Rumohr* quotes, as a proof of the deterioration and downfall of Roman cookery, and of its tendency to lose sight of the natural destination of eatable things, the passage from Horace† given below; but to our mind this passage proves nothing of the kind. Even supposing, with Rumohr, that the fish alluded to in this passage, the sea-barbel, had been reduced to a mince, or to a pounded and sifted paste, such as we know in our days as purée, or potted meat, and had been served as such in single fricandelles or poached quenelles, this would prove to our mind as little a downward tendency of cookery as the use of potted meat and fish, *e.g.*, potted bloater or chicken and ham, is proof of any decay in our days. That the fish was not always served in its natural shape follows from a passage in Apicius;‡ but a passage in Seneca,§ less open to doubt than that from Horace, seems absolutely to oppose the interpretation of Rumohr.

Roman and Greek Culinary Writers.

When the work ascribed to Apicius‖ was written, the art of cookery must have been greatly developed. But it is

* Rumohr, Count, 'Geist der Kochkunst,' p. 3.

† Horace, Sat., ii. 2, 341:

'Laudas, insane, trilibrem
Mullum, in *singula* quem minuas *pulmenta* necesse est.'

Now, according to Rumohr, *singula pulmenta* would mean separate dishes, separately prepared; but according to Georges, Dict. Lat., *singula pulmenta* are single pieces, carved portions of the served fish which each guest receives. Georges quotes just this passage from Horace (Sat., ii. 2, 341).

‡ Apicius, lib. ix., cap. xiii. (de mullo): 'et si volueris in formella piscem formabis.'

§ Seneca, Epist. 95, 'torti distractique sine ullis ossibus mulli.' This seems an accurate description of rolled fillets of barbel, and may have been a very accomplished and by no means over-dressed dish.

‖ Apicii Coelii, 'De Arte Coquendi.' Libri decem, 'de opsoniis et condimentis, s. arte coquinaria.' Many editions, a good one by Mart. Lister, Amstelodam., 1709. Lister believes the author to have been an African who compiled his work from different Greek, Roman, and African authors, and whose name was Cælius or Cæcilius, and who gave to his book the title Apicius, in the same manner as Cicero entitled his work 'De

impossible to read many of the prescriptions in this work without coming to the conclusion that they are, indeed, absurd recipes for mixtures in which the natural ingredients of food were so comminuted, confounded, and overlaid with flavours and spices, that the whole could not by any means produce a pleasant impression on the palate or be wholesome for the stomach. We therefore decline to believe that an artist, such as the writer of the body of the work of Apicius evidently was, could also have been the author of such enormities as are contained in the work attributed to him. We hold all such passages to be corruptions partly by omission, partly by later additions effected by ignorant persons, principally copying clerks; in particular, it appears to us that many prescriptions are alternatives which have been clumsily strung together as if they were parts of a single process. We think it probable that an analysis and expurgation of the text of Apicius, by the light of this hypothesis, would result in a much better knowledge of antique cookery than that which is available at the present time.

In connection with this it should be remembered that there lived at Rome at different periods three persons of the name of Apicius whom fame connects with cookery: one under the republic at the time of Sylla; the second one under Augustus and Tiberius; the third under Trajan. The observations made by Seneca, Pliny, Juvenal, and Martial refer to the second Apicius, surnamed Marcus Gabius; to this gastronomer Tiberius sent the turbot of Capri, which he was not rich enough, he said, himself to buy. This man possessed a property of two million pounds sterling in value: of this he squandered four-fifths upon his

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Senectute' Cato, and that 'De Amicitia' Lælius. See the entire literature of this discussion in Graesse, 'Liter. Geschichte,' vol. i., p. 1201. *Opsonium* or *obsonium*, from the Greek, is everything eaten with bread, such as vegetables, meat, and fish. Horace uses *obsonia* for dishes of fish (Gr. ὄψα); hence *obsonare* or *obsonari*, to buy for the kitchen or give a dinner.

extravagant table; he then had a balance-sheet made, and finding the remains of his fortune insufficient to maintain his extravagance at the accustomed rate, he committed suicide by opening his veins and bleeding to death in his bath. To this man some have ascribed the book bearing the title 'De re Culinaria.' But the learned Lister believes a much later writer of the name of Cœlius to have been the author of this treatise. Experiments* which were made at various periods to practically cook according to Apicius failed for a series of reasons: firstly, the prescriptions were followed without previous purification; and secondly, the preparations described by a single word, such as *liquamen*, were not at hand, because they were not understood; and thirdly, some ingredients which the Romans used, such as *asafœtida*, were used in excess or omitted.

The cookery of Athenæus† is likened by himself to the simplicity of Homeric times, and rated far below that of Apicius, as he knew it. He baked onions in hot ashes, just as we bake them in the oven. His times and all subsequent centuries of Italian cookery upheld the endeavour of Apicius to maintain the shape and colour of vegetables as far as possible; the colour of green vegetables, in particular, they were most anxious to preserve, or even to improve; and this craze surviving to our time, though happily not prevailing in England, has seized the French, and caused them to impregnate their fresh and tinned green vegetables with copper.

The vast preparations which the Romans made towards the latter end of the republic, and in the first centuries of

* Some of these experiments became the object of some witty observations by Smollett in 'Peregrine Pickle.'

† Athenæus, 'Deipnosophistai,' lib. i., xxx. This work reports in fifteen books conversations on many matters concerning the table, luxury, and pleasure which took place during a costly dinner given by a rich and learned Roman of the name of Larensius, at which Ulpian, the physician Galenus, an unnamed cynic, and Athenæus were present (ex Graesse, *loc. cit.*, i., p. 1273).

imperial rule, to fill cellar, larder, and kitchen with all the delicacies of the known earth, particularly the establishment of fish reservoirs (*piscinæ**), must have been accompanied with an adequate expansion and rise of the art of cooking. Unfortunately, the attention of the authors of those times was mainly directed to extravagances, and not to the actual practice of the prudent householder. We shall quote some recipes from early and late authors, from Cato of Utica to Athenæus; but they do not enable us to obtain a judgment of the true preparation of good and elegant dishes which were current in those times.

Authors during and since the Renaissance.

The culinary literature of the modern culture world begins with the Renaissance in the fifteenth century. The Italians transferred or extended their artistic striving to the table; the dishes were to be not only of good taste, but also of artistic appearance; and towards the attainment of this object painters and sculptors contributed mostly themselves by their elaborate artists' dinners.† Jellies were decorated with coloured heraldic designs by men of the brush, and this led sometimes to indigestions and poisonings, such as those which occurred to the ambassadors of Pius II. at Siena.‡ The æsthetical refinement of the older Italian cookery migrated with the princesses of the house of Medici to the Court of France. It was a part of the artistic taste of the time, the transplantation of which succeeded, while that of the Italico-Spanish poetry perished in vain imitations. The

* *Piscinæ*. *Cf.* Plinius, 'Hist. Nat.,' lib. ix., cap. liv. to lvi. The acclimatization of the *scarus* (fish) on the coast of Campania is alluded to in the same book (cap. xvii.). To the fish-reservoirs alludes *Cicero ad Att.*: 'Qui ita sunt stulti, ut amissa republica piscinas suas fore salvas sperare videantur.'

† Italian artists' dinners were described in the 'Osservatore Fiorentino' (ex Rumohr, *loc. cit.*).

‡ Regarding poisonous colours or jellies *cf.* 'Novelle Senesi' (ex Rumohr, *loc. cit.*).

Italian art of cooking travelled early into Germany, Rumohr supposes by way of France, but the importation was direct, as is testified by the cookery-books which were published in Germany in the second half of the sixteenth century. The condition of Italian cookery is beautifully represented in the work of a man who united learning with much fateful experience and the epicurean principle of life, that there might be pleasures which could be enjoyed with perfect honesty or virtue—Bartholomeo Sacchi.* He was born in 1421 at Piadena, in the district of Cremona, and hence surnamed with the Latinized *Platina*. After he had been a soldier for some time he turned to the sciences, and, finding a patron in Cardinal Bessarion, was appointed an abbreviator to Pope Pius II. Accused under the papacy of Paul II. of participation in a conspiracy against this potentate, he was thrown into prison, but, after long detention, released by Sixtus IV. This Pope made Sacchi, in 1457, Superintendent of the Vatican Library, in which office he remained up to his death in 1480. Together with Pomponius Lætus he founded a learned society.

Of works of this period published in Germany we have to mention that of Hans Folz†; further, the anonymous treatise entitled 'Küchenmeisterey,' and a Netherlandish work in the Dutch language.‡

The end of the fifteenth century developed Baptista Fiera, who lived at Mantua, and is best known in literature as a

* He is not rarely, but erroneously, quoted as Baptista S. As author he bears the name of Bartholomæus Platina, and his book the title 'Liber de honesta voluptate et valetudine, seu de arte coquinaria et cibariis libri decem'; Venet., 1475, and later editions. German translation of the Latin original by Stephanus Vigilius, Augsburg, 1542. Graesse, *loc. cit.*, v., p. 713, also alludes to a book of Platina, 'De Obsoniis,' and refers to iii., p. 557, where, however, the title is not quoted.

† Folz, Hans, 'Liber Collationum.' 'Ypocras, Abstinentia est summa medicina.' Nürnberg, 1485, folio. In German called 'Confect-Buch.'

‡ 'En notabel boecxken van cokereyen,' etc. Bruesel, 1501, quarto and folio. This work contains many directions as to the providing of feasts, banquets, and state dinners.

poet and physician. In the latter quality he wrote the work on account of which he is here quoted.* Further, Baptista Massa, physician at Ferrara, of whom, besides the work† below quoted, we know very little.

Early English Books on Cookery.

Some of the earliest English books on cookery, of which we quote three below,‡ are anonymous. They represent almost three centuries, the fourteenth, fifteenth, and sixteenth. In the latter century the other European culture nations contributed about equally to this otherwise neglected branch of literature. In Italy was published the anonymous work entitled 'Epularium,'§ a good abstract of cookery in vogue in most provinces of Italy.

Italian Group of Authors.

About the same period as that which saw the later editions of the 'Epulario' quoted in the list below, appeared the work of Christoforo de Messisburgo‖ (*i.e.*, of Moosburg), a German, master cook of Don Hippolito of Este, Cardinal

* Fiera, Bapt., 'Coena, seu de herbarum virtutibus, et ea medicinæ artis parte, quæ in victus ratione consistit.' Mantuæ, 1490, 4to.

† Massa, Bapt., 'Tr. de fructibus vescendis.' 4to., 1471.

‡ 'The Form of Cury.' A roll of ancient English cookery, compiled about A.D. 1390. Published by S. Pegge, London, 1780, 8vo.—'The Boke of Cockery,' London, 1500, 4to.—'The good Huswife's Handmaide for the Kitchin, containing manye principall pointes of cockery,' etc., London, 1594, 8vo.

§ 'Epulario, quale tratta del modo de cucinare ogni Carne, Uccelli, Pesci de ogni sorte et fare Sapori, Torte, et Pastelli al modo de tutte le Provincie' (with several plates). First edition, Venez., 1518, 8vo.; *ib.*, 1550, 8vo. This work is by some conjecturally ascribed to one Giovanni Roselli, probably a mistake for G. Rosetti (see note *, p. 27); but this author published his first work only in 1584, while the 'Epulario' appeared in 1518.

‖ Christoforo de Messisburgo (*sic* Graesse, v. 713, who also has the query: Missisburgo (?), a German (?)); Layard, *loc. cit.*, p. 327, has 'Di Messisburgo, a native of Moosburg in Bavaria.' (From this place also came Giegher, to be quoted below. 'Banchetti: compositione di vivande ad apparecchio generale.' Ferr., 1549, 4to.; Venez., 1581, 8vo. *Id.*, 'Libro novo nel qual s'insegna à far d'ogni sorte di viva secondo la diversitâ de i tempi, cosi di Carne, come di Pesce.' Venez., 1556, 8vo.

of Ferrara. It is illustrated with a portrait of the author, a person of grave and dignified appearance, and by two quaint engravings, representing a banquet and a kitchen, apparently in the open air. He gives receipts for a vast variety of dishes, and describes some of the dinners and suppers which he himself prepared. This publication, which depicts the feasts of the highest class of Italian society, was followed by the book of Giovanni Battista Rosetti,* and the instructive work by the privy cook (*cuoco secreto*) of Pope Pius V., Bartolomeo Scappi.† The latter contains many isolated observations, but no systematic appreciation of the art, and shows a renewed inclination to mannerism, which was perhaps inseparable from the experimental stages of the attempt to attain excellence and refinement. Layard gives an agreeable analysis of this work, from which we quote the following extract: 'Judging from his portrait which he presents to us, Scappi must have been a gentleman of dignified and senatorial appearance. His book was written, he tells us, for the instruction of Giovanni, his pupil, who was recommended to him by Cardinal Carpi, and who had been brought up from his tenderest age to the profession of a cook, of which profession Scappi desired to make the boy an honour. He commences by describing what a head-cook should be. Besides the leading general ideas he should have a full knowledge of every kind of beast, fowl, fish, and vegetable fit for human food, and of the proper season for placing them on the table. Moreover, he should have a perfect acquaintance with the tastes and preferences of his master. He proceeds to give directions as to the site, design, and arrangements for a kitchen, which should be spacious, airy, and cheerful. He then describes the various utensils and instruments required by the cook, of which he

* Rosetti, Giov. Battist, 'Lo Scalco.' Ferr., 1584, 4to.

† Scappi, Bartolom., cuoco secreto di Papa Pio V., 'Opera dell' Arte del Cucinare'; xvi. libri. Venez. et Firenz., 1570, 4to.

gives a list of considerably above one hundred, illustrating his descriptions by engravings. He insists that the kitchen should be at some distance from the dwelling-house, to avoid the danger of people having access to it who might tamper with the food in preparation, the dread of poison always prevailing. He then shows how to judge of various condiments, and how to keep fresh such things as oil, lard, butter, and cheese, and mentions the wines best suited for making sauces. The discussion of salary, outfit, and honourable treatment of the cook complete this part. Having instructed his pupil in the duties of a cook, he proceeds to give about 280 recipes for roasting, boiling, and otherwise preparing for the table the flesh of beasts and birds of various kinds, and for the proper sauces, and for soups, fricassees, mincemeat pies, and other dishes. Amongst the animals fit for eating are mentioned the chamois, stag, fallow-deer, wild-boar, bear, porcupine, hedgehog, hare, rabbits, guinea-pigs, and dormice; amongst birds, nightingales, sparrows, redbreasts, *becca-fichi*, and swallows, ortolans, pheasants, red and gray partridges, francolins, peacocks, pea-fowl, cranes, herons, and wild geese. For the various ways of cooking all these beasts and birds he gives formulæ. That for dressing bear's flesh is as follows: "The bear must be young, and must be caught in winter, when the flesh smells less strong than in July, though it is then fatter. Having first skinned the animal, you must take the best part of the carcase, such as the haunches and the shoulders, and keep them until they are sufficiently tender. Before putting them on the spit, leave them for a short time on a gridiron, and sprinkle them with salt, fennel, pepper, cinnamon, and cloves. Then roast them as you would the same parts of a goat. You can make the same dishes of bear's meat as you can of venison, but it is not much esteemed, nor is it commonly eaten." Nevertheless, Scappi informs us that he had often dressed it. He gives

elaborate directions for cooking the porcupine, an animal still occasionally served in Roman *trattorias*. It is in season from the beginning of October to the end of January; at other times it has a disagreeable odour, and requires at all times garlic, cloves, and rosemary to overpower any peculiar flavour. It should be served hot, with a sauce made of boiled mint, red vinegar, pepper, cinnamon, cloves, and its own gravy.'

The period which was distinguished by the activity of the Italian group of authors closes with Vincenzio Cervio* and Dominico Romoli.† Cervio was *trinciante*, or carver, to Cardinal Farnese. He describes the qualifications necessary for his office. The highest office in the household of a great Italian personage in the sixteenth century was that of *scalco*, who had the general direction and control of all the other servants, of the kitchen, and of the *credenza*, or side-board, ordered the manner in which the dinner should be served, and selected the dishes, the principal of which it was his duty to place on the table. He had, we are told, the life and honour of his master in his hand—his life, as it was not an uncommon practice to put poison into the food of rivals in love or enemies in politics; his honour, as the honour of a great man was estimated by the magnificence and extravagance of his entertainments. After the *scalco* and the *trinciante* came the *credenziero*, who had charge of the *credenza*, or side-board, and of the plate and linen. The wine was in the keeping of the *bottiglière*, or butler. The cook held a very responsible charge in times when great people lived in constant fear of poison. It was essential that he should be thoroughly honest and trustworthy, and

* Cervio, Vincenzio, 'Il Trinciante.' Venet., 1581; Rom., 1593, 4to. Fifty years later this work was republished in an amplified form by the 'Cavaliere reale Fusorito da Narni ed il Maestro di Casa di C. Pandini.' Ven., 1643, 4to.

† Romoli, Dominico, 'La singolare dottrina sopre nominato Panonto, dell' ufficio dello scalco.' Venez., 1580, 8vo.

affectionately devoted to his master, so that no bribe could induce him to compass his master's death or injury. Romoli, in his work on the office of the *scalco*, says that while he himself held such an office he was in constant terror. The cook, he observes, should always keep his eyes open, and ever bear in mind the dangerous position in which he is placed. He was not to allow idlers in the kitchen, nor permit anyone except those in whom he had entire confidence to touch the dishes for fear of treachery. Other servants in a great establishment of the sixteenth century were the *coppiere*, or cup-bearer, who handed the wine; the *spenditore*, who had the control of the expenses; and the *dispensiero*, who had charge of the *dispensa*, where the provisions were kept, and who had to account to the *scalco* for the bread, wine, and other articles of food given out for daily consumption, as well as for the corn of the horses.

The manner in which cookery and dining were treated in Italy towards the end of the sixteenth century is well set forth by Montaigne (1533-92) in his 'Journal of a Voyage in Italy,' which he made in 1580 (edit. Paris, 1774). He now and then invited to his table an Italian who had been *maître d'hôtel* to a Cardinal Caraffe down to the death of this latter. 'I made him describe the functions of his office. He delivered to me a discourse of this science of the gullet with a gravity and magisterial countenance, as if he were speaking to me of a great question in theology. He deciphered to me a difference of appetites—the appetite which one has before having broken fast, and that which one has after the second and third service; the means of rousing and stimulating it; the management of his sauces, first in general, and then particularizing the qualities of the ingredients and their effects; the differences of salads according to their season; the salad which must be warmed, and that which must be served cold; the mode of ornamenting and embellishing them to make them still more

pleasant to the sight. After this he entered upon the order of the service, full of important and beautiful considerations; and all this set out in rich and magnificent words, such, indeed, as one employs in treating of the government of an empire.'*

Spanish, French, and German Authors.

In Spain were published two editions of the work of Roberto Nola,† who was cook to King Ferdinand of Naples, and signed his name as R. de Nola.

France in the sixteenth century produced two remarkable works, that of Pierre Pidoux,‡ and that of the celebrated Taillevant,§ the father of French sauces.

Germany possessed cookery-books‖ which had originated in the fourteenth century, and several anonymous works, which generally bore the title 'Küchenmeisterey.' The sixteenth century is distinguished by works, one from the pen of an otherwise unknown physician, Walther Ryff,¶ another from that of Marx Rumpolt,** cook to the Elector of

* Manuel des Amphitryons (Préface, p. 6).

† Nola, Roberto de, 'Libro de cozina compuesto por R. de Nola, cozinero del rey D. Fernando de Napoles'; Toledo, 1525, 4to. It was printed with Gothic letters. This is a translation from the Catalan into the Castilian dialect. It was republished at Logroño, in 1529, under the title: 'Libro de guisados, manjares, y potajes intitulade Libro de Cozina.'

‡ Pidoux, Pierre, 'La fleur de toute cuysine, contenant la manière d'habiller toutes viandes tant chair que poisson,' etc., 'compose par plusieurs cuysiniers.' Rev. et correct. Paris, 1543, 16mo.

§ Taillevant, 'Cj apres sensuyt le viandier pour appareiller toutes manières de viandes que tailleuent queulx du roi notre sire fit tant pour abiller et appailler boully rousty poissons de mer et deaue doulce; saulces, espices et aultres choses a ce convenables et necessaire.' Paris, about 1500.

‖ A list of German cookery-books is given by Pfeiffer in the Serapeum, 1848, Nr. 18, p. 273 *et seq.*; 1849, Nr. 21, p. 331 *et seq.* One of the fourteenth century is entitled: 'Ein guot lere von guoter spise' (Suabian dialect), published by Maurer Constant, Stuttgart, 1844.

¶ Ryff, Walther, 'New Kochbuch. Wie man kranker Personen in mancherlei Fehl und Gebrechen warten und pflegen soll, mit Zurichtung und Kochung vieler nützlicher gesunder Speiss und Getränke.' Frankfurt-am-M., 1564.

** Rumpolt, Marx, 'Ein New Kochbuch.' Frankfurt-am-M., 1564.

Mayence, and a third by Anna Wecker,* *née* Keller, the accomplished wife of the physician Wecker at Bâle.

Principal Authors in all Countries during the Seventeenth Century.

In the seventeenth century culinary art not only made practical progress, but it began to be treated theoretically, and the publications concerning it lost to some extent the character of curiosities. The most celebrated cookery-book was, and remained for some time, that by François Pierre de la Varenne.† By the side of this were most renowned the three anonymous *French* treatises quoted below under note ‡. Of *German* cookery-books the most celebrated was that by Maria Sophia Schellhammer, *née* Conring, and by the side of this circulated cookery-books which bore the name of one or other of the large towns, like that of Nürn-

* Wecker, Anna, 'Neu köstlich und nützliches Kochbuch.' Published at Altorff in 1596, and frequently republished—*e.g.*, at Bâle, 1667, 8vo. Many of the works quoted in the foregoing have been republished several times, or even frequently, in different places, and at longer or shorter intervals, which shows that their contents were of important and recognised value.

† Varenne, François Pierre de la, 'Le vray Cuisinier françois enseignant la manière de bien apprester et assaissoner toutes sortes de viandes, grasses et maïgres, légumes et pâtisseries en perfection,' etc., 'augm. d'un nouveau Confiturier.' Paris, 1654, 8vo. ; 1682, 8vo. ; à la Haye, 1656, 12mo. ; Amst., s.a., 8vo. ; also Lyon, 1699, à l'Ecole des Ragoûts, etc. A German extract, under the title 'The French Cook, and his Confectioner and Baker,' etc., was published as an appendix to 'Sig. Elsholtii,' 'Diäteticon,' *i.e.*, 'New Table Book.' 'Cölln on the Spree,' 1682, 4to., pp. 347-466.

‡ 'Cuisinier Royal et Bourgeois,' to which is added, 'Nouvelle Instruction pour les confitures, les liqueurs et les fruits.' Paris, 1698, 8vo.

'L'école parfaite des officiers de bouche,' 7th edition. Paris, 1708, 8vo.

'Le pâtissier français.' Paris, 1653, 8vo. ; Amst., 1655, 12mo. Of this last work printed by Elzevir only seven copies are known to exist. *Vide* Brunet, t. iii., p. 651 ; Serapeum, 1852, Nr. 21, p. 327 *et seq.*

§ Schellhammer, Mar. Soph, 'Die wohlunterwiesene Köchin, d. i., Unterricht in der Kochkunst,' 3rd edition, Braunschweig, 1704, 4to. 'Der wohlunterwiesenen Köchin zufälliger Confecttisch,' Braunschweig, 1700, 4to.

berg,* Brunswick,† or Leipzig.‡ A work§ which was published anonymously—in fact, composed by the polyhistor Harsdörfer—treated of laying the table, carving, etc., and discussed twenty-five questions concerning feasts and the table. Early in the eighteenth century was published the 'Dictionary of Kitchen and Cellar,‖ by Paul Jacob Masperger. An *Italian* work by G. Poscacchi¶ was translated into the Dutch language (1639), while a physician of Antwerp, Ludwig Nonnius,** published a Latin work on the subject. *Denmark* received a complete cookery-book by Paul Iversson Kölding,†† and in addition a translation of the art of carving by Harsdörfer.‡‡ *Sweden* produced a work§§ in the shape of a dialogue between two female cooks, and *England* a cookery-book by John Murrell.‖‖ Of two

* Nürnberger Kochbuch, 'Der aus dem Parnasso ehemals entlaufenen vortrefflichen Köchin, welch bei denen Göttinen Ceres, Diana, und Pomona viel Jahre gedient, hinterlassene und bishero bei unterschiedlichen d. Löbl. Kochkunst beflissenen Frauen zu Nürnberg zerstreut, und in grosser Geheim gehalten gewesener Gemerk-Zettel.' Nürnberg, 1691, 4to.

† Braunschweiger Kochbuch, 'Die wohlunteswiesene Köchin.' Autgeführt von M.S.S.G.C. 2nd edition. Braunschweig, 1697, 4to.

‡ Leipziger Kochbuch, 'Der Susanna Egerin Leipziger Kochbuch.' Leipzig, 1712, 8vo.

§ Harsdörfer (published anonymously), 'Vollständig vermehrtes Trincirbuch von Tafeldecken, Trinciren Zeitigung der Mundkoste, Schauessen und Schaugerichte, benebens xxv. Gast-oder Tischfragen.' Nürnberg, 1657, qu. 4to.

‖ Masperger, Paul Jacob, 'Küch- und Keller- Dictionarium.' Hamburg, 1716, 4to.

¶ Poscacchi, G., 'Maniere van verscheyden soorten van spyse so gesooden als gebraden, te voorsnyden en to voordyn' (uit het ital. van G. Poscacchi). Leyden, 1639, 4to.

** Nonnius, Ludwig, 'De re cibaria Libri iv.' Antwerp, 1627, 8vo.; 1645, 4to.; 1646, s. Foppens, T. ii., p. 834.

†† Kölding, Paul Iversson, 'Fuldkommen och Konsterig Kaagebog,' Khbvn., s.a., 8vo.

‡‡ G. H. Harsdörffer's 'Valske Forsnider laerendis hvorledis mand skal Kunsteligen: Stykker skiaere och skikkeligen forelegge allehande Spise. Ofversat af det Tydske Sprog, og met 234 Kobber-Stykker, til at laere efter, hoorledis mand skal skiaere, afbildet.' Khbvn., 1676, 8vo.

§§ 'Stockholmisches Koch-Gespreches Vortrab Zwischen zweyen Köchinnen.' Stockholm, 1647, 8vo.

‖‖ Murrell, John, 'A new booke of Kookerie, wherein is set forth a most perfect direction to furnish an extraordinary or ordinary feast, either in summer or winter; also a bill of fare for fish-dayes, fasting-dayes, ember-weekes, or lent,' etc. London, 1617, 8vo.

cookery-books published in the Italian language, one was by Martin Giegher,* a Bavarian born at Mosburg, the other by Vittorio Lancelotti,† of Camarino. The latter gives still more striking evidence than the cookery-books of Rosetti and Scappi, belonging to the sixteenth century, of the luxurious tables of the Roman Catholic clergy. The literary period closes with the work of Antonio Frugoli, entitled 'Pratica Escalcaria,' which is adapted to the wants of great people as well as 'ordinary persons.'‡

The Eighteenth Century—French Literature takes the Lead.

In the eighteenth century the French took the lead in cookery, although the number of works on the art published in other countries was perhaps as large as that published in France. In particular the number of cookery-books§ published in Germany since the end of the seventeenth century is legion; most of them were called after the city in which they were published. Of celebrated cooks in France who also wrote works, the following are the most noteworthy: Menon,‖ A. Viard,¶ and Antoine Beauvilliers.**

* Giegher, Martin, 'Li tre trattati di M. Giegher, bavaro di Mosburc, Trinciante dell' illustrissima nacione alemana in Padova, nel primo si mostra il modo di piegase ogni sorte di panni lini, civè Salvietti e Touaglie, e d'apparechiare una tavola, con altre galanterie; nel secondo, intitolato lo Scalco, s'insegna oltr'al conoscere le stagioni di tutte le cose che si mangiano, la maniera di mettere in tavola le viande; nel terzo detto il Trinciante s'insegna il modo di trinciare ogni sorte di vivande'; Pad., 1639, 4to. This is a curiosity, as the longest title of any book on the tab e and carving. Layard, *loc. cit.*, p. 327, 'gives the author's name as Mattia, and the beginning of the title as 'I tre trattati.'

† Lancelotti, Vittorio, 'Lo scalco prattico.' Roma, 1627, 4to. He gives the *menus* of a number of banquets, served for the most part in the palace of Cardinal Ippolito Aldobrandino.

‡ Editio princeps, Rom., 1635.

§ See a list of these treatises in Pierer, 'Encyclopæd.,' Bd. XI., p. 458 *et seq.*, I. Supplem, Bd. IV., p. 156.

‖ Menon, 'Les soupers de la Cour ou l'art de travailler toutes sortes d'aliments'; Paris, 1768, iii. 12. (See the observations of Carême upon this work, according to whom the *menus* were the result of pure imagination, and were never carried out.)

¶ Viard, A., 'Le Cuisinier.' Paris, 1808, 8vo.

** Beauvilliers, Antoine, 'L'art du cuisinier.' Paris, 1814, 2 vols., 8vo.

The latter was a Parisian restaurateur, and lived from 1754 to 1820. He had very great influence in purifying culinary recipes, and shaping the practice by the introduction of exactness and method in the main, as regards French cookery such as we know it. Brillat-Savarin in his 'Physiologie du Goût,' p. 289, has given an interesting memoir of the character and career of Beauvilliers, which we recommend our readers to peruse. The first edition of Beauvilliers' 'L'Art du Cuisinier' was published in 1814, and the work was republished many times, but, though altered and enlarged, not improved after the death of its author.

We have yet to consider two important works in the French language which were very popular about the middle of last century. The one, 'Le Cuisinier Moderne,' is by Vincent La Chapelle, *chef de cuisine* to the Prince of Orange and Nassau (second edition, Hague, 1742). It is a beautifully written, exhaustive treatise, in five octavo volumes, full of information and instruction. In his preface the author exposes a plagiarism on the part of the editor of a new issue of a work which we have quoted above, note ‡, p. 32, as the 'Cuisinier Royal et Bourgeois,' to which now, however, the name and title of 'La Chapelle' were fraudulently prefixed. The other work, published repeatedly at Paris (we have the edition of 1758 before us, but it is not stated what place it takes in the series of editions) in three large duodecimo volumes, of together more than 1,200 pages, is entitled 'Les Dons de Comus, ou l'Art de la Cuisine réduit en Pratique.' This also is a highly accomplished work, as already indicated by its preface, and fully borne out by its text, and refreshing by its correct historically true nomenclature.

In some of its *menus* the work exhibits a tendency to mannerism, *e.g.*, to dinners and suppers limited to one kind of meat only, *tout en bœuf*, or veal, or mutton, or even *tout*

en cochon. The author finds such arrangements to be results of caprice, and soon leaves them for what he calls simple and natural ones. We shall have to refer lower down to some special features of these works, to which we must limit any further observations.

In 1802 was begun at Paris the publication of a duodecimo annual volume, entitled 'Almanach des Gourmands.'* It was conceived and carried out with the aid of contributors by one Grimod de la Reynière, known as a culinary author only, and the subject of an interesting bit of biography. He was the grandson of Gaspard Grimod de la Reynière, the son of a *charcutier*, a vendor of cooked meat, who had, by dint of genius and enterprise, become *fermier-général* of taxes and Postmaster-General of France; he purchased his nobility, and becoming one of the most noted (*foncé*) gourmands of the eighteenth century, died characteristically in 1754, in consequence of an indigestion contracted by a surfeit of *pâté de foie gras*. His widow, *née* Mazade, married a M. de la Ferrière, and kept up to her death the best house and table in Paris. Her *maître d'hôtel* was the then noted Damours, who was said to have elevated the science of politeness and social culture, and the practice of the amphitryonic service, to such perfection that nobody before or after him attained equal excellence. It was here in the establishment of his grandmother, and after her death, in 1773, in that of his father, that the editor of the 'Almanach' collected the principal and earliest experience, of which he subsequently made use in his writings (*cf.*

* 'Almanach des Gourmands, servant de guide dans les moyens de faire excellente chère. Par un vieil amateur.' Paris, 1802-1812, 8 vols., 12mo. The first six volumes are dated 1802-1808, the seventh is dated 1810, the eighth 1812. This volume has a dedication to the shade of Vatel, cook of the great Condé, who committed suicide with a sword because the fish did not arrive in time from the sea coast, when his master was entertaining Louis XIV. The second series is entitled, 'Nouvel Almanach des Gourmands,' etc., as above. 'Dedié au Ventre. Par A. B. de Périgord.' Paris, 1825.

'Manuel des Amphitryons,' 1808, p. 291). In his early days the third Baron Grimod was an impious son and grandson, and at his banquets perpetrated coarse practical jokes, in which he treated the memory of his great-grandfather, the *charcutier*, with contempt. His extravagance compelling his father to put him under some restraint, he was, under a *lettre de cachet*, banished to Lorraine, but his father dying six months afterwards, he came into possession of the ancestral fortune, which had been squeezed out of the French taxpayers. The Revolution 'retorqueated,' and Reynière's fortune having changed proprietors, he luckily remained in possession of his head, and took to literature for the purpose of making a living. He began the 'Almanach' in the last year of the Republic, and continued it during the prosperous years of the Empire, and after a long pause during the Restoration. This publication thus appeared in two series, the first terminating with the eighth volume (it had not been an annual for four years) in 1812; the second series began in 1825. The first series contained, besides general essays, critical reviews of Parisian culinary establishments, which are praised or condemned, and in such a manner that it is probable that praise could be had for a consideration, and those who did not advertise were at least not praised. The coarseness of the conceptions and the extent of the exaggerations contained in these early volumes have not influenced the practice of good society, but have helped to make the Paris style of cooking complicated and overladen. The 'faisan Lucullus' of Vuillemot is perhaps the acme of exaggeration in this direction. In later publications Reynière overcame these faults, and his 'Manuel des Amphitryons,' Paris, 1808, is a work of great historical and practical merit, and written in a most polished and attractive style, a monument of the refinement of the eighteenth century, which perished in the Revolution, and is not likely soon to be revived.

One of the most accomplished of French magiric authors of the present century was Marie Antoine Carême, a Parisian, 1784 to 1833. He was one of fifteen children of an operative, and at the age of eleven found employment in a cooking-shop. At the age of seventeen, having been for a year assistant to a restaurateur, he became 'first raised pie-maker' (*premier tourtier*) of the renowned pastrycook Bailly. Here he designed *pâtés* after all kinds of engravings in the National Library, and competition in the most complicated structures of paste became a rage, and the pies a prevalent fashion. The successors of the *patissier* Gendron, jealous of the great, the illustrious Avice, engaged the young *tourtier*, with liberty to use his talents, mainly on extraordinary occasions, and in the high office of *maître d'hôtel*. Then he came to mount dinners for the Directorate, became intimate with the house-master of Prince Talleyrand, one Bouchée (also called Bouchesec, perhaps a descriptive sobriquet), and with Laguepierre, the cook of Bonaparte, who died during the retreat from Moscow. Having got into affluent circumstances, Carême wrote a work on 'The Roman Table,' but it was lost, together with its illustrations. He then wrote works more within his professional range, which are quoted below.* His success had made him excessively vain, and caused him to pen sentences such as this: 'I contemplated from behind my furnaces the kitchens of India, China, Egypt, Greece, Turkey, Italy, Germany, and Switzerland, and I felt crumbling under my critical blows the ignoble fabric of routine.' Thus spoke his Parisian conceit, and in a similar strain many of his observations

* Carême, Marie Antoine [*cf.* S. Fagot in the 'Livre de cent et un,' 1833, L. xii., pp. 294-313], 'Le Patissier pittoresque,' Paris, 1815, 1825, 1828, 8vo. 'Le maître d'hôtel français, ou Parallèle de la Cuisine ancienne et moderne,' nouv. edition, *ib.*, 1842, 2 vols., 8vo. 'Le Cuisinier Parisien, ou l'Art de la Cuisine au dix-neuvième siècle,' *ib.*, 2nd edition, 1828, 8vo. 'Le Patissier Royal Parisien,' *ib.*, 1825, 1828, 2nd edition, 8vo. 'L'Art de la Cuisine française au XIX^{me} siècle,' par Plumeret, 6 and 7^{me} et dernière parties de l'ouvrage de Carême. Paris, Garnier frères. No date.

were rendered. After the fall of Bonaparte, upon whose culinary agents he, having from his business associations strong Legitimist leanings, occasionally published jealous criticisms, he arranged for the restored Bourbons the gigantic banquet in the Plain of Virtues in 1814, and directed the table of the Emperor Alexander of Russia at Paris in 1814 and 1815, and subsequently at the Congress of Aix-la-Chapelle. He was one of the chiefs of the kitchen of the Regent, afterwards George IV., at Brighton in 1816 and 1817, and again for a short period on a later occasion. Travelling to Vienna to arrange some grand dinners for the Austrian Emperor, he became *chef* of the kitchen of the then English Ambassador to that monarch. Carême ultimately resided at Paris, from which town no inducement could draw him for long, following his literary inclination, and died there in 1833 before having completed the fiftieth year of his life. Under Richaut, the celebrated *saucier* of the house of Condé, he learned the working of the sauces; during the great fêtes given at the Hôtel-de-Ville at Paris, under the direction of L'Asne, he acquired the practical knowledge concerning ornamented cold dishes; at the Elysée Bourbon, under the management of Robert and Laguepierre, he learned, as he terms it, the elegance of the modern kitchen, and the ensemble of a great administration. He was thus well qualified to be an exponent of the sumptuous banqueting magirism, and contributed not a little to increase the luxury and expense of social entertainments in all parts of the civilized world. Autodidact of great ability, yet without fundamental philosophical culture, he used titles for some of his disquisitions which cover a much greater field than the contents of his chapters. Thus, in the 'Parallel of the Ancient and Modern Cookery,' the adjective 'ancient' does not apply, as one would expect, to the times of the Greeks and Romans or Egyptians, but only to the cookery of the past parts of the eighteenth century

as represented in the 'Dons de Comus,' Menon's 'Soupers de la Cour,' and the 'Cuisinier Moderne' of La Chapelle. He worked and wrote, as he himself said, not for the mass of the people, but for the class of sensualists (*des sensuels*), and with their extinction under the influence of the July Revolution of 1830, his exaggerated style of ornamentation and garnishing of all kinds of pastry became obsolete.

Amongst the important works of French culinary authors who have developed special branches of the art are a 'Treatise on Baking,' particularly of cakes, by Parmentier,* and one on confectionery by J. J. Machet.† The widest and most lasting reputation was obtained by François Appert,‡ who invented a method for preserving all animal and vegetable substances in a state in which they remain fit for aliment during several years, which is now practised on a very large scale all over the world, and has given rise to a colossal trade.

In 1826 was published at Paris an anonymous work under the title of 'Physiologie du Goût,' etc.§ An edition of the year 1840 was accompanied with a preface by the physician Richerand, and a poem by Berchoux. It appears to be a book written with a great deal of knowledge of the world, but abounds in extravagances, which, notwithstanding their dialectic glitter, not rarely reach the paradoxical. Its lively style and frequently elegant diction attracted to it many readers, and its contents were considered as oracular by the newly made in society, and it was translated into several languages. Bereft of its French

* Parmentier, 'Le parfait boulanger.' Paris, 1778, 8vo.

† Machet, J. J., 'Le confiseur moderne, ou l'art du confiseur et du distillateur.' Paris, 1821, 8vo.

‡ Appert, François, 'Le livre de tous les ménages, ou l'art de conserver pendant plusieurs années toutes les substances animales et végétales,' 4th edition. Paris, 1851, 8vo.

§ 'Physiologie du Goût, ou méditation de gastronomie transcendante,' par un professeur. 1st edition, Paris, 1826, and others. 'Edition précédée d'une notice de Richerand, suivie de la gastronomie, poème p. Berchoux.' Paris, 1840, 18mo.

dress, its exaggerated manner became more apparent. Its author was Brillat-Savarin, who in 1826 was a judge (*membre*) of the Court of Cassation at Paris, and died in that year, a few months after the publication of the work. Besides the 'Physiologie du Goût,' Savarin wrote only two pamphlets—one on 'Duelling,' and another on 'Judicial Administration.' In 1793 he had been Maire of Belley, the capital of the Bugey, in the department of the Ain, in the south of France, at the foot of the Alps; became a member of the States-General, but subsequently opposed the Constituent Assembly, and followed the banner of the Girondists, but escaping their fate, fled at the time of the Terror, first to Cologne, then to Switzerland, and ultimately to the United States of America, where he resided during three years, partly at Boston, partly at Hartford, Connecticut, and at New York, teaching French and playing the violin in orchestras. After the advent of the Directorate he returned to France, became public prosecutor of the Criminal Tribunal of Versailles, later on one of the judges of the Court of Cassation. His qualities are generally constructed by biographers out of this book, but were very different according to the testimony of contemporaries. Thus says Carême in his 'Mémoirs' concerning his taste: 'Neither M. Cambacérès nor M. Brillat-Savarin have ever known how to eat properly. Both liked the strong and vulgar things, and simply filled their stomachs; this is true to the letter. M. de Savarin was a coarse eater, and spoke little, and without ease, as it seemed to me; he looked heavy, and had the aspect of a *curé*. At the end of a meal he was absorbed by his digestion; I have seen him sleep.' To this portrait quoted by Dumas, the latter adds: 'Brillat-Savarin was neither a gastronomer nor a gourmet, but simply a vigorous eater. He belonged to the intimates of Madame Récamier—was tall, moved heavily, had a vulgar aspect, and his dress was always a dozen years behind the

fashion; these circumstances produced him the nickname of "the tambour-major" of the Court of Cassation.' We know from another judge of the same court, a colleague of Savarin, that the latter could no doubt hold forth theoretically on culinary subjects, but that his dinners were of very inferior quality. 'One nowhere heard better talk about dining, and nowhere ate worse dinners, than at Brillat-Savarin's table,' said M. Pagès. These circumstances have produced an impression that Dr. Richerand had a share in the spiritual authorship of this work. However interesting it may be as a *jeu d'esprit*, the 'Physiologie du Goût' has added nothing to the development of culinary art; the only (four) recipes left by Savarin prove that he was not an inventor.

In Germany, Baron (or, as he is mostly called, Count) Rumohr published a work written by his privy cook, König,* to which we shall have to make repeated reference. A. Anthus† and Baron Vaerst‡ published important works on *gastrosophy*, in which the French standard was at least attained. The scientific *knowledge of food*, which had been discussed and enlarged during the latter half of the last century by Johann Friedrich Zückert§ (1737 to 1798), was augmented with its chemical consideration by Baron Liebig,‖ mainly after the precedent of the French chemist, Louis Proust. Food in general, and its dietetic relative estimation, was discussed by Jacob Moleschott,¶ the professor of

* König, Jos., 'Geist der Kochkunst,' überarbeitet und herausgegeben von C. F. von Rumohr. 1832, 8vo., 2nd edition.

† Anthus, A., 'Vorlesungen über Esskunst.' Leipzig, 1838, 8vo.

‡ Vaerst, Baron, 'Gastrosophy, oder die Lehre von den Freuden der Tafel.' Leipzig, 1851, 2 vols., 8vo.

§ Zückert, Joh. Friedr., 'Materia alimentaria, in genera, classes, et species disposita'; Berol., 1769, 8vo. 'Allgem. Abhandlungen von den Nahrungsmitteln,' herausg. v. Sprengel; Leipzig, 1790-98. 'Von den Speisen aus dem Thierreich'; Berlin, 1777, 8vo. 'Von den Speisen aus dem Pflanzenreich'; *ib.*, 1778, 8vo.

‖ Liebig, J. Baron von, 'Chemische Untersuchungen über das Fleisch'; Heidelb., 1847, 8vo. 'Chemische Briefe'; *ib.*, iii., 1851, 8vo.

¶ Moleschott, Jacob, 'Lehre der Nahrungsmittel'; Erlangen, 1850, 8vo.

physiology, President-elect of the International Medical Congress held at Rome in 1894, but who died at the Eternal City in 1893.

In Sweden a learned academician and bank manager, Bengt Bergius,* of Stockholm (1723 to 1784), wrote a work on delicacies which exhibits a great amount of learning.

The Eighteenth and Nineteenth Centuries—English Culinary Works.

In England the learned Robert Warner† published a work of mainly an historical character, on the cookery of the ancient English. It was entitled 'Culinary Antiquities; or, Curious Traits relating to the Culinary Affairs of the Old English.' It consists of the following six parts: 1. The Forme of Cury. A roll of ancient cookery compiled about 1390 by the master cooks of King Richard II.; 196 formulæ, with list, and numbered. 2. A contemporaneous manuscript with 91 formulæ. 3. A collection of recipes in English cookery, date uncertain. 4. Recipes for the preservation of fruit. 5 and 6. Details of the viands consumed at the feasts following the enthronisation of bishops and archbishops. Also additional notes at the end of the volume. This curious work shows the coarseness of the mode of living in ancient times, and the fearful extravagance of the high clergy.

L. E. Ude‡ and C. E. Francatelli§ wrote treatises on

'Die Physiologie der Narungsmittel'; Darmstadt, 1850, 8vo. 'Physiologie des Stoffwechsels der Pflanzen und Thiere'; Erlangen, 1851, 8vo.

* Bergius, Bengt, 'Tal om Läkerheter'; Stockh., 1785, 1787, 8vo. 'Von den Leckereien,' Deutsch von J. R. Forster and K. Sprengel; Halle, 1792, 2 vols., 8vo.

† Warner, Robert, 'Antiquitates Culinariæ; or, Curious Traits relating to the Cookery Affairs of the Old English, with a preliminary discourse, notes, and illustrations.' London, 1791, 4to.

‡ Ude, L. E., 'The French Cook:' London, 1828, 10th edition, 8vo.

§ Francatelli, C. E., 'The Modern Cook: a Practical Guide to the Culinary Art in all its Branches, adapted as well for the largest establishments as for the use of private families.' London, 1846, 8vo.

cookery mainly based on French precedents, while the curing of meat and fish was described by J. Robinson.* Graesse, in his 'History of Literature,' believed that Kitchiner, whose name is on the title of a celebrated cookery-book,† was a pseudonym. But this is not the case. Dr. Kitchiner was a learned physician who lived and practised in London, was the author not only of the culinary work here quoted, but also of several other works, amongst them one on 'Training,' and another on 'The Preservation of the Eyes.' A tablet to his memory is fixed in St. Pancras parish church.

A curiosity is *an Indian* cookery-book,‡ translated from the Persian, published in English. It is not stated whether any Indian original was or is in existence, and it is just possible that it was written in Persian originally, though in India. East Indian cookery, however, never attained any development as an art, and the Hindoo confectionery, such as it was, exhibited by imported Indian specialists at the Food Exhibition in South Kensington, was not only extremely simple and monotonous, but very coarse, and repugnant to an educated palate.

We have yet to mention A. Soyer, the author of 'The Gastronomic Regenerator; or, A New System of Cookery' (4th edition, London, 1847; 8th edition, *ib.*, 1852, 8vo., in which a spirit-lamp for frying an omelette was propounded); also of the 'Pantropheon,' a kind of history of cookery, with many illustrations and references (London, 1853, 8vo.). Soyer held a practical position in London during the middle of the present century, and enjoyed some publicity during the Crimean War, when he was commissioned to improve

* Robinson, J., 'The whole Art of Curing, Pickling, and Smoking Meat and Fish, both in British and Foreign Modes.' London, 1846, 12mo.

† Kitchiner, Dr., 'The Cook's Oracle and Housekeeper's Manual.' London, 1833, 12mo., 8th edition. The first edition was published in 1817.

‡ 'Indian Cookery, translated from the Persian,' in the Miscellaneous Translations from Oriental Languages. T. i., Nr. v.

the camp-cooking of the troops in the field. He was the inventor of the hundred-guinea dish, to produce which a hundred turkeys had to be killed, of which each gave only the two dark meat lumps from the ischiadic region, called by the French *le sot l'y laisse*, and notorious by Reynière's wholesale roasting of turkeys to obtain these bits, from which absurd extravagance Soyer no doubt borrowed his own.

Modern Publications—French and English.

Amongst the more noteworthy French publications of the present century we have yet to mention M. de Courchamps' 'Dictionary';* further, the great 'Dictionary'† published by Alexandre Dumas in 1873. This work contains much excellent matter, and owing to the technical supervision extended to it by D. F. Vuillemot, a pupil of Carême's, is in the main reliable; but it also contains much irrelevant matter in the shape of inventions of the nominal author, flat anecdotes, and shallow observations. Much of this shortcoming is no doubt due to the alleged circumstance of Dumas having availed himself of the assistance of subordinate contributors, whose performance, consisting mainly in abstracting older authors, he did not take the trouble to control. This circumstance also led to many repetitions; but leaving these out of sight, the work is an admirable compilation, and in many parts an enthusiastic picture of French cookery at the beginning of the last quarter of the century now drawing to its close.

An interesting and in some respects important English publication, intended specially for the use of the English in India, entitled, 'Culinary Jottings for Madras,'‡ saw the

* Courchamps, M. de, 'Dictionnaire de la cuisine française.'

† Dumas, Alexandre, 'Grand dictionnaire de la cuisine'; Paris, 1873, imp. 8vo., pp. 1155. With two etchings by Rajon: (1) frontispiece, representing A. Dumas; (2) D. F. Vuillemot, Chef Restaurateur.

‡ 'Wyvern' (pseudonym), 'Culinary Jottings for Madras: a Treatise in Thirty Chapters on Reformed Cookery for Anglo Indian Exiles, based

light in 1878, and quickly passed through several editions. Its author was, and is now, a distinguished officer in the army. The work possesses a great vivacity of style, and manifests a close practical acquaintance with some forms of cookery, and a thorough knowledge of the usages and wants of the English kitchen in Hindostan. It also exhibits a comprehensive knowledge of the latest French culinary literature, and not a little of the conventional worship of Brillat-Savarin. The first, or *general*, part of the work is written in a chatty, familiar style, and fills 334 pages, while the actual recipes are distributed over a second part, consisting of the details of thirty *menus*, covering about 160 pages more. By this arrangement the second part becomes aphoristic, and can be consulted by the general European student only with the aid of the alphabetical index; but it is probable that the arrangement was of particular value to the circle for the use of which it was designed. The author in many places attributes to bones the usually alleged, but either entirely erroneous or greatly exaggerated value in the preparation of soups and sauces, though this misapprehension is particularly costly in kitchens which, like those of India, have to keep up their fires with small wood and charcoal. That he entitled his treatise as one on 'Reformed Cookery for Anglo-Indian Exiles' rather reflects upon the state of Indian cookery before his appearance on the scene. Curries are relegated to homely use, and not one occurs in the thirty *menus* for dinners; on the other hand, there are many of the over-complicated and over-cooked entrées and entremets of the transcendental magirism. The bills of fare are given in French, with a goodly number of the usual unintelligible denominations.

upon Modern English and Continental Principles, with Thirty *Menus* for Little Dinners, worked out in Detail, and an Essay on our Kitchens in India;' 8vo., pp. 551. Madras, 1878; 4th edition, *ibid.*, 1883.

Latest French Literature.

French cookery as accepted during the last twenty-five years has been most sumptuously represented in 'The Book of the Kitchen,' by Jules Gouffé,* who for some years was culinary officer of the Jockey Club at Paris. The ponderous and elegantly-printed tome is divided into two parts, of which the first describes what we may call ordinary household cookery (*la cuisine des ménages*), pp. 1 to 338; while the second part, pp. 339 to 804, treats of the cookery of great establishments (*la grande cuisine*). This division is somewhat arbitrary; *e.g.*, *crayfish soup*, in French *bisque d'écrévisses*, which on the Continent is a popular soup in thousands of households, hotels, and restaurants, is not given in the first part, but only in the second. On comparison of the two parts, it appears clearly that in society no such sharp separation exists as is here marked off; the *grande cuisine* is nothing better than the *cuisine de ménage* in the disguise of a great mass of perfectly useless garnishes, which, with the main viands, are elevated on *socles* of stearin, or propped up by *croustades*, surrounded by *borders* never intended to be eaten, and surmounted by unmeaning *skewers* of silver poked through cock's combs, crayfish, truffles, and rudely carved pieces of carrots, turnips, and beetroot. The author's recipes are expressed in aphorisms, each of which begins with a new line, so that upwards of a third of the space of the more than 800 pages is not occupied by printed matter. The author's recipes are eminently practical, *because* they run on the lines of tradition, although he says that 'most of the books on cookery published up to his time were useless.' This sweeping assertion is made out of sight of the literature of the science, and the very

* Gouffé, Jules, 'Le Livre de Cuisine, comprenant la cuisine de Ménage et la Grande Cuisine.' Avec 25 planches, imprimées en chromolithographie, et 182 gravures sur bois, dessinées d'après nature par E. Ronjat. Paris, Hachette and Co., gr. 8vo. edition p. 1867; 7th edition, 1888.

fact of authors copying others, with which he severely reproaches them, shows the practical value of the matters copied, multiplied and preserved. However well the author may have 'braised,' he fails in describing either its theory or its practice; he is quite unconscious of the current fallacy about bones and their value for the production of broth, but relies, as a good cook should, upon the assistance of a good many kilos of beef, veal, mutton, fowl and game. The author evidently has not yet adopted the teaching of his eminent countryman, Louis Proust, regarding the essence of meat. Of *chartreuses* he only gives one of fruit (p. 758), namely, apples, and one of partridges (p. 601), perhaps because he was an admirer of Carême, and, like him, disregarded his own teaching and all tradition, to the effect that a chartreuse to be such must not contain any meat, but only vegetables. But although 'most cookery-books are useless,' the two chartreuses so called are only paraphrases of old recipes, one for *chartreuse de pommes*, the other for a compound case of vegetables with partridge, called *chartreuse de perdreaux*. The *gâteau Savarin*, a mere modern anonymous plagiarism of the old French *Ratan cake*, is unwarily accepted, though happily, we might perhaps say necessarily, seeing that Gouffé is a practical man, the *culte* of Savarin is not paraded. Many of the author's general observations, *e.g.*, those against the absurd French names of dishes, are most excellent; but the illustrations of combinations, which, like the *Bouisson de Coquillage*, facing p. 696, might pass as showplates in a fishmonger's shop-window, seem to us to be out of place in the book, as their incarnation would be on a dinner-table. The author has not numbered his recipes, perhaps in execution of the somewhat mystic principle announced in his preface, that he had *fait autre chose que ce que l'on a fait jusqu'ici*. We have carefully scrutinized the recipes and general observations of Gouffé on *bouillon*, *blond de veau* and the several *consommés*

of meat, fowl, game and fish, and have been quite unable to discover any objective standard by which the value or concentration of his broths could be ascertained, or even estimated. While he carefully weighed and measured numerous ingredients, he never ascertained what he extracted from his stock-pot, and by this omission vitiated his quantations. This omission was, and is, so general in the *grande cuisine* that the 'Almanach des Gourmands' for 1826 said that it was a fact, based upon observation, that the grand cooks produced bad soup. Carême was in his time highly incensed at this criticism, but it has retained its truthfulness down to the present day, when extremely dilute, pale, almost tasteless preparations of hot water, with some finely minced roots or herbage distributed in them, are put forth as *consommés*, of which they are in every respect either the negative or the reverse. Although the work of Gouffé excels in style many of his forerunners, it is not free from grave misapprehensions, arising from the fact that he occasionally loses sight of his principles and does just the same as that which has been done hitherto; thus, *tendrons*, the soft *rib-cartilages* of the calf, are throughout termed *tendons*, *i.e.*, sinews, a confusion which, initiated by Beauvilliers, has affected, during the last eighty years, all those treatises which have uncritically copied his recipes.

Latest German Works.

The developments of German cookery are represented in the work of J. Rottenhöfer.* The author was for some time first cook to the late Maximilian II., King of Bavaria, and subsequently *major-domo*, or *Haushofmeister*, to the unfortunate King Ludwig II., circumstances which must be borne in mind during the perusal of the treatise. It con-

* Rottenhöfer, J., 'Illustrirtes Kochbuch; Neue vollständige theoretisch-practische Anweisung in der feineren Kochkunst mit besonderer Berücksichtigung der herrschaftlichen and büsgerlichen Küche.' München, 8vo. No date; illustrated with woodcuts.

tains 1,024 closely-printed pages, and dispersed over these are a great number of vignettes and drawings of plants, animals, dishes, and apparatus, all printed from woodcuts. The headings of recipes are 2,345 in number, and are given in the German as well as the French language; but to many of these headings, curiously enough, there is no text at all; we can only surmise that the texts were omitted to abbreviate the book, and the headings were retained to preserve the order of the original arrangement. The style is descriptive, not ordering or commanding, and by its original grammar and syntax essentially culinary; it is variegated by a great number of Germanized French words, such as *mijotiren*, *flambiren*, etc., and by many inverse attempts to construct German expressions for fresh things or ideas, such as *Fleisch-Essenz-Grund* for *fond*, or *Sulz* (which in German means a *pickle*, *i.e.*, a pickling liquid, correctly called a *Sulze*) for *jelly*, both savoury and sweet. Such misunderstanding or misapplication of well-established words can only lead to dire confusion, and the practice should be avoided. The recipes are mainly based upon French precedents, but are mostly well understood and practically elaborated. Bone-worship is subdued, but Proust's extract of meat, even as revived by Liebig, is not mentioned. Throughout the work reigns the same tendency to overgarnishing which we have noticed in Gouffé's recipes, and the *socles*, *pedestals*, *vases*, *canapés*, and other erections cast in stearin are numerous and mostly depicted. Numbers of small dishes and cakes are portrayed as served on colossal silver dishes, tazzas, vases, and other indescribable apparatus, such as abound in the platerooms of kings or of London confectioners. Many peculiarities make the book difficult to use; thus, the author terms many purée soups *coulis*, both in French and German; but a *coulis* is a strong, thick, savoury *sauce*, and not a soup, and the word, though a good ancient French expression for what it was intended

to symbolize, does not occur in Gouffé's work a single time. The allusions to English cookery, particularly roasts and puddings, are of the nature common in German and French magiric literature, and the results admit of explanation by the relative differences in the materials and the fuel. The actual strength of the work consists in the fact that many of its parts are based upon a wide experience; all articles on what we will call sober cookery for the well-to-do and educated middle class are very imperfect, some of coarse simplicity, and the illustrations are sufficient to take away the breath of ever so rich a man, if he thought that he would be expected to have produced in his establishment even a moderate selection of them. Their service alone would be very laborious, and carry many of the guests who had to suffer its inconvenience over to the party of the adherents of service *à la Russe*.

CHAPTER III.

KITCHEN REQUISITES AND CULINARY AXIOMS.

Furniture and Apparatus required in a well-appointed Kitchen.

THE agent most essential for any kind of cooking is *a fire*. The most easily made fire is one of dry *brushwood*, but this will only burn for a short time, unless the wood be constantly resupplied. To make such a fire more lasting, it is necessary to feed it with thicker *wood*, split logs, or faggots. With the aid of such a simple fire on the hearthstone we can prepare some simple articles of food in a direct manner. We can *grill* meat before it, by holding it on a stick near the flame or live coal; we can imbed sundry tubers, such as

potatoes, fungi, such as *mushrooms* and *truffles*, or *onions*, in the ashes, and let them get cooked; or we can heat *stones*, and, when they are suitably hot, bake upon them a prepared flour-paste, such as that which yields *chuppatties*. All these elementary modes of cooking should be well studied by travellers, explorers, colonists, soldiers, and sailors.

Next to the fire in importance for cooking is *a pot of earthenware or metal*, for the reception of food to be cooked in water. Over the simple brushwood fire such a pot would stand on three stones, or as many stones as would be necessary to support it. When such an arrangement of stones round a fire assumes any permanency it is called *a hearth*. Or the cooking-pot may be *suspended* over the fire *on a tripod*, made of three sticks or faggots. From the most simple fireplace of primitive man to *the most complicated cooking range** of the modern hotel is a great progression of many stages, which we dare not attempt to give even a sketch of, though it would be well worth a special study in connection with our subject. Suffice it to say, that *in every kitchen heat should be easily applicable to food in three forms*: (*a*) As radiating heat from the open fire, for roasting, grilling and toasting; (*b*) as conducted heat applied to the bottom of vessels of metal or earthenware, for boiling, stewing, and frying; (*c*) as radiating and conducted heat simultaneously, through the instrumentality of an oven. The *open fire-grate* is that form of cooking apparatus which is in the present day of coal best understood in this country. *Ovens* are frequently constructed on faulty principles, particularly in this, that they are heated on one side only, and have no bottom heat. Every householder should see that his oven be supplied with heat under the bottom, whether it be by the admission of flame from the fire in the main grate, or by a separate small fire underneath the oven

* *Range* originally meant the *fire-buck*, or *rost*, of *parallel bars* on the hearth, on which the fire burns, so as to admit air from below.

itself. The latter is the most economical and most efficient arrangement. How little fuel is required to cook a good dinner in an oven can be learnt from the use of those forms of cooking apparatus which work with *petroleum*. The cleanest of all sources of heat is *spirit of wine*, but the Excise laws of this country make its use difficult. *Wood-spirit* may be used, but is liable to impregnate the air with its odour. Spirit was applied to some forms of elementary cookery by Soyer, but his methods and apparatus have not survived the enthusiasm of novelty. At present spirit is mainly applied to effect the final ebullition of water for making coffee or tea. *Gas* is also a relatively clean material for the production of heat, but is liable to considerable waste, and, in view of the exorbitant prices exacted by the monopolists of London and other places, is not applicable to general use, and never economical. As an auxiliary in the kitchen, particularly at times when there is no large coal-fire alight, or as a continued moderate source of heat for apparatus which has to be kept warm, particularly *the water-bath*, or *bain-marie*, it is of great value. *Charcoal*, next to wood, once the most frequently used source of heat, is now little employed in the more northern part of Europe. It was essential for the old form of *braising*, particularly for the production of top-heat over the braising-pan. It will be useful in all places where gas or petroleum, or common coal, or wood, are less easily obtained; but where gas is available it will supersede charcoal. It is not improbable that the progress of science will teach us more economical and cleaner modes of applying heat for cooking and warming, such as the use of *hydrogen* and *carbonic oxide* (water-gas), or electricity converted into *heat;* but at present *coals* are the principal source of heat in the kitchen, and their use as such, and in the form of *coak* (or *coke*), will probably become more and more specialised.

Movable Apparatus required for an Ordinary Establishment.

There are some skilful inventions relating to cookery which would be of great value if the practical executants of culinary art were of a more Athenian novelty-seeking disposition. We remember the introduction of Captain Warren's culinary apparatus, and have not changed our opinion of its great value for every establishment the authority of which will succeed in seeing it used according to the prescription of its inventor. We read in 'Wyvern's' work (p. 17), that when he was staying once with a friend on the (East Indian) hills, the water for his bath was brought in the outer vessel of a 'Warren's patent cooking-pot,' and further, the host said 'that the inner vessel made a capital tom-tom for beating a sholah.' Here, then, we have the example of a good instrument completely diverted from its proper to inferior uses. But on p. 19 the same author finds that his native Indian cook fully appreciated 'Warren's fish-kettle and vegetable steamer.' This introduction will explain why and under which conditions we believe that a Warren's cooking-pot may be part of the heavier sort of movable apparatus.

To the same category belongs a *Papin's digester*, with a movable tin lining and cover thereto. The digester is to be hermetically closed by a top-screw, and to be heated by a gas, or spirit, or charcoal flame. We have used this for flesh, fish, and fowl. Particularly a boned, stuffed fowl done in normal broth is cooked in this digester better than anywhere else, and comes out with a rich appetising flavour. The apparatus has the advantage that, once set going, it requires no attention, except to the lowering of the gas-flame in case the safety-valve should begin to blow.

Of cooking-pans the following should form part of what the French call the *kitchen battery:* Four *stewpans* of different sizes, and six *saucepans*, also of varying capacity.

One large *saucepan* should be provided with a *steamer*, mounted on its upper rim. A three-gallon *digester* of copper or iron, a so-called *stock-pot*, provided with a brass tap at its lower end, is a useful reservoir of broth or water, but in our economy has, owing to the systematic exclusion of bones, lost some of its former importance. A *braising-pan* should admit of the application of top-heat by live charcoal or hot embers. A *frying-pan* should have a most *perfect polish* all over its inner iron or steel surface, so perfect, indeed, that it could act as a mirror. Such a surface conducts heat quickly, and prevents catching, therefore secures fritures, particularly those from which much fat has to be excluded, from their worst danger. A *sauté-pan*, also spelled *sauta-pan*, should always be made of copper, well tinned, and provided with a broad handle and a fitting lid. A special *omelette-pan* should, like the frying-pan, be of polished steel, and kept perfectly bright. A *fluted gridiron* should be silvered or tinned, and have a small gravy-trough. A *tin fish-kettle*, with a perforated bottom piece raised above the bottom plate, and removable, a so-called *drainer*, should be adapted in size, not only to ordinary use, but also to an occasional demand for the cooking of larger fish to be set before guests. An *ordinary iron kettle*, of a capacity of a gallon or two, will serve for heating water to ebullition, and for serving it out in small portions *boiling*, such as the larger kitchen-boiler does not supply. In kitchens where roasting on the spit is to be practised, at least *two spits* of different sizes will be required; but where that is not to be, a *roasting-jack* and *screen* will have to be provided. The concavity of the screen should be kept in a brightly-polished state, as only thus it will be able to reflect and concentrate the rays of the fire upon the joint in the focus under the jack. A *water-bath* of copper, *bain-marie* of the French, a longish flat pan, with a handle at each end, holding from six to

eight small saucepans, should be kept in a generally warm place, never heated to boiling. This arrangement serves to keep sauces, gravies, and small preparations hot until the time for their being served up shall have arrived.

Of heavier apparatus is further required *a large mortar* of stone, granite, or marble, or of iron, on a *cylindrical piece of a tree*, partially imbedded in the wood, and *a box-wood pestle* for use with the mortar; it serves for pounding meat and other materials for *farces* and *purées*. There is also required a *chopping-block*, being a *cylindrical section* of a tree with three inserted legs, for chopping and dressing meat. The chopper and dressing-knives should be suspended close to the chopping-block.

Of *lighter movable apparatus* the kitchen requires *three iron* galvanized spoons of different sizes, and a number of *wooden spoons*. It is advisable to have a dozen of these, as they are much used for stirring, and must not be used except after having been washed and dried. A *basting-ladle* is indispensable in the management of roasts, and although some people hold basting in pretended abhorrence, the flavour of the roast and its gravy depends so much upon proper basting that we hold a proper ladle for its performance to be a necessary instrument. A *fish-slice* is needed to dress and filet the larger kinds of fish. A *set of skewers*, to be kept in a cylindrical tin box, is requisite for the proper dressing and trussing of joints, fowls and game, so as to keep the various parts in proximity to each other, and prevent extremities from getting dry or burnt. The skewers for the larger joints, such as roast beef, or lamb, or boned roll of beef, are mostly supplied by the butcher. These are made of wood. A *set of larding needles* is an essential in an elegant kitchen. The needles must be of several sizes to be able to receive and carry, the one thicker, the other thinner lardoons or bacon-strips. These needles, like the skewers, should be kept in a cylindrical tin box.

The cook should further have suspended near the chopping-block a *chopper*, a *meat-saw*, a *broad chisel* measuring two inches along the cutting edge, and *a mallet*. With these instruments the bones of any joints can be elegantly adjusted, and the task of carving much facilitated. *Three culinary knives*, of different sizes, for the dressing of meat; a *mincing-knife*, being half knife, half chopper, but light and sharp; a *rocking-knife*, a crescent-shaped tool used to mince with its convex edge, without noise, meat as well as vegetables, and a *square mincing-board* of thick, hard wood, complete the outfit having reference to the treatment of the flesh of animals.

For the production of dishes in which flour is used we require two *plain pudding moulds*, for use in hot water; a *cake-mould*, for baking in the oven; two *plain border moulds;* a *paste jagger*, with revolving disks; a set of *pastry-cutters;* two dozen of *patty*, *dariole* or *fanchonette* pans; a dozen *mince-pie-pans;* a *baking sheet*, or *several sheets*, if there be oven room; two *baking-tins*, two *bread* or *cake tins*, two *soufflée tins* of various sizes; a *flour-dredger;* a *sugar-dredger;* a *pepper-box*, with a small perforated well-fixed lid; a *bread-grater*, and a *smaller grater* for *nutmeg*. For the treatment of *vegetables* there should be a set of *vegetable cutters*, a *root-knife*, and several *knives*, a *separate set* to be used for *onions* exclusively. Of *forks* there should be a great *dishing-up-fork*, and several smaller ordinary companions. Of various apparatus a *toasting-fork* is perhaps the most useful. A *block-tin colander* serves for filtering liquids from solids, *e.g.*, the vegetables from the water in which they have been boiled; a *tin gravy-strainer* serves to eliminate smaller particles from roast gravies; a *wire sieve* serves similar purposes—if its gauze be fine it serves like a hair-sieve; two *hair sieves* of different sizes, with glass vessels to receive and hold them on the top, are necessary for the production of *purées*. For *frying*, par-

ticularly aggregates of small objects, such as *whitebait*, which must be dipped simultaneously and withdrawn suddenly, a *wire basket* is requisite. Some three to six *jelly-moulds* complete the list of lighter apparatus.

Amongst the *more compound apparatus* we range a *freezing-machine*, or *cooling apparatus* of convenient dimensions; a *coffee-mill;* a *mincing-machine* for the comminution of meat; a *tin box* with various divisions, and a set of movable stoppered vessels of glass or tin, for the preservation of spices; a similar *tin box*, with stoppered bottles containing ready-made *tinctures of spices*. There should be a *wooden slab* and a *marble slab*, both for the production of pastry; *rolling-pins* of hard wood, one a plain cylinder or faggot, and another with central or axial pin, and two projecting handles at the extremities.

Consideration of the Materials of which the Utensils should be made.

Vessels of copper are the most durable, and if kept bright cannot affect the taste or wholesomeness of the food prepared in them, even if they be not tinned—*e.g.*, jams can be prepared in a *large copper* pan. But it is usual to get the small copper vessels, sauta-pans, stock-pot, saucepans, and pans to stand in the bain-marie, *tinned;* in which case it is necessary to inspect them from time to time, and see that the tinning be perfect, for wherever it is imperfect the copper is much more rapidly corroded. We have also had *copper utensils silvered* by the electro-plate process; these utensils are of exquisite purity, but they blister at the same temperature nearly as that at which the tinned vessels part with their tin in little drops or currents, and must therefore not be exposed to such degrees of heat.

Vessels of mere cast or *wrought iron* are good for many culinary operations. The *best frying-pan* is one of *steel* or hard iron, *highly polished inside*, and, we repeat emphati-

cally, *kept polished* like a mirror. *Wrought-iron vessels* tinned are useful for a time, but gradually lose their tin. *Enamelled iron* ware is useful as long as the enamel is entire; when this lining is cracked it becomes inconvenient, as difficult to keep clean. Enamelled iron is a bad conductor of heat, and in this respect resembles earthenware. Of enamelled iron pans, a frying-pan is least to be recommended, as it retards a process which ought to be swift and short. *Earthenware* is very good for slow boiling or simmering, but it is always liable to crack, and therefore in the long-run more expensive than ironware. *Block tin*, being sheet-iron plated with tin, is very useful, as vessels made of it are light and conduct the heat well; but they are liable to rust quickly, particularly at the bottom, and must therefore be renewed at shorter intervals than vessels of other materials.

Apparatus for Keeping, Weighing, and Measuring.

Amongst the apparatus for keeping articles of food protected from winged insects and rodent vertebrates, *cupboards* with walls of perforated zinc or canvas are suitable; also covers made of wire-gauze with handles are very practical. *Ice-boxes* are useful for some things, but unless they are very large do not admit of the preservation of raw meat therein for want of ventilation.

There should be in the kitchen a number of *common earthen* or *stone ware bowls*, two of them with lips, for holding broth, stock, gravy, or soup, while setting for the removal of fat. Supply, says 'Wyvern,' liberally all such utensils, as in default may be borrowed from your table crockery or porcelain, or from amongst the spoons, knives, and forks of the dining-room.

Of *crockery* you should therefore supply: A set of *jugs* of different sizes, wide-mouthed, so that they can be easily cleaned with the hand and cloth in their cavity; two *cups*

and saucers for mixing or holding small quantities of liquid; six *plates* and three *soup plates;* two *larger* and two *small dishes;* two *small basins*, to serve under the wire covers already described. Most of this crockery would be kept mainly in the larder. A cupboard with shelves, to be locked by a key, should be at the command of the cook.

The *apparatus for weighing and measuring* should comprise:

A *spring steel-yard* weighing up to 150 lb.

A *balance* or *weighing-machine* capable of weighing parcels, joints, etc., up to 21 lb., turning at less than half an ounce.

A *balance* capable of weighing quantities from 2 lb. down to a drachm, and turning with a grain.

A set of weights in *iron* or *brass*, *avoirdupois*, from 21 lb. downwards.

A *set of weights in brass* only, for the second fine balance.

A set of kilogram weights from 1 kilo down to 1 gram will be a great convenience for comparison, or for the practical execution of French recipes.

Of *measures of capacity* there should be a *wooden bushel* and its *subdivisions;* a *gallon*, *quart*, *pint*, and *gill* measure of *copper*, *tin*, *pewter*, or of *glass*, verified.

There should be a good *clock* in the kitchen, with a large dial and conspicuous hands, and it should be kept in good order and well regulated.

The *washing* of the kitchen utensils, dishes, and plates is to be done in *wooden vessels* only. Supply crystallized washing soda, and a sufficiency of cloths for wiping the apparatus dry; insist upon the cloths being *dried*, and kept dry after use, or upon being changed to avoid the greasy or soapy flavour of over-used unclean moist cloths, which easily adheres to dishes and plates.

Make an *inventory* of the property; register in this, and hand over to the cook, only such apparatus as is entire and perfect for use. Mark chips; do not count any cracked

crockery. Hold a review of all articles once a quarter by the light of the inventory. 'Wyvern' desires that we should hold a weekly inspection of cooking utensils, and make liberal allowance for breakage, but be severe about concealment.

Culinary Axioms, or General Presumptions and Rules, which Cooks are expected to know and observe.

All *quantities of materials* prescribed for use in dishes to be prepared being relative, may or must be varied proportionately according to the number of persons for whose use the dish is intended.

All *dishes*, before being sent to table, must be arranged in the most careful, neat, elegant, and therefore pleasing manner. To obtain a fuller insight into the various small arts which may be employed for that purpose, cooks may consult the works of Carême.

Salting and *spicing* are to be effected with such caution that the diners may never be inconvenienced by excess, but may be able themselves to supply every want detected in this particular by their taste. But this precaution really applies only to the population of season-residents and floating season-cooks, for in an established reasonable household a prudent permanent cook will quickly adapt himself to the taste of his governors, and please them with facility.

All *made preparations* must be tasted during their progress, and, if possible, before being served, or at certain *critical stages*—*e.g.*, before volumes of solid are mixed with liquid, as is the case when mince is immersed in sauce for the production of an aspic. Most kinds of *meat*, and all *vegetables*, must be cleaned, washed, dried, and dressed before being used in culinary operations. It is therefore not necessary to repeat the injunction of this operation in every single prescription.

All *stirring* is to be effected with *wooden spoons*, or *spatulas*, except where directed otherwise—*e.g.*, in the case of the contents of broken eggs, which are to be mixed and stirred by a broom made of wire.

The *juice* and *pulp of lemons*, *sweet* and *bitter oranges*, are to be kept entirely free from pips or seeds, as these impart a bitter and objectionable taste to the product.

Apples not used entire are to be peeled, and all parts of the *seed-capsule*, or *core*, are to be *entirely* removed.

Raisins not expressly commanded to be used whole, and not being sultanas, are to be *stoned*, so as to be absolutely free from kernels or seeds. All raisins should either be plumped in a minimum of hot water, or be boiled or stewed with the preparation in which they are to be eaten, so that their skins may be quite tender.

Raisins or *currants* should not be put *on the top* of baked puddings or tarts, where they are liable to be shrivelled and burnt.

All *currants* are to be picked on a sheet of paper, being spread over the sheet in a thin layer; more particularly all *small stones* are to be removed, as these are liable to injure the teeth of eaters. Sand and other impurities are to be removed by washing.

Rice also must be spread on paper and inspected to remove *small white stones*, which, derived partly from the mill-stones under which it is peeled, are frequently contained in it; it must also be washed in several waters to remove sand.

Beef and other *suet* must be fresh and untainted, and should always be tested by the smell immediately before use.

Eggs, after being broken, should be tested singly by the smell, and the yolks, as well as the whites, when used separately, should each be so tested before being mixed with others. A single mouldy egg will spoil a voluminous dish.

All *fish* is to be scalded, scaled, drawn, cleansed, and trimmed before use in the recipes, except where modifications are expressly prescribed.

Remove all *boiled fish* immediately from the water in which it has been cooked; if it be left in the water it will lose in flavour and firmness.

Do not send *plain boiled fish* to table on a napkin, nor garnished round with cold and wet parsley, nor with *fried small fish;* the latter generally becomes sodden and spoiled, while the mixed vapours rising from both kinds of fish are detrimental to the flavour of each.

Nutmeg is never used in any other form except the *grated condition;* it is therefore not necessary, in recipes, to use the participle 'grated' as an adjective every time that nutmeg is mentioned.

Pounding is always done in a *mortar;* it is therefore not necessary in recipes always to mention this receptacle in connection with pounding.

Never pour *cold* or *hot water* into a *dry, hot cast-iron, porcelain,* or *earthen vessel,* as it is liable to crack; let the vessel cool down before putting the liquid into it. *Copper* vessels are the least liable to injury by this ill-treatment, wrought-iron ones also little; but cast-iron saucepans are easily cracked; *cold porcelain* (china) and earthenware vessels are also liable to crack by the sudden contact with *hot liquids* or with *flame.* Therefore warm all such vessels gradually, either with the *cold* liquid in them, or before putting hot liquid into them.

We might multiply these aphoristic cautions and axioms, but prefer to recite any others which are now in our mind's eye in connection with the detail out of which they arise.

CHAPTER IV.

GENERAL CONSIDERATION OF CULINARY PROCESSES.

Boiling, Baking, Roasting, Frying, Grilling.

Boiling is the application of heat to natural products or compounds intended to be eaten by means of direct contact with water heated to the degree of ebullition, and kept at or near that degree until the food be cooked. In the consideration of this process two influences have to be separately valued, namely, that of *the heat* merely, such as can be applied and studied in the processes of roasting and baking, and that of the *hot water as a chemical agent and solvent.* When the latter influence prevails, it generally effects such a transformation that the process of boiling becomes one of *extraction* or of *solution.* This prevalence has, therefore, to be avoided, for the best boiling is that which causes to the matter to be boiled the least loss of its useful and nutritive constituents. Now, as all boiling causes such a loss, that mode of boiling which causes the least loss is the best. From this it follows that, as the loss is in a direct proportion to the solvent employed, all boiling should be effected in a minimum of water. In practice, *two degrees of boiling* are distinguished, one called *boiling* absolutely, and another lower one called *simmering.* In both cases the water is, at the average pressure of the air at the sea-level, at the temperature of 100° Centigrade or 212° Fahrenheit. But in the water boiling violently heat is conveyed much quicker than in the water which merely simmers. Now, as many materials which have to be cooked are bulky, and bad conductors of heat, they should, in order to become equably cooked, not be exposed to the influence of water in strong

ebullition, but merely to such as is in the state of simmering. This latter operation must be continued for the time which may be necessary to cook the material throughout, and this time can be ascertained only by experience.

In boiling materials for the table, the cook must take especial care that the water really boils or simmers all the while he is cooking, or he will be deceived in time.* Now, as for the complete cooking of meat or vegetables, the temperature of 100° C. or 212° F. is by no means necessary, and as they can be cooked to complete maturity at a temperature much below boiling water, it follows that cooks adopt the boiling or simmering only as a visible, easily ascertainable sign of their having a sufficiently *quick source of heat* at work for the accomplishment of the object. If a *slower source of heat* be allowed to influence the material to be cooked, but for a *longer period of time*, the same—nay, a better—result will be obtained. This is proved by the Norwegian method of heating a joint just to ebullition, and then placing it, closely covered, in the vessel with the water, in a non-conducting felt box, and leaving it here for many, say six, hours; after that time the meat is found perfectly cooked, and very juicy. This method, therefore, is doubly economical; it saves trouble, fuel, and time, and produces an excellent result.

The Cooking of Eggs.—Hitherto, perhaps, no product of the kitchen prepared by boiling was more uncertain than that called *soft-boiled eggs*. These agreeable adjuvants of the breakfast and tea table produced frequent disappointments to either those who liked them more or to those who liked them less done. Time-keepers, sand-glasses, knack, and experience were alike frequently defeated, until now at last an apparatus has been invented which will cook eggs to a desirable degree, and does not allow them to be over-

* *Cf.* Kitchiner, *loc. cit.*, p. 71, and p. 73, the illustration of the two mutton chops quoted below.

done. This apparatus, called Royle's Egg-cooker, Whitfield's patent, consists of two parts: an upper one, with space for a number of eggs and the hot water to cook them; and a lower one, for the reception of the water which runs off the eggs through a small aperture in the bottom of the egg-containing vessel. Place the eggs in the upper vessel, fill it with boiling water, and cover it up; the eggs will become beautifully cooked throughout their substance while the water is around them and running away, and by the time they are so cooked all the water will have escaped into the lower vessel, and it will be impossible for the eggs to become overdone, while being kept hot all the same. This very useful apparatus proves, moreover, like the Norwegian apparatus, that cooking can be effected at temperatures far below the boiling-point of water, and its inventor has properly termed it, not an egg-boiler, but an *egg-cooker*.

Kitchiner's Two Mutton Chops.—Two mutton chops were covered with water; one was *boiled at a gallop*, the other was *simmered very gently* for three-quarters of an hour. The chop which was slowly simmered was decidedly superior to that which was boiled; it was much tenderer, more juicy, and much higher flavoured. The *liquor* which had boiled fast was in like proportion more savoury, and when cold had much more fat on its surface. Quick boiling extracts more of the juices, and, in fact, expels them by the contraction which boiling heat engenders in the meat-fibre. White of egg, like meat, may be perfectly cooked and tender, but by reheating to *boiling* be made hard; on the other hand, meat and eggs may be heated to the same temperature as that which they reached in the first cooking without diminution of their tender and juicy qualities. The knowledge and observance of this law is of the utmost importance to a cook, as in ordinary life many parts of boiled or roast meat have to be hotted, and, if properly done, will always be acceptable, while cooked meat made

hard by hotting to the boiling-point of the same is very objectionable, and rather indigestible. Therefore, meat to be hotted should not be placed over the fire, but, like the eggs in the egg-cooker, be hotted by having the sauce, and this boiling hot, poured over it in a previously well-warmed vessel. A saucepan standing in a water-bath is the most suitable receptacle.

Some Special Considerations regarding the Boiling of Meat.—The boiling of meat gives rise to various considerations, which have to be treated practically in the preliminary consideration of the different materials. Only few are sufficiently general to be mentioned in this place. Thus, the question is frequently asked whether meat to be boiled should be put in cold, hot, or boiling water, and has been as variously answered. On the whole evidence it may be contended that it does not matter much what temperature the water may possess when it comes in contact with the meat, provided all other conditions of good coction be observed, such as minimum of water and slow conveyance of heat. All meat will yield a little dissolved albumin to water, less to hot than cold. This albumin, as well as the red colouring-matter of fresh red meat, *myochrome*, will curdle on cooking, and have to be removed as *scum*. This rising of the scum when the pot is coming to a boil will always occur with the cleanest meat and the clearest water, but both the meat and the water (if the latter be chalky) will contribute materials to its formation; if distilled water be employed, the materials of the scum are furnished by the meat only. Skimming will, therefore, have to be done whether the meat be put on the fire in cold or in hot water. It is done best at a temperature below boiling, for experienced cooks first skim *during* boiling, and then stop the boiling for a moment by the addition of a little cold water, and during this period of quiescence the remainder of the scum rises to the surface and is removed by the skimmer. It is preferable to put

small pieces of meat well tied together in hot water, heat to ebullition, and then let the meat cook to the point at a heat below boiling. *Large pieces of meat*, on the contrary, should be put on with cold water, to allow the heat gradually to penetrate their substance, and then be kept simmering as will be found prescribed in the particular recipes relating to such joints.

In this discussion it is assumed that the production of the best *meat* obtainable is the main object of the process, and that the *production of broth* be not a consideration to which the quality of the meat has to make any concession.

The *time* during which meat ought to be boiled is generally estimated in the following manner: Do not reckon the time which elapses between the putting of the meat on the fire and its first coming to a boil; after the first ebullition has taken place allow twenty minutes for every pound of fresh, and rather more to every pound of salt meat, and confine the action of the cooking pot to simmering.

Freshly-killed meat will take much more time to become eatable by boiling than meat which has been kept hung till it is what butchers term *ripe*. On the treatment of fresh-killed *beef*, compare what will be found below in the chapter on 'Camp Cookery,' regarding an ox which was killed at 11 a.m., and half eaten by 1 p.m. Meat will have to be boiled a little longer in *cold* than in *warm* weather, although the temperature of the air makes less difference in this process than in that of roasting. *Frozen* meat must be *thawed* before it is put on for either boiling or roasting, and in cold weather meat should be put in a warmer room or kitchen a few hours before being put to or over the fire.

Meat, whether it be boiled or roasted, loses during cooking from one-fifth to one-third of its whole weight. 28 pieces of beef, weighing 280 lb., lost in *boiling* 73 lb. 14 oz., or 26½ per cent.; 19 pieces of beef, weighing 190 lb., lost in *roasting* 61 lb. 2 oz., or 32 per cent.; 9 pieces of beef,

weighing 90 lb., lost in *baking* 27 lb., or 32 per cent.; 27 legs of mutton, weighing 270 lb., lost in *boiling* 55 lb. 8 oz., or 21½ per cent.; 35 shoulders of mutton, weighing 350 lb., lost in *roasting* 109 lb. 10 oz., or 31½ per cent.; 16 loins of mutton, weighing 141 lb., lost in *roasting* 49 lb. 14 oz., or 35½ per cent.; 10 necks of mutton, weighing 100 lb., lost in *roasting* 32 lb. 6 oz., or 32⅓ per cent.*

This loss in each form of preparation is mainly due to the *exudation of water from the meat*, while it loses its colloid protoplastic constitution, in which it contains about 75 per cent. of water; another portion of the loss consists in *fat*, and only a small portion in *extractives* and *salts*, constituting the solid ingredients of broth or gravy. In the process of boiling some *gelatine* also is lost by solution; in roasting, however, very little, more from veal than from beef.

Baking.—Baking may be defined as cooking by a combination of radiated and air-conducted heat; if the *oven* be well ventilated, as bakers' ovens generally are, the preparations retain a very pure taste, are first cooked in moisture, then dried, and ultimately browned on the outside. Upon meat baking has about the same effect as roasting, and produces in it a similar loss. If the preparation placed in the oven for baking be covered, the effect is the same as that produced by *braising*, namely, cooking in a moist atmosphere, under the simultaneous influence of dark radiating heat, capable of browning surfaces and transforming extractives into *brown anhydrides* or *caramels*.

Baking† is one of the cheapest and most convenient ways of dressing a dinner for small families; the baker's oven is, indeed, often *the only kitchen a poor man has* in which to

* The losses in weight of meat in roasting and boiling are given according to experiments recorded in *Tillock's Philosophical Magazine*.

† The observations on baking in a baker's oven are ex Kitchiner, 'Oracle,' p. 77; they were written specially for this work by a baker of the name of Turner, who, about 1830, carried on a distinguished business near Fitzroy Square. 'He was in the habit,' he says, 'of baking legs and shins of beef, ox-cheeks, etc., garnished with onions, turnips, etc., for the first families.'

prepare a joint of meat for enjoyment at home with his family. In general, roasting must be admitted to yield results superior to those of baking, but some joints when baked so nearly approach to the same when roasted, that they may be eaten as roasts with satisfaction. Such are *legs* and *loins of pork*, *legs of mutton*, *fillets of veal*, and many others. The meat should be good, and rather inclined to be fat. Very lean meat is unsuitable for baking, as it starts from the bone and shrivels up in a remarkable manner. Besides the joints mentioned, the following dishes may be particularly recommended for baking. They are protected from the drying which threatens lean meat by coverings of oiled or greased (buttered) paper, or by paste, and then their cooking becomes equivalent to braising.

A *sucking pig*, when sent to the baker prepared for baking, should have its ears and tail covered with buttered paper properly fastened on, and a bit of butter tied up in a piece of linen to baste the back with, otherwise it will be apt to blister.

A *goose* prepared in the same manner as for roasting should be placed on a stand, so that when it is half done it may be turned with its lower side upwards. A *duck* should be similarly treated.

A *buttock of beef*, having been in salt for about a week, should be washed and put into a brown earthen pan with a pint of water or broth. Cover the pan tightly over with two or three thicknesses of *cap* or *foolscap* paper—never cover anything that is to be baked with *brown* paper, the pitch and tar in which will give to the meat a smoky bad taste—and give it four or five hours' baking in a moderately heated oven.

A *ham*, properly soaked, as directed below, may be covered with a crust of paste all over, and baked in a moderately heated oven; it is as full of gravy and of as fine a flavour as a boiled one.

The following *fish* can also be baked: *Small cod*, *haddock*, or *mackerel*, with a dust of flour and a basting of butter over them; *eels*, when large and stuffed; *herrings* in a brown pan with vinegar and a little spice, and tied over with paper.

A *hare*, prepared as for roasting, basted with butter repeatedly, and placed in a pan with a little milk, will become nicely done. It may also be cut up and placed in a vessel and jugged. Legs and shins of *beef*, ox-cheeks, etc., garnished with onions, turnips, etc., take about four hours to cook; they are then allowed to get cool to have the fat skimmed off, after which they are warmed again and served.

Baking in the small ovens of kitchens is not so successful as that in the baker's oven. This arises in most cases from the faulty construction of the ovens, which, as we have already shown above, are mainly heated from the side, and have either no bottom heat at all or not enough of it. Further, most of these ovens are not ventilated, so that the fat which spirts on hot parts of the oven or dish, on being volatilized, taints the meat with its burnt grease taste, due to acroleine. Some cooks do not take sufficient care to clean, and keep clean, the oven, which is not rarely littered with charcoal, particularly that formed by the burning of overflowing fruit-juice from fruit-pies. On this particular subject masters and mistresses of private houses cannot bestow too much attention.

The construction of *ovens* for baking has of late years undergone considerable modification. Amongst professed bakers and confectioners *brick ovens* are still most esteemed, as they allow many varying degrees of heat to be applied successively, or in different parts of the oven to very different preparations. But for special trades *ovens of iron* have been constructed which are provided with movable trays, enabling the baker to bring the component items of

the charge simultaneously into as well as out of the oven. These are also provided with *pyrometers*, or heat-measuring instruments, and thus yield very good results. We have seen them adapted to *ships* of several kinds, and to *field-bakeries* for *soldiers*. Brick ovens, being heated from the inside, exhibit the sufficiency of their heating by the clearing of the surface from black soot, and once charged with preparations to be baked, cannot be heated again until the charge be withdrawn; but iron ovens are heated from the outside, like those of most kitcheners, and can be heated and reheated without regard to the contents of their interior. They are also a little more economical, as they are heated more quickly, and consume less coal or wood than the brick-ovens.

A *general principle* of baking is that *the oven must be sufficiently hot* at the moment at which the preparations to be baked are introduced into it; they must experience the same *surprise* as that which articles to be fried meet with when they are immersed into the hot fat. An indifferently heated oven does not cause the preparations to rise, but drying them leaves them of a pale colour, which is objectionable in many products.

Roasting.—Roasting is that culinary operation in which the English excel all other nations. It consists in bringing a joint of meat, or a small animal, so near to a clear fire that it may become cooked, and ultimately browned over its surface, and thus acquire that taste and savour by which roast meat excels all other forms of preparation of flesh-food. Meat was formerly most commonly roasted on *the spit*, a sword- or bayonet-like instrument, which was run through the joint, then supported on two forks, and kept turning before the fire. In the present day, however, a small instrument, the so-called *roasting-jack*, or from its external shape called *bottle-jack*, is in prevalent use; it is wound up like a clock, and turns the meat suspended at its

lower end, first in one and then in an opposite direction with great precision; the heat is condensed upon the meat by a parabolic screen of tin-plate; the whole constitutes an effectual arrangement for joints up to 22 lb., provided the jack be of sufficient size and power.

Smaller pieces of meat, such as *beef* or *rump steaks*, *chops*, and *fish*, have to be roasted on an instrument called *a grill*, an originally French name for a frame made of crossed or parallel bars, and hence meat so done is called *grilled*. In this process of grilling most of the gravy which exudes is lost, but this is not much, as the meat retains the greater part and is most juicy.

There are many rules given, and no doubt to be observed, in connection with roasting, from the cleaning of the spit to the hanging of the meat and the preparing of the fire; of these the latter ones are of the first importance. Make up the fire in time, let it be proportioned to the dinner to be dressed, and about 4 inches longer at each end than the thing to be roasted, and let its front be clear; take care that the coal be in its first glow, and not burnt up or ashy. Keep a supply of coals and cinders on the top; an excess of heat you can neutralize by increasing a little the distance between the meat and the fire, but an insufficient fire will torture the meat into a cooked leathery state, and not produce either the juiciness or brown savour of the true roast.

If there be on the joint to be roasted more *fat* than will probably be eaten, trim it off; that which remains on protect with a piece of clean *white paper* drenched in oil or dripping, and tied on with twine; in the same manner protect any prominent part which is liable to become, or shows signs of becoming, scorched; a shoulder of veal, *e.g.*, requires such protection particularly on all prominent parts. *Fish* and *small birds* may also be protected entirely by being wrapped in paper (*en papillote*), while others may be covered with

thin slices of bacon, to be removed shortly before the outside is finished.

All meat should at first be put at some distance, say from 10 to 14 inches, always a little greater than that at which it is ultimately to be roasted, from the fire, in order that it may be warmed gradually to such a degree as will cause it to exude *fat* and *gravy* over its surface before that surface has had time to become scorched by the radiating heat; if once it gets scorched, the outside will become hard and acquire a disagreeable taste, and the heat being prevented by the scorched part from penetrating into it, the meat will appear done before it is more than half done, and will besides lose the pale-brown colour which is the beauty of roast meat and the certain guarantee of its excellent taste.

As regards *the management of the dripping* the following rules should be observed:* Place the *dripping-pan* at such a distance from the fire that it will just catch the dripping; if it be too near, some ashes or cinders will fall into it; if it be too far from the fire, you will not only lose a portion of the drippings, but the meat will be blackened and spoiled by the fœtid smoke which will arise when the fat falls on the live cinders. A large dripping-pan, some 28 inches long, 20 inches wide, with a covered well on the side away from the fire, is convenient not only for collecting the dripping, but it also may hold fried fish and other dishes to keep them hot while waiting to be served. If there be much dripping during the roasting, the cook should take up the fat top occasionally and pass it through a sieve into a stone pot. After it has been cooled, and the gravy been removed from under it, it may be *clarified* by being heated in a saucepan, skimmed, let boil, allowed to stand until cool while yet liquid, and then passed through a sieve into a pan. Such *drippings*, as well as the *fat skimmings* of the *broth-pot*, will be as suitable as butter for basting any roasts, except game

* *Vide* 'Dripping'; Kitchiner, *loc. cit.*, pp. 81, 148.

and poultry, and for common fries; for these latter they are equal to lard, especially if they be clarified twice over.

A good *meat-screen* is essential for the success of roasting. Its inside must be kept scrupulously polished, as when in the slightest degree covered by grease, or scorched gravy, it fails in its object, namely, the central reverberation of the heat, which is not thrown directly upon the joint. You must therefore make it a rule to inspect the meat-screen as well as the frying-pans and gridirons from time to time, and make sure that they be kept *in a polished, bright condition.*

The *time occupied by the roasting of meat* will vary according to the period during which it has been hung, the temperature of the air, and the size of the joint, amount of fire, and distance from it being normal. In cold weather the same weight will require twenty minutes or half an hour longer than in warm, and fresh-killed meat will also be done as much later than that which has been kept until it was tender. When you have secured all conditions as set forth in the foregoing, you should *leave the meat before the fire rather more than a quarter of an hour for every pound of its weight*, and baste it so as to keep its surface soft and mellow all over. When *the joint is half done*, remove it with the apparatus on which it is fixed, spit, or jack and screen, and dripping-pan, a little back from the fire, stir this up thoroughly, that it may burn clear for *the browning;* when the steam from the meat draws towards the fire, the joint is done enough, and should be moved back. If you wish *to froth* it, baste it, and dredge it carefully all over with flour, in a very thin layer indeed, and then heat it rapidly until the froth has risen. For this operation you require to have a good light on the joint. The froth should be like a fine light-brown varnish. Some cooks produce the final froth after removal of the joint from the fire, by painting it with butter, dredging it cautiously with flour, and passing

a salamander over it. This in experienced hands is a certain and expeditious method.

In the face of all the conditions of roasting, and the consequent uncertainty of its duration, the public who consult cookery-books demand, and culinary authors give generally, exact statements regarding the time absorbed by each roast. Gouffé gives a list (p. 108) which he properly says is dependent for its accuracy on the absence even of a draught of air.

A piece of roast beef of 3 lb. takes an hour before the fire.
A leg of mutton of 5 lb., forty-five minutes.
A carré of veal of 5 lb., fifty minutes.
A carré of fresh pork of the same weight, the same time.
A fat turkey of about 4 lb., an hour and forty minutes.
A small turkey hen of 3 lb. in weight, forty-five minutes.
A goose of the same weight, same time of cooking.
A poularde of 4 lb., five minutes.
A poulet of 3 lb., thirty minutes.
A young pigeon, fifteen minutes.
A pheasant, thirty-five minutes.
A partridge or woodcock, fifteen minutes.
Larks, before a lively fire, six minutes.
A wild duck, fifteen minutes.
A farmyard duck, fifteen minutes.
A young hare, thirty minutes.
A baron or back (*râble*) of hare, thirty minutes.
A young rabbit (*lapereau*), fifteen minutes.

He directs two decilitres of bouillon to be placed in the gravy-well at the beginning of the roasting, in order to baste therewith the large joints five or six times during the process, the partridges and small game three times. He diagnoses the completed coction by pressing the finger strongly on the object, the nut of the joints, or the thigh of the birds. When the meat is cooked, it yields underneath the finger without any resistance.

Brillat Savarin has a characteristic aphorism, according to

which a cook might become an expert in frying by tuition, but that to become a roaster he must be born a genius with an instinct for the spit. *On peut devenir friturier, on est né rôtisseur*, runs the paraphrase of Horace. We believe that innate talent, good practical instruction, the knowledge and observance of all the conditions of success, may combine to produce a superior artist, but that no one need despair of producing good roasts who will intelligently and energetically obey and carry out the instructions contained in the foregoing, combined with the results of this special deliberation on details arising in the course of the roasting.

In case the roast be from any cause deficient in colour, this may be supplied by painting it with some *hotted glaze* prepared beforehand. If you require to increase the volume of *gravy*, do not dilute what you have, but produce some by an extra operation, according to the relative recipe below, from fried mince and standard broth. The common method of washing the corners and underside of the joint, and maybe the canal made by the spit, with a solution of a teaspoonful of salt in a quarter-pint of boiling water, or of pricking the underside of the joint with a sharp skewer, are all effected at the cost of the quality of the joint. Gravy for *roast beef* should not be mixed with any made sauce, but gravy for *roast veal* may be suitably diluted with melted butter or butter sauce.

Dredging and Basting. — As a proof that our ancestors were very particular in basting and dredging joints before and during roasting, we give a list of dredgings and bastings,* as used two and a half centuries ago.

Dredgings.

1. Flour mixed with grated bread.
2. Sweet herbs dried and powdered, and mixed with grated bread.

* *Vide* 'Gravy for Roast Veal': Kitchiner, *loc. cit.*, p. 243; list of 'Dredgings,' ex Kitchiner, p. 84, ex May's 'Accomplished Cook.' London, 1865, p. 136.

3. Lemon-peel dried and pounded, or orange-peel mixed with flour.

4. Sugar finely powdered, and mixed with pounded cinnamon and flour or grated bread.

5. Fennel-seeds, corianders, cinnamon and sugar, finely beaten and mixed with grated bread and flour.

6. For young pigs, grated bread and flour, mixed with beaten nutmeg, ginger, pepper, sugar, and yolks of eggs.

7. Sugar, bread, and salt mixed.

Bastings.

1. Fresh butter.

2. Clarified suet.

3. Minced sweet herbs, butter and claret, especially for mutton and lamb.

4. Water and salt.

5. Cream and melted butter, especially for flayed pigs.

6. Yolks of eggs, grated biscuits, and juice of oranges.

Some of these dredgings would greatly improve shoulders of veal and mutton; the French improve upon them by covering a shoulder of veal with a layer of farce. At present, in the majority of English kitchens, sufficient care is not bestowed upon the finishing of the outside of the roasts, which remain membranous, tough, and uneatable; some dredging, basting, and the passage of the salamander, will quickly change all this into a frothed, crumbling mass, penetrated by brown gravy, and heighten the taste of the meat, thus putting the finishing touch to the best roasting.

The particularly fine *savour* of roast meat and its gravy is produced by *the browning of concentrated osmazom*, the organic principle of extract of meat, as will be discussed more fully in subsequent paragraphs.

As regards the **process of frying** we refer the reader to Chapter XXI. below, where a general consideration of the theory is given. The term *broiling*, or *grilling*, is applied to the roasting before the open fire of smaller and

thinner pieces of meat, such as *chops* and *steaks*. The description of this method is contained in the general consideration preceding a subsequent chapter, and may be there perused. The French grill over a horizontal plane made of ashes covered with live braise, which projects on all sides 3 inches beyond the grill, placed horizontally on four short legs over the braise; the English grill on a gridiron suspended perpendicularly before the fire, or slanting upwards parallel with the deflected flame.

An *entre-côte* of three hectograms in weight, or a little more than half a pound, when trimmed, requires ten minutes for grilling; trimmed beefsteak of less than half a pound requires seven minutes before a moderate fire.

A trimmed mutton cutlet (*au naturel*), which weighs generally 125 grammes, requires six minutes before a lively fire.

A split kidney requires four minutes of active fire.

A veal cutlet, weighing two-fifths of a pound, requires nine minutes of moderate firing.

A pork cutlet *au naturel* the same.

A crumbed mutton cutlet requires a mild fire and a minute more of time. It is more easily done in a pan. The same holds good of the crumbed veal and pork cutlets, which require two minutes more time than those which are not crumbed.

Typical Forms of Dishes, or Sauces and Ragôuts, as Means of Generalization—Definition of French Surnames of Dishes.

In France there has been developed, in a manner which should be investigated as part of the history of culture, a habit of cooks to give names to dishes which at the time of the inception of the practice had some connection with their origin, nature, and peculiarity. Gradually the newly-coined names lost all meaning, and became a means for gratifying

small ambitions for innovation, the practice degenerating, as Dumas says, into *fantaisies de saucer, de mettre sur le gril, et de faire rôtir nos grands hommes.** A number of names are quite natural by the fact that the dishes which they indicate are derived from certain countries, nationalities, provinces or towns, such as *à l'Anglaise*, *à la Française*, *à la Provençale*, or *à la Romaine;* there were also the names of a few patrons of the culinary art, under whose influence certain products had been invented, such as *à la Béchamel* or *à la Richelieu*. In all these names the expression is really the result of an ellipse, meaning originally *à la manière Anglaise*, or *à la manière patronisés par M. le Marquis de Béchamel*, or *le Maréchal de Richelieu*. Such a nomenclature has its conveniences, and becomes very useful when it is accepted as the symbol of typical preparations, and adhered to by convention as unchangeable. But when the names are abused in the manner in which we shall show below that the expression *côtelettes à la Maintenon* is abused or misused by French cooks, of whom almost each has his own formula for a dish of that name, which differs greatly as regards external features from the formulæ of his neighbours, they lose all significance, and had better be omitted. It is therefore necessary to make a selection from the great number of such names occurring in literature, and to retain only those which are *symbols of typical forms of dishes*, and on the other hand to reject all those which are neither attached to typical preparations nor recognised by convention over a large area. Many apparent names of dishes are mere adjectives *derived from sauces*, with which the dishes are to be graced, and have no reference to the joint or piece of meat to which they are attached; these also, if derived *from standard sauces*, should be retained.

* *Vide Fantaisies de saucer*, etc., D.D. 734; *à la Bourguignotts*, Francatelli 1071; prunes *à l'Allemande*, D.D. 612; *venison sauce*, D.D. 61; *quenelles*, D.D. 702; *à la Flamande*, meaning the presence of Brussels-sprouts, D.D. 718. (D.D., abbreviation for Dumas' 'Dictionnaire de la Cuisine.')

We will now review a number of *culinary names* which have something like general circulation, and can be used for generalization in such a mode that many different materials when prepared in the typical manner may bear the same surname. This kind of nomenclature has the additional advantage that it aids in the *classification of dishes* and of the recipes for them, which would otherwise be, as in cookery-books they always were, mere items in an incoherent unorganized collection.

À l'Anglaise generally implies that the dish is roast or boiled in the plainest manner, or is prepared in a manner peculiar to this country without necessarily being plain; thus, *hare soup* is specifically English, and in French cookery-books bears the surname as properly as does the roast sirloin.

À l'Italienne generally implies that the dish is made of, or garnished with, *savoury macaroni*, or paste of that kind, or with *ravioli*, or is made savoury with *Parma cheese*. Of this wide expression, the surnames derived from Italian towns, such as *à la Milanaise*, *à la Florentine*, *à la Napolitaine*, etc., are mere subordinate variations of no particular significance.

À la Française is, curiously enough, a surname which is applied to the least typical preparations, some of them not rarely the result of a fanciful eclecticism. It should be more and more specialized and retained for the many exquisitely French preparations which, like *omelettes*, *pâtés*, and *côtelettes*, are distinctly autochthonous in France.

The French themselves love to surname dishes after some peculiarities favoured in the ancient provinces; thus we get:

À la Provençale, which generally means a dish prepared with more or less of *olive-oil*, and flavoured with garlic; not rarely both ingredients are used at the same time.

À la Périgord is applied to dishes flavoured with or con-

sisting of *truffles*, from the circumstance that these mushrooms grow in that province of excellent size and quality.

À la Normande generally indicates that *apples* enter into the composition of the dish in some shape or other : to this rule the *mâtelote* only makes an exception, which is a *fish-ragoût* of which a particular modification is popular in Normandy.

À la Dauphinoise generally implies that a dish is braised, sauced over with a thick sauce, crumbed, and perhaps sauced or egged and crumbed twice over, and then fried. This surname was originally derived from the *Dauphinée*, and not from the Dauphin, a royal crown-prince of France, as has been erroneously supposed by those who have termed analogously prepared dishes *à la Royale*, etc. This latter expression possesses no specific significance at all.

À la Bourguignotte generally signifies a dish prepared with the addition of *red wine of Burgundy*, or of *Bordeaux*, or of the *Midi—i.e.*, meridional provinces of France. At Bordeaux, or when made elsewhere with Gironde wine, the dish would of course bear the surname *à la Bordelaise*.

Surnames derived from French towns are numerous, but not very significant, thus :

À la Parisienne is applied to dishes which are generally luxuriously prepared, and overladen with expensive garnishes, as will be demonstrated by several examples lower down ; but they possess little or no specificity.

The French kitchen has some exquisitely descriptive and well-understood surnames, which ought to be maintained, as being generally adopted ; such are the following :

À la jardinière — this signifies a typical collection of cooked vegetables given in soups, ragoûts, and removes.

À la printanière also implies a typical collection of cooked *early* vegetables, but has, contrary to origin, a somewhat wider application than the foregoing.

À la macédoine is also applied to typical collections of

green vegetables, mostly in white sauce; it includes collections of ripe fruit imbedded in jellies. Such a dish may be called a *macédoine* simply, as a dish of vegetables may also be termed a *jardinière;* on the other hand, a *printanière* is not usual.

À la maître d'hôtel generally signifies a dish prepared by a substantial, but homely, modest sort of cooking.

À la Gérard is a surname derived from the name of a culinary assistant or under-cook, who, having prepared a dish which was to have been placed before and named after Madame de Maintenon (like the otherwise nondescript *côtelettes* which are made to bear her name nowadays), thought it not good enough to bear that name, and gave it his own. Hence a muddled or miscarried dish is sometimes sarcastically termed *à la Gérard.*

À la Soubise is generally applied to dishes which contain *onions* in quantity, or at least are strongly garnished and flavoured with them.

À la Crécy is similarly connected with *carrots*, particularly in the form of purée.

A number of similarly specific surnames, but applicable only to a limited circle of dishes, occur amongst the details of magiric literature:

À l'Allemande is a surname given to dishes to which French cooks have applied German provincial peculiarities of preparation. The most frequent application is to a dish with a garnish of *sauerkraut* as given with pork, or partridges, or pheasants; also *prunes stewed in wine*, to German *sweet sauce* for *venison*, or to *quenelles of potatoes* (*cf.* footnote to p. 80, *supra*).

À la Polonaise is applied to every effort to introduce *red beetroot* or *red cabbage*, their juice, colour, and taste, into various dishes, of which *Polish ragoût*, or *Borsch*, is the type.

À l'Irlandaise is applied to dishes which contain *potatoes* in some form, in mass or as a prevailing garnish.

À la chipolata is the surname of dishes which contain an addition of the strongly-flavoured *Italian sausages*, or of the mince with which they are filled.

À la Flamande is a surname given to dishes containing *cabbage*, but more particularly *Brussels-sprouts*.

À l'Espagnole is not applied to any typical dish, but to any preparation made savoury with the *brown typical sauce* bearing that surname.

À la Viennoise is applied to dishes as usually and typically prepared in the Austrian capital, such as dumplings termed *Nuckerln*, quenelles of potatoes, and others.

Other names of limited application should be seen in various paragraphs of the dictionary explanatory of culinary terms (Chapter LXI.). Thus, *à la godiveau* indicates balls made of mince-meat, and a body of such minced meat may be termed a *godiveau*.

The Influence of Temporary or Permanent Abstinence from Certain Kinds of Food upon the Practice of Cookery.

The early Christian associations observed the policy of receiving into their rules of external conduct so-called heathenish practices, which meant nothing and did not contradict the general dogmas. Amongst such practices they accepted from and through the Jews a portion of the curious observances of *abstinence from food for short periods—e.g.*, the Israelites were ordered by their religious governors to abstain on Midsummer Day from food and drink altogether as long as daylight lasted. This rule was repeated in the privacy of religious brotherhoods, but total abstinence for any period was not imposed upon the general Christian public by the priesthood except for mornings before the Communion; for ordinary life and the mass of society the observance of modified or partial abstinence was invented. Certain days were to be marked by observances, and these ceremonials took the shape, not of the impracticable absti-

nence from food altogether, but that of *exclusion* of *flesh food from the dietary.* This rule was never imposed upon the Spanish people—at least, it was not compulsory in the Peninsula for Fridays. Some religious brotherhoods—*e.g.*, the Chartists—excluded flesh food from the dietary altogether all the year round, and thus laid the foundation for the equivocal doctrines embodied in the system of *vegetarianism.* The exclusion of flesh food was at first rigidly observed, so that all food which was derived from animals, such as *eggs, milk, butter, cheese, lard, suet,* was prohibited, as well as *fish, flesh, and fowl.* Gradually eggs and milk, with their derivates, were excluded from the prohibition, and fish as well as articulate animals and shell-fish were also set free. This latter license was physiologically irreconcilable with the argument against flesh, and proved more than anything else that the clerical rules relating to diet were intended more for the furnishing of the opportunity of the exercise of despotic discipline than as benevolent prescriptions for the improvement of the physiological constitution.

These rules, with their several modifications and relaxations, have had some influence upon cookery in various ways. In the first place, they conferred greater importance on *farinaceous and vegetable dishes*, and some of the latter, like the *vegetable pudding* or *chartreuse*, properly so-called, became developed to systematic perfection. The permission to eat fish forced the modes of treating fish in the kitchen to some extent upon populations, who would have otherwise gone without fish altogether. Farinaceous dishes were developed to greater perfection. In our days, at last, a certain number of persons have on alleged ethical grounds systematized abstinence from flesh food, and under the name of *vegetarians* have confined their diet to vegetable products, with the prudent addition, however, of milk, eggs, and the products derived from them. This mode of living

has the great recommendation that it is much less costly than a diet including meat as a mainstay; on the other hand, it has the disadvantage to be *physiologically incomplete*, and therefore incapable of bringing the human body to the highest climax of its physical development, or keeping it in the possession of its full strength. While vegetarianism, like the former clerical prohibition of meat, might have extended somewhat the practice of vegetable cookery, and thus advanced it a little, it has confined itself to importing into its peculiar literature a number of terms taken from ordinary cookery, and misapplied to counterfeits* which cannot be to its credit. By a careful scrutiny of vegetarian literature, we have convinced ourselves that its recipes are, without exception, extracted from ordinary current cookery-books; in no particular have we observed any advance, and nowhere any addition as the result of independent study or experiment. The alleged *ethical* motives for the avoidance of flesh food have not led to *æsthetical* substitutes, but only to the adoption of cheap makeshifts, which can never supplant the products of rational cookery.

CHAPTER V.

SALINE, MINERAL, ACID, AND SWEET VEGETABLE CONDIMENTS; SPICES, AROMATIC SUBSTANCES AND HERBS; CULINARY COLOURING MATTERS.

Definitions.

CONDIMENT is usually defined in etymological works as that which is put along with something else to preserve or pickle it; seasoning, sauce—from the Latin *condimentum*,

* We quote from John Smith's 'Vegetable Cookery,' London, 1876, N. 454, p. 201, the following absurd definition of 'stock': 'Stock is a term employed to denote that part of soup which becomes gelatinous when cold. For vegetable soups it is prepared from sago, tapioca, arrowroot, salop and Irish moss.'

derived from the verb *condio*, I preserve or pickle. This definition is for our time insufficient, and with regard to *sauce* being an equivalent to condiment, obsolete. *Condimentum* in Latin no doubt originally meant an aromatic substance capable of preserving, or helping to preserve, food from spoiling; but its meaning was extended to signalize *spice* (*wort*, German *Würze*), a substance which makes food more tasty. This is also the meaning of the Greek word *artyma*. The present English use of the expression *wort* for culinary herb (or vegetable of supposed medical—*i.e.*, healing—virtue) corresponds to the Roman expression of *condimentum viride*—green culinary herb. A *condimentarius* at the time of Pliny was a spice-merchant; he sold no green condiments, was not a Covent Garden herbalist, but a Great Tower Street pepper, cinnamon, nutmeg, etc., merchant. Mérat and Délens in their Dictionary give the more modern form of definition of condiment, omitting its preservative functions: '*Saline*, *aromatic*, *sharp substances*, etc., which one adds to alimentary substances in order to give them an agreeable taste and facilitate their digestion by stimulating the forces of the stomach.' This definition would unduly limit the term 'condiments' to spices only. We therefore believe it to be expedient to unite the several definitions (that of sauce always excepted), and to comprise under the title of 'condiments' all the saline, mineral, acid, and sweet vegetable substances, spices, and aromatic materials and herbs which are included in the classification now to be given.

Common salt, as the most important condiment, forms the first group, attended by *nitre** ; the *peppery substances* form the second group—pepper, cava, betel, cubebs, pimento, unona; the third group includes the *aromatic substances*

* Nitre might be objected to as not coming under the definition; for it is not added to salt either for its taste or for any supposed general preservative effect, but only as a means to retain a certain pink colour of the flesh, which is lost in mere salt. In this sense nitre might be termed 'a culinary cosmetic.'

proper—cinnamon, clove, nutmeg, four-spices, ravendsara, labiates, etc.; the fourth consists of *parts of cruciferous plants*—mustard, black radish, horseradish, etc. Here we pass into the domain of *green condiments*, onions, garlic, etc., which are not included among the substances treated of in this chapter, but are described in those referring to soups, purées and entremets, and only recapitulated in an appendix to the fifth group. The fifth group comprises *aromatic herbs*, falsely called savoury herbs. In the sixth group we range *acid condiments*, with vinegar as their type; in the seventh group *odoriferous parts of plants*, not being aromatic, and *scents* extracted therefrom. The eighth group is made up of *culinary colouring matters*. The ninth and concluding group unites the *varieties* and *preparations of sugar* used in culinary operations.

It follows from a further consideration of these data, that a green condiment *at its season* may be a *seasoning*, but to call salt a seasoning is absurd. It is equally absurd to call *spices* seasonings, and signalize their use by the factitious verb *to season*. With salt you do *salt;* with pepper, cinnamon, nutmeg, etc., you *spice* viands; with green condiments, such as mint, shallots, chervil, parsley, horseradish, you *season* viands. All condiments, no doubt, at the head of them common salt, have a strongly preservative action, as benumbing or killing putrefactive agents. It is by this action also that they are so useful to the human economy when introduced into the intestine in combination with food.

In discussing the question of definition concerned in this class of materials, we have to bear in mind that the word *herb*, and its plural *herbs*, are used in a sense modified from that which is their natural meaning. More particularly in French culinary art the expression *herbes* has a restricted significance; it indicates the group of *culinary herbs*, comprising twenty-eight vegetables, which are all used as

adjuncts, while some of them are used also as substantive dishes. They are divided into three categories :

First category : herbs for making soups (*herbes potagères*). To this category belong sorrel, lettuce, white beet, orach (or goosefoot), spinach, and the green purslane (purslain). (Chervil is occasionally used.)

The *second category* comprises herbs for flavouring, seasoning, or dressing (*herbes d'assaisonnement*), and they are ten in number : parsley, tarragon, chervil, chive (cive), scallion (eschalot or shallot), savory (satureia), fennel, thyme, basilicum, and tansy.

The *third category* are in French termed *herbes de fourniture*, for which the regular English equivalent is 'garnishing herbs.' To this category belong the garden-cress, water-cress, chervil, tarragon, pimpernel or burnet, samphire, hartshorn or coronopus, small basilicum, purslane, cordioles (heartlets) of fennel, the young balm-mint or garden-balm, and chives.

Four of these herbs are at the same time herbs for making soups, herbs for flavouring or seasoning, and herbs for garnishing. The leaf of the laurel truly so called, commonly termed 'bay,' although derived from a woody bush or tree, is also counted amongst the herbs in the sense in which that word is ordinarily used in culinary practice.

Note on the History of Condiments.

It would be instructive, as a part of the inquiry concerning the history of human culture, to follow the history of the origin, spread, and use of spices, which are such essential correctives of taste and digestion ; but there are only few records concerning them to be met with in historical literature. *Pepper*, for instance, was known to the nations of antiquity, and used as a medicine by Hippocrates and Galen. Its culinary use is described by or in Apicius. It must have given rise to an important trade, which was

probably in the hands of the Arabs. Amongst the booty which Alaric took from Rome* were three thousand pounds of pepper. After the conquest of the East by the Turks spices became much more scarce in Europe. Thus, in 1263 Oriental spices were rare in France, for in that year the Abbey of St. Gilles in Languedoc made a present of some horns (cornets) of spice (cinnamon) to Louis le Jeune, of whom they were about to ask a great favour. That spices were highly valued as additions to food follows from the practice which took ground at the same time of terming presents made to judges, of course as bribes, *spices*.

Spices became more accessible and more widely distributed after the discovery of America by Columbus, and the route to India by Vasco de Gama. This was particularly the case with *cinnamon*, of which the Portuguese for a long time held a monopoly, and Lisbon became the centre of the trade in that bark. The Portuguese also first made *cloves* common throughout Europe. These had been known at Rome at the time of Pliny only as curiosities, and used for perfumes, but not then as spices in combination with food.

In the Middle Ages, and down to and through the period of renaissance, spices were used for the production of *sauces* to be eaten with meat. But cinnamon, the principal ingredient of these sauces, has for many generations been confined to the spicing of sweet dishes, and been almost entirely excluded from savoury compositions. The principal spices of the *cameline sauce* (probably a corruption from *cannelline* sauce), of which the corporation of the *sauciers* of Paris obtained a monopoly, about 1494, under Louis XII., were cinnamon, cloves, grains of Paradise, bread, and vinegar. Of the sauce called *gence*, ginger was the prevailing flavour, with almonds, verjuice, and wine.

* *Cf.* Mérat and Délens, 'Dict. Mat. Med.,' Poivre, vol. iii., p. 510.

Classification of Condiments.

In the following pages we have attempted a classification of condiments for the purpose of obtaining some kind of order in which the materials may be grouped. We have included culinary colouring matters, although only one of them is actually an aromatic substance, because they are most frequently used in combination with condiments.

First Group : Saline Condiments.

Common Salt (*Chloride of Sodium*).—Salt is not only a condiment, but also a mineral food, essential to the neutralization in the human body of the effects of the large quantities of potassium salts introduced in vegetable food. It is for this reason that vegetable feeders, or so-called vegetarians, require relatively more salt with their food, particularly potatoes, than flesh-eaters. Similarly, herbivora seek salt, and like it, while carnivora never do. But when we observe how small are the quantities which herbivorous animals, *e.g.*, horses or deer, obtain from day to day, or that many, *e.g.*, cattle and deer in some parks, never obtain any, we cannot believe that it is essential to them as food, but is sought by them mainly as a spice, for the sake of its impression upon the sense of taste. A German professor of so-called physiological chemistry asserts that 'we' (meaning society at large) 'are accustomed to take far too much salt with our viands.' This is, perhaps, only partly true for portions of the Continent, but is certainly not so for England, where dishes of all kinds are only slightly salted, and the final conditioning of each morsel is left to the individual consumer. We recommend cooks to adhere to this well-established practice, and rather to under than over salt their productions ; they should also take care to remove by judicious soaking in water all superfluous salt from salted provisions, which, like hams or salt fish, are preserved in an excess of the mineral condiment.

Saltpetre or Nitre (*Nitrate of Potash*).—This salt is used in conjunction with common salt for preserving meat. Its particular function is to maintain and heighten the red colour of the flesh, or some colouring matter derived from it. That this is its only function seems supported by the fact that it is never used in the preservation of fish.

Second Group: Peppery Substances—French Epices.

Pepper consists of the corns or fruit of the pepper-tree, *Piper nigrum*. While fresh the corns are red, but become black on drying. When they are decorticated they are termed *white pepper*. This latter kind is preferable for use in cases in which the black particles of the peel would produce an unpleasant impression upon the eye, *e.g.*, in light-coloured or white dishes, on etiolised herbs, yellow salads, etc. The coarsely-pounded white pepper for use in salads, particularly white endive, is in the French kitchen termed *concassé*. Pepper yields a tincture, *i.e.*, a solution in spirit of wine, which contains all its active ingredients.

Cayenne pepper, the fruit capsules of *Capsicum baccatum annuum*, long or red pepper. The solanaceous plant was known to the Romans, and is grown all over the world. The powdered berry is a very powerful, fiery spice, and requires to be used with great discretion. But when so used it imparts to viands suitable for its application a flavour and warmth which is agreeable to the palate and beneficial to the digestive organs. Its tincture is particularly useful, as it distributes the taste and flavour equally throughout the substance of the viands, *e.g.*, *aspics*. The essential parts are also soluble in vinegar; but this is used much less than vinegar impregnated with the extract of chilis.

Chili, or *chilli*, fruit-capsules of *Capsicum baccatum frutescens*, L., is grown in both Indies, and sold dried or preserved in vinegar. Placed in substance upon the tongue, it has an indescribably terrible effect, comparable to a mix-

ture of the effects of fire or heat, pain, and undefinable distress, which lasts for hours, and even days. Its active extract must, therefore, be always greatly diluted by cooks, for it is very bad form to cause surprises to guests by putting before them dishes containing excess of these spices.

Allspice, Jamaica pepper, French *Piment de la Jamaique*, consists of the berries of *Myrtus pimenta*, L. Its taste and smell is much like that of a mixture of nutmeg, cloves, cinnamon, and pepper, but less energetic. It might, perhaps, be placed in the following third group, to which it forms, at all events, a transition. It is little used in cookery in this country, but enters largely into the adulterated spice powders sold to the public.

The French term all the capsicums as well as allspice *piment*, and distinguish them from each other by adjectives or places of origin; thus, the small chili to them is *piment enragé;* as thrushes, ruffs and reeves, and other birds can eat and digest this berry in quantities, it is also called *piment des oiseaux.* There is here an immunity resembling that of rabbits to the effect of foxglove or digitalis. The bush producing the Jamaica piment is by the French called *bois d'Inde;* its ripe berries are violet, juicy, sweet, and highly perfumed, but very hot to the taste. They are eaten in great quantities by wood-pigeons, thrushes, and blackbirds, and other birds, which thereby acquire an exquisite flavour and become very fat. For the production of *allspice* the berries are collected in a somewhat under-ripe state, and dried in the sun.

The foregoing are in daily use in cookery or at the table. The following kinds of peppery substances are either used only in certain localities, or only as medicine, or for particular objects and rarely, or are obsolete, and used for adulteration:

Ava, or Cava, Piper methysticum, Forst., Tahiti; used as an intoxicant.

Unone Ethiopica, D.C., *Ethiopian pepper*, from *Unona aromatica;* used as spice in Guyana.

Betel, leaf of *Piper betel* (*Betle*), L.; chewed in Hindostan, while wrapped round powder of *areca nut* (areca catechu).

Cubebs, from *Piper cubeba;* used as a medicine only, and therefore excluded from dietetic use.

Paradise grains, from *Amomum granum Paradisi*, were formerly used as spice in France; are now employed for flavouring beer.

Nepal or *Nepaul pepper*, is frequently used in Hindostanee cookery, and often mentioned by 'Wyvern' as used by the English in India.

Third Group: Aromatic Substances Proper—French Aromates.

Cinnamon, bark, from *Persea* or *Laurus cinnamomum.*

Clove, flower of *Caryophyllus aromaticus.*

Nutmeg, nut of *Myristica aromatica.*

Mace, the seed-mantle of the nutmeg.

Cardamoms, seeds of *Elettaria cardamomum*, a near relative of the Paradise grains mentioned above.

Vanille, seed-pods of *Vanilla aromatica.*

Quatre Épices, four-spices, is the French name of the fruit, termed in Hindostan *Ravendsara*, of a laurel, *Agathophyllum aromaticum;* it is used in Madagascar like cloves, and occurs in older French recipes, not in new. The name is a mystic indication of strength, this plural of 'four' being similarly applied by old French authors in a number of cases. Ravendsara is actually a single spice made from one kind of fruit only.

Turmeric, root of *Curcuma zeodaria*, Rosc.; in Hindostanee, *Quoorm;* Germ. *Zittwer.*

Ginger, Fr. *Gingembre;* Germ. *Ingwer;* root of *Zingiber officinalis.* ('Yellow ginger' is a false name for turmeric, from *Curcuma longa.*)

Saffron, pistils of *Crocus sativus;* almost obsolete. An Arabic name for saffron is *Caruma*, said by Mérat and Délens to have been corrupted to *Curcuma*, but this is doubtful, as the Hindostanee name for Curcuma is *Quoorm*, the turmeric above quoted, and not saffron.

Fourth Group: Parts of Cruciferous and Composite Plants with Sharp Oil.

Mustard, seed of *Sinapis nigra* and *alba*, L.

Tarragon, leaves of *Artemisia dracunculus sativus;* Fr. *Esdragon;* Germ. *Traganth.*

Anis, seed of *Pimpinella anisum*, L.

Caraway, or *cummin-seed*, from *Carum Carui*, L.; Gr. *Karon*, Arab. *Karawia.* The form *cummin* occurs in Greek as *Kyminon*, Germ. *Kümmel.* The Germans use this seed as a flavouring for brandy, cheese, bread, and cabbage. In England it is used as a flavouring for an excellent kind of cake, called *seed-cake.*

Coriander, seeds of *Coriandrum sativum*, L., are used—*e.g.*, in curry (*Kari*), but must be grilled before use to expel a strong and disagreeable oil. The leaves of the plant are also used for marinades.

Horseradish, root of *Cochlearia Armoracea*, Germ. *Meerrettig*, is eaten raw in flakes obtained by scraping or grating, or grated and boiled in sauce; contains a sulphuretted crystallizable oil. Its French names are *Grand Raifort, Cran, Cran de Bretagne.*

From this fourth group we pass by *galgant, parsley, celery*, etc., gradually into the domain of *green condiments*, such as *onions, garlic, leek*, etc., which also contain a *sulphurous oil*, like mustard and horseradish. But these will be treated of under the chapter relating to vegetables used for soups, sauces, and entremets, and are not included under the condiments described in the present chapter.

Fifth Group: Aromatic Herbs, falsely called Savoury Herbs.

Bay-leaf, leaf of *Laurus nobilis*, L.; used in pickles, marinades, and curries. This leaf acts by an aromatic oil, and besides develops some prussic acid by a decomposition of one of its ingredients.

Thyme, the whole plant of *Thymus vulgaris*, L., in blossom. The variety called *lemon thyme* is preferred for force-meat.

Marjoram, *Origanum majorana*, L. Of this herb three varieties are used, called summer, winter, and boiling marjoram; some also distinguish a wild and a sweet modification.

Basil (*sweet*), *Ocymum basilicum*, L.; used for marinading fish and venison.

Savory, *Satureja hortensis*. Of this herb, two varieties, *summer* and *winter savory*, are used. The name *savory* is a corruption of the Latin name *satury*, and is not derived from any *savoury* qualities, which, correctly speaking, it does not possess, for it is truly *aromatic*. The adjective *savory* has been extended to some similar herbs, which are now sold as a mixture, dried in bottles, broken up with stalks, wood, and all. Take care to use only *leaves*, finely powdered, and avoid, by picking out, wood and stalks. Savory is the best flavouring for green French beans, *scarlet* and *white runners*. Take care for this purpose to obtain the *entire plant*, and the particular *species*, and not a mixture with others, which would spoil the beans. Greengrocers are sometimes so ignorant as to believe, or, at all events, to assert, that one aromatic herb is as good as another for beans, 'because they are all savoury'; their ignorance confounds the adjective wrongly applied to aromatics with the corrupted name of the *satury*.

Mint, *Mentha sativa* or *viridis*; used raw as a flavouring

for sweet-sour sauce made of vinegar and sugar, to be eaten with lamb, or boiled with green peas, etc.

Rosemary, Rosmarinus officinalis, L.; used for marinading fish and special kinds of meat.

Sage, leaves of *Salvia officinalis*, L.; used for marinading eels, and in combination with onions for stuffing roast ducks or roast veal.

Tansy, Tanacetum vulgare; occurs in old recipes, now obsolete.

Fennel, Fœniculum officinale; was used in pastry and other dishes, now almost obsolete.

Dill, Anethum graveolens; the herb and flower-tops are used as condiments with pickles. Its odour is very fine, and imparts itself agreeably to gravy soup.

Chervil, Anthriscus cerefolium, Hoffm.; Germ. *Körbel;* used on the Continent as an ingredient of soups.

Angelica, Archangelica officinalis; the stalks of this plant which grows well in Northern Europe, are candied, and used in puddings and pastry. They preserve a light-green colour, which they also impart, together with their flavour, to spirits to be used as liqueurs.

Asafœtida, the condensed juice or resin drawn by incision or abscission of the root of *Ferula Asafœtida;* it was used as a flavouring agent of food by the ancients, and is even now used sometimes for imparting to certain dishes a kind of garlic flavour.

To this group also apply the observations which we have appended above to the paragraph concerning the fourth group. The *aromatic* herbs, as we prefer to term them, are included by Dumas in the group of *culinary herbs*, second category, comprising herbs for flavouring, seasoning, or dressing (*herbes d'assaisonnement*); but chives and shallots are substituted for fennel and chervil on our list. The above order may be altered or arranged more stringently in accordance with botanical or chemical principles, but

meanwhile it will be useful as a review of spices and aromatics at the command of culinary art.

Essences or Tinctures of Spices.

The following spices may be extracted with spirit, and the tinctures be used to give aroma to finished dishes: Cinnamon, cloves, black and white pepper, cayenne pepper, vanilla, bay-leaves, nutmeg, mace, lemon-peel, saffron, caraway, ginger, thyme, basil, marjoram, and a few others.

Most of these spices can be extracted with spirit of the strength called *proof-spirit;* only three spices, ginger, caraway, and white pepper, had better be extracted with spirit containing about 70 per cent. of absolute alcohol, rectified spirit. Be very careful in the selection of the spices, so that they be pure and unadulterated. Then pound them, and place each in a bottle, provided with a close-fitting stopper of cork or glass, and labelled. Now pour three times the weight of spirit over them, close the bottles, let them stand for a fortnight, frequently shaking them, and then separate the tinctures from the powder by filtration. Put each tincture back into its labelled bottle, which has been washed, and keep the produce for use. When the exhausted powder is placed on the filter, it may yet be washed with its own weight of spirit, so that the complete tincture amounts to four times the weight of the powder in each case. The exhausted powders should be burnt. A new filter is requisite for each spice.

With these tinctures you can impart the special spicy taste of each to every chosen dish. Do not add the spices at the beginning of coction, but at the end, in all cases in which the object is to flavour a liquid; when you wish the flavour to penetrate into a solid body, a roast or a head of game, then add some spice at the beginning. On using the tinctures, measure each in a minim glass, and note on the

label the number of minims to be used for frequently recurring preparations, *e.g.*, soups. All preparations less frequently recurring you must spice empirically by pouring, say, 20 minims of tincture in a spoon, diluting it with broth or wine, and adding it gradually to the dish to be treated. According to the result of gustation, you will withhold the rest in the spoon or add more. You have thus the spicing of dishes absolutely in your power, which is not the case with the solid spices. Keep the labelled spice tinctures on a separate little shelf, freely accessible, and not liable to be upset.

Appendix to the Fifth Group: List of Green Condiments so called.

Onions, *garlic*, *rocambole*, *leek*, *shallots*, *ciboules*, and *chives* will be considered under the chapter relating to vegetables for *soups*, *sauces*, and *entremets*.

Garden-cress, *water-cress*, *radishes*, *cruciferous culinary plants*, *turnips*, will be treated in the same chapter; as also *celery* (leaves and stalks) and *celeriac* (root), *pastinak*, *parsley* (leaves) and *parsliac* (roots). *Pimpernel*, *borage* (*Borago officinalis*) will illustrate the history of salads; there will also be discussed the use of *truffles*, *mushrooms*, and other *fungi*, under the chapter referring to *ragoûts*.

Bouquet Garni.

A *bouquet garni** consists of parsley, thyme, and bay-leaf. The relative quantities of these ingredients are the following:

Parsley in leaves and branches	30 grammes.
Thyme	2 ,,
Bay-leaves	2 ,,

Pack the thyme and bay-leaves in the middle of the parsley, and bend the top of the parsley back over the leaves,

* *Cf.* Gouffé, *loc. cit.*, p. 36.

so as to wrap them up; then tie all with string, and clip the leaves which project and might become detached during boiling. The length of such a bouquet should be about 2 inches or 5 centimetres.

Sixth Group: Acid Condiments.

Vinegar of wine, white and *red*. *Vinegar of malt*, amber-coloured. *Vinegar made* from pure *acetic acid* by dilution with water. Of *specially flavoured vinegars*, French cooks prefer and keep in stock: *Vinegar flavoured* with *tarragon*, and vinegar spiced with *chili*. Of the latter many inhabitants of Central America use small quantities at table.

The following vegetable *acids and salts* are used for imparting an acid or acidulous taste to certain preparations of food, or confections, or beverages:

Verjuice, the expressed juice of unripe grapes or currants, etc.

Citric or *tartaric acid*, used, *e.g.*, in the confection of *Turkish delight, Rahat Lakoum*.

Bitartrate of potash, used for acidulating compound beverages, such as ginger-beer.

Seventh Group: Odoriferous Parts of Plants (not being Aromatic), and Scents extracted therefrom.

Rose (*flower*) *leaves* and *rose-water*, used for flavouring confections in the Orient, such as *Rahat Lakoum, cocoanut-cakes*.

Orange (*flower*) *leaves* and *orange-flower water*. The leaves are used dried, candied, and grilled (*praliné*); the water is used in several confections also.

Eighth Group: Culinary Colouring Matters.

Saffron, which yields the historical *yellow* used in cookery, may be mentioned here again, although already registered as a spice.

Violet-blue, derived from the juice of violet-flower petals.

Kermes-red is extracted from the juice of the kermes insect, *Coccus ilicis**; kept as a syrup or conserve; Arab. *alkermes*.

Rose-red, prepared from the petals of the *Rosa gallica* as a syrup.†

Spinage-green, freshly expressed juice or precipitate by boiling of such.

Cochineal, the carmine-red from the cochineal insect, *Coccus cacti*; prepared as a cake or a solution.

Red poppy, petals of, prepared as *a syrup*.‡

Ninth Group: Varieties and Preparations of Sugar used in Culinary Operations.

White refined sugar, crystallized. *Sugar candy.*

Brown unrefined or partially *refined sugar.*

Invert sugar, of the consistency and sweetness *of honey.*

Mechanical preparations of white sugar, by *crushing and sifting.*

Fine powder = castor sugar (from *castor* = a small *phial, caraffine*).

Rough sand-like powder.

Granitello, or small hail-sugar.

Granito, or large hail-sugar.

Coloured Varieties of Sugar.

Red sugar, coloured with *cochineal.*

Rose-coloured sugar, coloured with a dilute solution of cochineal, mixed with *juice of rose-leaves.*

Yellow sugar, coloured with saffron.

Orange sugar, coloured with a *mixture of saffron* and *cochineal.*

* Rottenhöfer, *loc. cit.*, No. 1,939, derives 'Kermes-red' from 'berries ripe in October.'

† *Cf.* 'Pharmacopœia Britannica,' pp. 121, 401. ‡ *Ibid.*, p. 401.

Green sugar, coloured with *extract of spinage.*
Blue sugar, coloured with juice of *violet-petals.*
Brown sugar, coloured with *chocolate.*

Perfumed Varieties of Sugar.

Vanille sugar, perfumed by pounding with *solid vanille.*
Orange (zest) sugar, perfumed by pounding with *zest of orange-peel.*
Orange-flower sugar, perfumed by pounding with *fresh orange-flowers.*
Rose sugar, prepared by pounding eight drops of attar of roses with 80 grammes of sugar.
Coffee-essence sugar, sugar flavoured with watery or alcoholic extract of coffee.

Clarification of Sugar by Solution and Reconcentration by Boiling; Stages or Degrees of Sugar-boiling.

For purposes of confectionery, sugar is clarified by being dissolved in a little water, heated and skimmed; it is then gradually boiled down, and the different degrees of concentration through which the syrup gradually passes have received the following technical names:

First degree: Fr. Sucre à la nappe; Germ. Breitlauf.
Second degree: Fr. Sucre lissé; Germ. Kleine perle, kl. faden.
Third degree: Fr. Sucre perlé; Germ. Grosse perle, or grosser faden.
Fourth degree: Fr. Sucre soufflé; Germ. Kleiner flug, kl. blase.
Fifth degree: Fr. Sucre à la plume; Germ. Grosser flug, grosse blase.
Sixth degree: Fr. Sucre au cassé; Germ. Der Bruch.
Seventh degree: Fr. Caramel; Germ. Gebrannter zucker, caramel.

Glaizes or Glaces of Sugar; Sugar Glaces.

The *glaces* are produced by the application to the outside of confectionery of some of the sugars described in the previous lines. They should not be confounded with *meat-glaizes*, being savoury sauces or extract of meat made gelatinous with more or less gelatine.

1. *Cold sugar glaces* consist of white sugar powder *stirred with white of egg*. They may be coloured by any of the colouring matters above enumerated, and be perfumed by any of the agents described.

2. *Cold sugar glaces* for conserving are made with cold syrup and sugar-powder. They may be made plain, or flavoured with essences or liqueurs, or be made with odorant sugar.

3. *Hot Glaces for Conserving.*—Glaces of orange, strawberries, raspberries, pineapple-juice, and others are employed. A glace of chocolate is now frequently used.

Spiced Pepper and Spiced Salt as Conventional Compounds.

For all stuffings and force-meats, whether required for roast, boiled, or braised poultry, for the dainty galantine or the savoury pie, there are few things more useful to have at hand than *spiced pepper*.* It saves great trouble, and is valuable for many dishes. The following mixture can be kept in bottle and used *ad libitum*:

¼ oz. of dried *thyme-leaves*; ¼ oz. of dried *marjoram*; ¼ oz. of dried *savory*; ½ oz. of *nutmeg*; ½ oz. of *cloves*; ¼ oz. of *whole black pepper*; ⅛ oz. of *Nepaul pepper*. Pound all these spices, and when ground to a powder pass this through a sieve, bottle it, and keep the bottle securely corked. This mixture imparts a nice sausage flavour to savoury pies, rolled beef, brawn, savoury *pâtés*, and all force-meat.

* On 'spiced pepper,' *cf.* 'Wyvern,' *loc. cit.*, p. 111.

Spiced Salt.

*Spiced salt** is made by mixing 1 oz. of *spiced pepper* with 4 oz. of *salt*. Before pepper was confined to special boxes or caraffines of the cruet-stand, it was generally served in this form, and stood on the table in a salt-cellar, as does now our pure salt.

CHAPTER VI.

BOUILLON, OR MEAT-BROTH; ITS DEVELOPMENT AND RÔLE IN THE HISTORY OF COOKERY.

Historical Introduction.

'The sapid principle of meat may be described without exaggeration as the quintessence of the art of cookery.'—*Louis Proust.*

'French cookery owes its superiority over that of other nations only to (the excellence of French) bouillon.'—*Alexandre Dumas.*

WHATEVER influence the Italians of the Renaissance may have exercised upon French cookery, to the French must be allowed the merit of having made bouillon, or broth, the foundation of the taste of all moist savoury preparations, and of having thereby made a great number of dishes more wholesome as well as more tasty than they were before this development. Amongst the ancient as well as the later Italians, the broth of meat remained almost unused, for even 'the capon-broth with flour-paste' (macaroni) mentioned by early Italian novelists was used only on a very limited area, and had certainly no general application.† Greeks and Romans possessed large quantities of more or less fine olive-oil, and used this generally for penetrating

* 'Spiced salt,' mentioned by Gouffé, and after him Wyvern.

† *Cf.* Rumohr, *loc. cit.*, p. 10.

moist dishes with its flavour and richness ; but this induced an excessive use of hot spices to counteract the sometimes sickening, or at all events unsympathetic, effect of a greasy diet, a result to which already Pliny* objected, and which may nevertheless be observed to be a matter of daily occurrence in many parts of Europe.

Where this oil was unavailing to impart taste and appetising qualities, certain extracts, we might term them sauces (*liquamina*) were used. Certain absurd reports, such as that these were made with the aid of salted pears, we may set aside, just as we set aside the fable of our days, that soy contained as a material ingredient extract from blackbeetles, while accepting the report of the preparation of some *liquamina* from valuable fish. Here, then, we have an approach to stock and glace ; the preparation of *garum*, when its history is properly interpreted, tended in the same direction.

But the *jura* and *juscula*, as described sufficiently in the work bearing the name of Apicius, were by no means constituted of strong meat-broth, but were mixtures of oil, acids, spices, and vegetable juices, the effect of which was calculated merely with reference to immediate desire for stimulation of the tongue and palate.

While the Mediterranean countries used oil, the North of Europe consumed butter, clarified butter, lard, and other animal fats. The inhabitants of Central France suffered from an insufficient supply of both classes of fats, and thus had a particular inducement for that precious application of meat-broth which marks an epoch in the development of culture. And at the present time the majority of Europeans are so accustomed to this use of meat essence that even the refined part of the cookery of the ancients, and much of the cookery of the Spaniards, Italians and Greeks of our time, appears to us inattractive.

* *Voce* 'Greasy Diet'; *cf.* Pliny, 'Nat. Hist.,' lib. xii., cap. vii.

Rumohr was in possession of accounts of the housekeeping of Louis XV. of France for the year 1756; these documents proved that at the table of the Royal Family only eight or nine dishes were served, while sixty appeared daily on the table of Louis XVIII. But two-thirds of the meat which was used in the kitchen were employed in the production of bouillon intended for incorporation with the rest. This is a very clear manifestation of the tendency of the art of cookery since the Renaissance. In culinary publications of the same period, *e.g.*, 'Dons de Comus,' a book which passed through many editions, the genuine French mode of preparing dishes with broth is given, but at the same time, and very properly, many of the over-mixed and over-cooked little dishes of Italian art are described. Thus, in the chapter on 'Divers Entremets' we find, under the title of *roties*, those little pieces of fried bread, *crustini*, covered with some forcemeat, which to this day form so prominent a part of the garnish of Italian dishes.*

The French Revolution improved the condition of the lower classes, and with this revived the use of the old French domestic meat-soup, the *pot-au-feu*.† This had the effect of making the taste of the nation averse to the strong spices, and inclined to a blander, simpler, finer diet. The whole canon of French cooking was spread through Europe, and even to East India, by the soldiers as well as the fugitives from France. And the latter learned in England and transferred to France those splendid modes of roasting meat for which the English kitchen is celebrated, and which the French kitchen, though largely profiting, has not even at present completely acquired. Republic and First Empire maintained the best traditions, as is shown by *menus* from the time of Barère to the end of that of Napoleon. But the Restoration, under the corrupting example of Louis XVIII.,

* 'Tant en gras qu'en maigre,' tom. iii., chap. vi., p. 137.

† *Cf. infra*, where several modern recipes for this dish are given.

led again to absurdly complicated extravagance, which outshone the efforts at reasonable moderation as expressed in the popular work 'Cuisinière Bourgeoise.' The result was affected over-complication, which was at first fostered by the 'Almanach des Gourmands,' a publication of which we have spoken under the chapter on literature, and the affected over-refinement reached an almost grotesque climax in the 'Physiologie du Goût,' the author of which in reality stood in the same relation to good cooking as the promoter of the 'Almanach' to polite manners.

It was about the year 1820 that the *scientific consideration* of the principles of cookery was for the first time attempted. For the first time broth was spoken of as extract or essence of meat, the strength and value of which stood in direct proportion to the weights of the essential ingredients used in its preparation. A standard was established by means of which all cooks could compare facts, processes, and products, and work within reasonable outlines drawn by economy as well as hygienic, and even elegant nutrition. Before considering more closely the details of this discovery, we must notice the scientific and practical forerunners of this movement.

Claude Joseph Geoffroy, the younger brother of Etienne François (a Parisian chemist, 1686 to 1752), made some researches* in 1730 to 1732, the object of which was to ascertain the amount and nature of the matters which boiling water extracted from meat ordinarily consumed; he endeavoured to weigh the proportion of extract soluble in water in the dry state, and compare it to the quantity of insoluble residue also reduced to and weighed in the dry state. The residues of both processes were afterwards subjected to

* 'Examen chimique des viandes, qu'on emploie ordinairement dans les bouillons, par lequel ou peut reconnaitre la quantité d'extrait qu'elles fournissent et determiner ce que chaque bouillon doit contenir de suc nourissant.' Mém. de l'Acad. d. Sc., 1732. [Lavoisier published 'Note sur le bouillon,' in 'Mém. de la Soc. Roy. de Med.' vii.]

dry distillation, a process in which all further scientific inquiry, which had begun so promisingly, perished. The watery distillate of the extract of beef had the flavour of bouillon of beef.

Ten years after Geoffroy's 'Mémoir' was published the following recipe for 'Extract of Meat in Dry Tablets, which can be easily transported and preserved during a year and longer.'* These tablets dissolved in water form *grand bouillon*, and are made as follows: Take a quarter of an ox, an entire calf, or part of one if it be large, two sheep, and two dozen of old hens or cocks; prepare all in the usual manner; parboil and clean the feet of the calf and sheep, remove all visible fat, and put the whole in a large copper; add the decoction already prepared of from 12 lb. to 15 lb. of hartshorn shavings; cover the meat, etc., with spring water, and cover the boiler, weighting the lid with 60 lb. Let the meat boil over a gentle fire quietly, without skimming, during six hours or more, until all meat is thoroughly done and all soft parts are easily detached from the bones. Remove the large bones, leaving all the rest on the fire; take out all the meat, mince it, and put it into a great press with (hotted) iron plates, to extract all juice. Return the pressed-out liquid to the bouillon in the caldron, pass all through a horsehair tamis; let cool, and remove the fat. You can now salt and spice the bouillon; continue to boil while constantly stirring it, until a portion placed on a cold plate sets to a jelly, and the extract becomes thick like honey and brown in colour. Take it off the fire, let it cool somewhat, and put it into glazed earthenware vessels of a long and flat shape (pans) not exceeding three inches in depth.

When the extract has become cold, set it to dry in a closet or a baker's oven after the bread has been removed, taking care not to let it get either roasted or burned, but

* La Chapelle, 'Le Cuisinier Moderne,' vol. i., p. 84, 1742.

only hard like dry glue, so that it can be easily broken. Preserve this in well-closed vessels. These tablets, dissolved in water, are of excellent taste, and serve to make all kinds of bouillons and simmered soups.

The quantity to be used is from 1 oz. to 1½ oz. to a pint (*chopine*) of water; even 2 oz. may be used, according to the strength desired.

This is excellent broth, even though half its solid matter be gelatine. To the bouillon any flavour may be imparted by carrots, turnips, onions, chervil, celery, leeks, or any mixture of them. La Chapelle also gives the proportion for small quantities. He finds the tablets of great use during travelling.

At the head of his soups La Chapelle describes what we call *stock* in this country, *bouillon, que l'on appelle Mitonnage* (*simmerings*). It is produced by boiling an edible piece (*morceau de tranche*) and a portion of leg (*trumeau*, gravy-beef); boil and skim, then salt and add vegetables and spices; then the other fancy additions are given: a hen, a knuckle of veal, celery, chicory, leeks, lettuces, onions stuck with cloves, roots, etc. With this bouillon all other soups can be produced; but soups of cabbage or turnips must not be mixed with it, as they have a separate strong flavour.

In vol. v., p. 10, La Chapelle repeats the recipe for the *portable bouillon in the shape of tablets*. He adds all the vegetables and spices for general stock; the meat, beef, veal, old hens, or cocks, even a turkey, and partridges are amongst the facultative ingredients, and are all cut into small pieces. The boiling is continued during ten hours, the boiler being heated from the side to boil gently; the broth is filtered through hair sieve and napkin, and allowed to cool; the green stuff is removed, and the clear liquid is boiled down to the consistence of extract, being skimmed as often as need may be. The thick glace is put in earthen

shallow pans, and dried in hot closet or oven as above described, to the condition of solid glue.

La Chapelle says (p. 12) that some made great mystery of these tablets, but his under-cooks knew all about them, and left their production to the plain helps. Perhaps this information may assist in explaining how it was that they became discredited.

A recipe printed in Johann Christoph Wiegleb's* edition of the 'Natural Magic' of Martius, seems to be a copy, with slight variations, of that of La Chapelle; the two sheep are omitted, but the single turkey is multiplied by twelve. The recipe and the tablets seem to have been gradually forgotten, and found little or no practical application. Towards the end of the last and in the beginning of the present century, however, there were prepared at Buenos Ayres, by a privileged company, and in England and some of her colonies, tablets which were sold in trade for the rapid and cheap production of bouillon. On analysis, one hundred parts of these yielded to alcohol only five parts (instead of fifty, as true meat-extract would have yielded); allowing five further parts as matter insoluble in alcohol belonging to true meat-extract, the tablets contained ninety parts in one hundred of mere gelatine. The part soluble in alcohol had only an undecided and feeble taste of meat. On inquiry this was fully explained by the manner in which the tablets were made, for they were produced from offal, feet, cartilages, bone-ivory and (stag) horn shavings. Thus the savory principle was replaced by glue; the tablets, even with the addition of vegetable-extract, salt and spice, would never yield a tasty

* Wiegleb was born at Langansalza in 1732, and was therefore ten years of age when La Chapelle wrote; he died in 1800. Martius's 'Instruction in Natural Magic' was first published in 1751, completely rewritten by Wiegleb, and published at Berlin in 1779, 8vo.; a supplement, by G. Fr. Cr. Rosenthal, appeared in 1789, *sq.* xx., 8vo. (ex Graesse, *loc. cit.*, vii. 1302 and 1305).

soup, and became discredited. 'Glue does not make bouillon.' These tablets were *counterfeits* of the *true tablets of portable bouillon*, and were instrumental in destroying their reputation. To restore their reputation and establish a manufacture of a saleable standard article, a company was founded by two Dutch merchants of the name of Bouwens and Van Copenael, both domiciled at Paris. Their product was sold and known as *Bouillon de la Compagnie Hollandaise*, and seems to have been a fair article of trade, containing certainly much extract of meat; for the French chemist Chevreul, who examined this product as member of a commission appointed by the Academy of Sciences in 1831, discovered in it the crystallized substance *creatine* in 1835, a discovery which marks the beginning of the chemical knowledge of flesh and its preparation.

Proust examined the relative cost of his absolutely pure extract and of the extracts containing gelatine; he discovered a further source of difficulty in the appreciation of some varieties of bouillon tablets in this, that they contained salt—*i.e.*, sodium chloride—caramel or burnt sugar, and extracts of parts of vegetables; these additions made the tablets not only still less valuable by dilution, but rendered them deliquescent. The tablets were, in fact, an imitation, and a bad one too, of an old-established preparation current in all higher-class kitchens, namely, *glace* (or *glaze*, or *glaize*), the evaporated extract of the stock-pot, in fact a weak, and in its weakness varying, extract of meat mixed with as much gelatine as could practically be added to it. The Germans called this product *pocket-bouillon*, the French *bouillon sec.* Both stock-pot and glace will be considered lower down; here we continue the historical account of the subject, by premising that neither Proust nor Chevreul, and *a fortiori* none of the members of the commission of the Academy, seems to have been acquainted

with the true mode of producing portable dry bouillon as taught in the recipe recorded by La Chapelle.

Discovery of the Extract of Meat by Louis Proust.

The researches of Proust* published in 1821† on the sapid or savoury principles of meat were made in the course of an investigation into the nutritive value of certain tablets for the production of bouillon which had been imported from South America. Thouvenel had made known as the result of his meditation and experiment that meat-broth owes its quality to a peculiar principle to be found in meat only. Of all the tissues of the animal body, flesh alone gives this principle as a tasty broth, which excites the appetite; the other tissues (the brain alone excepted) give only insipid extracts and solutions of glue or gelatine. No plants, and no parts of plants, some fungi excepted, possess the savour of animal broth. *The sapid principle of meat may be described without exaggeration as the quintessence of the art of cookery.*

Ten pounds of beef without bones fully extracted with boiling water gave a tasty broth which, after it had been evaporated and dried as far as could be, left ten half-ounces of solid extract of meat. This Proust terms the model of all that could be prepared in the line of materials for making bouillon, and argues further that, as 10 lb. of beef did not give less than 10 lb. of tasty and rich broth, we might by adding to ½ oz. of the solid meat-extract 1 lb. of water and the usual salt and spices, produce a bouillon as good as it can be made by any other method.

On the other hand, Proust extracted 20 lb. of fat beef containing 5 lb. of bones, and obtained by evaporation of

* Louis Proust was a French chemist who lived at the end of the last and the beginning of the present century. During the Terror period of the French Revolution he left Paris, and lived at Madrid until the Restoration.

† 'Sur les tablettes de bouillon,' 'Ann. d. Chim. et Phys.' 18 (1821), 170; also 'Journ. d. Pharm.' viii. 80.

the resulting broth 1 lb. of dry extract. But according to the first experiment he should have obtained only fifteen half-ounces, or ½ oz. of extract from every pound of flesh. He had, therefore, to account for the origin of the excess of 8½ oz. of extract, and did so as follows: The bones had not changed in weight during boiling, which caused the investigator to exclaim, '*Voilà comme les os font du bouillon*,' in allusion to the fallacy current in many kitchens, that broth could be extracted by boiling from mere bones; the excess of weight in the extract had been obtained by the formation of gelatine from soft parts—that is to say, gristle, tendons, ligaments, and membranes.

Proust described the pure extract as a dry, flexible, elastic, brownish paste, which imparted to the mouth so intense a taste of meat that at first it was disagreeable. He found that alcohol separated from it half its weight in the shape of savoury principle, and that the part insoluble in alcohol was tasteless like gelatine. When fresh meat was treated with alcohol, the savoury matter was also extracted, and it was thus proved that the savoury principle is present in the meat before cooking, and is not produced by the process of cooking. The gravy of roast meat which flows during roasting pre-exists in the meat, just as the flavour of rum exists in the watery extract of the sugar-cane, but it becomes altered and improved by the influence of heat.

The meat fibre deprived of its juice is still nourishing, but completely tasteless. Geoffroy pressed it to remove the last traces of broth, and found that men would not eat it, and dogs devoured it only under the compulsion of hunger.

Proust surmised that the most active principle in the production of the sapid meat-extract was an acid,* and promised to prove this in a subsequent article; he unfortunately left

* Probably the acid termed subsequently *inosinic acid* by Liebig.

his promise unfulfilled. He correctly appreciated meat-extract as a flavouring, taste-giving and stimulating principle, and thus distinguished it from materials for substantial nutrition. For according to him there is no material amongst the resources of the kitchen equal to it in power to flavour certain dishes. This meat-extract and *the savoury principles of cheese** have of all food-stuffs the highest *sapidity*.

It is thus proved that the discovery and appreciation of extract of meat belongs to Proust, that he excluded decoctions of bones and all gelatine from any share in the value of meat-extract, and applied his standard to the valuation of articles of trade, such as bouillon tablets or glace.

Common Stock, or Grand (General or Store) Stock.

Some modern books on cookery begin with a description of *common stock*, without attempting to define a standard of strength or quality. This want of a reliable measure, which can be made up for only partially by the aid of the taste, leads to a multiplicity of operations and makeshifts, and to a great loss of material and time. The noted cooks have only one stock-broth, others have two or three qualities, the third being the weakest. For all purposes of cookery but one stock-pot is required, and that holding *standard broth of beef or mutton, each pint of which contains the soluble (in boiling water) part of one pound of fresh meat.* If this be too rich for any purpose, as for several it undoubtedly is, it may be diluted with hot water, but it need never be concentrated. The weak broths, on the contrary, which are prescribed for so many operations in ordinary cookery-books, all require hours of boiling before they assume a sufficiently concentrated state, and do not impart any noteworthy

* Proust's 'Disquisition on Cheese,' in the course of which he discovered the remarkable principle 'oxyde of cheese,' later, and at present, termed *leucine*, was published in *Ann. Chim. Phys.*, vol. x., p. 29.

quality to the materials which are boiled in them; on the contrary, they frequently extract materials which ought to be retained in the vegetable or animal substances and tissues undergoing coction, and by the prolonged boiling which they require for concentration dissipate the flavours dissolved in them.

New Principles for the Preparation and Use of Standard Broth.

We produce our *standard bouillon or broth* by dissolving an ounce of Proust's extract of beef, or extract of mutton, in a quart of hot water. With this we operate in such a manner that we know the bouillon strength of each dish, as expressed in soluble extract from given weights of beef or mutton. The advantage of such a solution over the best beef-tea made in the exact proportion of 2 lb. of minced beef free from bone, fat and tendon, to just so much water as is necessary for it to yield a quart of boiling product, is evident from the following considerations: Firstly, to produce this best beef-tea, we should have to get and pay for 2 lb. of gravy-beef, free from bone and fat, 1s. 4d. to 1s. 6d.; we should then have to mince it very fine, which requires a rotatory mincing-machine, a mincing-board, and a special mincing-knife; we should then have to mix the mince with a quart of cold water and gradually heat it to boiling; after ten minutes' boiling we should have to strain the broth through a cloth or tammy, and either to press or to edulcorate the residue with pure hot water to exhaust it. The broth thus obtained would certainly be good as regards strength, but it would be turbid from fat, glycogen, and suspended albuminous particles, and would be the more decidedly greasy the fatter had been the beef or mutton from which it had been prepared. We should therefore be obliged to perform upon it two operations before we could use it for high-class cooking. We should have to let it get

cold, and *remove* the fat from the top, or the bouillon from underneath the fat (the latter would be the quicker process if proper apparatus were employed). Secondly, we would have to *clarify the broth* by means of dissolving and causing to curdle in it, by heat, a certain quantity of white of egg. This would involve the purchase of the eggs, the beating of the white of the eggs, mixing it with the broth, adding lemon-juice, heating the mixture first to coagulation, next to boiling, and then allowing it to simmer until the separation of albumin and broth be complete. We should then have to filter the broth through a fine napkin. And then, with all this labour and expense, we should be just at the same point as that which we attain immediately by dissolving an ounce of Proust's extract in a quart of hot water.

A quarter of a pound of the best manufacture of Proust's extract of meat, or beef, costs 2s., therefore 1 oz. costs 6d.; this gives a quart of broth certainly equal in value of every description, if not superior, to the quart of broth for which the meat alone costs from 1s. 4d. to 1s. 6d., and upon which we should have to spend all the trouble, time, and expense (coals, eggs, lemon) described in the foregoing. Our standard broth therefore costs, as regards first outlay, only one-third of its equivalent of gravy-beef; but when we consider the work and expense of producing first-class broth from beef or mutton directly, we are constrained to say that such broth as elaborated from gravy-beef is at least six times as dear as broth from beef-extract of equal culinary value. In this argument it is assumed that the time of the cook, wear of apparatus, firing, albumin, lemon, and washing of two napkins, may be estimated at 1s. 6d.

Preparation of Stock as commonly understood.

Now let us compare with these processes for the preparation of pure genuine bouillon, or meat-extract, the preparation of *stock* as commonly understood and practised in even

the highest-class kitchens. The materials are gravy-beef, leg of beef, shoulder of beef, or gravy-piece, leg of (white) veal, and knuckle of veal. The proportions of beef to veal are given by Francatelli as two parts leg of veal to two parts gravy-beef, to one part leg of beef and one part knuckle of veal. Of the leg of veal, all that part is removed which is called the *nut* (*noix*) or *fricandeau pieces*, and serves for removes or entrées. All the rest of the meat is cut off the bones, the beef is kept separate from the veal; but the bones, both of beef and veal, are thrown into the stock-pot together with the beef, covered with three times their volume of cold water (a quantity which could only be guessed at), and *boiled for seven hours*. We pass over the skimming (removal of scum) and *the garnishings*, which latter, though added later, must become greatly deteriorated in effect by such long boiling. The knuckle of veal and a portion of the residual veal from the leg are to be boiled by themselves for *veal-broth;* most of the veal not used for the entrées is to be used for frying in the preparation of the sauces; it therefore serves the purposes of broth or *gravy*, but is never brought into the actual shape or condition of it.

Boiling Bones and Production of Gelatine.

Now, whether the parts above taken as units for comparison be practically pounds, stones, or half-hundredweights, in any case at least one quarter of the weight of the joints would be *bone;* much would be *ligaments* and *tendons*, much *fat*, a little more than half would remain as actual *meat*, mostly *beef;* or the bones would weigh nearly as much as half the meat. And these bones, broken in pieces, are *to be boiled for seven hours*. We know exactly the result of boiling bones under such circumstances; they lose nothing in weight, yield nothing to water, the result is *nil;* all the trouble, time, space, fire, etc., are absolutely wasted. So far, therefore, as the bare bones are concerned,

their presence does not affect the decoction advantageously, but may easily deteriorate it. But, then, what is boiled are not bare bones, but bones with connecting joints, cartilages, ligaments, tendons, and some gristle. Now, all these parts just enumerated consist of *collagenous* or *glue-forming tissue* (the cartilages are peculiar, and yield but little soluble matter in culinary operations except after long boiling). And, indeed, all they yield to the decoction is *gelatine* or *glue*. This, being *perfectly tasteless*, contributes nothing of a flavour even; its nutritive value, owing to its limited amount, is very small, and does not nearly equal the cost of the coal spent in its solution. Supposing the stock ultimately obtained were to set, *i.e.*, to *gelatinize* well on cooling, the quantity of gelatine dissolved might be estimated to amount to an ounce (in the dry state) per quart, rather less than more. A portion of this gelatine would be obtained from the connective-tissue of the meat, beef as well as veal, but the latter would yield it easier, quicker, and in a greater relative quantity. The entire result of this seven hours' boiling, so far as the gelatine is concerned, could be obtained in a few minutes by the solution in the intended stock of a proportionate quantity of prepared gelatine. But for us to adopt such a proceeding in actual practice would require some proof that the presence of gelatine in stock or broth was advantageous to it in some manner or other. Anyhow, the presence of gelatine in broth is not by any means essential to the latter attaining very high perfection as well by itself as in most of its preparations. On the contrary, gelatine in broth or gravy may become indirectly the passive means of deterioration of the broth, for while pure extract of meat admits of being browned by heat without acquiring any disagreeable flavour, but, on the contrary, rather gaining in sapidity thereby, gelatine on being browned acquires a disagreeable flavour *sui generis*.* When present in meat-

* The belief or opinion of Gouffé, that the colour and flavour of gravy were due to *browned gelatine*, is completely erroneous.

extract in any notable quantity, it depresses its value indefinitely by two adverse effects: firstly, it acts as a depressing factor upon the money value of the meat-extract, its value weight for weight being much smaller than that of extract; and further, its presence disposes the moist extract, whether in solution or concentrated, to be decomposed much quicker than it would be in its absence. Pure extract of meat as made by Proust's process, and now sold in trade, will remain good in the kitchen, larder, and pantry, even when broken into and frequently disturbed by the abstraction of small portions, for any practical length of time. We have never seen it mouldy; but extract containing gelatine, which is not absolutely dry and solid, is very liable to become mouldy, and, in fact, mould on moist extract indicates the presence of gelatine, and is a criterion for its rejection.

The quality of *the stock* to be obtained by the culinary process followed in ordinary establishments is, therefore, entirely dependent upon the beef and veal as far as it is constituted by muscular tissue. It is the flesh that yields the broth, and neither bone nor gristle nor fat imparts any taste or quality. Should we, then, in the preparation of stock exclude all bones systematically? To this we answer that if the bones be fresh, and easily cut out, they should certainly be removed and never enter the stock-pot. They are absolutely valueless. But bones from roast meat, on which gravy has been evaporated and dried during the roasting, may be sufficiently impregnated with extract to make it worth while to subject them to a process of ablution with hot water. Such a solution would have a little colour, and maybe some taste, but even the entire bones of a whole sirloin would not yield a breakfastcupful of drinkable broth, and in most cases the intended economy would not be rewarded by an adequate result. Carcases of game, on the other hand, *i.e.*, the residues after the fillets only have been removed, may be very useful to the stock-pot, because

the flesh of the legs, being mostly uneatable, yields extract, and the internal organs, together with any dried gravy on the outside, yield a fine gravy flavour, a so-called *fumet*.

Definition and Production of Glace.

Before the discovery of meat-extract by Proust, practical cooks were by no means aware that savour resided in meat only, but shared the common error that gelatine in broth was a valuable ingredient, and that the setting of the broth into jelly on cooling indicated great strength. They therefore so managed their stock-pot as to obtain a highly gelatinized stock; the pot became a museum of bones and vegetable residues, and when its contents were not worked up in actual cookery, they were evaporated down to a mostly dark-coloured extract called *glace*. This set, on cooling, into a solid mass, nearly as hard as cold meat, and was, and is in our days, kept ready, in various qualities, for the improvement, characterization, or specialization of soups, sauces, entrées, etc. Our most celebrated cooks have seen a change in the taste of their masters, and effected a parallel one in their practice. In the first half of the century the soups called 'clear' were required to be of a glutinous, substantial character, or, in other words, they had to contain much gelatine duly flavoured by herbs; this result the cooks managed to obtain by the addition of *glace*. But now the clear soups must be liquid, pronounced but not too concentrated as regards broth and flavour; the glutinous consistency is no longer preferred, but is relegated to the thick soups. We have even heard it asserted by one of our greatest *chefs* that this excessive consumption of glace in soups and entrées was discountenanced because it had a perceptibly injurious influence upon gouty persons, and seemed to produce the arthritic diathesis in others.

Difference between Broth and Gravy.

The flavour of broth, as perceived by *the nose*, is very slight and delicate; the gustatory impression is stronger. To become fully developed, *gravy* requires *the effect of heat*, when it is in the form of concentrated extract, so that it becomes slightly browned. Even highly-concentrated broth has never the stirring effect of light-brown gravy. *Broth*, on the other hand, requires the addition of flavouring vegetables and spices. For *soups* only the *pale* broth is requisite, but brown gravy imparts vivacity to the taste. For savoury sauces both the pale and the brown gravy are necessary. The *brown gravy* is prepared by *frying* veal, ham, beef, fowl, game, etc., in butter until brown, and simmering the fry with stock; ragoûts are founded in a similar manner.

The changes which the extractive matters of meat undergo when they turn from the bland and colourless form to that of reddish-brown gravy are very interesting subjects of study, particularly as gravy such as flows from roast beef cannot yet be produced at will from pale broth. The alkaloids and peptonoids of broth no doubt suffer a change similar to that which starch and sugar undergo when they are heated to high degrees of temperature; they lose water, become more complicated, doubled and trebled in chemical structure, and assume different, new properties, amongst them a brown colour; the new products, when resulting from carbo-hydrates, are termed caramels. To the brown products of the broth peptonoids the term 'caramel' was actually applied by ancient great cooks, *e.g.*, La Chapelle; in our time the term *osmazome*, which was formerly applied to the whole aggregate of meat-extract, might be reappropriated. The correct appreciation of the true source of savour has contributed greatly to establish sound principles of tasty and wholesome cookery; to recall men from

overloaded, over-spiced, over-onioned, and over-complicated dishes to simpler compositions, and to cause them to look to the selection of the material and the preservation of its individuality as the first condition of æsthetical food-preparation. Simplification is still required even in establishments managed on highly cultivated principles; for, as an example, to carefully take all grease out of a consommé by clarification, and then to pour back into it both grease and turbidity in the shape of cream, just before sending it to table, seems overwrought, if not contradictory. On the whole, such ultimate and snatch-admixtures, in the shape of sauces, cream, milk, wine, to gravy-soups, appear to us to be bad traditions from times when the thinness of broth required hiding by spicy and distracting additions.

The Principal Constituents of Meat as Sources of Culinary Educts.

The savoury extract of meat, which after exposure to high temperature forms the osmazome of brown gravy, is contained in the little cylindrical bags of the muscles which hold the discs or fibres of contractile substance. It may be either the matter from which the contractile matter takes its nutriment, or it may be matter already used for contraction, and destined next to be used for heat production; or it may be a mixture of such matters. They have some distant similarities to *peptones*, the substances produced from white of egg, fibrin, syntonin, etc., by digestion; they are *alkaloids* by their reaction, and *weak acids* at the same time. By this chemical function, which pronounces them to belong to a class of bodies having powerful effects upon the nervous system, these bodies are distinguished from the more neutral substances of the soluble albuminous series. The main substance of the muscle or flesh considered as an organ and as food is *muscle fibrin* or syntonin, the contractile matter just mentioned. This by itself is as taste-

less as white of egg, and receives its flavour from the osmazome with which it is surrounded. It is during life in a peculiar irritable condition, which enables it to alternately contract and relax its particles; this irritability ceases soon after death, and passes into a condition of hard, stable contraction, or *rigor*, the first phenomenon of absolute somatic death, hence called *rigor mortis*. A cook may have occasion to take heed of this phenomenon for the following reason: If meat be set to cook, boil, or roast, before the rigor has set in, while it is yet warm and quivering immediately after the killing of the animal, it may become as tender, if it was otherwise of good quality, as meat which has been long hung; but meat in the state of *rigor mortis* will nearly always become hard or tough during cooking. In practice meat is therefore allowed to hang exposed to fresh cold air at least until the *rigor mortis* has disappeared, and the flesh has become flexible or soft. While so exposed, meat breathes—that is to say, takes in oxygen of the air and gives out carbonic acid, just as if it were endowed with lungs or respiratory organs. Amongst the manifold changes engendered by this *breathing* or *oxygenation*, one is very prominent as preliminary to roasting or boiling, namely, the production or increase of a quantity of *lactic acid;* as this acid is not quite identical with the acid produced during the souring of milk, it is termed *paralactic acid*, and as it reacts upon polarized light, it is also termed *optically active lactic acid*, and as derived from flesh, *sarcolactic acid*. This acid does not only contribute to make the meat more tasty, but it also helps to make it more tender, by exercising a solvent effect upon the fibrous and tendinous parts. This solvent action also belongs to other organic acids, *e.g.*, *acetic acid*, or *vinegar*, and is at times made use of to make naturally hard and tough meat quite tender.

Another important substance with which the contractile fibres of coloured flesh are soaked is *the red colouring matter*

myochrome ; this is identical with the colouring matter of blood, or *hemochrome*, and, although differently arranged, has the same function, namely, that of fixing or holding *oxygen*, and giving it up again when it is wanted for the chemical action of the muscles. When it is heated it coagulates like white of egg, though only at a much higher temperature, and changes its colour to reddish-brown. White meat so called, *e.g.*, the flesh of young animals, lambs, calves, and the breasts of domestic birds, contain but little of this myochrome, and great care is taken to keep this meat as white as possible, either by bleeding the animals with particular care, or by draining their bodies of all blood by long suspension.

Blood is not capable of giving a savoury extract, although the blood of each species of eatable animals has a particular flavour, that of the ox and cow particularly of musk. When blood is used for cooking, *e.g.*, in sausages called 'black puddings,' the addition of several spices is necessary to overcome the alkaline flatness and absence of savour.

Another ingredient of flesh is *albumin*, coagulable by heat, like white of egg, but differing from the latter in some properties ; it is identical with the colourless albumin of blood and lymph, and is hence termed *serum-albumin*. It is tasteless, and is thus only a nutritive, and not a flavour-yielding, material. Next we have in muscle *connective-tissue*, or *collagen substance*, which forms the sheath of the contractile fibres, binds them together in smaller and larger bundles, and supplies to most muscles not only white *tendinous envelopes*, so-called *aponeurotic fasciæ*, but also white and mostly attenuated tendinous attachments, or thin long outrunners called *tendons*. All the ligaments by which the joints are held together, and all the membranes by which bodies and organs are covered, and the latter are suspended in the bodies, consist of the collagen substance. It is called *collagen* because by long boiling with water it is

transformed into *colla*, or *glue*, being the hydrated form of a substance which, when dry, is called *gelatine*. Meat yields some gelatin to water when it is boiled, the more the longer the boiling is continued. But when it is desired to produce gelatinous matters (*jellies*) in the kitchen, it is never advisable to use either meat or bones for that purpose, but *calves' feet*, which, with the exception of the bones and cartilages, will dissolve almost entirely in water by long boiling and form neutral or tasteless jelly.

Proportion of Bones to Meat in Various Animals.

We come now to the consideration of the *bones of meat*. In good *veal* we have on the average twelve parts of bone in fifty-eight parts of joint as bought; in *beef*, ten parts of bone in fifty of joint; therefore in these two kinds of meat *a fifth of the weight at least is bone;* but in several joints the weight of the bone rises to *one-fourth:* in *lamb* the proportion is a little different, the bones being to flesh as eight to thirty-seven (17·7 per cent.); in *fat sheep*, as seven to thirty (nearly 19 per cent.); here the meat is a little more than five times the weight of the bones. In these estimates all visible fat is excluded. In *fat pork* bones are to flesh as seven to thirty-eight, therefore less than one-sixth (seven out of forty-five), fat again excluded.

In many culinary operations the connection of the bone with the meat is of great advantage to the latter, *e.g.*, in mutton chops, saddle of mutton, loin of beef, etc. During the roasting the bone protects the meat on one side from drying, while admitting the heat. But in the process of boiling the presence of bone is of no advantage whatever; in particular, bone and its surroundings, not being meat, contribute nothing to the flavour of the joint or the broth, and very little to its nutritious qualities, and therefore all bones should as far as possible be kept away, or removed

from joints about to be boiled, as has been already shown above in the history of Proust's extract of meat.

In many kitchens it is usual to break the bones which have been removed from any 'boned' joints, enclose them in a bag of netting, and boil them either by themselves or in the stock-pot; all skeletons of chickens, pheasants, partridges, hares, rabbits, whether obtained by boning in the kitchen or left from the table, are by all cookery-books made the basis of some sort of broth, gravy, or sauce (*fumet*). Let it be well understood that such remains are only useful to the extent to which they consist of meat; as bones they are perfectly useless, and, in fact, mostly give rise to voluminous operations, the dilute results of which have to be concentrated by hours of evaporation or boiling down, and even then would not be worth having if they were not strongly supported by the fried vegetables and their extracts which are always needed as well. No doubt gelatine can be slowly extracted from bones by boiling them with water, but the product is both costly and useless. Therefore we conclude our remarks with the observation that the traditional worship of bones is a mischievous superstition which should be eliminated from culinary literature and practice.*

Fat of Meat, and its Proportions in Various Animals.

The fat of animal bodies is contained in small sacs of collagenous tissue; some of these burst during the application of heat, and the fat is set free; others of stronger construction resist both boiling and roasting for some time, until the envelope is transformed into gelatine; then the

* *Voce* 'Worship of Bones.' 'I remember,' says 'Wyvern' (*loc. cit.*, p. 27), 'an article headed "Curry and Rice" which once appeared in a London weekly periodical. Judging from the writer's suggestions as to the cookery of a tin of beef with yams, and, worse still, the fabrication of soup *from the fowl-bones you picked and left at luncheon*, I should say that the periodical had picked up, not only an ignoramus, but an uncleanly ignoramus, as a contributor.'

fat flows out, and the membrane sinks to the bottom: such browned membranes are termed *greaves* or *grieves*. Care should be taken by cooks that the fat which they leave on joints to be roasted or boiled be of good taste; thus some fat of sheep has naturally a tallowy taste, and requires to be eliminated. The fat of some *fishes*, *e.g.*, herrings, sprats, has at times a taste of train-oil, which can only be removed by grilling the fish.

Veal contains the least amount of fat, less than one quarter of the weight of the flesh; a *fat ox* has from twenty to twenty-five parts of fat upon forty parts of pure muscular tissue, or more than half the weight of the flesh; a *fat sheep* has more fat (thirty-two) than flesh (thirty); a *fat hog* similarly will show fat to muscle as forty to thirty-seven. Of *fish*, salmon, eels, and sprats are distinguished by much fat; cod, turbot, sole, by the minimum of fat as compared to flesh; the *liver of the cod*, on the other hand, is very rich in fat. The large marine mammals, such as *whales*, are reservoirs of enormous masses of fat, and this becomes the cause of their gradual extinction by man's hands. A *chicken* or *pheasant* may be fattened up so as to contain 10 per cent. of fat; *partridges* never have more than, and seldom as much as, $1\frac{1}{2}$ per cent. of fat. *Geese*, by cramming, can be made to accumulate considerable masses of fat under their skin, in the abdominal cavity, and in the liver.

Note on the History of Researches concerning Gelatine and its Use for Food, and of the Romance of the Bouillon d'Os.

The earliest scientific note on gelatine occurs in D. Papin's work.* He obtained gelatine by boiling bones in his digester, *i.e.*, under pressure, and therefore under higher temperatures than that of boiling water; when the heat was too great the gelatine was weaker, and, as he believed,

* Papin, Denys, 'The Manner of softening Bones and cooking all Sorts of Meat in a Short Time, and at little Cost.' 1682.

less nourishing. He obtained gelatine from the *jack* (fish), but not from the mackerel. Cartilage was dissolved almost entirely, and yielded a strong gelatine.

The name *gelatina* was first employed by Spielmann, in 1766, in his chemical essays,* and in French by Roussille Chamseru.† The English physician Bostock was the first to estimate the quantity of gelatine required to make water gelatinize; he found the minimum to be 1 per cent.

Hérissant, in 1758, undertook a remarkable research on bones. He steeped them in a mixture of four parts of water and one part of fuming nitric acid, and found that after a time they had lost their hardness, and were represented by an insoluble matter which had retained the shape of the bones, was flexible and of organic nature; a calcareous matter had dissolved in the acid; it was not then diagnosed as phosphate and carbonate of lime, but the fact was proved that bone consists of an organized tissue and a calcareous matter.

In 1766 Hérissant extended these inquiries to the shells of molluscs living on the earth, or in fresh or salt water, and to madrepores and corals.

In 1775 Changeux published, in the *Journ. de Physique*, an extensive article 'on a mode of extracting alimentary matters from several substances in which they were not known to exist,' etc. According to him some spoonfuls of powdered bone of the ox or calf, boiled for an hour with water, 'should yield an enormous quantity of jelly, as savoury and restorative as the jelly of meat.'

In 1791 Proust perceived that the substance which yields gelatine exists in flesh and bone, and that although it is present in flesh in much smaller quantities than in bone, it is much more easily dissolved out of flesh than it is out of bone, in which latter it is hardened and compressed in cells impregnated with bone-earth. He compared the quantity

* 'Annotationes Chemicæ.' † *Journ. Gén. de Méd.* lix. 120.

of gelatine obtainable from powdered bone on the one hand, and from merely roughly-broken bone on the other; he found that the qualities of gelatine obtained from different parts of the same skeleton were not identical: that from ribs was better than that from pelvic bones; jelly from mutton bones had the flavour of mutton.

Proust also studied *the extraction of fat from bones.* The hardest bones contained 0·05 per cent. of fat at the outside, others yielded 0·125, and others even 0·25 per cent.* For the extraction of the fat the bones, broken into rough pieces, have to be boiled in water; they must not be powdered, as the fat remains adherent to the powder, and does not rise on the water. (Calcined magnesia has a similar detaining effect upon lard.)

These observations of Proust were given in a separate publication, of which ten years later, in 1801, he published an abstract.†

In 1803 Cadet Devaux published a brochure on gelatine.‡ This author, one of the so-called 'philanthropists' of that period, exhibited a tendency to imposture by speaking of gelatine as if it were his own discovery; he intentionally did not read, he alleged, the essays on gelatine of his predecessors, for fear that their ideas might 'chain up and paralyze his own thoughts.' Only in 1818 he mentioned Papin, and called his digester 'a volcano-hydraulic machine,' and declared it unsuitable for the extraction of gelatine from bone. The dog, he averred, discovered the utility of bone for alimentation; he, Devaux, only imitated the dog by breaking, dividing, and moistening bones. He

* By boiling the bones from the ration meat of the soldiers during at least fifteen hours, distributed over three days, the cooks in the camp at Aldershot extract 5 oz. of fat from 20 lb. of bones, or a little more than 1·5 per cent.

† *Journ. d. Physique*, vol. liii., 'Recherches des moyens d'améliorer la subsistance du soldat.' Here also 'pastilles of extract of meat' are mentioned.

‡ 'Sur la gélatine des os et son bouillon.'

proved to his satisfaction bones to be nutritive by allowing dogs the choice between soup and bones: the animals chose the bones and left the soup. He pulverized bones (against which Proust had warned), and called this the 'solution of the Gordian knot' and the 'egg of Columbus.' But this was a mere filch from Changeux.

Proust reduced all meat-jellies to a constant degree of dryness; he proposed that they should be used by mariners, travellers, and explorers of new countries, and enable everybody to produce immediately bouillon for kitchen, hospital, and poor-house. Devaux had declared the bouillon of meat to be 'a black, salt, acrid juice, which heats the mouth and decomposes,' while the bone-bouillon was to be in every respect superior. Proust refuted Devaux at length, and did too much honour to this vapouring charlatan; but the charlatan all the same received the felicitations of learned societies, generals, prefects, princes of Germany, and other 'philanthropists'; even his Holiness the Pope blessed him with his own hand, as a friend of humanity, and told him that at Rome he, the Pope, had eleven establishments for the production of 'bone-broth' (evidently destitute soup-kitchens). Proust advised Devaux to put all his letters and compliments into a fascicle, and mark it on the outside: 'Matters about which I know nothing.'

But the 'science' blessed as philanthropic by a Pope had the usual vitality of error. Devaux in 1828 published a new pamphlet of 112 pages.* Gelatine is there described as being amongst nutriments what gold is amongst metals; its bouillon is good for all ages and conditions, for the animal body consists entirely of gelatine; but meat-broth frequently aggravates illness, and is not even good for convalescents. A hundredweight of bones represent by the gelatine which they contain that amount of gelatine

* 'De la gélatine des os et de son bouillon,' dedicated to the Duc de Berri.

which is given by six hundredweight of meat; meat exhausted of its juice is mere rubbish; it is the gelatine only, dissolved in a bouillon of meat or of bone, which constitutes the aliment in these preparations. This proposition, that meat was nutritious only by its gelatine, is as absurd as the contention about the relative value of meat and bone broth. But the very absurdity of the propositions, backed by the evident cheapness of their execution, brought to Devaux, besides, and in consequence of the Papal blessing, the notice and approval of the French King Louis XVIII. The *bureau de charité* of the first arrondissement of Paris had formed an *institution du bouillon d'os*, and its Maire presented a report on this to the King when the latter visited the place. S. A. R. Madame and the princes being present on this occasion, the King said to Devaux: 'I rejoice in the success of this institution, and it is to you, sir, that humanity will be indebted for it.' This was the King on whose table there appeared daily sixty different dishes, and who kept tasting committees even for the fruit to be placed upon his table. He never ate *bouillon d'os*, and, like the charity of many of the patrons of good kitchens, his charity to the poor included this practical sneer of a decoction of bones.

D'Arcet, who had probably some views in common with Devaux, applied himself principally to the production of the *bouillon d'os* by the treatment of bones with steam, under a pressure slightly exceeding that of the atmosphere. Subsequently he adopted the process of Hérissant, substituting hydrochloric for nitric acid, and dissolving the gelatinogenous tissue, which was insoluble in acid, in boiling water. Although Devaux used the publications of previous inquirers on gelatine without any acknowledgment, yet from ignorance of all principles of science he misinterpreted their results, and came to entirely fallacious conclusions. D'Arcet was more practical, and advised that all gelatine for the kitchen and

all glue for the arts should be made from bones, freed from phosphatic earth by hydrochloric acid. But he seems to have shared to a large extent the errors of Devaux, and although he was in his confidence provoked a concurrence (*i.e.*, competition) of his (D'Arcet's) gelatine with the *bouillon d'os.* He recommended* the use of gelatine made by this process for the preparation of soup in hospitals, poor-houses, and dispensaries, and to reduce the meat by three-quarters of its former weight; he pretended to replace (!) every pound of meat by 5 gros of gelatine, but added 'vegetables.' The following were the proportions of ingredients: 50 litres of water, 12 lb. of meat, 4½ lb. of dry gelatine, 4 lb. of salt, 16 to 20 lb. of vegetables and spices; total, 192 rations of bouillon, at the cost of 8 c. each, 4 fr. being allowed for the value of the boiled meat (bouilli). Differences of opinion on the quality of such broth led to its abandonment.†

Chevreul properly taxed Devaux with using illogical argument in this, that he condemned all broth and bouilli of meat, but recommended roast meat, and yet the bouillon and bouilli together as eaten do not contain more gelatine than the roast meat. How can it be explained, exclaimed this savant, that a man of such inferior quality as Cadet Devaux can reap such external success from all classes, municipalities, princes, King, and Pope? It was, he replied, because his sham science proceeded under the mask of *philanthropic professions*, which all these patrons made it a business ostentatiously to support.

In 1831 the Academy of Sciences of Paris appointed a commission consisting of Magendie, Serres, Dupuytren, D'Arcet, Chevreul, Flourens, and Serullas. Its first performance was an examination of the *Bouillon de la Compagnie Hollandaise*, founded by MM. Bouwens and

* In the '*Ann. de Chim.*,' t. 92, p. 300; 1810.
† Mérat and Délens, 'Dict. Mat. Méd.,' ii. 320.

Van Copenael, already mentioned above. The chemical examination was given to Chevreul, and he also was made reporter. D'Arcet resigned his seat on the commission on September 23, 1831, in consequence of differences with his colleagues. Experiments had been made of which the commission were left uninformed. Chevreul, who was offended thereby, resigned his post as reporter shortly afterwards. There being then a good understanding between D'Arcet and Magendie, the former was desirous of getting Magendie appointed reporter. This was effected, but science proved stronger than intrigue, and the commission ended in the celebrated report to the effect that gelatine was non-nutritious, because dogs who had only glue to eat died, the devoured gelatine notwithstanding, of starvation. The unanimous report of the commission was read to the Academy on March 19, 1832. The fallacy involved in Magendie's experiments was discovered only forty years later.

Payen made some researches on the gelatinogen (left by hydrochloric acid and called cartilage) of the bones of horses. Just as the fats of different parts of the body have different temperatures of fusibility, so the bones of horses give different amounts and qualities of gelatine; with age the gelatinogenous tissue seems to diminish.

Chevreul believed that future generations of readers would be astonished that gelatine should have given rise to such long debates in the Academy. He gives credit to physicians for having been but of one opinion regarding the effect of *bouillon d'os* on the sick in hospitals. These latter were the only persons on whom this 'charity' could be inflicted. No person with sound sense and taste would consent to drink *the bouillon d'os*.*

* The foregoing follows mainly a discourse delivered by Chevreul in 1870, and reported in G. Grimaud de Caux's work, 'L'Académie d. Sciences pendant le Siège de Paris,' 1871. In this discourse Proust's claim to the discovery of the true nature of the *bouillon d'os* was for the

CHAPTER VII.

THE PRACTICE OF PRODUCING BROTHS, GRAVIES, AND CONSOMMÉS OF BEEF, VEAL, MUTTON, FOWL, AND GAME, AND THEIR USE WITH SOUPS AND SAUCES.

General Observations.

We have in the previous chapter given *the scientific principles* on which all production of broth for culinary use ought to be based. We have fully described *the standard* by which all such production should be measured and compared, and which may be applied to all recipes used in any kitchen, even to those which are destined to be superseded. The present chapter is a practical supplement to the previous one, inasmuch as it will form a transition to the actual production of soups and sauces, by giving the actual rules and recipes for the composing of any kind of broth, be it in the smallest household or the largest establishment. They are, of course, given as alternatives to be used on demand, in cases in which the use of extract of meat is for some reason or other excluded. In this relation it must be borne in mind that *standard broth* from extract, or an equally strong broth obtained by extracting meat with boiling water directly, is only material for the production of *gravy* and *consommé*, which latter when desired for use must under all circumstances be produced in the kitchen, and cannot at present be bought ready-made. We therefore repeat their definitions: *Gravy* is a watery solution of extract of meat which has been browned by the influence of heat upon the

first time advanced in literature. Proust's claim to the discovery of extract of meat in its true pure form was recognised by myself in the course of the studies for this work.

extract, while it was in a nearly dry state; this change from broth to gravy is analogous to that which sugar undergoes when it becomes caramel. *Consommé*, on the other hand, means the product obtained from a watery extract of meat and vegetables, properly spiced and salted, by reduction or evaporation to such a consistency that it has obtained the mixed character of *both broth and gravy combined.* In many older and even some so-called modern cookery-books so-called consommés are made to rise from very dilute liquids, and require many hours of boiling before they become sufficiently 'consumed' to be eatable or applicable to further preparation. This long boiling was not only costly, but destructive of much quality, and it is one of the principal objects of modern culinary art as advocated in this treatise to limit as much as possible the necessity for such long evaporation by making the extracts as concentrated from the beginning as may be needed for their immediate application.

Gravy-Broth (Empotage or Consommé) for Soups and Sauces in General (Grand Consommé pour Potage et Sauce).

Definition.—The preparation here to be considered is the evaporated extract from beef and veal, with the addition of some smaller animals for variation of taste, flavoured with roots, rhizomes, and green condiments. The quantities are adapted to large establishments.

Recipe.—Put into a stock-pot 30 lb. of gravy-beef, 20 lb. of knuckle of veal, four wild rabbits, an old hen (and two partridges, if in season), all cut small; cover the meat with standard broth, and boil the whole, skimming it until the liquid be reduced to a light-coloured glace; then fill up again with standard broth, and add carrots, turnips, leeks, onions, celery, two blades of mace, and six cloves, but only little salt. Boil the whole for several hours to extract the vegetables, then press the meat, pass the broth through a

silk tammy, or a napkin, into pans, and place it in the larder for use.

This consommé may be used for sauces directly, but is a great deal too strong for soups; to be used in these it requires dilution with at least two parts of water or thin stock, so as to constitute one-third of the volume of the finished soup. Such good soup as this is practically nowhere obtained except in philosophical households which conserve atavistic traditions; more particularly, it is never obtained in the modern restaurant or hotel or club, where, on the contrary, some very dilute colour and tasteless liquids are given out in soup-plates under the completely false name of consommé; when made into thick soup with any purée or flour, the broth disappears as well, and the result is nondescript insipidity.

To this recipe we have further to observe that the beef and veal, in order to be extracted completely, should be passed through the mincing-machine, either raw, before going into the stock-pot, or after it has been boiled to facilitate the mincing, and should be pressed in a screw press after the consommé has been filtered off. The bones of the knuckles of veal might be removed before boiling to save space. We may assume that the whole of the meat will amount to 47 lb., out of 58 lb. with bones; if twenty quarts of standard broth be added at the beginning, and twenty for dilution of the consommé, there ought to result at least forty quarts, or ten gallons of consommé, allowing all the water furnished by the meat to have evaporated. These forty quarts would represent the extract of 127 lb. of meat, with the extracts of the vegetables, the quantities of which are not prescribed, added. If the proportion prescribed for the French household *pot-au-feu* discussed below were observed, the compound would require at least a hundredweight of vegetables, but practically nothing like this quantity is ever taken. One pint of the consommé, diluted

with two pints of water, would, with the addition required to specialize the product, make excellent soup for four persons. If all the consommé were then transformed into soup, it would be sufficient for 240 persons, each person thus receiving the absolute soluble extract of half a pound of meat in a highly attractive and digestible form.

Beef-Gravy, or Common (Brown) Gravy.

This preparation passed in French magirism under the name of *Jus de Bœuf*,* and was to be used to 'colour' soups, sauces, entremets, and entrées which require *jus*, *i.e.*, gravy. The expression 'colour' here means the imparting not only of a tint perceptible by the eye, but particularly a savoury character and taste similar to that of the gravy of roast meat.

Fuse some butter over the bottom of a stewpan, and cover it with thin slices of bacon or of beef suet; over this place some thin slices of onions and carrots, and then some pounds of minced gravy-beef; fry this mixture gently with constant stirring, and when it is light brown add a quart of standard broth, and boil briskly. When the broth is reduced to a glace, put the stewpan on a moderate fire, and allow the glace to acquire a deep red-brown colour; then fill up again with standard broth; add some parsley, celery, mushroom, or its ketchup, some cloves, some blades of mace, a few pepper-corns, or their equivalent of tincture, and a little salt. Boil the mixture, skim it, let it simmer until all the vegetable be done; then strain it through a silk tammy into another stewpan, and use it for the purposes indicated.

In case you desire to use any portion for *clear soup*, or for a *clear aspic*, the gravy has to be *clarified*. This clarifica-

* *Cf.* Beauvilliers, *loc. cit.*, i. 32; repr. Francatelli 221, partly. It will be noticed that no precise weights of the ingredients, particularly of meat, are given.

tion is always effected at the expense of a good deal of flavour, and of course of work, and should be dispensed with by all persons who value taste before appearance. It may be effected as follows: Beat three whites of egg into a froth, and incorporate it with the glace; add some lemon-juice; whisk the mixture over the fire until the white of egg is well curdled; set aside for a quarter of an hour, then strain through a cloth into a basin, and keep for use.

In this recipe the browning of the broth, by which it becomes gravy, is effected at two periods—once during the frying of the meat, and a second time during the evaporation to a glace of a deep red-brown colour. If six pints of standard broth were used to immerse 14 lb. of meat, and another six to dilute the consommé, there should be obtained eight or ten pints of gravy, supposing the meat to have been pressed in a screw-press. This would be ready for sauces, but for soups would require dilution to a volume of twelve quarts; each pint would then contain the soluble extract of $\frac{1}{2}$ lb. of beef, and the quantity would be sufficient to yield excellent soup for forty-eight persons.

Beef-broth from the Pot-au-Feu of Smaller French Households.

The name of *pot-au-feu*, as used in older French culinary writings, applies to a mixture of various kinds of meat and vegetables all stewed together after the manner of the ancient *oille*, or *olla* of the Spaniards. But the name as here used applies to a mixture of beef and vegetables boiled with a relatively large amount of water, the main object being evidently the production of a considerable amount of broth to be further developed into soup. We quote recipes in themselves very old, to show that they are still in use with all their virtues and faults unaltered; one is for a *pot-au-feu* with about 3 lb. of beef, called *the large*; and

another with 1½ lb. of beef, called *the small*.* We give the quantities in grammes of the original:

(*a*) *Larger pot-au-feu:* Meat, 1 kilo 500 grm.; bones, 400 grm.; water, 8 litres; salt, 60 grm.; carrots, 300 grm.; onions, 300 grm.; leeks, 400 grm.; celery, 25 grm.; cloves, 2; turnips, 300 grm.; parsnips, 50 grm.

(*b*) *Small pot-au-feu:* Meat, 750 grm.; bones, 125 grm., or about the quantity which generally accompanies the meat—that is to say, imposed by the butcher on the purchaser; water, 4 litres; salt, 30 grm.; carrots, 150 grm.; onions, 150 grm.; leeks, 200 grm.; celery, 10 grm.; clove, 1; turnips, 150 grm.; parsnips, 25 grm.

Practical Consideration of these Recipes.—We should exclude the bones from both recipes as mere encumbrances and perfectly useless. Now, as 750 grm. of beef in 4,000 grm. of water (or 1½ kilos in 8 litres) give a very weak broth, this deficiency has to be covered by the addition of large quantities of vegetables, the sum of the weight of which stands to the weight of the meat in the proportion of 6 to 7. Owing to the large quantity of these vegetable ingredients, the soup will be good to eat notwithstanding its weakness as regards meat-extract, but will be strongly flavoured with onion and leek, and the meat will be much exhausted, and require some tasty garnishings to make it palatable. The small *pot-au-feu* is said to be sufficient for four or five persons, or for two or three on two succeeding days.

The meat will probably not yield to the water more than one-third of its osmazome, or savoury extractive, equal to that of half a pound of flesh, or a quarter of an ounce of mercantile extract. Our standard broth, however, contains half an ounce in the pint, therefore four ounces to the four litres; the small *pot-au-feu* thus yields a broth which, as regards meat-extract, contains only one-sixteenth the

* *Cf.* Gouffé, *loc. cit.*, p. 41.

proportion which is contained in our standard broth. It is not improbable that the cost of the vegetables, bought retail, will amount to nearly (in London it would amount to more than) the cost of the meat. The nutritive value of the vegetables would be very small as compared to that of an equal money-value of meat. On the whole, therefore, the *pot-au-feu*, as above directed to be made, is an expensive dish, however well it may suit those who seek the satisfaction from meals more in formality than in actual restocking of the physical powers. Gouffé* gives some technical directions for the manner in which the boiling of the *pot-au-feu* is to be conducted. Firstly, the lid of the boiler is not to be closed 'hermetically,' because this would cause the broth to be turbid; but an opening is to be left two fingers in width; then the boiling is to be interrupted three times by the addition of three decilitres of cold water to the large, and one decilitre to the small boiling-pot, and the scum is to be removed with the skimming-ladle each time. At this stage the vegetables are to be added, the pot is to be heated to ebullition, and then allowed to simmer on a moderate fire until all be done. You have next to remove the meat, which had been boned and tied up with a string before being placed above the bone in the water; you are then to take out the vegetables as soon as they are cooked, as they are said to take away much of the savour of the broth if allowed to remain too long in it. While the pot is boiling after the removal of meat and vegetables, you are to remove the grease from the top with the spoon provided to that end. You are *to colour* the *bouillon*, not with baked onions, or burnt carrots, or so-called colouring balls, but with caramel made from sugar by the cook's own hand. Of the watery solution of caramel (made from $\frac{1}{2}$ lb. of sugar, then dissolved in 2 lb. of water, and kept in bottles) you add a few drops to

* *Loc. cit.*, p. 41.

the soup, when it is already in the tureen ready to be served; never add the colouring to the bouillon in the stock-pot, as it becomes disqualified for other purposes. The boiling of the meat is to be continued until it be cooked, which is to be ascertained by probing it with a long needle, or steel skewer, or fork; the cooking of the small pot is not to exceed four, that of the large five, hours. If the boiling were to be continued beyond this, the broth, it is alleged, would lose in quality.

Dietetic Value of Bouillon and Bouilli obtained in these Processes.

There can be little doubt that these processes given under the title of *pot-au-feu* were designed more with a view of obtaining a considerable quantity of well-tasting thin broth, made attractive by masses of vegetables and green condiments, than that of preparing a well-tasting piece of beef; for the boiling during four hours of 1½ lb. of meat in four-fifths of a gallon (8 lb.) of water cannot possibly give an attractive result. The great fault of the recipes, then, is the excess of water in which the relative quantities of meat are to be boiled. If each quantity of meat were boiled in an equal weight of water, a much better result would be obtained as regards the broth as well as the meat. The consequence of this false practice has been that this boiled fresh beef, which the French term *bouilli*, has fallen into great and entirely undeserved disrepute. Thirty years ago every dinner in a good private house or hotel on the Continent began with soup, and upon this followed the boiled beef; at the present time the boiled beef is rarely met with. No doubt the beef was not always prime, or the meat was from a cow or heifer, and pale and tasteless; but these aberrations detract nothing from the excellent quality of a well-boiled side, or rib, of beef. No doubt also that book-lore, which the travelling public partly forms its

opinion by, had a share in this change. Thus Brillat-Savarin wrote that bouilli was a wholesome, digestible nutriment, but of small restorative power, as it had lost some of the *animalizable* juices by boiling. He describes four categories of benighted persons who eat *bouilli*, while professors (of the physiology of taste, we suppose) never eat it, because it is *flesh without its juice*. The assertion that a wholesome, digestible nutriment possessed small restorative power would be physiologically speaking untenable. But what the writer meant by restorative power was not the mere food-value, but the value of the pleasure of the good taste of the morsel as well. As applicable to the result of Gouffé's recipes we agree with Savarin, and advise our readers to supplant these recipes by better ones.

Instantaneous Broths, or Bouillon à la Minute.

The same author, Gouffé, who has given such elaborate directions for the *pot-au-feu*, brings under the chapter on soups (p. 51) a recipe for instantaneous broth, or *Bouillon à la Minute*, which is in so far phenomenal, as it accomplishes, not in a minute or instantaneously, but in twenty minutes or half an hour, what other recipes do in four or five hours only—*e.g.*, in cases of illness—where, as Gouffé says, expense is a secondary question.

Cut up 1 lb. (½ kilo) of very lean beef (gravy-beef) and half a boned chicken; pound all well, put it into a casserole with 10 grs. of salt, pour over it 1½ litre, or 3 pints, of water, and heat to boiling while stirring. As soon as the boiling has commenced, add shred carrots, turnips, onions, leeks, and celery; boil for twenty minutes, and pass through a cloth. This is a perfectly rational proceeding: bones are omitted, fat is excluded, the meat is comminuted and perfectly exhausted, the boiling is confined to twenty minutes. This is, indeed, the process to be applied for the production of broth of unvarying strength. If the beef be omitted,

and half an ounce of its extract substituted, and the solution be boiled with the pounded half-fowl and the green condiments, an equally good broth will be obtained.

Veal Gravy-Broth, or Blond de Veau in Literature.

Voltaire wrote from Cirey to his friend St. Lambert: 'Come to Cirey, where Madame Duchâtelet will prevent your being poisoned; there is not even a spoonful of *jus* in the kitchen, all is done here with *blond de veau;* we are going to live a hundred years.'* The recipe for this *blond de veau* had been given to Madame Duchâtelet by the celebrated Tronchin, whose hygienic principles were comprised in these three recommendations: 'Keep your head cool, your feet warm, and your bowels open.' Compare with this the old English veal-broth recommended by Ignotus, quoted below. But first let us consider the classic recipe.

Blond de Veau à la Duchâtelet, by Tronchin.

Put into a casserole butter or lard, slices of veal, and pieces of fowl, and fry the mixture; add onions, carrots, a bouquet of herbs, and a pint of bouillon (!); let the liquid boil down to a glace without allowing it to catch (*i.e.*, adhere, by burning, to the bottom of the casserole); then fill up again with bouillon (!), boil and skim, and let simmer for two hours. Make a white roux, and fry some mushrooms (champignons) in it for some minutes; then add the broth and bind it intimately; boil and skim, keep on a mild fire to collect the grease, and pass through a tammy.

Considering that this *blond de veau*, for which no quantities of either veal or fowl are given, is to be filled up twice with 'a pint of bouillon,' the statement of

* *Cf.* D.D., 250.

Voltaire, that it was made without *jus*, is to some extent erroneous.

Veal Gravy-Broth, or Blond de Veau.

Butter the bottom of a stewpan, put in some slices of ham, 4 lb. or 5 lb. of veal, well minced, a couple of wild rabbits, two carrots and onions, and let all sweat over a mild fire; add a pint of standard broth, and reduce by boiling to the state of glace; when it has a nice yellow colour remove it from the fire; moisten again with standard broth (grand bouillon); now add parsley, shallots (half a clove of garlic), two cloves; boil, skim, remove grease, pass through a tammy, and use the blond as you would empotage for rice, vermicelli, and sauces, such as Espagnole, and even for excellent soup.

French magiric authors do not prescribe mincing the veal, but order the cook to *prick the slices*, after the glace is obtained, to let out all the juice which they contain;* this very imperfect mode of extracting the veal we have superseded by mincing and pressing it.

Veal-Broth, Plain and Meagre, with Rice or Vermicelli.

Stew a knuckle of veal in about a gallon of water, to which put 2 oz. of rice or vermicelli, a little salt, and a blade of mace. When the meat has become thoroughly boiled, and the liquid reduced to about one half, it may be sent to table, with or without the meat. Ignotus,† the magiric physician, recommends this simple broth to be used by all persons who are in the habit of indulging in rich soups (a danger not nowadays often to be apprehended) and highly-spiced dishes, to give their digestive organs an occasional relaxation.

* *Cf.* Beauvilliers, *loc. cit.*, i. 15.
† 'Cul. Fam. Med.,' *loc. cit.*, p. 212.

Mutton-Broth.

General Observations.—On account of the somewhat pronounced flavour of some sorts of mutton, the broth made from that kind of meat is not so frequently used for the production of savoury dishes as beef. But the glace, or essence, or extract of mutton is even more savoury, and withal more refined, than extract of beef. But it is not so extensively brought into trade, simply because the production of essence of beef is somewhat cheaper than that of essence of mutton. What is called *Scotch mutton-broth* is not a simple broth such as we are here discussing, but an expanded ragoût of mutton chops or cutlets with barley and turnips. As Scotland is the country where sheep thrive better than elsewhere, mutton is there such a constant household article of nutrition that *Scotch broth* is made to signify *Scotch mutton broth*. It is also proper that mutton should be accompanied not only with *barley*, which is the principal cereal now grown in Scotland, and in its southern counties shares the arable surface with turnips, but also with *turnips*, upon which sheep have to live for a part of their existence, and from which they derive a part of the flavour of their meat.

Recipe.—Trim a neck of mutton as for cutlets, and cut it into cutlets; pare away all superfluous skin and excess of fat, and yellow elastic tissue or neck ligament; place the cutlets in a stewpan with the outer part of two carrots, three turnips, two leeks, an onion, and a head of celery—all vegetables cut into very small dice. Have ready two quarts of mutton-broth, or standard beef-broth, and pour it over the cutlets; add 6 oz. of *Scotch barley*, previously parboiled. Boil the whole until the mutton, vegetables, and barley are properly cooked. Use salt sparingly, remove fat from the top of the broth, and point it with some chopped and blanched parsley.

Some cooks make the broth which is to be poured over

the cutlets with the aid of the trimmings. Considering how small is the quantity of meat in them, it will be seen that they could yield only little of a weak broth, and the result would hardly be worth the trouble and cost of production. We find that for this and the hotch-potch next to be described the broth is best produced with Anderson's extract of mutton, which gives the finest mutton-tea that can be produced.

Hotch-Potch.

This name is generally spelled as in our title, and not *hodge-podge*, as some writers have it. It is derived from the French *hochepot*, from *hocher*, to shake, and *pot*.* The dish may be defined as 'a confused mass of ingredients shaken and gently boiled together in the same pot.' The French recipes contain no mutton nor mutton-broth; but besides oxtail and slices of beef, ham, and a saveloy (sausage), a long list of vegetables—carrots, salsify, turnips, scorzonera (black salsify), topinambur, celery, red potatoes, and many onions. It is therefore a very general ragoût soup, in which the meat has been, in Scotland, changed or limited to mutton. Produce the mutton-broth with chops or cutlets as in the previous recipe, and add thereto a pint and a half of tender green peas, preferably marrow-fats. Boil the soup until all the ingredients are done, and then add to it a pint of purée of spinach with some parsley, so that the soup have a deep-green colour.

Gravy-Broth of Fowls.

The *flesh of fowls* yields an extract which in gustatory *finesse* is superior even to that of mutton; by roasting its flavour is naturally enhanced, and the extract becomes *gravy-broth*. Roast the required number of fowls before a brisk fire, until they are half done; then put them

* It should therefore be written *hotchpot;* when ending with *potch*, this is derived from the English *to potch*, to boil tender; of this the French equivalent is *pocher*, now restricted to signifying the parboiling of eggs, *to poach*.

into a stock-pot, fill up with water or broth, and heat to boiling; skim, add carrot, turnip, onion, celery, cloves, mace, and salt. Boil the mixture for two hours, and then strain it off for use. When colourless broth of fowls is required, as for Beauvilliers' *potage à la Reine*,* the roasting has to be omitted or to be done *en papillote*.

White Broth of Fowls, Chicken-Broth.

Take two or more old hens or fowls, or their carcases, after the fillets are abstracted for other purposes; skin them, cut them in pieces, and put them in a stock-pot, either with water, and 1 oz. of four-seeds (equal parts of aniseed, caraway, cumin, and fennel) in a bag, or standard beef-broth; if you omit the four-seeds put in celery, onions, turnips, carrots, and leeks; boil for two hours; if you have old hens to deal with, boil them for three hours. Skim, pass through a napkin, and use. This broth, erroneously called consommé by some writers, properly called bouillon by Beauvilliers, is very useful for imparting a delicate flavour to clear soups. When purity of chicken flavour is not required, the fowls or their carcases may be boiled in standard broth instead of water. This leaves any meat of the fowls fit for further use.

Some Conclusions from the Foregoing Recipes.

It will thus be seen that the principles for the production of broth (bouillon), gravy-broth (consommé), or *gravy* (jus), are the same for beef, mutton, veal, or fowl. They are consequently the same for all other kinds of meat, including venison and game. Hares, rabbits, pheasants, partridges, larks, quails, woodcocks, snipes, all may be treated according to the principles indicated, and furnish an extract of high gustatory value. But in the case of the smaller animals, from the fowl downwards, it must never be forgotten that it is *their meat alone* which furnishes anything savoury, and that the mere extraction of carcases after

* *Loc. cit.*, i., p. 28.

removal of all or most of the meat useful for cooking can furnish but little useful broth. Further, all such kinds of true broth are very expensive, seeing that the edible part of a fowl or chicken costs on an average 2s. to 2s. 6d. the pound, all bones and offal deducted. And as all cooks are constantly constrained by the remonstrances of their masters against high expenditure to produce tasty things at the least cost, the expensive and refined broths do not often have an opportunity to come up to our standard. Seeing how good and cheap are the extracts of the flesh of kine and sheep, the absence of rarer fumets is no great deprivation to society at large, and the most savoury dishes remain open to the likings of the proprietors of the most economical kitchens at a reasonable expenditure of money and skill.

Application of Broths for the Production of Soup.

From *broths*, as described in the foregoing, to *soups*, is so small a step in transition, consisting mainly in dilution, that in culinary works many recipes for mere broth are headed as recipes for *clear soup*. To recite any of them would be a useless repetition, as they contain unaltered all the virtues and faults, particularly as to bones, which have been fully discussed above.

As regards *soups*, we shall offer a *classification* upon the basis of their characteristic ingredients, and shall take care to carry through a practical *nomenclature*. For in this chapter of soups the abuse or misuse of names is even greater than that which prevails in respect of other culinary productions. Not only are well-established names of original soups taken away from them, but they are applied to others, sometimes several in succession, which have no character in common with that which originally received the name. This is well proved, *e.g.*, by the case of *Brunoise* soup. True soup of that name requires as an essential ingredient *purée of lentils*, and we should therefore have to

treat it under a chapter on soups made with leguminous seeds. But most English cookery-books omit the lentils entirely, and give recipes which do not materially differ from those of julienne or jardinière. One even adds Italian paste,* which is quite inappropriate; another omits this paste also, and has no attempt at specificity of any kind. In correction of this abuse of otherwise well-grounded names, all soups should be referred, if possible, to their original culinary names, and *Brunoise*, in particular, should be removed from the section of *jardinière* and similar soups, and classed with soups made with leguminous seeds.

Some authors exhibit a tendency towards the excessive use in soups of *cream*, *wine*, and *lemon-juice;* these additions are not rarely made to hide or counteract inferior quality as regards savour, particularly in preparations from which meat is excluded; we advise that all such additions should be used with discretion, and always sparingly; wine is an enemy to clear soup; sherry, in particular, makes it bitter and compromises its savour.

The Addition of Bread in Various Forms to Soup.

The addition to clear soup or broth of *bread*, in the form of broken or cut pieces, of *toast* cut in dice, or *fried bread* in similar shape (*croûtons*), yields a soup which the French term *soupe au pain*. This is a convenient soup, because it may be quickly prepared; supposing you have a good broth ready, and have removed from it the vegetables and fat, or you have made a standard broth according to our recipe, it is only necessary to pour the hot liquid over the prepared bread in the soup-tureen. To a litre of broth, sufficient for four persons, should be added 60 grm. of bread in any form,† therefore 15 grm. (2 oz.) for each person; convenient forms

* *Cf.* Gouffé, *loc. cit.*, p. 370.

† The long loaf of bread which is used by French cooks for this purpose is by them termed a 'flute'—*flute à potage*. On this, as on clear soup with bread, *cf.* Gouffé, *loc. cit.*, p. 50.

are slices, dice, or chips; dice and chips may be fried just before immersion. When the broth has been poured over the bread, the tureen should be covered and allowed to stand a little for the bread to soak; it should not be stirred; the broth, therefore, must be salted, coloured, and spiced before being poured over. If the vegetables, which may have been boiled in the broth, be presentable, serve them on a separate plate, but if they be fibrous and unsightly do not send them to table. An excellent addition to such soup is *grated Parma cheese;* it should not be added to the soup in the tureen, but to each plate separately, to prevent its fusion and adhesiveness.

This soup must be carefully distinguished from that kind of *bread-soup* which in French is termed *soupe mitonnée.** This latter is prepared by adding 60 grm. of broken dry breadcrumb to 12 decilitres ($1\frac{1}{5}$ litre) of prepared broth and simmering, while constantly stirring, for twenty minutes. When the bread is completely disintegrated, and forms a fine paste, the soup is thick, like a purée, and ready for use. This soup is most excellent and nutritious when made with *meat-bread*.

Synoptical Classification of Soups.

With the object of obtaining a means of survey and reference for the practical purposes of common life and its relations to the kitchen, we have arranged soups into *ten divisions* or *categories*. By a more stringent application of the principles of classification, a greater number of classes might be obtained, but the increase would probably not make the arrangement of greater practical use. Several of the soups used as illustrations in the first division might be distributed amongst the nine following divisions; but we

* *Cf.* Gouffé, *loc. cit.*, p. 53. See, however, Beauvilliers, i. 16, where *mitonnage* means the putting of previously slightly rasped and separated crusts in broth or Charlottes.

have waived these considerations also for the purpose of giving to this arrangement the utmost practical utility.

First division: Soups consisting of broth, gravy, or consommé only, being *clear soups* properly so called. The dietetic broths of the fifth division might be ranged here as a subdivision.

Second division: Soups characterized by particular vegetables; a few compound recipes are included, but always exhibit a prevalence of one ingredient or another.

Third division: Soups containing cereals or their products —rice, barley, rye, wheat, Italian paste, bread, potatoes, cassava, tapioca. Under this division the *soupes au pain* described above in connection with the *pot-au-feu* should strictly be ranged, but in practical life they occupy a more general position.

Fourth division: Soups made with leguminous seeds— peas, beans, lentils, soy. An appendix would contain recipes for soups of chestnuts.

Fifth division: Soups with preparations of eggs, dietetic broths, and panadas (being more solid than *soupes au pain*). These might be somewhat differently distributed, *e.g.*, the dietetic broths might go to the first division, and the panadas to the third; but they may be left united as serving a common purpose, and by their blandness and digestibility associating kindly with soups containing preparations of eggs.

Sixth division: Soups characterized by molluscs (shellfish), articulates, fishes, and reptiles. It includes some of the most celebrated recipes, such as that for bisque and turtle, and the fish soups of importance to certain religious denominations.

Seventh division: Soups made with flesh purées and minces of fowl, game, rabbit, hare, etc. In this division are included some characteristic soups such as cock-a-leeky and mulligatunny.

Eighth division: Soups representing expanded ragoûts or immersed (ensouped) entrées. Of this the bouillabaisse and ravioli soups are representative specimens.

Ninth division: Soups made for the utilization of giblets, half-denuded skeletons (carcases), heads and tails. Of this division oxtail soup is the most prominent type.

Tenth division: National soups and compound dishes. Of this division olla, puchero, and pilau are illustrations.

CHAPTER VIII.

ILLUSTRATIONS OF THE EVOLUTIONAL TRANSITION OF GRUEL AND POT-AU-FEU TO CLEAR AND COMPOUND SOUPS OF EVERY KIND.

Julienne Soup: its Definition, History, and Modifications.

Potage à la julienne is a standard soup, and apparently very ancient. According to the recipes of Heliot,* a royal French cook, who lived about the middle of the eighteenth century, julienne soup was produced originally with the aid of the *pot-au-feu*, containing a shoulder of mutton half roasted, some slices of beef and veal, a capon and four pigeons; these were stewed during from five to six hours. There were also added six turnips, parsley and celery roots (parsliac and celeriac), leeks and onions, asparagus and sorrel. As the meat did not remain in the soup, it is not essential to it, but the recipe was sure to furnish a good broth. The oldest recipes resemble those for the Spanish *olla*. The vegetables remain in the julienne. Mitonnage, *i.e.*, the

* Heliot, the earliest authority on julienne, is named Marc by Dumas, but J. by Carême; he was *Ecuyer ordinaire de la Bouche de Madame Dauphine de France* about 1747. D.D., 651; Carême, Maît. d'Hôt., i.

addition of slices of bread to, and solution in, the soup, recommended by some recipes, is here omitted, as deteriorating the quality of the product.

Recipe for Julienne as now prepared.—Take equal quantities or numbers of each—carrots, turnips, leeks, onions, and heads of celery (English leaf-stalk celery, not celeriac; in case celeriac be available take half a root); cut them into thin slices an inch in length; put them into a stewpan with 2 oz. of butter, some salt, and a teaspoonful of powdered sugar. Braise the vegetables slowly until they begin to colour; then pour over them from three pints to three quarts, according to the quantity of vegetables taken, of standard broth, or blond de veau, or mutton-broth, or good mixed stock; let the soup boil, skim off the fat, add the white leaves of two cabbage lettuces, some sorrel, tarragon, and chervil, and boil the whole for ten minutes more. You may avoid the frying and subsequent removal of the fat, although at the cost of some gravy flavour, by boiling the vegetables, including some white or savoy cabbage, or Brussels-sprouts, directly with the desirable quantity of standard broth for one hour, or until they be perfectly tender. Some cooks (*e.g.*, Beauv., i. 20) add an elaborate treatment of the sorrel by parboiling and braising it.

Julienne à la Languedocienne, or *Languedoc soup*, is a julienne soup the vegetables for which are *braised with oil* instead of butter.

Julienne à la Nivernaise is characterized by a limitation of vegetables, carrots prevailing.* A *Nivernaise* in French culinary art is a ragoût-like dressed dish of *carrots*, mostly formed after the shape of olives, used as a garnish; the consommé in which they are stewed is condensed to adhesion (glace). Of this ragoût the soup is a mere derivation by dilution. *Turnips* have been added to the soup, but they

* *Voce* Nivernaise Soup: *Carottes en Olives, dites Nivernaises*, Gouffé, 453. F., 257, adds turnips; Mdme. de Salis, p. 36, omits carrots, and has turnips only. Beauvilliers knows it not.

do not form part of the French dish. One recipe goes so far as to omit all carrots, and substitute turnips only. We should prepare this form of julienne by merely boiling the vegetables, carrots prevailing, turnips omitted, if necessary without previous frying, in clear standard broth.

Jardinière or Printanière Soup and its Modifications.

Definition.—This soup should contain a collection of as many roots and green vegetables as can be made, all boiled in broth; it differs from julienne by the prevalence of green vegetables. The jardinière is also called *printanière*, or spring soup, an attractive name which is less appropriate, as the vegetables are mostly æstival, some autumnal.

Recipe.—Cut a number of turnips and carrots into convenient fancy shapes with a so-called vegetable-scoop, or merely slice them conveniently; add two heads of celery, two dozen small onions, called spring onions, and a cauliflower broken into its smallest branches; parboil these in water for three minutes, strain them on a sieve, and place them in the appropriate volume of standard broth (or of consommé of fowl, etc.); boil the whole for half an hour, then add the sliced white leaves of two cabbage-lettuces, some tarragon and chervil, sugar, pepper and salt, and boil until all be done. Put into the soup-tureen half a pint of young green peas, asparagus-heads boiled green, and a handful of croûtons, either plain or fried in butter. The peas may also be added as purée.

Jardinière with spinach, or à la vertpré, is prepared like the foregoing; but instead of the peas or their purée, add a sufficient amount of purée of spinach to thicken and colour the soup of a deep green.

Observations on Clear Soup, and the Gradual Deterioration of Soups during the Present Century.

When pure extract of meat is dissolved in hot water, and salt and tinctures of spices are added, a clear soup is

obtained. But it is never colourless. Any broth of quality has always some yellowish colour; to be colourless to the eye it must be exceedingly dilute. A gravy-broth or consommé is necessarily brown; hence when in modern hotels, etc., you receive a colourless liquid under the name of consommé, you see at once that the name is either the product of a misapprehension from ignorance, or an imposture; a consommé once made cannot be deprived of its colour by any means. The broth from young animals, *e.g.*, veal, is generally turbid, and the amateurs of clear soup will have such broth clarified. This is done by causing albumin, or white of egg, to curdle in the broth, made more acid by lemon-juice, a process which, when applied to wine without heating, is called fining. This clarifying, however, removes a good deal of the flavour of the soup, and thus sacrifices to the eye what it deprives the palate of. The clearer the soup, the more strength and colour does it require; it should have no mechanical additions suspended in it. But in modern hotels and restaurants, clubs, etc., clear soups are the very reverse of all this—colourless, like water; tasteless, or with a minimum of recollection of savour, such as mere water would acquire by standing on the hearth in the atmosphere of the kitchen; and suspended in them is a finely-comminuted mixture of shredded vegetables, a kind of dwarf macédoine with no taste at all. The *thick soups*, on the other hand, while somewhat more tasty, yet are, even when containing any purée of quality, *e.g.*, tomatoes or chestnuts, mostly set up with thickenings of flour, and not even a white roux, and in this exhibit a retrograde tendency towards the ancient gruel. This deterioration of soup, which is now widespread, many members of society having only known these shadows, has been going on for now at least seventy years, it having been animadverted on in the 'Almanach des Gourmands' in 1826, and controverted by Carême in the decade following that year. It was explained

that cooks preferred to spend the available broth upon the entrées and sauces, and had none left for the soup. If so, we would beg them to omit soup from the *menu*, for as at present offered these ghosts of soups of the past produce an impression which it requires a host of good entrées and entremets to obliterate.

CHAPTER IX.

SOUPS CHARACTERIZED BY PARTICULAR VEGETABLES.

The knowledge of the theory of broths and of the practice of their production would enable any practical person to construct any soups belonging to the ten divisions. But, unfortunately, the practice of cookery does not repose upon recognised principles, but on recipes, many of which are based upon flagrant error, such as that which we have exposed concerning bones. There is no soup worthy of the name which does not contain an element of *meat savour*. Whenever that is absent, a substitute is adopted in the shape of a strong *vegetable flavour*. Some of this flavouring is also adopted to support the savour of broth, and when used with moderation blends admirably with it, and is free from unæsthetic consequences ; we mean *leek* more particularly, and a portion of *onion* subsidiarily, at times when leek is out of season. But when meat savour is impossible, or is intentionally withheld, the craving for taste has to be satisfied by strong vegetable flavour, and the acceptable substance selected to that end is the *onion*. Hence those strongly-flavoured meals which surround men with a tainted atmosphere, and cause them to be avoided by sensitive persons. We have known a whole suite of most

æsthetically pure rooms, the drawing-room being scented by a bed of natural flowers, literally penetrated for a whole evening with the cepacious exhalations of a single guest who had made his mid-day meal on a collation of unmitigated coarseness. Such feeding is only fit for persons who remain in quarantine or the open air, and its results should not be inflicted upon æsthetical noses. No person of taste puts onions in substance into his omelette, but merely allows the fat to be scented by the immersion for a short time of a portion of the bulb in its fusion; every good cook knows how to remove the coarse effect from onions by edulcoration with water, or boiling in water, or baking, and these precautions ought to become a magiric law, an unavoidable prescription of good taste, a canon to be taught in every lesson of elementary cookery. The soups and vegetable dishes consisting mainly of onions should be mitigated so as to be adapted to polite intercourse, and fall into the rank of civilized cookery, be it *au gras* or *au maigre*, for days of rejoicing or of abstinence.

In accordance with these principles, we will now consider the principal varieties of soups of which *onions* form the characteristic ingredient.

General Observations on Onion Soups.

Onion soups are of various kinds, and differ either by the kind of *onion* employed in their preparation, such as the *large mild Spanish*, the medium-sized ordinary *French* or *English*, or the *little white*, or by the manner in which the onions are treated, involving frying in fat without the production of colour, while the specific oil is dissipated; or frying to brown colour, whereby a new flavour is created; parboiling or boiling in broth or water; or by the presence or absence of broths and meat-extracts, so as to be *au gras* or *au maigre;* and by various subordinate features, such as the presence of milk or cream, and of fried or gratinated

breadcrusts. In France onion soups, and, as a sequence, sauces and ragoûts, not rarely pass by the name of *à la Soubise*, and of this manner a white and a brown variety are generally distinguished. On account of the strong and aromatic taste of fried onion, it is a favourite material with which to prepare soups for fast-days, so-called *potages maigres*, and this accounts for the existence of a great number of recipes in literature. The following are typical examples :

White Onion Soup au Gras.—This soup is made with Spanish onions gently fried in butter, first by themselves, then with flour, so as to form a roux, or thickening material ; the body of the liquid should be standard broth. Bread in any of the various forms above described may be added to it in the tureen ; some grated cheese, Gruyère or Parmesan, may be handed round with it ; the cheese imparts a savour when broth is absent.

White Onion Soup au Maigre.—With this no broth, but only decoction of haricot beans or water, may be employed. Some pass the onions and bread through a tammy, and thus produce a purée.

Onion Soup à la Stanislas with Crusts.—This soup is named after the *quondam* King of Poland, who ate of it in an inn at Châlons, and preserved the recipe. Much of the success of this form depends upon the preparation of the crusts of bread. Break the upper crust of a loaf of bread in pieces, make them hot in the oven, rub them over with butter, grill them gently in the oven, or before the fire, or in the sauta-pan, and put them into a plate. Then produce the onion soup, allowing 10 grm. of raw onion for each person who has to partake of the soup ; the onions are to be fried. The soup may be made with or without broth, and be served as it comes, or after having passed the tammy. It is spiced with *tincture of pepper* in the tureen.

Compound Onion Soups.—They are many in number, and are produced by the addition of other vegetables, such as *mushrooms*, which supply savour, *turnips* and *celery*—*compound* onion soup *au gras;* or *au maigre*, brown; or by substituting *milk* for broth, bean decoction, or water—*onion soup with milk*, or *onion soup with milk and eggs*, in which the eggs are used as a final *leeson* (liaison) of all the ingredients; a soup also termed *Homeric soup*, is a near approach to the soup of the heroes described in the Iliad. There is the *soup of white onions*, for which the small white bulbs yield the material, to be made with *croûtes à pot*, or *gratinated crusts*, and a little sugar. This must not be confounded with *white soup of onion*, for which the bulbs are par-boiled in water, then completely cooked in bouillon, either standard or fresh made; add to the soup 2 oz. of *sweet almonds*, which have been blanched, pounded, and diluted with *milk;* further, the purée of four hard-boiled yolks of eggs, and some panade made with bouillon; spice with tincture of pepper, and pour over chips of fried bread.

Topinambur Soup — Soup of Jerusalem Artichokes.—This is a soup made with the purée of the tubers of the *topinambur* plant. When this vegetable was brought to Europe from South America, it was termed *sunflower* or *girasol*, from its similarity to the true sunflower, *Helianthus annuus*. The name *girasol*, which was to indicate the erroneous supposition that the flower was always turned to the sun, and gyrated with its rise and sinking, was then corrupted into *Jerusalem*. From some similarity of the taste of the tubers to the taste of the petals and bottoms of the artichokes, the *topinambur* was now termed *Jerusalem artichoke*. Some people made confusion worse by calling a soup made with the tubers of topinambur *Palestine soup;* we adhere to the true native name of the plant, *topinambur*, used by all classical magiric authors.

The tubers have to be peeled and sliced, and put immediately into water containing some flour in suspension to prevent their becoming discoloured. They are next to be stewed, say two dozen average tubers, in 4 oz. of fresh butter, and to be simmered slowly until they be done, without being browned in the least. Add two quarts of standard broth, a little sugar, celery, onion, and tincture of pepper, and boil until all be tender, then pass through a tammy, and boil up the purée.

Compound Spinach Soup.—This soup contains besides the principal herb dry peas, green peas, and French beans, all as purées, and fried bread.

Soup of Purée of Spinach.—The spinach has to be parboiled, pressed and comminuted; it has to be stewed with butter, tincture of nutmeg, and salt. The addition of broth is preceded by that of some velouté sauce. Point with butter, sugar, and some glace. This soup is also called *à la Beauvaux.*

Tomato Soup.—This soup, a favourite of the Americans, so that some call it *à l'Americaine*, is really expanded tomato-sauce. The love-apples have to be stewed in a mirepoix-roux of butter, flour, bacon, carrot, onion, tincture of pepper and cayenne, all fried together. The standard broth is then added. Two pounds of tomatoes in slices and two quarts of standard broth will make good soup for four, more diluted for eight, persons. The tomatoes have to pass the sieve, to retain peels and seeds, and become purée.

Soups of Purées of Carrots, Turnips, and other Vegetables, called Soups à la Crécy.

General Note.—There are a great many recipes for soups called *à la Crécy* in culinary literature, which have only this feature in common, namely, that they contain purée of

carrots. The original Crécy,* however, contained many vegetables; indeed, for it were prescribed, as for jardinière, *toutes sortes de légumes*,† which were to be parboiled, fried in butter, pounded, passed through a sieve, and thus transformed into a purée, to be mixed with prepared broth. Compared with this most comprehensive recipe all other recipes become more or less specializations in favour of carrots, until some hold purée of carrots only and soupe à la Crécy to be synonymous. Recipes which look much to the colour of the purée prescribe that the *red* or *outer* part only of the carrots should be taken, and the core be rejected. This selection is needless when other roots, such as turnips, are added. We should call the original Crécy soup, as the most complicated, *compound carrot soup;* every plain one, *carrot soup* simply. For the production of purée, the carrots should be parboiled in water for ten minutes, and then stewed with fresh butter, sugar, salt and aromatic herbs, and ultimately boiled with standard broth.

The *soup of purée of carrots* may receive an addition of *green peas* or of *rice*.

The *soups of purée of turnips* are two in number, one called *white*, the other *brown;* for the production of the latter, the turnips are browned during the braising, by frying and formation of glace; in the case of the white soup they are kept covered with broth during the whole process of boiling. Turnips should always be parboiled in water, and the water should be poured away, as in their natural state they would yield too strong a flavour, and be difficult to digest.

A soup of purée of turnips and tomatoes, made after the brown modification, and served with quenelles of potatoes, has been called *soupe à la Piémontaise*, and been supposed to be a national soup; but it is little specific.

* Also spelt Croissy : F., 292 ; Cord. Bl., 23 and others. † D.D., 862.

Lettuce and *whole pea soup* and *Flemish soup* are mere modifications of the *julienne* and *jardinière* class; the Flemish has also been termed *poly-oleric*, or many-fold vegetable soup. Besides carrots, turnips, celery, and leek, boiling in standard broth, there are sliced *cucumbers* added, and further, a secondary selection of oleraceous vegetables, namely, Brussels-sprouts (which justifies our adjective Flemish), young green peas, a few French beans cut small, and some asparagus-heads; when these are parboiled, they are added to the main soup.

A mere modification of *Flemish* soup is *cabbage* or *kale* soup, in which summer cabbages are substituted for the autumnal sprouts. Another modification is *Dutch soup*, or *Soupe à la Hollandaise;* this contains the cucumber, but omits the cabbage.

Soup of purée of spring herbs, comminuted printanière, is made with early green vegetables, sorrel, dandelion, and burrage. For the closely-related *Bonne Femme soup*, cabbage lettuces are braised with the sorrel, in butter, treated with bouillon, and a liaison of yolk, butter, sugar, and glace. Sorrel and lettuce must be present in about equal quantity; we have seen a recipe in which the sorrel is diminished to *two leaves*, which seems useless; strong flavours, like chervil, diminish the homogeneity of the soup.

The following vegetables yield purées, which can be worked into soups: *Asparagus*, made green with some spinach, and mixed with *asparagus-heads or points; artichokes, endives, leek*,* *scorzonera*, or *salsify*,† white and black. *Cucumber* also yields a purée soup in the two usual forms; *gourd*,‡ or

* Leek soup also passes as *soupe à la Brésanne*, D.D., 863; no derivation is given.

† Scorzonera soup, D.D., 863, ex Brillat-Savarin. It is practical to put scorzoneras into soup when their quantity is insufficient to produce a dish of stewed vegetable for entremets.

‡ Gourd is the true English name; the other is the product of affectation. The French name is *courge*, to which neologists have added the absurd *à la moelle*.

vegetable marrow, and *pumpkin* yield purées, of which the latter is the preferable one both as to colour and taste; the gourd requires much evaporation of its water to yield a tasty soup. *Mushrooms—i.e., champignons*—form a very tasty purée if they are taken young enough; a dozen of them with six sliced tomatoes, two carrots, an onion, 4 oz. of veal and 4 oz. of ham, fried in 2 oz. of butter, and boiled with a quart of standard broth, tincture of pepper and salt, and a flavouring of aromatic herbs, will yield a product which, when passed through the tammy, reheated and pointed with some lemon-juice, will be a most attractive soup for from six to eight persons.

CHAPTER X.

SOUPS CONTAINING CEREALS OR THEIR PRODUCTS, RICE, BARLEY, RYE, WHEAT, ITALIAN PASTE, BREAD, POTATOES, CASSAVA, TAPIOCA.

Let all *rice* to be used in soups be parboiled with water for ten minutes, and after the water is drained off, add clear standard broth, with any roots and green condiments you choose. Half a pound of Carolina rice will be a proper proportion for two quarts of standard broth. The vegetables being removed, add grated Parma cheese when the soup is on the plate. The following combinations of rice soup are in most favour:

Clear Soup with Rice and Asparagus-points.

Rice-Soup with Minced Chicken.—Cf. *chiffonade*, or chicken purée soup, *infra*.

Compound Veal and Rice Soup.—In this knuckle of veal, calf's foot, and a roast partridge are employed. All

gelatinous and meaty parts are cut up small and put into the soup.

Plain Savoury Purée of Rice Soup.—This may be made with beef broth, or white with chicken-broth and veal. It requires a pound of rice to two quarts of broth.

*Savoury Purée of Rice Soup with Whole Rice.**

Purée of Rice Soup with Crayfish and Quenelles of Fowl.—Two quarts require about thirty tails of crayfish, and three dozen small quenelles of fowl. Point with crayfish- or lobster-butter and lemon. In case the tails and quenelles be coloured with cochineal or alkanet-root, the dish will obtain some external claim to the name of *à la cardinal*, with which it is marked in some recipes.

Purée of Rice Soup with Parma Cheese and Quenelles of Fowl.—This soup requires the addition of a leeson (liaison, binding) of six yolks of eggs to prevent the 2 oz. of Parmesan cheese from coalescing and becoming a viscid sediment. The small quenelles of fowls may be coloured with spinach-green.

Purée of Rice Soup with Custard of Purée of Chicken.—The custards are made with the pounded white meat, or all the meat of a roast chicken, passed through a tammy, with the aid of some white sauce; the purée is bound by eight yolks, with nutmeg, salt, and consommé of fowls; the custard paste is placed in a dozen dariole moulds, and these are steamed, immersed half-way in water, in a fricandeau-pan.

Purée of Rice Soup with Purée of Pheasant or Partridge.

Purée of Rice Soup with Croquettes of Rice.—The croquettes are made savoury with Parma cheese. This last purée has been classified as one of the 'national soups' under the name *à la Florentine;* but it probably has, as the name indicates, only a local, and no national reputation.

* This is called *a cream* by some (*e.g.*, F., 317 *et seq.*), a misnomer which we eliminate.

Soups made with Barley.

General Observations on Culinary Barley.—In the preparation for soups, barley has to be blanched—*i.e.*, parboiled and washed in the same manner as rice; it has then to be boiled with well-prepared and flavoured broth, until it be quite done. Barley soups always are somewhat opaque, the more the longer the boiling has continued; this is a property of the peculiar starch contained in it. The barley best adapted for culinary purposes is termed *Frankfort pearl barley*, and this should be employed in the execution of all the recipes alluded to in the following. The purée of barley forms by simmering a semi-solution, which is very smooth and coherent, hence in Germany is called *a mucilage*. Some authors call this mucilage a cream. Barley contains about 13·78 per cent. of water, 11·16 per cent. of nitrogenous matter, and 62·25 per cent. of a starch peculiar to it. Barley soups neither require nor bear liaisons of eggs, or additions of Parma cheese. Having the peculiar mucilaginous body and fine flavour, which amalgamates best with the savour of various descriptions of meat, they should be treated very sparingly with spices and aromatic herbs; the addition to them of wine should be in general avoided; cream also should be added sparingly, if at all. With these limitations barley soups are most desirable articles of the dietary of the healthy as well as the sick. We shall omit from the following list of soups the fanciful, and, as no motives have been stated, perfectly gratuitous and unmeaning titles which they have received at various hands. These appellations are the less valuable and the more confusing, as various authors apply widely different names to the same dishes. These names have, therefore, not even the character of symbols by which their bearers could be recognised and described.

Plain Barley Soup.—Blanch ½ lb. of barley and boil it in two quarts of standard broth, flavoured with roots and aromatic herbs. Observe that the proportions are the same as in plain rice soup.

Barley Soup with Minced Chicken.

Compound Veal and Barley Soup.—The preparation of this soup is the same as that of the rice soup above alluded to. Observe that in neither of these two soups is the skin of the calf's foot, the mock turtle, used in the soup, but only the tendons and gristle, which seems a small result for so laborious a process. The gelatinogenous material might be obtained easily from cow's heel prepared at the tripe-shop.

Plain Purée or Mucilage of Barley Soup.—Observe *the test* for the completed coction of the barley, proving that it is 'done,' that a corn is easily bruised or compressed to a thin plate between two fingers. The same test obtains for rice.

Savoury Purée or Mucilage of Barley with Whole Barley.—For this more concentrated preparation 1 lb. of pearl-barley is boiled with two quarts of any broth; one third of the barley is kept whole, the other two-thirds are worked into purée through a tammy, and, when transformed into mucilage, reunited with the whole barley reserved.

Purée of Barley with Purée of Pheasant or Partridge.

Purée of Barley with Quenelles of Fowl.

Purée of Barley with Slices of Red-legged Partridge.

Purée of Barley with Custard of Fowl.

Soups made with Italian Paste, Macaroni, Vermicelli, Lasagnes, Semolina, etc.

Note on Macaroni.—This remarkable preparation of flour, apparently original to South Italy, bears an italicized Greek name, implying happiness, and is perhaps to be considered as an invention of the early Greek settlers, who made

Sicily and Calabria flourish. Macaroni were brought to France from Italy by some Florentines, probably at the time of the marriage of Catherine of Medicis with Henry II. Their home is Naples, where they are prepared in many different ways—boiled, in soups, au gratin, etc., always accompanied with grated Parmesan cheese; like potatoes or bread, they are on every table, from that of the richest citizen to that of the most humble inhabitant.

Macaroni are made from wheat-grits or flour, of which qualities are selected which contain much gluten; the parts of such grits, of which thirty-four parts require ten to twelve parts of boiling water, are worked vehemently under heavy revolving stones, and upon this working depends much of their quality as regards taste and permanency of shape. The best macaroni are made in Italy, at Naples, Livorno, Genoa, and Turin, and in the Auvergne in France. In the latter country some sorts of macaroni are also made from *wheat gluten*, obtained in the manufacture of starch; of this gluten ten parts, flour which need not be rich in gluten thirty parts, and five to six parts of boiling water, are mixed. Macaroni and other sorts of Italian paste contain in the mean 13 per cent. of water, 9 per cent. of nitrogenous matter, 0·25 per cent. of fat, nearly 77 per cent. of starch and matters free from nitrogen, and 0·8 per cent. of ash.

From physiological experiments on digestion, it follows that although macaroni are as well digested as bread, yet they are, like bread, not sufficiently rich in nitrogenized substance to serve as a perfect food; during their exclusive use a vigorous, previously well-fed man will lose daily from 6 to 7 grammes of nitrogen furnished by his own tissues. In this respect the French macaroni, to which gluten is added, are a little better, for they offer to the body a greater proportion of nitrogenous matter. The addition of cheese and eggs and of meat fills up the deficiency in ordinary diet.

Clear Soup with Macaroni, Plain Macaroni Soup.—Boil 1 lb. of pipe-macaroni, previously soaked in cold water, in a sufficiency of water to which some salt has been added. When they are nearly cooked, which will take about half an hour's boiling in case they were not soaked, and less if they were swelled in cold water, drain them upon a napkin, and cut them in pieces of about an inch in length. Put them into a soup-pot, add two quarts of standard broth moderately flavoured with roots and herbs, or bits of fowl or game, and let it boil ten minutes longer. Send Parma cheese on a plate for each diner to help himself.

Clear or Plain Vermicelli Soup.—Vermicelli, being made of the same paste as macaroni, but of very much thinner shape, are cooked much more quickly than the latter. Take half a pound of vermicelli, break them short, and keep them for three minutes in boiling water to remove any extraneous flavour which they may have acquired; drain them in a sieve, and put them in a stewpan with two quarts of any finished broth; boil until the vermicelli are done, which will take less than half an hour. Send to table with Parmesan, or a mixture of Parma and Gruyère, cheese. As vermicelli are quickly cooked, they are useful for producing soup in a short time. They are more voluminous than macaroni, and hence half a pound only must be used with two quarts of standard broth, while of macaroni a whole pound can be put into the same quantity. When it is intended to produce a less nutritious and more liquid soup, 60 grammes of any kind of paste to the litre of finished broth is a good proportion.

Plain Soup of Italian Paste, or Star Nouilles.—The stars or paste of any shape require previous ablution with boiling water, like the vermicelli, but a little longer boiling in broth.

Plain Soup of Lasagnes. — These ribbon-like forms of macaroni paste have to be treated in all respects like macaroni.

Compound Macaroni Soup.—This is a savoury macaroni soup, with the addition of a liaison of egg-yolks. Ten ounces of pipe-macaroni to two quarts of standard broth are adequate.

Compound Macaroni Soup with Cheese and Tomatoes.—The tomatoes are added as a purée to the soup.

Compound Macaroni Soup with Crayfish and Quenelles of Fowl.

Compound Macaroni Soup with Soft Roes of Mackerel and Flakes of Salmon.

Note on Semolina, French Nouilles, German Nudeln.—Semolina, in French more strictly *semoule*, is a paste made of wheat-flour or grits, similar to macaroni, but containing yolk of eggs, which is not present in macaroni. This paste, as used in France, is called *nouilles paste;* in Germany, *Nudeln-Teig.* It is perhaps most used in the latter country, and is of better taste than macaroni; but as the latter are sold ready-made, and the nouilles have to be made in the kitchen, the former have much displaced their superior rivals.

Mode of making Semolina, or Nouilles, or Nudeln.—We give a description of this important process here, as it is not often described in English culinary works. Place ½ lb. of finest wheat-flour on the pastry-board or the marble slab, make a hollow crater in the centre, and place in it four yolks of eggs, a little cream or warmed butter, some tincture of nutmeg and pepper, and some salt; work this mixture until all the flour is incorporated so as to form a very stiff dough. Roll out and double it repeatedly, and ultimately roll it out to very thin sheets of dough, and hang them up to dry. Then roll them up, and cut them with a knife into strips of such width, varying between one-eighth of and half an inch, as the exigencies require. Loosen and strew these ribbons over a baking-sheet covered with paper, and dry them for several hours before the fire or in the warm closet.

In the form of ribbons this paste remains *nouilles* or *nudeln;* but, broken up into small fragments, like grits, it is called *semolina*—French *semoule.*

Plain or Clear Semolina Soup.—The semolina soups, or German Nudeln soups, are closely analogous to the soups of Italian paste above alluded to.

Semolina Soup with Fillets of Larks or Beccaficas.—The fillets are to be taken from birds braised with fine herbs.

Semolina Soup with Calf's Feet and Quenelles.—In this recipe the mock turtle of the calf's feet remains in the soup, and takes the place of the fillets in the previous recipe.*

Gratinated Crust Soups—Potages Croûte au Pot.

A good English equivalent for the name would be *soups with gravy-browned crusts.* Broth is transformed into gravy by being condensed, dried, and caramelized by heat while fixed on the breadcrusts, which here act as spongy mechanical media; later on, after solution and softening, as distributors of the tasty gravy, and as nutriment. Some of these soups are very substantial. The crusts are obtained by excavating small rolls, specially baked for the dish, to obtain much crusty surface, yet the glassy surface of the crust has to be cautiously rasped off. When no special rolls are at hand, take slices or crusts of ordinary bread, for as the crusts hardly preserve their shape in the tureen, or in the serving, it is not of much consequence to the aspect of the dish. On the other hand, the crusts of small half-rolls, placed side by side with the open cups upwards, are convenient for being basted or moistened with the bouillon, and

* For some further uses of *nouilles* as well as macaroni, etc., see 'Entremets and Preparations of Eggs,' *infra.* For a practical note on the soups, *cf.* Gouffé, *loc. cit.*, p. 52. For Comp. Macar. and Semol. Soups, *cf.* F., 384 *et seq.* ; Cord. Bl., 25. For semolina=Fr. *semoule*, *cf.* D.D., 1014. The best semolina is that of Genoa—white, made of rice-flour; yellow, of wheat-flour; or deep yellow, coloured with saffron, coriander, and egg-yolk.

serve as dishes for evaporation, while sucking in the concentrated products of the process from the dish, which are then immediately caramelized or browned. Such gratinated crusts on a silver dish also look very pretty, *i.e.*, culinarily attractive, as indicating fine taste, and are convenient to serve. If rolls be baked expressly, let them be made of the size and shape of hens' eggs; a dozen will be sufficient for a table with sixteen covers. The broth to be put over them must be thick, fat consommé. The last browning must be effected in the oven if the main process was carried out on a silver dish over charcoal or gas.

The *soup* is put over the crusts only at the moment of serving, so that it has not time to entirely undo the crispness of the crusts. The soup may be any clear gravy or compound savoury soup, from jardinière to onion soup. Seeing that the more simple soups are preferred, we agree with the French cooks, who immerse the gratinated crusts in a rich bouillon only.

Of practical recipes we record the following:*

Gratinated Crusts with Plain Broth—Potage Croûte au Pot.

Soup à la Jardinière with Gratinated Crusts.

Soup with Gratinated Crusts and Quenelles of Chicken.

Soup with Gratinated Crusts, Parmesan Cheese and Savoury Custard.

Soup with Gratinated Crusts and Fried Turnips.—To this soup some young *green peas* and a few white *button onions*, all boiled tender by themselves, may be added.

Soup with Gratinated Crusts and Purée of Carrots.

Soup à la Bonne Femme with Gratinated Crusts.

* For *Potage Croûte au Pot*, *cf.* D.D., 481; *id. ib.*, 856; F., *loc. cit.*, 279 *et seq.* These are excellent soups, provided the cook has mastered the theory and practice of *gratination*. Most cooks have no clear conception of it, and some none at all. Beauvilliers' recipe (*loc. cit.*, i. 16) is not quite intelligible; it appears to me as if it contained two alternatives, fused into one recipe by an inattentive copyist.

Soups made with Potatoes, Cassava, Tapioca.

General Observations.—Soup may be made from potatoes directly after they have been boiled or during their being boiled, or the potatoes may be boiled and dried, and then moistened again; or they may be roasted or fried in fat, and then made into soup. Each of these processes imparts a somewhat different character to the product. In most cases it is advisable to transform the potatoes into a purée, and give to this uniformity by a binding if the potatoes used were rough-starched.

Plain Potato Soup of a dozen tubers requires the ordinary bulbs, roots, herbs and spices, but above all, a quantity of not less than 4 oz. of fresh butter; moisten the whole with two quarts of standard broth. Serve with chips of fried bread.

Fried Potato Soup.—This soup goes under various patronymics, all of which are unsupported by history or anecdote. It possesses some specificity in this, that a portion of the potato-starch is by frying transformed into dextrin, which imparts to the soup a somewhat more mucilaginous body, reminding of barley soup. Some recipes order the addition of a pint of boiling cream, which is excessive and detrimental to the savoury character and digestibility of the soup. Others advise the addition of a garnish of shredded lettuce, which interferes with the unity of this excellent soup.*

Potato Soup with Quenelles of Potato.

Quenelles of Potatoes to be used in the Foregoing Soup.—Bind the mashed and sifted potatoes (six) with butter, cream, and tinctures of spices; add the yolks of three eggs and the whites of two eggs, whipped to a froth, also chopped parsley; heat the paste, form into quenelles, and poach these in boiling water or broth.

* Potato soups, various, *cf.* D.D., 850; F., 310.

Tapioca Soup.—4 oz. of tapioca to two quarts of standard broth, boiled until gelatinous and easily compressed or crushed. Bind with yolk cautiously.

Cassava Soup.—Break the cassava bread or cake, made from the fleshy part of the manioc-root, in a mortar, and use the fragments as just prescribed for tapioca. The cassava is even more gelatinous than the tapioca, and, if of good quality, makes an excellent soup.

Soup made with Rye—Green Corn Soup.

This soup is peculiar by the fact that its material is mainly parched under-ripe green rye. This is sold in a roughly-pounded condition, ready for being put into the casserole. Boil it in standard broth for an hour, with leek, parsley, salt, butter, tincture of spice, and pass the product through a tammy; point the mucilaginous purée with a little butter, and send to table with fried dice of bread, or small quenelles of fish, or veal, or game.*

CHAPTER XI.

SOUPS MADE WITH LEGUMINOUS SEEDS—PEAS, BEANS, LENTILS, SOY.

For the purpose of being eaten in soups, leguminous seeds are most suitably transformed *into purées.* These can then be diluted with broth or water, and adapted to the wants of consumers. Leguminous seeds are the mainstay of *vegetarian diet* so called, because they alone can, in some measure, supply the nitrogenous food of which meat is the

* Rottenhöfer, *loc. cit.*, p. 50, adds *eggs* as a liaison, and a *boiled custard* (this latter misnamed *cream*). The specificity of the soup is most evident without any solids except fried bread.

ideal, and of which the human body stands so much in need. There are several obstacles to the general and frequent use of leguminous seeds, particularly in soups. In the first place, they require long and careful preparation before being cooked, as well as during the cooking. Thus, peas and haricot beans require to be soaked in pure water—distilled water is the best; pure rain-water comes next; soft natural water in the third, water made soft by the addition of some carbonate of soda in the fourth place. *Hard water* of every kind, *i.e.*, water containing either carbonate or sulphate of lime in solution, is injurious to the seeds; for, as the lime-salt combines with some of the ingredients of the seeds, it makes the seeds hard: they are not sufficiently softened by boiling, and remain *indigestible* to a large extent. Against this accident the transformation into purée is only a partial defence, for it is adopted probably only in regions in which the precaution of the necessary soaking in soft water would also be taken; the lower classes, who have most need of substantial physiological cookery and nutrition, do not generally understand or obey the injunctions as regards soft water, or have no means of obeying them. Moreover, the length of time required to cook the seeds is to them objectionable, and they therefore prefer bread, bacon, steak, and cheese to soups. Pease are eaten by the lower classes of towns in quantity, as pease-pudding so called, which they buy ready-made in the cook-shop, a portion, wrapped in paper, for a penny. Leguminous soups are distributed in soup-kitchens over which intelligent charity keeps control.

The forms of soup of leguminous seeds which can be made, or are more commonly made, are collected in the following titles:

Plain Green Pea Soup, Soup of Purée of Green Peas, Soup of Purée of Green Peas for Fast Days, Compound Green Pea Soup, Compound Green Pea Soup with Custard,

Purée of Green Peas with Custard, Purée of Green Peas with Minced Chicken, Pea Soup from Ripe Peas, Plain Pea Soup, Purée of Ripe Green Peas, Compound Pea Soup, Compound Pea Soup with Cauliflower, Soup of Purée of Garbanças or Large Yellow Spanish Peas (Chick Peas), Soup of Purée of Red Haricot Beans, Soup of Purée of White Haricot Beans, Soup of Purée of Lentils,† Soup of Purée of Lentils with Purée of Onions, Soup of Purée of Lentils, Second Form. Appendix : Soups made of Chestnuts, Soup of White Purée of Chestnuts, Soup of Brown Purée of Chestnuts.*

Mode of preparing Extract of Spinach.

Comminute in a mortar 1 lb. of spinach, and when it is quite a paste place it upon a strong cloth, roll it up, and twist the opposite ends so as to wring the cloth and spinach and express the juice. The twisting of the cloth can be made easier by using two cooking spoons as levers at the ends. Place the extract in a pan, heat it until the chlorophyll and albumin are coagulated, drain the deposit of water, and work it through a tammy; use this for the coloration of purée, particularly that of young green peas.

Japanese Soy, India or China Soy.

Soy is not a soup itself, but a preparation put into and eaten with soup as a flavouring ingredient. Soy is the Japanese name of a leguminous plant, *Dolichos soja*, L. The name is next transferred to a saucelike condiment made in Japan with the beans or grain; it is said that it is produced by a fermentation of the bean in salt water. In Europe soy was formerly obtained as a brown treacle-

* The *Soup of Purée of Garbanças* is sometimes called *Béarnaise*, and from this circumstance has been ranged with *national dishes*. It contains onions, celery, carrots, garlic, tomatoes, and butter, besides the peas; it is also garnished with cabbage, and Parma cheese is given with it.

† *Brunoise* is a soup of *Purée of Lentils* exclusively, and the name should not be applied to other preparations. *Cf.* D.D., 863.

like extract. It now is imported as a thinner sauce-like brown liquid. Cautiously mixed with soups, ragoûts, sauces, or even minces and gravies on the plate, it gives them a roundness of taste which to some is agreeable.

The *soja* bean is used by the Japanese for the production of a bouilli or purée called *miso;* the sauce which they call *sooju* is said* to be made with the aid of meat-juice, but there is no certain information.

General Rule as regards Garnishes to Leguminous Soups.

When vegetable garnishes or whole leguminous seeds are added to the finished purée, do not give any dice of fried bread.

The *dice of fried* bread have been called *Condé crusts*, but this is misleading; they might be called fried dice of bread-crumb *à la Condé*, but crusts they are not, even though they become crust-like by frying.

CHAPTER XII.

SOUPS WITH PREPARATIONS OF EGGS, DIETETIC BROTHS, AND PANADAS.

Soups with Different Preparations of Eggs—*e.g.*, Custards, Quenelles.

Poached egg soup is one of the most agreeable and nourishing soups, and has the advantage of being quickly procurable. Prepare some standard broth, flavoured *ad libitum*, poach some eggs, contained in immersion moulds, in boiling water, trim and transfer them to the tureen, and pour the broth

* 'India Soy': Thunberg, 'Travels,' iv. 82; ex Kaempfer, 'Amoenit. exot.,' 389. 'Alleged Meat-juice in Soy': Mérat and Délens, 'Dict. Mat. Med.,' ii. 146.

over them. Fried dice of bread or croûtons may be added. The pure soup is most desirable food for persons suffering from an affection of the intestinal canal—*e.g.*, typhoid or enteric fever. The soup may be made quickly for and by travellers, who carry the extract of meat ready with them.

Savoury Custard Soup is a clear broth soup with sliced savoury custard immersed in it. There are *variations* of this recipe which anyone may use as means of adaptation to particular circumstances. The *savoury custard* is a fully-set custard, curdled by heat, mainly the water-bath, in which the custard mixture is placed in a mould.

Compound Savoury Custard Soup contains vegetables besides the custard.

Compound Savoury Quenelles Soup is characterized by quenelles made of flour, butter, cream, cheese, and eggs, well flavoured and spiced. The soufflé paste is divided by a *forcer*, or conical paper bag, into the small lumps which, when poached, form the quenelles.

Soups for Fast-days made with Vegetables only.

General Observations.—The recipes for soups made with herbs to be used on fast-days are very numerous in literature; it would be quite useless to describe any number of them, and no information would be conveyed by the names which have been attributed to them. Many are the product of a desire for novelty or complication. Thus, a recipe for such a soup, called *potage aux herbes à la Dauphiné*, enumerates spinach, lettuce, leek, onions, sorrel, orach (or goose-foot, two handfuls), beets, chervil, leaves of tansy, branches of purslane, and flowers of marigold, without the bitter ovary or calyx; the chopped herbs are to be heated in butter, and infused with meagre broth—*i.e.*, court bouillon, fish-broth, or decoction of haricot beans.

Another Lent soup called *à la Bonne Femme* contains a

selection of the foregoing, and is to be made with *grand bouillon maigre—i.e.*, fish and leguminous bouillon.

A Compound Vegetable Purée Soup in France bears the name of the celebrated restaurateur Vuillemot, whose portrait by Rajon in 'The Dictionary of the Kitchen' follows that of Dumas, by the same celebrated engraver. The quantity is for twelve persons. Take 20 grm. of white haricots, 20 grm. of green peas, 4 potatoes, 4 carrots, 4 turnips, 4 white onions, 4 leeks, a bouquet of parsley and celery. Place all in an (earthenware) pot, fill in 3 litres of soft water, add salt, a pat of butter, and boil till the vegetables are done. Then pass the vegetables through a tammy, let the purée simmer to throw up the rough parts, which remove, then moisten with the vegetable bouillon. Boil 20 grm. of Carolina rice in some of the bouillon. Also fry some sorrel and chervil in butter, and put them into the soup. Make a binding of four yolks with a measure of cream and 100 grm. of butter, and mix the whole with the soup.

Cherry Soup, or Cherry Purée Soup.—According to Dumas ('Dict.' 856), cherry soup—in French *potage aux cérises à l'Allemande*—and *beer soup* are the two popular soups of Germany, a bit of epigrammatic romancing of this lively author *Beer soup* in Germany is analogous to the hot spiced mulled ale of England. But cherry soup is confined to a few localities of North Germany. It is made with the acid cherries called after their home *Vistula or Weichsel cherries*, known in England as Kentish pie cherries. The cherries, stewed with cinnamon and lemon-rind, are divided in three parts: one is reserved to be stoned, and put whole into the soup; the two other parts are first boiled with some water, bound with a roux of flour, and then passed through the tammy; add sugar to taste. Pound the cherry-stones, and heat them with two or three glassfuls of red wine just to boiling, strain through a linen cloth,

and add the extract to the soup. This is a very agreeable and refreshing soup, resembling an Oriental sherbet. It is to be accompanied with sponge-cakes.

Both Germans and Russians have a number of *beer soups;* the standard Russian one* is eaten cold; the highly-spiced *beer soup* called *à la Berlinoise* is well mulled with eggs, and eaten hot. The Germans also eat *a cold dish*, in summer time, made of beer, sour milk, and cream, grated bread, and cinnamon with sugar; it is not called a soup. Some meagre soups have been noticed above, and we shall meet others under the heading of *Soups prepared with Shell fish and Fish.*

In some popular treatises many soups in which a liaison of eggs is used are termed *egg soups;* but this is an erroneous use of a collateral feature to supply a name for a product of no particular quality.

Dietetic Broths and Decoctions for Patients and Invalids.

A separate division for these preparations seems almost superfluous, as those which are most useful are all described under the heading relating to broths of all kinds. But in some respects they require, and in other respects admit of, a somewhat different treatment.

The *broths for invalids* must frequently be kept free from vegetable extracts—*e.g.*, of turnips or onions—as these are apt to molest delicate or young stomachs. Then, as patients and invalids are often living singly by themselves, and even when congregated in hospitals, etc., require refreshments at different times, the latter have to be prepared in small portions and at odd times. This necessitates as well as allows a more simple treatment of the materials.

Chicken-broth—e.g., for children or women—may be made

* *Russian Cold Beer Soup. Cf.* D.D., 873, ex 'La Cuisine Française,' to the editor of which the recipe, as in use at St. Petersburg and Moscow, was sent by the author of the 'Mémoires of Madame de Créquy.'

emollient by boiling with *marsh-mallow* root and *barley*, and sweetened with *Narbonne honey*. Boil, skim, and filter.

Mutton-broth, if made from minced mutton, should be flavoured with parsley, thyme, and salt only, when other vegetables are counter-indicated. *Beef-tea* and *veal-broth* may be made into gravy-broth by frying the beef and veal; then vegetables are unnecessary. An addition of some *Parma cheese* will enhance the flavour. *Veal and crayfish broth* is liked even by greatly reduced persons in chronic wasting diseases. The imagination assists in the production of a liking. *Chervil* is a good pot-herb for flavour. The carcases of the crayfish can be treated as for bisque, and the tails, if they be few, should be rubbed into a purée and added to the soup.

Decoctions of snails and frogs appear to us ridiculous, or even repulsive. But many nations and many strata of the populace use, eat, drink, and like them. They fulfil a demand of the imagination, namely, that sundry sufferings, even when small and temporary, will be relieved by preparations which are not part of the daily dietary. In France the large horned garden or vineyard snails, *Helix pomatia*, are eaten by thousands as a delicate dish, just like stuffed fried oysters, and they are really very appetising. *Frogs' thighs* are also eaten by many, and to the historical dish of Madame Volta we owe the discovery of Voltaic electricity. They yield a bland broth, and by *the addition of snails* a mucilaginous, nearly gelatinous one, which greatly comforts sore mucous surfaces of mouth and throat, covering the *raw* membranes with the layer of *mucin* of which the diseased process has destituted them. For this broth *hay-saffron* is the proper spicing and colouring ingredient.

Decoctions of Ceylon Moss and of Iceland Moss.—To a quart of good well-finished veal-broth add an ounce of Previté's or any other *Ceylon moss;* boil for half an hour, and pass through a silk strainer. This moss contains a

bitter and a *starchy* matter, and yields a bland, soothing, somewhat tonic decoction. It resembles *Iceland or reindeer moss* in many features. Of this latter, called *Cetraria Islandica*, a decoction is medicinal,* and the following are the directions for its preparation. Having washed an ounce of dry moss in cold water, boil it with a pint of distilled water, and strain. It yields about 56 per cent. of its weight of starch, and 20 per cent. of another carbo-hydrate; its nitrogenous ingredients amount to only 2·19 per cent., and there is a little fat. The amount of starch approaches that in chestnuts (60 per cent.).

Panadas and Delicate Soups for the Nourishing of Infants, Patients, and Invalids.

These preparations are useful in emergencies, and very serviceable in the nutrition of patients with affections of the throat.

Chicken Panada.—A *panada* is, as the word indicates, a preparation of bread. It is always soaked, softened, and flavoured with either broth, gravy-broth, milk, or cream. Mince and pound, and make into purée the white flesh of a young roasted fowl, and add its volume of standard broth panada; salt it gently, avoid all pot-herbs, roots, spices, etc. Offer it in a custard-cup, to be eaten with a small spoon. (*Cf.* Blanc Mangers, *infra.*)

Pheasant and Partridge Panada may be prepared in the same manner.

Venison Panada will please the sick sportsman.

Savory Custards are made of two kinds, set and liquid. They are eminently useful in the feeding of patients suffering from affections of the mouth, fauces, pharynx, and larynx. *Chicken, game*, etc., as purée, mixed with *panada*, are prepared with yolk. The firm custards are set in the water-bath while covered; the liquid ones are done to point while being stirred.

* 'British Pharmacopœia,' p. 132.

CHAPTER XIII.

SOUPS CHARACTERIZED BY MOLLUSCS (SHELLFISH), ARTICULATES, FISHES, AND REPTILES.

Of the soups made with molluscous shellfish, only three categories enjoy anything like wide popularity in Europe, namely, *oyster*, *mussel*, and *vougoli soup*. Oyster soups are made savoury and meagre, the former generally garnished with *quenelles of whiting*. Six oysters have to be provided for each diner. The soup for fast-days is generally made more substantial by the addition of small fillets of whiting, flounder or eel, and a liaison of yolk.

Of *mussel soup* Dumas speaks as his own invention. He begins the execution of his recipe with *pot-au-feu* at 11 a.m., and then continues his directions as follows: At 4 p.m. put into a great casserole twelve tomatoes and the same number of white onions, and let them boil in broth during an hour. Then pass them through a tammy, and add to the salted and spiced purée 4 oz. of good meat glace. Open the mussels by heating them in a casserole, retain the liquid, and cut off beards and byssi. Boil them in white wine, with an assorted bouquet, chopped carrots, and a small glassful of vinegar, some tincture of pepper, and salt. Mix these mussels and their sauce with the purée.

Instead of the mussels, *praynes*, also conchylia, may be used. Prawns, shrimps, and crayfish may be similarly treated, but it is preferable to elevate their extract to the dignity of bisque.

The *mussel** is liable to be unwholesome by occasionally

* The name of this bivalve marine shellfish should be spelled *mussel*, and not *muscle*. It is a Saxon name for shell, *concha;* in German, *Muschel;* French, *moule*. The species here meant is *Mies-Muschel*, in German. Its zoological 'barbarous binomial' is *Mitylus edulis;* but in

containing a poisonous substance, *mytilotoxine*, an alkaloid. But this condition seems limited to mussels which have lived in unwholesome, sewage-contaminated localities, and probably been made sick thereby. Cooking seems to diminish or destroy the toxicity.

Vougoli soup used to be a well-made standing dish at the restaurant of Mergellina, near the château called at Naples that of Queen Johanna, although it never was so. A recipe given by Dumas* is very similar to the foregoing one for mussels, but it is in the meagre key of variation. The shellfish called vougoli in Italy are named *praynes* in France, and are eaten at Marseilles and nearly all seaports of France.

Bisque or crayfish soup, anglice also called *bisk* and *cullis*, is an interesting product of magiric art. It was called *cullis* in this country probably because it required a *coulis* or *blond de veau* for its completion; but the word is now obsolete in England, and as much forgotten as the word *coulis* is by modern French cooks. This fact, to our mind, shows better than anything else the state of decadence of the art of cookery, and the deterioration of literature, which does not even record the means by which the art attained its high development. In history we find that a word is not often lost unless the thing be lost first, and even then the name survives the thing for long periods. We might argue that as modern French works do not contain the word *coulis*, the thing itself had been lost; it has certainly been lost for the main purposes for which it was formerly produced, and what remains are its weakened reminiscences. The appreciation of savour has been diminished down to the

this also the *y* is erroneous, and its place should be filled by *i*, as the derivation is not from the Greek μυς (mouse), but from the *mitulus*, *mutulus*. (*Cf.* 'Heind. at Horat. Sat.,' 2, 4, 28; Martial, 3, 60, 4; Ath., 3, p. 85.) The Greek for mussel is *tellina*. Oyster, Mussel, and Vougoli Soup are well garnished with quenelles of whiting. *Cf.* F., 336.

* D.D., 854.

level of dry champagne, but taste, instead of becoming coarse, has stooped to insipidity.

The French expression *bisque* signified *a soup made from crayfish*, and was not applied to any other culinary preparation without special qualification. It is, therefore, a sufficient definition, and the expression *bisque d'écrevisses* is perhaps a tautology.

Bisque is an ancient soup, as is shown by literary references. One of the most spirited allusions to it is by the chaplain of Francis I., King of France, Meslin de Saint-Gelais, in a poetical letter addressed to a lady:

'Quand on est fébricitant
Ma dame on se trouve en risque
Et pour un assez longtemps
De ne jouer à la brisque,
Et de mal diner, partant
De ne point manger de bisque,
Si rude et si fâcheux risque
Que je bisque en y songeant.'

Less witty and somewhat inconsistent in its conclusion is the description of a gourmand at the time of Boileau:

'dont la mine fleurie
Semblait d'ortolans seuls et de bisque nourrie.'

Most recipes for bisque begin with '*Lavez cinquante écrevisses*,' and the crowd of copyists all repeat, 'Wash half a hundred crayfish'; but as there are at least two varieties of crayfish,* and as both vary greatly in size, quite apart from differences according with their age, this 'dosage' of the basis of the bisque is much too uncertain. The quantity of fish to be used should be indicated by the aggregate weight as well as the number of fish necessary to make it up. The traditional fifty crayfish would probably be of the

* Syn. Crawfish, *Astacus fluviatilis*. *Bisque* is translated as crawfish soup or *cullis* simply in Smith and Hamilton ('Eng.-Fr. Dict.'). *Brisque* is a game, *jeu de paume*, Ang. *odds*. D.D., 246, gives a receipt of Vuillemot's for bisque, which is faulty as regards the period at, and the circumstances under which, the carapaces of the crayfish are to be pounded and extracted.

size of prawns. But it must be remembered that of these *stone crayfish* fifty would be equalled in weight by twenty-five so-called *noble crayfish* (*Edelkrebse* in German), and yield soup for eight persons.

To produce *bisque*, from four to six crayfish of the larger size are required—of the smaller variety, about a dozen—for each person. After having killed them by skewering, remove the gut from each of them by holding the fish in the left hand, and with the right thumb and forefinger pulling out the central paddle of the tail; to this the gut will adhere. Put the crayfish in a stewpan, add a mirepoix of finely-sliced roots and a bouquet of herbs, pepper, and pimento as tincture, 2 oz. of butter, a glassful of Madeira or Marsala wine, cover with standard broth, and add sufficient thereof to make the fish swim. Boil while stirring until the crayfish are all red. Let cool, and pick out the crayfish while running the broth into a saucepan. Remove the meat from the tails, and cut it into dice and set it aside. Pound all the carapaces, tail-sheaths, and claws included, together with six anchovies, some bread fried in butter, and some wine or spirit to dissolve the colour; add the liquid in which they have been boiled, and boil again while stirring. Boil (to fifty crayfish) 125 grm. of rice, until it forms a thin paste; add this to the boiled pounded carapaces, insure the sufficient liquidity of the mixture by the addition of broth if necessary, and pass through a tammy. Add a piece of butter to the purée, and keep it hot in the water-bath. Brown some thin slices or dice of bread in butter, and place them, together with the dice of the meat of the tails, in the soup-tureen, and pour the soup over them.

Consideration of Proposed Amendments and Practical Variations.

The more we study the art of cookery the greater becomes our admiration of the skill and ingenuity which have been

applied to the production of the most characteristic results from the given materials. But we also find amendments proposed to well-established recipes, which merely exhibit the want of information of the authors. Whether in the case of bisque to make it clear or thick is a matter of choice, but whether the thickening should be effected by a consommé of fried bread in veal-broth or by boiled rice is immaterial. Some recipes are distinctly retrograde, and, compromising the fundamental idea, do not, in fact, yield a true bisque. In one of these the carapaces are not directed to be pounded, but left unused, while the meat of the tails, constituting the most delicate morsels, is pounded, and subsequently mostly left on the tammy. As the writer of this recipe loses sight of the colouring matter contained in the carapaces, which, being itself a fatty matter, unites with the butter during the cooking after comminution, particularly with the aid of a little spirit or wine, it is not surprising that he prescribes that the butter in which the crayfish were done should be coloured with red lobster spawn. This trouble, even when feasible, is totally unnecessary. The extraction of the pounded carapaces yields not only the red colour of the fat, which makes the bisque so nice to look at, but also the grand flavour which constitutes so great an attraction to the gustatory organs. On the other hand, the pounding of fleshy tails, while probably imparting some flavour to the soup, is destructive of the meat, and thereby of the visible proof of the genuineness of the bisque, for the tails are a kind of evidence which cannot be imitated, not only of the nature, but also of the richness of the preparation.

In some parts of Germany forcemeat and marrow-balls, or quenelles, are poached into the soup besides the sliced tails and fried bread. The pounding of the carapaces is done in the presence of butter, and they are comminuted to a pulp. This pulp is now set to fry until the butter is coloured red

and begins to rise, and then only the original broth in which the crayfish were boiled is added. Some boil the crayfish in mere salt water, and throw this away, and liquefy the roasted crayfish butter with new stock. They now boil, and remove the coloured butter with a spoon during boiling, in order not to lose any in the carapace débris during straining.* The soup, after passing the tammy, may be allowed to stand until it is clear and cold; the butter may be skimmed off, and the liquid decanted from the deposit. If the latter be now clarified with white of egg, clear bisque will result, and may be served, with the red butter restored to it, with the sliced tail-meat and fried bread immersed. It is the analogue of clear turtle, and a great deal more tasty than that, whereas the form above given, and to which we attribute the better quality, corresponds to thick turtle. However, crayfish soup differs from turtle and most other technically accomplished soups in this, that whether it be clear or thick, it always contains the red or orange coloured crayfish butter, in which the greater part of its characteristic flavour is concentrated. To bind and emulge this butter by suspension in a starchy medium may be suitable in the case of the thick bisque, but for the clear the binding material, whether rice or fried bread, would have to be omitted.

Compound Bisque is a bisque as above described, augmented by additions, particularly when the number of crayfish is by itself insufficient to afford material for the necessary volume. Mussels and quenelles of whiting blend very well with the crayfish tails.

For *potage à la bisque* several recipes† exist, all of which begin with the production of a *coulis d'écrevisses*, produced like the extract for the bisque, and subsequently expanded. Tails, as well as shells and claws, are to be pounded; to

* This has evidently been misunderstood by a writer who prescribes the coloured butter to be left out altogether.

† *Potage à la bisque*, recipe of Durand; *cf.* D.D., 854. *Coulis d'écrevisses*, *cf.* La Chapelle, *loc. cit.*, vol. i., p. 102. Three recipes.

the purée of tails white purée of fowl is to be added. This combination is useful when a limited number of crayfish has to yield a disproportionately large volume of soup. Observe that the correct name is *potage à la bisque—i.e.*, a bisque-like soup. The *coulis d'écrevisses* serves for the preparation of soups not only, but of all kinds of entrées, which are then termed *au coulis d'écrevisses*.

Crab Soup, *Bisque à la Normande*, or *Potage au Pouparts*, is a paraphrase of bisque. The crabs to be employed in the production of this soup are those which bear the name of *pouparts* on the coast of Normandy. Two dozen of them will give a soup for eight persons.

Compound Crab Soup, made with a large boiled crab, is mainly a purée of crab-pulp, thickened with rice or consommé of fried bread, to which the minced flesh of the claws is added.

Compound Lobster Soup is a coloured purée of lobster flesh with *tails of prawns* and *quenelles of whiting* in broth. The colour is furnished by the coral and spawn of hen-lobsters. All the flesh is transformed into purée; the *pith*, as the contents of the lobster's stomach are termed, is added to the broth.

Compound Prawn Soup is a purée of *prawns* and *rice* in broth, with *tails of prawns* and *quenelles of trout*, or other suitable fish.

Fish Soups and other Soups for Fast-days.

The ecclesiastical prohibition of the consumption of meat on Fridays and sundry other days, which does not obtain in Spain or Portugal, is in other countries obeyed in various degrees and modifications. Some purists include all animal food above fish in the prohibition; others use eggs, milk, cheese, etc., in contradiction of their avowed principles, after the manner of the vegetarians. As all sorts of fish are permitted, it is not difficult to compose a sumptuous bill of

fare for fast-days, except as regards the soup, for nearly all soups become inattractive by the absence of savour in the shape of broth. This circumstance has, no doubt, contributed much to the deterioration of soups in general, and their gradual abandonment by the healthy part of the population. Cooks, however, placed opposite an economical demand, have endeavoured to supply *substitutes* for meat-broth in the shape of the following decoctions.

Fish-Broth.

Very few fish give an edible broth; the decoctions of most of them are not agreeable to an educated taste, and all of them are of no nutritive value; even the best fish-broth must be kept very weak, as when strong it is equally unacceptable. As good fish has to furnish the more substantial dishes, we have never known it used for the production of fish-broth; *conger eel*, which is not very good or not very easy to eat, on account of its many prickly bones, is used for the production of fish-broth in Bretagne. Most fish used for soup is filleted and made into purée, and only the skeletons and heads are boiled with herbs and water. Thus a flavoured liquid, but without much savoury extractive, is obtained. English cooks use flounders, eels, and anchovies for making fish broth.

Vegetable-Broth.

A kind of *vegetable-broth* is made from *peas* (*bouillon de pois*) and *haricot beans* by diluting purées and retaining the woody particles on the tammy. We have already seen how the vegetarians miscall this decoction 'stock,' and deceive themselves and inexperienced credulous persons with this fallacy; we have known the growth of young children stunted by the application to them of this lamentable fad by their faddist mother.

Soup Sauces.

Many of the soups, particularly fish soups, described in culinary treatises, are in fact much less soups than somewhat elongated ragoûts. The more solid ingredients of such soups are the same as, and undergo preparatory processes similar to, the solid constituents of ragoûts. It is owing to the recognition of this fact by practical cooks that they have termed the liquid part of these complicated dishes *soup sauces*. We simply adopt this term as we find it, because we believe it to be highly descriptive. When our readers come to study sauces, they will see that the differences between them and soups are mainly differences of concentration. A soup sauce is, shortly defined, a *coulis*.

A Recipe for a Savoury Soup Sauce, e.g., of Eel Fillets, is the following: Cut up small carrots, celery, parsley, roots and leaves, shallots, and a liberal number of mushrooms; add thyme, bay-leaf, sweet basil, peppercorns, and mace. Fry them in 4 oz. of butter, then add a little wine and three pints of standard broth of any origin, and boil for an hour. Then strain the broth through a tammy, using any available pressure to the residue; put the liquid into a stewpan, thicken it with white roux, and give it an appropriate consistency, so as to keep it more mobile than sauce ought to be. Finish it with a liaison of yolks of eggs, and point with tinctures of spices and chopped parsley. Then pour this soup sauce over the fried, boiled, or braised fillets of eel, or any available crayfish, or prawn-tails, in the soup-tureen, and stir gently.

Out of a great number of so-called fish soups* we indicate a selection, partly with definitions:

Jack or Pike Soup, a soup sauce over fillets of jack; some add purée of almonds and cream panada.

* A series of recipes for fish soups is collected in D.D., 874 *et seq.* (pike, eel, sole, flounder, sturgeon), mostly ex 'Recipes de la Maison de Madame,' an old classic French work.

Conger Eel Soup,* a meagre soup sauce over fillets of conger eel.

Eel Soup of Sweet-water Eel, also a *potage maigre*, being a ragoût to be eaten with spoons; when treated with beef broth it becomes *gras*.

Compound Eel Soup, composed of soup sauce, sliced eel, fillets and tails of crayfish or prawns.

Eel Soup as made at Hamburg.—The North of Germany, owing to its many lakes, is very rich in eels, which are there eaten in a great variety of forms of preparation—smoked, boiled, fried, in ragoût, and particularly as soup.

Russian Fish Soups.†—The Russians have several fish soups: one termed *kholodnoy*, of which an ingredient is *caviare;* another called *batvinia*, which contains slices of *salmon*. These soups, for which a great variety of prescriptions exist amongst the Russians, are mostly meagre or fleshless, and consist of a vegetable decoction with the usual bulbs, roots, tubers, rhizomes, and herbs, and of slices or fillets of fish, such as are available, boiled in salt-water, and added to the vegetable liquid. This decoction is also made in various more or less complicated forms. In one a pint of Sauterne wine is to be put, of which the Russians consume large quantities, and may be supposed to like the flavour; another addition is a liaison of yolks and a quantity of cream. Thus, these soups become ragoût-like, heavy mixtures, calling for a good digestion. A favourite fish for producing the fillets is the *smelt*, and in its absence the *trout*.

Haddock Soup is a composition to be made with haddock trimmings; the soup is to be improved by the addition of *cream*, and to be made nutritious by the immersion of *fried eggs*, one for each person. The trimmings only, and not the fleshy parts, of two haddocks, are to be used for the

* Conger eel soup rejoices in the name of *potage à la Bretonne*.

† For Russian fish soups, *cf.* Rottenhöfer, *loc. cit.*, p. 75, N. 121.

soup. But when it is considered that 1 lb. of fish is required to make a pint of eatable fish-broth, these trimmings cannot be esteemed to be of sufficient value to justify the expenditure and trouble which their cooking would involve.

Fillet of Sole Soup is a bouillon of *sole trimmings and bones* of any fish, such as skate, plaice, etc.; the exhibition of all the cynicism manifested in the treatment of bones, as above described, is repeated in the treatment of the bones of fish; most authors recognise the weakness of fish trimmings as a material for the production of fish-broth by prescribing that they should be boiled in *fish stock*. Happily for the diners, the fillets of sole are to be fried, and to be immersed in the soup. It would be advisable to eat them by themselves, and to concentrate the soup to a mere sauce.

Compound Fillet of Sole Soup, being a soup sauce with fillets of soles, is expanded with red quenelles and mussels.

Compound Fillet of Flounder Soup is an elongated ragoût, consisting of *soup sauce* (*velouté*) with *fillets of* (*Thames*) *flounders*, *quenelles of* (*Spey*) *trout*, a *binding of eggs and cream*.

Compound Sturgeon Soups are all expanded stews or ragoûts made with soup sauce. They may be white or brown.

Brown Sturgeon Soup is an espagnole sauce with morsels of sturgeon-flesh and quenelles of lobster. Of 6 lb. of sturgeon, 2 lb. only are to be eaten as such, 4 lb. are to serve to make the soup sauce.

In *White Sturgeon Soup* a white velouté takes the place of espagnole.

Chinese Sturgeon Soup is a beef and veal broth, with pieces of the cartilaginous head of the sturgeon, boiled tender, so that it can at least be chewed if not digested. The preparation of the sturgeon's head begins with splitting it with a

cleaver or saw, and dividing the halves again transversely into slices of the size of chops. Soak them in water frequently renewed, and then boil them in water until the shell is easily detached from the cartilage; free the latter from all pieces of shell, ligaments or flesh; put it in a stew-pan, cover it with standard broth, add the symphony of vegetables, and boil for two hours, or until the pieces of cartilage have become transparent and rather soft to the touch. Drain them on a sieve, and cut them in small pieces; finish the broth, and pour it over the pieces of cartilage.*

Sturgeon Soup with Curry is the same preparation as the foregoing, or soup sauce from sturgeon-flesh-broth with white roux and vegetable purée, all flavoured with curry, put over sturgeon-head cartilage, garnished with rice.

Fish Souchets or Souchies.

The significance of the word 'souchet' or 'souchy' is not explained in dictionaries or cookery-books; it is not used by the latest French authors of note, the author of 'D.D.' or Gouffé. It might be derived from *souche*, stump or piece. It is often used in combination with the prefix *water*, as *water-souchet*, or with fish, as fish-souchet.† Most so-called water-souchets in cookery-books appear to be stews of fish with a thin, gravy-like, savoury sauce; nevertheless, they are ranged under soups. What is given in London taverns and restaurants occasionally as water-souchets is mere common flat fish—*e.g.*, flounders—cut transversely in large slices, and boiled in water with some roots and herbs. We have never observed any souchets to be filleted. A souchet

* For Chinese sturgeon soup, *cf.* F., 341. The cartilage of the sturgeon may be compared to the rib-cartilages of the calf, *tendrons*, and is prepared in the several ways described under 'Preparations of Veal.'

† *Cf.* F., 344 *et seq.* For 'water-souchy of old,' or *à l'ancienne*, *cf.* 'Cul. Fam. Med.,' p. 58.

is not practically treated as a soup, but served after the soup as one of the relevés consisting of fish.

Some culinary writers use the expression *water-souchet-broth;* this should be 'souchet-broth,' as this very broth is the result of the transformation of the water. For the same reason 'water-souchet' is a contradiction in terms, the more so when, as is done by some, the *broth* is termed the 'souchet.' But the souchet is the piece of fish boiled in the broth, which latter, though thin, is soup-like and somewhat savoury. We should, therefore, omit the ordinarily prefixed 'water' entirely from our nomenclature.

Souchy-Broth.—Some prepare the souchy-broth with the trimmings of the fish which they intend to cut up for the souchies, but these will yield only a very thin decoction. Others make extract of from six to twelve flounders, which, properly concentrated, give a good fish broth. Others, again, extract the fishy flavour from the trimmings by means of weak stock or half standard broth, which gives a good flavour. The principal advantage of this souchet-broth will be reaped by eating-houses, where scores of fishes can be boiled one after the other in the same liquor. For use in private houses the souchy process offers no advantage over plain boiling.

Souchies can be made with salmon—in which case they become equivalent to *darne*—sole, flounder, eel, perch, tench, trout, char, and other fish. In some cookery-books you are directed to send to table brown bread and butter with all souchies, a mode of premature stuffing which should be discountenanced. The bread-and-butter had better remain associated with whitebait only, though even with this it has no patent or mystic connection.

Turtle Soup, Soupe à la Tortue à l'Anglaise, is a clear or thick gravy soup, containing the gelatinous flaps of the skin and some of the green fat of the turtle, and adventitious quenelles. Turtles of all sizes yield good skin flaps, but

only medium-sized turtles of about 120 lb. in weight yield delicate fat; the smaller ones are often without any fat at all, and in the larger ones the fat is liable to be of bad taste.

The killing and dissecting for the kitchen of a turtle is a complicated process, the description of which may be left to technical books. The skin at the junction of the head and extremities with the body is easily isolated; that underlying the scales of the lower or breast plate, *plastron*, and the convex back shell, *carapace*, can only be obtained by boiling the shields, cut into small pieces by a bone-saw.

Most recipes advise that the cook should return the stripped bones to the water in which they were boiled for the purpose of, by further boiling, extracting all their supposed savour. This shows how errors, once started, become generalised and made permanent. The boiling of these bones is perfectly useless, as they, like their relations in beef, do not contribute any useful ingredient to the decoction, and may, like that decoction itself, be excluded from further participation in the process.

The preparation of *turtle stock* does not differ from that of any of the best soups described above; but its flavour is specialized by the addition of purée of *turtle soup herbs*, which consists of sweet basil, winter savory, marjoram, and lemon thyme, besides the usual vegetable symphony. Some recipes add wine, such as old madeira, to the soup, which others think unnecessary, or even prejudicial.

The fat is boiled in soup sauce, changing its colour from bluish to green. The quenelles are to be shaped like small turtle's eggs, and to be poached in broth.

The traditional recipes for the turtle soup broth do not state the actual quantity of soup to be obtained from the accurately described materials. We can, however, construct from the material its possible maximum strength if it is to remain a savoury soup according to our standard. We

assume that soup from the proceeds of a turtle of 120 lb. to 150 lb. has to be made. Taking 3 lb. of raw ham, 40 lb. of leg of beef and knuckle of veal, and the carcases of four old hens (as equal to 2 lb. of flesh), we obtain 35 lb. of pure flesh. If this were fully extracted, it would be equal to a little more than a pound of Proust's extract, and this would yield 35 pints of standard broth of such a quality as the process actually adopted could never yield. But allowing that the greater part of the extractives had actually been obtained in solution, they would, with the herbs, roots, etc., be sufficient to yield 40 pints, or 5 gallons, of soup, enough for more than forty persons. This would be soup better than any that is ordinarily obtained, and it might be diluted, probably, so as to satisfy a hundred persons.

If, instead of making the broth from the shins and knuckles and old hens just described, it be made by dissolving 1 lb. of Proust's extract in 20 quarts of hot water, and boiling in this the butter, sliced ham, and fleshy parts of the turtle, the head and flippers, and the symphony of vegetables, turtle spices, and salt, for one hour, four hours' work will be saved. If the soup, or half of it, be thickened with a roux, the other half be clarified with albumin, and each be pointed with tincture of cayenne and lemon-juice, and receive its portion of turtle fat and of quenelles, a soup will be obtained which is not only one quarter of the price of the former, but also of much better quality; for it will be composed of standard broth of which every pint contains the soluble ingredient of an entire pound of flesh, free from bones and fat. It will not require a stock-pot of greater capacity than six gallons, whereas the traditional process requires at least one stock-pot of eighteen gallons capacity. The new process will, therefore, save space on the hearth, reduce the time for cooking the broth from six to three hours, and leave as residue only some vegetables, which are not anything like so laborious and difficult to manage as

the 40 lb. of beef and veal, and their bones. These 30 lb. of meat cannot be eaten, and must be finally utilized for further extraction with water, and this dilute broth has to be reduced by boiling before it becomes fit to be added to any culinary preparation.

Sundried Turtle and Preserved Turtle Fat.—The gelatinous or gristly parts of turtle obtained from the skin are sold in trade in a dried form, which is said to result from their exposure to the sun. They are very hard, and in order to become fit for use require to be soaked in lukewarm water during a period of not less than four days, during which the water must be changed every twelve hours. When the tissue or skin, say half a pound, is at last so far swelled and softened as to allow itself to be cut with a knife, it may be divided into the regulation square pieces, and boiled in standard broth. To this may be added all the herbaceous and spicy materials.

In some parts of America turtle is cheap, and consumed after being cooked in a plain and summary manner. Of such turtles the fat is collected in such quantities that it can be bought preserved in tins.

CHAPTER XIV.

SOUPS MADE WITH FLESH PURÉES AND MINCES OF FOWL, GAME, RABBIT, HARE, ETC.—COCK-A-LEEKY, MULLIGATUNNY AND HARE SOUP.

The soups made with purée from the flesh of the animals named in the title of this chapter are uniformly suspensions of purées in savoury broth. As the mode of making purées is well known, and the production of savoury broths no less well, it is not necessary to give details concerning the preparation of these soups. The most frequently treated are

Chicken Purée Soups, of which also a number of *variations* are quoted; but these latter are of no general import. The *compound soups of purée of fowl* include mere additions, *e.g.*, of *purée of rice*, the same with *asparagus-heads* added, the same with *pearl barley* and *quenelles of fowl*, the same with *purée of almonds*. Names given to some of these compounds, such as *Printanière*, *Princesse*, or *Célestine*, have no motive, and convey no meaning.

A French soup belonging to this category is *chiffonade*, which in English we shall define as *minced chicken soup*. *Chiffon* means a *rag*, also a *hunch*, broken piece of bread. Possibly these meanings point to a connection between soup and name. In France the soup is called *chiffonade* simply, without the word 'potage' or 'soup' being employed in connection with it. This seems to indicate that the preparation was formerly more than a mere soup, probably a compound ragoût, or one of those substantial soups which had to be eaten in two stages—the liquid part with a spoon, and the solid part from the same plate, with knife and fork. This soup is somewhat analogous to cock-a-leeky.

Cock-a-leeky is a soup ragoût of fowl, strongly flavoured with leek. The cock is not *de rigueur*, but may be replaced by capon or fowl.* The fowls are boiled first and cut up in joints; their broth is then worked up into savoury soup, with blond of veal, or coulis, or standard broth. In this the white parts of leeks, six to each fowl, previously parboiled, to diminish their potency, are placed and boiled to point; lastly, the carved fowls are added, and the whole is just boiled up once more.

Mulligatunny, or Indian Kari (or Curry), Soup, also called *Mulligatawny*, *Mullagatawny*, *Potage de Kari*,† is a spiced or curried soup of hashed chicken and rice. It was originally

* F., 269, spells *Cocky Leeky*. Cord. Bleu omits cock and fowl, and confines the material to giblets, objects hardly worth cooking, not worth buying.

† For derivation, *cf.* 'Wyvern,' *loc. cit.*, p. 310.

peculiar to Southern India, and derives its name from the Tamil words *molegoo* (pepper) and *tunnee* (water). In its simple form as partaken of by the poorer natives of Madras, it is, as its name indicates, a pepper-water used as a sauce, which the Madras cook makes as follows: He pounds together a dessertspoonful of tamarinds, six red chillies, six cloves of garlic, a tablespoonful of mustard-seed, a saltspoonful of fenugreek-seed, twelve black peppercorns, a teaspoonful of salt, and six leaves of *karay-pauk*. When the ingredients have been worked to a paste, he adds a pint of water, and boils the mixture for a quarter of an hour. Concurrently he cuts up two small onions, puts them into a chatty, and fries them in a dessertspoonful of gee till they begin to turn brown; now he strains the pepper-water into the chatty, and cooks the mixture for five minutes, after which it is ready. This pepper-water is used as a mere *sauce*, for it is eaten with large quantities of rice. The English, applying their ideas of further development to this composition, added other condiments, gave it a basis of broth with chicken, mutton, etc., thickened the liquid with flour and butter, and by degrees succeeded in effecting the evolution of a decidedly characteristic and savoury soup.

The best mulligatunny is nowadays obtained in England, where it is presented in the form of a *clear* as well as in that of a thick variety. Some think the former, from an artistic point of view, the better one, without, however, professing to under-rate the thick. They believe the superiority of the English mulligatunny over that commonly prepared in India to be due to the foundation of broth, a point which most Indian cooks leave out of consideration.

Recipe for Mulligatunny.—Cut up a large sweet onion into thin discs, and fry them in 2 oz. of butter until they be about to turn yellow. Stir in three tablespoonfuls of

Barrie's Madras Mulligatunny Paste, adding sufficient broth to bring the mixture to the consistency of mayonnaise. Add a tablespoonful of red-currant jelly and a few drops of lemon-juice. Having stirred this mixture well, put in a dessertspoonful of Madras *chutney*, and add standard broth enough to produce about three pints of soup. Allow this to simmer for a quarter of an hour to extract the various flavours of the ingredients; pound 4 oz. of sweet almonds in a mortar with a little milk, not exceeding a breakfastcupful. When the almonds by standing have been extracted, strain their milk into the soup, and stop the simmering. Pass the whole liquid through a tin strainer into a bowl, to remove any lumps of onion, chutney, etc. Add a roux or thickening of 2 oz. of butter and 2 oz. of flour; heat to the boiling-point, and when pouring the soup into the tureen, add either some cream or yolk of egg. For the milk of almonds milk of cocoanut may be substituted, but the addition of either the one or the other of these vegetable emulsions is necessary to obtain a soft, creamy, well-flavoured, thick mulligatunny.

Some details concerning the use and preparation of mulligatunny may here follow. When mulligatunny was transformed into a soup and ceased to be a sauce, the custom to eat boiled rice with or in it was, nevertheless, preserved. Boiled fowl or boiled mutton, carved into service-slices, was also immersed. Those who object to these additions, as making the soup too heavy, may omit them.

If you desire to produce *clear* mulligatunny soup, avoid communicating the flavour with ready-made curry-powder or paste in which there is a certain quantity of turmeric. *Pounded* coriander-seed, too, is oily, and would probably cause some turbidity. For these reasons put the flavouring ingredients into a muslin bag, hang this in the soup-kettle with the vegetables, and remove it as soon as

the broth is sufficiently impregnated with the spices. The pepperiness may be imparted with a few drops of *tabasco* as a finishing touch, or of chilli vinegar if tabasco be unobtainable.

*Kari or Curry-Powder for flavouring Mulligatunny.**—Such powders can be bought ready-made, but can also be compounded as follows: Take 4 oz. of pimento, 3 oz. of curcuma (*terra merita*, *i.e.*, turmeric), ½ oz. of black pepper, a nutmeg, and a scruple of ginger; powder all very fine, and mix carefully. This powder may be added to any ragoût, composed of mushrooms, artichoke bottoms, sliced truffles, quenelles, sliced hard yolks of eggs, slices of sweetbread, cock's-combs, brains and sweetbread of lambs, and other ingredients, such as fish and meat.

Another more compound list of spices for flavouring mulligatunny is the following: 2 oz. of *coriander-seed*, 1 oz. of *cummin-seed*, 1 oz. of *fenugreek* or *meethee*, ½ oz. of *mustard-seed*, two cloves of garlic, a dozen *black peppercorns*, and four leaves of *kurreeaphol*, or *kodia-neem* (*karay-pauk*). Put all into a muslin bag, without pounding or braising, boil with the soup, and remove as soon as the flavour is satisfactory.

It is preferable to make a *tincture* or *alcoholic solution* of either of these collections of spices, as described above in the chapter on tinctures of spices in general, and apply the solution in small quantities to the soup. Thus the difficulty of making turbid what should be a clear soup is avoided; the amount of spiciness to be imparted to the soup is entirely in the hands of the cook. In the preparation of the broth use *turnips* sparingly, *leeks* freely; also a few sprigs of thyme or *marjoram*.

Kari Soup, or Mulligatunny by evolution from Curry, is commonly prepared with tendons of *veal* (calf's foot), dismembered *fowl*, *warren rabbits*, and slices of *eel*, and given

* Ex 'The Indian Cook,' ex 'Wyvern,' *loc. cit.*, p. 310.

with steamed rice. As it is practically made by expansion of the ragoût called *Indian* curry (*kari*), we lead by a recipe for this.

Indian Curry (*Kari*), *or Ragoût.*—Cut a fowl to pieces as for a fricassee; put the pieces into a casserole, together with any other meat which you may choose, including some fresh or salt pork, a symphony of roots and a bouquet of herbs, and good broth. Boil for half an hour, and strain on the colander. In a stewpan heat 125 grm. of lard; fry in it three shredded onions, some carrots and celery; remove the fried onions, and place them in some of the meat-broth. Fry the pieces of fowl in the lard, and allow them to become yellow; add two tablespoonfuls of flour and make a roux; dilute with the bouillon from the fowl and the portion which contains the onions, now to be removed; boil up, and add kari-powder to taste, cautiously, as the pimento is very hot (*piment enragé* of the French; *long pepper*, Anglicè). To avoid this excess of heat and improve the flavour, some fry the spices with the onions, and thus effect a better amalgamation; it is still better to use the tincture. This *ragoût*, when diluted with the necessary amount of broth, becomes a *soup*, and this is the archetype of mulligatunny. Let the soup or the ragoût be served with steamed or boiled Patna or Carolina rice. Some add apples, shallots, leek, and a few cardamom seeds to the ragoût. We have a number of Indian recipes for curry which differ only in unimportant details. All insist on the necessity of having a savoury coulis as basis. It is the neglect of this essential demand which has brought curries and curry soups into discredit.

There is a number of soups to be made of game when birds and quadrupeds are plentiful. *Quails* are now brought from Africa by the hundred thousand, and may occasionally be used freely in various forms. The birds, cut in quarters, may be stewed with julienne vegetables and peas purée, to

which standard broth is added. A more elaborate form of *Quail Soup** is made with purée of quail's meat all but the fillets, which are partly minced and partly made into force-meat quenelles, and put in the soup. *Snipes*, *red-legged partridges*, *grouse*,† and even *pheasants*, are similarly maltreated for the production of these artefacts, but practically there are made into these game-purée soups only the cold remains of heads of game which have been on the table as roasts. Some add turnips to the roots, and thereby produce a voluminous vegetable purée, of which game forms only such a percentage as will justify the name. Some add also a binding of eggs to the broth; others order an addition of cream—all expedients intended to overtone the weakness of the broth.

Hare Soup is a semi-clear *purée of hare* in standard broth. It is semi-clear because the purée is in clouds, and settles quickly when the soup is at rest, leaving the soup clear. This form has the finest taste, but it may be bound with a roux, and become thick. Hare soup is an *English dish;* it is not used on the Continent, and most French cookery-books contain no recipe for its production.‡ Cut the hare into convenient pieces, and fry them, with 2 oz. of butter, sliced lean ham, shallots, onion, mace, thyme, and bay-leaf, to a brown colour; add 2 quarts of standard broth, and boil for an hour and a quarter; then strain the broth from the hare, pick the meat off the bones, comminute and pound it thoroughly (with a little boiled rice if the soup is to be thick); then dilute the paste with broth and pass it through

* Quail soup is by some French writers termed *à la Fabert*, after Père Fabert, an ecclesiastic who travelled annually to the Provence in the *Becfigue* season. *Cf.* F., 304. The *quail purée* is sometimes mistermed *bisque—e.g.*, F., 328.

† Slices of grouse in grouse soup have been inappropriately called 'scollops.'

‡ Gouffé, *loc. cit.*, p. 397, has a recipe, and, as it is an English national dish, properly terms it '*à l'Anglaise.*' He prescribes the liaison of blood of the hare. This liaison the Germans practise on the ragoût of hare, or jugged hare.

a tammy; unite the rest of the broth with the purée, point with a little wine and some tincture of cayenne.

Variations of Hare Soup consist mainly in additions, such as a little currant-jelly or minced fillets of hare, or a liaison effected with the blood of the hare. Then there is a *Leveret Purée Soup*, with mince of the fillets and quenelles; *Leveret Soup with Kebobs* (*Khubabs*); *Rabbit Soup*, being a *purée of rabbit in broth*, prepared as a white soup; *Rabbit Soup with custard*, the latter coloured with spinach-green, and flavoured with Parma cheese and game glaze; *Rabbit Soup with Barley Purée and Quenelles*, and *Compound Rabbit Soup*, being purée of fillets, with quenelles of fillets in broth thickened with velouté sauce. The leveret and rabbit soups are mere generalizations from hare soup.

All these preparations are objects of high culinary art, but obey the general principles which we have enunciated in previous chapters. Cock-a-leeky, mulligatunny, and hare soup are highly characteristic dishes, and, like turtle, have a history. They have been modified by the change of taste which is ever going on. Thus, the flesh of the turtle, once considered the main object of magiric art, does not appear to be appreciated or, indeed, eaten by anybody. But the other preparations will long survive, and turtle soup will vanish only with the extermination of the animals which yield the material for its production.

CHAPTER XV.

SOUPS REPRESENTING EXPANDED RAGOÛTS, OR IMMERSED (ENSOUPED) ENTRÉES.

THE reason for which the dishes falling under this division are frequently called soups is probably the circumstance that they can be, and mostly are, eaten with a spoon. It depends upon the addition of a little more or less gravy

whether they are to represent an entrée or a soup. Two of them, *Bouillabaisse* and *Ravioli*, in the countries in which they are at home, are served as entrées as well as in the form of soups, and the former bears the name of *Provençale Soup*.

Bouillabaisse is a mixture of various sorts of fish, fried and braised in olive-oil and wine, with salt and spices, and made savoury by a *roussi*, *i.e.*, flour fried in oil and flavoured with onions. It is essential to the highest form of the bouillabaisse that it should be compounded with the chops of as many varieties of fish as can be got. Some spell *Bouilli à baisse*, but give no motive.

*Bouillabaisse of Marseille** is composed of chops of eel, whiting, gurnet, turbot, sole, and other fish. Make a roux with oil in the ordinary way, and fry the fish therein; then add standard broth; boil for half an hour, then simmer until the fish be done. Pour the bouillon over fried bread in a tureen; serve the fish in a separate dish.

Potage à la Bouride et à l'Aillolis† is the Provençale form of bouillabaisse. The fish, *bouride*, is boiled with garlic, spices, wine, and bouillon. To this is added the *aillolis* or *pomade*, or mayonnaise made of a clove of garlic pounded with salt, worked into an emulsion with yolks and oil. The boiled fish is further fried until it assumes colour. Bouillon and fish are served separately. This dish is too characteristically flavoured to be acceptable out of Provençe.

Bouillabaisse à la Nîmoise.—The Nîmes cooks make this dish by boiling the fish with fish-broth; the fishes they use are *rascanes*, *moraines*, *St. Pierres*, *pagels*, *loups* and *merlans*. The broth is made into sauce, and not served as soup; it is thickened with the purée of the liver of a *boudroie*, well boiled in broth, and sustained by a liaison of yolks. The

* According to M. Roubion, restaurateur at Marseilles, D.D., 852. *Cf.* Gouffé, 392.

† Recipe by Roubion, D.D., 853. *Bouillabaisse à la Nîmoise*, *ibid.*; roussi of Lucca oil, F., 379.

dish is, therefore, a ragoût only, and not used as a soup in the locality.

Ravioli, or *Rabioles*, are an *Italian dish*, consisting of little shells or capsules of thin nouilles paste in which a savoury meat farce is enclosed. They are boiled in broth, and served with brown gravy, as an entrée, particularly to open a déjeuner without soup, as is practised in Italy. When they are made small, and immersed in a sufficiency of broth, they pass as quenelles in *Ravioli soup* (*Raviolis à la Napolitaine**). The preparation of the shells is given under 'Nouilles.' The *farce* is prepared from *fowl*, *game*, *veal*, etc.; add thereto some fresh-made *curd* of milk and some *Parma cheese*, also some *spinach*, parboiled, *spices* an *salt*, and bind with *yolk of egg*. The *farce* is enclosed in pieces of paste of about 4 inches surface each, then warmed on a baking-tin in the oven, immersed in boiling broth—to be quickly scalded, so that the broth cannot affect the farce—boiled for from five to fifteen minutes, according to size, and removed and drained. Some gratinate the ravioli, with Parma cheese, and butter poured over it. This treatment we cannot, from experience, approve of; the cheese becomes adhesive, and spoils the unity of the taste of the farce. A concentrated *brown gravy* is the best sauce to go with ravioli as entrée. If they are to be eaten as soup send a tureen of clear gravy with them.

Ox-kidney Soup is really an expanded ragoût.

Fowl's-liver Soup (*Potage à la Camerani*).—The recipe for this soup was given by Grimod de la Reynière to his circle of convives, but otherwise kept secret. Thus it became the object of the fable that its preparation in 1806 had cost three louis d'or for each diner or person at table. This romance was destroyed by Baron Brisse, who gave a copy of the recipe to Dumas in a letter, in which this

* *Cf.* F., 375; Gouffé, p. 372. For soup only, a poor recipe. *Cf.* D.D., 922.

enthusiastic gastronomer says: 'Je vais faire entrer en *petite cuisine* et vulgariser l'illustre potâge célébré par tant de poètes.' Let us add that Camerani was manager (*semainier perpetuel*) of the Comédie Italienne at Paris, and an appreciator of good cookery. As for the poetry, if it be an effect of the soup, the latter would be misjudged by its quality.

Standard broth and all available vegetables, etc., form the liquid. To this are added, just before it is done, *fowls' livers*, one for each person, finely minced, or as purée, and on placing in the tureen, some ready-boiled macaroni and Parmesan cheese. When the concentrated ingredients are placed in layers and gratinated on the surface, the dish becomes a ragoût, and ceases to be a soup in the modern sense. According to some French enthusiasts, 'a single spoonful will lap the palate in Elysium; and while one drop of it remains on the tongue, each other sense is eclipsed by voluptuous thrilling of the lingual nerve.'*

CHAPTER XVI.

SOUPS MADE FOR THE UTILIZATION OF GIBLETS, SKELETONS, HEADS AND TAILS.

As regards the value of fowls' giblets for soups and pies, much misapprehension prevails; they are worth very little, and take a great deal of trouble and time to cook; they are also laborious to eat. Then, gizzards are always hard, and of no particular flavour, if not disagreeable. Most frequently, however, gizzards form no part of fowls' giblets, but are wasted, like the liver, by being trussed up with a skewer outside the fowl, and shrivelled or burnt in the roasting. For soup, boil the giblets in broth, and pick the edible parts

* Ex Kitchiner, 'Oracle,' p. 55.

off the bones, and, having minced them, put them back into the broth.

Ox-cheek Soup is an elongated ragoût.

Deer's-head Soup is the same. Only the heads of young deer are suitable for it. It may be useful where deer are plentiful; then it is sometimes prepared *à la chasseur*.

Calf's-head or Mock-turtle Soup is an imitation of turtle soup; but as calf's-head soup it can well hold its place, without comparison with an expensive luxury. But it is sometimes made a mockery of even mock-turtle by having distributed in it the flaps of skin of calf's feet, and even pig's feet. Its French name is properly *potage de tête de veau 'en tortue.'** The preparation resolves itself into boiling the calf's head, and cutting it up suitably; into preparing the soup, and uniting both in the tureen. Care must be taken not to let this soup become a mockery of good taste in cooking. A culinary authoress advises the addition to the calf's head of a pig's snout and ears, an ox-palate, and a smoked tongue; small sausages, minced sweetbread, veal quenelles, chopped hard-boiled eggs, oysters, half a bottle of Madeira wine, and two tablespoonfuls of English soy. We believe this recipe to be a literary brag, one of those coarse attempts to acquire by writing a false appearance of magnificence—as has been well said by Dumas, a recipe which is not likely ever to be put in practice anywhere.

A variation is Clear Calf's-head or Mock-turtle Soup.

Sheep's-head Soup is a laborious preparation of which *sheep's head* forms only a small part, and *sheep's pluck* another. On account of this pluck in its composition it has also been called *heroic soup*. But it would be but poor fare for man if it were not improved by adventitious ingredients. On the whole, it is not a very practical preparation.

Welsh or Pig's-head Soup is to be made of a pig's head

* The name *potage fausse tortue* is modern bad French.

after the cheeks have been removed for other purposes. It requires much boiling, and the addition of forcemeat balls or egg balls to make it nutritious, and spices and vegetables to give it flavour.

Ox-tail Soup derives its specificity from the pieces of ox-tail which are cooked in, and are to be served with it. Ox-tail was the first ingredient in the old recipe for julienne by Marc Heliot, cook of Louis XV. It is related that this soup was not known in England before the abrogation of the Edict of Nantes, and that ox-tails had little value. French Huguenot *émigrés* are said to have invented the soup; it has, however, become so popular that it is now considered a national English soup, and cannot any longer be considered as economical as it formerly was on account of the cheapness of its principal material. For an ox-tail of first quality at present costs from 2s. 6d. to 3s., and, as it bears at the most but 1½ lb. of flesh, the purchaser pays from 1s. 8d. to 2s. for the pound of beef, or much more than he would pay for prime rump steak.

An ox-tail dissected gave: (*a*) *Pure flesh*, 1 lb. 7⅔ oz.; (*b*) *fat, gristle, and tendons*, 13¾ oz.; (*c*) *bones*, 14¾ oz. Total, 3 lb. 4 oz., which had been the weight of the tail; the length had been 2 feet 10 inches, which is noted for eventual comparison of size.

It might be supposed that at least a part of the reputation of this soup might be due to a particularly nice flavour derived from the ox-tails. But as the body of the soup consists, in all recipes which we have seen, of stock produced with the usual materials other than the tails, and enriched as usual, the ox-tail goes for very little in its quality. The soup is mostly thickened with purée of peas, carrots, turnips, lentils, and celery, but then becomes heavy.

A recipe for *Thick Ox-tail Soup* may be quoted as an illustration of the superstition relating to bones: Take two pennyworth of fresh bones, simmer gently with three quarts

of water for six hours, then add the ox-tail and the vegetable symphony and one quart of water; ultimately add two quarts of stock. This gives a total of six quarts of liquid, of which four are water, and two stock of no defined strength. Such a process necessarily yields bad soup, unless, indeed, two-thirds of the volume of the liquid were evaporated. And this would, of course, be a great waste of time and coal. In opposition to the advice to boil bones of the value of twopence for six hours, we counsel our readers to avoid bones, and to produce ox-tail soup, if the fancy moves them, on the principles developed in our general chapters on broths and soups.

Calf's-tail Soup is an imitation of the foregoing: calf's head, brain, ears, liver, udder, have been glorified by other cooks; a modern writer adds the tail.

Calf's-feet Soup is broth with slices of calf's feet, not the skin, but merely the tendons, immersed in it; it is to be made nutritious with quenelles, eggs, Parma cheese, and boiled macaroni. It is a compound of which the philosophy is difficult to discover. The calf's feet require four hours' gentle ebullition; the tendons are to have a transparent appearance,* to be cut into slices, and to be put into the soup.

CHAPTER XVII.

NATIONAL SOUPS AND COMPOUND DISHES.

Olla and Puchero.

Olla is not a soup, but a bouilli, a ragoût immersed in bouillon only, without thick sauce; it is eaten not with a spoon, but with knife and fork. It is a Spanish dish, and

* *Cf.* F., 355. Cow-heel from the tripe-shop would be a good material to replace calf's feet.

greatly differs from what in Spain is called soup—*sopa*. It is usual in more northern lands to call, from hearsay, this dish *olla potrida*, and to combine with the name a confused idea of a mixture of over-ripe eatable things. But we have in Spain itself never met with the dish except under the simple name of *olla;* the adjective *potrida*, a residue, perhaps, of former times, when it passed into descriptions of travels, survived in books, while it has been lost in Spain; *potrida* comes from *podrir*, to *simmer*, a metaphorical verb, like that 'to sweat,' meaning to suffer slight frying. The olla is a very compound dish, and the result of gradual evolution out of a simpler form, *the puchero.*

Puchero,* though also a compound dish, is an organized unity, a reasonable assemblage of materials necessary for a nutritious, tasty meal. It consists of vegetable and animal matters in suitable proportions, stewed in one vessel, until the juices have completely penetrated the ingredients, while the solids preserve much of their shape and appearance. The puchero is also free from bones, and they take no share in its production.

The animal ingredient is mostly *mutton* (*carnero*), the best and most easily obtained butcher's meat in Spain. An alternative or adjunct is flesh from the heifer or ox (*vaca*)†. The vegetables, which are added later, are white cabbage, kohlrabi, broccoli, carrots, and particularly *garbanços*, the great yellow peas called *chick-peas* in English, *kicher-erbsen* in German, and *pois-chiches* in French, favourites of the Spaniards. The cooks of the lower classes add tomatoes, leeks, and onions, and those of the well-to-do add the small saveloys or sausages called *chorizos*,‡ made in Estremadura, of pork and veal

* *Cf.* a fragment by Ernst Krüsch, in the appendix to König's 'Geist der Kochkunst,' ed. by Baron Rumohr, p. 191. Krüsch was, about 1830, host of the Bear Inn at Aranjuez, near Madrid.

† In Spain, ox-beef goes by the name of *vaca;* as Dumas says: 'In Spain, the moment the *ox* is killed, it becomes *cow*.'

‡ *Cf.* D.D., 485, 769.

mixed (falsely alleged to be made of mule's flesh), and sold throughout Spain; their flavour is good, but they are very hard and tough. Others add a piece of bacon (*tocino*) or of ham (*jamon*), which introduces a sufficiency of the fatty element besides flavour. This stew, for service at the table, is placed in a large dish, and sometimes garnished with fried or poached eggs. The gravy, concentrated and tasty, is eaten with sippets of white bread.

It is easily seen that the *olla* is only a more complicated form of the puchero. Krüsch describes the olla when just served on the table as looking like a mountain, surrounded by depository strata, breccias, and nests of alluvial formation; the gigantic 'steert-piece' of beef is the central basal granite, round which the rings of chorizos alternate with the savoury herbs, and descend to the foot, where garbanços represent the rolled boulders. Such an olla requires large arrangements, great dexterity of the cook, and a numerous assembly to do justice to so large a collection of prime food; and for this reason the olla is not by any means a national dish, not even a popular dish, but one reserved for the use of large establishments on special occasions. The puchero, however, can be made in all proportions, and with any additions which accident or a well-supplied market offers, and which may suit any income and any tongue.

In France this dish is termed *oille*, and seems to have been as national as puchero is in Spain, although its origin in Spain is not questioned; it was a substantial ragoût soup at the time of Louis XIII., whose cooks, with their contemporaries, termed it *grand ouille;* it is the *ouille au pot* mentioned in the letters of Madame de Maintenon.

The veritable olla has never been much used in France, but in the establishment of the Spanish Ambassador at Paris the ragoût formed part of the diplomatic representation and the official ceremonial. A grandee of Spain or a

titulado of Castile also thinks the olla obligatory on feast-days.

But the French have an *oille à la Française* which is adaptable to moderate demands, and can be produced in smaller proportions, while it is probably better in quality than the colossal olla. This, therefore, corresponds to the puchero ; it is *plat de relevé*.

The *oille en potage à l'ancienne mode* presents several interesting features, one of which is that the pigeons and the hen to be used in it are *stuffed with a farce* made with bread and bouillon, egg-yolks, an onion baked in ashes, and hashed bottoms of artichokes, besides green herbs, spices, and salt ; then there is beef and veal in large slices, and all soup vegetables in volume ; broth or water is added. The pot is heated to boiling, and then allowed to simmer for five hours. The cook then makes gratinated crusts in a metal dish, and reduces the bouillon until the crusts begin to adhere to the dish. On this basis the meat, fowl and pigeons are served and carved ; the soup is then presented in a separate dish or tureen.*

The first and indispensable ingredient of the olla is a volume of good bouillon ; into this beef in cubical slices is immersed ; upon this follows a quantity of mutton, some pounds of veal gristle, a cut of ham, a chicken, two pigeons, a duck, two partridges, two quails, a pound of bacon, chorizos, garbanços (these should have been soaked in water for twenty-four hours previously). The spices are placed in a muslin bag. The vegetables are separately prepared, namely, cabbage lettuces, carrots, turnips, boiled with the fat top broth of the olla ; in another vessel are boiled, also with broth from the olla, bottoms of artichokes, onions, green haricots, slices of cucumber, points of asparagus, and green

* The two soups described (D.D., 869) as *à la Grimod de la Regnière* and *à la jambe de bois*—recipes by the editor of the 'Almanach des Gourmands'—are mere imitations of the *oille en potage*.

peas. The meat and vegetables are then arranged on a large dish like a mountain, as described above; and in this arrangement the cook has much opportunity for the display of ingenuity. The meat is most conveniently carved before being arranged upon the plate. It is also glazed with a coulis made of inspissated broth of the olla, or prepared beforehand. The broth or soup is freed from fat, clarified, and served in a tureen apart. The latter may be eaten apart, and the meat and vegetables after, or the vegetables may be cut up with knife and fork, drenched with soup, and the whole be eaten with a spoon. This latter method, though apparently less elegant, affords the broadest feast of gustation.

The *oille à la Française* includes all the ingredients of the puchero, and cervelas (sausages) instead of chorizos, and is to be dressed as above described for olla.*

Oille gratinée à la Navarroise only differs from the above by the addition of two quarters of fat goose.

The smallest and simplest olla may be tasty and good. While travelling in Spain we ate so-called olla—in reality puchero—almost daily, and always found it good.

The Castilian used to eat his puchero at about two o'clock; at six he took again, as in the morning, chocolate—if he had a guest, with ices and pastry; at eleven o'clock at night he supped on *guisado*, a stew of beef, veal, and potatoes, which was put on the fire just after the mid-day meal had been eaten.

* The cooks composed their ouilles as we compose our soups of the nineteenth century—with consommés, fumets, and purées in coulis. They gave the name of soups to ragoûts (which we have termed ensouped entrées), such as that of partridges with cabbage, of poularde with white onions, of ducklings with turnips, of sweetbread in white glace. These latter were served in deep oval dishes, the consommés separately, but mixed on the plate. The ouilles were served in vessels called *avant-pots à ouilles*. When the ouilles made room for the soups, the vessels became *soupières*, and the ragoûts were either called *potages*, or resumed their former name, or became drowned in consommé or any kind of bouillon—in short, ensouped.

In Galicia the dish which in the rest of Spain is called puchero is supplanted by the *caldo*, a kind of soup with vegetables, roots, haricots, fresh and salt pork; it is also eaten by the Gallegos who work in Portugal. We were told that they like the pork a little rancid. The chocolate, very thick in Spain, is very thin in Galicia, and served in large cups.

Fish, *fowl*, and *game* are excellent in Spain, but frequently spoiled in the preparation. Many Spaniards do not eat *hare*, alleging that it scratches the earth to dig up the dead. The *red-legged partridge* is common and good. In Galicia fish is mostly excellent, and the salted *sardine*, fried in oil, is a daily consolation for breakfast. *Tunny* is caught and preserved in oil at Castroreale. It is eaten either as it arrives in the small barrels, or stewed again with tomatoes, or mixed with eggs as an omelette, or sauced with pimentos.

The *épanada* is a colossal raised pie, a loaf with meat baked in its inside. The dough to be used for it is fetched from the bread-baker's, kneaded with lard, and formed into a round cake with a cavity in the centre; into this the meat, previously fried and roasted, is placed, six to eight pigeons, a smaller number of pullets, or pork or veal; this is covered with a flap of the same dough, and sent to be baked in the baker's oven. When done it is carried to the place where the feast is to be. Fish, when placed in the épanada, is not previously fried or cooked.

The *Catalans* have the *longuet*, a long thin roll, excavated and filled with forcemeat, and fried in oil or lard. They put into such forcemeat dried prunes, which also enter into the stuffing of fowls and turkeys, and into ragoûts and fricandeaus.

Sopa, or Spanish Soup à l'Ancienne, is a true soup in one sense, and ought never to be confounded with the olla or the puchero. It is by some made as nutritive as the *pot-*

au-feu, and this has perhaps given rise to the confusion of names.

Polish Ragoût or Soup (*Barszcze*).—This is an expanded ragoût of many ingredients, coloured with fermented and fresh juice of *red beetroot*. There is no collateral consommé or broth added, but the compound depends for savour on such as its ingredients yield by five hours' boiling. Some term the dish *Borsch*, an abbreviation of the word in the title, or *Polish Soup*, and place it amongst the national soups. It is doubtful whether this name is not connected with *Pörsch*, the East German name of Savoy cabbage, and of a ragoût made therewith. The ingredients are various descriptions of meat and vegetables, much in the style of the olla; then a red glace and a julienne, of which red beetroot is the prevailing ingredient, quenelles of fillet of beef, farcied eggs. When all are done separately, the meat is carved free from bone, and cut in dice, put into the soup-tureen, the quenelles and eggs are added, and the bouillon, carefully prepared and spiced, is put over all. The red beetroot juice is made by grating a number of beetroots, and fermenting the pulp with yeast in a protected vessel. Some add also directly expressed juice, as well as beetroot in substance, to the dish, which in consequence has a deep-red colour.*

Russian Soup (*Ouka*).—This is a gravy soup of veal, fowl, etc., with souchets of salmon, eel, perch, and mullet, quenelles of whiting, lobster coral, and mushroom purée. It has some analogy to bouillabaisse.

Russian Cabbage Soup (*Tschi*) is a broth soup, with onions, cabbage, and quenelles.

Pilau, or Pilaff, Turkish Pilaff, Zurdah Pilawo.—The pilau can be made with fowl or lamb, or fowl and lamb mixed, or capon, or turkey. Some Europeans in India put

* *Voce* Borsch. Rottenhöfer, *loc. cit.*, p. 70, has a Polish soup: Rosol, an ensouped ragoût. Also, p. 72, a so-called Polish national soup, named Barszcze, which is a simplified recipe of the one above given.

slices of raw ham into the pilau-pot; but this is in strictness inadmissible, as the pilau is essentially a Mussulman dish. The following is an Indian recipe*: Take 1 seer of good rice, 1 seer of butter, 2 fowls (or other meat as above), 3 pahs of almonds, ½ lb. of raisins (sultanas), 1 oz. of a mixture of allspice, powdered mace, cardamoms, cloves, 1 tolah of saffron, 1 fresh onion, 2 oz. ginger, 1 oz. salt, ½ oz. whole black pepper, 1 lb. dhiey. Boil the rice till it is half done; fry the onions in the butter until they are brown; then take them out and put in the raisins till they are fried, and take them out, or boil the raisins. Then cut the fowls to pieces, and rub them over with the ginger and dhiey, and allow them to remain in this state two hours; put some butter at the bottom of a casserole, over this put a layer of rice, over this distribute some of the onions, raisins, and almonds; sprinkling it with saffron and water, then put a layer of the meat, and so on alternately till the vessel is filled; then pour the butter over it; cover the casserole and close it with paste, so that little steam may escape; put it between a slow top and bottom, or braising, heat, or in an oven, and cook it three hours.

Valencia Rice, or Arroz à la Valenciana, is a dish supposed to be of Moorish origin. The rice is boiled granular, open, and soft, but not pasty. It is then mixed with a combination of oil and tomatoes, whereby it receives a beautiful yellow colour.

Pepper-pot Soup is an East Indian dish, consisting of a julienne soup with dice of pickled pork, veal, fowl, and the meat of a good-sized crab.

Chinese Bird's-nest Soup is also called *Indian* and *Batavia Soup*. The Japanese call the nests *Sunan*, the Chinese *Salangan*. They are the nests of the marine rock-swallows, *Alcyo petræus*, which breed in caverns on islands of the

* Indian recipe for pilau, from the late Captain John Rose Troup. A Bombay *seer* = 12 oz.; a *tolah* is equal to the weight of one rupee, or $\frac{1}{10}$ of a pound. *Dhiey* is *curds*.

Pacific. The nests consist of marine *algæ* (fucus or vareck, or others) mixed with small feathers. They have to be steeped in water or broth for at least twelve hours, and when the feathers have been picked out with a forceps, must be finely sliced, and boiled in standard broth until tender. They are then placed in the finished gravy-broth, which should never be made thick, so that the slices of algæ be perfectly visible.

Japanese Bêche de Mer Soup.—The animal passing under the French name *bêche* is taken in the Japanese seas and dried. When it is well cooked it yields a trembling, coherent, gelatinous mass. It is immersed in a savoury soup, and constitutes a first-rate delicacy.

Chutnees or Chutneys.

Chutnees* are compounds of sweet and acid fruit with sugar and spices. They perform the function of sharp sauces and of salads at the same time, and may be termed the little hors-d'œuvres of the curry service. They used to accompany curries, and were served on small plates along with the rice. But with the disappearance of curries from the bill-of-fare of modern dinners, chutnees also have fallen into desuetude, owing probably to excess of spices with which makers used to impregnate them. Fresh chutnees should be served in saucers upon a tray, and several varieties may be presented for selection. Caviare, dressed with a little lemon-juice and a trace of cayenne pepper; other roes of fish pounded with a little butter; potted prawns, potted ham, crab paste, lobster paste, and sardine paste, can accompany the chutnees.

Tomato Chutnee is made with the pulp of the love-apple, some onion, celery, green chillies, all chopped, and salt and vinegar. It differs from an ordinary salad only by the absence of oil.

* *Cf.* for Gen. Observ., 'Wyvern,' *loc. cit.*

Cucumber Chutnee is analogous, but oil is added, and the vinegar is mixed with sugar.

Bunjal Chutnee is made with the pulp of the boiled bunjal.

Cocoanut Chutnee is made with the pulp of the pounded cocoanut.

Mint Chutnee should be made with scalded mint, and sweetened.

Cranberry Chutnee is made of preserved cranberries, made mustard, and pounded preserved ginger.

Cranberry and Tamarind Chutnee has tamarind-pulp added to the former, also chillies and mustard-seed.

Mashed-potato Chutnee obtains its flavour by the addition of minced onions, green chillies, salt, pepper, vinegar, and some sugar to mashed potato.

We are in possession of a number of recipes extracted from Anglo-Indian records. Products very similar to those described in these recipes are sold as preserves in trade.

Mango Chutnee is the most pleasing and original recipe, from the late Captain McMorind, dated Mossoorie, May, 1840. Next come

Mango and Tamarind Chutnee (*Ameer Khans*).

Apple Chutnee (called Davidson's).

Gooseberry Chutnee (recipe from the late Captain J. R. Troup).

All these contain, besides the fruit mentioned in the name, currants or raisins, ginger, red pepper or chillies, garlic, mustard-seed, sugar, and vinegar.

Grand Salad, an Old English Chutnee.

*Joan Cromwell's Grand Salad** is composed of equal parts of almonds, raisins, capers, pickled cucumber, shrimps, and boiled turnips. It may be made with cream, oiled butter, some good jelly of meat, Florence oil, and flavoured with salad mixture, vinegar, lemon and herbs. It is best classified

* Ex Kitchiner, 'Oracle,' p. 255.

with the chutnees as solid sauces, but with these might also be ranged under salads, to which it forms an evident transition. The fact that this salad bears the name of the daughter of the Protector proves that these confections are not so exclusively Indian as some would have us to assume. The original *mustard*, a confection of powdered sinapis-seed with condensed fruit-juice, or *must*, and which was so closely associated with the seed that it transferred its name to it, and even to the plant, was also a *chutnee* until, to its great deterioration, the fruity ingredient was left out.

Curry (Kari) Powders and Pastes.

Curry powders and pastes are mixtures of spices intended to be added to ragoûts and soups of meat. They all contain turmeric, ginger, coriander-seeds, cardamom-seeds, caraway-seeds, black and red pepper, and some cloves; to some, pounded lychees are added, which impart sweetness. Coriander and fenugreek seeds should be parched before being added. Some add cummin, poppy, and mustard seeds. When such a powder is mixed with moist sugar or pounded raisins, some lemon or lime juice, or vinegar and red-currant jelly, it becomes *curry-paste*. The paste is preferable to the powder, as it acts more quickly, and aids in the extraction of the spicy parts from the powders. This is effected still more thoroughly by making *a tincture or spirituous extract of the powder*, and adding of this small portions to the dish to be spiced, until the desired strength of taste be obtained.

Curries considered as Fricassees.

The process to be followed in cooking a chicken curry differs from that used for the preparation of a ragoût or a fricassee only by the additions. Cut up a young chicken as for a fricassee, and dust the pieces over with flour from

a dredger. Next prepare the coulis or mirepoix by frying onions in butter to a yellow-brown colour, add curry powder or paste, and fry these, then add by degrees some cocoanut-milk, and later some broth. Simmer to reduce, and place in water-bath. Fry the pieces of chicken in butter or suet to a light colour, and transfer them to the mirepoix; let stand in the water-bath for the meat to assume the curry flavour. Place the stewpan over the fire and boil gently, taking care that the chicken be immersed; if more fluid be wanted, fill up with standard broth from Proust's extract of meat. Adjust acidity, sweetness, and spice; when the fowl is done, add some cocoanut emulsion. In case you prefer a thicker sauce, which characterizes *a dry curry*, concentrate it over the fire or in the oven.

The soaking of the meat in the liquid curry stuff is important, especially when previously cooked meat is to be curried. A *salmis* or a *hash* tastes much better if the meat of which it is composed has been marinaded for an hour or two hours before it is finally heated up in the gravy or sauce composed for it. It is the same with curry, and gives it time to become penetrated by the flavour. This explains why a warmed curry not rarely tastes better than a fresh one. If a gravy curry, says 'Wyvern' in concluding his learned chapter on curries, be kept during the night following its preparation in a porcelain curry-dish, and be revivified the next morning with some fresh butter, onion, and a little gravy, it ought to be found better than on the previous night, since the meat has become thoroughly flavoured by the curry gravy, while the latter has become reduced in volume and strengthened by the second simmering.

The curries made of fresh fish, prawns, and shellfish require a somewhat different process, while those of minced cooked meat, tinned or cooked fish, dressed vegetables, and hard-boiled eggs, merely require to be gently heated up in a curry gravy.

Varieties of Curry.

There is a considerable number of *typical varieties of curry*, of which we will mention a selection. The most noteworthy are the *Malay* or *Ceylon curry*; secondly, the *Moli* of the Tamils of Southern India, a near relative of the Malay curry (the name being, perhaps, the same word a little differently spelled and pronounced); thirdly, the *Kubab curry*, a kind of grill; and fourthly, the *Quoorma*, probably so called from the root known to us as *curcuma* or *turmeric* (*haldee*).

The Malay or Ceylon Curry is peculiar to places where the *cocoanut* is extensively grown and appreciated. Vegetables of the cucumis or gourd tribe are well adapted for its production; next are shellfish and ordinary fish, and next chicken or other white meat. The fricassee is rich with the flavour of the juice of the cocoanut, and delicately spiced with mild condiments. It ought to be by no means peppery or hot, though some tincture of red and green chillies may be cautiously added. Instead of cocoanut-milk, that of almonds or Brazil nuts may be used, also the milk of pounded poppy-seeds. Agreeable combinations are *prawns* and *cucumber*, *crab* with *gourd*, and firm flesh, fish, or chicken, with either of these vegetables.

The Moli Curry differs so little from the foregoing that it does not require a separate sketch.

Kubab (*Kebob*) *Curries* in great variety are described in old Indian-English cookery-books, and owing to their condiments and ingredients were probably appreciated by early Anglo-Indians who adopted an almost Oriental mode of life more than by moderns. The best kubab curry is one made of tender mutton or veal, and treated as follows: Cut the mutton into pieces about an inch square and half an inch thick; carve some slices of bacon, some pieces an inch square also, but only an eighth of an inch thick; cut up some pieces of

parboiled onions to the same size as the bacon, and some thin slices of green ginger to match. Impale these pieces upon small plated or silver or wooden skewers, in the order of mutton, bacon, onion, ginger. Fill the skewer in this wise, and sprinkle with curry-powder; you now either grill the kubabs before the fire, while basting them a little with butter and gravy, or fry them in butter in a saucepan, with some onion, sugar, and butter, and put them in a curry sauce as above described.

Quoorma Curry was one of the most esteemed curries of the Madras Club. It was made with mutton as meat, in the manner sufficiently described in the foregoing. The curry stuff, or mirepoix, received an addition of milk of almonds and of cream of cow's milk. Turmeric (*quoorma*) and sugar were added together, and after boiling the curry was pointed with juice of lemon or limes. This is a rich but, owing to *the absence of chilli*, a mild curry; and this mildness constitutes in the opinion of many its chief attraction.

A *mode of rapidly preparing a curry** is the following: Make curry stuff (mirepoix) by frying onions in butter, add curry-powder, and fry a little more; then add the meat cut into kebobs, and fry until the meat be well browned; then add a little good broth to obtain a thick sauce, and simmer for a few minutes.

CHAPTER XVIII.

THE PHILOSOPHY OF SAUCES.

Theory of Sauce as derived from its History.

SOLID varieties of food, soluble only by digestion, are not rarely dry in substance, or unattractive in taste, or in-

* 'East Indian Rapid Preparation of Curry, after Count Solaroli,' 1840 'or curry-powders, pastes, and additional spices, *cf.* 'Wyvern,' *loc. cit.* . 284 *et seq.*

sufficiently or too strongly flavoured. To make such dry food moister, to lubricate it and thus aid in its use, to increase the attractiveness of the taste by additions of flavours and juxtaposition of contrast, to hide or mask excessive flavours, certain liquid additions have been invented which pass by the name of *sauces*.

A liquid such as we now define as a sauce the Romans termed *jus*, but it is uncertain how far they distinguished between meat juice or gravy and accessory liquids such as we now term soups. This word *jus* remains in French, but with a more closely circumscribed significance, namely, *gravy*. This may not be a compound, but merely the juice issuing from the meat, or extracted from it by direct means. The mere addition of hot water to jus makes it bouillon. Jus and bouillon are the bases of all sauces and soups. Sauces are no longer comprised under the Roman term *jura* (the plural of *jus*), although this expression had prevailed for centuries, and been current in the Middle Ages. It is surmised that the jura became in practice gradually mixed with the artificially-prepared solutions in which meat was preserved or matured for cooking, and thus the *salsugo* or *salsilago* of Pliny, the briny pickle in which meat was stowed away, furnished the name for the liquid with the aid of which it was eaten. When salt was rare, salted jura were of much greater importance than they are now, when salt is prudently mixed with all appropriate dishes, and placed before the eater for use at his discretion. Thus a standard *jus* became a *salsum* or a *salsa*, in Italian *salza*, which the French transformed into *saulza*, and ultimately into *sauce*.

The importance of sauce as a lubricating principle is easily demonstrated by an experiment on potatoes made with and without any sauce. But if a sauce, in addition to lubricating the morsel, also stimulates the organs of taste, it causes an increase of the salivary secretion, and by thus

enhancing the appetite and augmenting the juices capable of effecting digestion, increases the pleasure derived from eating, and the usefulness of the result in the shape of improved nutrition.

The physiological principle of the preparation of food is summed up in the postulate that it shall produce the highest efficiency in the individual and the race. Experience teaches that as regards the human subject it cannot be attained by the greatest simplicity, but, on the contrary, is best attained by high quality of materials and preparation, for every item of which the most cogent physiological reasons can be given, derived from the consideration of man's place in nature, his structural abilities and inextinguishable rational desires. Thus, a sauce becomes transformed from an accident into a necessity; it is a want long before soups and made dishes, and when it is missing, *salt*, and salt only, can supply a substitute as a corrective of taste and a stimulant of gustation and secretion. Salt, mustard, and pepper are the most elementary appetisers, correctors of taste, and overwhelmers of nausea, such, *e.g.*, as is easily produced by overripe or peculiarly-flavoured meat. The rice-eating populations of the borders of the Pacific Ocean, and of many of its islands, have as the most elementary spice, millions of other human beings as their only spice, a pinch of pepper.

With the complete appreciation of essence of meat, sauces assumed a new and much more important position. They lost again a portion of that importance by the competition of soup. But the French people correctly held fast to the tradition concerning sauces, preserved and augmented their number, and improved their quality.

The English sauce called *melted butter* is equal to béchamel or allemande whenever well made. It lends itself so a great variety of derivatives by additions, and thus forms characteristic fish sauces or savoury sauces with

ragoûts. The English table has sauces such as no other kitchen produces; indeed, the *gravies* of roast beef and mutton are equal to a hecatomb of sauces. It has egg sauce for vegetables, bread sauce for game, and a most pleasing variety of fruit sauces, such as of apples, gooseberries, currant-jelly, and others, and it has three exquisitely British sauces—mint sauce, the complement of roast lamb; caper sauce, the complement of boiled mutton; and onion sauce, the complement of roast shoulder of mutton. The specificity of several of the sauces of the English kitchen is well indicated by a series of proverbs and anecdotes, which are for the most part so well known that they do not require repetition.

The subject of the appropriateness of sauces to certain kinds of meat just touched upon admits of much dietetic and æsthetic consideration, which may be continued in other places. Magirics have said truly that sauces accomplish a variety of objects; their proper application reveals the man of taste, and their practical production is a constant opportunity for the exhibition of the minor qualities, such as dexterity, of a good cook.

Sauces may be intended to act upon taste by homogeneity or by contrast. In the former case they must be made to conform to or to iterate the taste of the meat with which they are to be eaten. An attentive reader of a good cookery-book will find this carried out in many recipes. Thus, fish sauce may be improved by the addition of meat bouillon, or even fish bouillon if made from the muscular tissue of fish, and not from mere bones and gristle parings. Sauces of milk, cream, eggs, and butter, go well with preparations of flour, such as puddings and cakes; but purées and sauces of acidulous fruit and jellies eaten with such pastry act by contrast, and sharpen the desire.

Sauces, then, are of various kinds; some are *bland*, expressed to the eye by light colour, *white sauces*, with

velouté as base and type. In the production of these the essence of meat must not be too strong in itself, and the flavour of herbs must be kept subdued. The pronounced-tasting *brown sauces*, or *espagnoles*, may contain the maximum of herbaceous flavour, and a fair amount of spices. *Piquant sauces* are yet stronger appellants to the tongue and palate; in them the savoury taste of broth falls to the background, and spices, aromatic herbs, and organic acids assume the ascendant.

Meat gravy is best left by itself, without any addition except salt, and without any dilution except with a little broth in case it should be too concentrated. From this it follows that gravy, as it is obtained only in limited quantity, must also be served in small quantities; if it be concentrated enough, a thin covering of the morsel is sufficient to *indue* it with the taste sought for. Long gravies are made at the cost of quality by undue dilution, and whenever gravy is required in quantity it should be produced expressly from new materials.

But the *made sauces*, however practically concentrated the stock may be from which they are to be produced, require the addition of a material, by which their body is carried, made adhesive, transportable on the morsel, and unctuous on the tongue. This material is *dextrine*, a transformation product of starch, and *starch* itself, in brown sauces dextrine bereft of a portion of its constituent water, a *caramel of dextrine*. This material may be prepared in many ways, but in the kitchen is made by heating starch, or flour, in any available fat, butter, lard, or oil. In this process the fat only serves as a carrier of heat to a degree much exceeding the heat of boiling water; it mostly takes no part in the subsequent stages of the cooking, and when the dextrin and dehydrated or brown dextrin are once produced, much trouble is taken to again remove the fat from the sauce prepared with its aid. Amylum, or flour browned or coloured

in hot fat, is called *roux*, from its *red colour*. But colour is not essential to the quality of flour heated in fat to become a binding material, for dextrine is colourless ; but this colourless binding material has no name of its own in culinary language ; it passes by the name, involving a contradiction in terms, of *white roux*. Like the figure 1, which is the beginning of a number, so a white roux is the beginning of a roux actual. It would be useless to try to eliminate terms established by daily use in kitchens, and we therefore deal with them as we find them, reserving our belief in the unlimited improvability of mankind, particularly that portion of it which is devoted to cooking.

Now, these dextrines, red and white, on coming in contact with hot water swell up into more or less viscous, or gelatinous, or adhesive masses, and impart to the liquids with which they are mixed a consistency reminding of paste. This consistency has the mixed advantages of solidity, or at least cohesion, and quick divisibility by dilution. The material which causes the viscosity or cohesion of the particles of what is by itself a water-like broth, which gives it the physical *body*, as it is termed, is in culinary language called a *thickening* or *binding*, or *liaison* in French, in English sometimes called *leason*. Besides these floury or dextrine leasons, there are the leasons made with eggs, also applicable to sauces. And here we may add that all these varieties of leasons or thickenings are applicable to sauces, soups, ragoûts, and entrées.

The addition of broth to *roux* must be done gradually, in small portions, with constant stirring in one direction, so that every portion of liquid added is cooled and absorbed before the next portion is added. If the broth were added to the roux suddenly, the two would not incorporate with each other, but remain separate, and the result would be the very contrary of the object of the operation, and quite irremediable. Egg-bindings also have to be added to the

liquids to be bound gradually, and while these liquids are at a moderate temperature, such as is unable to curdle yolk of egg in a diluted state.

White or *bland sauces* should not be disturbed by bitter ingredients, such as nutmeg, lemon-peel, or similar substances. Suited for them are mild flavours, such as mushrooms, truffles, or other fine edible fungi, crayfish or marine crustacea, oysters, mussels, and the like. White sauces bear the addition of yolks, as shown by the allemande, Dutch sauce, and English butter sauce. White sauces agree with some vegetables, *e.g.*, asparagus, cauliflower, even potatoes; but they are not suited to carrots, beet, sorrel, and purslane. Chervil, basilicum, and other herbs of strong taste, go better with brown sauces.

The *brown sauces* are made with the *real roux*, pleonastically called *brown* or *red roux*. They may be moistened with dark-coloured glaces or their diluted forms, and the aromatic herbs already mentioned may be amalgamated with them; they bear bitter and strong spices, strong-tasting roots, fungi of all sorts, acids and vegetables preserved therein, such as pickles. At the same time, these additions, and the flavouring with onions and their congeners, must not be exaggerated, as it so often is by, particularly, Italian cooks, for this excess makes the sauces difficult of digestion.

Wine should in general not be added to savoury sauces, but only to such special ones—*e.g.*, egg-sauces—as are characterized thereby. A good egg-flip sauce with wine is a suitable addition to puddings and fritters of several kinds.

Definitions of various Historical Sauces and Sauce-like Preparations.

Historical French sauces are *gence* and *cameline*. The *sauciers* of Paris had constituted themselves into a corporation long before the reign of Louis XI. They made sauces

which the people took home to flavour their ragoûts. They were distinct from the merchants who sold cooked meat. Later on the sauciers were called *vinaigriers*, or *moutardiers*, and by a patent of Louis XII. their business was in 1514 raised to the rank of *metier*. In these statutes the sauces *gence* and *cameline* are mentioned; the sellers were only to sell their own manufactures, and were to produce them as follows: *Gence* (to be eaten with roast meat), from almonds, wine, ginger, and verjuice; *cameline* (to be eaten with fried fish), from cinnamon, cloves, paradise grains, bread, and vinegar. These sauces were said to have been invented by *l'illustrissime sieur de Taillevant, maître queux des rois Charles V. et Charles VI.* It is not impossible that *cameline* is a corruption from *cannelline*, from *cannelle*, cinnamon.

Mustard, moutarde, from *mustum, must*, the powder of sinapis-seed, obtained its name from the employment of must in its preparation.

Court bouillon is an extract prepared by braising a collection of all available stock or bouillon vegetables in butter, evaporating down to a concentrated state for colour, adding a large volume of wine, and boiling up. This is to be used in small portions as an addition to sauces.

Salt-water used to be a special preparation. Sea-salt as formerly much used being sometimes impure, mainly from dust, was dissolved in water, boiled and skimmed; French cooks also flavoured it to boil fish therein.

Verjuice, Fr. *verjus*, is the expressed juice of unripe grapes; it may be used like lemon-juice, but possesses no advantages over it; it may be useful now and then when lemons are not available, during July, August, and September, in grape-growing countries.

Zest of lemon is all that part of the peel or rind which can be removed by grating the yellow layer of cells filled with essential oil.

Derived sauces, or *specialized sauces*, consist of a *fumet*, or an extract prepared from various flavouring ingredients, and the *stock sauce*, or *general sauce* to which the fumet is adapted.

Marinades are considered by some to be mixtures of the nature of sauces; they are used with meat previously to cooking, and sometimes in part incorporated with the final sauce.

Braises, Poêles, Mirepoix, Blancs, for Use in Kitchen.

Under these names are known in culinary literature and art a series of preparations of which the meaning and use was well known to former generations, but which, to the great disadvantage of cookery, have become almost obsolete. Some of the prescriptions relating to them produce a layer of spiced broth underneath a large volume of fat, without any mediation by a binding material; and these strata would therefore have to be used up separately. Some, *e.g.*, *blancs* or *white braises*, mainly represent *flavoured fat*, such, *e.g.*, as *dripping*, the fat issuing from roasting joints, actually is, or *spiced fat*. *Blancs* are indispensable when butter and lard are absent or scarce. But mere *braises* without fat are best replaced by white or brown stock, bouillon, consommé, or normal broth.

The French word *poêle* signifies primarily a *stove*, or *oven* (probably a small one), or a *frying-pan* (Latin, *patella*), also a *preserving-pan*; a *poêlon* is an earthenware sauce-pan. *Poêle* metaphorically signifies a matter, probably something that comes out of, or goes into, an oven or a frying-pan, and this definition is fully supported by some recipes for poêles, but not by all. The recipe given in D.D. 1000, for poêle, significantly under the heading of sauce, is almost matter for matter our recipe for a *stock* or *general sauce*; the only peculiarity is that the poêle is to

contain three sliced lemons less rind and pips, while our own recipes warn cooks not to put any lemon-juice into general sauces.

The word *mirepoix* (fem.) occurs in D.D. as *sauce à la mirepoix*, but is not to be found in any ordinary French dictionary. It is probably a name proper; Gouffé defines it as an essence of several kinds of meat and vegetables, veal and ham two parts each, fat bacon one part, carrots, onions, and herbs, two bottles of madeira, and five litres of strong bouillon, salt, and spice. These, then, are the elements for the production of a *coulis*, but the volume of wine reminds of the court bouillon.

Braises (or *braizes*), in French *braisés*, are understood nowadays to be the substance of meat or game which is roasted under certain special conditions, with the aid of *materials* specially prepared and mixed, which also bear the name of braises. A *braisière* is a vessel of metal (braising-pan) in which this process is carried out; it must be provided with a cover so close fitting that steam cannot escape under a little pressure, and the cover must have a raised rampart so as to be able to receive a quantity of braise, or live charcoal. In such a receptacle the meat to be roasted is, therefore, under conditions different from those which prevail on the grill or the spit. It is in an atmosphere of steam, and thereby prevented from drying or much concentrating its juices; and it is at the same time subjected to radiating heat from above, which acts, though milder, like that coming from a fire. Braising thus yields a more succulent product, supposing the object of the process to be of limited succulency, and more sauce than the roasting process; but the sauce, or its materials, must be added in a prepared state.

A piece of meat to be braised may be placed with a mirepoix and basted with it, or it may be associated with a separate set of braising materials, which will not differ in

essence from the mirepoix. There are many recipes in cookery for the composition of the materials out of the harmonization of which these four sauces result; but the final products are very similar to each other. There is a *poêle or general braise*, a *white poêle for poultry*, a *blanc or white braise for calf's head and ears, or lamb's feet and ears*, a *braise à la Condé*, very suitable for game stuffed with farce, and a *mirepoix for braising larded fillets, e.g.*, of beef or roebuck.

Roux or Thickening for Sauces, Soups, and Ragoûts.

We have already shown the meaning of the word 'roux' and of its *white* and *brown* modification, and that it consists essentially of *dextrine*, a product of the torrefaction, or overheating, of starch. As flour is taken to produce a roux, and not starch, there are other matters produced, which give an agreeable flavour, while starch would not produce any flavour, but only tasteless dextrine. The temperature at which, in fat, flour is transformed into *white roux* has not been ascertained by a thermometer; but the point when it is sufficiently done is indicated by its becoming more liquid than it was when first mixed. If the roux be made with butter, this should be melted and skimmed, or ghee may be taken at once; add the flour while stirring, and continue heat and stirring until the mixture becomes somewhat softer; then keep it hot in an oven for nearly an hour, to let all be thoroughly done, but without letting it take colour or get burnt.

The brown roux, or dextrine caramelas, is the thickening for brown or espagnole sauces; it is the *roux* properly so called, and is made exactly as the white variety just described, but it is left in the oven or frying-pan as much longer as may be necessary to cause it to assume a fawn or buff colour. When it is well coloured, throw half a dozen shallots into it, to arrest the further action of the

heat and to impart an agreeable flavour. Then dilute with standard broth and use for its purpose.

A thickening for sauces is described by Gouffé under the name of *Liaison à l'Allemande;* this name, as its author himself admits, is confusing, the material having no connection with allemande sauce, but being *mere flour-paste* made with water, bouillon, or milk, and therefore differing greatly from a well-made dextrine thickening, or white roux, which not only contains butter, but holds the flour in a state of transformation. It is this flour-paste which has injured sauces in the estimation of the public, and we advise our readers to avoid the *liaison à l'Allemande* and the *velouté bourgeois* produced therewith, and to adopt in all cases the flour dextrine thickening above described.

A thickening of yolk of eggs is applied not only to sauces, but also to soups, blanquettes, and fricassees of chicken. For the incorporation of such a liaison with a sauce, the latter must be withdrawn from the fire, and allowed to cool somewhat. Then a small portion of the sauce must be mixed very gradually with the yolks, and the small addition repeated until the liaison is very liquid and well mixed, and then only is it returned to the body of the sauce; the latter is then heated with constant stirring to near, but not actually to, boiling.

There is also a more rarely used *mode of thickening brown sauces with blood* of fowls or game; in such a case the blood is treated as the yolks are treated in the process just described.

The so-called *liaison* with *butter* and with *mixtures of butter and cream* are not true thickenings, but enrichments intended mainly for the enhancement of the taste. When they are employed with soups, it is mostly done to hide their want of savour. Cooks should avoid introducing concealed forms of fat into dishes needlessly, as they may prejudice physiological nutrition.

General or Stock Sauces, also called Grand Sauces.

The *general sauces*, *coulis généraux*, *stock sauces*, are by some French authors also called *grand* sauces, meaning that they are made in bulk, and then modified (*travaillé*) for particular purposes. The French author Courchamps has misapprehended this expression, and believing it to be a symbol of the high quality of a sauce, has claimed that a certain *brown sauce*, which he particularly favours and thinks the best of all sauces, should alone be termed *grand sauce*, and that mere espagnole should not be identified with it. This proposition hardly requires any discussion, but seems condemned by culinary history no less than by common practice. We shall see that there are *five fundamental sauces*, from which a great number of finished sauces are derived; they are, therefore, so to say, *mother sauces*, and in this character have been termed *grand sauces*.

The same definition clearly is applicable to the adjective *grand* in connection with the *general* or *grand aspic*, as it is termed in the French kitchen, namely, a savoury broth-jelly which may be further transformed either into stock sauces, or into real aspics, or jellies, or added to ragoûts, fricassees, and soups. It is made in so concentrated a form that it might be called *essence of aspic*, and assume the position of a *glaise;* it is prepared just like the best broths and coulis, with the addition of an ounce of gelatine to the pint of solution; it is generally made clear, and clarified with white of egg in the same manner as is described above for soups.

From this *general aspic* a few simple sauces are derived, namely, *clear tarragon sauce* and *plain aspic sauce*.

All sauces except *Dutch sauce* having broth as the essential basis of their savour, and such broth not differing from the standards which we have laid down in connection with soups, it is not necessary to describe the mode

of preparing the broth for sauces again in this place. Let the cook bear in mind that the flavours must be adapted to each grand sauce; the brown or espagnole bears the strongest flavours and admixture; *velouté*, *béchamel*, *allemande*, and *butter sauce* require to be mildly flavoured and spiced. If these general conditions are remembered, the principles of the preparation of the sauces and their derivates will be easily understood and applied.

In what is called the bourgeois kitchen, or, rather, in the recipes written for the use of such, the rule that *a sauce must be savoury with meat-extract* is strangely forgotten; also the necessity of transforming flour into dextrine is not insisted upon, or the process is so imperfectly defined that it is only partially attained. More commonly a thickening with mere flour is obtained, as in the liaison above stated after Gouffé; this imparts a crude *paste taste*, the taste which characterizes badly-made so-called *melted butter*, being a gruel with a little butter stirred into it. We have studied many cookery-books in this particular respect, and have found most of them lamentably deficient owing to the want of the proper theoretical appreciation of the processes in question.

The next essential part of the preparation of savoury sauces consists in the boiling down of all the extracts, including the aspic added to a *glace*. This produces, as we know from the consommés in the last stage, the caramels of osmazome, which are the most savoury substances attainable. This was so well known to the master cooks of the last century that they termed such condensed coulis *caramels* directly, without qualification or adjective. The *brown coulis* are only fit for *brown sauce*, hence brown sauce is that which can be made the most tasty of all sauces; but for *white and bland sauces* the coulis must be kept as pale as possible; evaporation, therefore, must not be carried to the point of caramelization; just as the roux has been kept white, so the coulis must be kept white.

This evaporation to glace diminishes the flavours somewhat, but tones the strong ones down more than the others, and thus harmonizes the whole of them; where needed, the flavour is re-established by secondary operations, *travails*, and specific additions.*

Brown Sauce, or Espagnole.

We will now work out the details of the production of the standard sauces as examples and illustrations of principles, beginning with espagnole.

The Meat Extract and Vegetable Glace.—Into a large stew-pan with buttered bottom lay about a pound of lean ham cut into slices, and above that an equal quantity of veal or beef in slices, and over that two or three wild rabbits chopped in pieces. Pour on a sufficient quantity of *normal broth* to reach the upper surface of the meat; add a carrot, an onion, a bunch of parsley, a sprig of thyme, a bay-leaf, half a dozen green onions, a blade of mace, and some cloves; cover the pan, and let it boil briskly until the broth be nearly reduced to a glace; then draw it on a moderately hot plate, and add about a pound of *ready prepared glace* or *caramel of aspic* described above. When the whole approaches the condition of glace, be careful not to let it be caught by the bottom fire, but stir and test it for its concentration.

Test.—When the point of a table-knife, being immersed in it and withdrawn, retains a sufficient amount of the

* We give some references to literary sources in support of the statements contained in the foregoing—Elementary Sauces, Roux, and Aspics: Salt-water, Eau de Sel, D.D., 100, ex Beauvilliers; Poêle, D.D., 1000; Mirepoix, Gouffé, 417; Braise, *ibid.*, ex 'La Cuisinière de la Ville et de la Campagne'; Gouffé, 497; White Poêle is also called Blanc, D.D. 1000; Roux, F., 238; Gouffé, 87; D.D., 986-1000. Stock Sauces: D.D., 983; F., 2; *voce* Béchamel, 'Almanach des Gourmands,' vol. vii. Do. direct: D.D., 987; F., 92; *voce* Butter Sauce, F., 70; Sauce Blanche, Gouffé, 90; Sauce au Beurre, Gouffé, 436; *voce* Financière; Gouffé, 432, has three modifications for fowl, game, and fish, which differ by the 'fumets,' but these are unnecessary and of little value; Sauce piquante is to be coloured brown, by (sugar) caramel, Gouffé 96; *voce* Tomato Sauce, D.D., 992; Gouffé, 99; *id.*, 432.

sauce by adhesion to allow it to be rolled into a ball by turning the knife round its axis, and when this ball after cooling can be rolled between the fingers without adhering to them, then dilute the extract with *standard broth* to its original volume. Now filter the liquid through a tammy-cloth or stout calico filter into a large basin.

The Brown Roux.—Have the brown roux ready in a large stewpan, pour the brown extract over it, and mix them by diligent stirring. Regulate the consistency of the resulting sauce by the cautious and gradual addition of normal broth, so that after boiling up and subsequent gentle simmering it may be ready to have the fat removed from its surface.

Removal of the Fat.—When the butter with which the roux was made and other coarser particles have risen to the surface, either as a scum or in the form of a membrane, skim them off. By this operation the sauce assumes a perfectly smooth appearance, and will make a corresponding impression upon the tongue. Add a further pint of standard broth, and skim off crudities during about twenty minutes' boiling, and then pass the sauce through a tammy or cloth into a white basin; stir it until it be cold, and put it either into the water-bath for immediate, or into the larder for future, use.

Finishing the Espagnole so as to produce Espagnole Travaillée or Coulis Brun.—Place any required part of the sauce into a large stewpan, add a desirable volume of *essence of mushrooms* and a sufficient volume of *blond de veau* to enable the mixture on the application of heat to expel some further mechanically suspended matters. Make sure that the liquid boil up at first, and then continue merely to simmer; reduce it to the consistency you desire, pass it through a tammy, and use it with sautés or as simple sauce. In this operation the principal effect is obtained by the addition of the mushroom essence, and the subsequent boiling is only necessary to expel the water introduced by the generally very dilute essence.

White Sauce, or Velouté.

Put into a stewpan 1 lb. of sliced lean ham, 1 lb. of veal or beef, also sliced, and above that two old hens or partridges cut in pieces. Add sufficient standard broth for it to reach the upper surface of the meat; cover the pan, and let the contents boil briskly until the liquid is condensed nearly to a pale glace; then draw the pan on to a moderately hot part of the hearth; fill it up again with some normal stock, add a carrot, an onion, some cloves, a blade of mace, a faggot of parsley, half a dozen green onions, a bay-leaf and a sprig of thyme tied together. Boil the mixture once more, skim it, and pass it through a tammy or stout calico filter into a large basin.

The Roux.—Place into a stewpan the ready prepared *white roux*, pour the extract over it, and mix both by diligent stirring over the fire.

Removal of Fat.—Regulate the consistency of the sauce by the cautious and gradual addition of standard broth, so that after boiling up and subsequent gentle simmering it may throw up to the surface all the loose fat and the butter with which the roux was made, together with any coarser particles or little lumps which coalesce on the surface, either as a scum or in the form of a skin. Then the sauce assumes that perfectly smooth appearance and impression upon the tongue to which it owes the name of *velouté*. If necessary, dilute the sauce a little more, remove crudities from the top, and then pass it through a tammy or cloth into a white basin, stir it till it is cold, and put it in the larder for future, or in the water-bath for immediate, use.

Finished Velouté Sauce, Velouté Travaillée or Coulis Blanc.—In order to finish the stock velouté, add to it consommé of veal or fowls (instead of blond de veau) and white essence of mushrooms, as well as the white varieties of all other accessories. Avoid the addition of lemon to the stock as well as the finished sauces

Béchamel Sauce.

This sauce consists of a basis of velouté with an admixture of cream. According to earlier writers, the sauce *à la Béchamel* derived its name from a Marquis de Béchamel, who, they think, was thereby immortalized. According to others, however, Béchamel was the name of an inventive cook.

Take of finished velouté sauce the quantity required, and add thereto an equal volume of boïling cream. Allow the mixture to boil for a few minutes while stirring it incessantly, then pass through a tammy into a special saucepan, and place this into a water-bath to be ready for use when called for.

Many recipes prescribe a further concentration of the finished velouté sauce previous to the additions of the cream. This indicates the weakness of the broth generally employed in the preparation of the stock sauce. When normal broth is employed these frequent concentrations become quite unnecessary.

Sauce à la Béchamel by the Direct Process.

This sauce is made without the pedigree of grand sauce in one process ; it also passes in French works under the name of *Sauce à la Ste. Ménéhould*, and in English books as *cream sauce*.

Place six parts by weight of fresh butter into a stewpan, add four parts of sifted flour, some tincture of nutmeg and pepper, and a little salt ; knead the whole well together, and heat it to produce a dextrine roux ; add a carrot and an onion, both sliced, parsley, thyme, and bay-leaf, thirty-two parts of standard broth and sixteen parts of cream ; boil the mixture for about half an hour, while stirring it, until it be of the desired consistency ; then pass through a tammy, and keep hot in the water-bath ready for use.

Allemande Sauce, Sauce à l'Allemande.

Add to the required quantity of velouté sauce a little essence of mushroom, or some hashed mushrooms, and boil. When the mixture is reduced to the volume of the velouté taken, and the mushrooms are well cooked, take the mixture off the stove and incorporate with it a binding or leason of yolk of egg, in the proportion of four yolks to the pint of sauce, a little tincture of nutmeg, some cream, butter and lemon-juice. Stir sauce and leason over the fire until the mixture is bound, without letting it boil; pass through a tammy into a saucepan, and keep in the water-bath ready for use.

This sauce is the foundation of many others, especially fish sauces. Some French chefs omit the leason of yolks; but then the specificity is taken away, and the sauce relapses into the state of velouté. Let the reader remember that béchamel is velouté plus cream; allemande is béchamel plus yolk; or if less cream be taken, then allemande is velouté plus yolk and some cream. These modifications have their different spheres of application, and should be carefully preserved.*

* The name allemande, in connection with sauce, is applied by earlier writers, *e.g.*, La Chapelle, to a green, acidulous sauce of a compound nature, to be eaten with roast lamb (*loc. cit.*, vol. v., p. 35). In the work of this author the names of velouté and béchamel do not occur; but the name of the former is White Sauce *à l'Epoulette* (*ib.*, p. 37). The only equivalent of béchamel is *Sauce à la Crême pour Poissons* (*ib.*, p. 33), which does not contain meat extract, but anchovies. The *Sauce à l'Espagnolle* is typically described (*ib.*, p. 27). In 'Dons de Comus,' however, béchamel occurs as *passée*, and as *à l'ivoire*, which La Chapelle also describes, though not under the name of béchamel. The *Béchamel passée* of 'Dons de Comus' has no leason, and is, in fact, merely a hot mixture of cream and butter, flavoured with herbs and spices; while the béchamel so called is a *roux*, flavoured with herbs and spices, to which cream is added. Neither of these sauces contains extract of meat; but the *Sauce à l'ivoire* (vol. i., p. 38), called béchamel only in the index (p. 473), is our regular velouté rich in broth by white braise, and contains no cream. *Sauce à l'Allemande* of 'Dons de Comus' is a *blonde de veau* flavoured with cheese and vinegar. These data show that while espagnole is the oldest generally accepted name for brown savoury sauce, béchamel

Butter Sauce (popularly termed Melted Butter), Sauce Beurrée à l'Anglaise, Sauce Blanche.

This sauce, which serves as the basis of many English sauces, requires great care in its preparation, and is very agreeable and useful. Put 4 oz. of butter into a stewpan, add thereto some tincture of nutmeg and pepper, and 4 oz. of sifted flour; knead the whole well together over the fire, and when it has become somewhat more fluid without increase in colour, moisten with a pint of warm water, or, better, standard broth; stir the sauce on the fire until it boils, and after having kept it boiling for a few minutes, withdraw it from the fire, and mix with it 1½ lb. of fresh butter, added in small pieces with constant stirring. In case the sauce should throw up the butter in an oily form, add a tablespoonful of cold water, and continue stirring. Add salt, then pass the sauce through a tammy into a large saucepan, and keep it in the water-bath.

If it is to be acidulous, add the juice of half a lemon, or a little vinegar, just before serving it, but never earlier; never let it boil, or even stand long, after the acid has been incorporated.

When the sauce is incautiously exposed to a high temperature for any length of time, it is apt to become decomposed by the butter collecting on the surface as an oil; this can be counteracted by the addition of a little cold water in winter, or a small piece of clear ice in summer, and working the sauce briskly with a spoon; it will then soon assume its original smoothness.

As the quantity of butter incorporated in the foregoing sauce will be altogether 30 oz., and as some may object to it on account of its richness, it is necessary to know that

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became known in wider circles only towards the middle of last century, and velouté only towards its end; for neither 'Dons de Comus' nor La Chapelle has the term 'velouté.'

the minimum of butter to be stirred into the first boiled sauce is 8 oz.; this would yield a sauce with only 12 oz. of butter incorporated. Observe that this is three times the weight of the flour employed. These latter proportions are observed in the preparation of the white sauce of the French kitchen.

White Sauce, or Sauce Blanche, for Four Persons.—Stir in a casserole of the capacity of a litre 30 grm. of butter and 30 grm. of flour over the fire, until the mixture, at first stiff, becomes more liquid; add tincture of pepper, or pepper and salt, and then 2½ decilitres of warm water or standard broth; stir over the fire until the mixture boils, then withdraw it, and add 60 grm. of butter in small pieces, while constantly stirring. Its consistency ought to be such that it covers the convex back of the spoon with a layer two millimetres in thickness. If it is too thick, it must be diluted with water or broth; if it is too liquid, it must be thickened, either by boiling before the final butter is stirred in, or by the addition of a new quantity of roux, say one-third of the quantity originally produced.

For the production of these sauces, the English as well as the French variation, both the butter and flour must be of the best quality. If the rules given above be carefully observed, the preparation of melted butter will always be successful, and melted butter will triumph over the disrepute into which bad cooks, by their water-gruel products, have brought it.

Dutch Sauce, Sauce Hollandaise.

Dutch sauce is another example of the manner in which the most skilful inventions are spoiled by incompetent executants. The principle of its composition is that it shall not contain any other ingredient besides yolk of egg and butter, and yet many recipes of even accomplished cooks prescribe the addition of at least white sauce or

velouté, or of flour or starch. These latter sauces containing farinaceous additions should be termed *compound*, and placed in the position of derivates. Dutch sauce then maintains its character as an original or fundamental sauce, and its position as the best of pale-coloured sauces. As *melted butter*, or English *butter sauce*, is an emulsion of butter with a watery solution of *dextrine* produced by heating a mixture of butter and flour, so Dutch sauce is an emulsion of butter with (a watery solution of) yolk of egg. It is, therefore, not a savoury sauce, but perfectly bland, deriving a slight acidulous taste from a little vinegar, with the introduction of which its preparation begins.

Mode of preparing Dutch Sauce for Four Persons.— Put into a saucepan of the capacity of a litre 2 tablespoonfuls of vinegar, 5 grm. of salt, and 3 grm. of white pepper, or its equivalent in the form of tincture; boil this down to a dessertspoonful, withdraw the casserole from the fire, add 2 tablespoonfuls of cold water and 2 yolks free from white and capsule-strings; place again on the fire, and keep stirring the mixture; as soon as the yolks begin to set, remove the pan from the fire, add 20 grm. of butter, and stir until they be fused. Place again on the fire, and add a second 20 grm. of butter; in this way you proceed until you have incorporated with the original yolks six times 20 grm., *i.e.*, 120 grm. in all, of butter. Never add a new quantity of butter before the amount previously added is fused and emulged. After the introduction of the third portion of butter, put a tablespoonful of water into the pan in order to prevent the curdling or turning of the sauce. When all butter has been introduced, put another tablespoonful of water to the sauce, in order that it may not be too stiff; if, notwithstanding this addition, it should adhere to the back of the spoon in a layer of more than three lines in thickness, then add another tablespoonful of cold water. Salt and spice the sauce.

As regards the preliminary reduction by boiling of the two tablespoonfuls of vinegar, we believe this to have the effect only of extracting the pepper; upon this hypothesis it would be sufficient to begin the operation with a dessert-spoonful of vinegar, the tincture of 3 grm. of pepper, and 5 grm. of salt, and omit the reduction by boiling.

There are two principal *compound* Dutch sauces, one containing *white sauce*, or *velouté*, and another containing *melted butter*, or *butter sauce*. These sauces should not be described as Dutch sauce simply, but have their specializing adjectives *compound* and *plain compound* affixed.

Classification of Sauces.

In the foregoing we have described and accurately defined five *fundamental sauces*, from which a great number of finished and compound sauces are derived; there are, moreover, sauces which have no relation to these stock-sauces, but stand on their own originality and merit, and these sauces we term *independent sauces*. We thus obtain a principle for the following *classification of sauces*:

Brown Sauces: Espagnole and finished sauces derived from it.

White Sauces: Velouté and finished sauces derived from it.

White Cream Sauces: Béchamel and finished sauces derived from it, or of its kind.

Yellow Sauces, being béchamels with eggs, allemandes, and derivates.

White Butter Sauce, being melted butter and sauces derived from it.

Dutch Sauce, being butter emulged with yolk of egg, and derivates.

Independent Sauces and Derivates.

Cold Sauces, Marinades, and Essences.

In the following paragraphs we give the *definitions* of a

number of the most important—that is, best known and most used, sauces—but abstain from the introduction of details, which would involve needless repetition.

Finished Brown Sauces derived from Espagnole.

Espagnole flavoured with Truffles, or Sauce à la Financière.—This sauce contains only extract of truffles; while when it contains chopped truffles in substance it is termed *Périgueux sauce.*

Sauce for Calf's Head, or Sauce en Tortue.—The latter name is a mere reminiscence from mock turtle, or *tête de veau en tortue;* otherwise there is nothing of turtle about it.

Sauce for Salmis is espagnole flavoured with such extract as can be obtained by braising the trimmings of the roasted birds, woodcocks or snipes, from which the salmis have been cut.

Sauce for Salmis à l'Ancienne is like the previous one, with some wine and parsley added, therefore not specifically different.

Italian Sauce, Sauce Italienne Rousse, is espagnole varied and flavoured by shallots, mushrooms, and olive-oil; the latter probably suggested the name.

Fines Herbes Sauce is espagnole flavoured with mushrooms, shallots, and parsley.

Piquante Sauce is espagnole specialized by pickles and flavoured with shallots.

Gherkin Sauce is like the preceding sauce, but with prevailing sliced gherkins.

Tomato or Love-apple Sauce. The adjective 'brown' is here a little inappropriate, as the colour is covered by the red of the tomatoes. This sauce should be as thick almost as a purée.

Lyons Sauce is espagnole with flaked onions fried in oil.

Provençale Sauce is espagnole flavoured with oil and garlic.

Bretonne Sauce is characterized by purée of fried onions.

Burgundian Sauce is flavoured with shallots and red Burgundy wine.

Bordelaise Sauce contains garlic, aromatic herbs, and Bordeaux red wine.

Portuguese Sauce derives its name from having been specialized to *fillet of beef à la Portugaise;* it is really espagnole flavoured with sherry.

Poivrade or Pepper Sauce is a name applied to a variety of sauces of no specific features, but one is like the Portuguese flavoured with sherry and fine pepper. Some French recipes under the title of *poivrade* omit the brown sauce as well as the sherry.

Génoise Sauce is flavoured with a general fumet and red wine.

Matelote or Seaman's Sauce is espagnole flavoured with vinous fish-broth and mushrooms. Not to be spelled matelotte.

Orange or Bigarade Sauce is characterized by orange juice and peel.

Brown Regency Sauce is flavoured by fumet of eel and herbs.

Sturgeon Sauce is espagnole flavoured with braise of sturgeon, wine, and mushroom essence.

Neapolitan Sauce is characterized by grated horseradish, and a sweet and savoury wine fumet in espagnole.

Venison Sauce is espagnole with red-currant jelly and some wine.

Sauce Robert is said to bear the name of its inventor, a cook. It has a great reputation in France, perhaps enhanced by the praise of Rabelais, who called it 'la sauce tant salubre et necessaire.' It also enjoyed a literary reputation, as having given a pseudonymous title to a satirical pamphlet, 'La Sauce Robert,' which was published by an historian of the name of Thiers, curé of Champrod, in the diocese of Chartres, against the Vicar-General Robert. It

was a little too full-flavoured, and caused some trouble to its author.

Orleans Sauce is a mince of carrots, anchovies, hard-boiled eggs, and gherkins with poivrade.

Devil's Sauce is espagnole flavoured with shallots, vinegar, and hot spices.

Gravy Sauce for Roast Veal is really gravy thickened with roux and flavoured with mushrooms.

Finished White Sauces derived from Velouté.

Besides béchamel and allemande sauce, there are a number of sauces derived from velouté, the specificity of which is obtained by the addition of flavours or fumets. Some of these are parallels to brown sauces, and bear the principal names of these, with the difference only of that particular part of the name which indicates that they are derived from white sauce.

Italian Sauce is velouté varied and flavoured by shallots, mushrooms, and *olive-oil*, the latter probably suggesting the name.

Fines Herbes Sauce contains mushrooms, shallots, and parsley.

Pascaline or *White Mushroom Sauce* is velouté with minced mushrooms.

D'Uxelles Sauce is a stiff mince of mushrooms, truffles, herbs, and scraped bacon, with egg-yolks and velouté, for covering entrées previous to their being crumbed and fried. It is named after the Marquis d'Uxelles, perhaps by his cook, the celebrated culinary author De la Varenne. It is improperly called a sauce.

Red Tomato Sauce is velouté with tomatoes.

Norman Matelote or *Seaman's Sauce*, a parallel to the brown, contains mushrooms, wine, mussels, and oysters.

Aromatic Sauce, à la Saint Pardoux, is characterized by *morels* in white sauce, with herbs and liaison of egg-yolks.

Russian Sauce is velouté with liaison of yolks and herbs. It is peculiar by complication as well as name, and the secondary ingredients are better adapted to a brown sauce, *e.g.*, grated horseradish, which becomes coloured on being boiled.

Atelets Sauce, Sauce aux Hâtelets, is now a covering for small bits of meat, or small birds or fish, which are strung on skewers, so-called *hâtelets*. The meat thus is in the position of kebobs or khubabs. The things to be fried are covered by this preparation, falsely called a sauce, then breadcrumbed, over the paste, dipped in beaten eggs, and again breadcrumbed and fried. Such *fritures* are termed *à la Villeroi* or *à la Dauphine*.

Suprême Sauce, Sauce au Suprême de Volaille, is velouté flavoured with mushrooms and consommé of fowls, to be eaten with suprême de volaille, *i.e.*, slices of braised breast of fowl. This is really the highest development of velouté sauce; it verges towards béchamel and allemande, but does not receive any liaison; however, both these sauces go well with the suprême.

Horseradish Sauce assorts better with espagnole. If to be kept as white sauce, do not boil the horseradish long, and add much cream. Unites well with boiled beef or braised fillet of beef. The Hindostan housekeeper, or his *ramasamy*, will do well to remember that, although horseradish grows well at Ootacamund and at Bangalore, yet the root of the *moringa*, or 'drumstick-tree,' provides a good substitute for horseradish.

Moringa-root Sauce (for use in East India).—Treat the moringa-root like horseradish.

Cold Sauce of Moringa-root is the analogue of cold horseradish sauce. Mingle with an ordinary *mayonnaise* or *tartar sauce* iced.

Cardinal Sauce is velouté somewhat promiscuously flavoured, and coloured red, whence the name.

Crayfish Sauce is velouté with fumet of crayfish and crayfish tails. To flavour this sauce well, the carapaces of the crayfish should be extracted, as for bisque. Colour with *alkanet*-root.

Lobster Sauce is velouté coloured with *Armenian bole*, or *lobster coral*.

Gascony Sauce is velouté, with capers, truffles, and a leason of yolk.*

Sauces derived from Béchamel Sauce.

For the compounding of these sauces either the true béchamel, *i.e.*, velouté mixed with an equal volume of cream, or the direct béchamel, in which butter is substituted for cream, can be employed.

White Ravigote, velouté flavoured with spiced vinegar and Harvey sauce, is made in three modifications, of which the second one is by Urbain Dubois, the cosmopolitan *chef*, and

* *Notes on, and Literary References to, Finished Brown and White Sauces.* —How many brown sauces are mixed with wine can be seen from F., 28 *et seq.*; D.D., 989 *et seq.* For *Sauce Bordelaise*, F. prescribes red, Gouffé white, Bordeaux wine. As a general rule, wine should be avoided in savouries, as its flavour is heterogeneous to them. *Poivrade*, according to Gouffé, 98, is to be coloured a sham-brown by caramel. *Matelote* is treated by D.D., 989; F., 31; Gouffé, 429; the latter omits fish court bouillon. De Varenne writes *matelotte*. *Voce Brown Regency Sauce*, *cf.* F., 49; Gouffé, 434. The equivocal use of the names of dishes is demonstrated by the sauces passing under the name of Regency, a word started by Carême when he was for the first time one of the *chefs* of George IV. Gouffé's *Sauce à l'Essence de Volaille, dite Régence*, differs entirely from that of F., in this, that its fumet is not made of eel, not even of fish, but of fowl, and is therefore much less characteristic; the wine to be added is not *red*, but *white* Bordeaux, as in the case of the *Sauce Bordelaise*, only the espagnole remains the same. If for this preparation the name of *Brown Sauce with Essence of Fowl* were adopted, the surname of *Régence* would be as unnecessary as it is meaningless.

Various sauces, including one called *Devil's*, may be seen in Gouffé, 434; F., 16 *et seq.*; D.D., 994 *et seq.*; most of these sauces are paralleled by analogous ragoûts. *Voce Suprême Sauce*, *cf.* Gouffé, 439, where also see a discussion on the different opinions which cooks entertain regarding this sauce, and two alternative recipes. The *Horseradish Sauce* of Gouffé, 442, is mere cream with horseradish. *Voce Moringa Sauce*, *cf.* 'Wyvern,' 89.

includes a pandemonium of herbs and onions. In genuine French parlance *ravigote* means a sauce made of certain aromatic herbs; it is derived from the verb *ravigoter*, to revive, to regain one's strength. Thus, any sauce made of refreshing green fine herbs would be a *ravigote*. If these herbs were pounded and incorporated with butter, the product would be a fourth variation, *ravigote butter*, and the addition of such to other sauces may entitle them to be termed *compound ravigote sauces*. The herbs to be used in all ravigotes are chervil, parsley, tarragon, chives, garden cress, celery, balm, and, for green ravigote, spinach. Only Dubois has onion in his modification, which is, however, warm; while of the others one is *cold*, and passes with that adjective. As it is mayonnaise to which some ravigote has been added, it should be termed *mayonnaise ravigotée*, or *green mayonnaise*.

Aurora Sauce is béchamel with a leason of egg-yolk. The latter should be of the orange colour of black Spanish fowl eggs. This sauce has two variations, determined by details of no importance.

Maitre d'Hotel Sauces.

The surname of *à la Maître d'Hôtel* is applied to several preparations which must be kept distinct. The first is *Maître d'Hôtel Butter* or *Cold Maître d'Hôtel Sauce*, which consists of butter mixed with parsley, lemon-juice, salt, and nutmeg. When this butter is gently warmed, and by stirring made to assume the consistency of cream, it becomes *Maître d'Hôtel Sauce*. When the butter is incorporated over the fire with an equal weight of béchamel sauce, we obtain *Compound Maître d'Hôtel Sauce*. When the incorporation of the butter is made with *velouté*, we obtain the *Maître d'Hôtel Sauce liée*. Made with espagnole it was dedicated to Chateaubriand, when the French under his Ministry invaded Spain in 1823.

Sauces of which the Basis is Sauce à l'Allemande.

Green Ravigote consists of allemande to which the green extract or purée called *ravigote* above described has been added. It is also called *sauce verte*. It can be compounded with the aid of ravigote butter; and then is named *Allemande verte* or *Allemande au vertpré*.

Venetian Sauce is allemande flavoured with tarragon, to which other herbs may be added.

Polish Sauce is allemande flavoured with horseradish and spices. Of this there is a strong and a mild variety distinguished.

Sauce for Breasts of Game is allemande flavoured with the fumet of the game used, mostly partridges or pheasants.

Parisian Sauce is allemande flavoured with truffles and tinted by several artifices. It is to be served with entrées of game or poultry, and is the special sauce of the *Parisian ragoût*.

Sicilian Sauce is allemande with truffles and mushrooms, garlic, aromatic herbs, and spices.

Sauces derived from Butter Sauce, or Melted Butter.

Butter Sauce, for cauliflower, broccoli, asparagus, and similar vegetables *à l'Anglaise*, resembles béchamel by the addition of cream and a little vinegar.

Anchovied Butter Sauce is melted butter flavoured with anchovies or anchovy butter. In the latter case it is *anchovy butter sauce*.

Plain Lobster Sauce is butter sauce with minced lobster flesh.

Plain Shrimp Sauce is butter sauce with shrimp-tails. A *variety* of this is made with purée of shrimp-tails.

Fennel Sauce is specialized by fennel.

Gooseberry Sauce is remarkable by a mystic association. In French works it is termed *Sauce à l'Anglaise aux*

groseilles à maquereaux. Most French and many English and German works repeat the injunction, which has not yet been traced to its origin, that this sauce was to be served with plain *boiled maquerel;* but they have not explained what connection there exists between the fish *mackerel* and the French name for gooseberries, *groseilles à maquereaux.* At present the relation seems only a similarity of sound. The recipes given by some authors lead to the preparation of a mere purée, or gooseberry fool, which, as such, belongs hardly to the sauces, but may be ranged with them like apple sauce. But a sweet sour sauce made by addition of this purée to butter sauce or velouté, with some essence of meat and sugar, may please many palates.

Parsley Sauce is melted butter flavoured with parboiled parsley.

Plain Ravigote Sauce is melted butter flavoured with herbaceous purée or extract and spiced vinegar.

Butter Sauce with minced hard-boiled eggs is a resource when herbs are not available; it is sometimes called *egg sauce,* but the term is not descriptive.

Mustard Sauce is butter sauce flavoured with mustard. It is useful with broiled fresh herrings to mask the peculiar flavour of their fat.

Caper Sauce is butter sauce with capers, and given specially with boiled mutton.

Sauces analogous to Béchamel prepared by the Direct Process.

All these sauces have this in common, that *they are based upon a roux,* maybe with braised roots, herbs, spices, a little wine, and the whole expanded by standard broth, veal or chicken broth, consommé or water, and the sauce flavoured with essences or cream, and pointed with reference to the dishes which they are to accompany.

Cream Sauce for roast neck of veal.

Plain Curry Sauce.
Flemish Sauce.
Caper Sauce for broiled salmon and other fish.

Sauces derived from Dutch Sauce.

Compound Dutch Sauce is a combination of Dutch sauce with velouté and some glace.

Plain Compound Dutch Sauce is mixed with butter sauce instead of velouté.

Various Independent Sauces.

These sauces are called independent because they are not derived from any of the six grand sauces.

Poor Man's Sauce, the *Sausse au Pauvre Homme* of La Chapelle, consists of chopped onions, pepper and salt, with a little water, thus not belying its name. A richer modification he produces by the addition of oil and vinegar; both sauces are to be used cold.

Other forms of sauce of this name are more or less complicated brown onion sauce with pickles or herbs.

Indian Curry Sauce is a roux expanded with broth, and flavoured with curry-powder.

White Oyster Sauce is a white sauce to which oysters boiled in salt water are added. A *yellow oyster sauce* may be made with allemande, a *brown* one with espagnole; but these are derived.

Mussel Sauces are in all respects analogous to oyster sauces.

Claremont Sauce is onion-flavoured butter sauce. The onions are removed after frying.

German Sweet Sauce is made of purée of cherries and pruneaux (*Zwetschen*), and suitable for braised venison in all its forms.

Compound Cherry Sauce is a mixture of cherry purée and black-currant jelly; suitable for roast hare or venison.

Red-Currant Jelly Sauce for venison is made aromatic with a fumet of spices prepared with port-wine. It may be served liquid or bound with yolks.

Black-Currant Jelly Sauce for venison is a fruity and vinous sauce. Like the previous one, it can be made in three modifications.

Piquant Sauce for roebuck is made of a savoury roux or coulis, to which fruit (red currant) jelly and orange-juice are added.

Bread Sauce (Beauvilliers spells *Brède sauce*) is a flavoured milk or cream panada used to lubricate dry game, pheasants and partridges.

Fried-Bread Sauce is a savoury fumet, or coulis, drenching fried breadcrumbs, and accompanies small birds, such as becfigues, wheatears, ortolans, ruffs and reeves, and others.

Black Butter and Sharp Sauce is a mixture of browned butter with highly-flavoured sharp and aromatic thin sauce, without liaison.

Parsley and Butter, or *Browned Butter*, consists of these two ingredients only. The parsley is added towards the end of the browning. The process consists of sharp frying, and the browning is effected upon the casein dissolved in the butter. It can therefore not be produced with ghee (clarified butter).

Butter and Yolk Sauce, or *Bound Butter* (*Beurre lié*), is a mere variation of Dutch sauce with less butter.

Some Special Sauces for Special Occasions and Dishes.

Currant and Raisin Sauce is a coulis to which plumped currants and raisins (Smyrna sultanas) and currant jelly are added.

Gastronomer's Sauce (*Sauce des Gourmets*) is a coulis with purée of tomatoes and crayfish butter.

Béarnaise Shallot Sauce consists of shallots boiled in

vinegar, with yolks and olive-oil, all incorporated over the fire.

Sorrel Sauce is espagnole with which a purée of sorrel is incorporated. We think that to load a sauce with a voluminous purée is rather destructive of the character of sauce.

Game-flavoured Sauce is to derive its character from game fumets, added to any of the grand or derived sauces.

Garlic Butter Sauce is suitable for persons living in the open air and for prairie cookery.

Sauce for Salt Codfish, or *à la bonne Morue*, is a béchamel diluted with milk.

Chicken Sauce is velouté with liaison, standard broth, and herbs. The tendency of modern culinary literature to effect abbreviations shows itself in the case of this sauce, which was formerly always termed *à la poulette*, but is now generally called *sauce poulette*.

Bavarian Sauce is composed of vinegar, eggs, and butter, flavoured with crayfish butter, a modified Dutch sauce.

Bound and Thick Maître d'Hôtel Sauce is composed of velouté and maître d'hôtel butter, with a liaison of yolk.

Hashed Sauce is a selection of mushrooms, shallots, capers, gherkins, and herbs in espagnole.

Plush Sauce is velouté with chopped parsley.

Green Plush Sauce is a more concentrated variation of the former.

Spinach Sauce is velouté with spinach or its extract.

Mushroom Purée Sauce contains the purée in velouté.

Spiced Saffron Sauce, or *Sauce Kari à l'Indienne*, is velouté spiced and coloured with saffron.

Ivory Sauce was the old name for velouté before the latter name was invented. It is now velouté diluted with consommé of chicken.

Green-pea Sauce consists of purée of peas and extract of spinach with velouté.

Green-pea Sauce for Entrées and Entremets has the same composition as the foregoing, but contains more butter.

Lentil Purée Sauce is a purée of lentils in espagnole.

Provençale Garlic Butter is butter pounded with garlic and olive-oil stirred in and passed through a tammy.

Truffle Sauce à la St. Cloud, Sauce en Petit Deuil (small mourning), is velouté with sliced truffles.

Stuffed Olives Sauce consists of espagnole with parboiled stuffed olives.

Geneva Sauce is a coulis of fried onions with meat-essence or espagnole, pointed with anchovy butter. To be eaten with freshwater fish.

German Wine Sauce is allemande with wine, spices, and lemon-zest, all well whipped; or, omitting the savoury element, flour, yolks, and wine, with spices. Should be heated to near boiling, and well whipped.

Vanilla Sauce is milk and yolks with a liaison of flour, flavoured with a piece of cinnamon and a portion of a pod of vanilla.

Cold Sauces.

Rémoulade or *Sharp Sauce*, also termed *Rémolade* or *Cambridge Sauce*, consists of a purée of anchovies, capers, parsley, shallots (garlic), with hard-boiled egg-yolks, dressed with spices, oil, and vinegar. The recipe is also headed *Provençale Sauce* by less informed writers.

Rémoulade à la Provençale contains the purée, but not passed through the tammy, and more oil, which with yolk is beaten into a mayonnaise.

Tartare Sauce is a yolk and oil sauce, therefore a mayonnaise with vinegar and green herbs; the vinegar is one-fifth of the volume of the oil. Must be kept in ice during preparation, or at least very cold.

Mayonnaise Sauce is an emulsion of yolk and olive-oil. Its origin is unknown, its name a corruption of

Magnonaise. This name is the one used by the earliest authors who report it.

Green Mayonnaise, *Mayonnaise Ravigotée*, characterized by the addition of a ravigote of green herbs.

Red or Coral Mayonnaise Sauce owes its colour to either lobster-coral, or cochineal.

Sauce of Savoury Jelly emulged with Oil is an analogue to mayonnaise, in which an aspic jelly is emulged with oil, while no yolks are present.

Cold Poivrade or *Pepper Sauce* consists of brown sauce with oil, vinegar, and herbs.

German Sauce for Boar's Head is a mixture characterized by horseradish and currant jelly.

English Sauce for Boar's Head consists of orange-juice and currant jelly flavoured with orange-peel, port-wine, and spices.

Plain Sauce for Brawn is an oxymel, flavoured with oil and mustard.

Cold Maître d'Hôtel Sauce is a modification of the butter of that name.

Old English Sauce for cold fowl, veal, etc., is the archetype of the French rémoulade, or English sharp sauce, including the Cambridge adaptation.

Mint Sauce is a solution of sugar in dilute vinegar, to which chopped mint is added. French cooks boil it.

Marinades.

Marinades were originally solutions of sea-salt intended to preserve or flavour any description of meat suitable for being pickled. These solutions were flavoured and spiced in many ways, and in cases in which the preservation of the meat was subordinate to its being flavoured, the pickle became small in quantity, rose in quality, and was ultimately incorporated with the braise in which the meat was cooked.

Boiled Savoury Marinade is a sour savoury pickle, boiled to destroy hurtful bacteria.

Cold Aqueous Marinade or Pickle consists of salt-water, vinegar, herbs and spices. Useful in places where there is much venison, or the master of the house kills his own beef and mutton.

Short Marinade is a conventional expression for a mixture of oil and vinegar, with spices and herbs, in which certain kinds of meat are soaked for some hours before being cooked. Such marinades improve hare, and give to mutton a likeness to venison.

Essences.

Mushroom Catsup, Ketchup, or Ketchop, is the juice of mushrooms which exudes when they are kept salted in layers in a closed vessel for three or four days.

CHAPTER XIX.

JELLIES, SAVOURY, SWEET, AND COMPOUND.

THERE are three *varieties of jellies*, or compounds to which we apply that name. The first variety are *fruit jellies*, obtained by mixing fruit juices with sugar, and stirring them until they begin to get thick; by standing they then completely gelatinize. This effect is due to the presence in the fruit juice of a series of substances which have received various names—those of *pectin*, *pectase*, and *pectose* being the most accepted. The substances first roughly isolated by Braconnot, and by him called *pectic acid*, on separation, were found to be more neutral, like sugar and starch. The name is derived from the Greek *pectos*, curdled or frozen, gelatinized. This gelatinization takes place without the application of heat, if the juice be of good fruit, in a warm year. When the fruit juice is more watery, it must be

concentrated by heat, and then stirring is not so essential to gelatinization, as it is in the case of cold juice. Some kinds of fruit contain the gelatinizing principles in large quantity —*e.g.*, quinces and apples, mangoes, and sometimes oranges. These principles, which belong to the starch, gum, or sugar family, contain no nitrogen, are therefore essentially different from the substance which is yielded by animal bodies and is called *gelatine*—when used for mechanical purposes, *glue*. *Starch* also yields very firm jelly, and is used for its production in *blanc-mangers* and other similar arrangements; these are, therefore, congeners to the fruit jellies, and very much like them in taste and appearance; when they are mixed with a little vegetable acid and some sugar (*Rahat-Lakoum*), they retain a fusibility by heat, but the gelatinizing faculty is not strong, and is easily lost by fusion and other influences. The latest substance which has been acquired for culinary use is the pure and cheap *agar-agar*, prepared in the East Indies from a sea-weed. Its gelatinizing power is double that of animal gelatine. To prepare it for use, it is allowed to swell in cold water like gelatine, is then cut in small pieces, and dissolved in the liquid—be it water, wine, broth, or milk—which it is intended to gelatinize.

Some of the purest-tasting gelatine is obtained from the swimming bladders of fish (*sturgeon*), and passes by the name of *isinglass*. It has now become so expensive that only few can use it habitually; and, on the other hand, *gelatine from bones* has become so excellent and cheap that all can use it for the most ordinary as well as special purposes. This has also replaced the gelatine which was formerly made from *hartshorn*, and from the *skin of pigs*. Practically the gelatine used in large kitchens was for centuries made of *calf's feet*, and every cook of our days ought to be fully acquainted with its preparation from that material, as well as with the use of the mercantile preparations called *gelatine*.

An ounce of gelatine in a quart of water will make a firm jelly; this quantity of the finest glass-like gelatine should cost less than twopence; on the other hand, calf's foot will only yield jelly equal in weight to its own absolute weight, or 2 lb. of calf's foot will yield a quart of jelly, or just as much as 1 oz. of gelatine will produce. But now consider the work and expense required to get that ounce of gelatine out of the calf's foot; you have to purchase it, and its price may be 1s. 4d.; you must split it, and for the mere purpose of saving space remove the principal bones; you must then parboil it, wash and boil it anew with the water which is to be the jelly. A kilogram of calf's foot (or 2 lb.) is generally put on the fire with $4\frac{1}{2}$ litres (a gallon) of water, boiled and skimmed, and kept boiling during from four to five hours, to extract as much gelatine as will correspond to one thirty-second part of the weight of the water which remains after $3\frac{1}{2}$ litres have evaporated, namely, 1 litre, or about 31 grm., or nearly 1 oz. We will not work out the details of our proof mathematically, but they are overwhelming already, to the effect that gelatine prepared *de novo* from calf's foot costs at least sixteen times as much as the best gelatine sold in trade; and if it be of equal quality to the latter in all other respects, it will certainly be less clear, and have to be clarified at further expense, which will greatly increase its price.

The two varieties of jellies, those naturally making themselves from fruit juice under the influence of stirring or evaporation, and those produced by the addition to a solution of starch, or agar-agar, are made with the aid of *carbo-hydrates*, or substances consisting of carbon, hydrogen, and oxygen only, without any nitrogen; while the third variety of jellies, including the savoury ones, which are not ordinarily made with carbo-hydrates, are produced with animal gelatine, such as the swimming-bladder of fish, the

tendinous, gristly, and skinny parts of the extremities of animals (the Italians have in this relation a fancy for the legs of kids), and the bony and horny parts of the skeleton; only the bone-like horns of the stag tribe yield gelatine: the horns of oxen, sheep, goats, etc., do not yield this substance by boiling in water.

There is a fourth kind of jelly produced by culinary operations, which, however, is not called so, but is termed *cream*, or *Bavarian cream*, or *Bavarian cheese*, French *Bavaroise;* it consists of a gelatine jelly mixed with cream as froth, or with a carbo-hydrate jelly and whipped cream, and with white of eggs in the state of froth.

Isinglass was preferred by cooks because it yielded the clearest jellies, although, like the other gelatines, it mostly required purification (clarification). Of it 60 grm., or nearly 2 oz., were required for an ordinary quart jelly, which is more than double the quantity demanded above in the case of jelly from gelatine or calf's foot. During cold seasons less gelatinizing substance is required. Of rasped *hartshorn*, 1 lb. (or 500 grm.) was required to yield by boiling with $3\frac{1}{2}$ litres of water during six hours (!) 1 litre of jelly. Of fresh pig's skin 1 lb. (or 500 grm.) had to be boiled for eight hours to yield gelatine which would set $1\frac{1}{4}$ litres of jelly. Most cookery-books require for an ordinary jelly of the volume of 1 litre 80 grm. *dry gelatine*, 1 in 13·5, which we find much exceeding our standard proportion of 1 oz. to the quart of liquid = 1 in 32; or while the cookery-books require 8 per cent. of gelatine in a jelly, we require a little more than 3 per cent. (3·12 per cent.), say $3\frac{1}{2}$ per cent. of gelatine of the best quality. Making allowance for the exigencies of seasons and tastes, we maintain that jellies must not be too firm, but fuse easily in the warmth of the mouth; over-firm jellies become quickly repugnant, and are not rarely left on the plate by persons of refined taste.

Some cookery-books erroneously consider the gelatinizing power of isinglass to be one quarter greater than that of gelatine, or 60 grm. of isinglass to be equal to 80 grm. of gelatine. Such gelatine must have been very inferior, and mixed with glue which had lost its gelatinizing power by excessive boiling. The best gelatine is 200 per cent. better than the best isinglass.

Gelatinized or Chaudfroid Sauces.

We first allude to some preparations which form a transition from sauces to jellies, or combine some properties of both. What French cooks term a *chaudfroid* is really a white or brown jelly containing some sauce, velouté, espagnole, or béchamel incorporated with it; the name thus indicates a mixture, and is as self-contradicting as the ingredients are heterogeneous. When this sauce is applied to fowl, partridge, or woodcock, the dish also is called a chaudfroid of fowl, etc., being really fowl thinly covered with jelly, or glaced with this composition. We shall call chaudfroid a *sauced jelly*, or *gelatinized sauce* (*compound jelly*); it is the counterpart of what some again improperly call *a hot aspic* (*aspic chaud*). Thus, the proper place for chaudfroids in our system is between sauces and jellies, where we have accordingly placed them. The three principal varieties of chaudfroid correspond to the three principal sauces mentioned; other sauces are evidently not so suitable for this treatment.

Citronized Milk Jelly, or Jelly with Curdled Milk.

This very excellent refreshing and nutritious dish has for ingredients 1 quart of milk, 12 oz. of white sugar powder, 4 lemons, and 1 oz. of gelatine. When milk, sugar, gelatine, and lemon-zest have been boiled, turned out into a basin and allowed to cool a little, add the juice of the lemons, and continue stirring till the casein is curdled.

Then put in moulds in cold water and let set. The casein rises to the top; when the jelly is turned out, it occupies the base, and the jelly forms the top stratum.

Aspic, a Jelly with Essence of Meat.

How this Greek name for a shield, and also for a venomous serpent, came to be applied to a *savoury jelly* is not yet explained. The jelly, if made without any solid additions, serves as *a sauce with cold meat.* Such a savoury jelly may, indeed, be given with all cold meat at meals. It moistens and flavours the morsel at the same time. If aspic could be made only according to the recipes of modern cookery-books, beginning with calf's feet, etc., the frequent use of this preparation would be impracticable. But with *normal broth*, made by dissolving half an ounce of extract of meat in a pint of water, flavoured as you please with spices and herbs, and half an ounce of *German or French gelatine*, an aspic is made in a short time of a size sufficient to serve several persons at several meals. The gelatine to be employed must be in thin leaves like paper, quite transparent, and dissolve quickly in the broth without previous soaking in cold water. Its solution in pure water must be quite tasteless.

A sufficiently concentrated solution of gelatine in water sets or congeals at a sufficiently low temperature. In warm seasons such congealing does either not take place, or is incomplete or tarries, and has then to be promoted by the influence of a cold atmosphere, or of cold water or of ice. In view of these uncertainties, every cook must test his gelatine as to its gelatinizing faculty some time before he wants it for actual use, and has to adapt its quantity to the amount of solidity or stiffness which he desires to obtain. The process of setting of a decoction of calf's feet, etc., resembling the process of freezing of water by cold, caused the Italians to term the solidifying solution *gelatina*, the French

gélée; of these words the English *jelly* and the German *gallerte* are corruptions. Moreover, *gelatina* was made to indicate no longer the finished jelly, but the dry material from which it is produced.

Savoury jelly is not only useful in cold pasties and in the combination with cold meat, but it is also a very excellent refreshment for sick or weak persons. It is a tasty and easily assimilated refreshment only, and by no means a substantial nutriment. The common error, that the condition of jelly, assumed, *e.g.*, by broth on cooling, in case it has been boiled for a long time with gristle, indicates the presence of a considerable amount of nutritive matter, must be eliminated. A quart of normal jelly contains but an ounce or one thirty-second part of its weight of gelatine; meat contains one quarter of its weight of albuminous substance. Allowing the elements of flesh and of collagen, the gristle out of which jelly is produced, to be of equal nutritive oxidizable value, a pound of meat would be eight times more nutritious than a pound of well-made culinary jelly.

Jellies flavoured with fruit juices and aromatic herbs, subacidulous, faintly sweet, and well cooled, serve as agreeable, easily-digestible refections, by which dinners are agreeably prolonged, and the gustatory organs are cooled and amused at the same time. Such jellies belong to the *ornamental* and *gustatory* class of dishes in French termed *plats de goût.* They may, of course, not contain any meaty flavour, no bouillon, no meat extract, no glace.

It is a moot question whether the name *aspic* applies to the savoury jelly only, or also to the meat which may be enclosed in it, such as fillets of fowl, game, or fish, hard eggs, mushrooms and truffles. Dumas terms the aspic a cold entrée, while allowing that the great cooks had ruled that there were no cold entrées, which is the same as to say that they or their employers would not permit any such on their bills of fare. Some are said by Dumas to elect that

the aspics should be served with the roasts, while he prefers them to follow the roasts. For ourselves, we agree with the French *maîtres*, who maintain that an aspic has no place at a dinner, but belongs strictly to the series of cold dishes to be used at suppers, breakfasts, and other cold collations. We therefore hold that an *aspic chaud* such as is described by some authors is a misnomer for a compound gelatiniferous sauce, which, like the ancient glace, may serve as base for great and small ragoûts, but can never take an independent place at table. We abstain from giving the recipe for the *aspic chaud*,* firstly, because its execution takes five hours at least; secondly, because its complication mocks Apician cookery; thirdly, because the product has to be passed twice through a napkin; and, fourthly, because it is inferior withal to ragoût sauces produced by direct methods.

Grand Aspic.

It is necessary for large establishments, such as hotel kitchens, to have at hand a general reserve aspic, to be used for the immediate production of special great and little aspics. It is called grand for the same reasons that certain sauces are called grand, namely, because it represents a general base, produced on a large scale, to be divided into parts to receive separate specialization from additions mainly.

The aspic, then, has for its basis a savoury coulis, and in this respect does not differ from the sauces. Each quart requires to contain an ounce of gelatine. The *gelatine* may be made from *calf's feet*, and this has to be clarified by white of egg, or it may be supplied directly as *gelinglass*, the pure form of glass-like gelatine now sold in trade. The aspic may be coloured red by beetroot or cochineal, or brown by brown gravy or caramel. Its own colour is, however, quite acceptable. The spices are best applied as tinctures.

* *Cf.* 'Dictionnaire Général de la Cuisine,' ex D.D., 192.

Isinglass also has to be clarified when it is to be used for sweet jellies. The most simple mode of doing this is by solution and skimming; if this be not sufficient, the fining by white of egg becomes necessary.

Preparation of Sugar Syrup for Jellies.

Sugar syrup, even when made from white sugar, is frequently somewhat turbid, not so much from matters contained in the sugar as from impurities in the water. Syrups, unless made with distilled water, have, therefore, to be clarified at a boiling heat, either by mere skimming or by means of white of egg; the boiling heat also sterilizes the syrup by destroying bacteria.

Preparation of Fruit Juices for Jellies.

Fruit juices have to be boiled and skimmed, and ultimately filtered. Filtration may be made through paper or cloth; it may be preceded by agitation with paper-pulp or sand. These substances collect the gelatinous pectinous particles, which, if not thus fixed, quickly obstruct any filter, and allow no more juice to pass. For filtration through paper, the best material is the strong white Rhenish filtering-paper sold by chemical warehousemen. Sand should be white, and well boiled, washed, and levigated; it must be shaken with the juice in a stoppered bottle. This process is effectual in treating larger volumes of lemon or orange juice, which contains much gelatinous pectose.

Jellies flavoured with Wine.

Such jellies can be made with high-flavoured wines, sherry, hock, and others, either by adding them to any of the standard sweet jellies, or by producing a dilution of the wine with water, adding prepared syrup, acidulating with lemon-juice, flavouring with tinctures of spices, heating the mixture, and dissolving in it a quantity of glassy gelatine

amounting to one ounce for every quart of vinous liquid. Care should be taken not to make the jellies too strong.

There is a kind of frothy jelly produced by adding effervescent wine to an otherwise fully finished jelly mixture which is on the point of setting. It is called *Jelly with Champagne*. When the wine is stirred in and incorporated, the jelly is packed into a mould and kept in ice. Such a jelly may be combined with one containing still wine, and having a different colour. Thus, we have seen white champagne jelly forming the top, and translucent hock jelly forming the basis, of jellies.

Orange Jelly, when well made, idealizes the best features of the fruit. It embodies the *zest*, which is otherwise mainly wasted; then it receives vigour and additional zest by some added *lemon*. Both the orange and lemon rind should be extracted with alcohol, and the *tincture* only should be added to the juice. Put the juice, say, of ten oranges and two lemons in a quart of water, and boil, while skimming, after having added 12 oz. of *sugar* (*i.e.*, 1 oz. of sugar to each fruit). In case the boiled and skimmed solution were not to run clear through Rhenish filter-paper, it should be boiled with the beaten white of one egg, and then filtered. Dissolve 2 oz. of *gelatine* in a quart of water, and add the solution to the juicy clean syrup; add a wineglassful of *maraschino*, or *cognac*, or *mere alcohol* to the product, and pour it into moulds. The product should be about 5 lb. of jelly. Clarification by albumin diminishes the flavour of the jelly; the tinctures of the zests should therefore be added quite at last, with the pointing of liqueur.

Lemon Jelly is similarly prepared, only ten lemons being required for five pints of jelly.

Macédoine of Oranges is orange jelly mixed with prepared sections of oranges.

Pineapple Jelly is more laborious. The pineapple has to be rasped unpeeled, the pulp to be pressed in a cloth, and

further digested for half an hour, and extracted with half a pint of water. The juice of two lemons being added, boil, skim, and, if necessary, clarify with white of egg; add water to make the solution measure a pint; dissolve in it an ounce of gelatine-glass, add a pint of clarified sugar syrup, a pointing of wine or liqueur, and place in moulds.

Pomegranate Jelly is in favour in the South. It should be coloured with cochineal, as its own colour is too feeble. Its taste is not pronounced without the addition of lemon-juice; but it is characteristically astringent, from the contents of the crushed pips or seeds.

Cranberry Jelly is highly flavoured, but only feebly coloured, and requires some cochineal.

Currant and Raspberry Jelly is an excellent combination, the currants supplying acidity, the raspberries flavour.

Strawberry Jelly requires either lemon or red-currant juice for acidulation. It gives a nice macédoine with small ripe or large cut-up strawberries.

Cherry Jelly combines the juice of the Kentish pie cherries or Vistula sour cherries with that of red currants. Raise its colour by cochineal.

Macédoines of Apricots, Peaches, and Apples.

These macédoines are fruit jellies, with portions of fruit deposited in their substance. The fruit is often added raw, but on the whole it is advisable to use it stewed in sugar syrup, with preservation of shape. Plums, strawberries, raspberries, mulberries, white and black currants, cherries, grapes, may be employed. The result, in our opinion, is more pleasing to the eye than sympathetic to the sense of gustation.

Jellies with Liqueurs.

A pint of a spirituous jelly should not contain more than 2 oz. of any liqueur. Maraschino or Alsatian

Kirschenwasser, cognac brandy, curaçoa, Dantzic gold-water, cedrally (cedrela), rum-punch, whisky, or gin, may be used.

Variegated Jellies are characterized either by different colours, in layers, or different flavours, all interspersed with shredded pistacio-nuts. In this way residual broken jellies may receive a new form.

Streaked Jellies, or *Gelées panachées*, became fashionable during the French Revolution of 1789. *Breccia Jellies* are made by placing lumps of different jellies in a mould, and filling the interspaces with liquid differently-coloured jelly. When set the product resembles the breccia of geologists.

Whisked or Frothy Jellies, also called Russian, for no assigned reason, can be made with any jelly while in a state of fusion. When frothy it must be made to set by the external application of cold. The champagne jelly above described is frothy by the evolution of carbonic acid gas. The whisking process influences the appearance, but hardly the taste of the jelly.

Compound Fruit Froths, or *Macédoine Purée Jellies*, are mixtures of jelly and compote. The purée of fruit is incorporated with the jelly. Some of these compound fruit-purée jellies have received the name of *pain*, probably intended to indicate the rounded-off body, and translatable by *loaf*. Thus, a jelly with purée of pineapple is named *Pain d'Ananas;* it is coloured with (60 grm.) a preparation of cochineal in gelatine, which the French call *grenetine*. Another, with purée of strawberries, is *Pain de Fraises*, also requiring 40 grm. of grenetine.

The jellies just mentioned form a transition to the *compound creams*, or *Bavaroises*, or *Bavarian cheeses*, which derive their consistency from gelatine, their richness from cream, and their flavour from extract of fruit, and owing to their triple basis are amongst the finest products of culinary art.

Blanc-Manger and its Transformations.

It appears from a letter of Madame de Maintenon that Dr. Fagon prescribed under the name of *blanc-manger* an aliment to be used by patients affected with inflammatory disorders. On following up the matter historically, we found the following old *recipe for blanc-manger:* Pound 125 grm. of blanched almonds with a little water, and add a litre of consommé made without vegetables and free from fat; in the place of the vegetables put into the bouillon with which you make consommé two cloves, a stick of cinnamon, and some salt; when the bouillon is well mixed with the almonds, add 60 grm. of the white flesh of roast fowl, minced and pounded, free from skin, tendons, and bone; or roast veal, or a piece of breadcrumb. When all is well mixed, pass through the tammy, add to the purée the juice of an orange and 125 grm. of sugar, and place on a lively fire until the composition has become thickened.

This, then, is really a *soup* of almonds and suprême de volaille in consommé; how its name blanc-manger came to be confined to a white jelly is not ascertained; but the limitation is of relatively recent origin, perhaps not older than the beginning of the present century.

A *blanc-manger* is nowadays a jelly made with calf's foot, or gelatine, and milk of almonds. There are several modifications, marked by greater or lesser concentration of the ingredients. A French recipe even goes so far as to destroy the white colour of the jelly by an addition of *grenetine*, being gelatine coloured red with alkanet-root or cochineal. A recipe for a *fried blanc-manger* leads to a pudding-like mixture of rice-flour, cream, marchpanes, macaroons, and eggs, lemon-zest, and salt, which is to be fried in butter or lard. But this is a misapplication of the name altogether, and should be discontinued.

Many modern recipes for *blanc-manger* are content with a mixture of milk and starch, which, when boiled and cooled, becomes an opaque jelly, a mere *flummery*. This may be eaten with a sweet custard sauce. Others, again, destroy the character of the dish by adding *chocolate*, and term it *chocolate blanc-manger*. These are barbarisms from which every appreciator of good cookery must turn away.

Use of Perfumes and Ethers in Jellies.

Jellies should not be impregnated with mere *perfumes*, such as *violets*, for they will be as disappointing as the sugared violets which became a fashion under the Second Empire in France. *Artificial ethers* resembling fruit-essences should also be avoided.

Fruit Jams which in England are called Cheese.

The prototype of these confections is the jam made originally of quinces and honey, now of quinces and sugar. From the Spanish name of the quince, *marmela*, this jam was called *marmelada*. From this the name was transferred to orange jam, which many persist in affectedly calling orange marmelade. While orange jam has little resemblance to true marmelade as regards consistency, there are other kinds of fruit the pulp of which furnishes excellent cheese—particularly of the plum tribe, apricots, and above all *damsons*. In these small plums the pectin bodies which produce the dense gelatinizing principle are most successfully developed. The more juicy kinds of fruit used in domestic cookery, such as currants and raspberries, contain enough of these pectin bodies to yield jellies, but never enough to produce so dense a confection as is implied by the metaphoric term of cheese. Their juice requires an addition of some gelatinizing principle, which might appropriately be agar-agar, but, under the conditions of rarity to which this cheap and

plentiful material is condemned by the indifference of traders, must needs be gelatine.

Apricot cheese, by the French termed *fromage de, or à la, Chantilly*, is the next best after that of quinces and damsons; the name is derived from a locality where apricots were reared of high quality and in abundance.

CHAPTER XX.

DRESSED CREAM AND COMPOUND CREAMS.

Charlottes, Starch Jellies, or Flummeries, Cold Puddings.

The plain and simple preparations of cream from cow's milk depend for their success mainly upon the quality of the material. This should be very thick and viscid, so-called *double cream*, flowing but slowly in a thick wave with a round, bulging front, and should be sweet. Sour cream may be used, even be preferable, for sundry purposes, but it should be applied only when it is expressly indicated. If the cream be not sufficiently viscid for all purposes, it may be improved by the addition of some *gum arabic* (*gum acaciæ*) dissolved in a minimum of orange-flower-water; this mucilage will increase its viscosity.

Cream in substance is not very wholesome, and therefore, whenever it has not to be diluted otherwise, it is beaten into a *froth*, a condition in which its taste is pronounced while its bulk is not excessive. This *whipped cream*, or *cream-snow*, *crême fouettée à la paysanne*, is tasty, and can be made ornamental as well. It may be flavoured in several ways, that by *vanilla* being preferred; *maraschino* or other liqueurs are next in favour. An addition of grated brown bread gives a vigorous contrast,

which can be heightened by a garnish of sponge-cakes, macaroons, and ratafias. This mixture was at one time esteemed in the frozen state, as so-called ice.

Whipped Cream with Fruit is highly esteemed in many forms; the fruit as purée is mixed with one-quarter of its weight of powdered sugar, and to this mixture an equal volume of cream-froth is added and well incorporated with it. In case the fruit purée be too juicy to remain coalescent, it should be placed on slices of sponge-cake, or on lady's fingers, which will absorb the liquid part, and keep the body of the cream in a solid state. The red juices require some cochineal to heighten their colour.

Cream Jellies, or Preparations of Cream with Jelly, are very characteristic dishes called *Bavaroises*, or *Bavarian cheese*. A milk or emulsion of almonds, or nuts, is mixed with boiling cream suitably sweetened; to this a concentrated solution of gelatine is added (in the proportion of 1 oz. to the quart), the whole passed through a tammy, and put in moulds to set. Pistachios and spinach make the Bavaroise green. Such cream jellies may also be flavoured by liqueurs, maraschino, or essence of orange, lemon, orange-flower, vanilla, roast and bitter almonds, etc. Egg-yolks may also be added, or a liquid custard may be given as a sauce with the Bavaroise.

Cream Jelly of Punch, as French cooks term it, is flavoured with Jamaica rum.

Cream Jellies with Fruit are analogous to the preparations of whipped cream with fruit already defined. Juicy fruit has to be concentrated.

Compound Custard Jellies contain eggs and a gelatinizing body, but no cream. Indeed, the custard is made to take the place of the cream, and from this and similar substitutions some German cooks call a mere custard a 'cream.' The physical similarity to whipped cream is effected by the addition of whipped white of egg. These preparations are

put forth in books retailing cheap cookery and certain shops as creams, a name to which they are not entitled. We have therefore given them their proper defining name.

A Custard Jelly with Wine and Egg-froth bears the French appellation *crême bachique;* the wine may be hock, champagne, madeira, or malaga. The amount of gelatine in all these jellies is kept at 6½ per cent., dry, or about 1 oz. to the pint, of the finished jelly, for they have to maintain a spongy, frothy condition; but the meat or sweet jellies require but ½ oz. to the pint.

Custard Jelly with Wine and Orange-juice is a good combination.

Compound Custard Jellies with Cream and *Custard Cream Jellies* are mixtures of cream with custard and jelly, the latter added to give it consistence and shape, flavoured with materials similar to those which are employed in plain creams, custards, and jellies. When the cream is added to these compounds in the whipped state, they are by French cooks termed *en mousse.* This should be 'spongy.'

Such *custard cream jellies* may be flavoured with *vanilla*, or *orange-flower*, or *madeira wine and vanilla*, or *maraschino*, or *coffee*. An old recipe* prescribes curdling of the cream by the agency of (rennet) ferment obtained from fowl's stomachs or gizzards. This recipe has been so deteriorated by copyists that, on the false assumption of the gizzards being introduced to produce gelatine, the real gelatine was omitted, and the eggs were omitted probably from parsimony; such a mutilated formula must necessarily produce a failure. Other flavours and additions are *chocolate*, *burnt sugar, or caramel* (resembling *crême brulée*), *macaroons*, and *ratafia.* A jelly flavoured with the latter also passes by the name of *Italian cream*, or *Bavaroise with ratafia.*

* *Cf.* D.D., 469.

Cold Charlottes or Pudding-like Preparations in which any of the Five Varieties of Cream may be employed.

The *hot Charlottes* are real puddings, and contain no cream, *e.g.*, those of apples or apples and brown bread ; but the cold varieties belong to this place in the system, as they principally consist of *compound creams*. There is no history to the name, and they are defined by French authors as *Plats d'entremets à la crême et aux fruits.*

Compound Cream Charlottes, commonly called *Charlotte Russe*, or *Charlotte à la Crême dite à la Russe*, or *à la Richelieu*, is an artistic outer case of sponge-cake filled with any of the compound creams above alluded to. When different jellies are employed, arranged in compartments, the *Charlotte à la Brunoy* is produced. When the case is constructed of fresh strawberries, agglutinated by liquid jelly, a macedoine-like charlotte ensues, called in French works *Celestine Strawberry Cream.* When the case is made of agglutinated *almonds*, supported by two layers of *compound creams*, and a custard cream jelly in the centre, a so-called *Panachée Cream*, or *Cream à Surprise*, results.

Starch Jellies or Flummeries.

Flummery signifies an *acid* jelly made from the husks of oats, the Scotch *sowers ;* the word derived from the Welsh *llymry*, or *llymrig*, harsh, raw, or *llym*, sharp, severe, has also acquired a metaphorical meaning equivalent to insipid compliment. That the husks of oats should produce an acid by fermentation is analogous to the result of the fermentation of bran, which produces acids of the fatty acid series, particularly proprionic, useful in the preparation of morocco, kid, and wash leather. But the origin of the jelly, or any jelly, from husks is less easy to explain. We have nowhere met with any description of the manner in which this original Scotch acid jelly might be produced.

However, *flummery* as now used in culinary language signifies a preparation the principal constituent of which is a kind of flour or starch (flour of wheat, or grits, of rice or rough-ground rice, also as grits, buckwheat, millet, sago, or starch of potatoes, rice, etc.), made soluble or expanded in milk, a fruit juice sweetened with sugar, flavoured with aromatics or liqueurs, mixed with the froth of whipped albumin, and allowed to set into a jelly in a suitable mould. A flummery is sent to table with a tasty sauce, such as liquid custard with liqueur, or cold sauce of raspberries, currants, or cherries, or cream or milk sauce with flavour of almonds or vanilla, or wine sauce. In German culinary literature the dish figures as *flammeri*, which is further corrupted to *flambri*. It is not noticed at all in many English cookery-books, and the French also as a rule ignore it. One of the latter* has a dish which he terms *Plombières*, without any explanation. This might be an attempt at an approximative reproduction of the word 'flummery' as spoken. The French dish which bears this heavy name is a cream custard, flavoured with almonds and set by heat below boiling, mixed with whipped cream and frozen in ice. Being thus destitute of starch and flour of any kind it does not come under our definition of flummery.

A Flummery of Rice-grits and Fruit Juice, so-called *Rothe Grütze* (*Red Grits*), of Baltic Germany, originally made with buckwheat, now of rice or wheat grits, to be eaten with cream or custard, is popular in Northern Europe. *Flummeries of wheat-grits*, or *potato and wheat starch*, boiled with milk, flavoured with liqueur, *e.g.*, maraschino, are eaten with cold fruit sauce or liquid custards. Many variations of flummeries are described, which can be produced by the observance of the following *principles :*

Any *flour*, *grits* or *starch* may be used to produce the initial paste.

* *Cf.* Gouffé, *loc. cit.*, p. 770.

Of *grits* (of *rice* or *wheat*) *three* parts will produce the same solidity of the flummery as *two* parts of starch.

Of *buckwheat* a greater proportion is required than of grits, and of *millet* a greater one than of buckwheat. These latter cereals will be less used where rice and wheat are freely accessible, but many an opulent man on the Baltic would think his *red grits* imperfect if it were not made of buckwheat.

Sago would give an imperfect flummery unless it were very much boiled, or mixed from the beginning with some binding starch. The same observation applies to *tapioca.*

The *liquid* by means of which the floury base may be swelled into the colloid body may be *milk*, or even *cream*, or *fruit juice.* A *milk flummery* may be harmonized by an *egg sauce*, but is best relished with a contrasting *fruit juice sauce*, while inversely a fruit-juice flummery is best relished with a *milk custard* or *cream sauce*, or with *cream* only. The harmonious or contrasting flavouring of flummery and sauce must be attended to.

Cold Puddings.

In some cookery-books a number of dishes are placed under the heading of flummery which, although they may have some features in common with it, are nevertheless peculiar ; they are sometimes treated of under the name of *Cold Sweet Dishes.* They are in reality *Cold Puddings*, and under this name we propose to consider them. They are not merely ordinary puddings which have become cold, but such as require exposure to a low temperature before they acquire the consistency or quality which entitles them to be called puddings.

Cold Milk Rice is the most popular of these dishes, as a French novelist testified, who found it, in conjunction with prunes, on every hotel table in Switzerland. It may be mixed in strata with fruit pulp, such as apples, or cheese

of apricots, damsons, and currants plumped in water. A punch or arac sauce or a custard sauce may suitably accompany it.

Cold Wine Rice is boiled rice immersed in a syrup made of two parts of sugar and one part of white wine; 1 lb. of dry rice to 1 lb. of sugar and half a pint of wine is a good proportion. The flavours may be various—zest of lemon, lemon-juice, or others employed in jellies. Dressed slices of oranges make the dish very refreshing.

Poppy-seed Pudding is made by triturating the poppy-seed with a little cream or milk, so as to obtain a paste, to be flavoured with bitter almonds, sugar, cinnamon, rose-water, or orange-flower-water. This paste is spread over a layer of bread laid like the case of a charlotte in a pudding form, and soaked in milk; alternate with layers of poppy-seed paste and panada, and at last cover with panada; ornament with sugar and cinnamon. This pudding is to be heated in a water-bath, to set on standing, and after cooling to be turned out.

A Compound Poppy-seed Pudding contains, besides the paste, macaroons, yolks of eggs, currants, and whipped white of egg; to be baked in a water-bath in a moderately hot oven, turned out on a plate, and be sent to table cold, with a custard sauce.

Dishes with a Constituent Basis of White of Egg Froth.

Snow Milk.—The German cooks call the froth of white of egg *snow*. The froth used in the dish is sweetened and scalded in milk, so as to become set. It then becomes the solid part of a refection of which the liquid part is milk, or milk and egg-yolk, *i.e.*, liquid custard. This dish, to be eaten with a spoon, is a great refreshment at any time of the year, but particularly in summer-time, when well cooled. It is also a very excellent dish for patients and invalids suffering from affections of the throat, or the effects of opera-

tions in the mouth and throat; those who are too weak to chew or pulp with their tongue the snow, can yet drink the custard in which it was scalded.

An *Austrian variation* is *Snow-Nockeln*—as indicated by the name *Nockeln*, the southern equivalent for the Bavarian *Knödel*, the Suabian *Knöpfle*, High German *Klösse*. The custard receives an addition of gelatine, and is set and moulded, the balls being immersed in the custard so as to form a breccia.

CHAPTER XXI.

CULINARY FATS AND THE PROCESS OF FRYING.

Culinary Fats, Butter and other Animal Fats, Vegetable Fats.

The quality of *butter* depends to a large extent upon the breed of cows, the nature of their food, and its quality even as determined by the place where it is grown, and the mode of its preparation. The influence of the food was expressed by the rustic writers of Rome by the saying: 'Pabuli sapor apparet in lacte.' Of the injurious flavours of milk derived from food containing plants of the wild garlic tribe and other odorous vegetables, like cabbage, turnips, etc., flavoured by sulphuretted essential oil, only small portions remain with the butter, and these can be made to volatilize by the process of fusion. The most useful varieties of butter next to English are Irish, Dutch, Holstein, Swiss, Norman, and from the Channel Islands. Australian also has lately put in an appearance in a frozen condition. Most butter is now made from sweet cream, but some is also produced from cream which has been allowed to collect on soured milk. Wherever the latter process is carried on

in cold cellars, it yields a very good butter, but on the large scale of extensive farms it is impracticable.

Butter which has not a pure taste can be improved by washing first with salt walter, then with some milk, and ultimately with pure water. It can be preserved by salting, but not thereby protected absolutely from deterioration. The best mode of preserving butter for culinary processes is clarification by heat.

Clarified butter, Indian *Ghee*, *Schmalz* of the Germans, is produced by heating butter until all froth and deposit of casein has subsided and the liquid is perfectly clear and free from water. The necessary degree of heat is ascertained by immersion of a piece of breadcrumb, which should float under slight effervescence, and become slightly brown. Such butter will keep good indefinitely, and is the best and most reliable form for all culinary purposes. French cooks use butter for the *fritures maigres*, and aver that it requires more care than lard or suet, because it accepts heat quicker, and has therefore to be heated on a less active fire.

In countries in which butter is rare—as in Italy, the South of France, Spain, and Portugal—*hog's lard* or *beef suet* takes the place of butter for many culinary purposes for which in our northern countries butter exclusively is used. But this does not exclude the use of hog's lard for frying in countries where butter is plentiful, as lard, on the whole, is considerably cheaper than butter. Lard is disliked by some cooks, as it is said to leave a disagreeable layer of fat on the objects fried.

Mahometans and Jews, who do not use lard, find, in countries where butter is rare, an occasional substitute for it in *goose fat*. This, when clarified, is of excellent taste, but it can be obtained only in limited quantities, even from lake districts—*e.g.*, that of North Germany, where geese are reared in great numbers.

For the nations round the Mediterranean, *olive-oil* has,

since prehistoric times, been the principal culinary fat, as well as fat-food; it was burned in their lamps, and illuminated the shrines of their saints, as it does those of the saints of the Russians of the present day. The northern nations have a prejudice against the use of olive-oil in cooking, which is mainly due to the fact that it was sometimes of bad quality, owing to the long transport or original faults in the making. Such faults—*e.g.*, in Bourbon Naples—were engendered by oppressive fiscal imposts, which the cultivators had to pay before they were allowed to pulp and press their olives.

The oil which runs spontaneously from the pulp of the olives, called virgin oil, is the best and least coloured, and is ready for immediate use. The oil which is obtained by the press is more or less turbid and slightly coloured, and has to be stored for some time to deposit its impurities and become clear. Olive-oil differs much in appearance and quality, according to its chemical composition. Some is colourless like water, and very liquid, consisting of almost pure olein; other qualities are yellowish, greenish to green from chlorophyll, and more or less thick—that is to say, less mobile and liquid than the previously described qualities. All these may be of excellent taste; they can be made more liquid by exposure to cold and removal of the crystallized fat.

The use of oil requires the taking of some precautions; every new portion of oil to be used should be heated for at least half an hour on a moderate fire, to avoid the rising of the oil and the loss of the fritter by ejection. This phenomenon is perhaps due to the sudden evolution of water from one of the constituents at high temperatures. The evolution of this gas is promoted by agitating the hot oil—*e.g.*, by dashing in a fine spray of water, which bursts explosively, and is called 'screaming the oil'—*i.e.*, making it scream. It causes loss of oil, and the scattered

droplets cause pain and blisters. It is not a logical proceeding.

A number of other animal fats and vegetable oils are used for cooking in many parts of the earth; but they are not abundant, and not of refined taste. *Nut*, *almond*, and *poppy-oil*, when fresh, are excellent. Other oils—such as cōlza, cotton-seed, etc.—can be purified so as to be of no particular taste; they may be good nutriment, but they do not possess the essence of attraction which we term flavour. Eastern nations use much *sesame-oil*, the flavour of which is repugnant to Western palates. *Cacao butter*, of which much is isolated in the manufacture of certain descriptions of chocolate, might be used, but is practically neglected. *Cocoanut-oil* also furnishes a kind of butter, which has a very fine flavour when pure; but it is used more for soap-making than for culinary purposes.

Dumas, in his Dictionary, curiously enough, speaks of *lard* with the contempt of a Mahometan or of an uninformed person; while under the article *Cochon* he quotes, with evident approval, the hyperbolic sentence of Grimod de la Reynière: 'Sans le cochon, point de lard, et par conséquent, point de cuisine.' Here it must be pointed out that the French word *lard*, in the first place, signifies bacon; while what in England is termed lard, the fused, clarified, and recongealed fat of the hog, is by the French termed *saindoux*.

The composition of animal fat tissues is complicated by the presence of membranes, and particularly of water, besides the fats. The fat tissue of the *sheep* varies much according to the part of the body from which it is taken. Thus, mutton suet (kidney fat) contains from 91 to 92 per cent. of pure fat, besides from 6 to 7 per cent. of water, and about 1 per cent. of membrane; the fat fuses at from 50 to 52° C. The omentum (net, caul) contains 94 per cent. of fat, and from 5 to 7 per cent. of water, and only 0·7 to

0·9 per cent. of membrane. The fat tissue underneath the skin contains from 12 to 20 per cent. of water, and from 84 to 79 per cent. of pure fat, and from 3 to 4 per cent. of membrane.

Good *suet from the ox* contains 91 to 95 per cent. of fat, 5 to 7 per cent. of water, and from 0·8 to 1·1 per cent. of membrane. The fat from the breast or sternum (brisket fat) of sheep and oxen is richest in water, 15 to 30 per cent., contains from 4 to 5 per cent. of membrane, and 70 to 85 per cent. of fat. Yet this fat tissue is very solid and consistent even after it has been boiled, and this consistency and its excellent taste cause it to be much inquired after. The South Germans term this brisket fat 'breast kernel,' from the similarity of its taste to that of a nut. The *hump of the camel* is analogous to it both in structure and in taste.

The fat tissues of the hog are throughout richer in pure fat, and contain less water (6·44 per cent.) than those of oxen and sheep (water, 10·48 per cent. mean). Good lard should contain only from $\frac{1}{10}$ to 1 per cent. of water, $\frac{1}{4}$ per cent. of nitrogenous matter, and at least 99 per cent. should consist of pure hog's fat.

The fats of all three species of animals have an almost identical chemical elementary composition—namely, contain from 76·5 to 76·6 per cent. of carbon, 11·9 to 12 per cent. of hydrogen, and 11·3 to 11·5 per cent. of oxygen. With this the composition of cow-butter fat coincides very closely, but not entirely, as it contains 75·63 per cent. of carbon, 11·87 per cent. of hydrogen, and 12·50 per cent. of oxygen. Human fat has the same elementary composition as animal fat.

In the animal and vegetable fats, which are soft or liquid at ordinary temperature, olein (or trioleo-glyceride) prevails; as they get more solid, margarin or palmitin (trimargarito- or tripalmito-glyceride) rises in quantity; with increasing

solidity of the fats, stearin (tristearo-glyceride) rises, and at last prevails in quantity. Ox suet is almost entirely composed of stearin, with very little of the other fats.

The chemically *pure* fats have neither taste nor flavour; these distinguishing qualities they obtain from the admixture of substances which are either naturally present or imparted by changes, such as oxidation or fermentation, or by art, particularly culinary art. On the other hand, flavour can be withdrawn from fats, and such tasteless and odourless fats might, like flavourless spirits, be termed *silent fats*. Decomposing fats are called rancid; decomposing butter becomes very objectionable by the liberation of *butyric acid;* decomposing animal fat tissue communicates the odour of the tissue in which it is stored to the liberated fat. Overheated or burnt fat, as it is called, assumes the disagreeable taste, and emits the irritating odour, of a substance formed from glycerol, termed *acrol*.

Theory of the Process of Baking in Fat, called Frying (Phrygology).

The operation of frying may be defined as the cooking of things intended to be eaten by means of fat; it postulates a pure-tasting fat or oil, and a high degree of heat. The proper degree of heat is indicated by the fact that substances containing moisture, on being placed into hot fat, will apparently make it boil—that is to say, part with their water—and, when their surface can be raised to a sufficiently high temperature, become yellow and brown. The expression 'boiling fat,' which is sometimes used in connection with frying, has therefore to be interpreted as meaning, not fat assumed to boil by itself under the influence of heat, for it never does boil when pure, but fat in which a material suitable for being fried will cause the phenomenon of ebullition by itself giving out steam, and become browned, or frit.

In Italy frying is a popular art, in which most urban housewives and the average *paysannes* are experts; the art of making a *fritto* is no doubt facilitated by the plentiful supply of olive-oil. In the North of Europe, however, but few cooks understand the production of a good *fritto*, even with all the advantages of lard and butter.

Frying can be effected in clarified butter, suet, lard, or olive-oil. The latter causes the surface of the fried material to be particularly crisp, and is particularly suited to the frying of some kinds of fish. When doughy substances being fried begin to float on the surface of the fat, or to burst by expansion, it is time to remove them with the wire cradle or spoon. Some kinds of dough, such as *krapfen* or the Roman *scriblita*, float from the beginning when made with fermented dough, and with them colour is the only criterion of the completion of the coction; a golden brown colour is the best, a darker brown may taste bitter.

The fried material—or, as it is sometimes termed, the 'fry'—should be placed in a wire cradle, or on blotting-paper, to drain. It may then be salted or sugared, as the case may be. The Italians fry many things, which Northern Europeans merely boil—*e.g.*, calf's head, cauliflower, artichokes; and these are much better when enclosed in a batter of yolk, flour, and breadcrumb. Other materials—such as calf's liver, lamb's fry, water-melons, pumpkins, mushrooms—are better without any batter, but may be cut in slices or flat pieces, dusted with flour, and fried.

Frying offers many advantages to the small household, the one particularly that it is the quickest mode of cooking raw materials; above all, the objects retain their juice and flavour in a remarkable manner, if only suitable provisions are made. Thus, *forcemeat* may be enclosed in moist wafers, turned in yolk, covered with breadcrumb, and fried; *ox-cheek* may be cut in thin strips, and covered with yolk and lemon-juice, or surrounded with boiled and

pounded rice or purée of rice, and mixed with yolk. Such combinations may be infinitely varied.

Parsley, savory, sage, and other fine herbs, fried crisp, serve as additions to other frits; we think, however, fried herbs more curious than tasty, and liable to introduce confusing elements. Connoisseurs have been related to have tested candidates for the office of chef by giving them herbs to fry; we ourselves should not attribute much importance to proficiency in this particular.

Fritted fruits—*e.g.*, plums, peaches, apples, quinces, oranges—require, like all tender mixtures of flour, milk, and eggs, an addition of sugar. They are eaten more for their taste than for nutrition. Most fritted viands are served by themselves, or with some lemon-juice only. On account of their prominent taste, they are mainly used as entrées.

The breadcrumb with which it is intended to cover, by the adhesive mediation of beaten egg-yolk or batter, any viands about to be fried should be quite dry, and very finely powdered; if the bread taken be moist, the fried crust becomes uneven, or broken and detached. By this oversight, uninformed or improvident cooks often spoil good materials.

While frying has the advantage that it can be done quicker than any other mode of preparation by heat, it furnishes no sauce or gravy; and if such be required, it must be separately provided from extraneous sources; or the fry may be strongly spiced, or, if suitable, covered with flavoured butter (of savory, of anchovies, parsley, or mushrooms).

The author of the 'Physiologie du Goût' has recorded a series of instructions, in the shape of an allocution, to his cook, Maître Laplanche. His friends, he said, admitted him to be a *potagiste* of the first order, but they observed that he was uncertain as a *friturier*. The incident which is said to have given rise to the allocution was the serving

of a sole, which had been attempted to be fried, but was pale, soft, discoloured, and had distressed the company at table—Monsieur Récamier, le docteur Richerand, and le président Seguier. The professor thought that this had happened to the chef because he had neglected the theory of frying, of which he did not feel the importance, and lectured him on the physical laws involved in the consideration of the difference between the temperature of boiling water on the one hand, and of fat in which frying can be done on the other. We think the application better than the theory, and the incident quite bears out the statement of Carême and the relation of Pagès, to the effect that a gentleman who could write and speak, more particularly speak, pathetically on cookery, had an indifferent cook.

Fried things are well received at feasts as introducing an attractive variety, are pleasing to the eye by a certain light-brown, reddish colour prophetic of the taste of maturity, retain their original taste for some time, and can be eaten while being held with the fingers. The friture also gives to cooks opportunities for renovating broken remains of previous meals, and for providing quickly warm refections for unexpected guests.

The quality of a fry depends upon the object being *surprised*—that is to say, suddenly immersed in fat so hot that its outside becomes at once encased by a hardened surface, a cuirass soon to be browned. Then neither does the fat enter into the case so formed nor does the juice leave it, although it becomes concentrated by loss of steam. When the surprise has been effected, the heat must be moderated at once by moving the pan or damping the fire.

Small fish—such as trout below a quarter of a pound, smelts, whiting—may be fried in oil, whitebait also; but the latter are, in fact, fried more frequently in lard—oil would make them more crisp, and to some, at least, better

flavoured. Of *smelt* the culinary professor says incidentally that it was 'the becfigue of the waters, the same small size, the same perfume, the same superiority.' Probably as a contrast, or with a view of restoring his impaired reputation, Maître Laplanche prepared an immense fried turbot, and thereby, says his master, 'astonished the universe.'

It is stated that olive-oil does not bear to be heated as highly as butter, lard, and kidney fat, or suet, as it assumes an empyreumatic taste. But in the absence of precise thermometric data, the practical importance of this difference cannot be estimated; it shows the empirical character of cookery, that the temperature of fats used for frying has never been ascertained with the thermometer by cooks themselves.

French cooks distinguish practically *two degrees of heat* at which things may be fried—one yields the *friture chaude*, and may be termed *very hot fat;* the other yields the *friture modérée*, and may be called *medium hot fat.* (The French also use the word *friture* for the frying material, the fat itself, although its natural meaning is that of the fried article.) The very hot fat is recognised by a little bread causing in it small ebullition, and then becoming surrounded by large bubbles; while the medium hot fat causes small effervescence only, and no large bubbles. When the fat begins to be overheated, a more or less dense cloud of vapour appears over its surface, and spreads a disagreeable, penetrating, and adhesive odour.

The best heat for frying is about 210° *to* 220° *of the Centigrade thermometer; at that temperature frying is effected in the shortest time, and the product absorbs the least amount of fat. The matters which are fried at temperatures of from* 150° *to* 160° *absorb the largest amount of fat* (*Dubrunfaut*).

Purification of Suet and other Alimentary Fats.*

Animal fats and oils which are deteriorated by a particular odour are freed from this by the operation of being used for *frying;* after that they can be used in all culinary operations, including the production of pastry, particularly puff-paste. Fish-oil is completely purified of its odoriferous principle by being heated to 330° C., or near the boiling-point of mercury. Fatty acids distil in a current of water-vapour heated to above 100°, while neutral fats remain fixed; but when the neutral fats have been previously heated to a temperature of from 300° to 330°, they are decomposed, and the fatty acids distil with the superheated steam.

The operation of frying itself purifies fats by the elimination of the volatile fatty acids, which in general are the cause of the objectionable odour of fats. To purify fats in general, without imparting to them any flavour whatever, it is necessary to heat them slowly to 140° to 150°, and then cautiously throw in small quantities of water with a brush in minute droplets. This causes the fat to boil violently, almost explosively, with great noise (called 'screaming'), and some spitting of fat abroad; the operator must therefore keep face and hands at a distance to prevent the formation of minute burns and blisters. Mutton suet is purified of its peculiar odour by being heated to 150°, at which temperature the *hircin* is decomposed, and *hircic acid* passes away. During the siege of Paris some mutton-fat candles were thus purified, and the fat was used for food.

Classification of Fried Objects.

Fritters are a subdivision of fried objects, and their name has therefore a more limited application than that of the

* *Cf.* Dubrunfaut, in a discussion in the Académie des Sciences on January 1, 1871, reported by G. Grimaud de Caux.

French *fritures*, which comprises all fried articles as well as frying materials. Objects fit for being fried are pieces of meat, fish, poultry, game, or of fruit, or aggregates of comminuted things, such as minced meat, or pieces of bread, cake, etc., which are enclosed in a wrapper of some kind and fried therein. As a rule, only small objects are called fritters, and objects of the size of a côtelette, *e.g.*, are no longer called fritters.

Fritters may be divided in the following *orders :*

Meat, *poultry*, *game*, and *fish fritters*.

Croquettes, fritters made of *mince* or *force meat*.

Kromeskys (*à la Russe*), forcemeat balls wrapped in cowl.

Rissoles, forcemeat wrapped in nouilles or ravioli-paste.

Rissolettes, small portions of farce on little fried crusts of bread.

Croûtons, small dice of fried bread, without any additions.

The art of frying depends to a large extent for its success on the production of a suitable material with which the article to be fried is to be surrounded ; this material must generally be adhesive, viscous, not fluid in thin layers, and adapting itself to all inequalities of the surface which it is to cover ; it is generally a *dough* made of flour, eggs, butter, salt, water or milk, sufficiently liquid to allow the substances to be immersed in it ; it may receive an addition of egg-froth, which makes it a little more spongy ; its technical name is *a batter*.

The *theory of batter* is capable of being worked out into a separate essay ; there are the *varieties of batter*, those, *e.g.*, which are made in large kitchens in quantity to serve for the day, or those which the eremite, or the cook of a young couple, or the young wife herself, may compound for the day's occasion. The batter for pancake alone is a problem of which we shall have to take notice below, but it may be alluded to in this place. It is applicable (or, as there are several batters for pancake, we should say they are

applicable) to fritters containing slices of *apples*, *pineapples*, *oranges*, *peaches*, and other fruit. We then have *custard fritters*, being steamed custard, battered and fried, a useful form for the reservice of remainders; *cake fritters*, made, *e.g.*, with remains of brioche, baba or ratan cake, Kugelhopfen, or even roll or bread; they must be soaked well and long in milk, cream, or some juice, sugared, flavoured, battered, and fried crisp. *Whole-boiled rice*, with any juice, and coated with batter, makes excellent fritters, sometimes miscalled croquettes. Varieties are produced by additions and flavours; thus, the Italians have a favourite variety, *rice and ginger fritters*, to which they give the name of *diavolini*. [*Brioche fritters*, made with the unbaked brioche-paste directly, and *Spanish puffs*, or *petit-choux*, rather belong to the class of fritures represented by Krapfen, and not to the present division.]

Croquettes are *fritures* made of balls of mince or force meat, rolled in breadcrumb, dipped in beaten egg, crumbed a second time, and fried in hog's lard to a light colour.

There are *croquettes of boiled beef*, of *chicken*—elaborate ones, *e.g.*, with *tongue* and *truffles*—of *sweetbread*, *pheasant*, *rabbit*, *fat livers*, *lobster*, *turbot*, *sole*, and others more rare.

Kromeskys (*à la Russe*), also called *kramouskys*, are force-meat balls of any of the materials just mentioned, wrapped in braised *calf's udder*, thinly cut, immersed in butter, and fried in hog's lard; instead of calf's udder, *calf's cowl* (net, omentum) may be used as a wrapper. According to some authors, the specialities of a kromesky are a little *jacket of fat bacon*, in which it is enveloped, and *the batter* in which it is dipped. The bacon should be previously cooked and cut into thin slices; each slice may envelop, *e.g.*, two oysters, or a teaspoonful of any salpicon.

The form is said by some to be Russian, by others Polish; the same uncertainty adumbrates either name. The

kromesky is thus seen to contain the same kind of salpicon as the bouchée or the croquette; it differs from the latter not even in shape, but only by the material by which the shape is maintained.

Rissoles are a kind of pastry made of minced and spiced meat or vegetables, or fruit, wrapped in a paste, and fried in lard. The paste may be the one used for nouilles or ravioli. Probably these preparations were originally made with whole rice, and this gave the name. From the word and thing *rissole* are derived the verb *rissoler*, to give a nice red colour to baked and roasted meat, and the diminutive *rissolettes*, little portions of farce, served on little crusts of bread, called *croutâdes*.

There are recipes for many varieties of rissoles—some for every day, some for fast-days; some are to be used as *hors d'œuvre* for garnish. Besides the savoury ones, many forms contain vegetables only, such as spinach and mushrooms, and fruit, such as apricot.

The term *rissolettes*, or *croûtades*, is a modern French expression for the old Italian *crustini*, the little excavated pieces of fried bread, which are charged with some force-meat or tiny portions of fine ragoût; these savoury parts are not fried.

Croûtons are the most simple fritures, and are used with soups, ragoûts, and entremets. They are always tasty, and far excel mere toasted bread, even as *sippets*, or suckers up of gravy or sauce. They should be crisp, but not hard, have a firm exterior and soft interior. Hard croûtons, necessitating noisy crunching, are not æsthetical.

CHAPTER XXII.

FARCE, OR FORCEMEAT, FOR STUFFINGS; QUENELLES AND GRATINS, GODIVEAUS.

Farce is a French culinary expression, derived from the Latin *farsum*, for a mixture of minced or pounded meat, fat, bread, and spice, or, the bread being omitted, for sausage-meat only (*farcimen*, sausage), or for farinaceous egg-bound preparations, to be used for stuffing birds to be boiled or roasted, or filling raised pies, or the hollows of hard-boiled eggs after removal of the yolks, or for serving as material for gratins. The English forcemeat is derived from the French *viande farcée*, but for forcemeat balls the French use the expression *boulettes de hachis*. Forcemeat is prepared of different qualities, according to the application for which it is intended. Thus, for filling raised pies entirely or in part, it is not made of such select material, and not reduced to such fineness as for the production of quenelles, which require the greatest comminution; on the other hand, stuffings and gratins permit of a greater admixture of egg and panade than quenelles, and the more savoury the pie is to be, the more its contents must be confined to fleshy and fatty ingredients. The name of *quenelles* is confined to small forcemeat balls given with soups or ragoûts. We believe the word not to be very current in French kitchens. In Germany its equivalent is *kneffs*, which seems derived from the Greek *knesma*.

The *varieties of forcemeat* are many, and those most commonly prepared are made of *veal* for balls, of *veal and pork* mixed, of *veal* or *fowl* with *calf's liver*, or (variation) *fowl's liver;* forcemeat for cold pasties is mainly composed of veal and pork, well flavoured and spiced; of *fowl's* flesh,

in which case some cooks are satisfied with old hens as material; of *partridges* and *pheasants*, in which cases also age is no objection, if the meat be pounded and mixed with panada and butter. Of fish several varieties are suitable for farce; foremost the *whiting*, because it is neutral, and may be adapted to a variety of farces; haddocks, eels, and the cheaper varieties of fish should be employed. Lobster also is suitable. All fish farces require binding material, panada, egg-yolk, and thick sauce. The *liver of calves* and of *venison* also gives a good farce, by scraping and using the pulp only. Veal and pork also may be scraped instead of minced and pounded, and thus become most suitable for *stuffings* for *turkeys and capons*. *Smaller* birds, like *pigeons*, of milder taste, are better stuffed with a *savoury panada*, well spiced and egged, and kept rather fat. The panada should be soaked in broth. Many cooks prefer as binding material for farce a *batter* made of flour, butter, chicken-broth, and eggs, and cooked, called *cooked batter*, or *pâte à choux;* from its substitution for panada, it is also termed *pâte à choux panada*, a false pleonasm to be discontinued. The reason for which this paste was called *à choux* has not been preserved. The broth panada and cooked batter are mainly used with minces or purées of meat for the production of quenelles. *Water panada* is a regular ingredient of so-called *Cambridge sausages;* such on every section become blue-black with iodine. Apart from the question of diminished value, the admixture of bread not rarely gives rise to the formation of sugar from starch by the diastatic action of the gut in which the farce is enclosed.

A delicate farce much fancied by the French is made of *calf's udder* boiled in broth and transformed into purée; mixed with pounded fillets of chicken, panada, etc., and delicately spiced and sauced, it forms an excellent material for quenelles. *Variations* are obtained by substituting for fowl *grouse*, *pheasant*, *partridge*, or *hare*. When small birds,

such as *quails*, *snipes*, *larks*, *plovers*, and *dottrel*, are obtainable, their fillets form good material for quenelles.

Several varieties of farce deserve the special attention of connoisseurs, such as that of *liver and ham* for raised pies. In ordinary culinary works the selection of a light-coloured calf's liver is prescribed. But no healthy liver is naturally light-coloured, and those which appear to be so in trade are made pale by the butchers, by immersion in water. However, this process affects only a thin outer layer of the liver tissue; to effectually blanch a liver, *i.e.*, to wash out the blood contained in it, it is necessary to tie it to a water-tap inserted into the opening of the portal vein, and let the water run through it for some time. This treatment also removes the last traces of bitterness. If this be not feasible, the liver may be sliced and laid in water, or may be scraped, and the pulp washed in a cloth. But the process is unnecessary, except where the colour of the quenelles is to be pale and not dark. *Gratins* require a farce with much fat, and are, therefore, best made with livers of geese, or with scraped calf's liver mixed with much bacon fat.

Godiveau is a kind of farce used for garnishing the interior of *hot pâtés*, *vol-au-vents*, and *tourtes à la ciboulette;* it may be made of *veal*, with beef-suet, parsley, and spices; or of flesh of *fowl*, or of *game* with *truffles*, or of *mushrooms*, or of *fish*, turbot, eel, carp, all with panada.

Godiveaus are generally preferred to be made with a particular binding material, called *crême pâtissière*, which is analogous to the *cooked batter* above alluded to; it consists of *eggs*, *flour* and *milk*, is heated to boiling, cooled in water, and then mixed with the minced meat.

In Eaton's Dictionary it is stated that at many tables, where everything else is well done, it is common to find very bad stuffing. This is as true now as it was in 1822.

CHAPTER XXIII.

RAGOUTS OF VEGETABLES, AND COMPOUND RAGOÛTS OF VEGETABLES AND MEAT.

RAGOÛTS of vegetables, or stewed vegetables for garnishing braised and boiled meat dishes, are mainly characterized by cryptogams—*fungi* or *mushrooms*. The *common mushroom*, *Agaricus campestris*, L., is usually eaten at two stages of its growth, one when it has just risen from the *mycelium*, and is small, with its hymen still closed, called *button*, and the other when it is just expanded, its hymen forming a ring round the stalk, and the spore-bearing ridges forming a rosy lining to the expanded umbrella. To be valuable they must be plump at both these stages; the spores may just have turned black, but, on the whole, such mushrooms are over-ripe. Flabby, leathery, expanded, fissured, black-lined mushrooms are to be avoided.

Of all animal and vegetable matters, only three possess the *principle of sapidity* in the highest culinary and gustatory sense, namely, meat, cheese, and mushrooms. This principle is an alkaloid, or a series of alkaloids, which is practically designated as *osmazome*. It is most developed when it is somewhat overheated, or browned; hence, mushrooms are most sapid when fried in fat, and darkened by that process, as well as by the distribution of spores, which also become dark or black by heat.

In France and Germany the agaricus passes under the name of *champignon*, but in England it is called *mushroom*. This is a special application of the French name *mousseron*, of which more below. The agaricus contains above 91 per cent. of water, 2½ per cent. of nitrogenized substance, 1 per mille fat, nearly 1 per cent. of mannite and grape-sugar; soluble matter free from nitrogen above 3·7 per cent., woody

fibre or cellulose 0·67 per cent., and 0·76 per cent. of inorganic constituents. [Truffles are much less watery, and contain the nutritive constituents in more than double the quantities in which they are present in agarics.] The ash amounts to more than 5 per cent. of the dry substance; one-half of it is potash, one-quarter sulphuric acid, and at least 15 per cent. is phosphoric acid. Starch has never been found in fungi.

Mushrooms grown in the open air, on meadows, or in shaded glens, have the best flavour. We recognise two particular varieties of the *Agaricus campestris*, one white, the other brown-speckled on the convex side. They are difficult to rear by art, or, at least, their growth is uncertain. They are more easily reared in caves, such as the quarries below Paris; but these subterranean products have much less flavour. The great use which is made of mushrooms in cookery is evident from the special recipes with which literature abounds.

There are numerous modes of preparing mushrooms on record, besides simple *frying in butter*, which we consider the best of all; they may be slowly fried—*i.e.*, *gratinated* while filled with *farce;* dressed with *oil*, or gratinated *sous la tourtière*, so as to resemble those done by braising; or fried and laid on fried bread, *croûtes aux champignons.*

The name of *mousserons* is given to several small edible varieties of fungi of the agaricus family which grow *among the moss.* From this circumstance the French name and the English word 'mushroom,' now exclusively given to *Agaricus campestris*, are alike derived. The mousserons are partly eaten fresh, partly collected and dried, and then look like pieces of old leather. Italian merchants in London sell these mixtures, called *fughi*, at about half a crown a pound. They are powdered for being placed in ragoûts. The *Mousseron d'Armas* is eaten in Provence; there are further, the *Mousseron blanc*, *Agaricus albellus*, D.C.; the *Mousseron*

faux, *A. tortilis*, D.C.; the *gray Mousseron*, *A. mousseron*, Bull.; and the *Mousseron petite oreille*, *A. virgineus*, Pers. These mousserons were used mixed for the production of ragoûts. It is related that Barras, the Director who produced Napoleon and the 13th Vendémiaire, employed several individuals to collect these delicate fungi for him. He had them prepared by frying in butter or lard with herbs and pepper; the fry was then moistened with veal-broth or bouillon, and reduced, and the sauce thickened with butter and flour.

Another edible fungus is the *morel*, *Morchella esculenta*, Pers. (*Phallus esculentus* of Linné); Fr. *morelle*, Germ. *Morchel*. It is agreeably flavoured, of a firm spongy consistency, and abounds in April and May in certain localities, along wet ditches. It is eaten cooked fresh, or strung up to dry. Some champignons pass in France under the name of *cèpesfrancs*, in two varieties, white and black. They yield extracts of good flavour, but are liable to degenerate during preparation and become uneatable.

At the sight of *truffles*, or even the hearing of their name, a proper French gastronomer is expected to go into ecstasies of delight and admiration. French authors call them the *sacrum sacrorum* of gastronomers, the *diamonds of the kitchen*, and other nonsense. According to Dumas, the truffle says, 'Eat me and adore God.' He also informs us that to write the history of truffles would be attempting an account of the civilization of the world. The author of 'The Physiology of Taste' ascribes to truffles such metaphysical effects as that 'they awaken erotic recollections,' and, without being positively aphrodisiac, will, under certain conditions, make women more loving and men more amiable.

The *truffle*, *Tuber cibarium*, or *Lycoperdon gulosorum*, grows nearly in the whole of France, south of Burgundy, wild and uncultivated. It assumes four modifications, of which three are distinguished by the colour of their flesh,

the black being mainly of Périgord, the white of Burgundy, a gray and violet variety of no particular home, while the fourth, Piedmontese, also white, is marked by its odour of garlic. It grows from six to seven inches below the surface, and has to be discovered and dug up. The collectors employ trained dogs and learned pigs in their searches. This difficult mode of collection and relative rarity of the truffles explains in part their high price.

Truffles contain less water than any other edible fungi, namely, 72·80 per cent.; their nitrogenized ingredients rise to 8·91 per cent., their ingredients free from nitrogen to 7·54 per cent.; but with these they contain 7·92 per cent. of woody fibre or insoluble cellulose, and 2·21 per cent. of inorganic materials. In the ash potash and phosphoric acid prevail, while only little sulphuric acid is present. Now, it is this amount of woody fibre which makes all truffles, if not hard, at least very solid, and thus contrasting with the tenderness of the mushroom, and detracts much from their quality as 'food for the gods,' however attractive may be their flavour to mortal palates.

The name of *truffle* is derived from the Italian *tartufolo*, the diminutive of *tartufo*, signifying he who hides or disguises himself. According to Pliny, Apicius and Lucullus imported truffles from Libya, by Carthage, to Rome. According to Galen, the Greeks also valued them, and at Athens the rights of citizenship were accorded to the children of Cherips on account of his having invented a new kind of ragoût with truffles for flavour.

The Piedmontese truffle, *Tuber griseum*, Pers., Piedm. *truffola*, is white or gray, and has the alliaceous taste, on account of which it is preferred by the southern Kelts. They preserve it in fused butter. Napoleon's cooks carried it with them to Russia, and those of Louis XVIII. occasionally paid half a crown an ounce for it. Truffles are dear at a shilling an ounce.

The antique truffle brought from Africa to Rome was probably a distinct variety, *Tuber niveum*, Desfontaines.

Many essays have been written on truffles, one of the earliest being by T. Robinson, published in 1693. A German author, A. Bornholz, treated of their cultivation, and his work was translated into French in 1826. The praises of truffles are often as absurd as the condemnations launched against them. A goodly collection of both kinds of animadversion may be found in the work of Dumas, who says truly that he belonged to a time in which truffles had been more in fashion than at any other period: 'Les Bourbons de la Branche aînée gouvernaient, disait-on, avec des truffes.' Whatever may be the result of the analysis of this sentence, the connection between this family and truffles did not turn out to be a prosperous one, and perhaps, as a consequence, modern Frenchmen look upon truffles with the same limited but just appreciation as we do ourselves.

To insure the *good quality of truffles* the purchaser should select them as round or globular as possible; press them in the hand and see that they are resistent, and neither soft nor adhesive; he should smell them to ascertain their flavour—if they have an odour or taste of cheese, they are spoiled, and must be rejected; he should next throw them in fresh water, and separate those which float, and which are inferior, from those which remain at the bottom; he should brush them to remove all earth, and change the water, which should always be cold (52° F.), until it is not changed by the tubers any longer. In case any skewers be seen, they should be drawn to make sure that several truffles have not been fastened together to make a large one. The finest truffles are generally sent to table *en serviette*, while the smaller and inferior ones are cut up in slices, dice, and mince, and used in sauces, ragoûts, and minces. Truffles are in season from November to March.

Truffles may be added to many dishes, but in this place

we wish to take notice only of such preparations as preserve the identity of the tubers. They may be *baked in ashes*, *braised in a wine mirepoix*, or *steamed over brandy and water*. The result of the braising is called by the French *Truffes à la serviette*, because they are carried to table on a napkin. The mirepoix is to contain a bottle of wine (Dumas has champagne; Baron Thiry orders wine of Collioure, M. Bignon, Madeira or Jerez). The application of alcohol in this manner appears to be both extravagant and unæsthetical. The wine or spirit does not enter into the truffle, happily for its taste, but boils away, and does not even furnish a good sauce. It is therefore preferable, for all those who desire to preserve to the truffles their natural unmixed flavour, to wrap them in buttered paper and steam them in a suitable apparatus, or bake them in hot ashes, or, most conveniently, bake them, wrapped in buttered paper, in an oven. *Truffles boiled in court bouillon* are a mere variety of those braised in wine mirepoix. When such truffles are set up in a pyramid they are called *en roche*, therefore peculiar only as to external form. Truffles may be *minced*, *fried*, *gratinated*, *excavated and stuffed with farce*, *baked in slices* with Parma cheese, or boiled and roasted on a spit while being basted with oil, lemon-juice, and spices. They may be made into a *ragoût* with any *sauce*, *espagnole* being the most suitable, some varieties being called *à l'Italienne*, *à la Piémontaise*, and *à la Périgueux*, or formed into a *pudding in glace*, *i.e.*, savoury jelly; mixed with *mushrooms*, etc. The white Piedmontese truffles do not require to be cooked, but, after having been thinly sliced, may be dropped in any hot sauce or garnish with which they are to be associated.

A technically distinct preparation to be mentioned in this place is *D'Uxelles*, which may be termed a ragoût, but is, perhaps, more properly termed a vegetable farce, consisting of minced mushrooms, parsley, shallots, butter, and spices,

all fried; it is to be used as an ingredient for sauces or as a stuffing for tomatoes.

A *ragoût* is defined as a rich compound, consisting of quenelles, mushrooms, truffles, fat livers, etc., mixed with a rich sauce, and used for garnishing highly-finished removes and entrées. It is therefore not really a dish by itself, but a complement or garnish for other preparations, though these, when so garnished, are also termed ragoûts.

It was particularly by ragoûts that the ancient French art of cooking gained the esteem of the world, and by contrast it is in the matter of ragoûts that most culinary enormities are committed in modern kitchens both in and out of France.

One of the oldest ragoûts that have preserved a specific name is the *salpicon*. It may consist of any kind of meat and vegetables, sweetbread, truffles, mushrooms, artichoke bottoms, etc., all to be stewed, separately or in groups, as they require different periods for coction. The French word *salpicon*, spelled *salipicon* up to 1740, is alleged to be derived from *sal*, salt, and *piquer*, and to signify, and have anciently signified, a dish made of gherkins, ham, truffles, etc., flavoured with vinegar (Heyse, 'Etym. Dict.'). Considering the original meaning of the word *ragoût*—it is derived from *ragoûter*, to give again taste (*goût*) to a matter, or cause new appetite to a person—namely, a meat-dish, made more savoury by sauce, we can accept the definition of salpicon. It is also contended that ragoût was constructed to signify a dish which consisted of materials which had been cooked and on the table before in another form, and came now in a new form, not merely warmed up, but reconstituted. But we do not find this meaning in the Academic Dictionary, where *ragoût* is a stew, and *ragoûter* is defined as meaning to restore the appetite, to stimulate, etc., whence this particular stew would be a dish intended to stimulate the appetite quite irrespective of the fresh or réchauffé nature of its ingredients.

A common *salpicon* would contain sweetbread and fat livers, with fungi, or quenelles, or godiveau, white meat of fowls previously roasted, cocks' combs, and artichoke bottoms, all with espagnole sauce.

Most ragoûts admit of being presented in a white modification—*i.e.*, with velouté sauce; or a brown form—*i.e.*, with espagnole. Of the great number of ragoûts to be found in magiric literature, we shall mention only the characteristic or important ones:

Ragoût of Sweetbread — one of the finest; of *Cocks' Combs and Kernels*, called *en Financière*, from the sauce. These bodies, being themselves tasteless, require careful saucing to serve as vehicles; if badly prepared, they justly excite contempt. *Ragoût à la Toulouse* is very complicated; may be given with allemande or suprême sauce in a vol-au-vent or a casserole of rice. From its many optional ingredients, it is also called *Ragoût mêlé* and *Ragoût fin*. *Calf's-head Ragoût* (*en Tortue*, because the calf's head is prepared as for mock-turtle) is an excellent preparation; the one called *à la Chipolata* contains more strongly spiced farce to serve as garnish to roast or boiled turkey, capon, or poulard. Similarly classical are the ragoûts of *Ox-palates; Red Sheep's Tongues; Stuffed Chicken-wings; Fillets of Fowl or Game; Fillets of Larks; Goose-liver, à la Strasbourg; Quenelles of Chicken;* of *Eel-fillets;* of *Crayfish-tails and Quenelles of Whiting;* of *Crayfish-tails, Mussels, and Oysters;* of *Prawns* or *Shrimps* in place of *Crayfish;* of *Fillets of Sole, Salmon, Trout;* soft *Roe of Carp* or other fish.

Of *curiosities* amongst ragoûts, we have met with two—one of *Carps' Tongues*, a mockery of an antiquated paradox; and a *Ragoût of Rabbits' Tongues*, which was imagined and produced by Vuillemot.

An old form of ragoût is termed a *Terrine*, and is really an entrée, which takes its name from the former custom of serving the meat in the very terrine in which it had been

cooked. Later on a terrine came to be composed of several varieties of meat braised together, and served in a vessel still called *terrine—i.e.*, earthenware pan—but mostly made of silver or porcelain, or enamelled iron. Prepared ragoûts, or cold pâtés, such as the *livers of ducks of Toulouse* or of *Nérac*, are sold and sent in terrines (tureens). The *Terrine à l'ancienne mode*, or *du Louvre*, made according to a recipe by Leclercq, had the greatest reputation amongst dishes of this kind; its ingredients were fat chicken, partridge, back of hare, nut of veal and of mutton, all larded and spiced, boiled in broth, with roasted chestnuts and fine herbs added.

CHAPTER XXIV.

PURÉES OF VEGETABLES USED AS GARNISHES OR AS ENTRÉES.

The name *purée* was originally confined to pea soup, as we see from Varenne,* where it is considered as interchangeable with this ('Potage aux pois, ou purée'). The soaked and swelled peas are to be boiled, and the bouillon is to be taken off without crushing the peas; if more bouillon be wanted, a second decoction may be made. It was this bouillon without the peas which was termed *purée*, and was more particularly specialized as *purée claire*, and used as the bouillon for soups *au maigre*. Thus, the *frog soup* and *crayfish soup* ('Potage aux écrevisses en façon de bisque') were to be made with it,† and it was declared preferable to fish bouillon. But in the course of time the entire pea soup, with the crushed and disintegrated peas in it, was called purée, and then gradually the liquid was lost

* Varenne, *loc. cit.*, p. 71. † *Ibid.*, *loc. cit.*, pp. 78, 79.

sight of, and the name *purée* was applied to the thick paste of peas only, and to various other matters which admitted of similar treatment, and thus the following definition was arrived at. Purées are the products obtained by cooking, mashing, crushing, pounding, and sifting, from farinaceous substances, such as chestnuts, potatoes, or peas. These lend themselves naturally to the production of these preparations; but a number of other edible substances, vegetable as well as animal, have been forced through the process for the production of purées, and although they are not so suitable as the leguminous seeds, they furnish products of essential usefulness in culinary practice, for purées may be served *as dishes* by themselves, or *as garnishes* or *bases* for roasts and entrées. They differ from sauces by their greater consistency and firmness, while a great number of them serve as *bases*—*i.e.*, principal materials—for *soups*, of which they form the characteristic solid ingredients. To these we have already referred in previous paragraphs; here we confine our view to those preparations which serve as garnishes or as dishes by themselves.

Some authors have words of lively praise for purées, and think that they ought to be more generally understood and practised. The production of a purée is essentially, as a certain interpretation of the name indicates, a purifying process, whereby edible parts are separated and removed from the rough or hard or inedible parts, and that by the mechanism of sifting. Thus, from leguminous fruit the indigestible shells are removed; from roots and leaves the stringy cellulose. Meat, which from its poverty or toughness would be sorry fare if boiled or roasted only, can be worked into a palatable and digestible condition. Old hens or partridges, the remains of cold poultry and of all game, can be turned to good account in a purée. Even an ancient and extraordinarily tough *moorghee* of Madras, says 'Wyvern,' may be thus rendered fit to be eaten. Such vegetable and

meat purées are of great value to the sick, and even to persons suffering from defects of the masticating organs, or local affections of the mouth, tongue, and throat, and may be made useful as part of the diet of children.

The *instruments* necessary for the production of purée in general are, in the first place, those which will *mince* meat very fine, or a mincing-machine so called, cutting by revolving and fixed knives, and pressing through metal sieves with round holes; *mincing-knives* of semilunar shape, which cut by rocking action, hence called rocking-knives; a strong *mortar of marble*, and *a pestle of boxwood*—the mortar should be permanently placed on a *block of wood*, being a section of a tree somewhat wider in diameter than the mortar. There should then be large *hair sieves* of horse-hair, with from 72 to 144 openings to the square inch, and wire sieves; it is useful to have sieves of different widths of the openings, as their successive use saves both time and labour.

The tougher materials having been minced, can be prepared for passing the sieve only by strong *pounding*. This is best effected if the quantities taken are not too large; mere trituration is sufficient in the case of leguminous seeds, but coherent materials require to be comminuted by strong blows of the pestle. Then place the sieve over a large bowl or dish, so that it stands entirely within it; put the pulp on the sieve and triturate it with a wooden spoon. Some cooks from time to time invert the sieve, and scrape off the portion of the purée which adheres to the under side; but this seems not in any way mechanically useful, but a natural impatience to estimate the increase of the result of the work done. Remove the remainder from the top, to pound it again if necessary, and wash the sieve in hot water, to clear the meshes of any fixed fibres. We have found a stiff circular *disc-like brush*, with a central perpendicular handle, an excellent substitute for the spoon, and

invaluable for clearing the meshes of fibres. Such a brush must, however, be kept very clean and free from taste.

The mere application *of pressure* by means of the spoon will not so much cause the purée to pass, as the hair or wire of the sieve to *bulge downwards*, and then the gaps which form will allow crude parts to pass, and spoil the rest of the operation. Where, as in the case of soups, there is plenty of fluid at disposal, you may repeatedly use that which has passed by pouring it back on the sieve; on the other hand, the drier the purée, the more rubbing does it require to get it through the tammy. At last there remains a portion of material on the sieve which has to be rejected, and in this respect also the cook has to exercise judgment. He must cease triturating when the desirable particles have passed, and before any undesirable ones are sufficiently ground down to pass through the tammy.

Amongst *the Purées of Fruit and Seeds*, that of *Chestnuts* is the most perfect and desirable. In cookery we have to range chestnuts with leguminous seeds, although they differ widely from them in a botanical sense. They are the fruit of the tree which was for some time ranged with the oaks, and called by Linné *Fagus castanea;* but it was again separated from the oak and called *Castanea vesca.* The English name 'chestnuts' is a slightly corrupted translation of the old Latin name used, *e.g.*, by Virgil, of *Castaneæ nuces.* This name is merely the result of the accident that many of these nuts were imported into Italy from *Castana in Thessaly.* This has led to the surmise that the tree was indigenous in Thessaly, but this is doubtful. The tree is certainly indigenous to Europe—at least, was not brought to it from other parts within historical times, and does not prosper in other continents except under cultivation. It thus differs as regards origin and history from the *horse-chestnut, Æsculus hippocastanum,* which was imported into Europe from India about three centuries ago.

Purée of Chestnuts is appropriate for use in the form of *soup*, as well as of *sauce*, to accompany *white entrées*, and especially the turkey. For the production of a brown purée the chestnuts have to be carefully roasted, so as to become caramelized.

Purées of Peas admit of great variation, according to whether they are produced from *dry yellow*, or *green split*, or *green or fresh* peas. *Lentils*, *haricot beans*, and other leguminous seeds are managed like peas. In Russia and Germany *Purée of Haricot Beans*, particularly of the large white climbing variety, is a favourite dish with a great proportion of the population. It is eaten as a garnish to an entremets made from *the green pods* of the same bean or of *scarlet runners*, preserved in salt and subjected to fermentation like *sauer-kraut*. The sugar contained in the beans is *phaseomannite*, identical with sugar found in *flesh* and *brain-tissue* called *inosite*. The acid developed by its fermentation in the presence of salt is *lactic acid*, the same as that present in sour milk or in hung meat.

Purée of Tomatoes requires either evaporation of the excess of water from the juice, or the addition of a thickening roux.

Purée of Apples is well known in this country under the name of *apple sauce*. The apples used in its production should be sour, such as Wellingtons ; mild or sweet apples produce a flat purée. Apples have this advantage in cooking, that they fall to pulp completely with moderate stirring, and do not require to be rubbed through a tammy ; but such passing makes the purée more smooth, and distributes the sugar and spice which have to be added in an even manner.

Almonds and other *nuts*, including the Indian one known as *Promotion-nut*, make good purées. Of the *ground-nut* authors speak hypothetically, without apparently having put it to practical use,

Purées of Cucumber, Pumpkin and Vegetable Marrow, or *Gourd*, are excellent preparations, provided their water be condensed and they be made savoury by coulis. White and creamy dressings are less attractive. The purée of the edible large pumpkin has a fine golden or orange colour; it is much used in France. The pulp contains much of the tender cellulose which is digestible.

Purée of French (green) *Beans* is a passable form for green beans which have become stringy; applied to tender pods it seems a superfluity, a waste. Its colour may be improved by the addition of spinach-extract.

Of *the Purées of Roots and Tubers*, that of the *Four Roots* so called, or *à la Croissy*, consists of *onions* (which are bulbs), and three true roots, namely *carrots*, *turnips*, and *parsnips*. They must be stewed in coulis, and not boiled in water.

The distinction between a purée properly so called, to be used as, or in connection with, an entrée, and a purée intended to serve as an ingredient of a soup, is not very rigidly upheld, and has perhaps never been discussed. A perusal of the list of purées does, however, yield evidence that some of them are used as *entremets only* in the undiluted state, while others are used exclusively *in soups*. To these latter belongs the *Purée of Carrots*, which is not used as an independent dish. The carrots must be braised in savoury coulis.

Purée of Turnips is used as an independent dish. It may be prepared in two forms, *white* and *brown*; the latter is less digestible. Some cooks add breadcrumb or panada to this purée to restore consistency after addition of the savoury sauce.

The *Purées of Celeriac and Parsnip* are best dressed with espagnole; those of *Topinambur* or *Jerusalem Artichoke* have a fine flavour which should not be overtoned by additions. *Purées of Potatoes* are not quite congruent with mashed potatoes, but have to be kept a trifle thinner.

Amongst the *Purées of Bulbs*, that of *onions* takes the first

place. Like most dishes with prevalence of onions, it passes in France under the cognomen *à la Soubise*. It can be made in two varieties—one white, the other brown. For both the sliced onions should be parboiled in water and pressed in a cloth, to make them milder. The purée from *red* onions, called *Bretonne*, is finished with espagnole.

Purée of Leek is to be coloured with spinach-green.

Of the *Purées of Leaves*, that of *spinach* (or *spinage*) is the lion. It requires butter, some sorrel, and savoury coulis. *Purée of Sorrel* is too acid to be used in any other form than as sauce, or as an addition to spinach. The acid principle is binoxalate of potash (salt of sorrel), the same as in the leaf-stalks of rhubarb.

Endive yields a mild purée to be dressed in béchamel or velouté.

Purée of Celery also is very mild, to some palates flat.

Of the *Purées made from Sprouts*, those of *Asparagus*, *Hops*, *Scakale*, *Brussel-sprouts*, are the most conspicuous. To the *Purées of Stalks and Inflorescences* belong those of *Cauliflower* and *Artichokes*. The last preparations of this kind which we have to mention are those of *Truffles* and *Mushrooms*. On all these products a great amount of ingenuity has been bestowed, which only intimates are able to appreciate. It is always necessary carefully to distinguish products which are *advantageously* made into a purée, and those which may be made so *for occasions*, from those which ought *not* to be so treated.

CHAPTER XXV.

CULINARY ESSENCES AND SAVOURY PREPARATIONS OF BUTTER.

THE chief amongst the *essences* is *Proust's Essence or Extract of Meat*, already fully discussed in earlier chapters. From almost every kind of meat a special essence might be made

according to the method employed in the preparation of those of beef and mutton. But as the materials are less plentiful, stock essences from other kinds of meat are very rarely if at all made. *Fumets* are essences containing certain specified flavours, from residual parts of animals, *e.g.*, from carcases of birds from which the fillets have been cut. With regard to such fumets and to all essences of animal parts, remember that *meat alone* gives any extract worthy of the name of essence, and a pound of meat furnishes not more than about half an ounce, with which a pint of good strong broth can be produced. Therefore a gravy from a carcase should not be more in weight than the meat yet attached to the bones when they are chopped. Bone and inner organs contribute next to nothing to any extract made from carcases.

Some cooks apply the name of *fumet* only to extracts made from game, pheasants, woodcocks, partridges, and from larks, blackbirds, leverets, and rabbits. This is a matter of mere convention, and there is no reason why an essence of fowl should not be called a fumet of fowl ; anyhow, essences are made in exactly the same manner as fumets.

The *Essence of Fowl* as described in books on cookery is a good illustration of the persistence of the prejudice in favour of bones of whatever origin, and is of very little use. The *compound essence*, into which extract of veal enters, is more suitable. The *Essences of Game*—pheasant, partridge, woodcock, and snipe—are useful to work up residues.

Essence of Ham is always savoury and naturally concentrated, as the meat of the ham has been dried.

Essences of Fish are savoury, but have a collateral fishy or hair-oil taste, which makes them repulsive to refined palates. Broiled fish—*e.g.*, John Dory or whiting—gives a more tolerable essence, but it is partaken of only under social constraint.

Essences may be made of *shallots, garlic, sage and onions, truffles, mushrooms* (not to be confounded with *ketchup*), *fine herbs, oranges, anchovies.*

The *essences* may be incorporated with *butter*, which, like most fats, has the power of retaining flavours better than liquids. We thus obtain *anchovy butter, ravigote butter, green ravigote butter, Provençale butter, lobster butter* or *lobster coral butter, Montpellier butter, crayfish butter, prawn and shrimp butter.* In the cases of crayfish and other crustaceans, the flesh itself, not merely the extract, is incorporated as purée with the butter.

Soy, soya, Japanese *sooju*, also called India or China soy, because it came *viâ* these countries, is the Japanese name of the plant *Dolichos soja*, L., and of the extract prepared from the fermented grain of this plant. The grain or bean is (said to be) fermented in (salt) water, and the product is evaporated down to the consistency of a thin sauce, or even of a dark-brown treacly extract. *China soy* as hitherto obtained in London had a strong taste of brown or black sugar syrup, commonly called *dabs*, and however genuine as regards importation it may have been, it would have been more valuable if it had not been so mixed. According to an old fable, soy is made from beetles, a statement which Londoners improve to black-beetles. This was probably induced by the colour of the soy, which is very much like that of the brown articulate.

The so-called China soy formerly sold in London was a thick liquid of agreeable, sweetish, somewhat warm taste. The later importations from Japan consist of a thin brown liquid of agreeable taste, being a salted extractive, which serves any purpose of a mild sauce; we found it very agreeable with fish.

According to Kæmpfer, soy was made by the Japanese with meat-juice, and termed by them *sooju;* but the products sold in London contain no appreciable amount of meat-juice,

The Japanese eat the flour of the soy-bean cooked, and call the dish *miso*.

Brillat-Savarin supposed that soy had been the *garum* of the Romans: 'Soy which comes from India, and which is known to be the result of fishes fermented with mushrooms.' This is followed by a sentence of prurient nonsense on fishes and truffles, with which this author concludes this passage.

The Iatropha Plant and its Products.

A plant largely grown in the West Indies, and supposed by the Abbé Raynal to have been brought from Africa by negroes, by them and the Indians termed *manioc* or *magnioc* (French *manioque*), producing large tubers on its roots, was by Linné termed *Iatropha manihot*. This name, derived from *iatron*, 'remedy,' and *phago*, 'I eat,' is intended to be expressive of the properties of different species of the genus, which were supposed to be healing as well as nutritious. Humboldt termed the plant *Ianipha manihot*. Its roots or tubers become very large, and expand even to the size of a man's thigh; their external tint is gray, green, or red, their pulp always white; their juice is milky; by rasping, levigation, and pressure, they yield three products—a *pulp*, a *starch*, and a *juice*. The pulp, when obtained by mere comminution of the tubers, and drying, is called *couaque*; when it has lost some of its starch by levigation, and is dried, perhaps slightly cooked outside in the shape of small thin round cakes, it is called *cassava** (spelled also *cassave* and *cassavi*); such cassava cakes, with milk, eggs, and currants, form an excellent pudding. The mere *starch*, free from nitrogenized, pectin- and gum-like bodies, is called

* *Voce* Cassava. *Cf.* Humboldt, 'Plant. Æquinoct.,' ii. 108; Subeiran, *Journ. de Pharm.*, xiv. 393 (the poison lost in 36 hours); Bajon, 'Mém. sur Cayenne,' i. 433 (poison passes into distillate); Firmin, of Surinam, in a letter to Mérat and Délens, 'Dict.,' ii. 481. *Cf.* also Aublet's and Brunelli's works on Cayenne.

moussache (in Cayenne *cypipa*); the former is supposed to be a corruption of *muchacho*, the Spanish word for 'child' (Mérat and Délens interpret 'child of the manioc'). When this starch or flour is dried on hot iron plates, it becomes cooked and transformed into a body called *tapioca*.

The *third product* of the tubers is the *milky juice*, which in the fresh state is poisonous to man and animals. The poisonous principle is either destructible by air or volatile, as the juice loses its poisonous qualities within thirty-six hours after it has been expressed, and immediately by boiling; the poison passes into the distillate. When this juice is condensed to a treacle-like *thick extract* it becomes *cassareep*, now to be described.

Cassareep or *cassarip*, the concentrated juice of the tubers of the Ianipha, is not mentioned by any of the earlier writers on the subject of this plant, and we may therefore surmise that it is a relatively late discovery. It is a brown, slightly sweet, aromatic thick extract, which communicates an extraordinarily savoury taste to meat-gravies. Its principal value appears in the construction of the *West Indian Pepper-pot*. If this extract be not well sterilized after it is bottled, it is liable to pass into alcoholic fermentation, burst the bottle, and become lost. The sterilized extract, or extract which has fermented, will keep for an indefinite period.

When the juice of the tubers is allowed to ferment by itself, it yields a weak *spirituous liquid* called *ouycou*, from which a spirit can be distilled.

There is a *sweet variety of manioc* called *camanioc*, the juice of which is not poisonous, and which can be eaten without any other preparation than baking in an oven or boiling in water.

CHAPTER XXVI.

VEGETABLES FOR ENTREMETS OR SECOND COURSE SIDE-DISHES.

History and Use of Celery.

Celery is used in England mainly in two forms—firstly, in the shape of young green *leaves* for flavouring soups; and secondly, and mainly, in the shape of greatly-developed, etiolated, blanched *leaf-stalks*, which are eaten raw with cheese or salt, and also cooked in soups, ragoûts, stews, and stewed by themselves. On the Continent, however, besides the young green leaves, the modification called *celeriac*, the greatly enlarged pole-*root* of the plant, is mainly used. This furnishes one of the most agreeable vegetable materials for various preparations: (*a*) The roots are boiled in broth, and eaten sliced in the soup; (*b*) they are eaten as a vegetable with white sauce, either being boiled in broth first and subsequently dressed, or being stewed and braised at once in a sliced state; (*c*) they yield an excellent salad boiled in broth or salt water, sliced fine, salted and spiced, covered with oil and a little vinegar. They may be mixed with other ingredients, or form a top-dressing to other more voluminous salads.

An *entire celery plant*, of the kind which forms the enlarged and tuberculated pole-root, consists of about 61 per cent. of root, 18 per cent. of leaf-stalks, and 20 per cent. of leaves; a root may weigh from 140 to 150 grammes, or from $4\frac{1}{2}$ to near 5 ounces. The *root* contains about 84 per cent. of water, 1·5 per cent. of nitrogenized substance, 0·4 per cent. of fat, 0·8 per cent. of sugar, 11 per cent. of matters free from nitrogen (in this some starch), 1·5 per cent. of woody fibre, and above 0·8 per cent. of ash. The

leaves and *stalks* contain the following quantities of constituents:

	Water.	Nitrogenized Matter.	Fat.	Sugar.	Other Non-nitrogenized Matter.	Lignin.	Ash.
Leaves	81·5	4·6	0·8	1·3	7·9	1·4	2·5
Leaf-stalks...	89·5	0 8	0·3	0·6	5·9	1·2	1·4

From this it appears that the stalks are the most succulent or watery parts of the plant; the etiolated stalks are probably much more so than were the green ones subjected to the analysis stated in the foregoing.

The *flavour of celery* resides in an *essential oil*, which can be obtained by distillation with water of seeds and herb; it is transparent, colourless or little coloured, and has a pungent, sweetish odour. On account of the volatility of the oil with water-vapour, dishes containing celery should not be boiled longer than is necessary for the cooking of the vegetable, or the vegetable should be added at the latest possible period.

Another of the characteristic ingredients of celery (*Apium graveolens*) is *apiin*, originally discovered in parsley, in which it is present in larger quantities than in celery. This body is a *glucoside*—that is to say, a *sugar* combined strongly with another matter, *apigenin*. A solution of apiin in boiling water, or a decoction of parsley or celery, is coloured deep blood-red by ferrous sulphate, even when very dilute, and brownish-red by ferric chloride. Apiin crystallizes in needles, and in feebly alkaline solution turns the ray of polarized light to the right. Apigenin is a yellowish sublimable substance, and contains an aromatic radicle.

Celery, in German spelled *Sellerie*, is probably derived from its Greek name *selinon*, which Linné used in compounding the distinctive adjective of its relative, parsley. *Apium* is described as the plant beloved by the bees (apis). The older English botanists called celery *ache;* it has been

suggested that the terminal *ac* of *celeriac* might be a survival of this name *ache*. In some English botanical works the name *apium* is derived from the Celtic word *apon*, wet, watery. The German name for celery is *Eppich*, and from the plant preferring wet places it is also called *palustral* or *Sumpf-Eppich*. The Greeks used celery-leaves for making crowns which were awarded for victories in the Isthmian and Nemæan games; the Romans,* however, used it as garlands (mixed with myrtle) round their heads, to neutralize, it is alleged, the power of wine.

We enumerate some preparations of celery which have more or less currency in magiric practice. A *ragoût* of celery-stalks may be varied in several ways; it should be savoury with coulis or broth. *Fried celery* is produced with the aid of a batter. *Celery-stalks with cream*, or béchamel, is a suitable garnish for boiled fowl. A variation is made with velouté. *Braised celery* with espagnole is very tasty; with allemande, milder. *Stewed celery-roots*, or celeriac, with savoury coulis, is a highly flavoured dish; another form is produced with Dutch sauce. *Celeriac* may also be excavated, stuffed, and braised.

Scorzonera, or Salsifis.

The French consider these roots as a material for soup, and when only small quantities of them are at the disposal of the cook, this is probably the best use that can be made of them. But larger quantities are more suitable for presentation as vegetable entremets. There are two varieties of salsifis grown—the *gray*, also called *white*, and the *black*. Some reserve the name of salsifis altogether to the white variety. We believe that the plant is little cultivated in England, but the roots in the market are imported as *scorzonera*. This is the *black salsifis*. It is remarkable by

* Celery, crowns of: *cf.* Voss, 'Virg. Eclog.,' 6, 68; Orelli, 'Horat. Od.,' 7, 24.

containing much *asparagin*, a body which bears its name from having been originally discovered in asparagus-roots and shoots in 1805 by Vauquelin and Robiquet. This nitrogenized substance is found in many plants at different stages of their development, most abundantly in young shoots of Leguminosæ, *e.g.*, beans, peas, and vetches. The scorzonera may be termed the autumnal or wintry asparagus; for although it is a root, and not a shoot, it resembles the asparagus much by its chemical ingredients; in flavour, however, it differs again from it. It contains about 80 per cent. of water, 1 per cent. of nitrogenous matter, 0·5 per cent. of fat, 2·2 per cent. of sugar, 12·6 per cent. of other non-nitrogenized matter, 2·3 per cent. of woody fibre, and 1·0 per cent. of ash. It is a *cichoraceous* plant; its name *salsifis* is of uncertain derivation, but that of *scorzonera* (or *escorzonera*) comes from the Spanish *scurzon*, a viper, and the plant bears the adjective *hispanica*. Its early second year's leaves, grown in the cellar, can be eaten as salad.

However intended to be used, the roots have always to be scraped and placed in water to which some vinegar and flour have been added. This prevents the milk-juice contained in the roots from becoming dark by contact with the air. Cut the roots lengthways in four if they be thick, in two if they be thinner, and all in lengths of about an inch and a half.

The scorzonera should never be boiled in water, but always stewed in a savoury coulis. The French eat salsifis prepared with *cream*, or in *fricassee*, or *fried in batter*.

Spinach, or Spinage.

This plant passes in France by the plural *épinards;* in Germany it is called *Spinat*. It came from Persia, where it grows wild, and has been cultivated in Europe for about

250 years; it is a most excellent and useful vegetable, available early in spring and summer, and late in autumn; of an intensely green colour, and very fine flavour, which amalgamates well with that of batter and gravy; it contains a little *salt of sorrel*, which is tasted as a slight astringency, or as edging tender teeth; some cooks increase this acidity by the addition of a little sorrel. On the Continent it is served with fried or poached eggs. Children and young persons sometimes have a dislike to it, which pedagogic zeal endeavours to eradicate by rigour; this should be avoided, as time and age are sure to transform the dislike into respect, and even affection.

Some German recipes, instead of adding sorrel, prescribe to dissolve a little carbonate of soda in the water in which spinach is to be boiled; this must be objected to. Others flavour spinach with braised onion and bind it with a roux; this is destructive of the fine flavour of spinach. Most gastronomers prefer well-boiled and pressed, and finely-hacked, spinach with a dressing of little butter, or much butter, or with some gravy, or glace, or coulis, and with fried or poached eggs, and some croûtons. The French like spinach with much butter, a fact which the authoress 'Cordon Bleu' illustrated by the following anecdote: A dignitary of the French Church, Canon Chevrier, in order to enjoy his dish of spinach on Friday, had it cooked on the previous Sunday, and warmed up every day, more butter being daily added to it. She also says that, owing to the large quantity of butter required by spinach, the French called it *la mort au beurre*. In England spinach is naturally so constituted that it requires and bears only moderate additions of butter. Some French gastronomers, in a mood of affected pleasantry, have termed spinage *le balai de l'éstomac*—some because of its facile digestibility, others on account of its assumed slight nutritious value. Mérat and Délens

term *la réputation* implied by this surname *un peu usurpée*.

Spinach prepared with *butter* the French term *à l'Anglaise*, that with *gravy*, *au jus*. Some make it semi-sweet with *sugar* (*au sucre*); and others, again, transform it into a complicated *cream* (*crême d'épinards*), in which the spinage is lost, as opium in *thériaque* of the French Pharmacy. Other forms are *rissoles*, *tourte*, and *soup*. By passing spinach through a tammy a tender purée is separated from any strings and fibres.

Extract of Spinach is obtained by expressing the juice of pounded spinach, coagulating it over the fire, draining the green precipitate on a sieve, and working it through the sieve with a spoon. It is used for colouring *green* various preparations—vegetables, sauces, quenelles, etc.

Endive, or Cichory.

Of *endive* more than twenty varieties are cultivated, all of which may be descended from the *wild cichory*, or *Cichorium intybus*. *Endive* is perhaps a corruption or modulation of *intubus*, or *intubum*, the Latin name of the blue-flowered wild cichory, as well as the endive of the garden. Linné called the latter *Cichorium endivia*, and the former as just stated, introducing a *y* into the cognomen used as adjective. The plant is used under many more names, which have multiplied ever since the time at which Pliny termed it *ambuleia*. The form in which it is most appreciated is that of *salad* in autumn and winter, when it is etiolated or bleached; it assumes this condition readily when the leaves are tied together in a cylindrical bundle. Most excellent endive grows all over England, but the endive in the London market is generally of third-rate quality and very dear. It may be prepared as *ragoût* with coulis, or in *grand gravy braised*, or with *white sauce*, or *cream*. When it is stringy, it may be worked into

a purée, and flavoured with béchamel or velouté, and a little sugar. Portuguese cooks even add a little caramel to perpetuate its natural slight bitterness, which disappears during the processes of parboiling, stewing, or braising.

Tomatoes.

The *tomato-plant* belongs to the family of Solaneæ, of which the *belladonna* is a highly poisonous, but in medical practice useful, the *potato* a very nutritious member. One of the Latin names of the tomato is *Solanum lycopersicum;* another, *Lycopersicum esculentum vulgare*, the edible *wolf's peach*, popularly *love-apple*. It came to us from Mexico through the West Indies; in Mexico, according to Nieremberg, it is spelt *tamalt;* but the Malays, who also cultivate it, according to Rumphius, pronounce it *tamatte*. The eatable part is the red, fleshy berry, or seed-capsule; the seeds, with some of the watery pulp, may be squeezed out of the fruit with the hand, through an aperture made by cutting out the hard central base to which the stalk is attached. When the tomato is quite ripe, its red peel also is easily removed, and there remains the red succulent pulp. A small variety of tomatoes, cultivated more for ornament than use, has berries of the size of small cherries, down to peas, and these contain juice only and no pulp; their peel, too, is harder than that of the large fruit, but they are very pretty as ornamental garnishes to savoury dishes, entrées, and ragoûts. The raw tomato has an acidulous taste of wild or uncultivated vegetables, which is disliked by children, and sometimes by ladies. It greatly improves with oil and vinegar as salad, and becomes still more developed when stewed, baked, or braised. Nevertheless, even these forms are inferior to its climax, which is attained in purées, soups, and sauces. These must be well reduced, as the fruit is very watery,

containing 92·37 per cent. of water, 2·5 per cent. of sugar, and about 1·5 per cent. of nitrogenized and 1·5 per cent. of non-nitrogenized extractives. Take care to buy only ripe tomatoes, and avoid the unripe form which has been taken from the bush in the green state, and been forced by exposure to sunlight to change its colour to *red*. Such a tomato is always flat in taste and poor in pulp.

Another Solanum, the *nigrum*, L., the deadly nightshade, called so from the deleterious effect of its black berries, was formerly eaten in England *as a green vegetable*.* Its French popular name is *morelle*, like that of its medically so important relative, Solanum *dulcamara*, the creeping *bittersweet* or *Atropa belladonna*, D. Another Solanum, of which the fruit, coloured dark violet, size of a very large pear, is eatable when prepared much like gourd or vegetable-marrow, is the one called *esculentum*, L., known and sold in France under the name of *aubergine* (also *mélongère*, *mayenne*, *varengeane*), and eaten in Provence and Languedoc. It comes from India, where it is called *fokké-fokké*, or *brinjal*, and eaten in soup and other forms, even as chutney. In the Antilles it is called *guingambo*.

Of the two alkaloids, *atropin* and *solanin*, which are poisonous, none occurs in the tomatoes, although their leaves are said at certain periods to be noxious.

Tomatoes form an ornamental and well-tasting entremets when stuffed with forcemeat and braised (*à la Provençale*) in salad-oil, and gratinated with breadcrumb and the salamander.

Artichokes.

The *artichoke* belongs to the family of *Carduaceæ*. Its systematic name, *Cynara*, is said to be derived from *kyon*,

* While it was, no doubt, prepared, cooked, and eaten as a vegetable, it is possible that this was done to obtain healing effects. *Cf.* Gatacker, 'Observations on the Internal Use of the Solanum.' London, 1757.

Greek for dog, because the spines of its calyx resemble the teeth of dogs. Its relative, the *cardon*, *Cynara cardunculus*, L., which has served as an illustration in a former chapter, comes from Barbary, and is cultivated in Central and Southern Europe. Its leaves are etiolated to prepare their large and thick petioles for being eaten. (These *cardons* must be distinguished from the *cardes*, which are the petioles of *Beta vulgaris*, var. *Cicla*, mangold.) They are prepared much like the true artichoke.

The *artichoke*, *Cynara scolymus*, L., comes also from Barbary, and its name indicates its Arabian origin; for from the Arab *khar chiof* are derived all other names which it bears in European languages. It was well known to the ancient Greeks and Romans, and cultivated all over Central Europe. Its large flower-buds, called *heads*, contain the eatable part, which is excessively small in comparison to the large size of the entire plant. This edible part is the receptacle or base of the calyx and the calicinal leaves, while the centre, called *hay*, consisting of flowers and silky threads, has to be removed. Young artichokes may be eaten raw, as salad, but they soon become solid, and then require boiling. In any case the calicinal leaves have to be chewed or pulled between the teeth in order to extract their edible contents. The base, called in French *cul d'artichaut*, is more substantial, and may be cut in pieces for preparation. Some dry the artichoke in summer, and in winter, after soaking it in water, etc., put it in sauces and ragoûts. The French artichoke has a nice, particular flavour, but it is always a laborious dish. The esteem in which it is held by many persons seems to us to be mainly the result of tradition; its price in the English markets makes it a fancy article, as it is of inconsiderable nutritive value, but a source of amusement to the person plucking and sucking leaf after leaf, and finishing with the *bonne-bouche* of the *bottom*.

Aristotle reports that the flowers forming the inner part of the artichoke curdle milk. We have tested this, and found it correct. The ferment acts like *rennet*, the ferment of the sucking calf's stomach, and the product is the *yourt* —syn. *yaourt*, or *giayourt*, of the Eastern nations. A little of this yourt put into somewhat condensed fresh milk standing in a warm place transforms it also into yourt. This curdled milk, or curd [for it draws no whey in its early stages, and none at all if the milk be properly concentrated naturally, or reduced by heat to a proper consistency, as is prescribed by Greek recipes which we have perused], is very agreeable to eat with a spoon, and very digestible. It was used by the Tuscans like rennet for curdling milk, with a view to making cheese of the curds.

The name of artichoke, with explanatory additions, is applied to a number of other plants, some of which are botanically related to Cynara, while others are not. Thus, *Indian artichoke* is one of the names of the *batata*, *Convolvulus batata*, L.; *earth artichoke*, or *girasol artichoke*, corrupted into *Jerusalem artichoke*, is one of the names of *Helianthus tuberosus*, L., the tubers of which resemble the Cynara in taste. This plant comes from Brazil, and has no relation to any part of the Levant, and its true name is *topinambur*.

By the production of a number of varieties, white, green, violet, red, sweet, large and small, the Cynara has become acclimatized over a much larger area than was occupied by its original form. The small artichoke, called by the French *artichaut à la poivrade*, is eaten raw, and, as the expression indicates, with sharp sauce.

From many preparations of artichokes mentioned in culinary literature we select only those which have met with wider acceptation. *Artichokes with Sauce* is the most frequently used dish. The dressed heads should be boiled in salt water, and those who wish to preserve their green

colour should suspend in the water a little bag containing woodash, equal in size to a hen's egg, or should dissolve in it a pinch of carbonate of potash. The central flowers, the aggregate of which is called 'hay,' are removed, after the boiling and immersion in cold water, with the blunt end of the handle of a small spoon. The artichoke tops are then again heated in the salt water, sent to table on a napkin, and served with white, blonde, or Dutch sauce.

Stuffed Artichokes are of four qualities, characterized by the nature of the farce placed on their bottoms, and will enable the reader to appreciate some of the subtle distinctions of French culinary art. The *plain* stuffed are in favour for fast days, those with *rich farce* for ordinary use. *Artichokes à la Barigoule* also go by the name of *à la D'Uxelles.* They are baked filled with farce, and accompanied with Italian sauce. Those *à la demi-Barigoule* are stewed in a savoury coulis, and those *à la vraie Barigoule* are first fried (*rissolé*), and then braised. Artichokes are *also fried in batter*, being suitably dressed, or in hot batter with savoury herbs, French *sautés*, or *baked* in *oil*, etc., *à la Provençale.* The *boiled artichoke* may also be eaten cold with oil or pepper sauce.

The recipes occurring in French culinary works under the titles of *Artichauts au gras, à la Lyonnaise, farcis à la Grimod de la Reynière*, and *à l'Italienne*, are all contained in principle in the Barigoule or D'Uxelles form. Grimod's recipe alone includes massive fried onions in the farce for the artichoke, and grated cheese. Nearly all the recipes ascribed to the editor of the 'Almanach des Gourmands' exult in onions and cheese, and this practice the author of the 'Mémoires de Madame de Créqui,' an enthusiastic magirist, applauded. At that time the French kitchen was decidedly deteriorated by what history has shown to have been a gust of coarse predilections and idle affectation.

Asparagus.

The name of *asparagus* is said to be derived from *asper*, as many species of this genus are very spiny. This statement shows the danger of endeavouring to derive names from similarity of sound, or subordinate qualities of the objects named. *Asparagos* is an original Greek word for the shoot which rises from the root of the plant called *asparagia*. It has no connection at all with the Latin adjective *asper*, but might possibly be related to the Greek *aspartos*, signifying a plant which grows wild and is not sown. Such a name could well be suggested by the perennial character of the plant, which is found round the Mediterranean, and in its warmer homes shoots twice a year.

The asparagus of our gardens is an improved form of this wild shore-plant, and in botany bears the name of *officinal*, because its roots (not its shoots) were formerly much used in medicine as one of the *five major aperitives*, which were combined in a syrup bearing that name. The red berries also had similar properties, and their fermentable juice was an ingredient of the *Benedict Electuary*. Only to the young shoots pharmaceutical properties were never ascribed, while their dietetic and nutritive properties were so highly appreciated from the earliest times, that by a generalization all edible young shoots of whatever plants were termed *asparagoi*.

The alimentary use of asparagus was appreciated by the ancients, so that Pliny refers to it in glowing terms. According to him, the cultivation of this plant at Ravenna had been perfected so much that three shoots weighed a pound. The cultivation of the asparagus occupies a remarkable chapter of horticultural science, and has given rise to an extensive literature. Out of many prescriptions for the preparation of the beds on which the roots are to be

planted (after having been reared from seed), we have drawn the conclusion that the asparagus plant retains the character of a marine littoral vegetable, by requiring, and refusing to prosper without, a plentiful supply of common salt in the soil around it.

The great Italian physician and anatomist, Fallopia, wrote an exhaustive essay on asparagus, to which we may refer our readers for a complete history of this remarkable plant.

The ancients ate the *shoots* of the spiny-leaved asparagus, *A. acutifolius*, L., which they called *corruda*. In the East Indies the *large roots* (observe, not shoots) of a particular kind of this plant, the *A. sarmentosus*, are eaten, boiled in milk. In Malabar they are used for medical confections.

One of the principal ingredients of the asparagus is a chemical substance, a so-called *immediate principle, asparagin*, of which we have already spoken under the paragraph on *Salsifis*, or *Scorzonera*. It is very nutritious in this sense, that it probably is a compound which is used in the constructive processes of plants and animals, and is not only consumed in the downward metabolic changes for the production of power and heat. It seems to stand in a particular relation to the albuminous substances.

Some authors distinguish two cultivated varieties of asparagus—the *white* and the *green*. Others admit three varieties, the third being the *violet*. This appears to us no valid distinction of varieties, inasmuch as all cultivated asparagus plants yield *white shoots* if they are cut before having seen the light, violet shoots if cut when just lifting the surface of the earth, and *green shoots* when they rise a few inches above the ground. The distinction between white and green was well known to the Greeks, who called the latter—the only form that could be gathered in nature —*the high asparagus, asparagon acron*. The high green asparagus has the strongest flavour, and is certainly the

most tender; the freshly-cut white is tender throughout, but becomes woody by being kept.

An average sprout of the asparagus weighs from 15 to 24 grm. It contains from 93 to 94 per cent. of water, nearly 2 per cent. of nitrogenized matter, namely the *albuminous substances* and *asparagin*, some fat, nearly 0·5 per cent. of sugar, and 2·5 per cent. of other *soluble organic substances free from nitrogen*, besides *woody fibre* and *ash*. The asparagin forms one-seventh part of the whole amount of nitrogenized matter, or of the fresh sprout 0·35 per cent.

Under the hands of most modern cooks this vegetable is now, like cauliflower, almost invariably overboiled. When it is immersed in boiling water during twenty minutes, it is completely done; indeed, the high green sprouts require even less time. But they are generally heated so long that much of their flavour, and a great deal of their cohesion, is lost, by the aid of which it can alone be conveniently eaten. Hence much of the asparagus served is broken, without heads, or otherwise incoherent and painfully mangled. Yet boiling is the only mode in which asparagus can be usefully prepared. Cooks should therefore remember the Roman saying, which became applicable when things had to be done quickly: 'Do it in no more time than is necessary to boil asparagus.' Now, this was evidently not equivalent to the twinkling of an eye, but it excluded the lingering destruction to which sparrowgrass, as Dr. Johnson declared it legitimate to call it, is subjected in urban as well as rural saucepans. Dumas properly prescribes: 'Faites les cuir croquantes dans l'eau et le sel, et les servez toutes chaudes sur une serviette pliée qui égoutte leur eau.' Therefore, though fully cooked, the asparagus should yet preserve a certain crispness or solidity. It should be served on a folded napkin, and not on toasted bread previously soaked in the water in which it has been boiled—firstly, because this bread does not influence the asparagus; secondly, because,

not being eaten, it is mere waste; and thirdly, because, being soaked, it fails in what we believe to have been its original object, when applied dry, as alone it ought to be, namely, to suck up as a sippet the superfluous liquid.

In France asparagus is eaten either with butter or with oil, and people sometimes show strong preference for one or the other. Fontenelle is related to have had a strong liking for asparagus *accommodated* with oil. His friend, the Abbé Terrason, on the contrary, liked to eat the asparagus with butter. The latter came one day to Fontenelle and invited himself to dinner. Fontenelle, knowing the preference of his guest for buttered asparagus, made, as he said, a sacrifice of half of what he had appointed all for himself; the Abbé was to have his share in butter, the host the remaining half with oil. Shortly before they were going to sit down to dinner, the Abbé grew very ill, and was seized with an apoplectic fit. Thereupon Fontenelle rose quickly, and, running towards the kitchen, called out: 'All the asparagus with oil now—all with oil!'

In culinary works a long list of special preparations of asparagus is generally found, but as they mostly begin with boiled asparagus, the differences consist in the additions or the finishings only, and are mostly unimportant. Practically the shoots are eaten in two forms—hot, with butter sauce, allemande or Dutch sauce, or cold with oil and vinegar. Some eat them hot with gravy, but the practice is rare. When the green shoots are cut into short slices, as long as thick, they are called *asparagus peas*—in French, more appropriately, *asparagus en petits pois*. For the production of such chopped asparagus *sprue asparagus* is to be used. The word 'sprue,' used as an adjective, requires interpretation. It ordinarily signifies scoriæ or clinkers; sprue asparagus therefore, probably, are such as are unfit for service as entire shoots, and have to be cut up to hide their previous mutilation. A select luxury is *Asparagus Points*

in Gravy. *Fried Asparagus* involves the upper two inches, or less, which are boiled, egged, crumbed, and fried. Several ragoûts made with asparagus possess no specific features.

Green Peas.

Green peas, the unripe fruit of *Pisum sativum*, contain about 80·5 per cent. of water, 5·75 per cent. of nitrogenized albuminous—to speak strictly, *leguminous*—substance, 0·5 per cent. of fat, no sugar, but 10·86 per cent. of other *carbo-hydrates*, some woody fibre, and 0·8 per cent. of ash. In the ripe peas the water sinks to 14·3 per cent., the leguminous nitrogenized matter rises to 22·63 per cent., and starch and related bodies to 53·24 per cent. The green peas are much more digestible than the ripe in any form.

Green peas, plain-boiled and dished with some butter, are termed *à l'Anglaise*, and distinguished from the *stewed*, called *à la Française*. The latter require some bouillon, a little sugar, and a roux; the binding must be added sparingly, as when properly treated young peas effect their own binding spontaneously.

Chick peas, or Spanish *garbanzos*, are apparently not often eaten in the green state. *Sugar Peas* is a form of peas of which the *shells* are edible, and very sweet, at a period when there is hardly any seed developed as yet. These shells are stewed just like the young green peas, and are very tasty; they become stringy when older, and then have to be sucked or drawn through the teeth singly by the eater, or worked into purée by the cook. *Marrow-fats* are a late variety of peas of great size and tender substance. *China chilo* is a ragoût of *green peas* and *mutton*, stewed with some onions, lettuce, butter, and spices, to be served with *rice* boiled in broth and moistened with butter. This is a most excellent dish, and is most conveniently eaten with a dessertspoon.

Green French and Broad Beans and Scarlet Runners.

Raw green beans, before the development of their seeds, have a decidedly sweet taste. Like cabbage, they undergo a fermentation, which, when it is guided by the addition of salt and proper treatment, results in the production of *lactic acid*—the characteristic ingredient of sour milk. Such fermented or sour beans are made and eaten by millions of inhabitants of the northern part of the continent of Europe, and in Russia are the principal vegetable food, by the availability of which throughout the winter the peasants produce some variety in their monotonous black bread and fish diet, and ward off scurvy. Now, this sweet taste and fermentability of beans is due to the presence of a *sugar*, which, as it was first discovered in beans, was called *phaseomannite*, from *phaseolus*, the Latin diminutive of the Greek and Latin name for bean, and *mannite*, the sugar of manna, to which it appeared to have some similarity. It was next discovered that this was identical with a sugar which had been observed previously in flesh, and termed *inosite;* but what was still more remarkable, it was found that it abounded regularly in the human brain. It was then observed in small quantities in many parts of vegetables, and some sweet Sauterne wines were found to owe their taste—at least, in part—to this carbo-hydrate. It crystallizes, and looks like a diminutive cauliflower. It is not capable of being fermented by yeast, but is decomposed by the lactic acid bacillus, and can be transformed into an explosive, equal in power to smokeless gunpowder.

Now, seeing that inosite is unquestionably food for the brain as well as the muscles, it is right to look to its conservation in our food, and avoid its extraction. Green beans should therefore never be boiled, whereby the bean-sugar is lost to a great extent in the water; but should be stewed, so as to preserve all their immediate principles.

The bean plant is interesting and instructive, not only chemically, but also biologically, because of its reactions under the influence of night and day. Its leaves droop at night and are drawn together, and are raised and expanded again with daylight. This action is produced by a special apparatus, which is fixed and easily visible at the base of every leaf. Thus, there is perhaps some connection between the sensitiveness of this plant and the fact that it elaborates a nutriment for brain and muscles.

Stewed scarlet runners (Turkish beans) should always be prepared with essence of meat, and their juice should be well reduced. *French green beans* are very insipid when boiled in water, but when *stewed* with broth become an excellent dish. *Green broad beans* may also be plain-boiled, and accompanied with a sauce or stewed. Stewed green beans improve in taste by being warmed up, probably by concentration.

Haricot beans are the fruit of *Phaseolus vulgaris*. It is related by ancient writers that the great mathematician Pythagoras ordered his disciples to abstain from beans. We have been unable to find any record of the grounds of that interdict, and are inclined to doubt the allegation. It is probable that the beans received the prefix of *haricot* from their being used in a stew called *haut-ragoût*, gradually corrupted to *haricot*.

These beans, ordinarily white and dry and hard, have of late years been brought into the market, in the month of November, in a green state. Many of those which we examined had rootlets. When stewed they looked and tasted much like the dry haricot similarly prepared. They had probably been treated like the barley for malting, made to germinate, but simultaneously exposed to light so as to become green.

For the culinary preparation of haricots, it is essential that they should be swelled in *soft water*—*i.e.*, water free from

chalk and gypsum, or carbonate and sulphate of lime. Distilled water is the best. Rain water and river water may be used in places; but when there is hard water only available, it should be softened by being boiled for half an hour, with the addition of a small quantity of carbonate of soda, a lump of the size of a filbert being sufficient for a quart of water. Further, the *soaking* of the beans must be effected during a sufficiency of time, not less than eight hours, and preferably overnight—*i.e.*, during from twelve to eighteen hours. The stewing then becomes an easy process. *Broth or standard solution* of meat essence should always be added, as well as some butter; and the sauce surrounding the haricots at the conclusion of the coction should only just be sufficient to moisten them, be bound with them, and not flowing. With these precautions rigorously enforced, haricot beans are a tasty, agreeable savory—in short, an elegant dish, and easily digestible; they are also highly nutritious, and accessible by their price to all people who cook.

The ripe beans of all varieties of Phaseolus contain only 13·6 per cent. of water; 23·12 per cent. of nitrogenized matters (of these nearly half, 11 per cent., is legumin); 2·28 per cent. of fat; materials free from nitrogen, mainly starch, 53·63 per cent.; woody fibre, 3·84 per cent.; inorganic matter, as ash, 3·53 per cent.

Turnips.

The *turnip* belongs to the genus Brassica, of the family of cruciferous plants. There are several species of Brassica; *e.g.*, the *B. campestris*, L., much grown for the production of oil, and, by a corruption of the German name *Kohlsaat*, called *colza*. The *Brassica rapa*, L., similarly yields rape-oil from its seed; but its root, unlike that of the former, is eaten. The most important species are the *B. oleracea*, with all its varieties of cabbage, and the one here to be

discussed, the *B. napus*, L., *turnip*—in French *navet*, in German *Weisse Rübe*. This plant is of great alimentary use for men and animals. For cooking it is best young, but when normally developed is tender and tasty, even when of large size and after long keeping in silo or in the cellar. Like all the Brassicas, it contains a *volatile sulphurous oil*, which has to be altered or evaporated in part by cooking. When turnips are stewed by themselves, they yield an excellent, somewhat coloured, product; but it is somewhat indigestible. It is therefore advisable to parboil the turnips, and then to stew them, if it be desired to use them as vegetable entremets. The ordinary turnip contains 91·24 per cent. of water, and 4·08 per cent. of sugar; extractive free from nitrogen, 1·90 per cent.; nitrogenized matter, 0·96 per cent.; fat, 0·16 per cent.; woody fibre and cellulose, 0·91 per cent.; and ash, 0·75 per cent.

In some parts of France and Germany, the *Brassica rapa*, or *rape*, is preferred to the common turnip, and has by cultivation—*e.g.*, at Teltow, near Berlin—acquired a more substantial tissue. It contains water, 81·90 per cent.; nitrogenized matter, 3·52 per cent.; fat, 0·14 per cent.; sugar, 1·24 per cent.; extractives free from nitrogen, 10·10 per cent.; cellulose, 1·82 per cent.; ash, 1·28 per cent. It will thus be seen that in the rape the solids rise to above 18 per cent., while in the ordinary turnip they are only 8·75 per cent.; the sugar is diminished, and its place is taken by other carbo-hydrates. Turnips are therefore decidedly sweet roots, their sugar amounting almost to two-thirds of that of carrots, which contain 2·51 per cent. of cane sugar, and 4·23 per cent. of fruit sugar.

Thus it will be seen that all the soups, sauces, and ragoûts which have been made with the aid of turnips and carrots derive a great part of their taste from *the sugar* contained in them; another part of their gustatory qualities from *the extractives*, which by heating, braising, frying, or

boiling, are capable of yielding principles of agreeable taste and flavour, while in the raw state they are somewhat the reverse. It is clear, from the saccharine character of the turnip, that some increase of the sugar, by addition from without in the course of its preparation, may be quite harmonious with the whole of its taste. Such an increase is made in *stewed and glazed turnips*. A well-done piece of turnip in soup or stew is like a sponge, and when pressed in the mouth with the tongue against the palate, oozes out not only its own liquid, but also the matters and flavours which it may have absorbed from the liquid in which it was stewed. Gouffé says that turnips should not be boiled too long with broth, as they deteriorate the latter by absorption of savoury principles. The absorption undoubtedly takes place, and therefore turnips boiled in broth are of much better taste than those boiled in mere water. But there is nothing like a condensation of savour in the turnip; it abstracts only a little broth while yielding some of its own juice and extractives. This is all in favour of the turnip, if it be intended that it should be eaten; if it is not to be eaten, but to be removed (from coulis, braises, soups, etc.), it should be pressed in a cloth in a screw-press, and the juice should be added to the preparation to be eaten, if need be, after concentration.

The *turnip* may be eaten *plain-boiled in sauce*, or *mashed with butter* (*à l'Anglaise*), or as *purée*. *Turnip-sprouts*, the greenish leaves which they push in spring, called *turnip tops*, are a tender vegetable, and can be eaten boiled in salted water with any of the same sauces as accompany asparagus.

Carrots.

The *wild carrot*, *Daucus carota*, L., has a white, strongly-flavoured root, which by cultivation becomes yellow, or even reddish. It is cultivated mainly in two varieties, one being

the small early garden, the other the large field root, used as food for man as well as animals. It is distinguished by containing a considerable amount of *sugar*, and a peculiar *colouring* and a *flavouring* principle. The water in the carrot, on the average, amounts to 87·05 per cent.; nitrogenized matter, 1·04 per cent.; fat, 0·21 per cent.; cane-sugar, 2·51 per cent.; fruit-sugar, 4·23 per cent.; other carbo-hydrates, 2·60 per cent.; woody fibre, 1·4 per cent.; ash, 0·90 per cent. The larger carrots contain about 4 per cent. more water than the smaller varieties. Some carrots have been known to contain as little as 1·6 per cent. of sugar, with 7·17 per cent. of carbo-hydrates not being sugar. These in cooking require an addition of sugar, and then are of good taste. The *flavouring* principle, a volatile oil of strongly warm taste and odour, has been isolated by distillation with water; the colouring principle, a remarkable substance called *carotin*, is soluble in the expressed juice of the carrots, and can be used for colouring butter, or cheese, or other products.

The most singular feature in the history of carrots is that, although they are eaten by man in various forms, stewed, boiled, as purée in soups and in ragoûts, and introduced into most bouillons, consommés, braises, mirepoix, etc., yet they are perfectly indigestible, and pass through the alimentary canal almost in the same shape as that in which they have left the mouth after having been chewed. Notwithstanding their indigestibility, they are not known to cause any digestive derangement. The great affection which cooks and diners have for carrots can only be explained by their colour, which makes an impression on the eye, and their flavour and sweetness, which speak to the palate.

Young carrots stewed with sugar and glazed, a dish in French termed a *Nivernaise*, or the mixture of *carrots and turnips à la Nivernaise*, are favourite entremets or garnishes for ragoûts. Observe that the pure carrots only form *a*

Nivernaise, and that the compound dish is only *à la Nivernaise*. A dish of mere turnips should, therefore, not be passed under that name.

Gourd, or Vegetable Marrow.

The *fruit* of the Cucurbitaceæ contains from 90 to 95 per cent. of water. In the *melon* this is a virtue, as it produces its juiciness; in the raw *cucumber* it is objectionable, as it dilutes the dressing for salad. A juicy cucumber is, therefore, best sliced, salted, and pressed before use as salad. The most watery is the small pumpkin or *gourd* called *vegetable marrow*. Merely boiled in water it is nearly tasteless, and only helps to moisten a dry dish; but it acquires quality by being stewed with consommé or standard broth, and dried considerably during the stewing, so as to get its juices more concentrated and its taste more pronounced. This fruit bore its proper name of *gourd* up to about 1830, after which its present appellation came into vogue. Some eat it *plain-boiled, with sauce;* others *stewed* and *glazed*. When *stuffed* or *farcied* and *stewed* it becomes an excellent ragoût-like dish.

Cucumbers.

Cucumbers may be treated in the same manner as gourds provided they be not too thin and sufficiently ripe to easily part with their seed-pulp. *Stewed*, and in *sauce*, after previous soaking in salt water and vinegar, called marinading, they yield a ragoût which is very suitable as garnish. The juice must be suitably reduced.

Pumpkins.

The *pumpkin*, French *potiron*, German *Kürbis*, is used by the French with great dexterity for the production of soups, purées, creams, tarts, and other entremets. It is a resource of the kitchen in many colonies, *e.g.*, the Cape of Good Hope, where the Kaffirs almost live upon it at certain times

of the year. A *pumpkin cake* is called *potiron à l'antiquaille*, and is an excellent compound pudding. *Pumpkin purée*, with some *liqueur*, or with *Parma cheese*, is very soft. *Pumpkin stoved with eggs and cheese* is a nutritious and wholesome dish. The rich yellow colour of preparations of pumpkin is an essential part of their attracting qualities.

Topinambur, or Girasol Artichoke.

This plant belongs to the vegetables with compound flowers, and is nearly related to the *sunflower-plant*, which has the largest blossom of any plant of the moderate zone. Its botanical Latin name is *Helianthus tuberosus*. It was brought to Europe from Brazil in 1617, and came to us by way of Italy, where, in common with the ordinary sunflower, it passed by the name of *girasol*, from the supposition, not borne out by observation, that it always turned the full face of its flower to the sun. As the tubers have some similarity in taste to the artichoke flower-head, the plant received the name of *girasol artichoke*, which the ability of mankind for the corruption, particularly of foreign languages, has transformed into *Jerusalem artichoke*. To this has now been added an extension of the 'plant' in the so-called *Palestine soup*, a purée of topinambur. This circumstance reminds of the common belief that *Jordan almonds*, which arrive first, with other dry fruit, about Christmas, came from the river Jordan in Palestine. But Jordan almonds derive their name from an enterprising Englishman who reared and planted them at Malaga, and have nothing whatever to do with the East. As regards our girasol, we should insist on the preservation of its primitive American or Indian name, *topinambur*. In our latitude it is propagated by the planting of tubers, like the potato, and the yield is very much like that of the potato. The tubers are very varying in quality, because, the plant being perennial, they are sometimes left in the ground

during two or three years, while the green parts above ground are cut and used for fodder. Such old tubers are good for cattle but indigestible by man. The tubers contain 79·59 per cent. of water; nitrogenized substance, 1·98 per cent.; fat, 0·13 per cent.; sugar, 4·83 per cent.; inulin, 1·1 per cent.; other carbo-hydrates free from nitrogen, 9·13 per cent.; woody fibre, 1·47 per cent.; ash, 1·17 per cent. The 9·13 per cent. of carbo-hydrates consist mainly of a principle formerly termed *synanthrose*, but which it is proposed to term *lævulin*, from its turning a polarized ray of light to the left. *Inulin*, *lævulin* and *sugar* of the topinambur tubers are said to stand in the same relation to each other as *starch*, *dextrin*, and *grape-sugar*. The ash of the tubers contains more silica and soda, and less potash, than the ash of the potato. The lævulin carbo-hydrates of the tubers are transformable into fermentable sugar, and the sugar present as such is also fermentable. Some chemists have obtained as much as 14·8 per cent. of sugar from tubers, and it was proposed to use them for the production of spirit; but the yield is too varying, and the still will not be a competitor with the kitchen in the market for this tuber.

The topinambur tubers when boiled assume a gray, semi-translucent aspect, which suggests the condition to be expressed by the adjective 'watery.' Owing to the solubility of the ingredients, boiling water must abstract much of their quality. It is therefore preferable, whenever feasible, to stew them and keep all the principles together. This also applies to the flavour, which is strongest in the stewed preparation. When *boiled*, serve the tubers with a *white sauce;* when stewed, accommodate them with *Italian* sauce.

Batatas, or Yams.

The name *batata* of this American tuber has given rise to the misnomer 'potato' which the *Solanum tuberosum* bears in England. It is also called in its home *ignamc*, whence the

European *yam*. In botany the plant passes as *Dioscorea batatas*, *Ipomœa batatas*, and *Convolvulus batatas*. The tuber has a sweetish taste, and is not so attractive as the potato; it is also more pulpy or pasty, so that a baked batata has to be eaten with a spoon out of the peel as a bag. It contains 75·78 per cent. of water; nitrogenized matters, 1·52 per cent.; fat, 0·36 per cent.; matter free from nitrogen, 20·06 per cent.; woody fibre, 1·07 per cent.; ash, 1·21 per cent. The extractives free from nitrogen are, sugar, 1·73 per cent.; gum and dextrin, 2·23 per cent.; starch, 14·75 per cent., and other matter, 1·35 per cent. The starch made from them is sold in trade as 'Brazilian arrowroot,' and serves mainly for the purpose of adulterating the true arrowroot. *Yams* may be *stewed*, *fried* either as they are, in *slices*, or *dipped in batter* (*au beignets*).

Potatoes.

The *potato-plant* is a member of the genus Solanum, or nightshade, of which we gave some notes under the heading of *Tomatoes*. The early varieties of potatoes grow and ripen in from seventy to ninety days after the earthing of the so-called seed-tubers, such as those grown on the Atlantic Islands, at Malta, and other warm places; while the large late potatoes of the moderate zone require 180 days from the time of planting. Potatoes are frequently carried to market in an unripe state, and then are watery and not wholesome—at least, not attractive.

The potato contains in the mean 75·77 per cent. of water, or as much as meat; nitrogenized substances, 1·79 per cent.; fat, 0·16 per cent.; starch, 20·56 per cent.; woody fibre, 0·75 per cent.; and ash, 0·97 per cent. Of the 1·79 per cent. nitrogenized matter, 1·18 are soluble and insoluble albuminous matter, while 0·61 per cent. consists of *asparagin*, the substance of which we have spoken under *Asparagus* and *Scorzonera*, or *Salsifis*, and

of some *amido-acids*. There is also a small quantity of *solanin* present in the potato, the deleterious substance of which a larger quantity forms in the shoots which the tubers send out in spring. Solanin is a saccharide, or body which by decomposition yields sugar. It is not poisonous in the small quantities in which it is ever present in the tubers. When more of it is formed, *e.g.*, under the influence of the exposure of the potatoes to light, these latter assume, besides a green colour, a disagreeable taste, and this protects from the consumption of solanin in poisonous quantities.

The introduction of potatoes as a popular aliment was opposed for a long time after their first importation by Raleigh in 1585. Even as late as a century ago it required the labours of a French physician, Parmentier, to cause the last opposition to disappear; and when he was proposed for the office of municipal councillor, a woman of the people opposed him with the words: 'He would make us eat nothing but potatoes.'

The tubers are eaten *boiled*, *steamed*, *baked*, *stewed*, *fried*, or *sautées*, *boiled* and *mashed*, as *purée*, as *dumplings*, *croquettes*, or *quenelles*, in various fancy forms, such as *excavated* and *stuffed*, or farcied. For some dishes mealy or floury potatoes are preferable; for others, such as potatoes in *white sauce*, or *potato salad*, the less mealy, more consistent small Dutch potatoes, or finger potatoes, are preferable. On the preparation of potatoes an essay might be written for the information of many cooks, to induce them to observe the rationale of the preparations which are empirically detailed in cookery-books. Those who seek excellence in 'a hundred ways' are sure to miss the easily attainable good.

The Cabbage Tribe.

Seakale, *Crambe maritima*, is not eaten in its full grown state, but only the sprouts of its second year's growth are

used in the white or etiolated state. In this condition it is a very neutral vegetable, of a feeble flavour, but agreeably juicy. It is remarkable as being a *soda-plant*, so called because in its ash soda compounds prevail greatly over potash compounds. Such plants are found almost exclusively near the seashore, or in salty steppes, or near salt springs and salt works. Seakale is mostly eaten plain-boiled with white sauce, but is much enriched in taste by some gravy or coulis.

The varieties of products of the *cabbage tribe* require much consideration on the part of a magiric writer. *Brussels-sprouts* and *cauliflower* are mostly overboiled in common practice, and assume a mashy condition, which spoils both their appearance and taste. They must be boiled only just so much as is necessary to constitute them done, and yet must have left a certain consistency, which the French describe as *croquant*, as we have stated above when speaking of asparagus. *Brussels-sprouts* are best with gravy when hot, but when cold are suitably accommodated with oil and vinegar. *Cauliflower* associates well with white, or Dutch, sauce; a more accomplished form is obtained with the aid of a *fondue*, consisting of béchamel or velouté, with Parma cheese, butter, yolk, glace, and spices, all stirred in a casserole, and poured over the cauliflower. Let this be gratinated in the oven until it shows a light colour, and the result will be much approved of.

Savoy cabbage is suitable for many excellent preparations, particularly of the savoury quality, and with forcemeat—*stewed* or *braised with broth*, or stewed with a garnish of *braised duck*, or *baked with forcemeat*, which is well disposed of in the interior of the excavated heart of the savoy head. Even a schistose arrangement may be given to this dish by alternating layers of savoy-leaves with strata of farce, and rolling the whole in an elongated

cylinder, which also admits of easy trenching with a knife.

The common green cabbage is also *boiled* and *stewed*, or *braised with farce* (*à la ravioli*); the forcemeat may be placed into the interior of the head, and the whole tied up in a napkin and boiled, or merely held together with twine and braised. The savoury preparations unite best with the natural flavour of cabbage.

Red cabbage can only be made acceptable by stewing; it is never eaten plain-boiled; it yields an agreeable pickle by treatment with boiling vinegar. A little wine added to the stewed red cabbage gives it an agreeable flavour; some add purée of apples, others a roux; a little vinegar is not amiss; also a coulis gives richness to the dish. It should be very well done, and improved by being warmed up. It is very tasty, but should be eaten in moderate quantities, as it requires considerable nervous energy for its easy assimilation.

Fermented white cabbage, German *Sauer-kraut*, was well known to the ancient Romans, and in the treatise on cookery of Cato of Utica occurs a prescription for its preparation; one of the *rustic writers* of antiquity has such great faith in its peptic powers that he gives a kind of polytrophic advice, namely, to eat a plateful of sour-crout for dessert, which would make such quick work of the digestion of the dinner just had, that another meal could be eaten immediately afterwards.

The white cabbage is the largest of all varieties of kales, and produces heads up to five pounds in weight. To prevent it from opening at the top, and to keep it close and white, it is, if intended for winter use, planted in June, and not taken off the field until late in September or October. When thus grown it produces in its tissue more sugar than any other kind of cabbage, namely, 2·3 per cent., besides 2·6 per cent. other non-nitrogenous matters, mainly

starch; this starch, when the kale is allowed to become frozen and to thaw, is immediately transformed into sugar, like a portion of the starch in frozen potatoes, and then the vegetable becomes sometimes rather too sweet. Of nitrogenized matters white cabbage contains nearly 2 per cent., of solids altogether about 10 per cent., and 9 per cent. of water. This variety bears the names of *Brassica oleracea capitata alba*, Al. The sugar contained in it consists partly of *dextrose*, partly of *inosite;* of the latter we have given some account under the paragraph relating to green beans.

For the *production of sauer-kraut* the cabbage is shredded, mixed with salt in fine powder sufficient to produce a good pickle, placed in a vessel, *e.g.*, a barrel, in a compressed state, and allowed to undergo the lactic-acid or sour-milk fermentation; the sugar is thus transformed into *lactic acid*, and from this the produce derives its name of *acid cabbage*, or *sour cabbage*, or *sauer-kraut*. As a preparation for cooking, the sauer-kraut has to be washed, and thus relieved of excess of acid; it is then to be stewed with butter, or other tasty fat, and standard broth, and when nearly done a little good wine should be added. There are many variations of this process, which mostly result in a somewhat coarser product; there are also many combinations, but the acme of all accompaniments, not excepting even roast pheasant, is *roast partridge with sauer-kraut*.

French Choucroute, or Bavarian Kraut, is an imitation of sauer-kraut, produced from fresh white cabbage by the addition of vinegar. Steep the cabbage in a solution of salt in vinegar for some hours; after that drain and wash, and stew as in the previous case. The cabbage, being finely shred, absorbs sufficient acid to possess the taste of its prototype. The Germans call this *forced sauer-kraut*.

CHAPTER XXVII.

VEGETABLES CHARACTERIZED BY SULPHURETTED ESSENTIAL OILS.

Onions, Shallots, Ciboules, Leek, Garlic.

THE plants belonging to this series may be defined as *green condiments*, which are occasionally used as *entremets ;* they belong to the genus *Allium*, of the family of liliaceous plants, *hexandria monogynia* of Linné. They mostly form bulbs, and it is by means of these that they become biennial or perennial. These bulbs also are the eatable parts, while the leaves, not rarely hollow, are eatable only while young, and when coming from particular species. Next to meat-essence, the products of coction of these plants form the strongest and most frequently employed flavouring principle of soups, sauces, ragoûts, salads, etc. But they must be used with particular caution, as they taint the breath and otherwise insensible perspiration of the skin, and thereby make the persons who are the bearers of the exhalation objectionable to polite society.

The *shallot*, *échalote*, *Allium ascalonicum*, is said to have been brought to France from Syria during the Crusades. Both its bulbs and leaves are eaten. Its essential oil is the least strong of all varieties of onions. Some gastronomers maintain that it is impossible to make a good *sauce piquante* without it.

The *onion*, *Allium cepa*, L., perhaps indigenous to India, is grown in many varieties all over the world, and has been so since prehistoric times. Shiploads come to England annually from Roscoff in France. In some countries, like Italy and Spain, certain onions are eaten raw and like fruit; but these products of warmer climates are generally

of large size and milder disposition than the smaller varieties. All onions are made milder by cooking or frying, or by soaking them, minced and tied in a cloth, in water. The juice of the onion becomes of a rose-colour when exposed to air. It contains sugar, passes into fermentation, and yields alcohol. Its principal flavouring ingredient is *a volatile essential oil containing sulphur*. It yields, besides much vegetable mucus or gum, albuminous matter and acids, amongst them oxalic, which is deposited in the outer harder leaves as oxalate of lime. These outer leaves, boiled with water, colour Easter eggs of a brownish-red tint.

The *ciboule* of the French, *Allium fistulosum*, L., grows tubular leaves, which have an alliaceous taste, and are used hashed in sauces, ragoûts, salads, etc. It is a kind of garlic. Its small variety is termed *ciboulette*.

Chives, or *civet*, or *civette*, the *Allium schœnoprasum*, L., German *Schnittlauch*, is a native of Siberia, a diminutive plant, the mildest of the alliaceous tribe; the thin, small, hollow leaves alone are eaten in salads and sauces.

Allium sativum, L., is the *garlic;* French *ail*, German *Knoblauch = Knopf-lauch*, or *button leek*. It came originally from Sicily.

The *leek*, *poireau* of the French, *Allium porrum*, L., is said to come originally from Switzerland. It is still very popular in Lorraine, where it is used for making pies of the shape of English fruit-pies.

The *rocambole*, *Allium ophioscorodon*, or *Scorodoprasum*, L., has small bulbs, sometimes multiple, which also grow as baby-bulbs amongst the flowers. The bulbs are very sweet, and used in place of garlic, because they are much milder. In France the rocambole also passes by the name of *ognon d'Egypte*.

Many marvellous effects and healing powers have been ascribed to onion, garlic, and leek, their juices and prepara-

tions. Amongst physiological effects it is reported that, *e.g.*, garlic makes the retina more sensitive, less able to bear light. Onion was long believed to be a specific preventive of effects of intoxicating drink, or a dispeller of their evil effects. At this day onion and garlic or leek are by some believed to be specifics against fatigue by hunting, shooting, and subsequent feasting.

There are many allusions to the use of garlic contained in classic authors—garlic-sellers, garlic-cake shopkeepers, the garlicking of cocks to heat them for combat, garlic-growers. Garlic in Greek is *scorodon* or *scordon;* the knobs are *gelgides;* onion is *kromyon*, which may have led to *kromesky;* leek is *prason.* The adjective used by Linné for the rocambole, *scorodoprasum*, is also an originally Greek word, and signifies a plant of the taste of garlic and leek combined. A fabulous people were called the *garlic-fighters*, *scorodomachoi.* The aversion to garlic, therefore, reported as having existed amongst the Greeks was, as in our days, confined to the upper classes, and did not affect the lower. Dumas describes the very air of the South of France, particularly of Provençe, to be perfumed with the refined essence of the bulb of mystic power of attraction, and the same perfume is throughout many parts of the Continent diagnostic of the proximity of Semitic admirers of the bulb, who might have brought the culte to Egypt, or acquired it there even without the aid of the Captivity and the Exodus.

The plants of the Allium tribe have yielded some noteworthy results to comparative botanical research and chemical analysis. The bulbs of garlic are the richest in solids, namely, 35·35 per cent., of which 6·76 per cent. are nitrogenized matter, 26·31 per cent. principles free from nitrogen; 64·65 per cent. of the bulbs are water. Next to garlic comes the pearl onion, with water, 70·18 per cent.; nitrogenized substance, 2·68 per cent.; sugar, 5·78 per cent.

(of sugar garlic shows but a trace); other carbo-hydrates and matters free from nitrogen, 19·91 per cent. The rose-coloured onion contains 85·99 per cent., and leek 87·62 per cent., of water. The Alliaceæ contain from 5 to 10 per cent. of ash, and in this from 3·46 to 17·72 per cent. silica, a feature in which they resemble the graminaceous plants.

Pearl onions in July weighed on an average 6·2 grm. each. Pale red, so-called rosy onions, weighed at the end of November 45 grm., while plants from the same field at the end of August weighed 19·9 grm. Of leeks, of which the average weight had been 45 grm. (15·09 per cent. roots, 30·18 per cent. bulb, 54·73 per cent. leaves), the practically usable bulb weighed in the middle of October 13·6 grm.; therefore, out of 45 grm., only 13·6 grm. are available for eating, or 30 per cent. Of garlic a compound bulb weighed in the mean at the end of December 19·7 grm.

The *alliaceous* and *cruciferous* plants are distinguished by active smelling and tasting principles, which are isolated as *oils*. *Oil of garlic* is obtained from garlic by distillation with water, and sinks in water; it is yellow, very volatile, of powerful odour, sharp taste, and reddens the skin. It occurs in the roots and seeds of several other plants, mostly mixed with *oil of onions*, and can be prepared from *oil of mustard*. One hundred pounds of garlic bulbs yield 3 oz. to 4 oz. of oil. The oil contains no oxygen, but much sulphur, and when distilled by itself takes up oxygen and decomposes, but when distilled with water-vapour, or rectified over potassium, which absorbs any oxygen, some pure oil is obtained. When oil of mustard is heated with persulphide of potassium, *persulphide of allyl* is formed, and sublimes. It is distinguished by an intense odour of *asafœtida*, the vegetable gum formerly used in medicine and in cookery.

Volatile oil of mustard is a product of decomposition of an acid, which is present in mustard as potassium salt, and passes as *myronic acid*. It is obtained from black mustard,

not from white. It can also be extracted from oil of garlic and from oil of asafœtida. A hundred parts of crushed mustard-seeds yield from 0·2 to 1·2 parts of oil. The oil is colourless, boils at 148 C.°, has a sharp and penetrating taste and odour, excites tears, and inflames and blisters the skin.

Horseradish, Cochlearia armoracea, owes its pungent taste and flavour to the presence of a sulphurized oil related to oil of mustard, but contains only small quantities of it, 2,000 parts of root yielding by distillation with water 1 part of oil. One drop of this oil fills a large room with the odour of horseradish.

Cresses and radishes contain and yield oils related to the foregoing, but they are peculiar in subordinate features.

The volatile oils obtained by distillation with water from many parts of cruciferous plants, seeds, flowers, leaves, and stalks, are probably mostly mixtures of several oils. All the cabbage tribe yield such oils, some undoubtedly garlic oil, others oils of peculiar character. All are *sulphurized,* and this explains in a measure the loudly-announced phenomena of their decomposition.

The use of bulbs and herbage containing sulphurized oil has been much restricted in cookery during this century. Ragoûts and purées of onions are now made with materials previously toned down by parboiling in water. The fine Spanish and Portuguese onions also are parboiled before being immersed in espagnole sauce. But the purée of garlic which was a celebrated dish at the Trois Frères Provençeaux at Paris in the first half of this century, prepared with cod-fish, and passing as *Morue à la Purée d'Ail,* has disappeared. Some surmise that it owed its reputation to the mild nature of the Provençal garlic, and that had it been made with northern garlic it could not have been eaten.

CHAPTER XXVIII.

SALADS AND THEIR MATERIALS; WITH AN APPENDIX ON VEGETABLES GROWN AND OBTAINABLE IN INDIA FOR USE THERE.

The *dressing*, or, as it is absurdly termed in French, *assaisonnement*, or, Anglicè, *seasoning*, of a salad was in the early days of the century considered by some as a special art. This is illustrated by the biography of the Chevalier d'Albignac, who is related to have developed from a Royalist refugee into a professional 'fashionable salad-maker,' whom the elegant world of the capital of these three kingdoms employed in his speciality on all suitable occasions. Unfortunately for the epigones, the Chevalier has not left his recipes on record, so that his performance probably partook of the impromptu, guided by memory and graduated gustation. But we are allowed a glimpse into his repertoire by the list of the preparations which he is related to have carried with him in his portable laboratory—vinegar of different perfumes, oils with and without 'the taste of fruit,' soy, caviare, truffles, anchovies, ketchup, meat gravy, and egg-yolks. By the practice of his art and the sale of his cruet-boxes, this *émigré* is reputed to have made a small fortune, with which he retired into the Limousin and lived in happy retirement.

The feeling opposed to salad-worship was evinced by the man who gave an elaborate prescription for the preparation of a salad, which made the mouths of the listeners water, but ended with the climax: 'Mix the ingredients well, and then [in lieu of 'serve'] throw the salad out of the window.' From these extremes the art has now happily recovered, and observes that *juste milieu* which is so often the test of final accomplishment.

A salad is a culinary preparation which requires, besides salt and pepper or its tincture, oil, or butter, or cream, and commonly vinegar. The name is probably derived from the archetype of salads, namely, that of cucumber. For this succulent fruit ought to be deprived of the excess of its juice by a cautious process of *salting* and *pressure* before it receives its dressing. Other vegetables have to be prepared by selection and ablution, and then to be freed from adhering water by centrifugal action, swinging in a basket or a cloth for the same reason for which the cucumber is pressed, namely, to prevent the dilution and loss of the dressing.

Salads vary with the season, and happily there is in the latitude of Europe no month in the year during which a special salad could not be produced as appropriate.

In the *dressing of salads* care should be taken to avoid or limit the use of onions and their congeners. The French love a *soupçon d'ail*, and impart it to their salads by laying on the bottom of the bowl a crust of bread on which a clove of garlic has been rubbed. But Teutons and Anglo-Saxons have less predilection for the flavouring than the Latin or Semitic races.

All salads, after being comminuted by the knife, should first receive the necessary salt and pepper, the latter preferably as tincture, after that the *oil*, and be well mixed. Some French authors have predilections for particular oils, *e.g.*, *green oil of Aramont* for lettuce, but such specialization is difficult to practise, and we find that good *Lucca oil* of sweet taste makes a first-rate dressing. In the North of Europe the salad has always been saturated with oil before any vinegar was added; but the French consider the chemist and Minister Chaptal as the discoverer, or at least divulger, of this practice. The oil in every salad should not only be plentiful, but also carefully distributed, so that every leaf has a varnish of it, without any notable quantity running to the bottom of the bowl. The addition of *vinegar*

should be the last, and should be made with a sparing hand. *Wine vinegar* is preferable to any other, next comes *malt vinegar;* least acceptable, though chemically pure, is the *diluted acetic acid* obtained from the products of the dry distillation of wood. Some may consider these injunctions superfluous, but they are either unknown to or unobserved by numbers of cooks even in great establishments. We have so often seen cucumbers immersed in mere vinegar, dusted over with pepper, and oil floating on the top, and other similar gaucheries, that we point out anew the old well-known rules.

Many prefer salads with oil and vinegar only; others choose more complicated *dressings*. Some of these can be kept ready in bottles, and are therefore suitable for quick application or oft-repeated use, as in restaurants. They all resemble *mayonnaise sauce;* one is made with purée of boiled yolks, a little milk, and oil or fried butter, salt, sugar, mustard, and at last vinegar; another is made with boiled yolks and raw yolks added later, oil, vinegar and spices. These sauces or dressings must be creamy, and so thick as to adhere to the lettuce or other vegetable. Other dressings have been mentioned under the heading of *Cold Sauces*.

For *Potato Salad* the thinly-sliced boiled tubers of suitable, consistent, not floury quality should be drenched with good bouillon or standard solution of Proust's meat extract, half an ounce to the pint of hot water. No more bouillon must be added than the thinly-sliced potatoes will absorb. Then salt and pepper, and after them the *oil*, has to be added, care being taken to lubricate the salad with a sufficiency of the latter. If to this a little good vinegar be added, it forms an excellent dish. It may be made the basis of more *compound salads*, either with vegetables, or with such and fish, or meat; such compositions have received certain names by which they appear appropriated to nationalities, Italian, Polish, Russian, etc. Of these dishes more will be said in subsequent chapters.

Amongst the herbs useful for *Salads of Uncooked Vegetables*, earliest in spring grows *Corn Salad*, or *Lamb's Lettuce*, in the fields, self-sown, here and there also cultivated. It is the field forget-me-not, *Myosotis arvensis*. When tender and dressed with oil and vinegar, it has a nutty taste, whence the Germans call it *Nüsschen-Salat*. In French it is *mâche*, but it is not used in all the provinces. About Easter-time appear the forced *lettuces*, mainly of the so-called *cabbage* kind, from their globular shape (German, *Kopf-Salat*, head-salad); later on those grown in the open air. Any salad made with them is best with a simple dressing of oil and vinegar, but bears complicated additions: *hens' eggs*, boiled hard, cut in quarters or discs; *turtles'* and *plovers' eggs*, *marinaded oysters*, *tails of shrimps*, *lobster flesh*, *fillets of anchovies*, *olives filled with forcemeat*. Some French recipes add a few drops of *soy* to the dressing. Of all these additions, the *lobster* commands the greatest popularity in English society, *soy*, an otherwise useful sauce, the least.

The *Cabbage Lettuce* (*Lactuca sativa vericeps*) is cultivated in many *varieties*—early, late, green, brown, yellow—but its heart should always be white, or merely yellowish; about one-third of its weight consists of succulent ribs, two-thirds of green or white thin leaf tissue. Its slightly bitter, agreeable taste is due to the presence of a *milky juice*, which contains *a soothing principle* similar in action to opium, *lactucin*. The action of the lettuce in this respect was so well appreciated in antiquity, that the Greek physician Galen, who practised at Rome, ate of it occasionally daily for supper, for the purpose of procuring sleep. He reports this himself in his treatise on the properties of aliments, and terms the plant *philosopher's*, or *wise-man's herb*. The condensed milky juice was termed *thridax* in France, this word being the Greek name of the lettuce itself, and *lactucarium* in England. It was obtained like opium, either by incisions made into the plant, and allowing the juice to

dry, or by crushing the flowering plant and condensing the expressed juice. The Roman Emperor Augustus was cured of melancholy by means of the juice of lettuce, and showed his gratitude to his physician, Musa, by causing a statue of him to be erected in his honour. Opium, being cheaper and stronger, and hops in beer have, during the last sixty years, displaced lactucarium. The lettuce is not otherwise very nutritive, for it contains nearly 95 per cent. of water, 1·5 per cent. nitrogenized matter, and about 2 per cent. of carbo-hydrates. The stiff, straight, *common*, or *Roman lettuce* has a similar composition, but contains less lactucin, and is less tender.

Endive, Cichorium endivia, var. *crispa*, L., var. *pallida*, must be well etiolated, or is bitter, hard and indigestible. Its composition is much like that of lettuce, but the fleshy leaf ribs contain in addition about a quarter per cent. of *sugar*. There is a summer endive, called *Roman*, which can be blanched by tying up; but on the whole endives are best late in autumn. The *barbe de capucins* is mostly grown from roots in the cellar, and is therefore etiolated from its growth. Endives should be accommodated with oil, vinegar, and spices only, and not be troubled with more complicated dressings.

Watercresses, Garden Cresses, Mustard and Cress, are refreshing by their stimulant taste, which is due to a sulphuretted essential oil, *oil of cress*, resembling mustard oil, of which we have treated above, where also the oils of cruciferous plants in general are defined. Many persons prefer to eat watercresses undressed, with salt and bread-and-butter, or with cheese, or with roast meat. Watercress is the most hardy of winter salads, thriving in *flowing water* (hence by the Germans called *spring* or *fountain cress*) at the average temperature of the earth, in the latitude of London about 52° Fahr. *Rampion* (*Rapunculus esculentus*, L.) is now rarely used or met with.

The *salads* of *celery-stalks*, *tomatoes*, *cucumbers*, *gherkins*, *white and black truffles*, require no commentaries after the foregoing generalization.

Salads of Cooked Vegetables, sometimes inappropriately called Boiled Salads.—The salad of *Black Truffles, à la Russe*, is made with parboiled tubers. *Potato Salads* are important entremets and supper dishes, of the preparation of which the principles have been given above. Never forget to drench the sliced potatoes in rich beef-broth. Salads of *Red Beetroot*, *Celery Root* or *Celeriac*, or the Swiss mixture of *Red Beet* and *Celeriac*, of *Parsnips*, of *Sprouts of Hops* and *Asparagus*, of *Green and Yellow Beans*, being the boiled fleshy pods, of *Brussels-sprouts*, *Red* or *White Cabbage*, and *Cauliflower*, are all highly appreciated, and suitable for artistic treatment. *Compound Vegetable Salads* are very useful when the single ingredients are insufficient in quantity for the required dish. Under such circumstances lamb's lettuce may be mixed with sliced potatoes, cucumber the same; an *Italian* mixed *vegetable* salad may be composed of cauliflower, asparagus-points, French beans cut in diamonds, new potatoes, green peas, artichoke bottoms and beetroot, all dressed with oil, vinegar, tincture of pepper, salt, aspic jelly and mayonnaise. Arrange these with fused aspic jelly in a plain pudding mould, and if you like construct a pattern on its outside and arrange the contents in layers, close all in with aspic jelly, and refrigerate in cold air, water, or ice. Or make a shell of such an aspic and put a dressed salad in its centre cavity when it is refrigerated and turned out.

The Spanish Salad of Bread and Vegetables, called *Gaspacho*, occurs in two different forms—that used by the rich, and that preferred by the lower classes. It may be made with breadcrumb ground or pounded, or—and this we prefer — with white wheaten breadcrumb soaked in water or broth, and squeezed free from the excess of liquid

by wringing in a cloth; then add salt, olive-oil, some red or green pimentos of the mild character, tomatoes, and vinegar. In Spain it is eaten with a spoon made of an excavated crust of bread, if a permanent spoon be not at hand. Krüsch believed the gaspacho to be a salad of Andalusian origin, and it was in Andalusia that we saw it frequently used. The gaspacho of the rich contains, besides the above ingredients, marinaded fish, crayfish, or langostinos, piquant preserves, gherkins, and aspic jelly; it has many features in common with the Russian and Polish salads.

The Salads with Minced Meat originated in Italy; a favourite ingredient is *cervelat* or *Bolony* (Bologna) *sausage*. *Ox-lip Salad* has acquired a special reputation. In the place of minced meat, the comminuted flesh of fowl, turkey, game, may be used. *Salads of Minced Fish* originated with the Dutch, who also made *compound salads* of such, to which Cheddar cheese and various roots and herbs were added. The compound *Herring Salad* has a great reputation on the Continent. Of mollusks, *mussels*, in the parboiled state, furnish a good material for salads; the shellfish should be young, and not exceed two inches in length.

Amongst *the Salads made of Crustaceans*, *Lobster Salad* takes the first place; it requires white-heart lettuce for its foundation, admits of several appropriate additions—*e.g.*, *hard-boiled eggs* arrayed in various modalities, and of a choice of excellent dressings, amongst which mayonnaise takes the first place. A pleasing arrangement of a lobster salad is *en Miroton;* the lobster *coral* may be used for tinctorial effect, and *plovers'* eggs for a garnish, which should never be neglected by any appreciator of elegant gastrosophy.

Amongst *Compound Salads* are celebrated the *Italian* or *Anchovy Salad;* the *German Herring Salad*, as amended by Dr. Kitchiner; the *Russian Tunny Salad;* the *Polish Salad*, characterized by a prevalence of beetroot.

We add a *dietetic caution* to this enumeration of the most acceptable salads—namely, that great care should be exercised to obtain all the ingredients of these salads in as tender a state as possible to maintain their digestibility. Consumers, on the other hand, must be warned to use the salads *as relishes* with the meats and entremets, and therefore in moderate quantity; this caution is the more requisite the more appetizing and attractive are these salads by the excellence of the materials or the diversity of the garnishes.

An excellent herb with which to flavour salads, particularly those of lettuce, is the *borage—Borago officinalis*, L.; French, *bourrache*—with rough spiny leaves and blue flowers. The name *borago* is conjectured to be a modification of the verb *corago, I rejoice the heart.*

The use of garlic in salads is as contested a subject as the use of these bulbs in general cookery. It is a practice of those desirous of imparting a mild garlic flavour to *cichory* or *endive salad* to place on the bottom of the salad-bowl a crust of stale bread which has been rubbed with more or less garlic. This small piece of bread is, in France, called a *capon* (*chapon*). Of this name some humorous, though conflicting, explanations have been given, in which the Greek island of *Cos*, and the county of *Caux* in France, dispute each other the honour of having first produced the capon. On the other hand, it is asserted that the *chapon*, consisting of a crust of stale bread rubbed with garlic, originated neither in *Cos* nor in *Caux*, but in Gascony; and it is surmised that as the Gascons were poor and inclined to vanity, it might have occurred to one of them to call the crust rubbed with garlic in the bottom of his salad-bowl a 'capon,' in order to be able truthfully to reply to sympathetic friends inquiring after his dinner, or to spontaneously boast, that he had dined superbly on a *capon* and salad. And this combination of salad with a piece of bread a humorist has alleged to be a good enough dinner for a Gascon.

While the Egyptians, apparently of all ranks, valued garlic highly, the higher society of the Greeks absolutely detested it. The Romans, on the whole, used it regularly. Virgil speaks of it as useful to the reapers during periods of great heat, and Macer, also a poet, believed that it would keep serpents away from sleepers. Nevertheless, according to Athenæus, the more refined part of society put an interdict upon its use, which took this emphatic form—that it was made an offence to enter a temple of Cybele after having eaten garlic. Horace having on the day of his first arrival at Rome dined on sheep's head dressed with garlic, and contracted an indigestion, ever after entertained feelings of abhorrence for the bulb. King Alphonso of Castile had a similar dislike; for when he created a new order of knights in 1368, he forbade them to eat any garlic. In our century Raspail did yet recommend garlic as a wholesome flavour; and the gall-stone specialist Durand, in recommending it to patients, ascribed to it the quality of sapidity, probably by a confusion of terms.

The quantity of garlic which may be used safely so as not to make the diner perceptible as a sufferer from culinary coarseness is so small that in France it goes by the expression of *soupçon*, or a suspicion. But in Latin countries garlic is used broadly. Provençal cookery is said to be based on garlic, and, as already mentioned, the very air of the land is said to be perfumed with its odour. It is the main condiment of the unmitigated bouillabaisse, and of the principal sauces, and, as related of Gascony, the 'capon' in the salad in the Dauphiné also. Pounded with oil, it yields a kind of mayonnaise, *aillolis*, which the people eat with fish and snails. The lower classes in the Provençe flavour their bread by rubbing some garlic on, and pouring oil over it. We once relished garlic of a particular kind as garnish to mutton chops while travelling in Spain. Other forms share in our taste the sentiment of Greek polite society.

Appendix.

Particular Vegetables grown and obtainable in India for Use there.

Of so-called *country* vegetables suitable for cooking in India, the following are useful: *Brinjals* (*binegum*), the fruit of the solanaceous plant already alluded to above; *bandekai* (*bhindi*); *greens* (*bhagee*); *podolongkai* (*chuchoonda*); *moringakai* (*mooringa*); *various beans; country cucumber*, a variety differing from the European; *small tomato*, practically only an ornamental toy; *maize* (*mucka cholum* in Tamil); *sorrel; pumpkin; yams;* large and small *onions;* and *sweet potatoes.*

Indian corn, or *maize*—in Hindostanee *boota*—is suitable for being treated in the American manner, namely, stripped from the young pod while unripe and tender, boiled in water, and, after having been drained, being tossed in melted butter, spiced with tincture of pepper, and salted. Plenty of butter is essential to ensure the richness of the dish. The corn may be stripped off the stalks after the whole pod has been boiled, and treated as just described.

All *country beans*, from the *Duffin bean* downwards, may be cooked, when tender and young, like broad beans (*fèves de marais*); boiled, with plenty of salt in the water, till the skins crack; then peeled and tossed in butter; or they may be worked into a stiff purée. The water in which the beans are to be cooked should be *boiling* when they are put in. *Madrassee beans* may be treated in this manner, and receive an addition of standard broth, or glace, or coulis. The *country greens* should be treated like spinach, sorrel, endive, or turnip-tops. At Madras, in the hot season, a vegetable can always be got called *mollay*, the tender branches of which (*mollay-keeray*) are edible. It may be treated like asparagus, provided the stalks be young and fresh. The

young leaves of this plant can also be used as spinach. *Young pumpkins* (*dil pussund*), or *gourds*, gathered when they are of the size of ducks' eggs, of an age analogous to that of gherkins, may be boiled and served like artichoke bottoms. Purées of *sweet potatoes* and *yams* should be accommodated with cream. These tubers may be treated artistically by marinading in brandy and lime-juice, dipping in batter, and frying. *Yams* are suitable for several forms of treatment which fit potatoes. (*Cf.* 'Wyvern,' *loc. cit.*, pp. 126, 162 *et seq.*)

CHAPTER XXIX.

VARIETIES OF FLOUR-PASTE USED IN CULINARY OPERATIONS.

The art of manipulating the flour of cereals with various admixtures for the production of several qualities of paste or dough is one of the most important achievements of human ingenuity. Each form of paste is typical—that is to say, different in essential qualities from every other quality. When two types are mixed—*e.g.*, in the brioche, or in waffles, or in krapfen—a compound form is obtained, in which both qualities are expressed in a modified form. The progress from the simplest to the most complicated form is less evident upon the multiplication of materials than by the increase of the manual labour and the skill required in its application.

Flour and Suet Paste for Meat Puddings and others is apparently easy to produce, but many cooks fail in appreciating the necessity of adapting details of proportion to the special object which the paste is to serve. As the paste is mostly boiled, a larger proportion of suet than demanded by the standard is not so injurious as an excess of flour.

Two parts of flour and a little salt made into a rather stiff paste, and mixed with one part of finely-chopped suet, is a recipe easily remembered. When the suet is diminished to one-fourth of the weight of the flour, four *eggs* have to be added to every pound of flour, and as much milk instead of water as will make the flour into a thick paste. This latter dough can be baked as well as boiled.

For *suet puddings* or *dumplings* others prescribe six parts, say ounces, of suet, six parts of flour, two parts of bread-crumb, and some salt; to this a mixture of eggs with milk is to be added as the liquid—say two eggs upon 6 oz. of flour. Tie each dumpling in a separate cloth, which, while wet, has been dredged with flour, and boil during one hour. If a pudding of 8 oz. of flour and an equal weight of suet, 2 oz. of breadcrumb, with eggs and salt, be tied into one cloth, it requires two hours' boiling. *Dumplings* may be boiled with beef or mutton without cloths, and do not absolutely require either milk or eggs in their composition; they should be rolled in flour before being put into the pot. By the addition of 6 oz. of currants to the paste of 8 oz. of flour *currant pudding* is formed, and by dividing this quantity into convenient parts *currant dumplings* are produced. The addition of *breadcrumb* adds to the lightness of the dough, and is made to plain and many fine suet puddings.

Scalded-Water Paste is used for making the cases for cold raised pies. Some butter (one part) is incorporated with flour (six parts), and two eggs to each pound of flour; this incorporation is effected with the blade of a knife. Boiling water is now added, and when all is incorporated, the hot dough is to be worked with the hands until it be homogeneous; it must be so stiff as to stand up in a ridge when raised by compression with two fingers. According to some the butter may be fused on the hot water and together with this incorporated with the flour.

Cold-Water or French Paste (*Pâte à Dresser*) is made

exactly of the same materials in the same proportion as the scalded-water paste, but the water is cold, and consequently the butter is not fused; the paste therefore requires a great deal more kneading than the hot one; the fingers of the operator are used as dividers of the paste into flakes, which are again reunited by pressure with the palms.

Short Paste for Hot Pâtés is also made like the previous kinds of paste, but the amount of fat is much greater, one part of butter being incorporated with two parts of flour. This paste should be kept cool, and not be worked with the hand, but with a knife or a pestle; for at temperatures approaching that of the human body the paste loses its cohesion and plasticity, and cannot be rolled out and shaped. On account of this, some recipes diminish the butter to one part upon four parts of flour.

Puff Paste or Flake Dough (*Pâte feuilletée*) is one of the most remarkable achievements of magiric art. A stiff dough made of flour, yolks, and water, is stratified with cold butter by doubling up and rolling out in such a manner that layers of dough of extreme tenuity alternate with layers of butter of similar tenuity; for this purpose the dough must be kept very cold, in summer by artificial means.

Short Puff Paste is a mixture of equal parts of *puff paste* and *short paste;* it is therefore less stratified than *puff paste*. The doubling or tripling up and rolling out is called in culinary language 'giving it a turn.'

A piece of puff paste a quarter of an inch thick will, during baking in a well-heated dry oven, rise to the height of two inches, and thus increase its perpendicular diameter eight times, while there is no notable increase towards the circumference.

The French pastrycooks call the excavation in the flour into which the liquid to be incorporated is placed *une fontaine* (*De la Varenne, l.c.*, p. 168) or *une fosse*.

All these varieties of paste can be made *with oil*, if this be freed from its flavour or odour previous to use by subjecting it to heat and frying a little bread in it. The Spaniards facilitate the use of oil in pastry by mixing it with *beef suet;* the mixture acquires the consistency of butter, and is then incorporated with the flour in the same manner as this.

All the varieties of paste enumerated above were well known more than two centuries ago, but they do not seem to have been specifically known to antiquity. There are apparently no records of the time and place at which *flake dough* was invented, or at least developed. In parts of Germany flake dough is also called *Spanish dough*, but no ground for this appellation has ever been given.

Short Paste for Pies is made in the same manner and of the same quantities of materials as the short paste for hot pâtés. With acid fruit the under side of the pie-crust sometimes remains pasty and soft, and, from volatile acid, of unattractive taste. To avoid this, some cooks bake the crust separately, and cut it in slices and serve it with the fruit, but on a separate dish.

Nouilles Paste has already been referred to above under the notes on soups; remember that this paste contains no butter.

Paste which is intended to be the material for the *ornamentation* of *pastry* is called *Office Paste*, and is made of *flour* two parts, *sugar* one part, and (to the pound of flour) two eggs and two yolks; no fat of any kind is added to this paste.

An Almond Paste for Ornaments and Croquantes is produced in two stages. Make a purée of Jordan almonds, and incorporate with it an equal weight of sugar-powder in a casserole over the fire. Produce a solution of gum dragon or tragacanth in eight to ten times its weight of water, and filter it by pressure through a cloth. Incorporate this solution as well as a quantity of finely-powdered sugar, equal

in weight to the weight of the combined almond purée and sugar, with this latter, using both hands for the kneading on the slab, until the compound represents a white, stiff, smooth, compact, plastic body. The paste looks better if a little *cobalt blue* be added to it. *Starch* may also be added, but the paste then requires double the amount of gum tragacanth solution.

A *Starch and Sugar Paste* bound by the same gum, and coloured bluish by cobalt, is also frequently used for ornamentation.

The *applications of the varieties of paste* described in the foregoing are numerous and interesting. First we have the *Vol-au-Vent*, a pâté case of puff paste baked without any contents in its cavity. When such a case is afterwards filled with an entrée of fricasseed fowl or pigeon, it is frequently termed 'a chicken or pigeon pasty or pâté,' although the true pasties are more commonly baked with their meat contents already inside of them. The *mechanical preparation* of a vol-au-vent is technically very interesting, and requires much skill; but we must confine ourselves to referring to it and to its variation. Care should be taken that the fricassee, ragoût, the fish, or other entrée, provided to fill the pâté be of tasty and savoury quality. As the bottom of the vol-au-vent frequently remains uneaten, many cooks now make it of *a common paste*. *The management of the vol-au-vent in the oven* is divided into two acts: the first ends when the vol-au-vent has risen two inches; then, and before it has acquired any colour, a drum of thick white paper, eight inches high and four inches wider in diameter than the vol-au-vent, is placed around it to protect its sides from any strong lateral radiation, which might check its rise or scorch and spoil its colour.

Tourte Cases for Entrées are also baked blind—*i.e.*, without their eventual contents—and consist of a mixture of puff paste and short paste in equal parts.

Cases of Puff Paste for Plate Patties—that is to say, small or miniature pâtés, of which each diner takes a whole one on his plate—are very convenient products. Sometimes the contents are below the expectation raised by the promising outside; they should be savoury, delicate, refined, concentrated miniature ragoûts.

Common covered Tartlet or *Dariole* or *Patty Cases* are made of common short paste rolled out to the thickness of a penny piece, and then pressed into the dariole moulds; their bottoms are filled with a mixture of four parts of flour and one part of chopped suet; when done, the mixture is scooped out, and the preparation intended for their contents is put into the cavity, and the whole is covered with a nicely-coloured baked cover of short paste. Such patty cases are sometimes by uninformed writers called *croustades*, a name which is quite inappropriate. These *darioles* are not ordinarily filled with ragoûts, but with creamy, white cheesy, macroon-flavoured, semi-sweet flour and egg materials. If you value quality and its conservation, keep in integrity the names of, and traditions concerning, old dishes.

Patty Cases resembling little *timbales* are made of boiled *Nouilles paste*, filled with savoury contents tossed with butter, and bound with *béchamel sauce*. They may also be egged and crumbed and fried in lard. They are laborious but pretty morsels, on which an Italian cook, *e.g.*, can show his skill in the art of producing Rabioles.

Croustades are in French culinary terminology *pasties* of different sizes for the reception of farcied meat, the paste of which is harder or more crackling (croquante) than that of vol-au-vent, timbales, casseroles of rice, etc. They are mostly made of *stale bread*, which is carved or turned until it has the desired form. This bread is now lined with butter, and coloured in an oven, or fried in flowing fat, drained of excess of fat, and now constitutes the base, or

mould, or crust of the croustade. This mould now receives a lining of puff paste, and with this is baked a second time, either with the forcemeat in its interior and the lid or cover on, or by itself without any meat in its cavity. Croustades may be served with forcemeat only, or garnished with boned *quails*, *larks*, or other *small birds*. Of so-called 'croustades' described by some French culinary authors, some have no title to this name at all: thus, one named *à la financière* is a mere pâté; those *aux truffes à surprise* are mere boiled truffles excavated and filled with farce; that *à la carcassonne* is a mere pigeon pie, of which the pigeon has been previously stewed as ragoût.

Croustades are curiosities even for the French themselves, owing to the spelling of their name; for crusts of bread, whether produced during the process of baking, or by additional toasting or frying, in French are *croûtes*, and the elision of the *s* is indicated by the circumflex accent. How, then, does it come that this *s* survives in croustades? Perhaps because they are a revival of the Italian *crustini* and *crustadinos*.

Croustades as we have known them attempted in some establishments involve two dangers: the first one is waste, as the fried bread sculptures mostly remain uneaten; and in the so-called 'ornamental croustades of bread' are never intended to be eaten; the second one is that in pretentious places which cater for the ignorant masses things will be served as croustades which are mere commonplace pâtés, and ought to be called so, and not pass under an *alias* intended to represent the unknown as magnificent. The croustade is a multiple waste, firstly of labour on the part of the cook, secondly of bread and lard used in frying, and thirdly of the quenelle forcemeat with which the croustade is coated or lined inside, and baked again, before the entrée is put in; this lining is to prevent the sauce from penetrating into and through the fried bread. It is much better

to send the dishes which may be fancied for production in ornamental croustades to table in appropriate vessels of ornamental porcelain. Several of the recipes for ornamental croustades which we perused showed very great disparity between the cost of the vessel (mainly in labour, forcemeat, and fat; we say *cost*, for its only *value* is what it contributes to the pig-tub) and the value of the *contents*—calf's-tail, lamb's brains, fat livers; such were some of the interesting items proposed for reception and presentation to guests in these vessels of perverted bread. To think of a Strasburg completely-finished patty being dug out of its ornamental porcelain jar, and worried in a sautapan between fat bacon, in wine mirepoix, with truffles and mushrooms, and quenelles of game, and at last insulted by a garnish of *a border of double white cocks' combs*, is a painful operation, and we should advise all patrons of good cookery to discountenance so useless and, in more than one sense, lamentable a waste of natural substance and human effort.

Italian crustini are circular slices of breadcrumb fried in oil or butter, and bearing on their excavated tops a small portion of a savoury ragoût or mince, and on this a small ball of Parma cheese kneaded with butter, a symbol of the Indian tortoise bearing the world on its back.

Alphabetical List of the Principal Pastries mentioned in Culinary Works.

We have collected this list mainly from French sources, and, as the names indicate, most of the pastries are of French origin, but a portion are English, German, and Italian. We have added some definitions which may be useful to our readers:

Biscotin: Obsolete sweetmeat formerly made and sold by nuns.

Biscuit: *Sponge-cake* of English; *pan d'ouro* of the Portuguese.

Bouchées : Tartlets or crustini, so small that each is a mouthful.

Brioches and analogues : Rich egg and butter cakes.

Choux-pâtissiers : Soufflés in small moulds.

Cougloff, corruption of *Kugelhopf*, the German brioche.

Conkes, corruption of *coukes*, a primary corruption of German *Kuchen* (cake).

Crêpes : Small fried cakes, perhaps derived from German *Kreppel, Krapfen.*

Croquants : General name for ingredients of croquembouches.

Croquembouches : Mounted pieces of pastry, made with croquignolles, gimblettes, macroons, nougat, and other croquante pastry.

Croquignolles : Principal ingredient of the former ; almond rock.

Darioles: Entremets of short paste, cream, macroons, flan, eggs. Much like Richmond (Surrey) ' Maids of Honour.'

Diablotins : Applies to three confections—(*a*) frozen custards (Dantesques), (*b*) Neapolitan dragées ; (*c*) chocolate bonbons in paper.

Echaudés : Cakes for children and birds, made of parboiled or baked paste.

Fanchonettes : Entremets, in shape of tartlets with cream, jam, currants, etc.

Flan : Three varieties—(*a*) of cream, (*b*) of fruit, (*c*) Swiss. The latter is a cheese soufflé.

Flaniche : Mentioned in D.D., but not defined.

Frangipane : A kind of crême with which pastry is garnished, after Don Cæsar Frangipani (of a Roman family).

Gâteaux : Cakes of flour, butter, and eggs.

Gauffres : Waffles.

Génoises : Cakes of sugar, eggs, flour, and almonds, glazed.

Gimblettes : Small pastry or 'pâtés de petit four.' Ingredients of croquembouches.

Macarons : Macroons with almonds or nuts (filberts).

Massepain : Possibly corrupted from German *Marcipan.*

Madeleines : Cakes of dariole kind ; those of Commercy celebrated.

Meringues : Spongy cakes of white of egg and sugar, filled with whipped cream.

Mince-pies : English ; patties of short paste, open or closed, with mincemeat.

Mirletons, syn. Mirlitons : Same as flans.

Mousseline : A kind of brioche, called 'brioche-mousseline.'

Pannequets : Corruption of the English *pancakes.*

Pâtés : pasties. *Pâtés-froids,* cold pasties ; *pâtés-chauds,* hot pasties.

Piskinioffs : Polish cakes ; corrupted to *biscuit de niauffes.*

Profiterolles : Sweet entremets ; a cake.

Rissoles : Mincemeat enclosed in paste, and fried.

Talmouses : Darioles with fromage de Brie.

Tarte aux fruits : A crust of flake dough for fruit pies.

Tartelettes : Diminutive of preceding.

Timbale : Drum-like pudding-shell.

Tourtes : Flake paste for ragoûts for entrées in France.

Vol-au-vent : Case of puff and short paste for ragoûts, etc.

Bread.

Bread indicates a relatively far-advanced state of human culture. According to Cato, the old Romans had been reared upon *gruel,* and this soup-like preparation was down to our days the general or occasional food of entire populations. When gruel was superseded by better preparations, *e.g., porridge,* it was limited to the breakfast-table, ultimately to the sick-chamber ; it survives in workhouses as *skilly.*

Now gruel is boiled, but the poorest Scotch occasionally ate a paste of oatmeal and water uncooked,* and, next to chewing the unmilled grain, this Scotch method of eating flour seems the most simple mode of cereal feeding of which we have any knowledge.

Simple forms of bread, which by contrast with the more developed forms are termed unleavened, are the *oatcake* of Scotland, her *peas and barley bannocks*, the *Passover bread* of the Jews, the *damper* of the Australian shepherd, the American *corn-bread*, the Indian *chuppattee*, Spanish *wheat-flour* cake, and others. The *Schmarn* of the Bavarian and Austrian wood-hacker is also unfermented, but, being fried in fat, assumes a particular character.

Leavened bread was perhaps first made by the Chinese; it was understood by the Egyptians, from whom the art of making it proceeded through the Greeks to the Romans. Leaven held its ground almost everywhere down to our present century, when it was superseded in countries with advanced culture by the *yeast* of breweries and distilleries. For leaven is inferior to yeast, inasmuch as it acts slowly, and gives rise to high-coloured products, which make the bread dark, heavy, and acid.

The bearing of cereals, particularly of their purified meal or flour, in the process of fermentation by leaven or yeast is a *compound process*, which is governed by reactions between the several components and the ferment, or in the case of leaven several distinct ferments. To appreciate this bearing, and to be able to govern all its details, the baker, no less than the cook, must have a knowledge of the ingredients of his cereal materials, or, in other words, he must know the composition of the flour he intends to use. We will pass them in review as briefly as we can.

* The Scotch mendicant, or poor vagrant, carried some flour in a bag, and kneaded the dough for eating in a corner of his plaid. In Polish inns omelettes were not rarely mixed in the apron of the hostess, and then poured into the pan for frying.

Of the *constituents of cereals* we have to deduct *the water* as inert for nutrition, and *the cellulose* as in the main indigestible by man. The following are the ingredients serving for nutrition :

1. *The Carbo-hydrates.*—These are the *starches*, *gums*, and *sugars*. The plurals indicate varieties, *e.g.*, of starch ; for the starch of wheat differs greatly from, *e.g.*, that of barley.

2. *The Fats.*—These, after eliminating phosphatides, are present in small quantities, except in maize or oats, which are rich in oil.

3. *The Phosphatides* are organic substances containing phosphoric acid and nitrogen ; their compounds and modifications are essential constituents of all nuclei of cells, and as such prominent ingredients of brain and nerve tissue and of seeds. Phosphatides in flour are of importance in all the culinary processes to which flour is subject ; they are governing ingredients of eg-yolks, as will be more particularly shown under the chapter which treats of eggs. By decomposition they yield neurin, glycero-phosphoric acid, and fatty acids of various kinds.

4. *The Albuminoids*, or substances similar to albumin, the white of egg, or such as those of which the blood and tissues of animals are constructed. They are termed *flesh-formers*, while the fats and carbo-hydrates are termed *heat-givers*. Both probably yield heat as well as mechanical energy by their combustion in the body.

5. *The Mineral Matters, or Salts, Alkalies, Earths, and Acids.*—These are found as ash on combustion of the organic matter.

The carbo-hydrates occurring in cereals are *starch* and *dextrine*, *cane-sugar* (sucrose) and *maltose*, *dextrose* and *levulose*. They are called *carbo-hydrates* because in them hydrogen and oxygen are found present in the same proportion as in water, and when all this *water* is deducted

pure *carbon* only is left. The process by which starch is converted into dextrine and maltose and ultimately sugar, consists in a breaking up into more simple compounds.

Starch occurs in the pith of many plants, as in that of the sago-palm and the bear-sago of the Cordilleras of the Andes, in bulbs, tubers (such as the potato), in rhizomes, and in roots. The cook has to understand and consider all these forms of starch, as they behave somewhat differently under the same conditions. But for our present purpose the starch of seeds is of the greatest importance.

Diastase, a ferment contained in malt, transforms starch into dextrine and maltose. Dilute sulphuric acid does the same, but its influence goes further, and terminates in the formation of dextrose and levulose. When moist or acid starch is heated to between 220° and 300° Fahr., it is transformed into *British gum* or *dextrine*. Some Vienna and Paris and London bakers glaze their rolls by means of this reaction; they pass superheated steam into the oven, and this produces a small quantity of dextrine on the surface of every roll, as shiny as the British gum on the backs of postage-stamps.

Dextrine is of no use to the baker, for in case he have, unfortunately, bad flour or unsuitable ferment, his bread will be made dark, and that by the influence of dextrine. This colour of bread is only acquired during the baking; it is the result of the influence of heat on the dextrine aided by the other ingredients of the dough. Dextrine accumulates in the dough in direct proportion to the duration of the fermentation; to avoid, therefore, its injurious effects, fermentation must be limited to the shortest possible period. And this the baker is enabled to do by the addition of some maltose or invert sugar to his sponge as well as his main bulk of dough.

The bakers add to every dough made with flour a certain amount of soluble starch in the shape of thin *ferment*,

which is a mixture of boiled comminuted potatoes (in this process termed *fruit*) with yeast and some flour-paste; this mixture freshens up the yeast and makes it ready to sprout. When mixed with the flour for the production of the 'sponge,' the soluble starch is at once converted into sugar, and fermentation begins rapidly. Then the sponge is mixed with the whole amount of flour, and the process is repeated. The final or third main panification takes place in the loaf in the oven, when the temperature of the dough rises to that point which is most favourable to diastatic action; the sugar is again as quickly destroyed by the yeast, and after a short time all ferments are destroyed by the heat. In this process hardly ever any excess of sugar is formed by the diastase, none is ever in the bread. Now, it is quite clear that the addition to the dough of fermentable sugar, such as maltose or inverted sugar, must effect the same object as that which is attained by the addition of soluble starch, and must accomplish it in a much shorter time.

In each variety of grain there are *several albuminoids* occurring side by side, and almost every kind of grain seems to possess at least one albuminoid, perhaps several albuminoids, by which it is distinguished from other varieties of grain. Wheat-flour made into a dough with water, placed in a canvas bag and kneaded, parts with its starch, and leaves *gluten* in the bag; this is a plastic, tough mass, which can be drawn out like shoemaker's pitch; it imparts to wheat-flour dough that peculiar tenacity which it exhibits best in the manufacture of macaroni—*without gluten no macaroni;* it also imparts to dough that more gentle cohesion which enables it to retain the little bubbles of carbonic acid produced by fermentation, and helps their shape to be fixed by the baking process; it is thus the prime agent in the production of that sponginess which makes bread so digestible and so suitable for the most varying impregnations.

Gluten is itself a mixture of at least two albuminoids, four-fifths of it consisting of *fibrin*, one-fifth of *glutin*. Gluten has no taste, is translucent when free from water, and insoluble in spirit of wine; but when it is extracted with this reagent, it yields to it the *glutin*, and the *fibrin* remains undissolved.

The bulk of the *soluble albuminoids* of wheat and other flour consists of *legumin* and *albumin*. The legumin has also been termed *vegetable casein*, as it has some properties in common with casein from cow's milk (a cheese is actually manufactured from legumin of beans), but the name legumin is preferable, as it indicates the fact that it is the prevailing albuminoid of the seeds of the leguminosæ, such as beans, peas, lupins, and others.

The *husks of wheat* obtained as *bran* contain another albuminoid (*cerealin*), soluble in water, precipitated by alcohol and acids. During the process of malting a portion of the albuminoids is consumed altogether, while another is transformed into bodies which have more power over starch than the original albuminoids, and as an aggregate have been termed *diastase*.

Barley contains little gluten, and its flour yields a heavy, sticky dough; the barley cakes of the Hebrides are sometimes like leather. To become good bread, barley-flour requires an addition of wheat or rye flour.

Rye-flour contains still less gluten, and therefore yields, with leaven, a heavy, close-grained bread of darkest colour, black bread, *Schwarz-brod* or *Pumpernickel* of the North Germans; its latest known English equivalent is *York night bread*, so called because it had to be baked during a whole night.

Oatmeal and *maizemeal* also have little cohesion in their dough, owing to the want of gluten, and hence yield very bad bread. Oatmeal, indeed, is hardly ever used for bread, but mainly in the form of mostly unfermented thin flat cakes,

Ricemeal has, with the lowest amount of albuminoids, also the least dough-forming capacity; it is entirely aplastic.

When wheat-flour is moistened with water and kept at the temperature of 100° Fahr. for periods up to eight hours, maltose and dextrine are formed, increasing in quantity with time, and the amount of soluble albuminoids (peptones) increases; so that in the best flour the amount of soluble matter increases from 0·76 per cent. in eight hours to 9·73 per cent., equal to an increase of more than 1 per cent. per hour. When, as in the inferior flours, maltose and dextrine are already there, they only increase in quantity, and no new substance appears.

Many processes have been proposed or tried to prevent the formation or arrest the increase of these soluble matters, specially of *dextrine*. One useful remedy was *carbonate of lime* (chalk or whiting, not caustic lime, nor milk of lime, or lime-water, which have been added for other purposes); another was the *kiln-drying* of the corn; a third that of the flour at 100° to 150° Fahr.; a fourth was the *removal* during the grinding of the corn of that part called *the germ*. This removal is now effected in many mills, and the isolated germs are ground into a special flour, and baked into a peculiar bread by themselves, called *germ bread*. The germs contain very active albuminoid ferments, which deteriorate the process of panification by the production of excess of soluble matter.

The complete removal of *the bran* from the flour is desirable, not only on account of the injurious action which the cerealin would exert upon the dough by the production of materials which darken the colour of the bread during baking, but more particularly on account of the complete indigestibility of the cellulose of bran by the human intestines. But though not amenable to healthful digestion and assimilation, cellulose is liable to a decomposition, during

which more or less considerable volumes of marsh-gas are formed. Rough bran, as formerly used, furnished the materials for this decomposition less readily than the finely pulverized, and acted as a stimulant to the peristaltic movements of the intestines, whereby the time and opportunity for the formation of these anomalous products were limited. Indeed, in tender individuals—particularly in young persons—rough bran acted as a cathartic, and was used by many strong persons in the shape of so-called brown bread as a peristaltic persuader. The whole experience of mankind was against the retention of the bran in the meal, and the grounds against that retention, so thoroughly proved by the experience of the baker, and urged by every observant eater of bread, were so overwhelming that by common consent every possible effort was made to keep all particles of bran out of the flour, and whiteness of the flour as well as of the bread became the first criterion of excellent quality.

Under such circumstances arose what may be termed the *Wholemeal Bread Proposition*. Bran contains a considerable amount of albuminoid material, the cerealin already alluded to. On the other hand, bread, however excellent, does not contain a sufficient amount of the albuminous matter to make it a complete human food. Based upon these two facts, some persons, amongst them a number of ladies in easy circumstances, moved by philanthropic enthusiasm, not unlike that which was exhibited in the movement on behalf of the *bouillon d'os*, started the proposition that bread should be made more like a perfect food by the retention of the bran; the obvious objectionable effects of the silica and cellulose of bran they proposed to overcome by grinding it into a very fine dust. Wholemeal bread became an object of speculation, but when its realization was attempted the proposition proved a failure. It was a retrograde movement, and properly met with the unqualified condemnation of all scientific men. We leave the

bran to the animals which have hitherto consumed it (some, like millers' horses, not without frequent evil effects, from the magnesium phosphate contained in bran, which forms *calculi* in the intestines), for they are qualified to digest such cellulose as man can under no circumstances assimilate.

The testing of flour for quality is effected with the aid of the eye, nose, and hand. It is the better the whiter it is; it must have its peculiar pure smell, free from all strange odour, and free from even a suspicion of mouldiness; when a handful is strongly pressed, it must assume the shape of the hollow of the hand like a cast, and, remaining lumped together, must be capable of being laid flat on the table without collapsing. Flour may be tested by a quantitative analysis for the amount of *soluble albuminoids* which it contains, or which are found in it by a reaction following the presence of water. The greater is the amount of soluble matter, the less is the value of the flour for bread-making. On the other hand, the more *gluten* the flour contains the better.

We now pass to the consideration of the *actual process of bread-making*, the most majestic of all food preparations, and prototype of almost all the many processes for the production of pastes, crusts, and cakes, which in their turn include the greatest achievements of culinary art.

A sack of flour, the wholesale unit of miller and baker, weighs 280 lb. When made into bread it will yield from 90 to 94 loaves of 4 lb. each, or from 360 to 376 lb. of bread.

The preparation of the ferment, in the quantity adapted to the sack of flour, is effected as follows: From 6 to 12 lb. of ripe, mealy potatoes are boiled and finely mashed, and mixed with water so as to form a thin paste; with this, at the temperature of 85° Fahr., from 1½ to 2 lb. of wheaten flour are mixed, and to the compound a quart of brewer's yeast is

added. In this mixture, which is kept warm in a water-bath, all the various fermentations essential to panification progress simultaneously: the soluble starch is transformed into sugar and dextrine by the yeast and soluble albuminoids; the sugar is fermented by the yeast, and the yeast grows and multiplies; the albuminoids pass into simpler, hydrated or split forms, hemi-albumins or peptones, or are otherwise altered; all ferments become very active. This process is allowed to continue undisturbed for eight hours; it loses its intensity about the fifth hour, as indicated by the sinking of its frothy head, and the mixture could then be used; but it is left to complete slowly its final metamorphosis.

The stirring of the sponge, the next operation, consists in the incorporation with the ferment of one quarter or one-third of the sack of flour, together with as much water at 85° Fahr. as may be required; with the water in the ferment, the water added to the quarter of the flour at this stage amounts to half the water to be employed for the whole sack of flour. Now, as this latter quantity is fixed by experience at from 60 to 64 quarts, the stirred sponge will contain, besides the 8 or 12 lb. of potatoes and 70 or 93 lb. of flour and the quart of yeast, from 30 to 32 quarts of water, and dissolved in this half the amount of salt to be added to the entire dough to be made from the sack of flour. The sponge now ferments at the temperature of 85° Fahr., a degree of heat which must be carefully preserved; it increases in bulk, or, as it is termed, *rises*, for five hours, and then begins to break, with escape of some gas; it rises again for another (the sixth) hour, and then breaks a second time; now *the remaining flour* (three-quarters or two-thirds of the sack), and the remainder of the water with the rest of the salt, are added, and the dough is either kneaded by man or mixed by machinery.

The dough, having been thoroughly well kneaded or mixed, is left at rest for an hour in order to let it rise again,

and is then cut off and weighed in proper quantities to be made up into *loaves*. They are then put in the *oven* at an initial heat of the latter of from 400° to 450° Fahr., and then heated for about one and a half hours. The temperature of the bread rises but little, and only on its outside—the crust—above the temperature of boiling water.

If so-called *pressed*, manufactured German *yeast* be employed to raise the sponge, from 6 to 7 lb. to the sack of flour are required (or 0·4 oz., or 175 grs., to the pound of flour). This pressed yeast acts very rapidly, and therefore serves particularly for the production of very white bread, fancy bread, and rolls.

It is a common report amongst the public that bakers add potatoes to bread-dough for the purpose of cheapening its production, to their own advantage, by this admixture of less valuable material; this is entirely erroneous, and the addition of potatoes is limited to their perfectly legitimate use for the production of the ferment above described.

The tests of good bread are that it should have a *flinty, light-brown crust*, should crack on application of a fracturing force; its crumb or the whole loaf should rise again when compressed to a moderate degree; it should be *spongy* on fracture, and the bubbles of the sponge should be uniform in size; it should be white in colour, agreeable in smell and taste, sweet and nutty.

Panification, then, consists in the transformation by ferments of starchy and albuminous matters, the induction of an alcoholic fermentation of sugar contained or produced in, or added to, the dough, the evolution of carbonic acid gas, of which much escapes, while enough is retained to impart to the dough ultimately a porous, spongy condition; in this state it is kept by the viscid gluten; the condition is made permanent by heat, and *bread* is the result.

The *starch* in bread is partly *soluble* as *starch* or as

dextrine, partly fixed or *insoluble*, but can be made by secondary influence soluble entirely. A little *alcohol* remains in the bread, and evaporates slowly. When it is kept, baked bread undergoes a change, by which it becomes *stale* or *rough*, and thereby less appetizing to most people. This change is of some importance in cookery, as stale or dry bread is suitable for many operations for which fresh bread would be, or is supposed and stated to be, unsuitable.

Bread contains on an average more than a third of its weight in the shape of water. Different observers have found in 100 parts 62·8 parts of dry bread to 37·2 of water; 63·7 to 36·3; 55·4 to 44·6; 64 to 36. 100 lb. of flour yield on an average 135 lb. of bread, the limits of variation being between 130 and 137·7 lb.

The so-called *aerated bread* made by the process of the late Dr. Dauglish is not subjected to fermentation, but is raised by air previously compressed somewhat by mechanical means. In it but little dextrine and sugar are formed, and the albuminoids are not much changed except by the heating. Bread and cakes raised by *baking-powder* are made porous by carbonic acid evolved from carbonate or bicarbonate of soda by an acid or an acid salt. Of acids, the tartaric is most commonly employed; of acid salts, the acid phosphate of lime, and alum. The phosphate and soda mixed intimately with flour produces the so-called *self-raising flour*, first imported from America, while alum and bicarbonate constitute the Norfolk baking-powder.

Meat bread is wheaten bread with which a quantity of cooked and minced meat has been incorporated, in such a manner that it disappears from sight, and is dissolved in the crumb. Fresh dough will in this way assimilate an amount of meat corresponding to 1 lb. upon 2 lb. of flour. It will dissolve much more, up to 1 lb. of meat to the dough of 1 lb. of flour, but the bread is not so good. The bread is darker in colour than white wheat bread, has a

fine crust, excellent taste, and is highly nutritious. It constitutes, in fact, with a certain amount of fat, a perfect food. It is very digestible, and can be eaten and assimilated with extraordinary facility by persons who suffer from disease or derangement of the digestive organs. It is raised with the aid of four-tenths of an ounce, or 175 grains, of compressed yeast to the pound of flour.

CHAPTER XXX.

GRIDDLE-CAKE, DUMPLINGS, PORRIDGE, MACARONI, AND NOUILLES.

Griddle or Girdle Cakes, and *Chuppattees or Stone-cakes*, are analogous elementary preparations of flour for human food. The girdle, or griddle, is a circular plate of iron with a rim, and surmounted by a semicircular handle like a carrying-basket. The latter is necessary for placing the girdle on the open fire and taking it off when the cake is done. In respect of the manner in which it is baked on the free fire, the girdle-cake is analogous to the pancake. From the absence of any covering, we may suppose that the cake, in order to succeed, must, like the chuppattee of the Hindoos or the fried pancake, be very thin. Its advantages were that it could be made at short notice, in small quantity, easily repeated, and be eaten hot.* An inhabitant of an English town of the present time has probably little inducement to bake a griddle-cake, but if he were to become transplanted

* 'Biddy, Patsey's grand-daughter, would occasionally allow us to assist her in making griddle-cake. Deb and I took it in turns to knead the dough in a brown crock. Oh! the rapture of handling it, and pressing it, and spreading it on a board, and rolling it, and patting it, and cutting it in fours, and flouring the griddle, and laying it thereon.'—Ex Croker, B. M., 'Pretty Miss Neville.' London, 1887, p. 13.

to Central Africa, or the Brazils, or the Yellowstone regions, he might perhaps draw some consolation and nutriment out of so simple a preparation of the gifts of Ceres.

Dumplings are used in England and South Germany by large numbers of the population. *Norfolk Dumplings* are popularly used in the county of *Norfolk*, hence their name.* They are prepared with a dough which is caused to rise with the aid of either yeast or baking-powder.

The *Apple Dumpling* is reported to have been an intellectual problem to a monarch of the last century, who could not imagine how the apple got inside of it. It may be baked or boiled; in the latter case the crust must be of *suet paste;* but baked dumplings are preferable.

Currant Dumplings are made interesting to young persons by the addition of currants. The dumplings are best boiled, as that way most readily plumps the currants.

In the case of *Fried Apple Dumplings*, the pulp of stewed apples is incorporated with the dough, eggs, etc., as are the currants in the previous recipe. The preparation is then crumbed and fried. *Boiled Apple Dumplings* consist of the same mass as the fried, and are suitably made light by the admixture of white of egg froth.

Bavarian Dumplings, German *Klöse or Knödel*, are really puddings consisting of bread fried in fat, breadcrumb soaked in milk or cream, eggs, butter, some flour, salt, and spice. They are boiled in salt water, and dressed with brown butter. Another form of *Knödel* is flavoured with onion in its substance, and served with browned butter in which some parsley and onion have been fried.

Grits Dumplings are made with a cooked paste of grits, which is used and mixed like the panada in the foregoing.

* *Voce Norfolk Dumplings.* Dumas, in his Dictionary, erroneously derives the name from '*le Duc de Norfolk*, lequel l'affectionait [*sc.* the dumpling] beaucoup.' He also gives a recipe which is quite unpractical. The Norfolk dumpling is not an aristocratic, but quite a popular dish in the county.

Yeast or Sponge Dumplings are made with a fermented dough containing milk, eggs, butter, salt, and flour. They require boiling for half an hour, and are eaten with roast meat, fish, or compote. Great care must be taken to make them spongy by cautious selection of the yeast and vigilance over the conditions of the rising.

Braised Buns (in Germany called *Dampfnudeln*), or *Steam Nouilles*, consist of a well-raised rich dough, baked in a pan in a shallow bath of milk, in an atmosphere of overheated steam. They thus are *browned* at the bottom and the top, and surrounded by a white ring, where the milk protected them from radiation. The dumplings are a remarkable illustration of the difference between *conducted bottom heat*, which browns them from below, *radiated heat*, which browns them from above, and *conducted diffused heat*, which, in the shape of, or attached to, steam from the milk, causes them to rise, in the first instance above the level of the milk in which they are immersed. The white soft rim corresponding to the surface of the milk enables the dumpling to rise even after its convex top as well as its flat under surface has been browned. Braised buns have, therefore, for a cook great theoretical interest, and their production requires no small amount of skill and a good oven. They are the result as well as the transmitters of much culinary philosophy.

Saxon Green Dumplings fried are an ancient *sweet dish*, the recipe for which was preserved in the family of Baron von Mülbacher, quondam Saxon Ambassador at Paris. Its antiquity is also testified by the fact that expressed juice of *tansy* is one of the ingredients. The green colour is produced by spinach.

Small Dumplings for Soup are produced from a paste of butter, yolk, flour, salt, and spice, and ladled into boiling broth.

Almond and Currant Dumplings are a sweet dish, and,

like the Saxon green dumplings, eaten with a sweet wine sauce.

The *distribution of dumplings* amongst nations is a part of the objects of the topography of civilization. In the county of *Norfolk* dumplings are, so to say, at home. Next in reputation are those of *Bavaria*, called *Knödel*. Almost the same, or similar, dumplings in *Suabia* bear the name of *Knöpfle*. In *Austria* dumplings go by the name of *Nuckerln*, related to or derived from the Italian *niocchi*. After the late King Frederick William IV. of Prussia had given audience to the quondam poet and later revolutionist Herwegh, there was published at Berlin a fictitious satirical account of the conversation alleged to have taken place between them. Amongst other questions, the King is represented to have asked, 'Has there been a good harvest of the knödel?' as if they grew on trees. Herwegh is said to have replied: 'Thanks, your Majesty, the knödel have succeeded very well.' As Herwegh was a Suabian, and not a Bavarian, the Berlin literate satirist made a mistake in putting *Knödel* for *Knöpfle*.

Nockerln, *Nuckerln*, Italian *Niocchi*, *Vienna Dumplings*, belong to the division of stirred dumplings. The ingredients are butter, eggs, yolks, flour, Parma cheese, salt, and spices. The dough is distributed in quenelles, and boiled in broth or milk. They may be eaten in soup, or milk, or dressed as a *sweet dish*, or as a *savoury* one. A third variation is *griess-nockeln*, which are not rarely given with *Hungarian gulasch*, a ragoût of rumpsteak flavoured with *pabrica*, the green or red mild capsicum. Many dishes of the Vienna kitchen bear Italian or Hungarian names, mostly somewhat corrupted, like the above-mentioned *niocchi* to *nockeln*, and the Hungarian dish *gulasch* just mentioned. *Cauliflower*, which in High German is *Blumenkohl*, at Vienna is termed *Carviol*. *Beans* pass as *Fisoli* (phaseoli), etc.

Porridge is a preparation of any kind of flour boiled with

water, and various additions made subsequently to the boiling. Its character is that of a stiff soup. Thin or liquid porridge is called *gruel.* Porridge in German is *Brei.* The word is derived through middle English *porree*, through Old French, from Low Latin *porrata*, broth made with *leek* (*porrum*). The affix *-idge* (says Chamb. Etym. Dict.) = *age*, arose through confusion with *pottage.* A small dish, from which porridge was eaten, was called a *porringer* (*porriger*, with inserted *n*). Many English cookery-books do not mention porridge at all, yet it occupies an important place in the alimentary history of mankind. Rome, said Cato, was reared upon porridge gruel. The vegetarians have drawn it from literary oblivion. Porridge, also called *stirabout*, or in Italian *polenta*, can be produced with wheatmeal, oatmeal, maizemeal, and ground rice. It requires careful stirring during its preparation. It can be eaten with milk, treacle, butter, and sugar, preserved fruit or grated cheese. To open up the starch the porridge must be well boiled, or kept hot for some time in a water-bath, after having been boiled. *Maizemeal* requires steeping in water before being boiled, and removal of all light floating particles; it must be left in water for twelve hours or more, and then boiled, or, as it is called by an Americanism, *creed*, till it be sufficiently soft for digestion.

Cold Porridge is a pudding-like preparation. When this dish is made sufficiently thick, or stiff, or concentrated, it becomes solid on cooling and standing, like the starch-jellies previously described. It may be eaten cold, with cold or warm sauce, or be fried, or immersed in milk.

Plum Porridge, *De la Grouté*, or *Sweet Porridge*, is a historical dish, as it was made by the Lord of Addington as *Coquus Regius* or *Grand Queux*, and presented by him to the Sovereign at the coronation banquet. Before the coronation of George IV. (1820) the then Lord of Addington (Archbishop of Canterbury) claimed of the Court of Privileges

that he should have opportunity to serve this dish; the claim was granted, and the Archbishop presented the dish, *De la Grouté*, to the King. The plums in this porridge were probably, as in plum-pudding, raisins and currants.

There figure in cookery-books recipes for *Savoury Porridge*, so called because of an addition of onions. According to our terminology, porridge can be *savoury* only if made with *broth* or standard solution of Proust's extract of meat, or with cheese or mushrooms. Such porridge would be a transition to *soups containing cereals*, and we suppose that these latter will be the forms in which porridge will be known to future generations.

Thin Porridge, or *Gruel*, is made with water or milk; it requires boiling, and, if knotty, skimming and straining. Oatmeal and maizemeal should be steeped in water for several hours before being boiled, and afterwards should stew in a warm place or water-bath for several hours, to become perfectly smooth and soluble. The Yorkshire *milk and oatmeal* does not agree well with all persons on the first trial, and should be taken in moderate quantities.

Gruel may be *bound or thickened* with a liaison of two *yolks of eggs* to the pint, and then should not be heated to boiling.

In some of the casual wards of the London workhouses the gruel given as nutriment to able-bodied paupers passes under the name of *skilly*, a word perhaps derived from the name of a vessel used in cooking, called *skillet* (perhaps from Old French *escuellette*, diminutive of *escuelle*, Fr. *écuelle*, from Lat. *scutella*, diminutive of *scutra*, a dish or plate, the word from which *scullery* (*dishery*) also is derived. Hence a *scullion* is a dish-washer.

Macaroni and Nouilles, or Nudeln.

While all Italy may be called the home of the macaroni, they are particularly well made at Naples from so-called Black Sea wheat, and prepared in many different ways, in soups, *au gratin*, as timbales, always accompanied with Parmesan cheese. The mass of the population of Naples lives upon macaroni, figs, garlic, and iced water. Macaroni can be made of wheat-flour only; this is made into a stiff paste, and triturated under heavy rolling stones; when the paste is finished it is pressed through cylinders, and shaped either into bands or the well-known tubes.

Macaroni are eaten boiled with butter, cheese, and other garnishes. The first boiling should be carried only so far as is necessary to swell and soften them (*che cresca in corpo*), and should be done in *water;* the second boiling, to completion of the coction, should be done in *broth* or *milk*, care to be taken not to overboil them and make them mashy and shapeless. We abstain from recording the numerous preparations of macaroni, which are all governed by a few principles. The *timbales* of the *gratinated* macaroni are all exquisite dishes; the macaroni harmonize with brown butter, Swiss or Italian cheese, tomatoes, béchamel, and other sauce, and are always easily digested; care to be taken in the gratination of macaroni. The *colouring of cheese in the oven* has the advantage that it enhances its taste and savour; in this respect it resembles the *osmazome of meat*, which by browning, that is to say, by the abstraction of water under the influence of heat—*caramelization*—also assumes a greater influence on the gustatory nerves. But the moment the limit of this action is overstepped, the cheese or its browned product assumes a bitter, repellent taste, and is the reverse of savoury. For this reason preparations of cheese should never be deeply browned.

Nouilles, or *Nudeln*, or *German paste*, are a preparation

analogous to macaroni, the difference being that it contains eggs, while the latter do not contain any. It may be prepared in all the ways in which Italian paste is cooked, and has the additional advantage that it can be prepared in the house in small and large quantities, on the day on which it is wanted or long before, dried and kept in store, whereas macaroni have to be bought ready made, and cannot be produced in the kitchen. Nudeln can be eaten in *gravy soup*, with *Parma* cheese or *Gruyère*, with *coulis of ham*, with *brown gravy;* they may be garnished with *fried bread-crumb*, with brown butter; they are excellent as entremets with roast meat, at times when potatoes are bad or vegetables rare, and then may be made to alternate with haricot beans. They may be eaten with dried and stewed fruit, and are, like macaroni, under all circumstances a digestible, nutritious, agreeable kind of food.

CHAPTER XXXI.

SOUFFLÉS, PANCAKES, AND PUFFS OR CROPLETS.

All the preparations under this head are made of *flour*, *eggs*, *milk*, or *cream* and *butter*. *Soufflés* consist of mostly cooked batters made of some kind of starchy flour, eggs, milk, or cream, and butter; the *boiled* batter is mixed with the eggs, etc., and placed in a suitable vessel, mostly consisting of tin-plate, and rapidly rebaked. They can be flavoured with aromatic substances, such as vanilla, ginger, chocolate, coffee, or fruit-jam; but when the latter is introduced in quantity the soufflé becomes a kind of pudding, and loses its specificity. Soufflés must be light, porous, spongy like froth; as their rising is entirely due to the evolution of

steam, they must be brought to the table hot, in the inflated condition, before they have time to collapse.*

As the starch or flour, by the aid of which they are made, contributes little to the specificity of the soufflés, they should be named either after the flavouring and characteristically prevailing ingredient only, or both the floury base and the flavouring should be named. *E.g.*, a chocolate soufflé made with rice-flour should be distinguished from that made with potato-flour, as they taste somewhat differently. *The kinds of flour* useful for soufflés are *wheat-flour*, *ground rice*, *potato-starch*, *arrowroot starch*, *tapioca swelled starch*, *tous-les-mois*, and rough ground Italian paste, called *semolina*. *The flavouring* may be orange, lemon, orange-flowers, cinnamon, vanilla, ginger, chocolate, coffee, or any kind of essence or liqueur. The *fruit-jams* to be mixed or given with them may be apricots, peaches, nectarines, and all kinds of plums. Of fruit, raspberries, currants, strawberries, gooseberries, apples, and pineapples have been put in soufflés, but their addition not only compromises their success, but appears to us to destroy their character. Such additions of fruit and acid flavours, if desired at all, had better be made in the shape of sauce.

A comparison of soufflés with other preparations containing the same ingredients is not without philosophical interest. Thus, *pancakes* are batter fried in a raw state, the frying being their only and final coction, while soufflés are first cooked and then baked. The former admit of the introduction into their body of fruit in substance, such as apples, but then receive a new name, that of *fritters*; the apples taking the lead, and the batter acting only as a sub-

* We have collected many excellent recipes for soufflés, the best being contained in old family records. For all soufflés, *cf.* Carême, 'Pat. Roy. Paris,' vol. i., pp. 349 to 365, where the difficulties attending soufflés are well described. He advises soufflés to be made broad, and not high—12 inches by 3 or 4 inches high. He also terms every soufflé *Français*. *Id.*, *ibid.*, vol. ii., pp. 169, 317 ('Petits Soufflés').

ordinate covering to them. The philosophy of pancakes is not easily written, but deserves more attention than is given to it. The most elementary pancake, for example, is *Schmarn*, which is the staple food during the entire winter and part of the summer of the highlanders of Bavaria and Austria. The batter is made with water and salt, and fried in lard. Every addition may improve it, but it is remarkable how well this simple form tastes when well made, and how much more attractive and digestible it is than stale bread would be under the same circumstances.

Pancakes admit of the introduction of vegetable pulps in several forms. Thus, *grated potatoes*, even without a portion of the starch which is deposited when they are grated raw, mixed with batter and fried, form a very characteristic dish.

The analogue of this grated-potato pancake amongst the dumplings is the *glitscher*, or slider, so called by the High Germans on account of the lubricated ease with which it is swallowed.

For the baking of a soufflé the oven should be moderately hot, so that the dish gets done slowly; the batter may be put into any shape of earthenware or porcelain, but it is best to place it in a form of tin, which can be opened at the side in case it were desirable to remove the shape, and serve the soufflé free. Most soufflés should be baked immediately on, and surrounded by, buttered, larded, or oiled paper, and the lateral upright paper should rise much above the level of the batter, so that in rising the soufflé may be contained and not overflow. The form should be well buttered under all circumstances, so that neither the batter nor the paper has any chance of adhering either to the tin or the paper. To prevent the soufflé from collapsing prematurely, it should be placed in its shape upon another baking-sheet and surrounded with hot embers, covered with a warmed dish-cover, and thus carried to the door of the

dining-room. Well-made, fine-grained soufflés do not easily collapse, but such as have been badly made and overheated soon lose their intended appearance.

Soufflés may be produced with the following principal ingredients:

Potato-starch flavoured with vanilla, or with *ginger*, or *pineapple*, *apricot*, *raspberry*; *wheat-flour*, plain or with *sour cream*, flavoured with *punch*; *wheat-grits*, plain or with *almonds*, *chocolate*, *raisins* and *currants*; *rice-grits* or *ground rice* and *whole rice* are used for the same kinds of soufflés; *grits* import an agreeable granular body to them; soufflés of *nouilles*, *potatoes*, *brown bread*, with several variations, close the list of soufflés in which flour is used.

A *series of preparations* which *contain no farinaceous matter*, and are perhaps improperly termed soufflés, but are accepted under that name, are the following:

They may be made with *apples*; or *apples*, *biscuits*, *macroons*; or with *almonds*, white or roasted; of *meringue paste* flavoured with orange-flower (falsely called *biscuit soufflés*). A soufflé can also be made quickly of *sliced rolls with wine*.

Pancakes, French Pannequets, and Puffs or Croplets.

The name *pannequets* is probably a corruption of the English *pancakes*, and is not found in French dictionaries. Some French gastronomers disapprove of the addition of confitures to pancake, but others say that gooseberry or apricot preserve was necessary to constitute *pannequets*, and that without this the product was only *crêpes fines*. However, *crêpe* signifies a pancake, and therefore is synonymous with *pannequet*. We agree with Courchamps thus far, that pancakes, to be relished by their inherent virtue, which is great, should receive only slight addition of flavour, such as a little lemon-juice and powdered sugar. By strong preserves they would be overtoned, and their specificity would

be extinguished. *Crêpe* is perhaps related to the German *Kräpfel*, *Krapfen*, which in the north of Germany are also called pancakes.

Pancakes should be fried crisp, and not pasty or flabby; for this reason they should not be kept covered, but eaten as soon as possible after having left the pan. The batter or dough can be fermented like that of waffles, or Kräpfel, with more or less butter, and particularly eggs. Herbs may be added. In this and other manners pancakes may be varied, *e.g.*, by the addition of bruised *ratafias*, and of *cream*, by spreading *apricot-jam* over them and rolling them up. They may also be made compound by adding over each pancake, as it is finished, a thin layer of apricot jam, and over this a thin layer of potato-soufflé batter, and making from six to twelve such layers, and then baking the pile for half an hour in the oven. At first sight this dish appears to be an overcomplicated Apician preparation, but it may be useful under circumstances when the fireplace is crowded and the dish has to be ready. Pancakes may be varied by the addition of either *raw* or *cooked grated potatoes*; or of *rice* (Germ., *Reisschmarn*); or of *apples* in slices, when they form a transition to apple fritters.

Krapfen, or *Kräpfel*, or *Kräppel*, may perhaps be related to the French *crêpe*, pancake (at Berlin Krapfen are called pancakes), or it may be a flexed diminution of *Kropf*, from the similarity to the crop of a pigeon. They are also called *German puffs* and *croplets*. They are the nearest analogue to ordinary flat pancakes, but differ in this, that the dough is kept stiffer to enable the cook to roll it out, cut and fry it floating in fat, lard, butter (ghee), or olive oil. The Krapfen may receive, just before being baked, into their interior an addition of jam or fruit jelly; in that case the dough may be rolled somewhat thinner, doubled over the jam or jelly, closed all round, and baked.

Krapfen should, when introduced into the fat, at once

increase in bulk upwards, and float on the largest side; they should then be completely fried on that side to a light brown; then they should be turned and baked on the other side. When completely done, a pale line should run round the entire outside of the croplet, indicating the zone to which it was completely immersed in the boiling fat. This soft zone enables the croplet to rise and expand to the full measure of its fermentation up to the end of the frying, and thus prevents it from bursting.

The *variations* in the production of croplets consist in alterations of the proportions of ingredients, whereby they become more or less rich. The simple ones are good to eat while hot, but lose much quality on cooling; they are also apt to remain doughy inside, and must therefore be fried to a darker brown than the richer compositions.

Scriblita of the Romans, first described in the work of Cato of Utica, 'De Re rustica,' consists of two doughs, one fermented and spongy, and a second one prepared with butter and eggs. When both are ready they are mixed and kept liquid like pancake batter; this is allowed to run in a thin stream from a large ladle into the fat, and, assuming all kinds of fanciful shapes, is quickly baked and removed. As some parts are very thin and quickly done, the colour of the whole must be kept rather light. This is the oldest illustration of *double dough preparations*, of which the most important ones handed down to us by our forefathers are waffles, Kugelhopfe, croplets, brioches, and best pancakes. Of these, the waffles are fried between two hot iron plates, the pancake on an iron plate, *i.e.*, a pan, in more fat than the waffles; the Kugelhopfe and brioche are baked in the oven, the croplets and scriblita in flowing fat.

CHAPTER XXXII.

THE PHILOSOPHY OF CAKES.

Cakes are essentially forms of refined, intensified, sweetened, flavoured, and ornamented bread. They are baked for the joyful occasion, the social gathering, the feast. In their history is summed up an amount of ingenuity, the mere tracing of which affords to the philosophical inquirer after the development of human affairs the greatest intellectual pleasure. From the Catonian *placenta* down to the modern *brioche*, cakes signalize an evolution of culture, and, like confectionery, or including it, are a measure of culture. Their variety is as great as it is pleasing, and any attempt at the production of novelty has, in our opinion, very small chance of success, particularly after the acknowledgment of Carême that he had failed in it. The duty of the present generation and of their descendants with regard to cakes is probably exclusively one of conservancy, namely, to maintain the characteristic inventions in their purity, and not to allow them to be deteriorated or lost by equivocal changes or additions. Most cultured nations possess cakes which are peculiar to them, and all such cakes have certain fundamental analogies with each other, without being derivable from each other. This will be seen by a comparison of *brioche*, *baba*, *ratan cake*, *Savoy cake*, and *Bath buns*. The introduction of fruit gives rise to highly-tasty products and innumerable variations, and thus, with spices, a cake becomes a miniature abstract of some of the finest products of the earth.

In French a cake is called *gâteau*, and is defined as a kind of pastry, mostly round in shape, and made of flour, eggs, and butter. Dumas supposes the name to be derived from

the prodigality with which children are spoiled (*gâtés*) by the indiscriminate distribution of cakes as rewards or gastronomic encouragements. We believe this surmise to be a mere pleasantry. The most renowned of cakes in France is the *Gâteau des Rois*, or *Cake of the Three Kings*, in which a bean is concealed. On the day of Epiphany friends and families assemble *to draw the kings*—that is to say, to draw a piece of a cake divided into as many pieces as persons are present, and he who gets the concealed bean is deemed particularly lucky for all futurity. In certain parts the cake is cut into so many pieces that there is a piece in excess of the number of drawers. This is called the *part du bon Dieu*, and is given to the first poor mendicant or wayfarer.

The name of the remarkable cake called *Brioche* is alleged by Dumas to be derived from the *fromage de Brie*, which he states had formerly entered upon its composition. But there is not the slightest proof for this surmise; on the contrary, from the comparison of analogous pastries, and the actual character of the thing itself, we believe that no cheese of any kind was ever used in the composition of the brioche proper, and that its name, like many other names of original invention, is shrouded in mystery. This conclusion is not weakened, but confirmed, by the fact that at the beginning of the century a French culinary faddist mixed cheese, not of Brie, but of Gruyère, with brioche paste, and termed the ultimate product *brioche au fromage*. In Dumas's Dictionary the brioche receives certain adjectives, which we have not seen in any noted work on French pastry, such as *fine* and *royale*, also *mousseline*. The latter term is said to be used by pâtisseurs, but we think them all quite unnecessary, and signifying nothing, as there is but one brioche, the beauty and perfection of which should be maintained unscathed and unmixed for all time to come.

The brioche is one of the six remarkable cakes or cake-like productions which are compounded of a *fermented*

dough and a *butter-and-egg stirred dough*, which are mixed and doubled up a great number of times to produce the greatest amount of useful sponginess. When the brioche is intended to serve as a *pièce de fond*, and be of large size, it should be baked in a buttered paper case. It is best eaten hot with the early coffee, and should be broken with the fingers or a silver fork. The preparation of the dough, and the adaptation of the shape to the size, and the modes of baking the various sizes, are all evidence of the care and ingenuity which has to be bestowed upon it; the baking, *e.g.*, has to avoid two extreme faults—namely, that the interior shall not be underbaked, and that the exterior shall not be scorched, and not be burst in the rising. When it is intended to use the brioche as fancy bread, or sell it in definite portions, it may be moulded in diminutive shapes, in conical tins, dariole forms, or fancy shapes, such as twisted masses, rings, twisted rings like the *torta* of Rome, fingers, and others. For small *compound fancy brioches for parties* some confectioners introduce into the dough dried cherries, candied peel, pineapple, angelica, and some liqueur. Of this compound dough they make a ball as nucleus, and surround it with a shell of dough free from these ingredients.

A recipe for a *Brioche with Cheese* has been given by Courchamps, but it is in parts somewhat obscure in consequence of the overcrowding of expressions. The result of the execution of the recipe will certainly be tasty, but, owing to the large amount of hidden fat, and the general richness of the ingredients, it will call for a vigorous digestion. Dr. Ignotus would have said that it was full of gout.

Under the name of *Briochines Vertes* occur in French works recipes for the *dumplings* brought from Saxony to France by Baron Mülbacher, a former Saxon ambassador. We have classified them as what they are, as their fancy name is misleading.

Carême, in his 'Patissier Royal Parisien' (i. 34), said of the true brioche: 'C'est une bonne chose qu'une brioche bien faite et mangée chaude.'

Kugelhopfe is the German counterpart of the French brioche, and passes in French culinary works under the name of *cougloff à l'allemande*. The best recipe is that given by Carême, who obtained it from Eugen Wolf, cook of Fürst Schwarzenberg, as producing the best Vienna make, and believed it to be *an enrichment of the grand French national pâtisserie.**

Variations of Kugelhopfe (also termed *Kugelhupf* in Austria and Bavaria) are obtained by additions. English recipes add Jordan almonds. A French *Parisian Cake* is essentially a Kugelhopfe with the addition of pistachios, almonds, or candied orange peel. Another compound Kugelhopfe has been called *Victoria Cake*, its only peculiarity being dried cherries and cinnamon. A royal cook served this cake hot as a second course remove, with hot sauce made of apricot jam diluted with lemon-juice or with German custard and wine sauce.

The *Baba* is a cake of Polish origin, and, according to the Countess Risleff, *née* Countess Potoka, and related to King Stanislas Leczinsky, the father-in-law of Louis XV., ought strictly to be made with rye-flour and moistened with sweet wine of Hungary. But it has now been assimilated to the great cakes of the cultured nations, and, like them, is made with wheaten flour. It should whenever practicable be made of sufficient size to be served as a large massive dish, and as entremets, and to be able to figure during several days on the buffet for accidental want.

* Carême called his informant 'M. Eugène,' omitting his family name of Wolf. He also disapproved of the crumbing of the mould, as it spoiled the colour. Dumas's recipe is inexact by the omission of 8 oz. of liquid butter and the premature introduction of sugar. Many other copyists have similar errors. In our experiments we followed Carême and some Austrian modifications with complete success; also for *small Frankfort Kugelhopfe*, S.G.F. (anonymous German cookery-book), 553.

The baba cake was made known in France by Stanislas Leczinsky. The descendants of this King always ate the baba with a sauce made of sweetened Malaga wine mixed with one-sixteenth part of distilled water of *tansy* (*tanaisie* or *tanesie*). At present the baba is eaten with similar sauces, all containing vinous ingredients, or spirits, or liqueur. In Paris babas of small size, formed in small moulds, just like the small brioches and Kugelhopfe, are sold in the confectioners' shops. There are large representative and smaller and more simple variations of *babas*. When a baba has not been consumed fresh, it may be cut in slices, steeped in Madeira wine, covered with a batter, and fried. Such *beignets of baba* are always agreeable at table.

The Ratan Cake has as high an antiquity in Germany and France as the brioche in France or the Bath bun in England. It is therefore the duty of the magiric historian to protect it in its rights, which are in its home indefeasible, but in other countries might be lost for want of assertion. This danger exists in France, notwithstanding that the ratan cake has been established in its culinary literature for at least three centuries. A recipe for the imitation passing under the forged name of *gâteau Savarin* was only published about 1875, and has since been assiduously copied into later culinary productions, mostly verbatim, sometimes, however, with such additions as make it *a pudding* in name, a modification partly influenced by the earlier mode of using the baba. It has even been degraded so far that it has been proposed to be made with baking-powder; we would respectfully leave the product to be eaten by those who have made the proposal, did we suppose that they ever carried it out themselves. The perpetrator of the plagiarism, which he cleverly godfathered upon an innocent celebrity, saw reason to mask the external appearance of the cake, for he gave an elaborate recipe for a sugar-glace to cover it, ordered it to be pierced with a knife in numerous places,

and then to be drenched with a thick orange syrup mixed with curaçoa. Even this treatment is plagiarized from the baba, and thus cake and sauce must be pronounced spurious intruders.

The oldest form of spelling of the name of the cake is *ratan*, and as such it occurs in De Varenne; the deviations are very slight, namely, *radan* and *radon*. It may be prepared with either one dough or two doughs, a fermented one and a butter-and-egg stirred dough, both to be mixed before transfer to the baking mould. German culinary authors give many variations for the preparation of this favourite cake, all of which are of no essential importance; they can all be ranged under the two typical processes which we have given above. The variations are practised mainly with regard to the additions, namely, currants, stoned raisins, pounded almonds, cinnamon, and candied peel. To our taste, the finest ratan cake is that of two doughs without any additions whatsoever; in that state it is equal to the pure brioche, and, by the more equal distribution of the pores, mechanically superior to it; for the brioche is partly flaky and rises in layers, while the ratan is not so, and rises like sponge-cake in minute uniform bubbles. With the increase of the number and quantity of fruity and spicy ingredients, the ratan loses its original character, and may be changed beyond recognition; but then it should also receive the names by which such derivates ought to be designated. Common cookery-books contain detailed recipes for many such variations, which uselessly increase the number of apparent recipes, teach nothing to the cook or general reader, and confuse more than enlighten a person who would study the theory of ratan cake with a view of having one now and then baked in his kitchen.

Compiègne Cake.—Cakes are not rarely named after places, which shows, at all events, that they possess, if not much specificity, at least an ancient reputation. We have little

doubt that *Bath buns* date back to Roman times, both as to composition and shape, the latter being that of the Latin *placenta*. *Savoy cake* is the result of the culture which that land once enjoyed, when its gold-mines assisted the genius of its rulers. But of the name of Compiègne cake, which figures in modern French collections of recipes, we cannot give the *raison d'être*, the less so as the current recipes for its production are either mere imitations of brioche and ratan cake, or so unintelligible as to require much technical interpretation. This cake, too, is to be drenched with a liqueur, and stratified with apricot jam after being sliced, a treatment whereby it loses its character as a cake, and becomes, like its companion the false cake described above, a pudding.

Biscuits are fine and light pastry composed of *eggs*, the whites of which are whipped to a snow or froth, with sugar, wheat-flour or potato-starch, or both, and some aromatic or colouring substances which are put into the paste. No fat is added to this paste, except in the case of the French *biscuit manqué*, and the only fat which they contain is the oil naturally present in the egg-yolk.

These cakes must never be baked brown, but remain of a pale-yellow colour. To effect this with certainty, their outside is protected by a glace of very finely powdered white sugar. If the biscuit be baked in a mould, the latter must be covered with butter or suet fat, and this glaced with the powdered sugar. In the following are enumerated the principal forms of this remarkable pastry:

Savoy Cake—Fr. *Biscuit de Savoie; Naples Biscuits* or *Ladies' Fingers*—Fr. *Biscuits à Cuiller;** *Compound Biscuits: Biscuits aux Pistaches, aux Amandes, Avelines, Noisettes; Biscuits au Chocolat* (one part of chocolate to seven parts of sugar); *à la Génoise*, with aniseed flavour, to be cut and toasted; *Biscuits à Couper* are to be sliced and glaced with

* Carême has *à la Cuillère*.

flavoured sugar, or sugar mixed with fruit-juice; *Biscuits à l'Ursuline* are made of biscuit paste mixed with rice, and apple or apricot jam, and grilled orange-flower. A number of preparations are also called *Biscuits Soufflés* somewhat improperly—*e.g.*, the biscuits *Soufflés aux Amandes, à la Fleur d'Oranger*, and the *Biscuits à la Mère Jeanne*—but they differ from true biscuits in their essential properties.

The refined Portuguese bake an excellent biscuit cake which they term *pan d'ouro*, golden bread; they do not cut it, but the lady or daughter of the house breaks it with her fingers.

There are many variations of Savoy cake produced, *e.g.*, by an increase in the number of eggs, from twelve to the pound of sugar, to sixteen or even twenty; these doughs, rich in eggs, are not suited for large cakes, but more for small preparations like ladies' fingers. Such fancy preparations as a Savoy cake in the shape of a *swan*, which is plumed with beaten cream, or that in the shape of a *ham*, which is painted and glaced, provided with a knuckle of chocolate, and underlaid with a macédoine of fruit in jelly (attractive ornaments for a supper-table intended for the amusement of young people)—such require a consistent dough with the minimum of eggs necessary for its constitution. In most biscuit cakes the rising or porosity is produced by the admixture of whipped white of egg; but to one very rich variety, containing upon half a pound of starch and a pound of sugar the whites of ten eggs and the yolks of twenty, half a drachm of powdered hartshorn salt (carbonate of ammonia) is also added, which in raising the cake evaporates and disappears.

In *Plum Cake* the rich floury basis of cake almost disappears, or is overtoned entirely by the addition of a large amount of raisins, both sultanas and muscatels stoned, currants, dried cherries, pounded almonds, minced mixed candied peel, and spices. The body of the cake is thus

made for the *English wedding* or *bride's cake;* but there is added to it an outer incrustation, consisting of so-called *glace*, or glacing, and *icing*, together with *external decorations*, and a thick layer sometimes between the glacing and the cake of *almond* and *sugar paste.*

Scotch Bread is a cake of flour, butter, sugar, eggs, spices, and lemon, etc., zest, mixed by stirring, and baked in flat tins not exceeding 2 inches in depth; it is used in several parts of Scotland at breakfast, luncheon, etc., and for occasional refreshment. *The English Pound Cake* is closely related to it.

Caraway-seed Cake, frequently called *Seed Cake* merely, is a genuine English invention, and a most excellent preparation. It consists of a fermented dough with milk, whole eggs, yolks, fruit-sugar or honey, and fused butter, sugar and flour; the caraway-seed may be placed on the top of the cake, if it be flat and thin, or incorporated with it, if it be baked in a high mould like ratan cake; the caraway-seed should be steeped in water for some time before being put into the dough.

Brussels Biscuits, or *Rusks*, Germ. *Zwieback*, are real biscuits, inasmuch as their paste is first baked in the shape of a loaf, and subsequently cut and grilled for preservation, by which process they become rusks. Rusks are defined by Johnson as a kind of ship's provisions, but the product of this reference represents a more delicate variety of cake. In most German towns they can be bought of bakers, confectioners, and specialists under the name of *Zwieback*, being the literal German for 'biscuit'; but they may not be asked for under the name of 'biscuits,' as the German bakers and public apply this word to cakes made of sponge-cake or Savoy dough. *Variations* consist in the omission of the eggs; the plainer product is intended for immediate consumption when it leaves the oven; others are baked as buns, cut and covered with jam,

sugar, and ornamented outside, fit for the confectioner's show-window.

Waffles are artistically-shaped pancakes as to their constitution, and, like these, admit of interesting and even greater variations. Their name* in Old French was *waufre*, which was developed into *gaufre* and *gauffre*. The word is related to the German *Wabe*, *honeycomb*, and as such would be derived from the *shape* of the *waffle*, which represents a large-celled honeycomb; it also occurs as *wafer*, signifying a thin leaf of cooked starch paste, used for sealing letters, or for producing the thin round cakes used as a religious symbol of bread, and as a base for small cakes which, like macroons and ratafias, would adhere to the baking-sheet, if the wafer did not intervene. They take a place in the history of culture of several widely different nations, and by their constitution and parallelism to Roman scriblita, to croplets and the series of cakes with two doughs, challenge a philosophical treatment. Amongst the western Anglo-Saxons they have gradually been neglected, but survive amongst the Flemish branch of the Teutonic race, and are there cultivated by specialists, who travel far and wide over the Continent, to fairs and feasts, and offer their wares to the appreciating multitude. As a means of social enjoyment and refection waffles offer several advantages over other agreeable cakes and confections. They can be made *impromptu—e.g.*, in the country after the arrival of unexpected or expected visitors, over a free coal or wood fire, or gas flame, and require no oven. They can be consumed *pari passu* as they are baked, and their quantity or number can be adapted to the number of persons to be fed. They are more certainly produced and less easily spoiled than

* *Waffle* was also supposed to be related to the English muffin, and through this to the *mafula* of the Moors in Morocco, which, *e.g.* at Tangiers, is sold in the streets, at the house-doors, by itinerant vendors, who use a bell like the London muffin and crumpet men. But the etymology above given makes this relation doubtful.

pancakes. In the Dutch or Flemish waffle-booths they are made while the consumer is waiting, and are not kept ready, to be deteriorated in taste by keeping. They can be garnished with any fruit jam or jelly in their hollows or combs, and then constitute an elegant-looking and agreeably-tasting article of confectionery. Waffles should not be kept, but in case this be unavoidable they should be made hot before use.

The waffle-irons, which also rejoice in the name of *honeycomb-cockles*, and thus bear out the derivation of *waffle* from *Wabe* as above indicated, are constructed to offer as large as possible a surface to the contact with the dough, to produce a quickly and evenly baked light-brown product. They should be rather thick in the metal to favour an equal distribution of the heat, and an equal browning of all parts of the surface of the waffle. The blades of the waffle-irons work against each other like the grasping ends of tongs. At their outer margins both waffle-iron blades close tightly upon each other, allowing only steam to escape; but the entire inside leaves just sufficient space to be uniformly filled by the dough. It follows that the form must be filled with dough only partially, to admit of the rising of the dough in baking, and at the same time it must be filled sufficiently, so that the dough is in contact with the waffle-irons at all points. Any overflowing dough is cut off with a knife; when baked, the waffle is easily lifted out of the form. Before the dough is put into the form, the latter is greased with oiled butter or lard distributed by a feather or brush, or with a slice of bacon slowly passed over the form. This greasing is particularly requisite with dough containing little or no fat.

Waffles can be made of *three kinds*, so far as their principal constituent dough is concerned: (1) With a *fermented thin dough* or sponge; such are the waffles sold in the Dutch and Flemish booths. They are good to eat

while just hot out of the iron, with a little sugar strewed over them, but soon become tough and lose their attraction. (2) With a *stirred dough*, of which flour, eggs, butter, and milk are the only ingredients; this is the richest or fattiest form. (3) With a mixture of two doughs prepared separately as under (1) and (2). The fermented dough, having been started first, as it requires time, is called the fore-dough or sponge. The mixed dough corresponds to the mixed doughs described above, used for brioche, Kugelhopfe, croplets, pancakes, etc., but is kept more fluid, so as easily to run into the waffle-iron.

The *variations* are numerous, but not important; the *mixed dough* may be produced in one operation, but is less accomplished. The rising of the waffles may be effected by the addition of *whipped cream* or *whipped white of egg* to the dough; the product is called *fancy waffles*, and of these there are again variations; *French sweet gauffres* are such fancy gauffres.

Another form of thin cakes baked in smaller irons, not honeycombed, but marked with a pattern, are *hiepen* or *hippen*. But their constitution is more that of almond confections. When that is not the case they differ in no wise except in size and outer form from small waffles.

CHAPTER XXXIII.

SPECIALIZED CAKES AND CONFECTIONERIES.

As we proceed from *bread* through *cakes*, we come to an increasing specialization of products which are no longer in the hands of bakers, but of confectioners. The art of producing any refined cakes is not often, rather very rarely,

possessed by ordinary cooks, and only here and there the daughters of families conserve the ancestral art of compounding such delicacies for the table. When even these accomplishments disappear, a general levelling down takes place, in which the standard of quality has to yield to one of price. Now comes the opportunity for the imitations and counterfeits which excite surprise by their gaudy as well as vulgar appearance, and the contrasting feeling evoked by their taste. In a Continental town we visited the shop of a so-called *art baker*, and on tasting a 'custard tartlet' were made speechless by the first bite. The custard was a sweet flour-paste, coloured yellow with saffron; neither egg nor milk had been near the 'custard.' In this case 'art' was equivalent to *counterfeit;* the shop was full of such counterfeit products. This experience should be an incentive to all friends of culture to assist in the preservation of the genuine traditions, and combat the deterioration of a high art which includes the experience of untold generations, and is now in danger of losing many of its ornaments by a relapse into barbarism. We were glad to find that in Alsatia confectioners, or, as they are termed in Germany, *Conditoren*, preserved ancient traditions with regard to local products particularly, and that the *filbert nougat* had, like the hazel-nuts of the Vosges, lost nothing of its ancient glory.

Nougat is a confection of some kind of *nut*, *nutcake*, as the name suggests, such as *almonds*, *pistachios*, and *filberts* with *honey*. During late years sugar has taken the place of the honey, and in consequence nougat has lost much of its pristine character. Any so-called nougat made with sugar should be marked *sugar nougat*, but all nougat shortly so called ought to be compounded with honey as the only sweet ingredient.

Hazel-nuts were by the Greeks called *Pontic nuts*, or *nuts of Heraclea*, the capital of Pontus, the land south of the

Black Sea. The Latins received hazel-nuts from *Prænestе* and *Avellinum*. From the latter village the French name of *avelines* originated, also the adjective adopted in Linné's botany, *Avellana*. Hazel-nuts have lost nothing in the esteem of mankind, as we can see from the discussion of their merits by the Greek physician Galen.

Pistachios are, according to Theophrast, natives of India, and were brought to Rome from Syria by Lucius Vitellius in the reign of Tiberius; thence they were taken to Spain by Flaccus Tiberius. The discussion for and against pistachios, which was once lively amongst physicians, as evidenced by the discussions on them contained in the works of Galen and Avicenna, are of no practical value now that the character of their nuts is fully known.

The *White Nougat of Marseilles* consists of almonds and pistachios boiled with Narbonne honey. The *Brown Nougat* is made with burnt almonds only, without any pistachios, and into this mainly has sugar been introduced, not for gustatory, but for mechanical reasons. This brown compound is much used for the construction of fancy confectionery representing rocks and ruins, and as these have sometimes to be kept and transported, and honey nougat would not have the requisite solidity to endure this, sugar had to be substituted for the honey to enable the rocks and ruins to maintain their position and structure.

Genoa Cakes, Fr. *Génoises*, generally occur as cakelets, and are made of sugar, eggs, flour, almonds, or pistachios, walnuts, filberts, etc., glaced on the top; they are liable to undergo many variations—some like nougat, but without honey being introduced. (A large dense *plum cake*, with almonds outside, sold in slices by London confectioners under the name of Genoa cake, does not fit the definition of that name in our historical system.) In 'Dons de Comus' génoises are covered tartlets like English mince-pies, and plums do not enter into their composition. There are many varia-

tions from the *plain:* namely, with *almonds, small* (in 'Dons de Comus' it is said that the smaller the génoises the better they are), *orange-flavoured;* with *pistachios;* with *filberts;* but the French *génoises perlées au raisin de Corinthe,* which are to have single currants as a top-dressing on the glace, are really examples of trifling with so-called ornament, and literally childish play.

Madeleines are cakes of great reputation in France, related to génoises, and made with the same kind of batter as these; they are produced plain and with variations. The Madeleines of Commercy had a special local reputation, the consequence mainly, it was reported, of the admiration which the Polish King Stanislas Leczinsky manifested for them when he travelled in France; but this local reputation was more probably the result of the accident that a Madame Perrotin de Barmond had a cook who baked very good madeleines, and as her names happened to be Madeleine Paumier, she was credited locally, and quite unduly, with the invention of the cakes. Variations are effected by additions of dried fruit, angelica, all of which in our opinion detract from the specificity of the cakes. This specificity has a fixed basis, for, as in *English pound cake,* the three principal ingredients of madeleines—flour, sugar, and butter —*are added in equal parts.*

Choux Patissiers, or *Petits Choux,* are cakelets baked of a batter previously boiled, like the batter of soufflés. There is no English equivalent for the name, except the perhaps jocular '*petty shoes*' of some English cooks be accepted as such. The French name *choux* may be derived from a similarity in shape to certain round cabbages. Several *varieties* are made: *à la Parisienne; pains à la duchesse,* which has been translated into *Duchess loaves; profit rolles;* and *Mecca loaves,* or *Mecca cakes.* The *profit rolles* are hollow, and filled with some kind of custard from the top, through an opening of the size of a shilling, cut with a

sharp knife. A *chocolate custard* is suitable for filling them. *Mecca cakes* are made with soft flour-paste or batter containing cream, and called *pâte mollette;* they are also filled with cream or preserves, and are the cream-tarts of the 'Arabian Nights' tales by which the sister of the exiled Sultan recognised her brother in his incognito of pastrycook. There are *choux with cheese; choux with almonds, Medina loaves* (*nobis*); *choux puffs*, or *choux soufflés*, flavoured with the zest of oranges; *choux soufflés* in moulds with *cedrat; petits choux hedgehogged with split pistachios.*

Of cakes of which nouilles or macaroni, or other dry Italian paste preparations, are leading ingredients, *Nouilles Cake à l'Allemande* is typical. Nouilles paste is said by Dumas to be of German origin; hence the French name is probably a euphonious (for the French tongue) expression for the German name *Nudeln.* Translated into English, this might become *noodles*, but owing to the collateral humorous significance of this word, it became impracticable to use it for culinary purposes, and we therefore retain the French derivate *nouilles* as most widely applicable. The cake is a thin flat one which is doubled upon itself, or laid over a second one after having been covered with apricot jam. Some garnish the cake with a thin layer of meringue paste, over this shredded pistachios, granite sugar, and small pink and white comfits. All these garnishes are more adapted to the confectioner's window than the service of the private kitchen. The *Nudelkuchen* can be classified in a system like ours only by its leading ingredient, for in its execution it is *varied* so as to become now a *pudding*, now a savoury *cheese entremets*, and again a cake in the principal sense of the word. Analogous cakes may be made with macaroni, vermicelli, semolina, rice, potatoes, sago, tapioca, but they have little specificity.

Meringues are classical confections having a good prospect of immortality, as they cannot easily be improved, spoiled,

or altered. They have probably a history of more than a thousand years, their name being supposed to be a contracted derivate of *Merovingians*, the family name of the imperial house which was superseded on the throne of Franconia by the Karolingians, thus indicating the time at which they were invented.

Meringues can be made of *two varieties*, according to whether any starch is put into the preparation or not; incidentally to such addition, the proportions of the main ingredients, white of egg and sugar, have to be altered; the addition of starch assimilates the preparation somewhat to sponge or Savoy cake. The pure *meringues* of *albumin and sugar* only are known in France as *baisers*, or as *Spanish foam*, and a large confection of the kind is called *Spanish tourte;* this latter is a construction in layers of sheets of meringue paste baked, iced, and stratified with whipped cream. *Compound Meringues*, or *Meringue Darioles*, the latter corrupted into *Royals*, are little round cakes of puff paste, the inner basin of which is filled with meringue paste. The large meringue, or *Grosse Meringue à la Parisienne*, is a pretentious preparation which has no advantage over the common meringue, but, on the contrary, has exchanged the convenience of prearranged subdivision for the necessity of subdividing the product under very inconvenient circumstances for the sole purpose of making it a little more showy.

Honey Cake, *German Leckerkuchen*, *Lebkuchen*, syn. *Leckerle* of the Swiss (*lecker* means *tasty*, *toothsome*), a cake of flour and honey, mostly somewhat fermented, flavoured with various ingredients, is probably the oldest known cake in the world, being described in the works of the Roman rustic writers. It should be preserved in its purity and perfection, and eaten annually by all lovers of the history of evolution of human culture, and of human culture itself. Strange to relate, in some cookery-books

both of England and Germany, neither honey nor honey cake are as much as mentioned, and typical cakes, such as nougat, are so far denaturalized, degenerated, vulgarized, as to be directed to be made with sugar instead of honey. Some even prescribe *cane*-sugar syrup, *i.e.*, treacle, and warn the reader not to use beetroot treacle. All these cakes might have their opportunity and place, but they should be carefully distinguished from the genuine historical honey cakes. Besides the *plain honey cake* and the *variations* just indicated, there are celebrated the *Bâsle honey cakes* and *cakelets*, the *white Nüremberg* and *variations*, and *Berlin pavement*.

Various small cakes, passing under the name of *biscuits*, are derived from some of the greater cakes above described, and are mostly somewhat compound with little specificity. This is also indicated by their names, which are derived either from a locality or an ingredient. They occur under such names as : *Italian biscuits* (Savoy cakelets with chopped almonds on the top), *Genoese biscuits* (mere *génoises* sandwiched with preserve), *peach biscuits* (oval cakes of Savoy material, shaped like half-peaches and filled with peach jam), *apricot biscuits* (analogous to the previous ones), *Sicilian biscuits*, *brown bread biscuits*, *ginger-cake biscuits*, *caraway biscuits*, *orange-flavoured biscuits*. Some cakelets, described in English works as *Albert biscuits* and *Victoria biscuits*, are really *darioles*. The *aniseed-flavoured biscuits*, a form of German Christmas cakes, are much in favour in South Germany ; they are generally flat squares, or cut shapes, with some design in relief impressed upon them. The relief designs may be fanciful, historical, or have reference to contemporary events. Probably no previous heroes were ever shaped in dough, baked and eaten, so frequently as the Emperor William and his warriors and statesmen.

A cake resembling a pudding, or *pâté*, is *Rice cake*,

encrusted with almonds; it also resembles a soufflé, because the paste is first boiled and then baked; of this there are *variations*, one being baked in a case of paste, *timbale of rice*, others resulting from substitution.

Many-flaked cakes, Gâteaux de Mille Feuilles, are an ancient highly-complicated luxury. Carême* says of it that 'cette grosse pièce appartient encore à nos anciens.' The *mille* is only a large round number to represent many, for the flakes, or *feuilles*, actually rise to several thousands in a cake. If, say, a pound of puff paste receives ten turns as prescribed, that yields 512 layers of flakes; if, as in the *simple mille feuilles cake*, five such strata of 512 layers each are superposed, we have 2,560 flakes, and if, as in the *compound mille feuilles cake*, ten such layers are superposed, we get 5,120 flakes.

Cakes with prevalence of almonds carry almonds both in their substance and on the top; they are varied by additions of fruit and flavours. Their most specific representatives are *Swedish macroons*, but the rest are obscure undistinguished compositions.

Macroons are meringue paste with pounded almonds added. They are made with ratafia flavour, *i.e.*, a few bitter almonds are mixed with the sweet; macroons made of bitter almonds mainly are called *ratafias*, and are always of small size.

Brenten, or *Frankfort Brenten*, are made of a paste of powdered almonds and sugar, which is roasted, and then receives an addition of a little flour, milk, cinnamon, and rose-water. The name of *Brenten* may possibly be derived from the fact of the paste being roasted, *i.e.*, *burnt* (Germ. *gebrannt*).

Here may be placed *Crackling*, or *Knack Cakes*, which contain butter and eggs, and have the almonds on the surface.

Fanchonettes are little round cakes consisting of *a basis of*

* 'Patissier Royal Parisien,' i. 266-272.

flake dough, or puff paste, in the shape of a flat little cup, like a *dariole*, filled with a semi-liquid or moist *cream-like preparation*, which in the older preparation was *white*, intended to represent, and mainly consisting of, cream, but in the later recipes also contained yolks, and thus became a custard. This second layer is next to be masked over with *meringue* paste, *i.e.*, a mixture of white of egg, froth, and sugar, and this is to be ornamented on the top with bright-coloured *jellies and jams*. *Fanchonettes* are entremets, and were much fancied towards the latter half of the eighteenth century; hence they have been termed some of the *friandises du dernier siecle*. How little these delicate and elegant cakes are understood nowadays is evident from this fact alone, that some of the best books on pastry, in describing *fanchonettes*, omit entirely the basis of puff paste, without which such a cake is as impossible as a *pâté* without a case. *Fanchonettes* are *varied*, flavoured with *vanille*, or prepared with *compound milk of almonds*, or *Mocha coffee*, or *chocolate;* some add *currants*, others *pistachios* or *filberts;* all these modifications are immaterial, and hardly harmonize with the plan of the cakelet.

Of *Cheese Cakes* the earliest description occurs in the Latin work already often alluded to, entitled 'De Re Rustica,' and ascribed to Cato the Elder, called of Utica. He simply terms it *placenta*, which is the Latin for cake in general, and not for any particular cake. *Placenta* is derived from the Greek *placous*, which also means cake, and is itself a contraction of *placoeis*, meaning flat, plane, even, broad, so that the Greek name of cake seems to embody the idea of its accidental shape, and not to be a symbol of its intrinsic nature. Cheese in connection with these cakes does not mean ripe cheese in the ordinary sense, but fresh pressed curds, or caseine. Cheese cakes, like *fanchonettes*, have *a basis* of *flake dough or puff paste*, shaped like a little flat saucer, and filled with a sweet custard con-

sisting of caseine, butter, and sugar. In ancient Rome such cakes were sometimes made of large size, as they are made in Germany in the present day, and termed *Matte-Kuchen*, *matte* meaning curds. Of *variations* the best known are *ornamented cheese cakes*, or *Coventry tartlets*, but we fear that these imitations of the exterior of *fanchonettes* will never be equal to the simple grace of the plain cheese cake.

Mirlitons are tartlets with a basis of puff paste constructed like cheese cakes, but with the cheese left out. *Mirliton* means a *reed-pipe*, but the metaphor by which the tartlet came to the name has not been explained. Dumas mentioned the cakes by name, but gave no description of or recipe for them. The contents of the little tartlets are portions of a compound custard flavoured with ratafias, candied orange-flowers, and spice. In variations a flavouring of *chocolate*, or an addition of pistachios or almonds, is introduced; some interpolate apricot or pineapple jam between the puff paste and custard.

Pithiviers Cakes consist of a *sweet paste of almonds* on a basis of puff paste, and are produced according to two principal patterns: in the *large* pattern the almond cream is enclosed between two layers of puff paste; in the *small or tartlet* pattern the cream is distributed in covered tartlets contained in dariole moulds. The cream or custard is in all respects the same as that of cheese cakes, but the place of the caseine is taken by the pounded almonds. Here and there a specialized almond cake passes under the name of *Gâteau de Pithiviers* without any basis or covering of puff paste. This preparation, bearing the name improperly, should be excluded from consideration under this head. *D'Artois Cakes* and *Condé Cakes* are inventions of flattering culinarians, mere synonyms, which have done their service, and are without any further use.

German Apricot Tart has a basis of puff paste, or short

paste, and its specificity as to fruit is that its cavity within the *torta* is filled with cooked *sliced apricots*, covered over with *apricot jam* used as a mortar. Such a tart may be made with any sort of fruit which can be stewed so as to preserve its shape, and be made into jam also; probably apples are ideally qualified in this respect, and stand next to apricots in usefulness. The tart may be covered with a lid of puff paste, and then is what some French books term *a D'Artois of Apricots*, an absurd slavish misnomer for covered apricot tart.

A more simple covered tart of apples and apricots is called a *turnover*, the apples and jam being enclosed between two layers of tart paste. Plums, if not too juicy, and their jam, are suitable to be enclosed in turnovers; these forms of fruit pie are very popular amongst young people.

Darioles belong to the *pâtisserie d'entrèmets;* they are little shallow cups of puff paste filled with a compound cream or custard; they are therefore thus far identical with *fanchonettes*, but do not rise to the complication of the latter, there being no meringue paste garnish, and no top of ornamentation. There was also a difference formerly *de rigueur*, now neglected; the creams of the *fanchonettes* were white, those of the *darioles* yellow. On the whole, we may term *darioles* the simple form or beginning of *fanchonettes*, and these latter compound *darioles*, to establish a comparative definition of both. Both should retain their ancient names.

There are some *variations of darioles* worthy of notice, such as with orange flavour, called *à la Duchesse*, and with coffee flavour, but they are unimportant. When, however, the custard of darioles receives an addition of cheese of any kind, fresh or ripe, the product assumes a new special name, that of *Talmouse*. No ratafias are added to such, while they are added to cheese cakes; on the other hand,

talmouses receive an addition of flour in their custard paste, which is not made to cheese cake. *Darioles* with apricot jam and nuts, such as almonds, pistachios, or filberts, are termed *Placouses* by a few moderns, though the name does not occur either in La Chapelle, or 'Dons de Comus,' or Carême. The apricots and nuts being above the custard, a *placouse* is a transition from *dariole* to *fanchonette*. The culinary levellers of small modern manuals have absurdly called the *placouse* 'apricot nougat,' their intended product being a common puff paste cake with jam spread over it, thus proving that they know neither the nature of a *placouse* nor the character of nougat.

Pastry Custard, or *Compound Pastry Cream for garnishing Tarts and Tartlets*, is a smooth batter of equal parts of flour and sugar, with eggs, milk, or cream and butter; its lowest form is the substitute with which 'art bakers' produce their counterfeit *darioles*. *Florentines* are *darioles* which combine certain features of cheese cakes and *fanchonettes*, without being entirely one or the other. They contain curds, butter, yolks, flour, bitter almonds, zest of lemon, and the composition is placed on thin shells of puff paste; the rest is much like the finishing of *fanchonettes*; a *florentine* might therefore be defined as a *fanchonette* into the custard of which caseine has been introduced.

Love Wells, or *Gâteaux de Puits d'Amour*, are laborious little jam tarts, with a rather ambitious title, and an example of what the French ladies used to call *chatteries*, *i.e.*, dainties or delicacies for company (Balzac). They were much in use in the last century.

Puff Paste is made to assume various forms for which it is inappropriate. Such are the *walnuts* of culinary malaprops; or the *sandwiches* absurdly called 'bread-and-butter pastry,' which are, in fact, simple slices of puff paste baked and then agglutinated by jam; puff paste *wreaths* or *rings*; *plain jam tartlets*, termed Polish cakes for reasons not stated

(these tartlets may be beautifully made; the recipes for them are almost repetitions of those for the puits d'amour); *apple tartlets*, covered with a lattice-work of thin puff paste (misnamed by careless authors a *mosaic of paste*, a special board for producing such lattice-work being also misnamed a *mosaic board*).

Parisian Loaves may be defined as ornamented encaustic finger biscuits, and are curious by their complication, which may be characterized as the application of the admonition, *Stick it on!* The metaphorically 'encaustic' part consists of 'narrow strips' of currant jelly, greengage jam, etc.

Cherry Tartlets are highly artistic preparations. The cherries may be replaced by raspberries, currants, gooseberries, and plums of several kinds; the fruit must be so treated that the juice may not be either excessive, or too thin, or too acid.

Marigolds is the name of little cakes of puff paste, with almonds so arranged as to remind of the petals of the golden flower of the dead.

Fruit Tarts and *Fruit Pies* are essentially different things, though frequently confounded. An arrangement consisting of fruit in a dish, covered with any kind of paste and baked, is a *pie*, and not a tart. A ring of pastry inside of which the fruit is placed is a real tart in the Roman sense; but tart may and does include any cake with a rim on or within which fruit is disposed. The innovation of terming a fruit pie a tart, against which even otherwise good authors are not proof, arises, in the first place, from vanity, which erroneously fancies that tart signifies something superior to pie; secondly, from want of information concerning the meaning of the names of these historical preparations. As all affectation leads to inconsistencies, so this miscalling a fruit pie a tart leads to the difficulty that it cannot be applied to preparations of meat, for the majority would find it ridiculous if anyone were to speak of *meat tart*. Yet there

might be a meat tart properly so called, if only it were arranged upon the Roman pattern of the *torta* of a twisted ring of pastry outside, as the container of a ragoût inside the ring, the ragoût being the contained. Persons of discerning taste should strive to dissociate all crusts whatever from fruit as well as meat during their preparation, and cook all three by themselves, uniting them only shortly before or during the meal.

Mince Pies as now commonly made are tarts and tartlets of puff or short paste, laid in moulds, covered or open, and containing suitable quantities of mincemeat. By the practice of subdivision, they belong to the category of *small pastry* rather than to cakes and puddings. In their case, the consideration which we have placed before the reader in the previous paragraph concerning the use of the word *pie* has received rather a contrary illustration, for the cakes connected with mincemeat of this particular kind are called *pies*, even though they conform to the enlarged definition of *tarts*. But this is explained by the exceptional position which mincemeat itself holds as a mixture of flesh meat with fruit of several kinds. The original idea of mincemeat as a flesh-food happily still surviving, it was called mincemeat still, even by those who left out the flesh, and transformed both title and mince into a delusion. Even they knew that it would be ridiculous to call a mince pie a mince tart, although it revealed the true nature of their nerve- and meaning-less composition. Mince pies, then, are distinguished by containing meat previously roasted and matured by being penetrated with the flavour of fruit and brandy. By the mode of its preparation, and the addition of the brandy, mincemeat becomes capable of being preserved for a considerable time, and one operation thus suffices to provide the materials for many pies, which can be made during, and at the distance of, several weeks from each other.

As a warning against *counterfeits*, it should be mentioned that, perhaps in connection with vegetarian predilections, recipes for mincemeat so called have crept into cookery-books which contain no meat at all, some of them being at the same time provided with a great excess of alcoholic ingredients. Such preparations should not be called mince-meat, and should be excluded from culinary literature as long as they bear a false title.

The Glacing, *Icing*, or *Encrusting of Cakes* are processes applied partly for their ornamentation, partly for their preservation, particularly from exsiccation. The *plain sugar glace* is made with powdered sugar, white of egg, and a little washing blue (cobalt or smalte blue), and is spread cold on the hot cake. *Chocolate glacing* is applied hot, the pieces of cake being immersed in the fused solution of the chocolate in pearling syrup. *Several other flavours* may be imparted to the fused sugar instead of the chocolate, and in this particular the ingenuity of the confectioner has much opportunity for the display of variety. Thus, the sections of a twelfth cake may be flavoured with a selection of essences and liqueurs; the icing for bride cake, however, should be quite neutral.

CHAPTER XXXIV.

THE PHILOSOPHY OF PUDDINGS.

Puddings are, as to the name, of uncertain derivation. In French they were formerly called *poutins* (La Chapelle), or *poutinade* ('Dons de Comus,' i. 298); but this hard spelling does not occur in modern dictionaries. The modern French word *boudin* is not practically equivalent to pudding, as its application is confined to compositions of animal matters

—*e.g.*, *black pudding*. Puddings are mostly cooked by *boiling* or steaming, more rarely by *baking*. Thus, of some thirty odd puddings which we have compared, only four—Somersetshire pudding, plain bread pudding, Bakewell pudding, and lemon pudding—are baked; the remainder, with the variations nearly thirty dishes, are all boiled.

Puddings resemble *soufflés* in this, that their substance is to a large extent *already cooked* before it is placed into the composition which fills the shape. The materials which are thus frequently used are bread, white and brown, Italian pastes, brioche, Savoy or sponge cake (biscuit), macroons, and ratafias. The contents of boiled puddings surrounded with a case of suet dough—such as fruit (apples) or meat (*e.g.*, mutton)—are cooked, at least partly, before being placed into the capsule.

A few puddings, however, are compounded directly from elementary cooking materials—*e.g.*, Somersetshire puddings. A so-called Yorkshire *pudding*—such as is eaten with meat—is also made directly and baked; but these are exceptional compositions amongst puddings. Indeed, a pudding is mostly, if we may be allowed to use an expression from petrology, a *breccia*—a compound formed of fragments of a material which had a previous independent existence, and bound together by a soft mortar or cement which was able to penetrate and fill the pores of, and intervals between, the lumps, and then become set by the culinary thermic process. It is by this that pudding becomes a unity, and receives a kind of gustatory homogeneity, however numerous and diversified may be the substances introduced into its constitution.

Puddings should not be hard, or even too solid, but easily comminuted or squashed. The *boiled cabinet pudding*, a distinctly English invention, is the very ideal of a confection of this kind.

During the last years of the existence of the German

Diet at Frankfort, that town was the metropolis of *select international cookery*. The table d'hôte of the Russische Hof on the Zeil reflected this culture, and its enterprising proprietor, Herr Sarg, well maintained this merited reputation. He did so in all courses, all served on silver plate, but particularly by his puddings. When the *Universal Peace Congress* was assembled at Frankfort before the middle of the present century, many of its members dined at the Russische Hof, and they so well appreciated the fare, and particularly the puddings, that the quantity which was known to suffice for a certain number of persons in ordinary times had to be almost doubled during the Congress. In his 'Letters on Chemistry' the late Baron Liebig ascribed this fact, communicated to him by Sarg himself, to the circumstance that a number of the Peace Congress men were total abstainers from alcoholic liquids. That may have contributed to the increased consumption of puddings, but we believe that the main cause of the unparalleled appetite, particularly of the Quaker members of the Congress, during that time was *the unrivalled good quality of the puddings themselves*. Our comparison of pudding with breccia has been anticipated by mineralogists in this, that they call some kinds of breccia *pudding-stone*. The *concrete* of builders is an artificial imitation of the natural breccia; the concreted variegated *Carrara* marble is the finest example of natural pudding-stone.

Puddings are, for the purpose of being boiled, placed into a shape or mould, or tied up in a cloth, or secured in both a cloth and a mould as well. All moulds, whether of metal or earthenware or porcelain, have to be buttered, and crumbed or floured, before the pudding material is placed in; unlike soufflés, puddings require but little space for expansion. The mould containing the pudding may be surrounded by an outer vessel containing boiling water, a so-called water-bath, and may in this be placed in a hot oven

and cooked. In that case the water must be kept boiling, and must be periodically resupplied in a boiling state as it evaporates. The water must not rise to above half the height of the mould containing the pudding, in order that no portion of it may get inside the mould. If the mould can be hermetically closed, it may be boiled submerged in water. All covers of moulds should be fastened down or weighted, so that the steam may not blow them off. From this it follows that a Papin's digester is the most suitable vessel to boil a pudding in. A closed mould for puddings has this further advantage, that its contents may be left in it until the moment of serving, as they will not become overdone or deteriorated in a short time.

The larger-sized varieties of puddings are mostly boiled in a *napkin*, or *pudding-cloth*, selected for the purpose. Such a napkin or cloth must, just before use, be soaked for an hour in boiling water, and then wrung out. Butter is then spread over it, and this in its turn is dusted over with flour. This keeps the water away from the pudding, and helps in the separation of the cloth from the pudding after the coction is completed. When the ends of the cloth are gathered over the raw pudding and about to be tied, care is to be taken to leave a little, but no excess of space between the pudding and the gathering folds of the cloth, or its binding; the pudding must be kept solid all round, but have room to expand a little. Some cooks suspend puddings in cloths by a string passing over a pulley, so as to allow a part of the top to be out of water, while the pudding is being kept together by gravity as well as the cloth; but for this proceeding special apparatus is requisite. Some cooks prefer boiling their puddings in pans of earthenware, because, being slower conductors of heat than metal pots, they boil steadier, and evaporate less water than metal boilers. If the pudding be too closely tied it may burst the cloth, and be partially or entirely lost. But with reason-

able precaution the preparation and boiling of puddings is one of the most certain processes of culinary practice.

We shortly define some puddings without giving the details of their recipes. *Sir Watkin Wynn Pudding:* A suet, bread, and sugar mass, with eggs, juice and zest of lemons; a classical dish. *Somersetshire Pudding:* Egg, flour, sugar, and butter in equal parts, flavoured. The stirred mass is poured into small conical tins which are only half filled; during baking they rise to double the volume of the dough or batter. They are eaten with wine sauce, and when cold admit of being dressed with liqueur, or wine and custard, or as trifle. They are related to the biscuit puddings, resembling Savoy cake. *Plum Pudding* is the national English representative of this class of dishes. It is generally boiled, but may be baked in a buttered casserole. A French author says that plum pudding was a farinaceous dish, without which there was no good meal in England; essential and constitutive were flour, eggs, and butter, the taste of which was enhanced by different ingredients: cherries, sago, citron, cauliflower, etc. Plums, required by the title, are not mentioned. Puddings of *vermicelli*, *semolina*, *tapioca*, and *wheat-grits* are analogous to soufflés, inasmuch as their ingredients are twice cooked. *Brown Bread and Cherry Pudding* is an English analogue to the German *thick Cherry Cake so called*, which is really a pudding, mostly eaten cold. *Brioche Jam and Custard Pudding* is made with variations. *Bread Pudding* is very popular in this country; when the top is well gratinated it is very agreeable. It admits of many variations, which increase in complication until they result in cabinet pudding. *Rusk Jam and Custard Pudding* is the transition to *Cabinet Pudding*, a composition of sponge-cake, macroons, and lemon custard, with dried cherries and candied citron, etc. *Savoy Cake or Biscuit Pudding* is closely related; French authors justly describe these last puddings as *entremets anglais*. There are various puddings

named after *Ginger*, *Pineapple*, *Lemon*, *Orange*, *Marrow*, *and Fruit* (*Grand Pudding à la Moelle*). *Rice and Marrow Pudding*, *with orange flavour*, is a specific and rich pudding; the so-called *Parisian Cabinet Pudding* is also rich, but too fat and crowded with ingredients. *Apple and Apricot Pudding* is made with a suet crust, and boiled; it gives the best flavoured preparation of apples, particularly with *gray russets* or *Wellingtons*. *Rice and Apple Pudding* is an excellent dish, both hot and cold. *Compound Bread and Apple Pudding*, also called *Eve's*, is liked by some. *The Duke of Cumberland's Pudding* is very similar to Eve's Pudding, and like this is excellent. *Bakewell Pudding*, which is more like an artistic tart than a pudding, worthily closes the list of this division of nutritious, digestible, and elegant preparations. *Mutton Pudding* and its analogues, made with different kinds of meat, are really pasties with mushrooms and a rich ragoût confined in a case of suet paste and boiled.

CHAPTER XXXV.

PREPARATIONS OF FRUIT RESEMBLING RAISED PIES, HOT CHARLOTTES, FLANS.

The Croquembouche, or *Croquant*, *of Oranges* is a structure like a pâté crust, raised of sections of oranges, each section dipped in fused sugar; the central cylindric cavity is to be filled with whipped cream. There are a number of such confections, all termed *croquembouche* from the encrusting sugar, made with *chestnuts*, *walnuts*, *ratafias*; the place of the cream may be taken by a bavaroise or macédoine.

When the raised pie-case is made of rice and filled with apples boiled for ten minutes in syrup, an analogue of the

boiled suet-dough apple pudding is produced. Or the apples, *pommes d'Afrique* or *pommes d'api*, parboiled in syrup, each containing a preserved cherry, are put into a crust of *vol-au-vent*, or of *tourtes d'entremets glacés*, or of *croustades of fine paste in form of a flan*. The apples may be covered or interspersed with layers of *meringue paste*.

On the other hand, the apples may be used, as the oranges above, for the production of a raised case, and the interior of this may be filled with a *pastry custard*. When the apples are pricked and left prickly all over with sharply sliced almonds, a so-called *hedgehog of apples* results.

Apple Dumplings are fancied by many persons, and should be well prepared. Peel and core the apples, and fill them with apricot jam; wrap them in very thinly rolled-out paste, and paint them with beaten egg. Now put coils of bands of thin puff paste around them, give them the form of apples, and for a stalk a bit of cinnamon to each; bake them in the oven, glace them with sugar, and send them to table.

Hot Charlottes are correctly defined as preparations of fruit, contained in edible cases resembling in form those of raised pies, but being compounded of previously baked paste—such as bread, biscuit, or other materials. They may therefore be of great simplicity as regards material; while, on the other hand, they admit of great complication of material and ornamentation of structure. The name is more than a century old, and its origin is not stated. The *Apple Charlotte* is the most typical. A round, buttered Charlotte mould is lined with evenly-trimmed pieces of breadcrumb well buttered; the cavity is filled with half-stewed slices of apples, to which apricot jam, currants, etc., may be added, and closed with buttered bread. It is baked to a nice colour, turned out, and glaced. A *Pear Charlotte* is a generalization, and, as the pears are too mild, they require the admixture with them of *red plum jam* or *damson*

jam to the amount of half their weight. Other charlottes are interesting parallels, *e.g.*, that of *apricots*, or of *apricots and apples* mixed ; for that of *peaches* the fruit must be under-ripe, and if possible red-fleshed, so-called blood peaches. Thus, it is seen that there are not many varieties of fruit which can be placed appropriately into a hot charlotte. Carême put a pot of preserved stoned *cherries*, without the syrup, with the small rosy apples. This is a composition differing from the accepted addition of jams used as correctives—such as apricot jam for apples, plum or damson jam for pears. You may mix the apples with *quinces*, with *currants* or *sultanas*, or Malaga *muscatel raisins;* in that case you diminish the sugar to be added to the apples by as much as corresponds to half the weight of the currants or raisins added. Charlottes may be filled with *plums*, amongst them the German *Zwetschen*, which are well flavoured, not over-juicy, and preserve their shape; with *mirabelles*, the small yellow and golden plums ; and with *greengages* in an under-ripe state.

The cases of *hot charlottes* do not admit of much variation, and remain best when made with buttered bread; but cold charlottes may receive cases of brioche, Compiègne cake, Bath buns, Savoy cake, etc., even Genoa cake; the products pass under the name of *Charlottes of Croûtes*, and may be ornamented with coloured icings.

Flans are varieties of French cakes, resembling cheese cakes in construction when they are small; but when they are large they appear more like *raised pies*. In any case, the basis or covering is made of fresh paste, of flour, sugar, butter, yolks, and salt. The fruit is carefully prepared, so as to have a thick syrupy sauce only, and is then enclosed in the paste; the whole is baked. A flan is therefore strictly analogous to a raised meat pie. All the fruit used with charlottes may be employed in connection with *flans*. Apples for flans are first parboiled in *thick syrup; milk* is

flavoured with *vanilla*, thickened with *grits*, and to this the syrup of the apples is added; add further *powdered sugar*, *yolks of eggs*, *butter*, and *whipped cream*. This preparation is now placed in the bottom of the raised pie-case, and the apples are arranged upon it; the whole is baked until the apples take a little colour.

CHAPTER XXXVI.

PREPARATIONS OF BEEF.

In England, be it in town or country, beef is mostly to be had of excellent quality. Much of what is now sold in populous centres comes from foreign countries, or the colonies, even the antipodes, in a frozen or otherwise preserved state. But the best so-called prime beef is of Scotch origin, and fattened on the pastures of the Midland counties.

The prime pieces of beef used for eating are the following:

The loin, mostly termed *sirloin*, which is generally eaten roast, without being boned for that purpose; but for braising it is generally boned. A (half or one side) loin weighs from fifteen to twenty pounds.

The under-cut, or *fillet*, mostly goes with the loin, and is roasted with it. In Kitchiner's 'Oracle,' this part is called *the inside of the sirloin*, and was at his time little esteemed. He directed that it should never be cut while hot, but reserved entire for *the hash*, or a *mock hare*. The fillet was, however, also cut for steak.

The ribs, called in the North *the crop*, are next in quality, although some people prefer ribs to loin. A joint with the first three ribs (of one side) may weigh also from fifteen to

twenty pounds; *the fourth and fifth* ribs approach the first three in weight. Ribs are more frequently boned and rolled, and then can be roasted before a smaller fire or in an oven, but require more time to get done.

The rump, or *round*, is divisible into two parts—*the upper*, which furnishes the *best steaks*, and is also used for roasting; and *the lower*, or *silver-side*, which, like the undivided round, is mostly used for boiling, stewing, or braising.

The aitch-bone, also spelled *H-bone*, *edge-bone* (being the *ischiadic bone*), is a portion of the pelvic bone with the meat attached; this is also used for boiling and stewing, the former in a salted state.

The brisket is the part between the shoulders and fore-legs with the breast-bone. It contains the remarkable and tasty body of firm fat called *kernel;* it is mostly used for boiling or stewing.

The shoulder is the least esteemed part of the side, and most frequently stewed and boiled, and used for the production of gravy.

The head of the ox is always divided in halves. *The brain* is not eatable. The rest is called *ox-cheek*, and braised or stewed. *The tongue* is one of the most delicate parts, and sold separately from the cheek.

The tail of the ox is now a very expensive piece, its meat being paid for at a higher rate than rumpsteak. In the beginning of the century the tail was worth from sixpence to sevenpence only.

Of the internal organs of the ox, called *inside*, the several stomachs and intestinal canal are boiled, and consumed under the name of *tripe*. *The liver* of the ox is not eatable for man, but given to dogs.

The flesh of the thinner parts of the legs, shins, is mostly too hard and tendinous for roasting and boiling, and is used for the production of fresh beef-tea, broth, or gravy—hence called *gravy beef*.

The feet of oxen, which, like those of cows, go under the description of *cow's heels*, are boiled and eaten by frequenters of tripe-shops. French cooks make an accomplished dish of them.

Ox-heart is a favourite dish of some, but is rather of a pronounced taste, and very solid.

The sweetbread, or *pancreas*, of the ox, goes along with those of cows and calves to serve for the production of entrées. This part has become absurdly dear in large towns.

Of *steaks*, three varieties are distinguished—one, prime, called *rumpsteak;* the second quality, called *beefsteak*, coming from a lower part; the *third* variety is a cross-cut from the under-cut, or fillet; it has not the quality of rump or beef steak, but is more easily prepared in a tender state.

The blood of the ox is not used for any preparation of food.

Beef is best in winter, because it can be hung up as long as may be necessary to make it perfectly tender. The *action of air* upon beef, as upon all meat which has not been cooked or frozen, is the same as that which it exercises in the living body; oxygen is absorbed, and carbonic acid exhaled. Concurrently, a certain amount of *lactic acid* forms in the meat, which during the subsequent cooking dissolves or softens the tendinous, fibrous, or tough parts. If the meat be intended for boiling, it may, while hung, be rubbed over with a little salt from time to time. *Kernels* so called, being lymphatic glands, should be cut out, and the cavities salted; joints also should be cut into and salted. In warm weather, hung meat must be examined and rubbed over its surface with a dry, clean cloth daily; by this practice the bacteria of excessive change are so kept under and hindered in their growth and multiplication that they cannot affect the interior of the meat.

The ox furnishes a delicious fat from the proximity of

the kidney, *suet*, which is indispensable for many most important culinary operations. In America as well as Europe much beef-fat is transformed into a material closely resembling butter, and mainly sold under the name of *oleo-margarine*. Some Transatlantic traders have lately invented the name of *marrow* for their tinned oleo-margarine. In South America some beef is preserved by drying, forming *yarkee*, corrupted into *jerked beef*; great quantities of beef are preserved by salting, called *junk*; and by tinning, *i.e.*, enclosing in tin boxes, and sterilizing by heat.

Ox-kidney is not as hard as the liver, and not so unsuited for culinary preparation; but even when well done it requires a good mastication and a strong digestion; for, as it has a strong flavour, it requires a well-seasoned and browned espagnole sauce for its adaptation, and these concomitants are not within the range of toleration of delicate stomachs.

The salting or pickling of beef and the means by which it is effected involve important considerations. Beef is salted not only for preservation until it be wanted, but to improve or adapt its taste, and make it more tender. It may be rubbed with a *mixture of salt*, or a little *saltpetre*, or *nitrate of potash*, the latter to insure its having a little red colour. Cavities produced by the removal of bones or glands, called kernels, should also be rubbed and have some salt left in them, and be tied up again so as to keep the sides together. The mixture of salts dissolved in water may also be injected by means of a syringe with a pointed piercing nozzle; but this causes the meat to be unequal in quality. The quantity of saltpetre or nitre to be used with the salt should be about 4 per cent. of the latter, or, in round numbers, 4 oz. to 6 lb. The saltpetre is not essential to preservation, but has reference only to the fixation of some of the red colour of the meat; those who

do not insist upon colour prefer to omit the saltpetre, because it has a flat, bitterish, cooling taste, and kills the savour of the meat; to ourselves even the colour of the saltpetre pickled meat is objectionable, because it is frequently very unequally distributed. The pickle should also contain *moist sugar* to the amount of double the weight of the nitre, besides bay-leaves, savory, cloves, and mace, all well powdered. The meat should be rubbed with the pickle daily during five days, while preserved in a cool place. From the sixth day it will have formed a brine, in which it should be turned round at least once daily. About the tenth day of pickling the meat will be ready for being boiled and eaten, in case it be intended to use it hot; if it be intended to use the salt meat cold, it should remain in the pickle at least a fortnight. Such a pickle will preserve the meat for about three weeks. It extracts some albumin from the meat, and some osmazome, but the fibre and syntonin become more tender, and a savoury flavour is developed, which appears on boiling. On the other hand, some of the beefy musk flavour, which is objectionable to persons who have frequently to eat fresh or newly killed beef, *e.g.*, soldiers in the field, is removed by the pickling. The use of salt beef, as of other salt provisions, is therefore partly a result of taste, partly of the necessity of making provision for a future day on which no fresh meat is obtainable. Next to bread, salt beef is the most important part of ships' provisions.

In case the salt beef is to be *hung and dried*, and, may be, *smoked*, the pickle is made to contain 12 per cent. of nitre, and 25 per cent. of moist sugar, leaving 63 per cent. for common salt. When hung and well aired, it will get dry in a fortnight, and keep for many months.

Meat immersed in pickle gains weight. In an old experiment by Donkin and Gamble, there was a gain of 3, in another of $2\frac{1}{2}$, per cent.; but in the common way of

salting, when the meat is not immersed in pickle, but yields some of its water to fuse the salt and form brine, there is a loss of from 1 lb. to 1½ lb. in 16 lb., or from upwards of 6 to more than 9 per cent.

The *drying of fresh beef* for the purpose of preserving it was apparently first practised in the dry climate of *Peru* and *Chili*, then in the *Guaranis*, later in *Buenos Ayres;* the product was called *yarkee* by the Peruvians, which was altered by the French to *charqui* and *tcharki*, and by the English to *jerked* beef. Villaris, a pharmacist of Bordeaux, made many experiments on it, with the aid of an oven: 1 lb. of meat becomes 4 oz. of dry material, which can be powdered, but not very finely. Rouelle and D'Arcis reported of Villaris's product that the bouillon and bouilli were equal to that from fresh meat. But further experience showed that meat thus dried in air at a temperature not exceeding 100° Fahr., or in the open air as yarkee, does not keep unaltered for any great length of time; all yarkee we have ever tasted is rancid or tainted; all *beef-powder*, even the best, we found to become tainted in smell and taste after a few weeks' most careful preservation in a tin in a dry place removed from all contamination. The use of dry beef-powder is, therefore, impracticable, apart from other objections.

The principles of roasting as applicable to beef have been so fully developed in the general chapter, that we must not attempt to apply them in detail even to the *Roast Sirloin of Beef.* Allow the rays of the fire to strike the beef during a quarter of an hour for every pound of weight which it shows; thus, a sirloin of 15 lb. requires roasting during fifteen quarters of an hour, or three hours and three-quarters of an hour, and in winter four hours. If the same weight of joint be boned and rolled, it becomes more compact and thicker, though losing in weight at least one quarter, or perhaps 4 lb.; yet this lighter mass of meat will require

a somewhat longer time to get done than the unboned joint, because the necessary rolling and tying together, to keep the meat juicy, prevents the heat from penetrating quickly to the interior, and heat has therefore to be applied for a longer time; if this be omitted, the interior of the roll may be found underdone, or even raw.

If a family or symbiotic company be small, even a sirloin of light weight, roasted at once, becomes gastronomically inconvenient. In such a case divide the joint as follows: Cut out the *undercut* or *fillet*, and dress it as a larded and braised entrée; or, after marinading it previously, dress it as what some older writers called *mock hare;* the marinading gives you time for postponing its use. Cut off the *abdominal flap* with the outer parts of the ribs, and stew it for *pressed beef*, or boil it with roots and rhizomes; or salt it slightly, and then stew and boil it; from the main loin remove all *excess of fat*, which on the under side is suet, and use it for pudding, or fuse it out for other uses, such as frying. Now chop off the bodies of the vertebræ against which the fillet has been lying, and roast this tidy joint before the fire, protecting the ribs, exposed by the removal of the fillet, with suet and oiled paper. In this way a sirloin will give materials for three different hot dinners, plenty of variety, and enable the company to consume every part in an agreeable form.

There are a number of *variations* of loins of beef, boned, rolled, and braised, bearing different names, which depend upon variations of garnish mainly. Thus, the roll may be garnished with a ragoût *à la Financière* or *à la Flamande*, or *à la Printanière*, or the garnish may consist of alternate groups of stewed peas and potatoes, turned in the shape of olives and fried. We believe that no joint has received so much attention, and so many skilful modifications, as the braised loin of beef. In several of the recipes which we have perused, a great *excess of alcoholic liquid* is recom-

mended to be added to the braised roll of beef. Allowing the roll to amount to 12 lb. of clear weight, there were to be added a bottle of red wine and two glassfuls, say 4 oz., of brandy, then the broth. After the beef had been braised for five hours, there were again to be added to the braise a glassful, or two glassfuls, of malaga or madeira. Such additions, or any addition of wine at all, are destructive of the essential element of braise, namely, the savour; no complicated additions, and no garnish, can ever be a set off against any deficiency in the quality of the joint.

The Fillet, or Under-cut, or *Inside of Loin*, the psoas muscle of the ox, is the tenderest flesh on the whole animal, and therefore preferred for many preparations, particularly in countries where beef is tough, owing to natural conditions or the necessity of early consumption. But the fillet is also relatively tasteless, and therefore by common consent receives a kind of culinary preparation which is to supplement that deficiency. It is always greatly improved by mere larding, when it is to be roasted by itself; when it is roasted with the loin, larding is not to be advised, except in case the loin itself be also larded. It may also be marinaded, larded, braised, and variously prepared. When garnished with macaroni or ravioli, it passes by the name of *à la Napolitaine;* when the macaroni are prepared separately with béchamel sauce and Parma cheese, the dish is called *à la Milanaise.* The fillet may be braised *à la Jardinière*, or in a plain manner. In the latter form it was formerly called *mock hare;* later it was assimilated to the Continental dressing of *roebuck*, and named *à la Chevreuil.* When neatly trimmed and closely larded, it should be put in a cold marinade of two parts vinegar with one part of water, pepper, bay-leaves, lemon, and some olive oil for two or three days, and turned over repeatedly, and then braised with all accompaniments. Here also we repeat the caution against the addition of wine: we have seen recipes directing

the cook to *moisten* the braise with *a bottle of sherry.* Such excessive quantities are almost absurd, but certainly destructive of good cookery. This application of excess of alcoholic liquids apparently pervades the later English culinary publications. It must needs yield bad sauce. Any sauce if too liquid, and not adhering to the morsel, will be of poor taste, and, besides, the bulk of the materials which would make it very tasty are lost by dilution, for they necessarily remain on the plates. The reducing of sauces to the suitable degree of concentration, viscosity, or adhesiveness is one of the greatest arts of accomplished cooks; on the other hand, it is a manifestation of bad cooking when a sauce, instead of being concentrated, is merely thickened with flour or eggs. Full-tasting sauces *must* be bound by these agents, for it is in the nature of a sauce (not of a gravy) to be thick and adhesive to the morsel; but a thick sauce which is deficient in the gustatory elements is a negation of the principles and objects of a sauce, and therefore tends to diminish the reputation of the cook or the estimation of culinary art.

The fillet has received many *variations* of treatment; flavoured with *aillolis*, and served with *tomatoes au gratin*, it becomes *à la Provençale;* garnished with green peas and crayfish tails, it is termed *à la Parisienne;* it is supplied with various sauces, such as *nivernaise* or *madeira, poivrade* or *espagnole;* there is the mode *à la Bourgeoise, aux concombres*, with *glaced onions* and *stuffed lettuces*, with *pickles* and *mixed fruit*, etc.

The *Brisket of Beef*, weighing from 9 to 10 lbs., is best salted and boiled; but is also frequently stewed, and then glaced, and garnished in various ways. The flat bones are to be removed before glacing, or before dishing the piece.

The *Ribs* may be *partially* or *entirely boned. Partial* boning consists in the removal, by means of the saw and

knife, of the spine bones, and in shortening the ribs on the side farthest from the spine, so as to leave them only about 10 inches in length. When *completely boned*, the soft parts are *rolled*, or *collared*, with the thick part of the meat inside and the flap from the chest wall outside, all being well tied and skewered. Ribs, whether boned or not, may be roasted plain, or salted, or brine-pickled and stewed, or braised in the various ways just considered. A perusal of many recipes has in the case of these preparations also convinced us that the materials include an *excess of wine*, half a bottle of madeira being generally the prescribed minimum.

The name of the *Aitch-bone of Beef* is spelt in many ways, and the right mode of spelling it appears so difficult to find that Dr. Kitchiner avoided the decision by writing H-bone. In Mrs. Mason's 'Ladies' Assistant' it was called *Haunch-bone;* in 'Domestic Management,' *Aitch-bone;* in Reynolds' 'Cookery,' *Ische-bone;* in Henderson's 'Cookery,' *Edge-bone;* in Mrs. Lydia Fisher's 'Prudent Housewife,' *Ach-bone;* in Mrs. McIver's 'Cookery,' *Hook-bone.* Kitchiner had also seen it spelled *Each-bone* and *Ridge-bone*, and heard it called *Natch-bone.* Most London butchers spell it *Aitch-bone*, but we are inclined to believe Reynolds' *Ische-bone* might be correct, as being the Anglicized form of *Ischiadic bone*, the hip-bone. As in the case of ribs, the meat bears the name of the bone to which it is attached.

The *Round of Beef* is mostly salted and boiled, latterly, with the aid of the improved cooking-ranges, not rarely braised, a form in which we prefer it to the boiled. The braising should be begun with standard broth, and be effected in a well-heated oven in a closed braising-pan. If no such pan be at hand, cover the joint with a coat of dough.

The *Sportsman's Round*, or *Bœuf de Chasse*, is the ancient title of the largest joint that graces the table of hunting-parties. The name has been limited to the narrow title of

'*Hunting Beef*,' and, worse still, to the inappropriate surname of *à la Chasseur*. The recipes for its preparation from the beginning of last century, which we have compared, surpass in care and completeness all others of which we have cognisance. This comparison has convinced us even more forcibly than many others, that culinary literature has been, so to say, 'cockneyfied' in a lamentable manner, and has thereby lost much of the freshness and the grandeur of country customs.

A preparation of the *Flanks of Beef* is called *Collared Beef*. In cookery-books, which are now approaching their centenary, we find many meat and fish preparations designated as *collared*. Many of these in newer works are termed 'rolled,' from which the equivalence of collared and rolled may be inferred. But a number of dishes were anciently or are still called *collared*, there being in the manipulation to which they are subjected no item which could explain the adjective. In these cases we suppose the adjective to have been acquired by the similarity of the collateral treatment preceding or following the rolling. Amongst the *collared* dishes of distinction are: *Collared Eel*, *Collared Sucking-pig*, *Calf's-head collared in imitation of Brawn*, *Collared Pig's-head*, and a dish termed *Small Collars*, made of the feet and ears of large pigs, representing a kind of brawn. What is now mostly called a *Roll of Beef*, or *Collared Beef*, is made more often of the flank. When it is not rolled, but kept flat, it is called *Pressed Beef*.

The *Rump of Beef à la Daube* is important, as it exhibits the different meanings of two very similar words, the French substantive *daube*, a stew, and the English verb *to daub*, meaning *to lard* (probably in a peculiar rough way differing from the finer larding). Example, *Gigot à la Daube* = leg of mutton stewed. The French verb *dauber* has no culinary application. In some books, *to daube* (with the final *e*) is used as equivalent to larding, or, as an author has it, *inter-*

larding, a confusion with a literary expression. The English expression is *to daub*, without the final *e*. Thus we have *daubed fowls*, which are braised, and *not* larded (Simpson, p. 337), and we have *Fowl à la Daube, larded* (*ibid.*, p. 338), which is to be finished like *Fowl à la Daube* (p. 29), which is not larded. Simpson (p. 76) has, further, *Rump of Beef à la Daube*, the recipe for which begins thus : 'Trim a rump of beef, take the bone out, daub it' (*i.e.*, the rump, not the bone), 'and put it into a marinade.' Here 'to daub' must mean 'to lard.' On p. 110 *ibid.*, the rump of veal is to be daubed the same as rump of beef. Simpson describes only beef and veal as daubed, fowls, etc., always as larded, from which it is seen that in the beginning of last century daubing was a particular kinding of larding, or at all events included it. A vessel for stewing in this particular way is in France termed a *daubière*.

Beef à la Mode was, and to some extent still is, a speciality of certain popular eating-houses. Dr. Kitchiner in his analysis of 180 works on cookery, could not find one recipe that approximated to anything like an accurate description of the way in which this dish is actually dressed in the *à la mode* beef-shops. From these latter, he continues, it was of course impossible to obtain any information. The whole secret seemed to him to be the thickening of the gravy of beef that has been very slowly stewed, and flavoured with bay-leaves and allspice. The process of this slow stewing he illustrates by a quotation from the 'Tabella Cibaria,' p. 47 : 'It must be allowed to muse gently for several hours, inaccessible to the ambient air, and on the even and persevering heat of charcoal in furnace or stove. After having lulled itself in its own exudations, and the dissolution of its auxiliaries, it may appear at table with a powerful claim to approbation.' The lull was no doubt preceded by excitement with delirium, of which 'a filet' entered the ink of the Tabulist. The success of the *à la*

mode beef, as of nearly all stewed, fried, and roast beef, is due (wherever it is attained by quality) to the production of the true aroma or savour of the beef by *gratination* or real *braising*, the intensifying of the savoury ingredient, *osmazome*, by skilful browning, the production of the *essence of gravy*, the *caramel of meat extract*. This not being a question of expenditure of money, but of the application of skill, its solution goes in praise of the cooks in these shops, which are of many qualities, but always supply a great want of the community, namely, that for savoury meals. À la mode beef is mostly made from the mouse-buttock, or clod of beef (or the blade-bone, the sticking piece, or the breast of veal). The meat is all cut up into pieces of three to four ounces each.

Spiced Beef is not a very specific form, but the method of its production is applicable to many pieces. It is eaten cold only. In salting it should be spiced with the tinctures rather than the powders, as they yield a more equally penetrated product.

Bubble and Squeak is mostly made from the remains of boiled salt beef which has served its main purpose on the table. It is essentially a fry, the *boiled cabbage* which becomes part of it being also fried, and owing to its excess of water causing the squeaking and bubbling.

Hashed Beef and Broiled Bones are favourites of many; the latter are particularly patronized for breakfast on board of our great steamers.

We have now to consider various *preparations of beef used as entrées*. The *head of the ox* in England is not properly butcher's meat, but goes to the tripe-shop. It is very unwieldy, and should always be boned before being brought to the kitchen. It should then be soaked, first in warm water for three hours, then in cold during the entire night following (Kitchiner). This is required to remove the strong natural flavour of the part. It may also be neces-

sary on account of the experience which the ox-head has to make between the killing and the tripe-shop. According to Kitchiner, an ox-cheek requires, when not boned, three hours' boiling before the tissues come off the bones. He nevertheless terms it an economical dish. In the military kitchens at Aldershot the ox-cheeks are incorporated in a brawn, the prime cost of which is a penny halfpenny the pound. The ox-cheek admits of several forms of preparation: of braising, pressing, cooling and trimming, cutting into slices, and dressing with beetroot sauce (*à la Polonaise*), or when braised, crumbing and baking, and serving with sweet sauce (*à l'Allemande*), or stuffing with forcemeat, frying, garnishing with eggs, and serving with *Portuguese* sweet sauce. Of this mode of frying the braised cheek in a covering of sauce (*e.g.*, *Atelet*), and a crumbing with cheese and butter, there are many varieties. Ox-cheek braised may also be cut in twelve pieces of equal size, or 'handsome pieces fit to help at table,' and stewed, to be finished with different garnishes, and accompanied with a purée of green peas or haricot beans. Several other forms, *e.g.*, *à la Provençale*, *à la Soubise*, *à la Bretonne*, etc., are too strongly flavoured. The London consumers of ox-cheek generally drown it in onions.

Kitchiner gives a long recipe for *Ox-head Soup*, which is laborious; the small-cut meat, etc., remains in the soup; this, therefore, amounts to an ensouped ragoût. It requires two dozen berries of allspice.

Of *Ox-palates* 'Dons de Comus' says: 'The ox-palate is only a trifle by itself, but culinary art gives it value, and causes it often to be preferred to excellent and more expensive things.' This membranous covering of the palate of the ox is a layer of white fibrous tissue, fixed to the bony roof of the mouth, and covered on the side towards the tongue by a thin mucous membrane. It is corrugated from side to side, the corrugations being divided by a furrow

running down the palate in the median line. Each corrugation or fold is crenulated at its free margin; each half of the palate has sixteen corrugations, the whole, therefore, thirty-two. These arrangements give to the dressed ox-palate and its slices a very characteristic pattern. Many palates are perfectly unpigmented, and these should be chosen for white sauce accompaniment; some, however, are piebald, with greater or smaller patches of pigment, brown or black in colour. These spots, if confined to the middle, when they are called in French *durillon du milieu* ('Dons de Comus,' i., p. 156), or not too large in area, may be cut out if they affect the appearance of the dish; they never affect its taste or quality, and rather lend depth to a brown sauce. In the principal culinary works of the seventeenth and early parts of the eighteenth century ox-palates are not treated, so that neither De Varennes nor La Chapelle mentions them. They appear on the literary scene with 'Dons de Comus,' and receive at once thirteen different kinds of treatment; of these Beauvilliers retained seven, Gouffé only one. All recipes, wherever described, are after 'Dons de Comus,' except one, which is a generalization with curry.

Ox-palates require a general preparation for the removal of the mucous membrane, which if left gives them a ragged appearance. This may be done quickly by skilful grilling, or more slowly and securely by boiling in water and scraping; the hard border directed to the lip, and the flesh belonging to the soft palate, should be cut off and removed. Clean and parboil the palates thus dressed; boil them in an aromatised blanc for three or four hours until they are so tender that they can be easily cut with a fork or spoon. Then cut them in two along the median line, and in oblong squares to suit the dish, or to any size required by subsequent dressing.

Covered with farce, rolled, and gratinated, they become *canelons*. When a number of such canelons, say six, are

enclosed in a buttered paper and tied up, the bundle is called a *paupiette* (also spelled *popiette*). Such paupiettes may be boiled in broth, drained on paper, and sent to table with the canelons enclosed; or the canelons may be removed from the envelope, and served with *financière* sauce. The palates may be accommodated with *Italian brown* or *espagnole sauce;* with white *velouté* sauce (*à la Poulette*); they may be made into a *salpicon*, bound with egg-yolks, egged, crumbed and fried as *croquettes*. With *salpicon* wrapped in sliced *calf's udder* or *pig's caul*, they are termed *en Cracovie*. Stewed in brown sauce they become *à la Lyonnaise*. Sandwiched with ham and grilled, they are termed *au Chingaras*, meaning after the manner of the gipsies (Zingaras). Of this expression an author has made *au chien gras*. Minced, called *en menus droits*, or *en allumettes*, the palates may be *fried* with additions, and covered with allemande or espagnole sauce; but this ragoût suffers from the want of external appearance. They may be dressed with the sauce best adapted to the ragoût of calf's head, *Tête de Veau en Tortue* (falsely termed *à la tortue*), and then also pass as *en tortue;* in this form they are very much like the thinner flaps of turtle. They may be made in a ragoût with truffles and mushrooms, and served in *paper capsules*. Ox-palates *en Hatereau* require a light and fine farce, and covering with a batter, and frying in flowing fat.* For the form called *en Hatelettes* a good synonym would be *on skewers* or *as kubabs*. There are other forms, but not characteristic, such as *à la Ravigote*, *au Parmesan*. The classic forms have a social significance not difficult to appreciate, for if they are tasty they remain light entertainments, gustatory amusements, of the class of entrées, which are not

* An *attereau* or *hatereau* was originally a dish made of stewed veal and pork, a popular ragoût at home in the Bretagne. The recipe which is given by Francatelli, N. 825, for '*Attereaux* (surnamed *à la Duxelles*),' is the result of a confusion of an *hatereau* with an *hatelette*. Both were given originally in 'Dons de Comus,' i., pp. 158, 162.

likely to molest the gastric function. An authoress who terms them 'beef-palates' attributes to them the quality of *favourite entrées*. Like turtle, calf's head, pied de bœuf, or bêche de mer, they are tasteless in themselves, and depend for their development upon the sauce and garnish. As to their attractiveness when well prepared, we agree with 'Dons de Comus.'

The Philosophy of Beefsteak or Rumpsteak forms a powerful contrast to the trifles of the foregoing paragraph. Beauvilliers* speaks of 'le veritable bifteck, comme il se fait en Angleterre,' and of the other variety, which he says is called 'Romesteak,' and assures the 'amateurs de bonne chère' that it would be worth their while to cross the Channel to taste this favourite English dish, which, when 'mortifié à son point,' and well dressed, according to him, is superior to most of the subtle double relishes of the Parisian kitchen.

Beef and rump steak are intimately associated with the history of the training of pugilists. The celebrated trainer Sir Thomas Parkyns,† Bart., of Bunny Park, greatly preferred beef-eaters to *sheep-biters*, as he called those who ate mutton. On the other hand, when Humphries, the pugilist, was trained by Ripsham, the keeper of Ipswich Gaol, he was at first fed upon beef, but got so much flesh that the beef was changed for mutton, roasted or boiled. To this Kitchiner observes, apparently as an explanation of this story, that by boiling a great part of the nutritive juices of the meat was extracted. This relative loss by boiling or roasting has never been accurately estimated, and is probably not very great. The season for steaks used to be from September 29 to March 25, but since the introduction of processes of refrigeration, tolerable steak is obtained even during the summer months.

* 'Art du Cuisinier,' t. i., p. 122.

† In his book 'On Wrestling,' 4to., 3rd edit., 1727, p. 10.

Rumpsteak is the most suitable part of beef for broiling, as it is cut right across the grain, contains no bones, hardly any fibrous, sinewy, or aponeurotic parts, and is mostly tender. Although rumpsteak is actually beefsteak, yet the meat which is called beefsteak at the butcher's shop is an inferior description of beef, inferior certainly to, and lower in price than, rumpsteak. A cut across the loin of beef, corresponding to a chop from mutton, is also very suitable for broiling. In the fourth rank, as regards taste and flavour, stands the steak obtained by cutting the fillet across the grain, which is much used in Germany and France*; it has the advantage of being mostly tender. Formerly there was much discussion on the question whether steak should be beaten before being broiled or not. Kitchiner, *e.g.*, was strongly opposed to it, and called the procedure 'a vulgar trick,' which broke the cells in which the gravy of the meat was contained, whereupon it became dry and tasteless. This assertion cannot be maintained, as the sacculi of the flesh fibres, the only objects that could be meant by 'gravy-cells,' do not yield any liquid to beating. Others, again, insist strongly on the necessity of beating meat. It has a certain advantage in this, that it makes a cut of unequal thickness a little more equal. Steak of unequal thickness should be separated into the thinner and thicker part, and each should be broiled during the time required by its particular size. For broiling a very clear fire is indispensable, and this was assured by a little superstition, namely, that the steak should not be put on until a little salt thrown into the fire produced a blue flame. Steak should be an inch thick, and broiled rapidly; if it is to be well done, and not underdone, the final cooking must be

* Gouffé, *loc. cit.*, p. 140, says that '*bifteck*' ought always to be taken from the fillet, and that grills taken from other parts of the ox 'ought not to receive the denomination of "*bifteck.*"' He knows not 'Rometeck,' makes his '*bifteck*' four centimetres thick, beats it lightly, and grills it for eight minutes.

given after the first rapid broiling has coagulated the outside; then the steak bears slower ripening before the fire without becoming dry. Steak can be fried in a pan, and is then called pan-steak; if the fat and pan are hot enough, the steak is equal in quality to grilled steak, but a slow pan leaves it flabby. For frying, steak may be cut thinner than for grilling.

The parts of beef ordinarily called steak,* meaning 'piece,' may be prepared in many ways—by *stewing* with various garnishes, as *kebobs* or *khubabs;* as *mince*, in Spanish or Peninsular sauce; *hashed*, in *cassarip* sauce; *hashed and braised*, *stewed* in a baked pie, or in a boiled pudding.

Ox-tongue may be dressed in the fresh state in all the modes applicable to beef, and is particularly tender when *braised* or *stewed*. More commonly, however, it is pickled before use, in various degrees of intensity. When it has been pickled, and not been taken out of the pickle for drying, it is called *green*. Such a tongue requires only a few hours' soaking in cold water, gradual heating to ebullition, and then gentle simmering for from three and a half to four hours. When a pickled tongue has been dried, and perhaps smoked, and is stiff and hard, it requires as much as twenty-four hours' soaking in water before heat may be applied to it.

Of *Tripe*, Kitchiner says that it holds the same rank amongst solids that water-gruel does amongst soups. It is no doubt tasteless in itself, and if the non-striped muscular fibres contained in its walls (the tripe here considered comes from the *rumen*, or first stomach of the ox) did contain any little savoury material, it must be lost in the difficult process of its preparation and boiling. It remains, therefore, mainly a body of connective tissue, and has to be boiled until it is nearly ready to dissolve to gelatine. It has to be bought at the tripe-shop, in the

* See *Steak* in the Vocabulary at the end of the volume.

boiled state, and has to be reboiled in milk, at least for an hour. It must then be made tasty by sauces or garnishes, and is therefore frequently favoured with abundance of onions. According to *Homer*, tripe was one of the dishes presented to the guests at the feast of Achilles. A French name for tripe is *Gras double*. A recipe for its preparation *à la Mode de Caen*, by Vuillemot, is remarkable by requiring as a garnish twelve blanched sheep's feet, and, amongst a heap of other vegetables, twelve heads of leek, a bottle of wine, and a glass of cognac, for its coction. Some prepare tripe like a fricassee; others *fry* it *in butter*. The *Dutch* mix it with minced beef and other ingredients, and make *brawn* of it; such brawn they also fry, when desirous of having it warm. The Dutch name of this brawn is *Rolpens*.

The Feet of Oxen, Cows, and Neats, all go by the name of *Cows' Heels*. This shows that there is not much difference in their quality as food. They are generally bought ready boiled at the tripe-shop. In the private kitchen they are further boiled until all the bones can be removed, and the semi-gelatinous matter is then stewed gently in a savoury sauce. Under the title of *Le Pied de Bœuf Poulette*, Vuillemot gives a recipe which is noteworthy. The cow's heel is to be wrapped in washed selvage, and boiled with vegetables and spices. The bandage being removed, it is covered with allemande sauce, with mushrooms, parsley, lemon and butter. A cow's heel suffices for six persons with a good appetite. 'Ce plat par son confortable, est très récherché,' says this experienced cook.

CHAPTER XXXVII.

PREPARATIONS OF VEAL.

Veal is the great historical object of the cookery of the French, which can be understood thereby; it is not so in England, where calves are killed much later, *i.e.*, at a more advanced age than on the Continent, and the use of beef prevails greatly over that of veal. There was in existence in France a law according to which calves were not to be killed under the age of six weeks; but this law was little observed, and where it was, calves were not allowed to outlive the span of allotted time. The recipes for French preparations of veal are, of course, adapted to the size of the joints, and such recipes translated into English without adaptation would refer to objects of such large proportions that their treatment would become, if not impossible, at least very difficult.

It follows that the *anatomical division of the calf*, as effected by the butcher in England, differs considerably from that usual on the Continent. The animal, from which the head has been severed entire, is divided lengthways by a perpendicular section in two halves, *sides*, and these are divided into *four quarters*. Each *anterior* or *fore quarter* consists of *a neck*, which is in reality half a neck; a *shoulder*, being in reality the *shoulder-blade* with adherent flesh; the *back*, or *carré*, from which the *côtelettes proper* are made; and the *breast* or *ribs* of veal, which includes the anterior part, or *brisket*, with the tasty firm fat called *kernel*, and the rib cartilages near the sternum, or breast-bone, called in French *tendrons*. The dividing-line of the fore and hind quarters follows pretty nearly the natural division into chest and abdomen, as indicated by the diaphragm or

midriff. The *hind-quarter* begins close to the anterior end of the kidney, which marks the *loin* or *kidney-piece ;* the inner part of the hind-leg in cow-calves, including the udder, is called *nut ;* the thin end with the hock-joint is called *knuckle ;* the thick part of the leg is mostly cut up in slices perpendicular to the bone, and such a slice in London is called *fillet*—quite falsely, we admit, but the use of the word cannot be avoided.

A *Hind-leg of Veal*, properly called a *Leg of Veal*, in France and Germany weighs from 12 to 15 lb., in England two or three times that amount. On this section of the veal there are *three* parts, which are called *nut*, or *noix* in French. The first nut is *the cushion*, or *mouse-piece*, which is just inside the leg, and the fattest and tenderest part. It is taken off in a technical manner which we need not describe. After having removed this, the butcher takes out the *under-cushion*, or *under-nut*, in French *sour-noix.* Then there is a *third nut*, called *noix du pâtissier*, which is near the rump or buttock, at the base of the tail, called by German butchers and cooks the pasty-piece—*Pastetenstück.* This latter is the piece which in the ox is called the fillet, or under-cut, but in the calf is not so called. As a matter of fact, some French cookery-books have no dish called 'Fillet of Veal,' but have several preparations called of 'Noix de Veau.'

These varieties of cushions, or *noix*, have to be distinguished in cookery, because they are used for different purposes if choice be free. The *cushion*, or *nut*, generally makes an entrée ; the *under-cushion*, *sour-noix*, is used for making godiveaus and cooked farces ; the *noix du patissier*, or *under-cut*, goes to make godiveaus, and its ends *velouté*, or *sauce tournée.* The chump end and the remaining parts of the flesh may help to make an espagnole. The expression 'fillet part of the neck,' which occurs in some writers, could only mean the mass of flesh on the back above the

shoulder-blades, on both sides of the spinous processes of the vertebral column, cut away from the bone.

Loin of Veal, in French *longe*, is that part of the calf to which the kidney adheres. It is cut three inches shorter than the *haunch ;* the side, or ventral flap, is rolled inwards, and fastened with skewers, in order that the loin may be square, and not have the appearance of being thicker at one end than at the other. The same object is served by taking out the spinous processes of the lumbar vertebræ, which are near the kidney.

The *lungs*, popularly *lights*, because they float on water, are in French called *mou*. The *calf's pluck* in French is *fraise de veau*. *Tendrons*, so frequently mentioned in French cookery-books as delicacies, are *the soft cartilages of the ribs* near the breast-bone. In some French and English cookery-books of the present century they are persistently called *tendons*, an error which, with inexperienced persons, is liable to lead to relatively grave misunderstandings, *tendons* being *sinews*, or the thin flexible ropes by which muscles bend and straighten limbs at distances from their position.

It is uncertain whether the last syllable of *godiveau* is derived from, or has reference to, the flesh of the calf. No more can we state the derivation of *popiettes* or *paupiettes*—Italian *polpettes*—*de veau*, expressions which, like several others used, though more rarely, in culinary practice, are not registered in dictionaries.

The *preparations of Calf's Head* are numerous and interesting. It is most frequently boiled, even when further prepared afterwards. *Plain-boiled Calf's Head* looks better on the dish if it be white, and not covered with large or small patches of pigment from a natural piebald condition of the skin. For calf's head which is to be served in espagnole or any other brown sauce, the colour of the skin of the head is indifferent. The head may be partially boned

before being boiled, or be boiled entire and subsequently boned.

For *braising Calf's Head* it should be parboiled, then boned and cut into suitable slices, the ears being cut out together with a ring, which is to enable them to stand upright on the ragoût dish; the tongue is left entire, to be carved on the table; the brain is cut in dice, and used as garnish to the dish. The *variations* which have been applied consist mainly in changes concerning the constituents of the sauce. From poivrade, or ravigote, and poor man's sauce, to Italian or tomato sauce, many varieties may be used, but a good espagnole will perhaps be preferred by most people. Some recipes prescribe to boil *the brain* in a mixture of vinegar and water, with salt, and fat, and without mincing it, to make a longitudinal incision into each half of the brain, and then pour the sauce selected over it. Other recipes inculcate the addition of much wine to the braise; others, again, advise the calf's head to be garnished with *fried eggs* and *croûtons*, or propose a trophy of a *croustade* on which the tongue is to be presented. Such additions and ornamentations are applicable on special occasions, but add nothing to the essential qualities of the dish.

Calf's head, being somewhat tasteless in itself, requires always a savoury sauce, sometimes an addition of *forcemeat*; with the latter it may conveniently be *stuffed*. For this purpose it is parboiled and boned, all the apertures are closed by sutures, *the farce* and the tongue are placed inside it as into a sack, and this is closed at the neck-end by sutures; it is wrapped in a cloth, bound and sewed up, and braised with all accompaniments. Cloth and sutures are removed, and the head is dished with espagnole or a ragoût made with this sauce and suitable additions. As a variation, the braised head may be *sauced*, *crumbed*, and *baked*. Some ancient English recipes give two steps for preparing the

sack for receiving the farce—the first is *skinning;* the second, *boning.* In this way all other solids of the head are isolated, and can be mixed with the farce.

Calf's Head en Tortue is, in some cookery-books, miscalled *à la Tortue.* The parboiled and boned calf's head is cut in twelve pieces, and finished in a ragoût *en tortue.*

Calf's Head stuffed with Farce, after the manner of Puits Certain, is a somewhat fanciful preparation, inasmuch as the eyes are made an object of culinary preparation, and the brain cavity is filled with farce.

Calf's Head in Plain Ragoût à la Poulette, in Breadcrumb à la Ste. Ménéhould, and *fried,* are esteemed dishes.

Calf's Brain is very tasteless by itself, but a good vehicle of even mild flavours and bland white sauces, and absolutely tender. When brain is fried, as in a recipe for scollops, it evolves a very fine osmazome flavour, superior to that of any game or meat. But the frying must be managed most carefully, as the least over-heating is destructive of the flavour. In *Fried Calf's Brain* the Spaniards excel. *Braised and gratinated in Scollop Shells* is a form which admits of the introduction of tasty and aromatic elements. *Stewed à l'Allemande* is a form much used in South Germany; while the French dress it *en mâtelote,* or with ravigote sauce.

It may be *marinaded* in diluted vinegar, and *fried in batter;* or it may be *stewed,* and accommodated with *brown butter* as a sauce. Or the stewed brain, suitably divided, may be *steeped in a thick sauce, wrapped in caul,* and *baked in the oven.* Stewed brain may also be given as a cold dish in a *mayonnaise,* a dish which, when flavoured with garlic, is termed *à la Provençale.*

Calf's Ears are a fancy dish much like tendrons, lamb's feet, and similar extreme ends of animals used for food, and require much work in their preparation. The ears, having been fully prepared by the butcher, are to be parboiled,

braised, and perfectly cooked, and then all the *soft skin is to be scraped off*, and *the white gristle*, meaning the *cartilage*, only is to be left as the part to be eaten, the only digestible part being thus rejected, and the indigestible retained. One of the recipes containing such extreme directions is entitled *à la Tortue*, but should be *en Tortue* if there were any resemblance to any turtle preparations about it; it is a title of no significance, and should be expunged. Ears may be *stuffed and fried in batter*, or *marinaded and fried*, or *stewed, crumbed, and baked à la Ste. Ménéhould*, or fried with mushrooms.

Calf's Tongue is prepared generally like ox-tongue. *Calf's Lights* (*mou de veau*) are stewed. *The Pluck* includes heart and liver as well as lights. It is first scalded, then *braised;* it may also be *curried* or *fried*.

Calf's Liver fried is an excellent dish, on account of the *osmazome* which it forms during frying. The slices should be of equal thickness and size, well dredged with flour, and fried thoroughly, but not hard. A favourite addition is *fried bacon*, which enhances the taste. French recipes for sauces are mostly good, except such as *à la poêle*, to which a pint of wine is to be added. *Braised Calf's Liver* is an accomplished dish, and a regular piece of art is the *Larded Liver roast as a whole on the spit.* It should be covered with a buttered paper, and thus really roasted *en papillote*. *Liver and Bacon*, in French *pain de foie de veau*, is baked in a mould.

The Sweetbread, or *Pancreas*, is a secretory gland which lies close to the liver, and sends its secretion, *the pancreatic juice*, into the upper part of the intestinal canal, through a duct which opens close to the gall-duct. In its uncooked state, the pancreas has powerful digestive effects upon flesh, milk, starch, and similar substances. But these powers are destroyed by boiling, and sweetbread is eaten, not for any peptic effect, but for its delicate flavour and its invariable

tenderness. The sweetbreads of adult bovines are also very good, and, owing to their size, offer better opportunities for preparation. In French, all sweetbread, whether from calves, cows, or oxen, is called *ris de veau*, a name the derivation of which is not very certain. In dictionaries the word is ranged under *ris*, laughter.

Sweetbread may be *larded and braised*, and dished with espagnole; or it may be cut into *kebobs* (*khubabs*), skewered, and braised—*Hâtelets de Ris de Veau;* or it may be made into a ragoût, and offered in a pudding-case. It may be *crumbed and baked;* prepared with *mushrooms and truffles;* as *fricandeau; glaced;* in *croquettes* or *en cassolettes;* in *papillotes*, and various other forms.

Calf's Kidneys are minced and braised, and go well with a brown sauce.

Tendrons of Veal have already been alluded to above. The French word *tendron*, in its widest significance, means *gristle;* but in Smith and Hamilton's Dictionary 'gristle' is not translated back into French *tendron*, but into *cartilage.* Popularly, tendinous parts of joints are termed gristle, but they cannot also be termed tendrons. The necessity for the discussion of this terminology will be understood from the fact that, in several English and French works, the term *tendrons* is persistently given as *tendons*,* meaning a totally different thing—namely, *sinews*. *Tendrons*, then, in our system, implies the cartilages which intervene between the breast-bone and the ribs attached thereto. If ever the word had, or has, any other significance, such will, for the purposes of this work, be excluded from consideration.

Tendrons are dressed *à la poulette*, in shape of *peacock's tail*, in *macédoine*, in *mayonnaise*, in *ravigote*, *marinaded and*

* Beauvilliers is, according to my observation, the first who persistently, through nine recipes, erroneously writes *tendons*, instead of *tendrons*. The error, now nearly a century old, has been introduced into nearly all French and English cookery-books. Rottenhöfer gives nineteen recipes for tendrons, and spells the word correctly.

fried, twice *covered with crumbs and batter and fried*, in a *casserole of rice*, as *ragoût*, *en mâtelote*, *à la jardinière*, etc.

These cartilages, although quite indigestible, are fancied as dishes; probably some pleasure is derived from crunching a somewhat resistent, yet frangible, substance, in the presence of a tasty sauce.

Kernels of Veal are lymphatic glands, cut out of joints and mesentery (*petits noix—e.g.*, *d'épaule de veau*); they may be braised and treated like sweetbread.

The Grenade, or *Granada*, or *Granadin of Veal* is a dish of German origin—an imitation of the structure of a Spanish small bomb filled with gunpowder and small missiles. In French culinary literature the dish was gradually lost; but a modification of the name survived in objects which had no bearing upon the name, and in no way justified or explained it. The dish should perhaps be placed under the chapter referring to *Pâtés Chauds*, or *Timbales*.

White Veal Collops, or *Slices*, are a neat supper dish, and do not take up much time for their preparation. When intended to be served up in form, the addition of egg-balls, forcemeat-balls, and mushrooms will be advisable. There is a distinct English form of this dish to be placed round a ragoût of godiveau.

Popiettes or *Paupiettes of Veal* are rolled thin scollops, enclosing a cooked farce of veal or fowl, braised, and covered with espagnole.

Hâtelets of Veal are such popiettes fixed on skewers (*hâtelets*), and roasted in oiled paper. (These are erroneously termed *hâtereaux* by Beauvilliers, i. 161.)

Cushion of Veal may be stewed plain, or as glaced fricandeau. A form for which it is sliced and stuffed is called *Manchons de Veau à la Gérard*. The rolled stuffed pieces have the shape of little muffs—hence the name. This dish was the result of the effort which an assistant-cook (*aide aux entrées*) of Madame de Pompadour made

when desired to produce a *mets* that should bear her name. Just before writing the *menu*, he thought the materials too simple for the purpose, and therefore gave to the dish his own name. In consequence, an inappropriate, or miscarried, or otherwise objectionable dish, is sometimes called *à la Gérard*.

Of the *Shoulder of Veal* there are many preparations. The *Savoury Shoulder of Veal* given by Ignotus requires great attention and skill on the part of the cook; so does the *French form*, boned, larded, and braised with the seven roots. It may be given the form of a *bagpipe*. According to Dumas, there is extant a letter by Voiture to his friend Costar in which the poet of Anne of Austria describes the high estimation in which he held this dish. The boned shoulder may also receive the form of a *galantine*. Most commonly the shoulder is provided with some stuffing and roasted.

The other preparations of veal repeat the features of the foregoing ones. *The Neck* is *roast*, or *braised*, or *sauced*, *crumbed*, and *baked*. *The Breast of Veal* is best stewed, or dressed in *form of collops*, or *kebobs*, with green peas; it may be stuffed, braised, or roasted. It contains or yields the *tendrons*, or rib cartilages, of which we have treated above; it may also be boned, stuffed, rolled, and braised.

The *Loin of Veal*, French *longe*, is frequently used boned, *i.e.*, filleted; it may be eaten in the plain roast form, or further treated in various ways.

Veal Cutlets (*côtelettes*) properly so called should be transversal sections of the back of the calf carrying ribs; such are easily made on the carcases of young calves, but when made of larger animals becomes unwieldy, or require much trimming to be brought to a desirable size. For this reason cutlets in this country are mostly made out of the solid sections of the leg, such as the French call *tronçons*, while in London, at least, they are sold under the entirely false

name of *fillets*. Thus, cutlets become mere slices, collops, and have no longer any connection with ribs. They are liable to numerous forms of dressing. They may be *braised*, or *studded* (*piquées*) and *braised*, or *fried with ham*, or in butter (*sautées*), and glaced, or grilled (*au naturel*), or provided with a variety of sauces and fancy names.

Calf's Feet are prepared in most respects like calf's head, and in some like *cow's heel;* but in the latter the skin is partly removed, while in the calf's feet it is left entire.

CHAPTER XXXVIII.

PREPARATIONS OF MUTTON.

In Great Britain *mutton* is the most generally useful form of animal food, as well on account of its intrinsic qualities as of the adaptability of its parts to the smallest and largest wants. In Scotland, where barley, thistles, and sheep thrive equally well, mutton enjoys various forms of popular preparation, which lose much by transference to other climates. The preparation of the *head of the sheep* for cooking there begins with singeing with a red-hot iron; if this were practised in London, it would lead to the interference of sanitary committees of vestries, perhaps of the Local Government Board itself; however, singeing completed, the horns, if any are present, are sawed off; the head is soaked in warm water and scraped. In England the head is mostly deprived of its skin, which is consequently not cooked. The head is next split, and the brain is removed; this can be made into forcemeat-balls, or be used otherwise, as will be described. Soak the head in water during the night to be able to bleach and clean it.

Put it into a stewpan with water, and boil it with some vegetables.

To make *Sheep's Head Soup*, a magiric authoress directs the head to be boiled with *five quarts* of water and ½ lb. of pearl barley. But the sheep's head requires four hours of boiling, and if it be large over four and a half. It is laborious as well, and of the product the only part worth eating is the tongue. The price of a ready-boiled salted sheep's tongue is fourpence in London. The sheep's head, less the tongue, is sold for sixpence. Therefore the nutriment contained on a sheep's head altogether costs tenpence, raw, or more than the price of ½ lb. of good rump-steak. Kitchiner endeavoured to improve the dish by directing that there was to be left with the head four inches of the *craig*, or neck, of the sheep; he also added the singed and cleaned feet; he abandoned the brain, as the head was to be rubbed over with it after it had been singed and scraped. All was then to be boiled in *good beef-broth*, or, failing that, in water. We do not think that sheep's head is under any circumstances at all an economical dish, unless head, pluck, and trotters can be obtained at a nominal price or for nothing. Neither should we say so much about it were it not that in certain schools of cookery the pupils are introduced to their subject by a preparation of sheep's head. This is erroneous in more than one respect, as all will acknowledge who read what we have said above on the subject of sheep's head soup.

Sheep's Head may be *baked*, *roast*, *braised*, in a *plain state* or *stuffed*, and *stewed*, but then the necessary additions make it at once more expensive. The most practical form is the *Galimafré of Head and Pluck*, a well-flavoured ragoût; the mince of liver and heart gives it substantial foundation.

Sheep's Heart may be stuffed and braised, and is suitable,

e.g., for treatment in a petroleum stove, and as a dish for a single person or two persons. *Sheep's Brain* may be stewed, but requires savoury and spicy additions. *Sheep's Tongues* have been favoured with many forms of preparation; as a preliminary to all these, they have to be soaked for a long time in cold water, and then parboiled and peeled; a short salting gives them tone and colour. They may then be *braised*, or *broiled*, or *grilled* in *paper-envelopes*, *en papillote*, or *gratinated*, or enclosed with sauce in *caul envelopes;* they may be braised and flavoured with Parma cheese, with *matelote sauce;* when *pickled and boiled* and deposited in an *aspic jelly*, they are an excellent supper or picnic dish.

We have seen in the chapter on ox-tripe that Vuillemot boiled the tripe over a dozen of *sheep's trotters*, but he did not describe any further use he may have made of them. These shaved sheep's feet are prepared in some tripe-shops, and particularly in the French butchers' shops (*charcutiers*) in Soho, London, but are not much used in the rest of London, if we may judge from the number of sheep's feet which we saw turned into the glue caldrons in the Bermondsey tan yards. Of recipes there are some with *white sauce*, *en poulette*, like the cow's heel of Vuillemot; others recommend *sauce Robert*, and others *ravigote*.

Sheep's Kidneys are *grilled*, *fried*, or *egged*, *crumbed and fried*, or *braised*, and immersed in sauce. *Sheep's Tails* are a fancy dish, and most tasty when *grilled;* but, of course, the tails must be such as are suitable for treatment, namely, large and fat. They may also be *glaced* and garnished with chicory, or given in *hotch-potch*, or *fried*, or braised in a *terrine* or *pie*.

The Leg of Mutton should have dark red meat and white fat; it should be plump, short, and show the muscles projecting. When the leg is 8 or 9 lb. in weight, and exceeds the requirements for the day of a small family, it

may be divided, and each part cooked in a different manner: the *rump end* may be *roasted*, and the *knuckle end boiled*; the thick end will also yield *slices to be dressed as cutlets*, or *scollops*, or to be stewed, or incorporated with a *China Chilo*, so that similarly to the division of a piece of sirloin, which we have described above, a leg will give three good and different hot dinners. The *boning* of a leg of mutton, as technically understood, consists of the removal of the *thigh-bone*, and no more. The *tibia*, or bone in the knuckle, is preserved, at least in part, inasmuch as the condyle or cartilaginous surface of the head, by means of which it was in union with the thigh-bone, is sawn off; the opening thus made is the one through which the femur is removed, the flesh being pushed upwards, and the head of the thigh-bone cut out of the pan. Into the cavity thus made any *stuffing* may be put, and the joint may be roasted or braised. The cook must choose the leg of mutton according to the purpose for which it is wanted. If you desire to have a small leg, choose one of *Welsh mutton*, which may vary between 5 and 7 lb. in weight. Welsh mutton is perhaps less suitable for boiling. Of ordinary legs of mutton, choose a lean one for roasting, and a fat one for boiling.

The success of cooking, particularly of roasting, depends much upon the observation of the *rules regarding time* required for *cooking*. The interior of a thick piece of meat, like the leg of mutton, can be reached by the cooking process only by continued heating during a certain time. If an underdone joint, completed outside, be placed for a period in an oven, even at a temperature at which roasting from without would not continue, the underdone inside will nevertheless become done by the gradual even distribution of the heat from the roasted outside inwards. This is well illustrated by the mode in which *some Norwegians boil their mutton* and other meat. They heat the joint just to ebulli-

tion of the water, with any vegetable additions chosen, skim the broth and close the vessel, take it off the fire and enclose it in a box lined with thick felt, so that air and heat can get in and out only through the felt. Thus they let it stand for some hours, up to six, and on opening the case after that time they find the meat not only hot, but quite done, and ready for the table. From this experience one can see how much value is lost in certain parts of culinary practice by hurrying, when mere conservancy and time would effect the business.

The Leg of Mutton to be boiled should be put on the fire in cold water, together with the vegetables, if any, and heated to ebullition; it should then be skimmed, and continue to be simmered for from two and a half to three hours, until the meat, while still juicy, be no longer red in its interior. The knuckle should be so well boiled that its tendinous parts are on the point of dissolving, and quite gelatinous. The broth in which the mutton was boiled will help to make a good soup, particularly if vegetables were boiled in it, and some *Proust's extract of mutton* were added before the boiling began. This addition of extract is particularly to be recommended when the joint is divided, as flavoured broth will impart to the meat at least as much flavour as it will dissolve of the extractive by boiling.

Roast Leg of Mutton should be done, as the cooks of former generations expressed it, *with the gravy in it*, but not underdone; that is to say, the interior of the meat should reach a temperature at which the red juice is coagulated, but the white gravy is not expelled by contraction of the meat. Experiment with the thermometer shows this temperature to be 194° Fahr., being 18° below the boiling-point of water. The meat should be buttered with a brush and dredged over with flour; some defer this external application to a later stage. The art of roasting a leg of mutton in such a manner that the outside shall be brown,

fragile, and eatable, the knuckle gelatinous and tender, the inner meat juicy and short, and the brown rump end vigorous and unscathed, must not be considered small. The aponeurotic outside in particular is mostly left as a tough membrane, which has to be cut off the served slices. If this has not been remedied during the roasting by dredging and basting, it can be improved by a thin dredging with flour just before removal from the fire, and the application of the salamander to the joint upon the carving dish, an operation which is termed *frothing*.

The philosophy of the other various forms in which a leg of mutton can be prepared is too voluminous to be treated here in detail, even without the aid of special recipes; it may be *larded*, *braised*, *boned*, *stuffed*, and accompanied with various sauces and vegetable preparations. *The Chine* or *Saddle of Mutton*, the *Haunch*, and the *Loin*, the *Shoulder*, the *Neck*, are all amenable to the same treatment. Several of these joints may be so assimilated *to venison* that, given prime eight-toothed wether mutton, it may be so prepared by hanging, spicing, roasting, and the addition of the accompaniments necessary for the table, that a rational person may eat it with as much satisfaction as the best fallow deer. We ourselves have never found venison to be as good as the best mutton to be had daily, but we do not for that depreciate the taste or enthusiasm of those who from atavistic or other disposition delight in the proceeds of the exercise of the noble passion.

Mutton Côtelettes, or *Cutlets*, should be prepared from the so-called neck of mutton, *i.e.*, the anterior part of *the back bearing ribs*. Saw off the scrag end, that is to say, the bones of the spine, and as much of the ribs as may be necessary to shorten them down to three or four inches. In this process the thick part of the meat or fillet should not be injured. Some dexterous butchers and cooks divide the neck-bone into cutlets before beginning to trim. This is

convenient, and cooks who have no opportunities for boning and sawing, do well to obtain their cutlets thus split, and trim them in detail. The amount of trimmed cutlets obtained from a given weight of rough joint is little more than half the original weight; for the removal of the bones, all but the small pieces of rib, of the fat, of the fibrous flaps, in which layers of meat and fat alternate, and of the yellow elastic tissue, or 'cat's meat,' which lies close to the spine, and is not eatable for man (*ligamentum nuchæ*), makes such havoc of the purchased piece, that whoever sees the process for the first time thinks it a very wasteful or very expensive one. Hence persons with an economical turn of mind endeavour to leave the cutlets larger by not removing fat entirely, and by leaving the flaps on. But this is mostly vain, as these parts will then be trimmed off on the plate and left on it. Whoever thinks thoroughly trimmed cutlets extravagant should avoid cutlets in any form, and use chops. Not to trim cutlets down to the fillet is to spoil them.

Mutton cutlets are liable to a great number of modes of preparation, but two are universal—*grilled au naturel*, and *fried in egg and crumb;* when *fried in butter*, the French term them *sautées*, or *à la minute*. The names given by French and English authors to different more complicated preparations are not comparable, as different preparations are described by the same name. With relation, *e.g.*, to cutlets called *à la Maintenon*, Gouffé observes that French cooks had generally very different notions as to the manner in which they should be prepared; he had seen some cooks wrapping them up in caul, others garnishing them with cocks' combs and truffles, others serving them with a soubise, and others again with a financière sauce. 'As many kitchens,' he exclaims, 'as many different methods!' He adds that such divergences were frequent as to other dishes, and proceeds to attempt to remedy those concerning these cutlets by a new recipe, which might be headed: Mutton

cutlets grilled, with d'Uxelles mince and d'Uxelles sauce. After having used it for his description of his form of cutlets *à la Maintenon*, the same author declares that the name of d'Uxelles was ambitious, and at the same time little intelligible; he therefore proposes to substitute for it a rational definition of the preparation, namely, 'fine herbs for garnishes and sauces,' meaning mushrooms, parsley, shallots, pepper and salt, all fried in butter. All this confusion of names is a modern product, and arises from the disregard of modern writers for the well-established names of typical dishes, and their want of acquaintance with the historical magiric literature of their country.

Cutlets, whether of veal, pork, or mutton, grilled *au naturel*, or egged and crumbed, *over a charcoal fire*, were formerly called *carbonades;* but during the last thirty years the word has been much supplanted by *cutlet*, or *côtelette*, and is heard rarely except in ancient establishments and places removed from the crushing influence of the levelling Juggenath. Quite a new application of the word *carbonade* was made by some authors, who under this term gave recipes for the preparation of boned loins by genuine braising. This involves a twofold mistake: firstly, a piece of meat to be grilled must be in the shape of relatively thin slices, and therefore a *joint* in its integrity cannot be called grilled or carbonated; secondly, as these joints are directed to be braised, they are not carbonades, and the title of *braised carbonades* is at least an iteration or tautology. Gouffé seems to restrict the name carbonade to braised fillets of mutton, or boned chine, of which he specializes five variations, differing by vegetable garnishes only.

Mutton Chops are cut either from the so-called neck, *i.e.*, the anterior part of the back, or, and this more frequently, from the posterior part of the back and the loin. Flatten them with the bat, and broil them over or before a clear fire; spice them after they are done, and place them on a

hot dish. Make it a rule never to put gravy either to beef-steaks or mutton chops ; it removes the outer coating of condensed gravy, which is the most savoury part, and even though it remain in any added gravy, is so diluted by it as to lose its most pleasing effect. When a fire sufficiently clear for grilling is not at hand, chops have to be fried in butter in a pan. Care should be taken that the butter be quite hot, so as to make the meat close the pores on its surface and take colour quickly. Mutton chops should be sent to table as hot as possible, be covered over, and not allowed to stand or wait ; they should be eaten with a small quantity of concentrated brown gravy or a savoury made sauce.

Mutton chops produce an excellent ragoût when dressed as a so-called *haricot*. This word *haricot* in connection with mutton is surmised by some to be a contraction of ' Haut ragoût '; if so, it need not be derived from the white haricot beans, which certainly in the present time form no part of the dish.

Roundish slices of mutton, cut in imitation of the shape of a scollop, or escallope, the mollusc which owns the shell known by this name also, bear the abbreviated appellation of (Scotch) *collops*, German *Clops*. It would be better to term slices of mutton, be they nummulite or cubical (dice-like), which are to be roasted or fried by themselves, *kebobs*, the Oriental or Turkish name, well understood throughout the Levant, and parts of India, where they are called *khubabs*, and Africa. The *kebobs* or *collops* may be cut from leg or loin, or any filleted thicker muscle, across the grain, dusted with flour, fried in butter, again dusted with flour, and placed in a sauce ; or they may be ranged on skewers, dredged with flour, and grilled or fried. This is the quickest mode of cooking mutton with a minimum of fire. When such kebobs are dusted over with a little curry-powder, and eaten with some well-buttered rice, they form a very relishing dish.

A Dunelm of Mutton, or Royal Haggis, is a mince in pudding form, consisting of minced leg of mutton, suet, breadcrumb, eggs, anchovies, spices, mushrooms, and red wine. We think the wine objectionable. The mince is enclosed in a caul, and baked in a sautapan in a quick oven. *Haggis*, or *Scotch Haggis*, is a mince (*hachis*) in pudding form also, and is termed by the poet Burns 'great chieftain o' the pudding race.' Some have not improperly classed it amongst the sausages, of which its nearest analogues are German liver sausage and brawn, called *Schwarte-Magen*. Haggis may be made of mutton or lamb; that is to say, their draught or pluck, comprising the liver, heart, sweetbread, and, according to some, the midriff, middle rib, *i.e.*, between ribs or diaphragm. These par-boiled minced and grated materials, mixed with fat, bread, or flour, properly spiced, are enclosed in the soaked, cleansed, and scraped fourth stomach of the animal, not too tightly, so as to admit of some expansion, and boiled for three hours. Haggis is a dish of which it is said that South Britons, going North, eat once to satisfy curiosity, but never again. This small repute has yet been diminished by a humorist who had heard that a certain (badly made) haggis, on being cut into at table, had squirted some of its contents over part of the company; in this case air had evidently been included, and not been allowed to escape through the pricks prescribed to be inflicted upon the bag.

CHAPTER XXXIX.

PREPARATIONS OF LAMB.

KITCHINER gives a humorous warning to beware of accepting an invitation to dinner on Easter Sunday to eat *Easter grass lamb*, and encountering instead young, tough, stringy

mutton, which had better be called *hay mutton*. *House lamb* might be in season from Christmas to Lady Day; *grass lamb* from Easter to Michaelmas; but *sham lamb* was independent of the season. For a quarter of porkling was sometimes skinned, cut and dressed lamb fashion, and thus 'lambified' was sent as a substitute for it. The leg and loin of lamb, when little, should be roasted together, the former being lean, the latter fat, and the gravy better preserved. In the case of roast lamb, to the usual accompaniments of roast meat *green mint sauce* is commonly added; and some cooks, about five minutes before the lamb is done, sprinkle it with a little finely-minced parsley. Lamb, like all other young meat, ought to be thoroughly done; therefore, do not take either lamb or veal from the spit or jack till you see it drop white gravy. This rule, which is applicable to pork of all ages, is of great importance for the preservation of health.

As regards the *roasting of lamb* the rules regarding mutton obtain. We will therefore here merely mention the average time which is required for each joint. A *hind-quarter* of lamb of about 8 lb. will take from an hour and a quarter to two hours; it requires basting and frothing. A *fore-quarter* of 10 lb. will require about two hours. In the carving of this joint the shoulder is generally excised entire, and its cavity treated with butter and orange-juice. A *leg of lamb* may weigh about 5 lb., and take about an hour or an hour and a half in roasting. A *shoulder*, which is a small joint, will take an hour. *Ribs* require to be nicely jointed; the ribs must be cut or fractured, so that they can be easily severed from the brisket after it is roasted; if this be omitted, the slices of ribs are inconveniently long on the plates of the diners. *Loin* takes an hour and a quarter; *neck* an hour; *breast* three-quarters of an hour.

Lamb is rarely *boiled;* a leg of about 5 lb. should simmer very gently for about two hours. So-called *grilled lamb* is

boiled first and grilled afterwards. The *shoulders* and *breast* are considered most suitable for it. Having been boiled, the joint is scored in chequers, about an inch square, rubbed with yolk of egg, peppered and salted, crumbed, and strewed with parsley, and is then *carbonadoed, i.e.*, grilled or broiled over a clear fire or in a sharp oven.

The *Lamb Stew*, or *Lamb Stove*, *Galimafrée*, in part to be made with the head and lights, is really a *soup* of the old type, the liquid part of which has to be eaten with a spoon, while the solid one requires knife and fork.

A *Shoulder of Lamb* boned, stuffed, larded, and braised, in French is termed a *ballotine*. *Neck* and *Breast* may be filleted and fried as cutlets. *Lamb Cutlets* are prepared like mutton cutlets in many forms and variations. *Epigrams of Breast of Lamb* with *Tendrons* are a French dish of distinction; it is a compound preparation produced from the breast of lamb, consisting of *cutlets* of the usual form with bone, and of *cutlet-shaped slices cut out of the boned side of the breast*; into the pointed end of each slice a splinter of rib is inserted, so that the arrangement resembles the fillet cutlets. With these the white rib cartilages, or *tendrons*, are to be united. The dish receives a white savoury sauce, and is used as a *relevé*.

Lamb's Ears and *Lamb's Head and Feet* are treated even by serious authors such as Beauvilliers, but the products are never proportioned to the trouble involved in their preparation.

CHAPTER XL.

PREPARATIONS OF PORK, THE FLESH OF THE ENCYCLOPÆDIC ANIMAL.

It has been truly said that without pork there would have been no bacon, and without bacon no accomplished cookery;

there would be neither ham, nor sausages, nor black puddings; there would have been no *petit salé* for the Emperor Claudius, and perhaps neither he nor his Senate would have been at all happy. Without the living pig there would be fewer truffles available, for they are discovered in the earth mainly by the organ of smell of that sagacious animal. All nations of antiquity, and those succeeding them down to our own time, the Semitic races, the Egyptians, and the Gaelic inhabitants of the Western Islands of Scotland alone excepted, reared pigs in large numbers. Great is the number of places which enjoy a worldwide reputation for their special preparations of pork. Who has not heard of Yorkshire ham, of Cumberland bacon; of the hams of Westphalia, Mayence, Bayonne, Granada, Estremadura; of Savoy, or Saveloy (cervelat), sausages; of Frankfort Knackwurst; of Bath chaps and cold cream?

By the fact of the pig eating refuse when it is neglected by its owner, and by the frequent exercise of its prudent instinct of wallowing in mud and letting it dry upon its skin, a process by which it rids itself of the powerful skin parasites by which in unclean habitations it becomes at times afflicted, it has acquired the unjust reputation of being a dirty, or even a filthy, animal. But all these imputations are unfounded. We kept pigs as clean as possible, and the animals responded by perfect personal cleanliness, and by preserving the decorum of their stalls; they were washed periodically with soap and warm water, and stood still and grunted while they were thus being cleaned. They refused to eat inferior or defiled food if they had the choice of eating clean materials.

It has been often said that the construction of the inner organs of the pig is so like that of man, that by contemplating the dissected pig one could learn the anatomy of man. Cuvier corrected this popular prejudice when he wrote: 'The

stomach of man and that of the pig have no great resemblance to each other. In man this viscus has the shape of a bagpipe, in the pig it is globular; in man the liver is divided in three lobes, in the pig it is long and flat; in man the intestinal canal is seven to eight times as long as the body, in the pig it is from fifteen to eighteen times the length of the body. The *caul* (*cawl*, *kell*, *epiploon*, *net*, in French commonly called *toilette* or *crépine*) is larger and more charged with fat, and what is most consoling for delicate souls who want to have nothing in common with the nature of the pigs is this, that its heart differs notably from that of man. I may add for the learned and æsthetical that the volume of the pig's brain is also much smaller than that of man, which proves that its intellectual faculties are much smaller than those of our Academicians.'

The pig is, like the rabbit, one of the most prolific animals. The French Marshal Vauban wrote a treatise on pigs, humorously entitled 'Ma Cochonnerie,' in which he calculated the possible posterity of a sow to be, after twelve years, more than 6,000,000 of porkers.

The various parts of the pig are more frequently used in the kitchen than those of other animals, as is proved by the perusal of any cookery-book, and as can be seen in many kitchens where cookery is carried on by mere tradition, without any written or printed record.

Bacon and *ham* are most frequently used, the other parts of pork are less sought after; however, *boar's head* is a distinguished dish when prepared by a cook who understands that its value consists in its appreciation as an atavistic tradition. The *feet* are dressed after the fashion of Ste. Ménéhould, or stuffed with truffles; the *ears* are served *en menu de roi;* and the *breast* is used in many ragoûts. No part need be thrown away. Of its *blood* black pudding is made; of its intestines are made *chitterlings* (Fr. *andouilles*, Lat. *edulia*, Germ. *Kaldaunen*), of the fragments

of its meat *sausages*, and of its almost denuded bones grilled and boiled *petit salés* (Germ. *Solper-Knochen*) are made. Even pigs' *tails* have been honoured with being the objects of ambitious ragoûts and feeble recipes, and have shared, with *ears*, the braises, garnishes, and other favours of culinary grotesqueness.

As *Boar's Head* is a traditional dish, and as in common life real wild boar's head is of rare occurrence, the domestic bacon hog must yield the materials which are to be transformed into the simile of his ancestors of courageous memory. It is to be boned, stuffed, braised, covered with aspic jelly, and eaten cold.

Roast Neck and *Loin of Pork* are treated with some sage and onion, and well done, and to be accompanied with apple sauce. The *Griskin of Pork* is also mostly roasted, sometimes in the larded state. *Griskin* is in practice defined as that part of the pig which is cut from the side of the bacon hog, namely, the lean from the neck and loin; it may weigh from 7 to 8 lb., and take from an hour and a half to two hours roasting. A so-called *Bacon Sparerib*, or *Bald Sparerib*, is so called because almost all the meat is pared off; when yet covered to some extent it may weigh up to 9 lb., but when very bald care must be taken not to let it get burnt before it is warmed through. *Chops* or *Cutlets* of pork may be plain, grilled, or fried, or glaced and crumbed and fried, boiled 'with the gravy in them,' and served with *sauce Robert*, or curried and dished *à l'Indienne*. The *Leg of Pork* is also frequently roasted. When it is skinned and roasted, it is called *mock goose*. A synonym might be *goosified pork*, an expression formed after the precedent of Priscilla Haslehurst's 'Housekeeper's Instructor,' which gives a recipe 'to goosify a shoulder of lamb.' Leg of pork is much improved by pickling and boiling. Some cooks, when the pork is about to be served, score the skin in diamonds, and take out every other

square. Kitchiner thinks that this will let out juice and deteriorate the remainder, but a fat leg will not suffer by the ornamentation. *Pickled Pork* in small pieces (the *petit salé* of the French, *Solper* of the Germans) is a favourite dish with an ancient history. The Roman Emperor Claudius entered the Senate one day and called out: 'Conscript fathers, is it possible to live without pork pickled in slices?' And the venerable fathers replied at once: 'Oh, sir, it is better to die than to have to live without salt pork!'

Ham admits of many different excellent modes of preparation, which we cannot discuss in detail. For *boiling* it requires trimming and soaking, on which subject the observations of Kitchiner are carefully to be noted. It may be *braised* in various ways, *baked* if young and not too dry, *roasted* in a cover of venison paste, and may be *sugar-cured* after the Spanish fashion.

Pig's Feet, or *Trotters*, are boiled fresh in salt water, and consumed largely by the lower classes. Prepared *à la Ste. Ménéhould*, *i.e.*, egged, crumbed, and fried, they were a favourite entrée dish in France a century ago.

Black Pudding, in French *boudin ordinaire*, is a sausage made of pig's blood, pork fat cut in small dice, grits, or rice, and spices and salt. The mixture is filled into prepared guts, and boiled. It may be eaten cold, but many prefer it broiled in slices.

Roast Sucking-Pig was formerly a much more popular dish than it is now; thus, the citizens of London consumed in the year 1725 no less than 52,000 of these animals. It may be stuffed and baked at the baker's, or it may be boned and made into a *galantine*, with aspic, and served as an entremets. The *variations* are numerous and very elegant; in many parts of the South sucking-pig is frequently prepared for unexpected guests. The sucking-pig's feet are called *petty toes*, and worked into a ragoût with the pluck and blood of the animal.

The *Wild Boar* cannot be cleared of its bristles by scalding and scraping, but its surface has to be singed with red-hot irons. The skin, therefore, always contains the roots of the bristles, and has to be soaked and boiled greatly to become eatable. The preservation of the skin is essential only in the case of the *boar's head;* from all other parts it may be removed, like any other animal's skin.

The flesh of the *Wild Boar's Saddle or Loins* is very solid and tendinous, and requires, like the head, a double process of cooking, namely, braising in the first place, and afterwards painting, crumbing, baking, and basting with a savoury mirepoix. Some red deer in Germany receive a similar treatment. Wild boar may be *roasted*, or made into a *ragoût*, or *collared*, *i.e.*, *rolled and dressed in aspic*. But for all these preparations the boar must not be less than a year, and not more than three years old; a loin of an animal of about two years, well braised in a brown sauce, is an admirable delicacy.

CHAPTER XLI.

PREPARATIONS OF VENISON FROM FALLOW DEER, RED DEER, AND ROE DEER.

Venison requires the greatest attention in the kitchen, and the observance of special rules as to 'mortification' or hanging. *Venison from Fallow Deer* was once reckoned the choicest meat in use, yet was more often spoiled than any other. The *Haunch* is the finest joint. Before being hung it requires to have certain lymphatic glands removed, which are liable to become starting-points of unpleasant changes. The *Neck* is the next best joint, and requires no special treatment. The *Shoulder* and *Breast*

are generally used for pasties, after having been two or three days in the larder. Buck venison is in greatest perfection from midsummer to Michaelmas, and doe from November to January. A *Buck Haunch* generally weighs from 20 to 25 lb., and, when covered with oiled paper and paste, will require four and a half hours' roasting, in cold weather more. When it is done the envelopes are removed, and the outside is dredged over and frothed. It is sent to table with a strong brown gravy and red currant jelly, or a sauce made from it. Of other preparations we have *Venison Steaks*, plain-broiled; *Venison Fry*, of which liver and sweetbread are principal ingredients; *Haunch of Venison*, braised, after having been larded; *Scollops* or *Kebobs*, and *Civet*, *Pasty*, etc. The joints of *Red Deer* undergo analogous preparations. *Fawn of Fallow Deer* is treated like lamb, and roasted in quarters, or made into *hash* and *civet*. As a dish for show it used also to be roasted entire. The *Roe Deer* is the most delicately flavoured of the three varieties of venison from deer, and, like Welsh mutton, is very suitable for filleting. It is always finely larded, marinaded, braised, and given in a savoury espagnole sauce. It is also quickly cooked, a loin or saddle requiring three-quarters of an hour's baking in the oven, or an hour's braising, to become done. It should not be cooked too long, as prolonged heating makes the meat dry. *Cutlets*, *scollops*, *haricots*, *civets*, *roasts*, are all prepared like those of fallow deer. Würtemberg is the country where roe deer is yet frequent; in former times this mountainous country abounded also in red deer; the royal coat of arms bears a pair of stag's antlers.

CHAPTER XLII.

PREPARATIONS OF RABBIT.

Not many generations have passed since the time when rabbits were considered vermin, and their chase beneath the dignity of a sportsman; but in our time they have been made game, and thus contributed greatly to the emasculation of sport. Rabbits are natives of Africa, and have entered Europe through Spain. There are provinces in Germany which have been kept clear of them, but in most parts of the Continent they have domiciled for good, and are with difficulty restrained from injurious multiplication. At the beginning of our era they were so destructive in Spain, that at *Tarragona* more than twenty-five houses tumbled down, having been undermined by these animals. Rabbits were so numerous in Spain that Catullus called that country *Cuniculosa Celtiberia*, and medals struck in the reign of Hadrian represent the Peninsula under the form of a beautiful woman, clothed in a robe and mantle, with a rabbit at her feet. The very name *Hispania* is derived from this animal; it was called *Saphan* in Hebrew, of which the Phœnicians made *Spania*, and the Latins *Hispania*. *Basilazzo*, one of the Liparian isles north of Sicily, was once reduced to famine by rabbits; a similar fate befell the *Balearic Isles*. *France* swarmed with them, particularly in the south; and it is related by Beaujeu that a Provençal gentleman went out in 1551 with several of his vassals and three dogs, and bagged six hundred rabbits in one day. He also relates that on the island near *Arles* they were so numerous that if a sportsman did not kill a hundred of them in a day he was dissatisfied. In our day the rabbit-pest in Australia and New Zealand is

sufficiently notorious to illustrate the dangerous character of this animal. But whatever may be the cost to agriculture of every wild rabbit, the species furnishes a vast amount of food of varying quality, and in such a subdivided state that it is accessible to the small purse. It is calculated in the statistics of hat-makers, who use the skins, or, rather, their hair, for the production of felt, that about twenty millions of rabbits are killed annually in Europe. Their flesh is best for eating during the winter-time; they should not be too young or too old. The young rabbit is distinguished from the old one by having on its forefeet, below the joint, underneath the skin, a projection of the size of a lentil, which the old rabbit no longer possesses. The wild or warren rabbit is recognised by the red colour of the hair of its feet, and of the part under its tail. This colour is produced in tame rabbits by singeing, and the fraud can be discovered by the burnt smell of the parts. The flesh of the rabbit is mostly lean, and very digestible.

Roast Rabbit is not in favour in this country, and English culinary works take no notice of it. It is, however, a ready method of preparing a dish quickly, as a rabbit can be roasted in from thirty to forty minutes. To prevent the rabbit from getting dry, cover it with yolk and crumb, and baste it with butter.

Gibelotte (old style) means a dish of *Stewed Rabbit*, and nothing else; the fricassee is better if half an eel be fried with it. *Scollops* or *Kebobs of Rabbit* may be fried or stewed, and are yet quicker prepared than the whole rabbit. The gibelotte may be garnished with green peas. *Fillets* of rabbits may be placed in ragoûts, and garnished with quenelles; or placed in a *casserole* with a cullis. The *Portuguese* braise the rabbit before boning it, and place the meat in a sauce, mostly espagnole, to form *fricassee*. *Fillets of Rabbit* may be sauced, crumbed, and broiled.

The word *Brésolles* is used in two senses—as a substan-

tive, to signalize a dish, and to describe the form of the ingredients of the dish. Magiric authors of the last century placed brésolles with scallops, as they termed them *cascalopes*, and implied thereby slices of meat of the size of a penny, which might be cut from veal, mutton, lamb, or rabbit; they were always fried in oil, and then transformed into a ragoût, to be served as entrée or as hors d'œuvre. Some modern French anecdote-hunters derive the name of the dish from that of a French marquis who served during the Seven Years' War, in the course of which his valet is said to have invented the dish, and termed it, after his master, Brésolles. But brésolles were in use and well known long before that date, as is shown by the fact that, together with cascalopes, they occupy the whole of chapter iii. of vol. iii. of La Chapelle's 'Cuisinier Moderne.' We have met in books of the present time with paragraphs on *Lapins en Brezole*, and with the deviating spelling a very different dish, which we believe more likely to have been invented by the valet than the other one. For the rabbit's flesh worked into a farce, with the usual additions, was to be tied up in the rabbit-skin, and braised, but you were not told how to deal with the hair of the skin.

Brésolles of Fillets with Croquettes of Legs of Rabbit are a very accomplished dish, to be served with garnishes and allemande sauce.

Rabbit cooked in its Skin is a recipe of Vuillemot's, from the time when he was proprietor of the Tête Noire at St. Cloud, and had a contract for the sale of rabbits from large hunting-fields. It was then that he made that *dish of a hundred rabbits' tongues*, which was so much admired. The rabbit to be cooked in its skin should be a wild one, and have been captured with a snare. It should be gutted and stuffed through a small opening. Some oil is then to be introduced between skin and flesh, and distributed by hanging up the carcase and changing its position from head

up to head down, and *vice versâ*, every hour. It is then to be roasted before the fire, the oil acting as only basting. The hair, which becomes loose, is to be brushed off with some couch grass; when it is done, pull off the entire skin and keep the hair off the roast by blowing. Dish with a sauce. There seems no poetry about the dish, or skill in the overcoming of the self-created difficulties. *Boiled Rabbit* can be done in half an hour, and be accompanied with a liver and lemon sauce.

Many other modes of preparation of rabbit are very interesting, and good to eat: *Polpettes of Rabbit* (*à l'Italienne*), flavoured with Parma cheese; *Gratinated Rabbit*, baked over slices of ham, and covered with farce; *Timbale of Rabbit*, a complicated ragoût; *Larded Rabbit braised with Turnips; Rabbit in Papillote*, grilled; *Marinaded and Fried Rabbit*, immersed in a batter; *Legs of Rabbits, stuffed*—the cavities of the boned legs are filled with farce, and the dish is termed *Lapereaux en Bottines*, of two variations: one is larded, the other one not; *Rabbit in Mayonnaise*, hot or cold, is a useful dish. La Chapelle in 1740 gave more than twenty explicit recipes for dishes produced from rabbit—amongst them, nineteen entrées, which fill the whole of chapter ix. of his third volume. The thin-ribbed thoracic and the flabby abdominal flanks of the rabbit are always of *bad taste*, and should be removed in the trimming of every preparation, and never used. For the same reason it is not advisable to fill a rabbit with ventral stuffing. Great care is to be taken to use only a perfectly sound liver, free from nodules and discoloured spots.

CHAPTER XLIII.

PREPARATIONS OF HARE.

The Jews were ordered by the Levites not to eat the hare. This was made use of for some pleasantry by Plutarch, who repeated a satirical observation of the grammarian Apion, to the effect that the Jews avoided eating the hare on account of the similarity of its ears to those of the ass, which latter they adored. The hare was not eaten by the ancient Britons, as reported by Cæsar. Though it abounded in the Orient, as we know from Xenophon, and in Greece and all the islands of its seas, Hippocrates had forbidden its use, alleging that it thickened the blood and caused cruel wakefulness. Galen controverted this opinion. At all events, both Greeks and Romans ate hare roast and in pies, and some Roman ladies were said to have eaten it daily for a long period as a cure for plainness of features.

The preparations of hare resemble in many respects those of rabbit. Hare soup we have sufficiently discussed above; it is, according to some, the only form in which it is desirable to eat any part of the hare. The *leveret*, or young hare, has, like the *lapereau*, or young rabbit, a small knob under the first joint of the fore-foot, which disappears as it grows older. A hare can also be judged of by the toughness of its ears. If they are easily torn, it will probably be tender; if they resist much, the flesh will be tough.

Roast Hare, as dressed in England, is a form difficult to manage. The animal is skewered in a crouching position, with its head and ears on. Though enveloped in bacon and oiled paper, it is mostly dry, and but an indifferent 'second-course roast.' A form in which the flesh can be

kept more juicy is the so-called *Baron of Hare*, roasted or baked in the oven. Having *cased* the hare (*casing* is a technical term for skinning and drawing, or paunching), cut off the anterior part with the shoulders, the ribs, and place all these parts with the liver, head, and kidneys, to make a brown ragoût with; split the pelvic bones in the middle line; cut away the tendinous outer skin, lard the hare, and place it in an aromatic marinade of vinegar and water for at least twenty-four hours. Braise it with all additions; reduce the braise to a proper adhesive consistency. A young hare will be done in little more than half an hour, an older one in less than an hour. When the hare is certainly young, the marinade may be omitted. *Fillets of Hare* may be similarly treated, or with *Purée of Hare*, and be served with any suitable sauce — tomato, poivrade, cinnamon, and cherry sauce; the latter is termed *à l'Allemande*. *Fillets of Hare* can also be dressed as *cutlets*, *au naturel*, or in various complicated forms.

Civet of Hare is believed to derive its name from the fact that the dish was originally flavoured with *civet* (*cive*, *civette*, in French, is the name of *Allium schœnoprasum;* English, *chives*), and that later, the special green condiment being omitted or replaced by leeks and onions, a preparation strongly and finely flavoured by general spices retained the name. The hare is cut into small joints; streaky *bacon* or *ham* is fried in a roux, and after the removal of the fry the pieces of hare are also fried in the same roux. Both fries having been united, receive an addition of mushrooms, onions studded with cloves, nutmeg, a carrot, a garnished faggot of parsley, pepper and salt, some port wine, and a suitable volume of standard broth. Heat to ebullition, with gentle stirring; then add any suitable parts of the hare—such as liver and lights—and reduce to proper consistency of the sauce. The dish admits of several garnishes, and is very tasty and tender. *Kebobs* or *Scollops of Hare* may be

flavoured with any of the leading sauces. *Jugged Hare* derives its adjective from the *jug* into which it is placed for being cooked, as *bottled beer* does from the bottle in which it is revivified by a second fermentation. The hare is cut into pieces as for civet, and placed into the *jugging-pot* (mark the tautology), or into a stone jar, just sufficiently large to hold it well together with some veal and ham as for braising. Now all the ingredients for a ragoût are added, and the jug or jar is closed with a bladder tied over its aperture, and put in a saucepan containing hay and warm water. In this water-bath the jug is heated for at least three hours, the water being kept boiling all the time. *Braising* in a stewpan in the oven is both easier and quicker; the hare may be boned, have its hollows filled with farce, be larded, and braised *à l'ancienne*. *Hare Cake* is a cold arrangement of hare, mutton, and ham bedded in aspic.

Various preparations of hare have special features. Thus, *Hare à la Bourgeoise* is a ragoût, bound with the blood of the hare. In the case of *Levrauts au Sang*, the blood of five pigeons is to be added to that of each leveret; the blood is here employed as a liaison.

Various ragoûts, under the names of *Terrines*, *Pâtés*, *Pâté en Fusée*, can be produced by combining two or more of the processes above alluded to.

CHAPTER XLIV.

PREPARATIONS OF FOWLS.

THE *common fowl* is reported to come from India, but nowadays inhabits the whole globe, though in much varied forms. In Turkey it has a rich plumage; in China its feathers are often stunted to a kind of wool; in Persia it

has no tail; in Cochin China it cannot fly; in India there is a common variety which has black flesh and black bones, but is still very good to eat. Fowls have been used as food in all historical ages.*

The French cooks distinguish four varieties of chickens† for use in the kitchen: 1. The common poulet, or chicken, which is generally used in fricassee, and of the flesh of which various descriptions of forcemeat are made. 2. The half-fat chicken (*poulet demi-gras*), used for marinading raw, and for curries and different entrées which do not require very large poulets. 3. The chicken *à la reine*, which serves for entrées and roasts. 4. The large fat chicken, or poulet, which is more commonly used for roasting than for any other purpose. The earliest poulets come to market in France, and, indeed, now in most of the large towns of Europe, towards the end of April; they are easily recognised by the whiteness or yellow colour of their skin. When dead and plucked, they are commonly left covered with little sprouting feathers to show their youth; their feet (toes) are more united than those of older birds, softer to the touch, and of a blue, slaty colour. Old hens and old cocks are, in the kitchen, only useful to give some extractive to bouillons or consommés; capons come later in the year, when chickens and poulardes have become more rare.

The most common form in which chicken is used in this country is *roast plain*. Before putting the dressed animal before the fire, put into its inside some butter, lemon-juice, and salt; close it up, and wrap it in slices of bacon. It will take an hour or less to roast; when it is done, take off

* Aristotle, 'De Longit. et Brevit. Vitæ,' cap. iv.; Galen, 'De Aliment. Facultat,' iii. 18; Laws of Fannius, forbidding the Romans to eat fowls, *cf.* D.D., 880; but Fannius ate capon, Aul. Gellius, ii. 24; Plin., x. 50; Macrobius, 'Saturnaliorum Conviviorum,' L. viii. (*i.e.*, 'Table-talk during Saturnian Holidays,' written 422 p. Ch. n.), iii. 17; Antiquity of poultry, *cf.* Soyer, Pantropheon, p. 424 *et seq.*

† *Cf.* Beauv., i. 302; this arrangement is spoiled in D.D. 879.

the bacon, and brown the outside. In case you serve the roast chicken on a bed of watercresses, it becomes, in French magiric language, a *rôt;* but when served with made sauce—tomato, Dutch, crayfish, or any other—it is called an *entrée.* You may fill the chicken with truffles, or a well-seasoned farce, or with chestnuts.

Chickens and Fowls boiled in water or standard broth, with vegetables, are a favourite English dish ; they may be eaten with boiled or broiled ham and white butter sauce. A chicken may be boiled in about fifteen minutes. When it is intended to be served with a sauce, *e.g.*, béchamel and tarragon, it should be wiped quite dry before the sauce is put over it.

Fowls may be *stewed,* particularly with *rice,* and this dish should always be made with standard broth ; as the fowl takes longer than the rice to become done, it is preferable to boil each by itself, and mix the products. The best boiled fowl we know of is one boned, stuffed with farce, and cooked in standard broth in a Papin's digester. From a comparison of the weight of boned fowl with that of its skeleton, and of its price to that of rumpsteak, we have learned that the price of the eatable part of fowl is about 2s. 1d. per pound, or about one-third more than rumpsteak.

Fricassee of Fowl is prepared with a typical white savoury sauce, which is best flavoured with mushrooms. The dish undergoes many variations, according to the special treatment of the sliced fowl, the garnishes, and the ragoûts which it is made to accompany, and is then called *à la St. Lambert ;* braised and fried, *à la Dauphine ;* fried in oil, braised and garnished with *ravioli, à la Romaine.*

Curried Fowl (syn. *kari de poulet à l'Indienne*) is a fricassee to which curry-powder has been added ; it is generally preferred with boiled rice ; it should be savoury, contain no excess of onions, and be not too hot.

For Fried Chickens, the bodies should be partially boned, and steeped in a marinade, dipped in batter, crumbed and fried in batter. Cold chickens, which have been roasted or boiled or fricasseed may be similarly treated. In cookery-books a great number of similar preparations receive unnecessarily separate paragraphs, and thereby cause difficulties to persons who wish to make a choice amongst them. One bears the name of *friteau*, perhaps a culinary name, but not contained in dictionaries; then there are chickens *à la Toscane*, which obtain their name from a garnish of *macaroni dressed with cheese*. When the fried chicken is again bereft of the garnish it becomes *à la Viennoise*, the dish popular throughout Upper Austria and Tyrol under the name of *Back-Hähnerl*.

Rissoles of Chicken are the fried form of mince of which the *Dunelm of Chicken*, so ably described by Ignotus in 'Culina Famulatrix Medicinæ' is the stewed form. In the absence of fresh mushrooms, it is to receive flavour from their powder or from catchup.

Capilotade of Chicken is a kind of ragoût made with remains of fowl or game, and some simple brown sauce; we notice variations named *à la Marengo*, showing garlic and oil; *à la Provençale*, the same and onions and tomatoes; *à la Lyonnaise*, *à la Diable*, *à la Tartare*, all named after the relative sauces. Lastly, the form *à l'Algérienne* seems to show that Algerian cookery (if, indeed, the recipe be African) is liberating itself from Mussulman restrictions, the fricassee being directed to be made with *a pound of raw ham*, cut in slices. When a *mince* of chicken is made hot in velouté sauce, and pointed with butter and lemon-juice, it is called *blanquette*.

Fricassee of Chicken may be bedded in aspic jelly, and served cold.

Cold Roast Chicken may be moistened with mayonnaise; an addition of aspic, and aspic in shreds in cups, and a

garnish of hard-boiled hen's or plover's eggs, produce a very elegant dish. *A Salad of Chicken* is similarly prepared, but the chicken is minced, and receives additions of capers, anchovies, and gherkins in thin slices.

The Preparations of Capon are in most respects parallel to those of fowls. The *plain-boiled capon* is by French cooks called *chapon au gros sel*, because they put a pinch of crystallized rough salt on the stomach of the animal when it is on the dish for being carved. This putting of rough salt upon plain-boiled meat of all kinds, particularly beef, was formerly very common, perhaps universal, in established kitchens ; as regards the boiled capon, it survives as an atavistic habit, and a sign to the eaters that the capon is plain-boiled, not stuffed, and to be eaten with concentrated broth of beef. A capon will take an hour to boil ; to ascertain its complete coction, pinch the wing between two fingers. *Capon stewed with Rice* and stuffed *with Truffles*, roasted, are favourite forms of preparation. Like fowl, it is also made into a *galantine*.

Breasts or Fillets of Fowls are a subject regarding which many culinary writers become sentimental on behalf of their readers' pockets, for dishes made with fillets are expensive, the fillets alone costing about four shillings a pound. They then append to their regrets consoling considerations, to the effect that the parts of the fowls not withdrawn for fillets could be used in the preparation of other dishes. This shows that a good cook will reach the limits of the patience of even the largest purse, and more particularly by means of the fillets of fowls. No doubt that with unlimited fillets a chef may produce charming entrées, from the simplest *au suprême* to the most complicated *poularde en bigarure* after the receipt of Vincent de la Chapelle. Of this the many existing formulæ for suprêmes are evidence. But for the diner these dishes have the disadvantage that they spoil the liking of the palate for more vigorous food,

and by a certain monotony compel the cook to vary them in that forced manner which ends in disguises of which the true æsthetical gastronomer is not likely to approve.

In the preparation of *the suprême*, care must be taken to remove the tendinous or aponeurotic envelopes, particularly the one which separates the main from the minion fillet. The fillets are then fried white in butter, and after removal of the excess of butter, covered with suprême sauce, garnished with button mushrooms, and sent to table. The variations are many, and consist mostly in additions. When cuttings of red tongue are placed between the fillets, the dish may be termed *à l'ecarlate*. The cook may separate the minion from the main fillet, and treat them a little differently, *e.g.*, stud them with truffles, and then you have *suprême of fillets of fowls au truffes*. When the fillets are arranged round a ragoût, they receive the title of this latter. This toying with small variations, leading only to the construction of new paragraphs and titles in cookery-books, becomes ultimately transcendental, when a few slices of *stewed cucumber*, practically a rather tasteless and indifferent dish, must furnish the means for varying, under the surname of *à la Bellevue*, the beauty and quality of a preparation which Beauvilliers first described in his practical manner.

While in the preparations just described the fillets are fried with the precaution to keep them white, in the case of the *Breasts or Fillets of Fowls à l'Indienne*, both the fillets and the ham with which they are covered are fried until they have acquired a light brown colour. They are then covered with *espagnole* in which *finely cut mango* has been simmered. These brown fillets also admit of many *variations* both as to sauce and central ragoût.

The Legs of Chickens and Fowls, which are left after the excision of the breasts for suprêmes, may be employed for the production of so-called *galantines of legs of fowls*, also

termed *en canetons*, or *en petits oignons*, or *en ballon*, all these names being derived from their shape, or, like the first one, from the fact of their containing forcemeat. The legs must be boned without being cut open, and without the skin being injured, by drawing the drumstick, or tibia, with the skewer-like fibula through the round aperture which has to be made to separate the lower end from the skin. Into this hole you insert later a piece of the metatarsal or lowest leg-bone, with the foot or toes attached, all scalded and scraped, and the toes cut short, and tie the skin around it. Fill the cavity from above with a farce, or salpicon of fat liver, truffles and mushrooms, close the cavity by sewing the skin over it; give to the bag the shape you desire, and braise it in a suitable manner with a *poêle*, bacon, and herbs, and send it to table in a suitable sauce—green, Dutch, or crayfish butter.

Many *variations* are on record: firstly, as to the mode of *removing the bones*, *e.g.*, by longitudinal incision, which is easier than the extraction; in this case the farce is laid in the cavity, and secured by sewing the skin together; some cooks will have them larded, but this seems too complicated with farce; they are frequently given with *Financière*, *Macédoine*, and *Jardinière* ragoût, and may be accompanied with dressed vegetables, such as lettuce, endive, sorrel, stewed peas, asparagus, or any of their purées. The pinions of fowls may be similarly treated; when skilfully boned, they furnish little bags which may be stuffed with farce and braised.

Fowl in all stages of carving and all its parts may receive many subsidiary preparations, of which we merely give the names: *Cold Roast Fowl minced and grilled; Cold Roast or Boiled Fowl minced au Gratin; Cocks' Combs and Kidneys in Velouté Sauce; Aspic of Cocks' Combs and Kidneys. Fat Livers of Fowls*, which are so frequently ruined by being burnt or dried during bad roasting, admit of very delicate

preparation, such as *à la Perigueux*, or *à la Financière* in a mould, or *au Gratin* with farce; *en Matelote*, etc. The various forcemeats to be used in or with fowls should if possible be made of fowl or game, rabbit or veal. *Boudins of fowls* are quenelles poached in broth. Some of them are again to be filled with a salpicon; such preparations may be of good taste, but verge towards Apician exaggeration.

CHAPTER XLV.

PREPARATIONS OF TURKEY, GOOSE, DUCK, AND PIGEON.

In the culinary language of this country, *turkey* is spoken of as such, without reference to the sex of the animal as hen or cock. In the ordinary French language the turkey-cock is *un dindon*, and the hen *une dinde;* but in the terminology of the French kitchen both cock and hen are *un dinde.* The hen is always smaller and more delicate than the male.

Turkeys were known to the Greeks, who termed them *meleagrides*, because a king of Macedonia, Meleager, introduced them into Europe. It is related that the Greek tragic writer Sophocles had introduced into one of his now lost tragedies a chorus of turkeys which deplored the death of Meleager.

The Romans bred Meleagrian birds at the time of Pliny, who describes them accurately. The animals then became so rare that they were no longer reared in open yards and fields, but shut up in cages, and after the Middle Ages turkeys were practically extinct in Europe. They were imported again in 1432, it is alleged by the French

trader Jaques Cœur, then a great merchant, later Master of the Mint, or Treasurer and Director of Artillery in the service of Charles VII. of France. Hence the French name of *poule d'Inde*, transformed into *dinde*, or *dindon;* and to show that the India here referred to was East India, the Germans, who received the turkey from France or Italy, and have termed it mostly *Wälscher-Hahn*, or *Welsch-Huhn*, frequently yet call it a *Calicut cock*. (In North Germany the name of *Puter-* or *Trut-Hahn* is more common.) The turkey lived wild in America at the time of the discovery of that continent, and is not yet quite destroyed; according to some authors we have received it from thence. Brillat-Savarin figures as the hero of a hunt for wild turkey. In the present day turkeys are reared all over the world, and in Spain we have seen flocks of many thousands.

There are many modifications of the treatment which the turkey experiences after it has been killed and plucked, for the purpose of adapting it to the particular culinary operation by which it is to be made an important feature of the dinner-table. Thus, the *removal of the trail* is effected by some through *an incision at the back of the neck*, and when the vent begins to be drawn in it is cut round with a sharp, narrow-bladed, pointed knife, and the small hole thus produced is at once sewn up. Some then singe off the hair-like feathers, and divest the legs of their black skin by scalding; others break the leg-bone and draw out the sinews, many of which are bony, as in the pheasant; all cut off the neck close to the back, leaving a portion of the skin of the neck adherent to that of the body. Some then break the keel of the breast-bone by laying a manifold cloth over it, and forcing it strongly on one side by pressure or blows with a bat, to make the breast appear more round and plump. The limbs are then fixed close to the sides by skewers, an operation called *trussing;* some place the liver and gizzard in the angles of the pinions of the wings, which,

in case the birds be roasted, causes them invariably to be spoiled; they should always be treated in conjunction with some forcemeat, as a stuffing for parts of the turkey or the whole of its cavity.

Upon the operation of *stuffing the turkey* a vast amount of ingenuity has been expended. Thus, the disciples of the 'Almanach,' at the head of these M. de Cussy, directed the turkey to be killed and drawn, and while warm to be filled with 8 lb. of truffles; it was then to be hung as long as was compatible with preservation, to let the truffle flavour penetrate the flesh, and then only was it to be plucked and trussed for cooking, receiving an entirely new stuffing (*truffes vierges*) after the removal of the first truffles.

A reasonable stuffing, or garnish in lieu of stuffing, is a great addition to the bird, and should rarely be omitted. Thus, of *a plain* forcemeat of veal and pork, well spiced, about a pound may be placed under the skin in front of the breast, that which holds the crop during life; and such stuffing produces a hopeful impression of contents. A large turkey to be roasted or braised will take about 4 lb. of truffles in its cavity; they should be previously fried with bacon, spices, and fat livers, including the liver of the turkey itself. It is then called *dinde au truffes* or *à la Périgord*, and placed amongst the removes (De Courchamps). On the other hand, Brillat-Savarin termed the *dinde au truffes* a *rôti*. This was considered heretical by the survivors of the orthodox fraternity of truffle-worshippers, and Courchamps, the old friend of Lauraguais and of the Ximenèses, who had often been a guest at the little *soupers* of Sophie Arnould and of Marshal Richelieu, wrote the following note to his recipe, in which, as Dumas says, one can recognise the hatred—one might almost say the contempt—which the nobility of the sword has always shown for the nobility of the gown:

'It is hardly necessary for us to observe that the *dinde aux*

truffes should only be served amongst the large dishes in the first service. Nothing is so heavily philistrose, and so much according to the taste of the Chaussée d'Antin, as to cause to be served, or even to allow to appear, a *dinde aux truffes* in the guise of a dish of roast (*plat de rôt*). One does not comprehend how the author of the "Physiologie du Goût" has been able to deceive himself upon such a point. On the part of M. Brillat-Savarin this is the effect either of singular levity or of a prodigious illusion. The esteem which he had deserved in other respects, and the consideration with which his work has been treated, have much suffered by this.'

This passage is an example of the illiberality bred by conceit. The proposition that a man's character is to come in question by his declaring an actually roasted turkey to be a *roast* is not only absurd, but outrageous. The world has accepted some refinement out of the practice of the French kitchen, but when its patrons attempt to impose a canon of dining, and to persecute those that do not conform to it with such language as that of M. de Courchamps just quoted, that same world will refuse to be befooled, and assert its right to eat turkey either as a remove or as a roast, or under any other appropriate title it may please.

The *philosophy of the actual roasting of the turkey* cannot be exhaustively treated in this place. The bird may be roasted *bare*, or in an *envelope* composed of *bacon and paper*, or in *paper only*. It should not be basted during the roasting with any gravy or liquid capable of dissolving any part of the browning of the skin. M. de Cussy proposed seriously that any cook basting with gravy a turkey while being roasted should be dismissed at once and banished from France.

The distinction between *roasting*, *braising*, and *boiling* is so little understood by some writers, that one of them entitles a certain preparation as *boiled braised turkey*, and

another as *roast braised turkey*, both containing incompatible adjectives. On closer examination of these recipes, we find that the adjective *braised* is meant merely to indicate *the addition of the complement of vegetables* which is mostly added to braises, but which is not an essential part of the process at all. In the case of 'roast braised turkey,' the symphony of sliced vegetables mixed with oil is enclosed in the threefold paper in which the trussed turkey, whitened by slices of lemon, and covered with rashers of bacon, is wrapped and heated before the fire. In this case an effect of good braising, namely, the browning of the surface of the meat by radiated heat in an enclosed moist space, is actually prevented from being attained. The case of the boiled turkey is worse, the conditions of the boiling process excluding any braising at all, unless it were merely succeeded by the latter, which would be a laborious mode of operating. The *larding* of the turkey for braising excludes boiling.

Turkey larded and braised is the *dinde en daube* of Beauvilliers. The bird is to be old, which means full-grown, at the end of its second or third year. In the present time turkey is rarely larded, but commonly elaborately *stuffed*, braised, glaced, and, if eaten cold, garnished with aspic; if eaten hot, the garnishes are more elaborate. Sausages, fried or boiled in broth (*aux chipolates*), or introduced into the bird as forcemeat, are most welcome to the diners. Prepared *chestnuts*, with half their weight of chopped suet, or bacon well spiced, are also very suitable. *Veal stuffing* is less elegant.

Boned and Stuffed Turkey is termed by French cooks *dindon en ballon*. We have improved this dish when intended for a large supper-party by having a smaller boned and stuffed turkey placed inside the larger boned turkey in an inverse direction, and filling the intervals between again with farce. This should be braised and glaced. It might be termed a *galantine*.

Some *special* forms of turkey are the following: *Roast Turkey à la Financière*, a sumptuous dish; *Boiled Turkey* filled with veal stuffing. *Breasts or Fillets of Turkey* are made and prepared like those of fowls. A number of preparations after methods, the philosophy of which has been discussed in earlier chapters, require no special notice.

The *Leg of Roast Turkey* is much improved by a second braising with some savoury gravy and spice, or grilling, in which case it is termed *devilled* or *belzebubbed*.

The *Goose* was much valued in antiquity as a delicate dish by the Egyptians, and by the ancient Britons at the time of the invasion of Julius Cæsar. It was also surrounded with a halo of sanctity, and used as an authority for the authentication of an oath by Rhadamanthus and his Lycian subjects. At Rome the goose was for a period not eaten, but honoured as the saviour of the Capitol from the besieging Gauls, but after Cæsar's conquest of Gaul, geese, particularly those from Picardy in France, were largely imported into and consumed at Rome. A Roman consul, Metellus Scipio, invented, according to Pliny, the art of fattening geese and making their livers more delicate. The learned physician Julius Cæsar Scaliger had much humorous admiration for these animals. It may be interesting to cooks to know that the French chemist Mémery saw a goose which had been trained by a cook to turn a spit. It seized the handle with the beak, and by alternately extending and contracting the neck it did the work of a turnspit.

Some humorous sayings about *roast goose* exhibit the attractive quality of the flesh of the bird. A goose intended for roasting should not be excessively fat, as it will lose most of its grease during roasting. In trimming and trailing the goose, the lungs, technically called *soal* (or *soul*), which adhere to the chest-wall, are not removed. It may receive various kinds of *stuffing*, of which that made with sage and onions has been very popular, although, owing to the

essential oil of the sage, it is rather indigestible. The best stuffing for a goose are small Dutch, or finger, potatoes, sliced fine, salted and peppered, and mixed with the kidney and caul fat from the interior of the goose, finely chopped, or half their weight of suet or scraped bacon. The same treatment is applicable to *chestnuts* when used to stuff a goose. Some farce or sausage meat may be mixed with them to increase their taste. The practice of eating *apple sauce* with goose has given rise to a particular kind of stuffing, described by Soyer, in which the apples and the sage and onions are blended with grated boiled potatoes. A *sharp sauce* for roast goose, described by Ignotus and Kitchiner, which was to be poured into the body of the goose, called by the former 'a secret worth knowing,' was evidently appreciated by these authors.

A goose may be *braised* in the plain or stuffed condition; when well done it practically becomes roast goose, but admits of being made more juicy. *Stewed Goose* may be immersed in an acidulous and savoury jelly or aspic. If the meat be boned it adds to the convenience of the cook as well as the consumer.

Where, as in the lake districts of North Germany, hundreds of thousands of geese are annually reared to serve as human food, a great variety of preparations have to be employed to make the several parts of the animals eatable and transportable in a preserved state. The breast is mostly pickled and smoked, and sold as *Pomeranian Goose Breast*. It is eaten raw in thin slices, like Westphalian ham, with bread-and-butter, and is of excellent taste. The livers are transformed into pâtés. The other pieces of the geese are transformed into a pickled and stewed preparation, which is preserved in fat, and consumed gradually during the winter. (*Pökel-Gans = pickled goose.*) A similar mode of curing, cooking, and preserving is practised at Bayonne in France.

Geese are most suited for culinary purposes during the time from the second week in June to the first in September. In the Italian restaurants in London, half-grown geese (goslings) are served up as duck. A March goose gastronomers declare to be *insipid*, a Michaelmas goose *rank*. Geese are called *green* till they are about four months old; such geese are yet used as second course roasts. The amateurs of these 'insipid premature productions' do not allow them to be flavoured with sage and onions.

Cygnets, or *young swans*, are used much as geese are. The early inhabitants of the Thames Valley probably feasted on the large black swan and his smaller white contemporary, of which bones are found in alluvial deposits. At present swans are no longer game with us, but must be reared in captivity. They are very prolific, and we have seen families of as many as nine cygnets on the protected and secluded waters of a park thirty miles distant from London. At Norwich, along with colossal herds of geese, cygnets are also reared, and are ready for the market in September. The cygnet is a dish of considerable size and weight, and requires some special facilities for cooking. It is prepared and trussed like goose, and receives a *stuffing* of which 3 lb. of minced rumpsteak is an essential ingredient; it is then wrapped in oiled paper, water-paste, paper again, and roasted like venison; this package requires at least four hours' roasting before a large fire, on the spit. It has to be frequently basted with butter, and ultimately frothed with butter and flour. It would be far preferable to bake the cygnet in a good oven. Cygnets, like wild geese, early assume an oily taste; this can be mitigated only by marinading and roasting before a free fire.

Goose Liver may be prepared in the well-known Strassburg manner, or in *jelly*; or it may be *crumbed and fried*, or *plain-fried*.

A variety of *wild geese* are suitable for the table—such as the *barnacles* of Wexford and Tralee in Ireland—but only in the first year of their existence; in the second year they become tough, and acquire an oily or fishy taste, to be counteracted by marinading and roasting, and the accompaniment of *horseradish sauce*.

Ducks are mostly eaten roast, but are equally excellent *en daube* or braised. Green peas, fried turnips, or macédoine, are suitable garnishes; the braised duck goes well with *espagnole*.

Roast Duck is mostly flavoured with a stuffing consisting of *green sage* ½ oz., onion 1 oz., and breadcrumb 2 oz., with fat and spice and salt. This is put into the cavity of the duck, and fills only a small part of it, and therefore can hardly be termed a stuffing; for the idea 'to stuff' involves that of filling completely. To delicate stomachs this stuffing is not very digestible. *Stewed Duck or Duckling with Vegetables* is a favourite dish, and admits of many variations. *Fillets or Breasts of Duckling* may be prepared *à la bigarade*, *i.e.*, with the juice of Seville orange; the rest of the bird is turned into a salmi.

Wild Duck, of which the male is called *mallard*, the young individual a *flapper*, is a great resource of the autumnal and hiemal kitchen. It should be well hung before being dressed, and always roasted. It requires basting with butter, and from fifteen to twenty minutes, before a brisk fire.

The *Canvas-back Duck* is a delicate bird of American origin. It should be cooked like our wild duck, but nearer to the fire, its fat being so liquid that it requires rapid coction not to run out. It is best eaten with plain gravy or sharp sauce.

The cooking of wild ducks is different from that required by the domestic bird, in this, that it is never carried so far as in the case of the latter. Reared ducks must always be

well done; wild ducks are preferred only just, or rather under, done. Both are very suitable for treatment as a ragoût with cassareep in the form of the West Indian pepper-pot.

Of *pigeons*, French cooks distinguish four varieties as most suitable for cooking: *Romains* (large birds), *Cochois* (from Picardie), *Birets* (in August), and *à la Gautier* (from Paris and neighbourhood). It is interesting to know this, as we receive many thousands of pigeons from France, Bordeaux pigeons being a standing article of trade. Pigeons are in greatest perfection from midsummer to Michaelmas, as there is then the most plentiful and best food for them; their best condition is just when they are full-feathered. When they are in the pen-feathers, they are flabby; when they are full-grown and have flown some time, they are tough. When pigeons are fresh they have their full flavour, but it disappears entirely when they are kept, and the slightest *haut goût* makes them useless. They should therefore be roasted as soon as they are received, and if not used immediately, be kept in the roasted state, cold, and be re-heated for further use.

Roast Pigeon is used as a second course roast, plain; it will take about twenty minutes. It is much improved by a bland stuffing of forcemeat, veal, with egg, panada, and spices. The bird is basted with butter; its cooking then requires half an hour. Pigeons may be *larded* and *glaced*, and garnished with *mushrooms*, or a *ragoût* of *cocks' combs*, or they may be *broiled*, *grilled*, or *spitchcocked*, an operation of which the French name is *mettre à la crapaudine;* this last word signifies a *grating*. *Stewed Pigeon* (named by some *compote de pigeons*) is a very useful dish for delicate or sick persons; it admits of many variations, and is supreme with stewed green peas. *Pigeon Pie* in a dish is a favourite English preparation; when wanted for substantial nutrition, it receives a basis of rumpsteak; it re-

quires about an hour and a half's cooking in a moderately-heated oven, and the addition of strong gravy both before and after it is cooked. The cook indicates the presence of pigeon in the pie by fixing some claws of the bird on the outside of the crust. Pigeons may be *braised*, with *quenelles* or a *ragoût;* they may be boned, stuffed, crumbed, or fried; braised in a *wine mirepoix*, and garnished with a Spanish ragoût (*à la Seville*). More complicated preparations are *Pigeons au Gratin*, in *capsules*, a dish which is in reality a forcemeat pudding. *Breasts or Fillets of Pigeon* admit of the same forms of treatment as the fillet of fowls, but are more laborious to produce.

The *mode of dressing pigeons* for stews, fricassee, braises, etc., in the most expeditious manner, should be studied in 'Dons de Comus' (t. ii., p. 196). Throw the pigeons just killed into warm water, beat the stomach and remove the crop; now put them in hot water on the fire, and stir them until the feathers begin to come off; take them out and cool them at once; remove the trail, causing the feet to enter the abdomen, and truss them with skewers. Give them shape, blanch in boiling water, and put in cool water. For *roasts* the pigeons are not treated with hot water, but plucked and singed in the ordinary manner ('Dons de Comus,' t. ii., p. 351).

CHAPTER XLVI.

PREPARATIONS OF PHEASANTS, PARTRIDGES, WIDGEON, TEAL, ORTOLANS, WHEATEARS, RUFFS AND REEVES, QUAILS, LARKS, BLACK GAME, AND GROUSE.

The pheasant was brought by the Argonauts from the banks of the river Phasis, from which its name is derived.

From Greece it spread to Rome, and from thence to the rest of the world. It is nowhere encountered in a wild state, but requires the continued assistance of man for its preservation and multiplication. As a desirable object for the sportsman's gun, as well as the cook's art, it is reared in large numbers on the estates of many landed proprietors, and it is believed that a pheasant sold in the market generally costs its rearer and original owner about three times as much as is the ultimate price paid by the consumer.

Pheasants have shared with truffles the misfortune of becoming objects of an adoration on the part of gastrophilists which is sometimes purely ridiculous. 'The flesh of the pheasant,' says Dumas, 'is perhaps the most delicate and the most tasty [*sapide*] which can be found.' In reality these two adjectives contradict each other: the flesh is delicate, no doubt in this, that it has little taste, and therefore admits of being combined with a great variety of flavoured sauces and stuffings; but what taste the pheasant has, when it is there, is of a specific and attractive nature. On the other hand, a great number of tasteless pheasants are encountered on dinner and supper tables. It has, however, the faculty of, when properly matured by keeping, or, as the French say, when properly *mortified*, of being tender, short, and easily digested. It is for this reason most liked by aged and delicate persons. Of course, Brillat-Savarin has a fervent effusion on this bird, which contains passages of such exquisite nonsense, that even pathetic declamation could not hide it: 'The pheasant is a riddle, of which the word' (meaning the solution) 'is revealed only to the adepts.' 'Every substance has its apogee of excellence,' which 'the pheasant attains only when it begins to decompose.' By this tropic *apogee* was meant *the highest degree, or climax.* This it does not reach in less than three days after its death, requiring sometimes many more, and not rarely running into the space of hope-

less destruction, like the comets which do not return, or the fire-ball meteors which burst. The necessary degree of mortification of the pheasant is recognised by its odour, and by the colour of its ventral aspect. Having attained this, it should be plucked and drawn; the ventral cavity should be well washed out and deodorized by immersion for a few minutes in a pink solution of permanganate of potash. For these odours proceeding from the abdominal organs are in reality hurtful to the flavour developed in the meat, while the essences in the flesh are not reached by the deodorant suggested.

The *stuffing of the pheasant* may be effected in various ways, and in various degrees of sumptuousness; thus, according to Brillat-Savarin, you may incorporate with the farce intended to fill the bird the breasts of two *woodcocks;* mince them, add beef marrow or suet, scraped bacon, pepper, salt, fine herbs, and a sufficient number of *truffles*, and put all in its appointed place. In case the thin abdominal wall should appear not to be sufficiently strong to keep the farce in the bird, place a crust of bread over it, and fasten it with a string; this will act as an efficient obturator. Prepare a yellow fried *croustade* of bread, and cover it with the pounded trails and livers of the woodcocks and two large truffles, an anchovy, some scraped bacon, and a lump of butter; place the croustade thus covered underneath the pheasant while it is being roasted, so that all the juice flowing from it may be sucked up by the croustade. Dish the pheasant on the croustade, and garnish it with slices of Seville oranges.

As an example of a still greater *apogée d'esculence* than the one described, by which it was, however, suggested, we give the recipe for a *braised pheasant galantined with woodcocks*, called *Faisan Lucullus*, and invented by Vuillemot, the collaborator on the Dictionary of Dumas, and once mine host of the Tête Noire at St. Cloud: Obtain a fine fat

cock pheasant, such as they are in November, and take care it was snared, and not pierced by shot. Prepare and bone it; place it in a mirepoix made of sliced carrots, onions, herbs, all fried in butter, and a bottle of effervescent champagne, a bottle of sauterne, half a glassful of madeira, and a pint of consommé; let all boil during four hours. During the interval, prepare a farce of veal, bacon, chopped truffle-parings, salt, pepper, allspice; also have ready some slices of veal, ham, and fat bacon. Have, further, ready two boned woodcocks, and stuff them lightly with these ingredients; then pack them inside the pheasant into the cavity (*coffre*) in which you have placed only a little farce to serve as mortar, and chopped truffles. Sew up the pheasant, and wrap it in a well-buttered cloth, tying it strongly all round so that it cannot burst. Put this into a braising-pan; add a mirepoix, and a bottle of champagne, a bottle of sauterne, a bottle of madeira; boil all strongly until it be reduced to half its bulk; then let it simmer for two hours more. Probe the galantine from time to time to assure yourself that it be well cooked. When the pheasant is taken out of the cloth, it is to be garnished with twelve *ortolans* stuffed with the farce as above, and boiled with truffles in the pheasant's mirepoix, and is to be glaced, as well as the ortolans, with meat glace. Adorn the pheasant with skewers bearing cocks' combs, crayfish, and truffles, and send to table; offer the sauce (*coulis*) in a separate sauce tureen or boat.

When a pheasant has been boiled for six hours in altogether more than five bottles of wine, it has no longer any taste of its own; it is therefore a mere neutral carrier of the taste of its contents. We advise the omission of the absurd extravagance in wine, and the braising of the pheasant in a standard mirepoix without any wine whatever.

For *roasting*, a pheasant should be young, fat, and tender. Some cooks leave the feathers of head and tail on, and

protect them during roasting by oiled paper. In our view, such a roast is as disagreeable a sight as the roast hare crouching, and with its head and ears standing up. The roasting of a pheasant in slices of bacon and oiled paper takes about half an hour; it should be frothed or browned with flour, salt and butter just before being sent to table.

Our medical friend Ignotus directs a pheasant cock to be stuffed with the lean part of a sirloin of beef cut in pieces of the size of dice, and spiced with pepper and salt. During roasting, the gravy of the beef diffuses itself through the flesh of the pheasant, thereby rendering it more juicy, tasty, and tender. Veal, being a white meat, may be preferred by some, but requires more flavoured additions. The recipe also says that early in the present century the pheasant was generally larded, but that many persons objected to the taste of bacon which it acquired by exposure to dry culinary heat.

For *braising*, a pheasant should be well larded, stuffed, garnished, and immersed in standard gravy, and when done be served with a ragoût of fat livers, sweetbread, mushrooms, truffles, etc.

Pheasant is very suitable for *game pies* and *pasties*, and in that form was by cooks of the last century placed into *oval potting-pots*, cooked to the point, and covered hot with a thick layer of fat aromatized by braising. In this state the pie was kept for months, and preserved as well as tinned meat is nowadays, but, of course, not suitable for transport. The most suitable fat for such preservation is that from a boiled ham which is in course of being cut.

The accomplished cook Simpson, founder of the celebrated restaurant in the Strand, gives (in his work on cookery of 1716) only two recipes for pheasant, while in current modern English works we find more than twenty. But on investigation, the latter are seen to be mostly mere varia-

tions of roast and braised forms, and to possess no specificity beyond the sauce or ragoût with which they are garnished.

Thus, we find *Pheasants with Truffles*, or *à la Perigueux*, a copy of truffled turkey; *Pheasants à la Chipolata; Pheasants roasted in Papillote with Ravioli; Pheasants boned, stuffed, and roast; Pheasants studded with Truffles and stuffed with Chestnuts* (syn. *faisan braisé à l'Angoumoise*); *Pheasants fried in the Pan; Pheasants with Sourkraut; Breasts of Pheasants*, when small, to be dressed in all forms of the breasts of fowl (fillets). Salmis, escalopes, pâtés, boudins, and quenelles of pheasant are all made according to the prescriptions relating to the analogous preparations of fowls.

Of *partridges* Europe possesses several varieties, of which four are most esteemed for eating; these are the ordinary *gray partridge*, *the red-legged partridge*, *the bartavelle*, and *the rock partridge*. Bartavelle is one of the names of the Greek partridge; this bird is larger than, but otherwise very similar to, the red-legged variety. It is common in the Orient, Sicily, and Naples, and never descends into the plain from the mountainous and alpine regions in which it lives. One of the epigrammatists and poets, Julius Cæsar Scaliger, who lived early in the sixteenth century, said that this bird was derived from Mount Olympus, and had preserved the consciousness of the grandeur of its origin. René of Anjou, King of Naples, imported it from the island of Chio, and acclimatized it in the Provençe. There are many culinary observations extant regarding the bartavelles, but they are all of an exaggerated nature. Thus, Cyrano of Bergerac said that they were as much superior to ordinary gray partridges as cardinals are above mendicant friars. Reynière blustered, as usual, that the diner should go on his knees before them, and eat them in the attitude of adoration; and the author of the 'Mémoires of Madame

de Crequi ' advised that they should be larded and barded, *i.e.*, roasted in an envelope of thin slices of bacon. But Vuillemot opposed this, as he did the larding of all game.

According to Vincent Leblanc, there are in Bengal white partridges of larger size than the European gray ones. The *red-legged partridge*, which is very common in the South of Europe, is little larger than the gray, and in our opinion equally good to eat. But different persons have different predilections, and the question, in itself irrelevant, which of the two varieties is culinarily preferable, will probably never be decided. The recipes for cooking apply equally to both.

We may have them *roast*, *stewed*, *fried*, *braised*, with various supports, such as mushrooms, cèpes, or truffles ; or they may be egged, crumbed, and grilled (*à la crapaudine*). They may be dressed as *salmis*, or as *breasts* or *fillets*. These latter pass under all the forms and names under which the fillets of fowls and pheasants are presented. The *boudins* complete the list.

Woodcock, in French *bécasse*, and its smaller varieties, *snipe* (*bécassine*) and *sandpiper* (*bécasseau ;* this last name is also used for young woodcock), are the most important of paludal dark-fleshed birds, and much coveted by the lovers of good fare and sportsman's dishes.

In the middle of Europe it occurs as a bird of passage, spending the winter in Africa, and breeding in summer in northern latitudes or mountainous regions, such as the Alps and Pyrenees. But it travels so slowly that it is obtained for the kitchen during three months of the year. It has become much more scarce during the present century. Woodcock should be fat. It is always better during frosty weather or in autumn ; it must be kept for some time after it has been shot. It can be roasted on the spit, wrapped in slices of bacon, but must not be over-done. Some, indeed, like the bird very much underdone, and direct that it should

be just introduced to the cook for her to show it the fire, and then send it up to table. We have above seen its use in the boned state as material for a galantine of pheasant; it also yields a delicious purée (but for this tough birds only should be used), on which larded partridge fillets may be placed. As salmis, woodcock is raised by truffles in taste; but its flavour always remains peculiar, and it does not agree with everybody's digestion. Retrievers do not like the smell of it, and not rarely decline to bring it in. Elzéar Blaze,* a noted French sportsman and cook (1786-1848), was enthusiastic in his praise of the woodcock.

Both woodcock and snipe are remarkable by the fact of *the contents of their trail* being eaten and considered a delicacy. Like the contents of the lobster's stomach, the contents of the trail of these birds consist of digested animal matter, mostly paludal and terrestrial insects, worms, etc., and though a little sandy occasionally, taste, when properly spiced, like a fine farce. Some draw the trail before cooking the bird, some only when it is half cooked; its contents are then mixed with the pounded liver and spice and mustard on a silver plate, and further treated. Either the woodcock, cut in four quarters, is placed upon this, and its roasting completed in the oven, or the mixture from the silver plate is spread over a light yellow fried croustade, and the bird is placed and sent to table on this.

Woodcock is *trussed* for roasting by having its long thin beak run through both feet like a skewer. *A sportsman's curiosity* consists in roasting the bird entire, drawing it, isolating and spicing the contents of the trail, and rubbing them over the bird cut in four quarters. Each quarter, spitted on a fork, is then held over or into a flame of burning rum or spirit, and when fried handed to expectant diners. We

* Blaze wrote five works on the chase, one of them being a collection of sportsman's anecdotes.

have, further, *salmis* of woodcock and snipe ; we have them with *truffles*, or *minced in croustades*, their *fillets fried in butter*, *braised*, etc. They receive the usual conventional names, which have in them no element of fixity, and do not call for detailed notice.

Scotch Woodcock, an analogue of *Welsh rabbit*, is a preparation of buttered toast with anchovies, eggs and cream, set over the fire, and should not be confounded with any preparation of real woodcock.

Widgeon (Fr. *sarcelle*) and *teal* are wild birds of the duck tribe, and may receive the same culinary treatment. They may be *roasted*, but require a sharp, *i.e.*, acidulous and hot, sauce ; they yield good *salmis* or *fillets* of *breast*. When they taste fishy they must be marinaded, and then yield good ragoûts. By a process of generalization from the examples of goose, and duck, and fowl, culinary writers have arrived at many recipes for the preparation of these birds. None of them show any specificity in the preparation of the birds themselves, which are always to be roasted before being treated further. This is evidently the result of their peculiar flavour. The variation which gives the pretext for the title is always in the sauce or garnish only.

Ortolans are rarely eaten in England ; when obtainable, they are said to come from Belgium ; they are in season in September, but in the South of France, *e.g.*, at Toulouse, they can be had in numbers in June, being probably animals caught in spring and kept in cages. Ortolans may be *baked* on *croustades* lined with *farce*, or rubbed with butter, crumbed, and roasted for ten minutes only ; they may also be roasted *in* paper, *papillotes* or *caisses*, and accompanied with a good sauce.

Wheatears (Fr. *motteux*, *cul blanc*) are in season in August, and are rarely to be had in London ; they are more plentiful at Brighton, in the neighbourhood of which

town they are sometimes caught in numbers. They are only two-thirds of the size of larks, but when in good condition they are so fat as to resemble a small lump of butter. They may be roasted or baked in oiled paper cases, each case taking two little birds, and some minced and prepared mushroom.

Larks afford, like *quails*, a remarkable illustration of the differences in the views of things at which men may arrive under different circumstances. In this country, and on the Continent, many persons strongly object to the killing and eating of larks, while in the South of Europe these birds are such a nuisance at certain times, that they have to be killed in numbers in order to reduce the damage which they inflict on agriculture. Migratory birds, they collect in the southern peninsulas which project into the Mediterranean, and are dying, or being killed by birds of prey and men, in enormous numbers. The ancient Athenians ate many larks, as do the southern Spaniards of the present day, when quails are not plentiful. They were preserved, and it was forbidden to kill them on the island of Lemnos, as it was erroneously believed that they had saved it from the locusts. The lark in the French language has a commonplace name besides a special culinary one; it remains an *alouette* until it is plucked, trussed, and ready to be spitted, and then it becomes a *mauviette*. The English physician Lister, of the time of Queen Anne, laid it down as a principle concerning the culinary use of larks, that unless of twelve larks each did weigh at least 7 drachms, they were not eatable; if they weighed as much they were passable, and if they weighed together 100 drachms, or 12½ oz., or more, they were excellent.

The preparations of larks are *roasting* in the plain or egged and crumbed state, *frying* and *braising* in the stuffed or empty state. A good mode is to bed the larks on some farce on a silver dish or in a braising-pan, to cover them

with slices of bacon and an oiled paper, and bake them in a French field or country stove so called (*four de campagne*), or in an oven. Various other preparations are characterized by a ragoût or sauce only.

Ruffs, the males, and *reeves*, the females, of the species tringa (in French *le combattant*), are best towards the end of May. They are caught in nets, kept in boxes and fattened, and then roasted or fried like larks.

Quails, French *cailles*, are also migratory birds, breeding in temperate latitudes, and wintering in more southerly climes. The European quails spend the winter mainly in Africa. When in early autumn they arrive from the north in the southern parts of Europe, they are mostly in excellent condition. The flocks, which comprise thousands of individuals, consist mainly of young birds. After their arrival they are chased by sportsmen as well as the people, and thousands are slain, with sticks or shot, and snared or netted ; and it is for this wholesale destruction that the German peasant unwittingly preserves and surrounds with a halo of sanctity the nests and young of the revered *Wachtel*. Again, when the quails return from Africa and land exhausted on islands or peninsulas of the northern Mediterranean, they meet with the same reception. In the spring of 1894 a steamer of the French Messageries from Alexandria carried 90,000 quails in boxes. The ship being delayed by adverse weather, the food provided proved insufficient, and several thousands of birds died of starvation before reaching Marseilles.

By the common consent of gastronomers, quail is never cooked in any other way than as roast in a paper case (*rôtie en papillote*) ; its flavour is very volatile, and whenever the bird is brought in contact with liquid, the perfume evaporates and is lost. For the oiled paper case a thin envelope of bacon may be substituted, with a vine-leaf applied to the breast. A vine-leaf underneath the bacon is

applicable only in case it be desired to keep the roasts for some time in a cold state; then the vine-leaf prevents it from getting dry.

A recipe for *Quails au Gratin* comes from Beauvilliers. The birds are boned and stuffed with a farce *au gratin*, bedded on and imbedded in farce, and baked on a silver dish. *Quails with Truffles*, or *à la Financière*, are also to be boned, stuffed, and braised, or twice egged, crumbed, and fried, garnished with *Toulouse ragoût* and *quenelle forcemeat*. The *breasts or fillets* admit of all the preparation given for fowl and pheasant. Other braised forms sometimes produced in the French kitchen are grotesque ragoûts, such as *Cailles à l'Anglaise*, in which eight quails, a calf's brain in halves, and nine chipolata sausages are cooked with bacon, bouillon and champagne; or *Cailles à la Cendre aux Écrevisses*, a funny mixture of quails and crayfish, calculated for a show dish in the restaurant.

Numerous are the preparations termed *fillets*, or *scallops* (which had better be termed *bouchées*), all named after sauces or ragoûts with which they are allied. Some receive names from particular *herbs*, which are intended to impart their flavour, such as *au laurier*, *au basilic*. Others, again, are to be covered with *salpicon*, and repose on *artichokes*. Of ragoûts there is one called *en compote*, another *poupeton*, because baked in a mould; a third and good recipe refers to a pâté chaud; there are also several *tourtes de cailles*, but with little specificity. There are given in different books recipes for *seven varieties of soup*, all characterized by the presence of quail. One bears the absurd name of *Bisque de Cailles*. In these preparations the characteristic flavour of the birds is entirely lost.

Of grouse there are in this country three kinds, *the black*, *the red*, and *the white*. The *male black grouse* in the North is called *blackcock* (in French *coq de bruyère*); the female is called *gray hen*. In the South of England

male and female are called *heath-poults*. The *red grouse* is also termed *gorcock*, or *moorcock*, or *moorgame* (in French *attagas*). The *white grouse* is better known as *ptarmigan* (French *lagopède*); it comes to us from Norway during the time from February to May, when its plumage is white; in summer it assumes a gray plumage. There is also a large kind of *grouse* known as *wood-grouse*, or *capercailzie*, German *Auerhahn*, which comes to us from Norway, and in more southern countries is shot like the woodcock, as a bird of passage in spring and autumn. In size it may exceed a domestic cock. It has an enormous breast, of dark and light-brown meat; its skin is sometimes so hard that it has to be removed. Its legs are never worth any attempt at eating, as they are always hard, and contain numbers of bony tendons, much larger and more numerous than those in pheasant and partridge legs. All birds of the grouse family should always be roasted. An excellent garnish for them is *sauerkraut*, stewed with butter, standard broth, and a little wine.

The *becca-fica*, *bec-figue* of the French (*avis Cypria* of the ancients, as it was brought to Greece and Rome from Cyprus, in a preserved state), is eaten roasted in buttered or oiled paper, and the roast is distinguished by three qualities—its fat, its flavour, and a slight bitterness of the flesh. Of these three qualities, Brillat-Savarin says that *they fill and beautify all the digestive powers*. But this is again modified later on by the statement that all the merit the birds possessed was their fat. In France they are confined to the south and east; in Italy they are more frequent. In France, at Belly, bec-figues, birds of passage, appear in the first days of January, and disappear about the 25th of that month. Dumas tells an anecdote concerning a gastrophilist, Père Faby, who always came to Belly during the January season, and was a great lover of a dish of these birds. This was so well known, that when the cry went in

the village, 'The bec-figues! the bec-figues!' it was said, 'Father Faby is coming!' This ecclesiastic was appointed Grand Penitentiary at Rome, and then ceased to come to Belly for the bec-figue season. Dumas says that the greatest penitence he suffered was that he could eat no more bec-figues in Provençe. Let us hope that he imposed no greater penitence upon his victims.

Unlike ortolans, larks, and quails, the bec-figue cannot be eaten; it can only be chewed entire, and the consommé of flavours stowed in its roasted carcase can be sucked out. Such is the advice of the Canon Charcot, namesake of the renowned physician quoted by Brillat-Savarin.

Dumas relates that a King Ferdinand of Naples lost his throne by going after the becca-ficas, instead of remaining with his Council of State, when he had been informed that the birds had arrived at his shooting-box at Capodimonte. 'Do what you like, and go to the devil!' he said to his councillors. They did what they liked, but it was he who went to the devil. These birds bear their name from their love for figs; they are said even to eat figs in Sussex in summer and autumn.

The seven soups of quails (*cf.* D.D. 325 to 345; F. 1041 to 1050) are the result of the exodus reminiscence methodized in a magiric mind which expected imports from Egypt. The desert may furnish quails sometimes, but the great bulk of the birds and the grease to fry them in have always been whipped out of Egypt.

CHAPTER XLVII.

PREPARATIONS OF SALT-WATER OR SEA FISH.

Fish are a grand resource of human alimentation; they furnish not only some of the most delicate dishes, but

supply the cheapest animal food, as well in the fresh as in the salted, dried, tinned, or oil-immersed condition. Montesquieu attributed the populosity of coasts and river valleys to the frequent use of fish as one of the causes; and there is no doubt that populations who make use of fish as a regular part of nutrition are better fed than those to whom it is inaccessible, although in other respects they may be subject to greater privations than the latter. The preparation of fish, and its preservation in such a form that an æsthetically educated or naturally disposed person may be able to eat it with enjoyment, is an invention of the cultured part of mankind, and is of relatively modern date. Thus, the preservation of herrings by salting, smoking, and drying is said to have been, at least systematically, introduced (if not invented) in the Netherlands by a Dutchman of the name of Bücking, and it is related that the Emperor Charles V. visited the grave of that man as that of a benefactor of mankind. Preservation by mere salting was practised in antiquity, also the preserving in oil and aromatic mixtures; the *escabeached** fish of the Italians and Spaniards of our time is but a tradition of an ancient mode of preparation. There are very few special records of the manner in which the ancients prepared the various descriptions of fish which they ate; but some are important, *e.g.*, the recipe of Galen, prescribing that *tunny* should be salted before use, as in that state its flesh was less dense or hard. There are many anecdotal records of matters connected with fish, which show the appreciation given to it by wealthy persons, such as Lucullus, who had a lake near Naples put into communication with the sea in order to be able to preserve marine fish in it; on account of the cutting of an isthmus, Pompey termed him the *Xerxes in the*

* To *escabeach* (*cabeach*) is a term now probably confined to the curing of *anchovies*. Hamilton and Smith have 'sardines,' which is misleading. *Anchovies* are never preserved in oil, *sardines* mostly. Moreover, they are different species of fish.

toga. In the neighbourhood of this place, where Lucullus carried out this feat, stands a monument known in archæology as *the temple of Serapis*, remarkable in geological science as a supposed means of proving the repeated raising and sinking of the territory on which it stands, under the influence of volcanic action. These ruins are now supposed to be the remains of a piscina, or fish-preserving pond; and from a consideration of all the arguments advanced in this discussion, some are inclined to accede to the latest interpretation. All housekeepers and cooks should be acquainted with *the proper seasons* for the use of fish, and the times during which this kind of food is *unseasonable*. Some Grimsby firms publish lists containing all necessary information on this subject, and to such circulars we would refer our readers.

Fish may be prepared in the kitchen for being eaten by *boiling* in water or broth, by *baking* in an oven, by *broiling* before a fire, by *frying* in fat in a pan, by *stewing* in a compound sauce with vegetables, and by *braising* under similar conditions. All other forms of preparations are mere variations of these principal processes. We therefore confine ourselves to a survey of the principles of the main processes only.

The Boiling of Fish.—It is necessary that all fish before being eaten should be heated up in some way to a temperature at which all germs of a vegetable or animal nature which may be living in fish are dead. This is the first rule of safety in the consumption of fish, and must be enforced with regard to them as vigorously as with regard to veal or pork, and for similar reasons; for it has been proved that several varieties of fish harbour in their flesh the young forms of certain parasites, which, when they escape being killed by the process of cooking, and are eaten by man, develop in his intestine into the adult form of the parasite, and cause serious illness and long-continued disturbance.

Thus, the early form of the *Botryocephalus latus*, and perhaps other varieties of the species, live in the flesh of the *pike* or *jack*, and are imported into man probably by its agency. This parasite is endemic in Northern Russia, in Switzerland, and the South of France. The parasites of sea-water fish are more injurious to the piscivorous animals, including fishes devouring their own kind, than to man, but, nevertheless, should be guarded against by all means. This is the more easy as the rule for safety coincides with the desire for good taste of the fish. All fish must be cooked in some way before it is eatable (we do not at present speak of shellfish), and of all modes of cooking, *boiling* is the easiest and most certain in effect.

Fish should not be boiled in common water unless there be added to it a quantity of *salt* equal to a quarter of a pound to the gallon, or an ounce to the quart of water. Whenever *sea-water* is available for boiling fish, it should be preferred to salted water; as the Dutch commonly use sea-water, and produce excellently cooked fish, the dish thus produced by the aid of sea-water is termed by the French *à l'Hollandaise.* When fish is boiled in a mixture of *wine*, *vinegar*, *roots*, *rhizomes*, and *spices*, it is called *au court bouillon*, and when the wine used in this process is in part red, the fish is said to be done *au bleu;* there is, however, also fish, *e.g.*, *eel*, done *blue*, in the confection of which red wine has no part. When fish is boiled in *broth*, or in water impregnated with vegetables and spices, it is called *à la bonne eau*, and then the fish may be sent to table in some of the soup-like liquid; what is called *souchy* or *souchet* is a slice of fish boiled in such broth or water with vegetables. The water should always be, as regards quantity, the minimum with which the purpose can be effected; excessive quantities of water make the fish tasteless. Opinions differ as regards the initial temperature of the water, between the extremes of *cold and boiling*, some proposing an uncertain medium

called tepid. Small fish, or relatively small slices of fish, may be thrown into boiling water, just as well as into boiling fat for frying, and become well done; but larger fish, or more voluminous pieces of fish, should be put into tepid, relatively cold water, so that they may be penetrated by the heat gradually, and cooked equally throughout, and not overdone on the outside before the inside has begun to be set. For the same reason here set forth, the vessel in which fish is to be boiled must in a certain measure be proportionate in size to the fish to be boiled, for failing this, the other conditions of success, particularly that concerning the minimum quantity of fluid, cannot be maintained; the cook should, therefore, have at least two fish-kettles of different sizes at his disposal; each kettle should be provided with *a strainer*, of perforated tin, with supports, by means of which it can be kept raised above the water. For when the fish is done, but its dishing is delayed, it should not be left in the water, but raised out of it on the strainer, and kept merely steamed, with the lid of the kettle on. On account of this difficulty of keeping boiled fish without deterioration, Kitchiner advises cooks, when they have large dinners to prepare for uncertain guests, to fry or stew their fish instead of boiling it; they would, he says, get more credit by it, and the carving would be easier.

Fish cannot be too fresh for any purpose of the kitchen. The Dutch are as nice about this point in the present day as the Romans, according to Seneca, were in the past; the most fastidious would not eat fish unless it were cooked upon the same day that it was taken, *that it might taste of the sea*, as they expressed it. We can fully confirm that fish loses much of its original taste by being kept even on ice. So strong is this taste of fresh fish, that persons not accustomed to it, or not acquainted with the fact, have been known to object to it, and urban fishmongers have assured Kitchiner that very fresh fish now and then put them in

danger of losing their credit. Housekeepers and cooks should therefore, whenever they have an opportunity, acquire a knowledge of the taste and appearance of fresh fish, such as it is a few hours after it has been caught and brought to the market by the fishermen at the sea coast.

Baking may advantageously be applied to several kinds of fish, particularly when they are well stuffed with a rich forcemeat containing plenty of fat, butter, or suet; the outside of the fish must also be well painted, or basted, with butter or oil, and a fish which is naturally tasteless should be supported with some vinegar and herbs and spices put in its inside, and protected from being scorched by an oiled paper placed over it. The process of baking thus becomes assimilated to that of braising. Kitchiner was in the habit of baking small *codfish*, *haddock*, *mackerel*, with a dust of flour and some butter put over them; *eels*, when large and stuffed; *herrings* and *sprats* in a brown pan, with vinegar and a little spice, and tied over with a paper. We have found stuffed and baked *gurnet* and *haddock*, each with a brown sauce, very useful and tasty preparations. But as regards *mackerel*, we have found no form superior, or even equal, to the broiled; it comes nearest to broiled when it is stuffed, spiced, dipped in oil or liquid butter, enveloped in oiled paper, and baked. *Carp* is directed to be egged and crumbed, larger fish to be sliced before being baked.

The broiling of fish on the gridiron should be preceded by wiping it dry, dredging it with flour, dipping it in olive oil, or covering it with egg and crumb, or chopped herbs, or dipping it in oil or butter only. Some kinds of fish can be eaten in the broiled form only—*e.g.*, sprats; the heat dissipates or changes a kind of oil contained in them, which spoils, according to our experiments, any other form of preparation. For similar reasons other kinds of fish have to be soaked in so-called marinades, and are thereby made more tender and better flavoured; others, again, have to be

crimped in boiling water, and then broiled. A mackerel should be split for broiling; slices of salmon or red mullet, and several others, should be grilled in paper envelopes.

Frying is applicable to small fish in its entirety, or to slices and fillets of fish; the piece to be fried should always be egged and crumbed. *Mullet* should be scored up on each side. *Whitings* and *small jack* are to be bent in a circle, and fixed in that position by skewers. Many varieties of fish are more conveniently fried after having been filleted; that is to say, after their flesh has been cut off the bones and divided in pretty equal pieces, dredged with flour, or egged and crumbed, or dipped in batter. Fry in hot oil or butter, and drain the friture of fat by placing it on absorbent or bibulous paper, sprinkle it with salt, and dish it upon a napkin or absorbent paper punched to a pattern or design.

Stewing is less frequently applicable to fish than the previously considered modes of cooking. *Eels* and *lampreys* are stewed cut in slices; other fish require to be filleted before being stewed; the larger varieties must be cut in small slices (scollops or kebobs). Fry them in fat with a little onion, and herbs and spices; then add standard gravy, and stew for fifteen minutes or more, if the slices be large; add some wine; thicken the sauce with yolk, or roux, and point with any essence or ketchup at hand to increase the savoury character of the sauce. Some writers make a distinction between a *stew* and a *fricassee* of fish, which is based mainly upon the omission, in the case of stewing, of the preliminary frying. We think the distinction unimportant and unnecessary, and, moreover, hold that the term *fricassee*, originally applied to a preparation of chicken only, should not be extended to fish.

The *collaring of fish* signifies a process which consists in isolating in one piece the whole of the flesh of one side (or of both sides) of a fish, divesting it of head, tail, fins, and

bones, rubbing it on both sides with spices, finely-shred herbs, and salt; rolling it up as tightly as possible, tying it securely with broad tape, putting a collaring cloth around it, placing it in a saucepan in which there is a boiling liquor composed of equal parts of water or standard broth and vinegar, spiced with bay-leaves, sweet herbs, and salt. Simmer all very slowly until the fish be done, then take the latter out and let it cool in the cloth, in case you do not want it for immediate service; reduce the liquor by boiling, strain it, and when it is cold pour it over the fish, or instead of this you may give a separately made piquant sauce with it.

From many of the recipes concerning the preparation of fish given in culinary treatises, the addition of the *element of savour derived from meat* has been omitted, except in *sauces* and *mirepoix*. This deficiency, easily discovered by an experienced taste, the authors of the treatises have attempted to make up for by a forcible and profuse addition of wine and spirit, a counterpart to the absurdity of the bouillon of the *faisan Lucullus*. Thus, in a modern culinary treatise, we find the following recipe for *Court Bouillon*, which is translated 'Sauce Court Bouillon': 'Fill a fishpan nearly to the brim with white wine, a wineglassful of brandy, the same quantity of sherry, and "season" with salt, pepper, two "heads" of cloves, "a head" of garlic, sliced onions, carrots, turnips, parsnips, celery, chervil, parsley, a bayleaf, thyme, and "a lump" of fresh butter. Boil over a quick fire till reduced a third [this means, probably, by a third to a residue of two-thirds]; if the wine catches fire, it will greatly improve the flavour of the sauce. When used for cooking fish, see that the court bouillon is boiling before putting it (the fish) in, and have sufficient to cover the fish entirely.' Two-thirds of a fishpan full of reduced court bouillon is a large volume of liquid to be worked into a 'sauce'; but this proposition does not impose upon us, as, the translated

heading notwithstanding, 'court bouillon' is not a sauce, but a material to boil fish in, or to marinade fish in by pouring the boiling bouillon over the fish and letting it cool. It is stated to be used to bind certain fish sauces with 'à lier certaines sauces de poisson' (D.D. 467, 468), but this is the least well defined of its uses. In the recipe just considered, the fish is entirely forgotten, and the boiling down to two-thirds is without any meaning.

From other sources of information we learn, that the fish boiled in court bouillon is to be dished on a plate with a napkin intervening, and to be eaten with oil and vinegar, proof sufficient that in this case at least it is not to be accompanied by any portion of the court bouillon as a sauce. In other recipes, however, this is the case. The writer informs us that a more economical way of preparing 'this sauce' was by using equal quantities of vinegar and water instead of white wine, and by omitting some of the vegetables. Court bouillon may yield good fish, but will never yield good sauce; it is an extravagantly costly material, the product and result of the employment of which is in no proportion to its expense, except in localities where the litre of wine is bought for twopence. In England this court bouillon will be, if at all, but little used.

Garum of the Romans was a celebrated *fish sauce* made of *fish*, and to be eaten *with fish*.* The recipe for its production used by the ancients is supposed to be lost. Pliny states that garum had originally for its basis the flesh of shrimps, which derives probability from the fact that the Greek name for shrimp is *garos*, the Latin *garus*. It was

* *V. Garum*, *cf.* Pliny, xxxi. 3, 7; *ibid.*, xxxii. 11, and several loc. Isidorus, Archbishop of Sevilla from 595 to 636, mentions garum in his 'Origines, seu Etymologiæ, etc., lib.' (a great encyclopædia in twenty books); in b. xx., cap. iii. (Oper. edit. 1577, fol., p. 71 *et seq.*), which is entitled 'De iis quæ ad victum, sedes, et instrumenta,' etc. Ex Græsse, Lit. Gesch., ii. 498. *V.* Scomber, Martial, xiii. 102; *V.* Garum from tunny; *cf.* Stephan. Thes. Ling. Græc., v.; *V.* Garon; *cf.* Geoponica, xx., etc.

afterwards composed of other fish, but it always retained the name which recalled its origin. Pliny reports that the later makers of garum macerated the 'intestines' of fish in water saturated with salt, until putrefaction began to show itself; they then added parsley and vinegar. A thick garum was also prepared, and said to be obtained by allowing the entrails and other parts, generally thrown away, to liquefy in salt. At the time of Pliny the fish termed *scomber* was said to be preferred; of this either the gills, and 'intestines,' or only the blood, taken directly the fish left the water, were alleged to be employed. The makers thus were said to obtain a precious liquid, which the further ingredients and treatment, and the care necessary for its production and preservation, rendered so dear that eight pints of it cost from fifteen to twenty pounds sterling. The most esteemed garum was that from Antipolis, and from Dalmatia. Horace praises that from Bysance. Into this compound mushrooms greatly entered, and parts of the scomber fish. An island near Carthagena was called Scombraria, because here many scombers were taken. Here a company was established which manufactured garum, and this was considered the best, and called *Garum sociorum.* The word *scomber* has been variously interpreted—on the one side as *mackerel*, on the other as *tunny*. The blood and entrails, *i.e.*, probably, *roe*, of *tunny fish*, mixed with salt in a vase, produced also garum. The vessel was opened at the expiration of two months, and the rich garum was taken out. This may well have been a kind of *caviar.* A garum was also made from (it is alleged the livers of) anchovies, macerated in vinegar, pepper, salt, parsley, garlic, white wine, and sweet herbs. Apicius made a garum from (he alleges the livers of) red mullet. In old Roman economical writers recipes are given for making garum from small fish, with much salt, stirring, standing, and addition of

wine; a slow and a quick process are given; this resulted probably in the production of a kind of fish essence, like our present *anchovy essence*. Although *fish* was generally used, the flesh of other animals was sometimes employed in the formation of garum. Garum, then, was a product from different animals, *shrimps*, *scomber fish*, *sardines* or *anchovies*, *red mullet*, their intestines, *i.e.*, most probably, *roe*, also called liver, both *soft and granular*, and the flesh of other animals. It was probably when made by one mode a preparation analogous to *caviar*; when made of another, analogous to *extract of meat with salt*, and by a third to *essence of anchovies*. The *liver garum* of Apicius was a freak, and never had any position; we may dismiss it from consideration. We have not translated the word *scomber*, the fish from which the best garum was made. We believe, with Soyer, that it could not have been the mackerel, as the descriptions of the process do not fit that fish; but we think that it was probably the *tunny*, as Stephanus reported, and as we have already stated above. The expression entrails, or intestines, of the fish has probably to be interpreted as its *roe*, soft and hard, and not as gut or stomach, which latter could by no means be made to yield an essence of a savoury kind.

The reader may find some further discussion of this question in Soyer's 'Pantropheon.' He may also there read the recipes for the composition of two stomachics into which garum entered, namely, *hypotrimma* and *moretaria*. Interesting, however, is the note from Bosc, that while at the present day garum is forgotten in Italy, in Turkey it is still in use. 'The innkeepers of Constantinople preserve in garum the cooked fish not consumed in the day.'

Brillat-Savarin has a chapter on *garum* and *muria*, and comes to the entirely unfounded surmise that the Roman garum had been the same *as soy*, which comes from *India*,

resp. *China*, resp. *Japan*, and which soy, he says, was the result of the fermentation of fish with mushrooms. But *soy* is made from a bean, *soya*, and neither fish nor mushrooms ever come near it. (Spurious soy contains besides the bean extract, a quantity of *molasses*.) *Muria* may be translated as *brine* simply, for it signified the mother liquor of common salt, or nitre, etc. (by Linné it was applied to solid salt made from salt springs not connected with the sea), but it was also a synonym of garum. Savarin had evidently never tasted *soy*, as gustation alone, if he had that diagnostic power, would have taught him that it contained no principle of either fish or fungus. According to Dioscorides (*cf.* Matthiolus, 'Comment.,' 154), garum was also used as an antiseptic to wounds, and in a variety of surgical applications.

The *turbot* is one of the most elegant fishes, and has been so highly appreciated at all historical times that it has become the object of anecdote. Juvenal relates that the Emperor Diocletian, having received a present of a very large turbot, consulted the Senate regarding the vessel in which the fish was to be cooked, and the sauce which was to be served with it. The senators, however, perhaps perceiving that they were being played with, separated without coming to a resolution. The statement by Berchoux, the culinary bard, in his magiric epic 'Gastronomie' attached to Brillat-Savarin's book, that this turbot 'had been put to the sauce piquante,' is probably a product of his imagination. Brillat-Savarin himself relates a story of which he was the magiric hero, and a turbot the *corpus vile* of experiment. He steamed a turbot in an old hitherto unused wash-copper (boiler) on a tray cut out of the cover of a wicker wine-basket, loaded with herbs, roots, rhizomes, etc. The fish pleased the convivants: the General Labassée smiled at every morsel; the curé had his neck extended, and his eyes fixed on the ceiling as a sign of his esctatic delight;

the academician M. Auger had brilliant eyes and a radiant face, like an author who is applauded; and another academician, M. Villemain, had his head inclined, and his chin turned to the west, like one who listens with attention. M. Lorrain, 'degustateur fortement papillé,' also took his part well, and host and hostess, the latter Savarin's cousin, who had differed on the treatment of the fish before the great solution, became reconciled; the trencher rested, and Savarin was happy.

Turbot is more frequently *plain-boiled* than steamed. Vincent de Lachapelle gives a recipe for trimming and boiling, of which the peculiar part is the direction to cut a piece out of the middle of the fish, or split it open on the black side from head to tail, probably in order to admit the heat better to the thickest part. For the thinner parts are liable to be overdone while the thickest ones are yet under or just done. He also directs the cook to add a *pint or two of milk* to the salt water in which the fish is to be boiled; the mixture is to be flavoured with lemon *zest*, but the pulp, *i.e.*, juice, of course is to be excluded, as it would curdle the milk. When the mixture and fish are heated up to boiling, the coction is to be completed by mere simmering. The fish, after removal on its perforated tray, is to be trimmed with scissors of fins and tail, and to be garnished with parsley; the trimming is better done on the raw fish. The *white side* is kept white by being rubbed with lemon-juice before immersion; it should be turned upwards during boiling, and served in the same position on the dish. The sauce for turbot should always be sent to table in a separate boat. It may be a *white sauce* with *capers*, or *sauce piquante*, as sung by Berchoux, or one made with rich *coulis*, or *fish bouillon*, or *Dutch sauce;* others prefer *oyster* or *tomato sauce*. In this country *lobster sauce* is most commonly served with boiled turbot; its place may suitably be taken by *shrimp sauce*. Those who think much of ornamental

garnishes may place the empty shell of the lobster on the white surface of the turbot, and further encumber it with crayfish, truffles, and silver skewers.

Turbot may be *boned* in so far as its spine admits of removal; it may then be stuffed, braised, sauced, crumbed, and baked. This is a Parisian complicated form. Turbot may be *broiled*, being *scored* for that purpose; it is best cut in slices, at right angles to the spine, and marinaded before being broiled. Rub the gridiron with *chalk*, unless it be made of *silver*, to prevent the fish being marked; braise the slices in a sauce, in oven and hot closet, and send allemande sauce with it. Variations of this and the Parisian form are *Turbot à la Carême*, *Turbot à la Vatel*, *Turbot in Cream Sauce*, *gratinated; variations* with *béchamel*. A writer on this combination is so enthusiastic on this sauce and its combination with Parma cheese that he says: 'The sauces really deserve that the turbot should be boiled for the express purpose of setting them off.' The *Turbot à la Matelote Normande* is a savoury stew, and flavoured with cider. We find in literature a great number of recipes for preparations of turbot which have no practical application—a *Danish hot pasty of turbot*, some *braises*, with bottles of *champagne* and *other wines*, and profusion of garnishes of shellfish and quenelles. There are further numerous recipes for the preparation of *fillets of turbot*, one yielding *curried fillets*, or *à l'Indienne*; some are half fried, half simmered, and accommodated with the sauce termed *à la ravigote*. Many recipes are without specificity, and mere repetitions of recipes for the preparation of salmon.

Kegeree, or *Kitchri*, French *Kadgiori*, is a dish which comes to us from the East Indies, where several varieties of fish are used for its production. Kegeree of the English type is composed of boiled rice, chopped hard-boiled eggs, cooked minced fish, and some fresh butter; these are tossed all together in the frying-pan, flavoured with pepper, salt,

and any minced garden herbs, such as cress, parsley, or marjoram, and sent to table hot. The recipe applies to fish already cooked, as well as to fresh fish; it is advisable to make it savoury by some strong broth or some made sauce ('Wyvern,' *l.c.*, p. 168).

Brill, or *brett*, or *pearl turbot*, French *barbue*, may be cooked in every variety of form applicable to turbot. When cooked its flesh is less firm than that of the turbot.

The *sole*, *black sole*, Dutch *tonge*, is taken principally in the North Sea, but also in the Channel and on the Irish coast. A celebrated fishing-ground for sole is the so-called Silver Pits, a place some distance off the mouth of the Humber. Sole lives principally on small crabs and shell-fish, and will take such bait as a lug-worm; but it is mainly caught in trawl-nets, which scrape the ground, and, rousing the fish lying on it, cause it to enter the bag-shaped net behind the trawling-beam. On the ability of the fisherman to manage his trawl depends much of the quality and flavour of the fish; for, while if he sail slowly the fish is likely to escape the net, on the other hand, if he sail very fast the fish are all swept to the bag end of the net, and get smothered, bruised, and injured; thus are produced the soles with the filled black veins (not to be confounded with pigmented veins) and the extravasations of blood which discolour the white meat.

Sole does not keep long, and should be eaten as fresh as possible; by being kept even on ice it loses its quality, and becomes flabby. The small-sized soles caught in shallow water on the coast are the best. The older soles are the greater in their size, and their weight, which reaches as much as seven pounds, can be judged of by the appearance of the scales. Those in roe should only be used for fillets, as their flesh is insipid or destitute of flavour. The fish seem to spawn, not at a fixed period, but at various periods of the year. The colour of the sole varies with the ground

on which it feeds; on a light sandy bottom it has a sandy colour, and is called *lemon sole*, and this, if not really a different species, is, at all events, a very inferior quality of sole; on a muddy, dark bottom its upper surface is *black*, and this tint becomes its distinctive adjective. The under side of all soles is *white*. The natural history of soles, and of flat fish in general, offers many points of remarkable interest. Thus, the twist of the head takes place only during growth, and is not congenital; then there are soles in which the twist has taken place, in a sense, the opposite of the usual direction. However, all these points influence the quality for cooking but little. The sole is *trimmed* by pulling off the dark, lemon, brown, or black coloured skin, cutting off the head, and with a pair of scissors clipping away the fins close up to the fillets, slitting open the abdominal cavity and removing the intestinal tract, as also the gills.

For *boiling*, select large and thick fish, such as Torbay or Silver Pits, and crimp or score it before immersion in salt water. When it is trimmed, rub it over with lemon-juice to keep it white, and boil it in well-salted or sea water. If you desire to have it well flavoured, put into the salt-water roots, rhizomes, and spices; send it to table with either *butter*, *shrimp*, *Dutch*, or *lobster sauce*.

For *frying*, the trimmed sole must be dried by being kept wrapped in a dry cloth for an hour. Dredge it with wheat-flour or oatmeal, paint it with beaten egg, and crumb it with perfectly dry breadcrumb or biscuit-powder. A large pair of soles will take the fourth part of a quartern loaf made into *crumb* so called, *i.e.*, powder. Moist crumb spoils every attempt at good frying. Sole is a good object for testing the accomplishment of a cook in the matter of *friture*, the philosophy of which we have discussed in an early chapter. Drying, dredging, egging, crumbing, must all be done evenly and equally all over the fish, in default of which

the frying itself will be uneven, and therefore inartistic; if the fat be not hot, the 'surprise' will not take place, and the piebald, sodden fish will be an object of pity rather than of gustatory desire. There are a number of other precautions to be observed in the frying of sole, which mostly follow out of the general rules. When the sole is fried, protect it from moisture, which makes it sodden, and thus destroys the main feature of a friture, namely, its crispness.

Fried Sole admits of various kinds of secondary treatment; it will keep good in a dry larder for several days; it may be boned or filleted, and warmed in a Dutch oven gradually or immersed in various sauces.

Sole au Gratin is an excellent preparation, particularly with mushrooms, and depends for its taste just as much as a roast upon the browned outside and the concentrated gravy. Several variations are pleasing, such as that with brown *Italian Sauce*, or that *à la Mode de Trouville*, which latter, however, must be kept modest in the matter of onions and cider. *Sole au Four* is stuffed and baked in the oven. Next come the *Fillets of Sole, collared*, in *white sauce*, with *capers; fried;* in *forcemeat au gratin; braised; scored and broiled; Normandy mâtelote of soles;* the same with *tomatoes à l'Americaine; à la Orly* (or *Horly*), and many special adaptations termed after places, such as *à la Venitienne, Provençale, Dieppoise, Rouennaise*, etc., mostly without specificity. *Filets in aspic*, as *salad*, and *in mayonnaise*, are excellent cold dishes.

Plaice, French *plie*, when quite fresh admits of some preparations like sole, but does not bear braising or gratinating without becoming pulpy. It is best filleted and fried, and requires some spice and a good sauce to become an agreeable fare.

Flounder, French *carrelet*, is still more perishable than plaice. Boiled fresh it makes good *souchets* (*souchies*).

Halibut is a flat fish which attains large dimensions, and is sold in slices by the pound; it may be boiled, baked, fried, or cooked gently in oil. Similar remarks apply to the *skate*, syn. *maid*, or *ray* (French *raie*); some appreciate the fin part, which becomes gelatinous by boiling. The *dab* (French *limande*) is rarely met with in England; it should be treated like plaice.

The *sturgeon* grows and lives a great part of its life in the sea—the Atlantic Ocean, the Mediterranean, the Red Sea, and the Caspian. It ascends the rivers for spawning at certain seasons, and is then taken and used for food. From the Caspian it ascends the Volga; from the Black Sea it travels up the Danube to near Vienna; from the Mediterranean it visits the Provençe by the Rhône; and here it was taken in such numbers in the sixteenth century that it was paid for only at the rate of a sous a pound. The fish is killed by blows on the head with heavy clubs, and subsequent removal of the spinal marrow; this is made into pâtés. The *roe* is preserved in salt, and becomes *caviar*.

The *sturgeon*, German *Stoehr* or *Hausen*, the *accipenser* of the Romans, is now a rare fish in England. It is a so-called *royal fish*, every such fish swimming in any river in England belonging to the Sovereign, and when taken having to be delivered to him; the only exception to this law are sturgeons taken in the Thames, which belong to the Lord Mayor of London. The sturgeon attains a length of 20 feet, and in weight may exceed 300 lb.

Sturgeon may be *broiled*, after having been cut in slices and freed from skin and fat, which latter, when heated, produces a disagreeable flavour. The broiling may take place in an oiled paper envelope. It may be *stuffed* and *roasted*, *larded*, or *spitted* with strips of eel or anchovies, much like veal; it may be *plain-boiled*, or *baked* and *braised*; the latter form requires a previous marinading, removal of skin, and several flavouring herbs; the *braised* form may be

covered with *forcemeat*, or be glaced and garnished; it may be *curried*, or prepared *au gratin* with fine herbs; or a *muff of sturgeon* (*manchon*) may be prepared as *fricandeau*, like grenadins of veal. Other preparations, such as *blanquettes*, *kebobs*, *scollops*, *cutlets*, *pâtés*, *glacés*, and even a *soup*, offer no specific features.

Caviar.—The eggs of the sturgeon, taken from the freshly-caught fish, are packed in barrels after having been prepared in three forms. The *first* form remains as they leave the fish, without any addition; the *second* form is called half salted, or mild; and the *third* fully salted. The barrels hold from 15 lb. to 20 lb. each. The most important time for the production of caviar is the winter fishing, which takes place in January. *Caviar* is a *hors d'œuvre* according to French classification of edibles*; we have never heard of any preparation made from it; it is eaten with bread and butter or toast and butter, and is a great whetter of the appetite. It is made principally in two localities, on the Elbe and on the Volga. Caviar made on the latter river, passing under the name of *caviar of Astrachan*, is considered the best. This dainty, according to A. Payen, contains in 100 parts, water, 37·50; nitrogenized substance, 28·04; fat, 16·26; other matters free from nitrogen, 7·82; salts, 9·25. An analysis by J. König and C. Brimmer gave: Water, 45·05; nitrogenized matter, 31·90; fat, 14·14; salts, 8·91; of these salts 6·38 were common salt. These analyses, the best on record, are of doubtful value; the amount of *water* we may accept, but there being no distinction between *nitrogenized albuminous* and *nitrogenized phosphorized*, and, thirdly, *nitrogenized cerebrin substances*, we cannot accept the rubric of so-called *fat* either; probably it included the *phosphorized matters* soluble in ether. Caviar is very tasty when eaten spread on the top of fresh (not hot) buttered toast or on buttered bread. It should not be kept long

* Beauvuailliers, *loc. cit.*, ii. 39, writes Kavia.

exposed to the air when once the bottle is opened. In case you get it in a little wooden barrel, subdivide it in small bottles, and close them with cork and bladder to exclude the air until the caviar be wanted.

The *salmon* is said to derive its name from its habit of leaping over difficulties, particularly up waterfalls, when ascending streams for the purpose of spawning. It is considered the most delicate of round fish, but varies in quality with the river in which it is taken. It may not be taken during the spawning season, from September 1 to February 1, but it is said to be in season all the year round in some places, *e.g.*, in Loch Carra, Co. Kerry, Ireland. The fish is not called *salmon* before it attains the age of six years, but is known and sold under different names; in the first year it is called *smolt*, in the second *sprod*, in the third *mort*, in the fourth *fork-tail*, in the fifth *half-fish*. That caught at sea is the best, being fatter and more tender than river fish. The male is the finest-flavoured fish, and has more curd than the female. When it is scored perpendicularly to its long axis with a sharp knife, immediately after removal from the water, and thus put into a condition termed *crimped*, its flesh remains more solid, and retains the curd, that is to say, the coagulable albumin which, after the fish is boiled, shows itself as milky curd. But when kept a few days it undergoes a change, whereby the curd disappears, the meat becomes tender and improved in taste, or, as some enthusiasts say, 'produces oily and balsamic particles which render it nutritious and invigorating, diuretic, pectoral, and restorative;' if it is partaken of too profusely it produces vomiting; the crimped flesh, on the other hand, is hard and dry, lies heavy on the stomach, and when eaten to relative excess, to which its nutty taste invites, causes indigestion. The *earliest fish* comes to London from Ireland and Scotland, and is mostly sold at prices up to 10s. per pound. When out of season the fish has large scarlet,

purple, and blue spots (bruises) on its sides ; the male has the snout long, the female the snout hooked. When in season the colour is silvery pink gray; the flesh when cooked should be of a dark rose colour ; the flesh of salmon out of season is pale. The supply of salmon in the London market has altered somewhat since 1837, when the earliest, from the Severn, began to arrive in November ; the supply then rose until February, when the full season began, and lasted until the following October. We have seen it alleged that in the early decades of the present century *Thames salmon* was preferred in the London market, and some gastronomers pretended to be able to distinguish by taste in which reach of the river any given salmon was taken. But we doubt very much whether, after the construction of the more than forty locks of the river, Thames salmon ever were at home in it in any appreciable number. What salmon was taken in the Thanet was generally *calvered*, *i.e.*, as it is now termed, *crimped*, as defined above, mostly while it was alive. Small salmon, if from 5 lb. to 10 lb. in weight, are termed *salmon gwilts*, or *salmon peel*. They are much sought after because they make handsome dishes of fish when sent to table doubly curved in the shape of the letter S. Very similar to gwilts, though, according to some, distinct from them, are the *Berwick trout*, caught in the river Tweed; they are dressed exactly like the gwilt.

Salmon is *plain-boiled*, *grilled*, or *broiled*, mostly in envelopes of oiled paper; *crusted with quenelle farce*, or *skinned* and *glaced ;* all these processes* may be executed on entire fish, if of moderate size, or on sections, *darns* (French *manchon = muff*). Thus a *darn of salmon*, braised with aspic, is an excellent cold entrée. It may be *filleted*, *fried*, *sauced*, *and egged*, or *filleted*, *sliced*, *fried*, and *stewed ; rolled* or *collared* as practised in Ireland. There is

* Francatelli warns against excessive garnishing, which he quaintly terms 'an unseemly species of medley.'

also a preparation called *à la Génevoise*, regarding which it is credibly reported that, when you order it at Geneva, you have to pay for a bottle of champagne and a bottle of claret, said to have been put into the mirepoix or braise in which the fish was done. This formula is never employed by the Génevese themselves, but only used by restaurateurs to give themselves an air of magnificence in the eyes of the stranger. The inhabitants, when they can make up their minds to go to the expense of two bottles of wine, one of champagne and one of burgundy, do so for the purpose of drinking it in company, and not by any means for putting it into a caldron of their modest kitchen. It is remarkable that Dumas criticises this Génevese formula as having the object of 'se donner par écrit un faux air de magnificence,' while he gravely recites the *faisan Lucullus* of Vuillemot, which is much more absurd than this salmon drowned in wine.

A *Galantine of Salmon*, used as a cold entrée, is the most complicated of all preparations of this fish, and requires a very dexterous cook for its composition. A *Hot Pasty of Salmon* is also a skilful combination. *Boudin of Salmon* is essentially a *forcemeat*, consisting of *salmon purée*, *panada*, *eggs*, and a *little sauce*, the whole shaped into balls and fried in butter. Of cold preparations the most frequently used are *smoked pickled salmon*, *fried*, or the *same in salad*. *Pickled salmon* so called is not like the smoked article, also termed *pickled*, steeped in brine or salted, but merely immersed in a mixture of equal parts of vinegar and water, with herbs and spices.

Smelt, French *éperlan*, is a small delicate fish which lives in the sea, but ascends rivers to spawn, and is then taken. London formerly used to be supplied from the Medway at Rochester, where the old bridge afforded facilities for taking many; when the Lord Mayor of London made his triennial visitation of Yanlet Creek, the

Corporation of Rochester presented him with a dish of smelts; but it is reported that at times they could be no longer obtained near Rochester. Large numbers come from Holland, but are necessarily judged to be inferior to the English. *Smelt* has *roe*, the *salmon fry*, called *smolt*, has none; smelt spawn in November to January, and are then useless, but remain in season during the other nine months of the year. When fresh it has a smell of violet and cucumber, from which its name may be derived, and on account of which the Germans call it fœtid (stink fish); this odour disappears when they are twelve hours out of the water. When bought they should be stiff and firm, have bright eyes and a transparent skin. They are trimmed by pulling out the gills, which bring the trail with them. When smelt is split and dried it is called sparling. A variety of sea and river smelt, the *atherine*, *sea smelt*, or *sand smelt*, is inferior to the real smelt; it is taken in large numbers in the harbour of Boulogne, and forwarded to Paris. Smelt is fried exclusively, and not prepared in any other way; dredged with flour, and painted with butter or oil, crumbed and egged, it is immersed in hot fat, or oil, and fried to a light brown colour.

Sprats, German *Sprotten*, are small fish of the size of anchovies and sardines, which are taken in the Baltic and North Sea, most conveniently and abundantly in the river Thames, even as high as Greenwich, in November, and for some time after. The first dish of sprats of the season used to be served at the Lord Mayor's dinner on the day of his acceding to office. Great numbers of sprats are consumed by the population, the fish being very cheap, costing a penny a pound; the ignorant Philistines are asked to pay fourpence a pound, and, of course, avoid this excessive price. Sprats are by many believed to be young herrings. They do not seem to differ much anatomically

from herrings, and they appear soon after the herrings are gone. However, while sprats rise in brackish water, herrings do not follow them, but remain at sea; and, inversely, sprats are not known to travel with the shoals of herrings.

Sprats contain a large quantity of *an oily fat* of disagreeable flavour, and quite uneatable; this causes all other preparations of sprat, except *the broiled*, to be unattractive or repulsive; *broiling* dissipates or volatilizes most of the oil, and leaves the meat eatable, and even of good flavour. Bouillon from sprats is very salt naturally, and cannot be used in a concentrated form. Smoked and dried sprats taste like kippered herrings.

Whitebait is supposed to be herring fry, and is said to have been raised to the condition of herring in an aquarium. Dumas, in speaking of 'a whitebait dinner at Grennish,' says that this little fish was called *yanchette* in Italy, *pontin* at Nice, and *poisson blanc* at Bordeaux. Probably the only quality which the fish of the various localities have in common is that they are *young fish;* probably they do not belong to the same species in any of these places. If whitebait are mainly herring fry, they are at the same time mixed with a considerable percentage of the fry of other species. They are taken only in brackish water, floating up and down the river with the tide; they make their appearance, being about an inch in length, early in March, and last through the early summer; but becoming large, they lose their attractive tenderness and colour, and assume an oily flavour. Whitebait is eaten fried.

*Mackerel** was probably called *scomber* by the Romans, though the tunny was the principal bearer of that name. As regards the origin of the name mackerel, we have only a surmise by Belon, to the effect that it was derived from

* *Cf.* Belon, Græsse, Lit. Gesch., v. 993; *cf.* Ælian, 'Hist. Animal., xiv. 1; as to name of mackerel (maculârelli), Kitchiner, *loc. cit.*, p. 181.

the Latin *maculârelli*, little spots, the fish being marked with black irregular spot-like stripes on the back. The skin of the French mackerel is of a sea-green colour; their eyes are bright and golden; the gills are very red, and, when they are pulled, carry the trail with them. These fish generally make their appearance off the Land's End about the beginning of April, and as the weather gets warm they gradually come round the coast, and generally arrive off Brighton about May, and continue to remain about the Channel until they begin to shoot their spawn. After they have let go their roes, they are called *shotten mackerel*, and are not worth eating. It is in the *early season*, when they have least roe, that the flesh of these fish is in the highest perfection. There is also an *after-season*, when a few fine mackerel are taken (*i.e.*, during the herring season, about October). These fish, after having had time to fatten and recover their strength, are full of high flavour, and their flesh is firm and juicy; they are commonly called *silver mackerel*, from their beautiful appearance; their colour is almost as bright when they are boiled as it was when they were taken. The *roe* of the *male fish* is *soft*, like the brains of a calf; that of the *female* is full of small eggs, and called *hard roe*. The latter principally, but sometimes also the former, is used in the garnishing of sundry dishes.

Mackerel is frequently *boiled*, but many prefer it in the *broiled* state. Some French and English writers direct it to be served with *gooseberry sauce* (*sauce à l'Anglaise au groseilles à maquereau*), a mixture of equal parts of gooseberry purée with butter sauce or velouté. Now, although this sauce is termed *à l'Anglaise*, we have never met with it in this country, nor, on inquiry, found a person who has had it made for his table, or eaten it. Its inception is evidently the result of the fact that the name of the fish in French is *maquereau*, and the name of the gooseberry in French is *groseille à maquereau*, probably because unripe

gooseberries were put into certain ragoûts, particularly of fish, to heighten the taste thereof. Thus the application furnished a surname. (*Cf.* Mérat et Delens, 'Dict. Mat. Méd.,' art. *Ribes*, vol. iv., p. 82.) The idea of combining the sauce with the fish is evidently exclusively French, and the sauce should pass under the name of *à la Gauloise*. *Marinaded* and *braised* mackerel can be kept for a week or two in the larder ready for use. *Fillets of mackerel* may be *grilled in paper* or *fried*. A recipe for *stewed mackerel* is so complicated as to suffocate all natural flavour of the fish. Simpson, under a recipe entitled *Mackarel à la Maître d'Hôtel*, directs the cook to boil *mackarel herbs*, and chop them quite fine, but without defining their nature; but we may infer from the composition of his *mackarel sauce* that they were chopped parsley, fennel, and mint, parboiled.

Herrings, when in season, that is, when the roe is just forming, are excellent and wholesome fish. They are generally of one size, because they are caught in nets of a certain mesh, in which they are arrested by their own act of erecting the dorsal fin; but they are obtained otherwise of various sizes, as short as six inches and as long as fourteen inches, and of proportionate width and depth, weighing up to 4 lb. When of this exceptional size a fish is called a *king* or *queen herring*. You recognise them to be fresh by the redness of their gills and the brightness of their skins. The best herring for eating or preserving is the half full fish, or so-called *matie*. The earliest fisheries for herring, at the time of King Alfred, were on the coast of Scotland. The Dutch first bought the fish from the native Scotch, and afterwards caught it themselves. The commerce in herrings, according to Eidous, began about the year 1320, just after the Teutons had established themselves on the Baltic. The invention of the art of salting and barrelling herrings is ascribed to a Dutch fisherman, whose name is variously spelled as William Beuckels, or Bücking, or Bückling, and

who died in 1449. The Dutch raised a mausoleum to his memory, and it is related that Charles V. visited it in 1536. The trade of the Dutch in herrings taken on the coasts of Great Britain and Ireland in 1610 amounted to the value of more than two and a half millions sterling.

While living the herring is green over its back, white on flanks and belly; on the dead herring the back becomes blue. The fish ranges from high northern latitudes to 45° lat. N. From June 25 there appear in the Dutch seas the *herring flashes*, caused by the reflection of the sunlight from the shoals or banks of herrings which fill the water for miles. A female herring may contain more than 60,000 eggs. There are seven females for every two males. The finest and best prepared bloaters (*harengs saurs* of the French) were the *saurets* of Germath in Ireland (*Hareng saur* and *sauret = smoked herring*, from *saurer*, to smoke). They were smoked with juniper wood.

Herrings are now brought to market occasionally almost fresh. In that state they are very delicate, and may be prepared for the table by being boiled. Six herrings require two quarts of hot water and a quarter of a pound of salt; boil for twenty minutes, and send Dutch or allemande sauce with them.

The *fat* under the skin of the herring, like that of the sprat, is never of good taste, and should, if possible, be extracted. This is best done by broiling the fish, whether it be fresh, or salted, or smoked. Soyer (*loc. cit.* 143) significantly observes that herrings certainly could be crumbed and fried, but scarcely any person would like them. This would be perfectly true if the eater were to attempt to eat the crust with the meat, as he does in the case of sole or smelt; but let him skin the crumbed and fried herring, and then pick the fillets off the skeleton, and he will find the flesh delicate and pure; the oil has been absorbed by and removed with the skin and the crust over it.

Herrings may receive a great number of different dressings; they may be *baked*, or prepared *en matelote* or *au gratin*. The preserved and salted herring (French *hareng pec*, *i.e.*, pickled) is frequently eaten uncooked, like anchovies, with hot green vegetables (entremets); when it is salted, smoked, and dried, it is best grilled; when dipped into pyroligneous acid, and dried, it becomes *kippered*, as it is technically termed; it then tastes of vinegar and smoke. Boned, stewed, and marinaded in the collared, rolled-up state, fillets of herring pass in North Germany under the name of *Roller-Mops*, in Lancashire and Scotland under that of *sour herring*. In Roman Catholic districts several preparations from preserved herrings are current.

The *sardine* is a small sea-fish, bearing its name from the Mediterranean island where it abounds. It occurs in many seas, abundantly on the coast of Brittany, where many thousands of barrels and millions of tin cases of this fish are annually filled. They are, like the sprats, hardly good to eat fresh, owing to an oil, which has to be got rid of. This is done by draining and pressure, and by salting. Great masses of sardines are taken along the coast of Galicia and imported in a salted state into Spain; then they are fried in oil, and we always found them excellent. *Fresh sardines* should be broiled like sprats, clamped in a gridiron.

Sardines have *scales*, and thereby are distinguished from *anchovies* at first sight, the skin of which is bare.

The *anchovy*, French *anchois*, German *Sardelle*, is a small sea-fish little more than five inches in length, with a smooth skin destitute of scales, a large head, large black eyes, a large swallow, a silvery body, and round back. It is taken during the night on the eastern coasts of Italy, France and Spain. The head being cut off and the trail removed, the washed fish is immediately stratified with salt in barrels. The fishermen of Provençe used salt coloured with ochreous earth, which made the fish red. Both

ochre and colour have been transferred to our English *essence of anchovies* in the shape of *Armenian bolus*. The Provençal fishermen do not change the brine which is formed in the barrels, but, when its level has sunk by evaporation, fill it up. The fishermen of other parts, however, use colourless pure baysalt, and change the brine three times; thus their anchovies do perhaps keep longer, but have less flavour than the more perishable anchovies of Provençe. In seaports anchovies, after having been freed from salt by steeping and dipped in a suitable batter, are eaten either fried or roasted. Salted anchovies are best when new, firm, white outside, vermilion-coloured inside, and free from all traces of putrid smell. They are dressed as fillets by taking out the back-bone, and particularly the group of small bones and spines forming the back-fin. In this state they are used for a great number of culinary preparations, as a flavouring ingredient or zest of the highest value, and as *hors d'œuvre*. As most valuable preparations of anchovy we recall *Anchovy Butter* and *Anchovy Sauce; Rôties and Canapés* of anchovies, combinations with *forcemeat*, or with eggs, lettuce, etc., as *salad*. When preparations of anchovy are made too dilute by insufficiency of material they lose the appetising quality, become flat, or taste of train-oil; this deterioration affects essence of anchovies and sauces by long standing and exposure to air.

The *tunny*, *Scomber thynnus*, L. (from the Greek *thynnos*, from *thyno*, I dart or rush along; Dutch *thonym*, French *thon*, German *Thun*), is a large-sized member of the mackerel family, taken mainly on the Mediterranean coasts, at Marseilles, Corsica, round Sicily, and along the African shore. The aliment afforded by its muscle is so peculiar that it is said to be *neither flesh nor fish*. The fishermen call it *Chartists' veal*, because some parts have the taste and pale colour of veal, but being fish could be eaten by Carthusians. It is eaten fresh and salted, and the celebrated physician

Galen is said to have been the first to teach the manner in which it could be preserved and made fit for transport. Nearly all the tunny eaten in France and Switzerland comes from Provençe, where it is caught in nets in the rivers. For being tinned it is cut in pieces, fried on the grill, then in oil; it is then peppered and salted, placed in little barrels, and infused with vinegar and oil (Galen's method). At the present time it is more commonly preserved in tins by Apperts' method, without any preparation or addition. Current forms of preparation are obtained by *roasting*, *braising*, and *frying*. It is not rarely added in scollops to salads.

Codfish was estimated highly by the Greeks, and prepared with grated cheese, vinegar, salt and oil. After them, history is silent about cod until the Northern fisheries were organized in the ninth century; from this time for six hundred years the inhabitants of Europe mostly used cod taken by fishermen of many nations on the coast of Norway. The great development of cod fisheries, and the systematic curing and transporting of this fish, date from the first third of the sixteenth century. In 1533, Francis I., King of France, sent J. Verrazano, and afterwards Jacques Cartier, to explore the neighbourhood of Newfoundland; these mariners were followed by French fishermen, who, if they did not discover, at least established the knowledge of the prodigious number of fish living in the seas of that island. In the first three months of the year 1792, 210 vessels, of an aggregate capacity of 191,158 tons, left the ports of France to go to the various localities where codfish abounds; and in the beginning of the present century more than 10,000 vessels of all nations were employed in this trade, and brought more than 40,000,000 of salted and dried cod to market. Since the great development which the fisheries on the Dogger Bank in the North Sea have taken, and with the extension of the rapid transport by sea and

land, many more millions of fish come to market, and a much greater number than formerly arrive in a living, fresh state. By the practice of traders to keep living, and mostly wounded, codfish in boxes in the harbours at Grimsby and other places, in a state of starvation, the flesh of the animals is greatly deteriorated, and becomes watery and flabby, or woolly. Yet the sooner cod is killed and eaten after having been taken the better it is in quality and taste. Cod generally comes into full season in October, when the weather is cold. From the end of January to the middle of March codfish are generally out of condition; but, having shot their spawn, they resume a good condition during the end of March and the whole of April and May. The *Dogger Bank cod* are the most esteemed, as they generally cut in large fine flakes; the *North Country cod*, which are caught off the Orkney Isles, are generally very stringy, or what is commonly called woolly, and sell at lower prices, but are caught in greater abundance than Dogger cod. The cod are all taken with hook, and brought in well-boats, or when kept, in boxes, killed in the evening, and brought to London or other places by night trains, expressly running for the transport of fish only.

Codfish ought to be fresh and firm; the uncoloured part of its skin ought to be white with yellow spots; it ought to have its two-pointed chin-beard at the symphysis of the lower jaw. When cod is boiled there ought to be a layer of *white curdled albumin* between each two flakes or coherent groups of muscular fibres, which some call *cream*, others *curd*, others by other names; when this is wanting the cod was poor, sick, *e.g.*, from wounds, or starved, or kept in ice too long.

Never buy the head of cod unless you have a special liking for and experience regarding it, for it is very dear compared to its food value. Some amateurs affect to believe that the head of the Dogger Bank cod has about it several tit-bits,

such as the jelly part about the jowl, the palate and the tongue, for the sake of which they get it baked or boiled, fried and stewed. Kitchiner terms such preparations 'pretty playthings or poor finery,' and truly says that they will not do for those who want a good meal.

Buy the tail only if you intend to fry it, but never for boiling; and never leave it attached to the thick part of the fish, for as it is much thinner than the latter, when it is boiled with it, it will be overdone before the other is cooked; it should therefore always be dressed separately, cut in fillets or slices, and be fried; when boiled it is mostly soft and watery.

The middle of the cod, *muff* (or French *manchon*), is best for boiling, while when cut in slices, *cutlets or darns*, it will do equally well for broiling.

Never buy salt or dried cod if you can buy fresh; if you desire to eat salt cod, pickle it yourself during a few days, and save the trouble of restoring qualities to the preserved fish by which alone it can become eatable again. Cod by itself has little flavour and less fat, and therefore requires savoury, spicy, and fatty additions. It is almost the only animal food of millions of human beings—*e.g.*, the black slaves and labourers of America. It is sold in a great variety of qualities, and these should be well studied by consumers and their cooks. In the beginning of the last century cod was little esteemed by the upper classes, so that Simpson has no recipe at all for its preparation in any shape.

The *cod cured* on the Dogger Bank is remarkably fine, and seldom more than three weeks in the cured state before going to market; the *barrel cod* is commonly cured on the coast of Scotland and Yorkshire. There is a great deal of inferior cured salt fish brought from Newfoundland and Iceland.

The Dutch name for fresh cod is *kabeljau*, in French

rendered *cabillaud*, or *cabiau*. When it is salted the French term it *morue* (from the systematic Latin name *Gadus morrhua*). Salt cod in Holland and Germany is called *laberdan*, *salt and dried cod* is termed *klippfish*. Cod merely dried without having been salted is termed *stockfish*. The Portuguese term the latter *bakeljau;* if this be not a mere corruption by displacement of consonants, there may be a linguistic connection between *stock*, a stick, and *bakel*, as a derivate from the Latin *baculus*, a stick.

The codfish is stated by Anderson* to have the power of ejecting anything indigestible he may have swallowed by turning his stomach inside out through his mouth, and, after having emptied and well washed it with sea water, to retract it into his belly, and be ready for another meal. This fable is probably the result of the observation that the cod's stomach is mostly found quite empty and clean, the result of his enormous digesting power. This has no doubt a great influence upon the flesh of the animal, and helps to keep it so healthy and clean as it is mostly found.

Codfish plain-boiled, French *cabillaud*, or *morue fraiche à la Hollandaise* (Beauv., ii. 40), is a favourite form of preparation; many put the fish in hot water, but Kitchiner p. 173, directs it to be placed, and its slices also, in cold water, and boiled for twenty minutes; a piece of a large fish requires half an hour's boiling. Take care that you always obtain and boil and serve with the fish a piece of *the cod's liver*, its *roe*, and so-called *chitterlings;* never allow these parts to be abstracted. The liver imparts more flavour than oyster sauce. Serve with brown butter and boiled potatoes; in England oyster sauce is preferred. *Scollops of cod* with *béchamel sauce* is also a good formula. *Salt cod boiled* must be well prepared by soaking in water, for from six hours to two days; take care to use *soft water*,

* Ex D.D., 715. Fresh cod, *cf.* 'The Cook's Cookery,' p. 116. If you can, get a cod hot out of the sea,' Kitchiner, p. 172.

as hard will make the fish tough. *Barrelled cod* requires less soaking, but must be boiled in *soft water*. According to Count Rumford (Essay x., p. 18), 'people of fashion' in the seaport towns of the New England States of North America dined regularly on the Saturday of every week on *salt fish;* its good quality was explained by the practice of keeping it for several hours in water that was just *scalding hot*, but was never actually made to boil. Dr. Kitchiner's favourite vegetable accompaniment of salt cod was a dish of equal parts of red beetroot and parsnips.

When *whitings* are scarce, the fishmongers sometimes skin and dress *young codlings*, so that inexperienced persons can hardly tell the difference; as the codling has a *beard*, which the whiting has not, this also is cut away, whence the appellation of *shaved* codling; however, if you turn up the jowl, you may see the mark where the beard was, or the place where it was not, and thereby discover whether the fish be a *real whiting* or a *shaved codling*.

Cod may be *stewed, stuffed, and baked* in several variations. *Fried Cod* in *Slices*, in *rice with tomatoes*, called *à la Seville*, with *mussel sauce*, is an excellent dish. *Curried Cod*, French *cabillaud à l'Indienne* or *à la Kari*, is a stewed form. *Cabeached Cod* was a favourite of our friend Ignotus. *Slices of Crimped Cod, crumbed and fried*, French *cabillaud pané*, is a quickly-prepared form. A good ragoût is *Mâtelote Normande*. More rarely used forms are *Cod stuffed, covered with egg and crumb*, to which *Parma cheese* has been added, French *cabillaud à l'Italienne; Cabillaud au Gratin*, also with cheese.

Preparations of *salt and dried*, or *merely dried, cod, klipp-fish and stockfish of the Dutch*, should be studied by persons who travel in remote districts of Portugal and Spain, or in Africa, or in America, whether north or south of the equator, or who have to live in those lands; for at periods they may find it to be the only animal food obtainable.

Both require *soft water* for soaking, and the merely dried fish must be kept in a solution of potash (carbonate) first, and then for forty-eight hours in a solution of *caustic potash*—*i.e.*, a *solution of carbonate* (or beech-wood ash) made *caustic* with milk of lime. When again watered and cleaned, the fish may be parboiled—*i.e.*, kept in scalding water until done—but should never be boiled. It requires *brown butter*, or *butter sauce*, in the alternative *brown aromatic* or *piquant sauce*.

Ragoût of Salt Codfish—French *brandade de morue*—much used in Provençe and Languedoc, at a former period celebrated at Paris, derives its French name from the old French verb *brandir*, to brandish, flourish, meaning, in its application to our dish, to stir, agitate, or shake; for, in order to attain its utmost excellence, it requires much patient stirring of a particular technical kind. The *Brandade de Morue à la Mode de Montpellier* is the most complete and accomplished dish of this kind, and can be served as relevé of fish at a set dinner. The brandade can also be made with fresh cod, and is then *de Cabillaud*.

Cods' sounds are their *swimming bladders*, the analogues of *isinglass*, the bladder of the *sturgeon*. Cods' sounds do not, on boiling, dissolve as gelatine; they are prepared in various ways, and are more an object of fancy than a nutritious dish.

Haddock is the *callarias* and *galeris* of the Romans, *Schellfish* of the Germans, *aigrefin* or *églefin* of the French. It has a very fine flavour when fresh and in season, which is from November to January for large fish, and from February to May for smaller ones. Some believe a fish weighing from six to seven pounds to be the best size; but such fish are rare, and still more rare are fish weighing up to twelve pounds. The haddocks of the London retail trade weigh a few pounds only at the outside, and the smaller ones are very disadvantageous food. When in the sea searching for their prey, they follow the young herrings and

sprats, and when feeding on them their flesh is richer than when they are feeding on whitings. They must be eaten quite fresh or cured. When large haddocks are sold in the London market, they are generally called Dublin Bay, but in reality are mostly taken on the coast of Sussex and Hampshire. Haddock deteriorates even more than cod by being kept, so that some gastronomers declare it the poorest fish that swims, with neither the delicacy of the whiting nor the juiciness of the cod. Haddock is mostly *boiled plain*, or *salted and boiled*, or *fried*, *broiled*, *stuffed*, and *baked*. Salted and dried haddock is not rarely called *Findhorn* haddock in England, from a promontory in Scotland where this preparation is particularly well made. The word is generally corrupted into *Finnon*, whence some persons derive the erroneous idea that the fish came from Finland, or that the mode of preparation was Finnish. All the best rules for preparing, dressing, curing, and cooking haddock are Scotch. The French think very little of haddock, so that D.D. and Beauvilliers have not a single recipe for its preparation, and do not even mention it.

The *gurnet*, or *gurnard* or *noud*—French *grondin*—derives its name from the grunting noise it makes by friction of its jowl-bone. The Romans call it *cuculus*, from the supposed similarity of its notes to those of this bird. There are several varieties of gurnet, called the gray, red, streaked, yellow, and sapphirine. All of them are good to eat, but the sapphirine is considered better than the rest, which collectively are called *pipers*. The sapphirine has a very long upper jaw. Its side, or pectoral, fins are on the outside green, and purple underneath; its sides are red, its belly is white, and its back green. The entire fish, when seen in a clear sea, has a beautiful appearance. Gurnet may be *stuffed and baked*, or *braised*, *boiled*, *sauced*, *egged*, *crumbed*, and *baked*, or *stuffed and boiled*, or *filleted and fried*. It requires a good sauce.

The red mullet, or *sur mullet*—French *rouget* or *mulet*—a sea-fish characterized by a large head and a red skin, abundant on all Mediterranean coasts, is taken in the English Channel, and particularly at Plymouth. The Romans valued it greatly, and observed its change of colour when it dies. Some modern enthusiasts termed it *the woodcock of the sea*, as its trail is eatable when suitably cooked. Its flesh is white, firm, short, agreeable, and digestible, and on the plate separates easily into flakes. In the sea, mullets sometimes travel in shoals underneath shoals of mackerel. For cooking, the fish should be only lightly scraped, or not scraped at all; the gills should then be pulled, when part of the trail will come with them. This is all the eventration that is required. There is a variety of mullet which is reddish-brown, sometimes called *the striped mullet*. Its flesh is firmer, but nearly as good as that of the perfectly red variety. The mullet prefers a muddy sea-bottom. It is best grilled, and it is not advisable to boil it ever in court bouillon. *Anchovy*, or *Italian*, or *espagnole sauce* go best with it. It may be *filleted*, *marinaded and fried*, *filleted and baked*, *grilled* with fine herbs, or *grilled in oiled paper*.

Gray mullet, *grayling*, and *whiting pout* (the latter, in French, *tacaud*), should be prepared like red mullet.

The *John Dory*—French *Jaune Doré*—is excellent when fresh. It is mostly eaten plain-boiled, with lobster or Dutch sauce. It may be stuffed with forcemeat, and braised or baked; the stuffing should be kept fat, and slightly spiced with tinctures and herbs. Baste the fish, and keep it moist by bacon or oiled paper. Probably owing to the curious appearance of the fish, many fables have been connected with it—such as that it was the fish out of the mouth of which Peter took the tribute-money; or that the marks on its head were impressed by St. Christopher when he caught one in wading through an arm of the sea. As

the head is very large and useless as food, only fish of at least a foot in length, and from four to six pounds in weight, should be taken for cooking.

Whiting—French *merlan*—is reputed to be a most delicate fish, and very easily digested by a human stomach: 'Merlans mangés ne pèsent non plus dans l'estomac que pendus à la ceinture.' Moreover, it is a fish of great practical value, as it is in season all the year on different parts of the coast. The best size for cooking purposes is about nine inches long; some rare specimens have been known to attain a length of twenty-four inches. Fish less than six inches in length may not lawfully be taken. Their flesh should be firm, and their eyes bright. The *trimming* of the whiting consists in skinning it, bending it in a circle, and fixing the tail in its mouth with the aid of a wooden peg. French cooks only scrape the whiting, and score or crimp it obliquely; this scarifying is superfluous. Whiting is mostly *fried*, rarely *boiled;* may be *broiled*, *braised*, and *finished au gratin*. The latter requires many additions. Gouffé demands for two fish of a pound in weight each—therefore 1,000 grammes—no less than 900 grammes of mushrooms! This reminds of the proverbial drowning of the miller. A hundred grammes of mushrooms are sufficient for the gratination. Whiting admits, by its neutrality, of many forms of preparation—it may be *baked*, *fried*, *filleted*, *marinaded;* presented as *boudins*, *quenelles*, or *farce*. As the flesh basis of farces for stuffing it is particularly valuable.

There are some *rare and little-used varieties of fish*, which we will only name: *Scad*, or *horse-mackerel; garfish*, *horn-fish*, or *tobacco-pipe fish; skipper*, or *saucy pike; whiting pollock*, or *glassen; black pollock*, *raw pollock*, or *coal fish*, and their young, called *pollards;* the *capeling;* the *ling*, whose name is supposed to be a corruption of *long*, as it grows up to ten feet in length; *hake*, when salt called *Poor John; forked hake; bass*, also called *sea-wolf*, a species of

marine perch; *conger eel*, a very bony fish, of which Galen said that it was the hardest and most indigestible of fish; the *muræna*, or *sea-eel*, of which the Romans had a great opinion—on Cæsar's return from Gaul, a speculator offered him 6,000 murænas to be used at his triumphal banquet; *bream*, *shad*, *dace*, *weaver*, *sea-barbel*, and *thornback*.

CHAPTER XLVIII.

PREPARATIONS OF SWEET-WATER FISH.

Trout (French *truite*, German *Forelle*) is the finest sweet-water fish. Of two varieties, one has *white*, the other *rose-coloured* flesh; the latter is called *salmon trout*, and is most esteemed; the colour of its flesh is supposed to be derived from the spawn and young of the crayfish which the trout eat. Although trout may grow to very large size (Soyer ate of one, taken in the Lake of Killarney, which weighed 26 lb.), they occur in the market only of moderate size. Trout should be boiled in salt water, with a little vinegar and aromatic herbs, and served with boiled potatoes and browned butter. This is the form to which, after having tried many others, we always prefer to return. *Cold boiled trout* is excellent when served in a mayonnaise. When travelling in the Pyrenees we had this dish put before us almost daily. There is a recipe for *Trout boiled in Wine*, an echo of the *faisan Lucullus* of Vuillemot, which we advise our readers not to spoil their fish with; even the ragoût of mushrooms, the allemande sauce, and the garnishes could not restore the flavour of the trout drowned in and evaporated with the champagne or sauterne. Trout may be prepared *au gratin*, or *boiled*, *sauced*, *egged*, and *baked* (*à l'Aurore*), or *baked* in envelopes with *fine herbs*, or *stuffed* and *stewed* (*truites farcies*), or *filleted* and *fried*.

We have just related that the 'stuffed trout' was to have been boiled in wine. This recipe comes from Reynière, of 'Almanach' notoriety; he directed that the wine in which the trout was boiling should *be made* to take fire, probably as a proof of the alcohol having in the main been expelled. Many cookery-book compilers in succession copy this one from the other without seeing its purport, saying that, if the wine took fire, it would *improve the sauce*. None of these writers has ever made this sauce, simply because a composition such as the recipe of Reynière indicates *does* not, because it *cannot*, take fire, even if it flashed when a lighted match were put to it. Reynière recommended the addition of *a little wine* to the mixture of bouillon and vegetables; the next generation of cookery-book compilers prescribed a *bottleful of chablis;* the latest lights with the *cœur leger*, *two or three bottles* full. Such a sautapan they no doubt could have fired, and the kitchen chimney, perhaps the kitchen as well. These recipes are striking instances of the errors of some of these writers—namely, of attempting to give themselves an air of magnificence by written propositions, which, when closely considered, are entirely impracticable.

Trout may be filleted, fried, and be formed into an 'epigram,' a mysterious name from early French cookery, in which there was an element of symbolic mysticism. A good cold entrée for supper is *Trout with Montpellier Butter*.

Char is taken in the lakes of Cumberland and Westmoreland, and is in season from July till October. When fresh it may be eaten as souchet; it is brought to London as *potted char*, and, curiously enough, reported to be fresh in April. Char may be *boiled*, *skinned*, and *glaced*, and makes a good basis for a *stewed matelote*.

Lampreys have a halo of anecdote around them, which might fill many pages; most of these are fables, such as

that the Romans fed lampreys upon the dead bodies of slaves; or that Pollio ordered a living slave, who had maliciously broken a glass vessel, 'to be thrown to the lampreys' (as if they were tigers); or that Henry I., King of England, died (1135) of a surfeit of lampreys; and that other persons in subsequent centuries had a similar misfortune. The lamprey resembles the eel in shape; it lives in the sea, but in spring rises into rivers; in colour it is greenish yellow, with golden patches and black points; its under side is paler; it grows up to 7 lb. in weight. The river Severn yielded some of the best, and the town of Gloucester used to present annually (about New Year) a pasty of lampreys to the sovereign of England. Platina reproved the popes and great folks of Rome for their luxury in lampreys, which were, he said, drowned in Cyprus wine, with a nutmeg in the mouth and a clove in each gill-hole. Perhaps the wine was drunk after all, as in the case of salmon *à la Génevoise*, and appeared only in the kitchen bills as the court bouillon of the fish.

Young lampreys (in French *lamprillons*) are much fancied. The fry are called in French *sept-œil*, in German *nine-eye*, from the gill-holes on the neck; some declare these fish to be a distinct species. They are prepared at Rouen and Barfleur with a mixture of butter, purée of sorrel, and fine herbs, and considered as a delicate hors d'œuvre.

The large lampreys are to this day in France prepared in the same manner as in the sixteenth century; the preparation is called *à l'angevine*. We conjecture that this word should be spelled *anchevine*, and thus show its relation to, or descent from, anchovy. The lamprey of the Thames is much smaller than that of the Severn, and considered to be a different sort; it is called *lampern*, and can be obtained from London fishmongers during the time from October till March. The lampreys must be parboiled in salt and water to discharge the muddy taste with which they are

frequently infected; they may then be *stewed*, or with other fish worked into a *matelote*.

The eel (French *anguille*, German *Aal*) is the hero of many fables. The Egyptians revered it as a deity, and Athenæus termed it a daughter of Jupiter. It delights to live in muddy waters, provided it can reach the clear also. It may attain an enormous size, the largest specimens having been obtained in Scotland, Poland, and Italy. The sexes are not easily distinguished; the eggs are microscopically small, and are hatched in the sea or in estuaries; the fry ascends rivers in continuous shoals of enormous lengths. The eel on its back has a brownish-blue colour; its belly is of silvery white when it has access to flowing water; on the other hand, eels of marshes or confined tanks have an earthy colour on the under side. Their partiality for mud is great, probably because they find their food in it; this causes them to taste muddy—that is to say, to impart a flavour to the mouth which reminds of the smell of mud in marshes and tanks; to free them from it, it is necessary to make them live for some days in clean water frequently renewed or aërated.

The eel may be killed by pithing. It is generally skinned, for not only is the skin hard, tough, and dark-coloured, but there is also just underneath it an oily fat, which is not of good taste, and not always digestible. The skin may be pulled off after it has been loosened at the neck by a circular incision, or been made to blister and become loose by the eel being externally grilled over a charcoal fire. The Jews do not eat eel, probably on account of its similarity to a serpent, which they formerly worshipped, as the Egyptians did the eel.

There are four distinct sorts of eel—the *snig*, the *broad-nosed*, the *grig*, and the *sharp-nosed*; the latter is the kind generally known. The London markets are supplied with eels principally from Holland.

Of preparations, *eel spitchcocked and grilled* was once very popular; for this the eel was skinned, gutted, and boned, covered with spice, herbs, egged and crumbed, and grilled on a gridiron. The verb 'to spitchcock,' of which the origin is not known, does not include *frying*, but only grilling. The French cooks call *spitchcocking* the English way of dressing eel. In some recipes the skin is left on the fish, but in others its removal is directed, as it is apt to offend delicate stomachs. Variations of spitchcocking are *Anguille à la Broche* and *à la Ste. Ménehould*.

Owing to its freedom from spinous bones, its fine flavour, and its universal distribution, eel is the most popular of sweet-water fishes; accordingly, it has been honoured with a great many modes of cooking. *Stewing* is perhaps the most frequently employed; or it is *stewed*, and then *crumbed* and *fried;* or it is *baked* in the oven; or it may be *boiled blue* (French *à la minute*), and eaten with brown butter, Dutch sauce, or poivrade. *Plain-frying* is the most rapid process of preparation. The *Compound Matelote of Eel* deserves some notice, because it offers some analogy to the *Bouille abaisse* in having *carp*, *eel*, *tench*, and *perch* for ingredients; but it is saturated with garlic and onions, and to be 'moistened' with two bottles of Narbonne wine. The recipe is recorded and formulated by Vuillemot, the collaborator of Dumas on the Dictionary, and, like much of what we have seen of his cookery, is essentially coarse; but it was originally suggested by that gastro-philistine writer, Grimod de la Reynière, and this makes us wonder how a hard-headed business man could lend himself to perpetrate it. It shows the same waste of wine as the *faisan Lucullus*, and this makes it impracticable on the one, and unæsthetical on the other, hand. Dumas, in wholesome fear of small bones, advised the matelote to be made of *eel* only, with *soft* and *hard roe of carp*. A number of variations of the matelote do not much alter its principal

features. An *Accolade of Eels on the Spit* used to be put every Saturday upon the table of Anne of Austria, Queen of Louis XIII., and mother of Louis XIV. *Eel boned, stuffed,* and *stewed* gives an opportunity for exhibiting the qualities of *whiting* for the production of forcemeat from fish. *This form* may also be eaten cold in *aspic;* when the slices are arranged in a turret-like structure the dish is called *Bastion d'Anguille.* A ragoût *with stewed eel* and other ingredients makes a good *pasty.*

Carp lives in rivers and ponds in South Europe. It was naturalized in England by Peter Marshall in 1514, in Denmark by Peter Oxe in 1560, and a few years later in Sweden and Holland. Greek and Roman writers mention it as a fish of secondary quality. It is reported that very heavy carps were taken in the Rhone and the Oder, but these reports are as little substantiated as those about the carps of King Francis I. in the ponds of Fontainebleau. The carp is so proliferous that Dr. Petit could count 342,000 eggs in a female of eighteen inches in length; a carp weighing 9 lb. contained 621,600 eggs. Of this roe of carp the Oriental Jews, who are forbidden to eat the caviar from sturgeon, make a mock caviar as a substitute for the real. Dumas relates that when he was at Poti, at the mouth of the river Rioni, he made an excursion to the Lake of Poti, which is eight leagues in circumference, and communicates with the sea. With the aid of a fisherwoman, he took many fish, amongst them a carp 40 lb. in weight. It contained 13 lb. of egg-roe, and one of its scales covered entirely a five-franc (silver) piece. The flesh of this carp had no muddy taste, but was of quite pure flavour. As the carp, like the eel, burrows much in mud, partly for protection, partly for spawning, feeding, and wintering, it acquires the peculiar flavour called *muddy.* From this it is freed by keeping it for some time, days or weeks, in running pure water, enclosed in boxes with perforated bottoms and sides. Some

cooks remove the muddy flavour by drenching the carp, just out of the water, with a glassful of vinegar. This causes it to burst into a violent perspiration, and in this the muddy taste is discharged. When you dress carp for cooking, take particular care to extract from the back of the head an angular substance called the *gall-stone*, French *l'amer;* if this were not removed it would impart a bitter taste to the entire fish, and make it unfit for the table. Carp has for centuries been much reared and valued by the inhabitants of religious houses, so-called monks and nuns, and by great landed proprietors. But in late years it has much decreased in value or estimation. However, one of the great landed proprietors in Bohemia is reported to derive a great income from the produce of fish-ponds, in which, amongst other fish, carp are reared.

Carp may be *marinaded and fried*, or *stuffed and grilled;* it may be *boiled blue*, or in *court bouillon* (semi-braised); *boiled with mushrooms;* the Russians are said to *boil it in beer—Carpe à la Bière*, or *à la Moscovite; Carpe à la Daube* is a complicated stuffed form, with an elaborate ragoût; *Carpe en Poupeton* is similar (see the word *poupeton* in the vocabulary); *carp covered with or transformed into force-meat; carp stewed;* ditto *stewed and fried*, or *baked; fillets of carp; hashed carp; fricandeau of carp; larded* and *other preparations of carp and of its roes.* A fanciful cook has endeavoured to make a dish of *tongues of carp.* As the fishes listened to St. Antony when he found his church empty, they should be protected from this manifestation of contempt for their silentious habits.

Tench, French *tanche*, German *Schleie*, *Cyprinus tincta*, may be prepared in many ways like carp, *e.g.*, as *matelote* along with eel and carp, or as *Carp à la Poulette*, and *grilled.* Tench must be scraped not from tail to head, but from belly to back, to remove its scales. There is a marine tench as well as a sweet-water one.

The *Bavarian renke*, a small carp, thrives in the deep waters of the Bavarian Alps or Highlands, and of Tyrol. At Munich, *e.g.*, it may be had twice a week from the Lake of Starnberg when it is in season. Egged, crumbed, and fried, it is as perfect as any fish on the globe. It is almost boneless, a feature which raises it high above other sweet-water fish, eels alone excepted. It varies in size from that of a herring to much larger dimensions, in which it weighs up to 4½ lb.

The *pike*, in its younger state also called *jack*, French *brochet*, German *Hecht*, *Esox lucius*, is the shark of sweet waters; it lives on fish, and swallows them entire. It is proliferous, and attains a considerable age and great size. Its flesh is shorter than that of cod, but is similarly destitute of flavour. A pike eats in six years 252 kilograms of living fish; taking the value of this at a franc per kilo, we have 252 francs, without considering how much this devoured fish would have increased in six years. Supposing a pike to weigh 10 kilos in the sixth year, it would cost the rearer 25 francs 2 centimes per kilo; but probably it would not weigh 5 kilos in the sixth year, and cost more than 50 francs per kilo, while it would fetch in the market only 2 francs per kilo. The rearing of pike in closed ponds is therefore not a profitable business. In rivers it is destroyed as much as possible, and the size of pike taken over most parts of Europe has during the present century decreased considerably. The largest pike of which we have authentic record was 46 inches long and 36 lb. in weight.

Pike may be *boiled blue* or in *court bouillon;* it improves by being hung for a few days in cold weather; it may be *crimped and boiled;* or *braised; roasted; marinaded, crumbed, and grilled. Jack* has a similar variety of recipes adapted to it: *en fricandeau; larded and braised* with ragoût; as *fillets* and *cutlets* fried and grilled, etc.; *stuffed and baked;*

studded and braised. The French culinary writer M. de Courchamps gives a recipe for *a beautiful relevé* (of pike) *to be served as a large dish in the first service.* He terms it one of the most expensive dishes of the modern kitchen. The recipe is perfectly philistine by the vulgarity of its plethora, and only fit for the rustic *geld-brotz* dining in a Paris restaurant regardless of expense ; the complicated materials must needs spoil either the pike or the digestion.

Perch, German *Barsch*, *Perca fluviatilis*, is a river fish, but thrives also in lakes of sweet water. It is a voracious destroyer. It may be boiled with savoury and aromatic herbs, and this form goes in French culinarism by the comical name of *à la watter-fish*, with much variety of spelling, *e.g.*, *wastrefische*. It may be prepared much like pike, but is a hard and tasteless dish.

Perch-pike, German *Zander*, is much esteemed in North and Central Germany. Some German culinary treatises give as many as fifteen special recipes for its preparation. It is best prepared like pike.

Gudgeon, the *gobio* of the Romans, French *goujon*, German *Gründling*, is a small fish, seldom reaching a pound in weight. At Paris it is a great favourite, and prepared like *smelt*.

Roach, German *Roche*, like *dace* and *chub*, is a fish of little value as food.

Barbel, French *bar*, German *Barbe*, should never be eaten, as it is liable to exhibit poisonous qualities.

Gwinniad, from Welsh *gwen*, *white*, German *Weissfisch*, is a silvery-looking small fish, almost uneatable from its many spinous bones. At Nürnberg the paste of its scales is used for lining the inside of hollow *glass beads*, whereby they are made to look like *real pearls*.

CHAPTER XLIX.

PREPARATIONS OF CRUSTACEANS AND MOLLUSCS, AMPHIBIANS AND REPTILES.

Culinary art in its application to crustaceans and molluscs becomes much more restricted than it is in relation to higher animals used for food. *Lobster* is mostly *plain-boiled.* After this preparation its meat may receive various additional accommodations, such as a *tomato sauce*, whereby it becomes *à l'Americaine;* or a *gratination;* or be formed into a *boudin*, or a *cake* so called, being a *pâté;* or it may be formed into *quenelles*, with the flavour of different *sauces*, or with *spinach. Tinned lobster* is rather coarse, and requires much skill to become tasty. *Potted lobster* gives a chance to a skilful cook for producing a specialized finished preparation.

Sea crawfish may be prepared much like lobster. *Langostinos*, or Southern prawns, about fifty to the pound, should be treated like the following.

Prawns and shrimps are distinguished by a very fine savoury taste, which makes them welcome additions to sauces (see Garum, *supra*), farces, salads, and relishes of bread and butter of rare effect. To learn their full value, acquire a pailful of prawns of the Isle of Wight, or of the Tagus at Lisbon, and let them be boiled at once and served with, say, tea. Or request the shrimpmonger to bring you a quart of his last boiling while they are hot. To shell them, hold the carapace and part of the tail of the shrimp with the thumb and index finger of the right hand; with the left hand take hold of the last three joints of the tail, bend it back a little, and pull, when the shell of the tail will come off at the third joint; then lay hold of the flesh of the tail,

which on pulling will come easily out of the remainder of the shell.

The so-called *potting* of prawns and shrimps is really a mode of preserving them in clarified butter (ghee). *Prawns* go well in an *omelette* or in *scrambled eggs*. Prawns in French are called *crevettes*, shrimps *chevrettes*, or *salicoques*. The *omelette* with *prawn tails* is beautifully said by Dumas 'to *contain much kitchen*,' meaning that most dexterous cookery was involved in its production—'voici un article qui, je crois, contient beaucoup de cuisine.' *Prawn soup à la Bisque* is quite analogous to true *bisque*, described under *Soups*. In its preparation a little alcohol is not only useful, but necessary, to extract the *colour* and *flavour*, and leave it with the fat.

Crayfish, or *crawfish*, is a favourite with cooks for garnishes for mere show, on skewers surmounting or screening the dishes. Their main mission is to furnish that excellent soup called *bisque*. Jules Janin is reported to have jocularly termed the boiled lobster *a marine cardinal*. Dumas, smelling disrespect, denies this. By extending this a little, we might term the crustaceans, which turn red by heat, *aquatic cardinals;* to cooks such a comparison will appear less disrespectful than to some other people, as they are in the habit of calling many dishes, distinguished by a natural or artificially imparted red colour, *à la cardinal*. Crayfish has been honoured with many recipes for its preparation besides those of bisque. It is *boiled, stewed à la Bordelaise, à l'Anglaise, en matelote*—after the manner of *Gascony;* on *canapés*, in *aspic*, etc.

Dressed crab, hot or cold, is an old English dish, and requires much patience for its picking. Many fishmongers have great dexterity in its preparation, and produce a good-looking dish.

Of *oysters* there is a great variety in the world, but none attain the quality of the *English natives* of *Whitstable*.

There are oysters which may yet be cooked, although, like mussels, they are not very suitable for being eaten raw. The *tinned oysters* from foreign parts are of such a nature that cheapness alone could claim for them a place in the kitchen. There are many preparations into which oysters used to enter as flavouring accessories—*oyster sauce*, *oyster soup*, etc.; but their further use is much restricted by the high price of the shellfish. Oysters may be *scolloped*, *fried in butter and crumb*, *stewed*, and placed in *small pâtés*, or in *vol-au-vent*. There are *hâtelets of oysters*, being oysters *grilled on skewers*, *pickled oysters*, *oysters in hash*, in *force-meat*, with *Parma cheese*, *à la Daube*, and others.

The *escalop* or *scollop* is known by its beautiful ridged shell, which is used not only to dress, cook and serve its own fish therein, but also as a vessel for many similar, yet as to material widely heterogeneous, preparations, such as are then called 'scolloped' or colloped. The scollop is in season, like the oyster, from September to April, and is not allowed to be taken during the months from May to August inclusive. On the whole, the scollop is more a curiosity than an article of common consumption.

The *mussel*, French *moûle*, *Mytilus edulis*, when half grown and properly prepared, is an excellent article of food; when full grown it is somewhat hard. It has an impaired reputation because some rare specimens have been found poisonous, even with fatal effect; but it is probable that the alleged poison was as much poison to the shellfish as to the persons who ate the latter. Hence it is believed that their quality depends greatly upon the place in which they have lived, and their flavour upon the objects to which they attach themselves by the elastic fibres of their byssus. Mussels are most used for sauces and garnishes, but there are also substantial preparations, such as *Mussels in Force-meat* (*Moûles à la Bordelaise*). We made the acquaintance of this dish at Bordeaux, and have kept its memory green.

The trimmed mussel is replaced in its shell spiced, and covered with a savoury farce, *e.g.*, sausage meat ; it is then painted with butter, over this with yolk, crumbed, again buttered, and baked in an oven for twenty minutes.

Clams are a species of *cockles*, found only in Devonshire, Cornwall, part of Wales, and on the west coast of Ireland and Scotland. On the basaltic island of Staffa the cave third in size is named after this shellfish *Clam Shell Cave.* Clams, when small, may be eaten raw ; when they are larger they may be cooked after several of the recipes applicable to oysters.

Cockles and *whelks* are, like oysters, eaten raw. *Periwinkles*, popularly called *winkles*, are small marine snails, and eaten as a relish with bread-and-butter.

A great variety of *molluscs in shells* are considered edible in the cooked state in many parts of the world ; on some American markets such shellfish, removed from their tests, are sold by the gallon and bushel. Some of these edible molluscs are very large, *e.g.*, the *hammussel*, *Pinna squamosa*, which is fished up from the bottom of the salt lakes of Meleda, one of the larger Dalmatian islands. The animal is eaten stewed in *risotto ;* it attains a length of from two to three feet. It also yields the silky byssus, which is used for making gloves and other tissues.

The *octopus* or *sepia* was eaten by Greeks and Romans, and is used in the South of Spain in the present day. The cartilaginous plate of its back, when trimmed and stewed, is much like the tendrons of veal. A sauce of reduced espagnole, *coloured deeply with the ink from the bag of the sepia*, is sent to table with it. This preparation is an attractive, refined, and digestible dish.

The *preparation of a dish of frogs* has led to the greatest of modern inventions, namely, *galvanic electricity.* Nobody would probably take to a frog diet, or arrange a meal of frogs, out of enthusiasm for this fact. But thousands living

in countries where frogs are large and numerous prepare some excellent dishes from these amphibious animals. We have prepared them ourselves, and think highly of them. Thus, *grilled* on a *skewer*, basted with *butter*, or crumbed over, the thighs form an excellent *bonne-bouche*. They may be dressed like sweet-water fish, fried in butter, or stewed in white or brown sauce.

A Würtemberg nobleman suffering from dyspepsia had been allowed by his physician to eat a dish of frogs' thighs. As his symptoms returned acutely after it, he sent for the doctor and complained of the permission. The doctor, with great presence of mind, declared that what the patient had eaten must have been *toads' thighs*, and this impromptu terminated the incident to general satisfaction.

The *iguana* is a small *lizard* living in the West Indies and Central America. It is much sought after for its fine-flavoured meat, and will in course of time become extinct in consequence.

Preparations of turtle have been discussed under the head of soups. Formerly *the flesh of turtle* was much valued, but at the present time it is hardly ever eaten.

CHAPTER L.

MEAT PUDDINGS, PIES, PÂTÉS-CHAUDS, RAISED PIES, VOL-AU-VENTS, TIMBALES, CASSEROLES.

A CHAPTER on *boiled suet puddings* would furnish recipes for at least *eleven principal dishes ;* but including the *variations* and the *compound puddings*, we obtain a number approaching *thirty*, not to mention those which are only indicated as feasible, such as preparations to be made with

rare kinds of birds. The principal meat puddings in particular, and their *compositions with kidneys*, do not depend upon season, admit of accurate calculation as to cost, are nutritive, savoury, and eatable to the very last particle, without residue; to this the bones of cutlets only form an exception, and these can be avoided if slices from the leg be taken instead of the neck and back. *Sausage Pudding*, in particular, is a dish which can be quickly made, and though it requires some time for boiling the crust, the contents are more quickly, and therefore more thoroughly, done. It is also certain that, while *baked pies*, with the same ingredients, are not rarely of mediocre quality, contain hard meat, or show a burnt or doughy crust, boiled suet puddings are the least liable to any accident, and should therefore be prepared from time to time in every household, if only to maintain the practice.

A *pie* is a quantity of meat or fruit baked in a dish while it is covered with a layer of paste which is baked along with it. The *etymology* of the word *pie* is uncertain, some deriving it from the Irish and Gaelic name, *pighe*, for the same dish. But it is more probable that 'pie' is the older, and 'pighe' the derived form; we conclude this from the fact that not only *the word*, but also *the dish*, are *peculiarly national* to England, and interwoven with the history of its culture,*

* In Jeaffreson's 'Book about the Table,' vol. ii., p. 50, is a citation of the work 'The Court and Kitchen of Elizabeth Cromwell,' referring to *pear pie*, made of *Wardens*, *i.e.*, Warden pears, which pie was ordinarily called *Warden pie*. On pp. 52 and 53 Jeaffreson quotes Webster and Pegge's 'Ancient Cookery,' No. 3, in explanation of *humble pie* as derived from *umbles*, a metonymic of the Latin *umbilicus*, meaning the middle, entrails, and other internal parts of deer. Umbles was also metamorphosed into *nombuls*, to signify entrails (or middle parts ?) of calves, swine and sheep, and of large fish: 'Nombuls of purpoys, pykes, congers, and great cod lyng.' The time of the origin of the metaphorical *humble pie*, and of its *eating* or *being eaten*, is not known; it probably resulted from a pun. *Frog pies* were introduced into England from Italy by Thomas Coryate (Furcifer), and much eaten in London during the time from James I. to the death of Charles II. Robert May gave a recipe for their production. Jeaffreson, *loc. cit.*, ii. 57, also mentions *surprise pies*, which

and that no other nation has to show anything like this. The French *raised pies* are products of special artists, and not popular food preparations, and they are used for the cooking of meat mainly, and hardly ever for the service of fruit. It is the universality of its applicability which makes *pie* so remarkable a form of food preparation. Of late it has become a practice of some circles to call fruit pies *tarts*. This should be avoided, as it is quite incorrect. In the *true tart*, the fruit is inside a ring of baked dough; in the *derived tart*, such as it has been accepted in English life, the fruit is on the top of the baked dough. As regards meat pies, we are happy to say this erroneous nomenclature has not yet been attempted, and we hope it never will.

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contained living creatures, such as frogs and birds; such pies with living birds came yet on the table of Charles I.—also toy-terriers, squirrels, hares, foxes, and mannikin pages; thus, the dwarf Jeffrey Hudson was hidden in, and came out of, a surprise pie at an entertainment of the Duke of Buckingham's at Burleigh-on-the-Hill in 1630. A recipe for a so-called *London pie* is given in a cookery-book entitled 'Archimagirus Anglo-Gallicus,' ascribed by its compiler to Sir Theodore Mayerne, the Court physician, who, however, had no share in its production. The London pie contained marrow-bones (8), sparrows (18), potatoes (1 lb.), eringoes, lettuce stalks, chestnuts, oysters (a peck), eggs, lemon-peel preserved, artichokes, spices and currants. (Eringoes = *Eryngium campestre*, the fallow-thistle.) A *monster pie* (modern Americans would call it a *mammoth pie*) was made by Mrs. Dorothy Patterson, housekeeper to Sir Henry Gray at Howick (1770), which contained many birds, of which a list is preserved, also rabbits and neats' tongues, weighed 12 stones, and was moved round the dining-table on a carriage, as are joints at Simpson's and elsewhere. Of *mince* or *shred pies* Jeaffreson gives a history and recipe. Their earliest recorded examples are the *veal tartlettes* of the *form of cury*, consisting of veal, raisins, currants, etc., in a basis of paste, and covered, called *coffins*. The expression *coffin* or *trap* was applied to patty—or pasty—cases: their contents were called sometimes *tartee*. Notwithstanding their antiquity, mince pies were objected to by the Puritans, who also opposed the use, at Christmas time, of plum porridge, fat pig and goose, and custards, for reasons which are no longer quoted. Jeaffreson discusses the decrease in the *flesh ingredients* of mince pies, and their supposed ultimate disappearance; but this was not generally the fact—their decrease and omission, wherever it occurred, shows a deterioration of the art of cooking, and a degraded deviation from the finest models of national tradition. The restoration of royalty after the exhaustion of the Commonwealth brought with it a revival of French cookery under the literary guidance of Giles Rose, chief cook to Charles II. He revived marrow pies and bacon tarts for a short time, after which they disappeared.

The regulation of the piquancy of meat pies is one of the most important topics of their philosophy. Those who are of opinion that savoury pies, pasties, and patties are dishes contrived rather to excite than to satisfy the appetite will think little of them unless they be highly spiced and made piquant with zest, curry-powder, forcemeat linings, quenelles, gravy, fungi, wine, herbs, pickles, and spices. But this is not at all *our idea of pie*, which, on the contrary, relates to a substantial nutritive preparation, and, as will be seen from a perusal of the recipes contained in the best magiric works, is supported by the principles upon which nearly all are constructed, namely, that all those materials which have an insufficient amount of solid nutritive substance about them are to be supported by the liberal addition of such material in another shape, *e.g.*, beef, veal, ham, farce, eggs, etc. Now, it is just this combination which enables a cook to reach in a pie a very high degree of savour, while avoiding the mere piquancy of stimulating preparations. It is for this reason that we have insisted upon the necessity of limiting or toning down all flavourings derived from onions and their relatives; that we have excluded wine from these preparations almost entirely—in short, that we have equipoised their entire spicing, flavouring, and seasoning to the demands of polite society.

The addition of cassareep to puddings and pies containing meat of quadrupeds or birds, or both, is highly to be recommended. Veal pies have not rarely an insipid taste and a blanched colour, disadvantages which are overcome by the addition of this extract and of some made gravy. With beef, veal, fowl, rabbit, kidneys, and their compound pies, the addition of cassareep effects a remarkable improvement; but it must be done judiciously, not to overload the sauce with strong extract, and make its character too pronounced. The cook should study the application of cassareep by beginning to use it in drops, gradually rising to tea and

table spoonfuls for large dishes. The use of this extract of the root of the *Iatropha manihot*, which furnishes the opportunity for the West Indian speciality which we have described as *pepper-pot;* secondly the use of *standard broth;* and, thirdly, the use of *tinctures of spices*, elevate the character of pies far above what one has been ordinarily accustomed to; and as regards cassareep, the effects are the more evident the simpler are the other ingredients of the dish.

All materials of a pie, at the moment when they are to be covered with the paste, must be cold. When the material for a pie has been parboiled, or fried, or roasted, or stewed (operations which ought always to leave the meat underdone), or when sauces have been made expressly to be placed into the pie, it is necessary to let the material become perfectly cold, either in the pie-dish or in a separate vessel, before covering it with the paste. If the latter were placed over the meat and sauce while they are steaming, the under side would condense the steam, swell up, become sodden, and lose the character of crust. For the same reason every pie-crust requires a quick heat at the beginning of the baking, to become set and hot, so as to drive the steam which rises up to it back again towards the meat. The omission of this and other precautions in the making of pies has given them a bad reputation, which, as regards sodden paste, is only too frequently deserved. Some writers say that 'putting meat or poultry into a pie was certainly the very worst way of cooking it,' for it was 'so often baked to rags.' This is true of the products of many cooks, who make the oven an *oubliette*, to which the pie-dish is abandoned, to be looked at for the first and only time when it is drawn forth to be sent to table.

There are frequently put into pies *hard-boiled eggs, in slices, or their entire yolks*, or even entire *plovers' eggs*, by the side of the meat. This practice is indeed very common,

and is advised in all cookery-books, particularly as regards *pies*, *puddings*, *ragoûts*, and *stews*. We have never found any advantage to pie or pudding accruing from the practice. Eggs communicate very little taste by their yolks, none by their whites. Neither do they, inversely, acquire much taste in the pie, and the white is generally hard, while the yolk not rarely crumbles. We suspect that the eggs were possibly introduced with a view of somewhat increasing the nutritive value of a dish which — *e.g.*, pigeon pie — was, as regards the particular ingredient of pigeon, but small when compared to the volume. Or we may surmise that the eggs were introduced with the view of diversifying the aspect of the contents of the pie when they appear on the plate of the diner, and were thus intended to act more upon the eye than the palate. On the whole, our consideration terminates adversely to the introduction of eggs in pies, and we come to the result that well-selected quenelles of forcemeat, including such as contain a good deal of yolk as a binding material, are preferable to eggs or yolks, of whatever kind.

We name the *ingredients of the principal pies*, which govern their appellation: *Rumpsteak; mutton; veal and ham; chicken and ham*, simple and compound; *pigeon with beef; grouse with beef; partridge with veal; giblet of goose with veal; rabbit; hare; sea pie*, or *compound lark pie* —*i.e.*, *larks with veal or beef; fieldfare or blackbird compound pie with stuffing and beef; woodcock or snipe pie with forcemeat.*

There is a distinction brought into the foreground in some recipes, between *forcemeat* and *farce*, which has not been upheld or mentioned anywhere. *Forcemeat* is a composition of meat mainly, with only as much of other ingredients as is necessary to bind it; while *farce* may, but need not, contain any meat at all, and may consist exclusively of spiced panada with egg liaison.

Fish pies derive importance from the Friday abstinence from meat. The most frequently used materials are *eel, salt cod with fish farce*, and many others.

Pâtés or raised pies, pies in cases, pasties, are distinguished from the pies previously mentioned by their meat being contained in cases made of paste altogether, and ornamented in various fanciful ways. Case and pie are therefore produced independently of each other, and are united only for the last purpose of being sent to table. If the case be edible in a manner, it is certainly not generally eaten by those who consume the contents. Of this experience the potter has availed himself, and has made *pie-cases of clay*, coloured and ornamented just like those made of paste, and has thereby relieved cooks from a large amount of unquestionably useless labour. The construction of elaborate pie-cases of paste has been considered an art for a long time, but was never carried to such development as in the early part of the present century. We know from Carême's works that he was employed for long periods by Paris pâté-makers, *patissiers*, to elaborate new designs for such cases, and much of his reputation as a cook rested upon the external appearance of these cases, and the effects they produced when seen on the table.

The *contents of raised pies* are generally *ragoûts* or *fricassees* of a more delicate kind, and less substantial, than the contents of pies of the English type; the latter, therefore, fit Kitchiner's definition of pies, the former do not. The diminutives, *petits pâtés*, are interesting and useful in the course of meals, as they can be got ready for service quickly by mere hotting if kept ready prepared in the larder.

We now give the titles of some *ragoûts and fricassees* which are most commonly preferred for filling pâtés, but without any reference to the outer structure or case:

Pasty of Beef and Veal Farce (*Pâté à la Ciboulette*); *Ragoût of Cocks' Combs* (*à la Financière*), *Ragoût of Giblets*

of Goose, Turkey, etc.; *Pâté of Cold Veal; Pâté of Cold Veal and Ham; Yorkshire* or *Christmas Pie.* This is one of the most popular preparations of English cookery, and a very solid basis for the proper enjoyment of Christmas festivities. It is really magnificent and monumental, and a colossal resource of the side-table. Its convenience consists in its compendiousness, for although the birds, and even the pieces of ham, have to be taken out in order to be carved, nevertheless, this operation is relatively easy, as they are all boned. But, on the other hand, the pasty is inconvenient by its size, because it has to be consumed by strata, which may prevent any choice, even such as between goose and turkey; and it appears to us, further, that the mixing of so many different flavours, even if producing a great all-penetrating harmony, must be destructive of the individual flavours, which are in our conception so agreeably associated with the idea of these birds of the farmyard or forest. However, the *Yorkshire* or *Christmas Pie* may be of all sizes and proportions imaginable, and in this adaptability to almost all human circumstances is to be found, next to its quality, the main cause of its great popularity. If you fill a *raised pie* from the capacity of a pint to that of a gallon with mere sausage meat and some liquid *aspic*, bake it, and let it get cold, you have a very good supper dish; but if you bestow upon the forcemeat particular care, make it of *veal and pork*, add *fowl or game*, boned and sliced as for a galantine, you have the condition of perfection in your hands. Have the ingredients so mixed that the meat need merely be sliced to be equally distributed and require no selection, and take particular care to have ready, either in the raised pie or in a special dish, a sufficiency of savoury *well-spiced aspic jelly*, the real representative *of gravy* with all kinds of cold meat.

Raised Cold Pasties can be made with most of the fleshy materials with which hot pasties are filled; sauces and

ragoûts remain excluded; the sauce is replaced by *aspic;* the solids of the ragoût are represented by *forcemeat.* Care must be taken not to overburden the farce with *panada;* nor is it advisable to omit panada entirely, as it contributes to the lightness and elegance of the product. Care must also be taken not to overspice farces and aspics, as that makes them distasteful to the better half and the younger portion of humanity. *Raised pies,* including such as contain entire birds, have this advantage over a preparation of the birds without a case, that they *can be kept* for a very long time without deterioration, and brought forth ready for use at any given moment; they are not liable to lose much moisture, and cannot be invaded by the decomposing influence of the air. In this respect raised pies are, for a limited time, almost as safe as tinned preparations.

Devonshire Squab Pie had as essential ingredients originally a young pigeon (squab), or young chicken (squab-chicken), next some *kind of meat,* either *griskin of pork* or *mutton chops,* and *apples* (its name, which localizes it in Devonshire, results from the addition of this fruit). The case is to be made of short paste.

Raised pies can be filled with *ragoûts of beef,* rumpsteak, fillet, or tongue, with or without *kidney, oysters,* or *cassareep; ragoût of mutton,* eventually *kidneys and mushrooms; ragoût of pork,* raised *pork pie; Leicestershire pork pie; veal and ham,* as *mixture of slices,* or *with farce added; calf's sweetbread and ham,* with white sauce; *fowls, turkeys, pigeons,* and all varieties of *game* as described under entrées; *leverets, rabbits, godiveaus* of any of these; *snipes, quails, larks, ox-palates; fish, lobster,* etc.

Petits Pâtés are a means of distribution of aliment which saves to both host and guest the trouble of carving; they are, moreover, like all the little measured cakes derived from *darioles,* a convenient form in which pastry can be offered for sale in shops; they can be kept ready in the

cold state, and be warmed up just before use, for the flake dough does not much deteriorate by being kept and heated, and the forcemeat, if it be not too dry, rather improves. In buying *petits pâtés* ready made, take care that there be no flavour of questionable butter about them ; or, in making them, provide for the perfect sweetness of your own butter. The most favoured pâtés are stuffed with *forcemeat*, with *meat and gravy*, with *white meat in béchamel sauce*, with *fat livers*, with *salpicon*, *carp's roe*, etc.

When patties are made very small, so as to be a traditional *mouthful* each, they are termed in French *bouchées ;* the English word has not advanced to the dignity of a technical term. All the recipes for patties may be modified into recipes for bouchées, while dealing with the same puff paste and the same forcemeat ; but for bouchées the forcemeat should be somewhat more telling in savour than for patties. Take care not to fill either with *flour paste* instead of *sauce ;* such negligence destroys the dish, while when properly sauced it is always attractive.

Sometimes preparations are termed *patties* which may correspond somewhat in shape, but do not answer the rest of the definition. Thus, some *egg and ham patties* currently described in books are really *croustades*—namely, cup-shaped pieces of fried bread, with a *mince* of *ham* steeped in *brown sauce* in the cup, each being covered with a *poached egg*. This is a very elegant ancient Italian preparation, but should be placed with the croustades.

Most *ragoûts* and *fricassees*, and appertaining *sauces*, which are placed in raised pâtés, are termed *entrées* in the French kitchen ; they are given surnames mostly derived from the *sauce*, but for many surnames the fancy of some cook or other is the only warranty. Such should not be retained, but make room for descriptions derived from essential qualities. Amongst favourite ragoûts for vol-au-vents are those of *calf's brain*, *sweetbread*, *quenelles of fowl*, *mushrooms and*

truffles, cocks' combs and kernels (*à la Financière*), *turbot with béchamel, salmon with ravigote, cod with béchamel and Parmesan, salt cod*, and others.

It is reported that Taillevant, the master cook of the French King Charles V., had said that *tourte* signified at one time a household loaf of bread in a round form, that this name was afterwards given to delicate pastry, and that by corruption it was called *tart* in certain provinces. (We do not think it impossible that the French *tourte* might be derived from *tourette*, 'a little tower,' to the shape of which the French loaf of Taillevant would correspond.) The word *tart* is in England not rarely misapplied to *fruit pies;* while fruit tarts should have the fruit on the top and within a rim of paste, to recall its evolution from the Roman twisted ring called *torta*. In Germany *Torte* means a delicate cake of a round form, mostly without fruit or meat, patronized by ladies at coffee-parties. The application of the word *tourte* to paste-cases of an edible nature containing prepared meat, ragoûts, and fricassees, is therefore exclusively *French*. It also follows that a *tourte* cannot be very different from a *pâté* or *vol-au-vent;* if difference there be, it is probably in the kind of dough employed for the construction of the case. A pasty-case was not necessarily edible, mostly uneatable; a *vol-au-vent case* is certainly intended to be eaten with its contents; it is always made of *puff paste*. The *tourte-case* is made of some dough more delicate than the paste of the pâté, and less rich than that of the vol-au-vent—namely, what old English cooks called *tart paste* (Simpson, *loc. cit.*, p. 508), commonly called *short paste*. The name *tourte* seems to disappear with the thing in the general decadence of cookery; neither word nor thing occurs in the French cookery-book of Gouffé, or in the German one of Rottenhöfer. The latter gives, however, twenty-eight recipes for *Torten* of the German kind. Francatelli treated vol-au-vents and tourtes as identical.

Timballs, or French *timbales*, derive their name from their shape, that of a *drum*. If this derivation had not been limited, all pâtés, vol-au-vents, and tourtes of a cylindrical shape would have come under it. These latter, however, go by their own specialized names, and the name of *timbales* is restricted to soft, edible, pudding-like cases, constructed of boiled macaroni or nouilles, and filled with entrées, such as ragoûts, fricassees, farces, or preparations of macaroni and nouilles, themselves partaking of the character of *entremets*. Such dishes with the name of *timball*, though very old, are often omitted from so-called modern culinary works, or are paraphrased and made unrecognisable (*e.g.*, the one taken ex Simpson, p. 101). They are, however, not only of great historical interest, but of considerable practical value, particularly for households which from any circumstance are temporarily restricted in the use of flesh food. Timballs admit of the application of much constructive and ornamenting skill on the part of the cook. When the cases are constructed of macaroni or nouilles alone, the timball may be termed *simple* or *plain;* when it receives a *case of pastry*, it may be termed *compound*. Of this latter category are *timballs* of *macaroni and chicken*, of *nouilles and quenelles*, of *macaroni lined with forcemeat of chicken-quenelles* and *filled with a blanquette of fowl;* all these admit of interesting *variations*. The *plain* timballs are more simple in material and workmanship, but, if well prepared, are excellent dishes; they are made upon the lines of puddings, so as not to have any liquid sauce in their interior, and derive their cohesion from eggs, their savour from meat, cheese, or fungi, and their structure from macaroni and nouilles.

To the number of receptacles for prepared savoury dishes which it is intended to put upon the table in an attractive, or conspicuous, or compendious form, has of late been added a modification of the *raised pie-case*, made of *rice*

paste, which, when closed, passes by the misleading name of *casserole*, when open by that of *border*. It is such an advantage for meat to be enclosed in paste that the mere variation of the enclosing medium requires no notice. But it challenges notice when the variation results in the deterioration of the quality of the product which is yielded as purchase value for the supposed improvement in the external appearance. *The casserole au riz* is a preparation which has had its evolution, as is evident from the following definition of its earliest stage: 'A piece of cooked meat may be enclosed in rice which has been boiled and moistened with a little bouillon and lard; make a round ball of it, and bake it in the oven until it has a little colour.' As in all evolutions there are abortive segmentations, so here we have one effected by De Courchamps; a *casserole of rice* is described as an imitation (of the shape) of a *pineapple*, the material being a mixture of *rice and apples*; thus an entremets of rather difficult construction was proposed to take the place of an entrée of relative simplicity.

The merit of the *casserole of rice*, if it has any apart from the contents, consists exclusively *in its appearance*, for it can hardly be *eatable*, and even if it was accessible to a broad, good-humoured appetite, is certainly not eaten, and on that ground alone would appear to be a very superfluous contrivance. It is a coarse pâté-case, has not a single attractive feature about it, and it requires a high degree of imagination on the part of a cook to call it elegant. If such forms be wanted to serve entrées, by all means let us have them moulded in porcelain or clay, and burnt, and let the designs be really elegant; but do not call clumsy inedible masses of mere rice paste of the shape of half a Stilton cheese artistic productions, and scrapings with bits of raw potatoes or turnips on its surface ornamental designs. After this confession we need not go into details regarding the possible *contents of such casseroles*. They might, of course,

be any of the hundreds of entrées in the shape of *ragoûts*, *fricassees*, *purées*, *blanquettes*, etc., which are honoured by being served in pâté-cases, vol-au-vents, and tourtes; but until better reason be shown for dissociating these historical preparations from their ancient cases, and presenting them in newer combinations than have hitherto been advanced, we advise our readers to adhere to the old recipes for the essential preparation of entrées, as well as their outer merely conventional form.

What becomes of such recipes in the hands of the *modern abstracters of recipes* can be seen by comparison. Not even an experienced cook could produce any presentable object according to the notes given in most modern cookery-books. The only addition to the rice made in one of these, *an onion*, is totally inappropriate, and almost ridiculous by its isolation. Under the remarkable heading of *Ornamental Borders of Potato Paste* some modern culinary works describe what may be defined as *rudimentary raised pie-crusts*, which ascend only to the height of a kind of ringwall to keep a ragoût and its sauce together, and are made of *potato paste*. This word *paste* inserted in displacement of the usual *purée* indicates the train of thought and action which led to the product. Although termed *paste* merely, the preparation seems intended to be edible. The term *ornamental* should, perhaps, be explained as meaning *shaped to a design*, or *ornamented* (not ornament*al*), with probably such productions of the raw potato chisel as distinguished the *casserole au riz*. Of *garnishes* to be placed inside such borders the following are characteristic : *Scollops of Larks and Truffles; Lambs' Feet with Pascaline Sauce; Scollops of Ox-palates with Curry Sauce; Scollops of Sheep's Tongues with Fine Herbs Sauce; Calf's Brain with Ravigote Sauce.* We abstain from discussing in detail this list of culinary curiosities. It is possible that the sounding French names of some of these dishes deceive the writers somewhat as to

their value. For ourselves we find this *potato paste* to be the most unsatisfactory preparation of potatoes in the culinary calendar.

CHAPTER LI.

CHARTREUSES, OR PUDDINGS OF GREEN VEGETABLES AND ROOTS, ORNAMENTAL CROUSTADES, TURBANS, AND MAZARINES.

A CHARTREUSE is an elaborately constructed dish, which was devised for the use of, and derived its name from, the religious brotherhood called Chartists, or Carthusians. As one of the compulsory rules of this order was total abstinence from flesh, it is clear that the dish which bore its name, if it was to be used by its members, was necessarily destitute of meat, and of savoury extracts derived from it. In accordance with this conclusion, Carême, in speaking of the *grande chartreuse*, which he termed 'the queen of modern entrées,' treated the studied absence of meat from it as a matter of common knowledge, 'La grande chartreuse ne doit contenir, comme on sait, que des légumes et des racines.' In this sense only has any chartreuse claim to specificity, and the introduction of any meat whatever causes that distinction to be destroyed. It is therefore a curious sign of decadence in culinary literature when authors not only know no true chartreuses, but introduce meat into every recipe for a so-called specimen of that kind of dish, and even extend the appellation to mere cylindrical puddings of forcemeat. The matter is of no importance to persons whose diet is not regulated by influences unconnected with biological science, but may affect, and be worthy of the attention of, those who

observe days of abstinence from meat, or abstain from it altogether, as the so-called vegetarians. For these certainly the grande chartreuse, the most accomplished of hot vegetable combinations, ought to be a comforting consideration, and even its contemplation, preliminary to its consumption, ought to assist in the assertion of their propositions on account of its monumental aspect.

A chartreuse can be perfect only during the months of May to August inclusive, inasmuch as the vegetables necessary for its production are only then in the desired state of growth and tenderness. At any other time of the year its perfection will be opposed by the seasons, the effects of which cannot here be overcome by processes of preservation, so useful for other purposes. But of course substitutions can do much to make up for deficiencies, even if they imply the abandonment of some of the fundamental demands of the definition. For there are several ways of observing the fast-days so called, the *jours maigres* of the French, the absolute non-compromising rule, which excludes milk, eggs, broth, and similar derivates, and the less rigorous interpretation, by which these viands of animal origin are considered as not satisfying the definition of flesh food, and are therefore permitted.

The definition of grande chartreuse by Carême was so stringent that it excluded even that first widening of the appellation by which it was made to include so-called entrées made with fruit, such as apples. But he allowed the introduction into chartreuses simply so called, which might be assumed to constitute a variety, for the sake of distinction, of parts of fish and shellfish. When thus a cavity was once made in the structure of the chartreuse, this *appareil* quickly became a raised pie, or *pâté-chaud*, the case of which only consisted of the legitimate green vegetables and roots, while the contents were the most ordinary meat entreés and ragoûts, such as Carthusians would neces-

sarily have excluded from their fare. At last with the Chartists went the chartreuse, and its name was misapplied to a simple pudding of incongruous parts of flesh and vegetables, which had none of the virtues of the Spanish olla, though resembling it in its larger features, and which was, moreover, inconvenient to deal with on the table, in whatever way its distribution to the diners might be at tempted. Chartreuses also have received that eclectic and highly-mixed form which French cooks like to distinguish by the words *à la Parisienne*. A striking example of this is the meat entrée falsely called *Chartreuse à la Parisienne en Surprise*, as given by Carême. It is throughout calculated to produce 'charming effects,' of course upon the eye, by crawfish tails. When he found that the structure 'est d'un très bel effet,' he no doubt thought of his original severe definition of the *grande chartreuse*, and added *à surprise* to the title in order to have in the programme the astonishment which it was to be foreseen the absence of all vegetables except the mushrooms, must produce in the convivants. But he added an actual surprise, the result, we hope, of lightning pain inflicted by his conscience upon his culinary genius, in calling this chartreuse an *entrée de farce*.

The predilections of the Carthusians extended from concretes to abstracts, and from pies ascended to liqueurs; this was effected by a process of evolution which passed through an apple pudding.

The *Chartreuse of Apples* begins with apple jam, which German and English cooks affectedly and falsely call apple marmelade. Then the *angelica* enters as an ornamenting incrustation over the yellow, red, and white *apples* cemented by the jam; the whole is to be boiled in a water-bath, and turned out on a plate. Here ended the apple chartreuse, and apples assumed their ancient rights and shapes. But the angelica wandered to the brandy bottle, and chartreuse became a spirit, the Carthusian

manufacturers of *liqueurs* : 'Sic transit gloria Carthusianorum.'

The *compound chartreuses*, as they may be called, described in cookery-books, are more numerous than distinguished ; they contain a mixture of meat with vegetables. All kinds of meat, fowl, fish, and vegetable may be used ; but we should prefer to see every such dish described under a proper name, and not abused as a farce on a chartreuse.

Boudins of forcemeat, which some erroneously range under chartreuse, should be considered elsewhere.

By *ornamental croustades* are meant such structures of the fried bread class as are not intended to be eaten, but only to contain edible preparations. Almost every kind of *ragoût*, *fricassee*, *garnish*, or *sauce* in any combination so as to form an *entrée*, such as are directed to be used in combination with *pâtés-chauds*, *vol-au-vents*, *casseroles of rice*, *borders of potato paste*, *timballs*, and any other similar case, can be used in connection with croustades ; but these receptacles certainly offer no advantages whatever over the traditional classical cases. The very *mode of making croustades* seems calculated to waste a cook's time upon trumperies, and draw his attention away from worthier objects.

As to the pâtés-chauds correspond the diminutive petits pâtés or patties, so to the ornamental correspond the small croustades, in Italian called *crustadini ;* they may be made of small sections of *bread*, or of any of the materials of pastry crusts.

Turbans and mazarines are not commonly used in France, so that not even their names are found in modern French works. They are mainly complicated preparations of *forcemeat* combined with *fillets of fowls*, *hares*, *rabbits*, *fish*, with *fat livers*, or with *ox-palates*, etc. They are mostly constructed on a basis of *baked crust ;* over this a layer of forcemeat is spread, and on this the fillets, larded or studded in any way fancy may suggest, are placed and

agglutinated by farce, with which all intervals are filled up. The farce may be boiled or baked as an independent *cylinder*, or as a *boudin in a mould*, and then placed upon the basis of the crust. To this cylinder the fillets are applied, and fixed with more forcemeat, or skewers, or string, or paper, or thin slices of bacon. When the preparation has been built up, it is baked in the oven or steamed.

We have seen recipes for so-called *mazarines* which yield mere *forcemeat puddings* (or boudins), steamed in a buttered mould and turned out on a dish; a cavity left or made in the middle of the forcemeat was to receive the ragoût and sauce; the *fillets*, etc., and *crayfish tails* were fixed on the battlements of the timball as mere garnishes without any organic connection with it. These preparations do, therefore, not essentially differ from the *forcemeat puddings* (*entrées de farce*, as Carême so well named them) described above. They show no specific features, are in many respects inconvenient inversions of the principles which are observed in the preparation of the best entrées in pâtés, vol-au-vents, timballs, etc., and do not allow of that close association of meat and sauce which constitutes the charm of ragoûts and of most other entrées. We therefore judge them much inferior to the entrées in cases described above, and think that the principal culinary authors were right in omitting to take notice of them.

CHAPTER LII.

ICES, FROZEN FRUIT JAMS AND JUICES, FROZEN CUSTARDS, CREAMS, PUDDINGS, AND ORNAMENTAL ENTREMETS.

THE use of *ice and snow* in Southern countries for cooling drinks in hot seasons is of very high antiquity, as can be seen from observations made by Hippocrates and Seneca

regarding the practice. In parts where these natural products were not to be had, *porous vessels* were in use, which allowed a sufficient *evaporation of water* from their surface to keep the contents at an agreeably low temperature. Such vessels the Spaniards by a Moorish name call *alcarazas.* In the sixteenth century the use of ice for the cooling of drink was yet so little known north of the Alps that the physician of Francis I., King of France, when he attended his master at Nice during the conferences which he there held with the Emperor Charles V. and Pope Paul III., was astonished to see that the wine was cooled with ice fetched from the neighbouring mountains. Ices, properly so called—that is to say, frozen sweet fruit juices and other suitable preparations—became known in France only towards 1660, when a Florentine confectioner of the name of Procope founded a coffee-house at Paris in a street which then bore the name of Rue de l'Ancienne Comédie; there the first sweet ices were placed before the subjects of Louis XIV. Since that time the use of frozen preparations in warm weather to cool the body, and the use of ice and other refrigerating agents, particularly for the preservation of perishable articles of food, have been extended over all countries. Along with this extension went improvements in the means of preserving, transporting, and artificially producing ice or other agents for the production of low degrees of temperature in water or air, so that now these means are very numerous and compendious, and natural transported ice is rivalled by artificially frozen water in most large towns of the world.

The equivalent for the Saxon word *ice* in the French language is *glace,* and as this has received several applications in culinary art, and even been made into a verb, and as several of these applications have passed into English nomenclature, we must define these different meanings. In cookery a *mere jelly* was called *glace* for a long time; thus

we have *glace de veau*, and *glace de cuisson* (called *glaize* in English); but the independent jellies, aspics, and sweet jellies were soon excluded from this terminology. A *glace*, or, as some English writers prefer to spell it, a *glaze*, became the name for a *concentrated* sauce, a *consommé* of good taste, containing so much *gelatine* that when it was placed hot in a thin layer upon a piece of meat, or cake, or a vegetable, it adhered to it, and became set on cooling. Such articles covered with such thick shiny sauce were called *glazed*, whether the sauce was allowed to set or not; but this kind of glazing had no relation to the application of artificial sources of cold, and therefore does not form part of the preparations to be discussed in the present chapter.

In *confectionery*, *glace* is the name of the inspissated juice of fruit which has been preserved in such a particular manner that the juice will form a coat over it, which, shiny and adhesive at first, will become dry and crystalline in time; such fruit is then called *glaced;* it also is not to be treated of in this place. The third meaning in French confectioners' language of the word *glace* is that corresponding to the English term *an ice*, being a naturally sweet or artificially-sugared liquid or semi-solid transformed into a solid by artificial *freezing*. Such edible ice the Germans call *Gefrorenes*, or *frozen matter*.

The simplest materials for ices are *sweetened fruit juices*, such as *lemonade*, juice of *cherries*, of any of the fruit commonly made into jams and jellies; as they are limpid liquids in the thawed state, they are in the frozen state termed *water ices;* these are the most refreshing, and least onerous to the stomach. A cheap form of these is prepared by dissolving the so-called *acid drops* (really acidulated sugar-drops) in hot water, producing *a sherbet*, and then consolidating this by frost; such water ices are sold to the multitude in summer time at low prices, and contri-

bute much to the diminution of æstival gastric derangements. The juices most commonly used for such water ices are those of *lemons*, *limes*, *oranges*, *raspberries*, *strawberries*, *gooseberries*, *currants*, *cherries* (*sweet* and *Kentish* or *Vistula*), *rhubarb*, *pineapples*, *verjuice of muscatel grapes*, *mangos*, *apricots*, *peaches*, *greengages*, *mulberries*.

When any of the foregoing water ices are mixed with *cream*, for which the coloured ones are more particularly suitable, a new series of compounds arises, which we may term *compound water ices*. In a similar manner, when any of these ices are mixed with *custard ice*, or *cream ice* and *custard ice* at the same time, *compound water cream* and *custard ices* arise, which are generally very complicated and rich preparations. *Custard ices* by themselves and *cream ices* by themselves are preferred to the compound ones for certain purposes. Some difficulty caused by the want of viscosity or substance in the fruit water ices has been overcome by the following variation, which we may call *fruit purée ices*. Fruit purées are more easily frozen than juices, and therefore easier to manage in the kitchen. There are used purées of *almonds*, *walnuts*, *filberts*, *pistachios*, and of several varieties of fruit, which, like *apricots*, *quinces*, *peaches*, and others, form *jams* of agreeable consistency and appearance. When such *fruit purées* are mixed or combined with custard, cream, and cakes in pieces, the latter soaked in dilute liqueurs or wine, or with macroons or ratafias, the preparation becomes a so-called *ice pudding*.

Ice puddings are the highest complication of the several preparations of this class. They include as remarkable representatives a *rice pudding* transformed into an icy isonymic, compositions of *Parisian* and other *cakes*, of *gauffres*, *macroons*, and *ratafias*. We even see *chestnuts* as a basis of a complex pudding, and the *black bread of Westphalia*, *Pumpernickel*, assist in increasing by a forcible,

almost satirical, contrast the indigestibility of several of these ices.

Spongadas, lastly, are mere *compound cream ices*, to which so much *white of egg* has been added that by dexterous manipulation the whole mixture may form a heavy froth of twice the original volume of the ingredients.

The arrangement *in one group* of preparations which have mainly this feature in common, that *they are cooled down artificially below the freezing-point of water*, and thereby, in part at least, congealed so as to be hard and resistant, is a mere matter of convenience suggested by the materials and apparatus employed, and the means required to keep the preparations ready for use at the desired moment. Notwithstanding their being here massed together, frozen preparations belong to different classes of the culinary list. A rigid adherence to definite classification would compel us to range an *iced* or *ice pudding* with *puddings ;* a frozen *cake* with *cakes ;* a *custard* with preparations of *eggs and milk.* A sweet solution of any fruit juice, called in Oriental language a *sherbet*, remains so, though it be made solid by frost ; *lemonade* remains so, though it be made solid under the name of *lemon-water ice*. The frozen *bavaroises*, which we have termed *compound jellies*, or *cream jellies*, remain exactly the same in composition and definition whether they are served at the mean temperature of the earth, in our latitude about 52° Fahr., or at a much lower temperature, produced by a mixture of snow or ice and salt.

The production of these confections is a relatively simple process, and easy to be learned. For domestic purposes the apparatus required is very compendious and simple, and the freezing materials are of low price. Without describing apparatus or process, we point out some principles to be absolutely observed. A *pailful of ice* would require at least 10 lb. of *powdered fine salt*. A factor in the time required for the operation is *motion* imparted to both the *freezor* and

the *freezee*, if we may be allowed to use these terms. The motion of the freezee is effected by a *spatula*, or by revolution of specially-constructed pewter cylinders, one within the other, the inner one containing the matter to be frozen, the outer one the freezing mixture. In this case the completion of the process, *i.e.*, the hardening of both sweet ice and freezing mixture, is indicated by the fact that no noise proceeding from the particles in shifting their places on rotation is heard any longer : they are all fixed.

Cream ices are easily made, both as regards their composition and their gelation. They should be used with caution. Less easily made, and requiring much more skill, are the *custard ices* with and without cream, for our present purpose mainly to be made with *milk and eggs*, or *milk, eggs, and flour*. These custard ices are very valuable, as being easily frozen, of very good taste, very wholesome, and easy to digest, not overloading the stomach with fatty matter, as cream ices are apt to do, and fulfilling the object of the confection, that of cooling the tongue, stomach, and body, and affording an agreeable, yet not over-substantially nutritious, refreshment. Hence custard ices of this kind are equally acceptable to the multitude at the street booth of the itinerant Italian and at the best-appointed tables.

The use of frozen preparations in the course of dessert has of late years been very much extended, and we think, on the whole, not with advantage to the diners. In a similar manner, the consumption of very cold, *i.e.*, *iced drinks*, during dinner has much increased, and gives rise to many quite typical digestive disturbances. While we should always endeavour to have Gironde and Burgundy (red) wine on our table at a temperature of about 65° Fahr., but water and white wines, particularly hock, sherry, marsala, and white burgundy, at 52° Fahr., we may like a small quantity of sweet ice at 30° Fahr., or a little below; we would slowly consume a rich, hard tri-coloured Neapolitan ice according

to the rules of ladies' company, but we should not favour so low-temperatured a confection as part of our dessert.

We quote a few titles from our great record of tested recipes: *Iced Custard in Shells of Parisian Cake, with Compote of Greengages; Iced Rice Pudding, with Compôte of Oranges; Iced Gauffre and Custard Pudding, with Macédoine; Iced Custard and Strawberry, with Compound Macédoine; Iced Pineapple Purée Custard, with Macédoine in Water Ice; Iced Custard with Roast Almonds, and a centre of Apricot or Orange Jam; Iced Rice Custard with Iced Apricot Jam; Iced Almond and Custard with Iced Apricot Jam; Iced Filbert and Kentish Cherry Purée with Cream; Iced Ratafia Custard with Maraschino; Iced Chestnut and Fruit Pudding* (called Nesselrode); *Walnut Purée and Greengage Jam Ice; Iced Soufflés, flavoured with Liqueurs.*

Spongadas, or frozen froths, like ices in general, are Italian inventions. The recipes which have been given out are explicit enough as to the details of the ingredients, but they one and all fail to describe the mode incautiously alluded to by a single recipe, in which is introduced *the fixed air necessary to promote its lightness, and by means of which its volume is increased twofold.* There is therefore here undoubtedly a trade secret concealed, which, however trivial it may be (perhaps mere white of egg, or it may not amount to more than the addition of a tablespoonful of effervescent mixture of bicarbonate of soda and citric acid), is essential to the complete success of the operation.

Every *froth* is a *spongada*, or may be called so, in allusion to the resemblance of its structure to a sponge. We have the appellation in sponge-cake, but spongada is still more expressive, as including the idea of a thing *made* to appear like a sponge. From this point of view *soufflés* may be termed spongadas, many *bavaroises* the same, and

every preparation containing much *whipped cream*, or *being whipped cream itself*, may justly receive the same name.

We give a few titles of recipes from our approved collections : *Chocolate Spongada* with *Pistachios and Ginger Comfits*—these and other comfits, little white or coloured sugar beans flavoured with specific essences, are elements of diversion, requiring crunching and evolving flavour contrasting to the other materials of the composition (Spongada di Roma); *Spongada of Almonds and Cream* (Spongada di Toledo), flavoured with *Kirsch-wass*, French abbreviation of *Kirschenwasser*, cherry-water ; *Compound Spongada* of *Pistachio Purée with Apricot Ice ;* and variations.

Special kinds of ices are *Apricot Ice*, once in favour with Mesdames de France—one of their cooks, Cohier de Lompier, left a recipe for its confection ; *Pineapple Ice*—the recipes relating to this ice appear to us not very practical ; *Iced Vanilla and Custard Cream*, probably better defined as *a cream custard with excess of cream ; Iced Custard Cream with Flowers of Cédrat*—all other kinds of flowers (suitable for confections) may be used in the same manner : *cédrat* is the *Citrus medica* (Risso), better known in the East than with us ; *Iced Custard Cream with Pistachio Purée and Spinach Green*—for the cream which is omitted a mixture of sugar syrup and white of egg is substituted. A variation of the spongada, omitting the cream, could not attain the quality of the original cream ice, and for this reason was complictead with *Iced Apricot Purée. Iced Chocolate Custard Cream* and *Iced Coffee Custard Cream* close the selection. The reader may compare the preparation of *Dressed Cream* and *Compound Cream*, called *en Mousse*, with the spongadas.

Stratification of ices is an *Italian* diversion ; the *Naples ices* were mostly coloured *white, red, and yellow, in layers*. This practice may be imitated with all suitable frozen materials. On this subject the *Preceptoral des Menus Royaux*

pour l'Année 1822 contains in three paragraphs, Nos. 716 to 718, distinct directions. There was also a restriction that if by accident the stratification (*panachure*) could not be obtained by employing ices, the names of which were contiguous to each other in the schedule added to No. 718, then the stratification was to be omitted, and the ices were to be served 'as *cheeses*,' moulded in the *sorbetière* and turned out.

CHAPTER LIII.

PREPARATIONS OF EGGS.

The *eggs* most commonly used in practical cookery are those of the *common fowl*, more rarely those of *geese*, *ducks*, or *turkeys*, and very rarely the eggs of wild birds, considered as luxuries, such as those of plovers. Eggs of fish are consumed as caviar. Many physiologists, following the precedent of Payen, have an exaggerated opinion of the *nutritive value* of eggs, considered as food for the adult. They forget, *e.g.*, that the *phosphorized ingredients* are mainly materials for the construction of the brain and nerves of the chick, and that considered as merely metabolic materials they are of indifferent value, just as they are destitute of any savoury taste. The *white of egg* is almost pure, and contains only some salts and minute quantities of carbo-hydrate besides its *albumin*. The *yolk*, on the other hand, is more complicated. It contains an *albumin-like* substance which has been termed *vitellin* (17 per cent.); organic substances in combination with phosphoric acid, so called *phosphatides* (8½ per cent.); organic substances in union with a sugar, *galactosides;* a yellow colouring matter, *ovo-lutein*, which gives three absorption bands in the blue of the spectroscope; a con-

siderable percentage of *neutral fat*, *olein*, and *margarin* (21 per cent. of yolk); and *cholesterin*, nearly ½ per cent.

Of fowls' eggs, *ten* go, on an average, to the pound of 500 grm.; therefore an average hen's egg weighs 50 grm. A goose's egg weighs from 120 to 180 grm. Of the weight of the fowl's egg, 7 grm. are shell, 27 grm. white, and 16 grm. yolk; or, in 100, shell = 14, white = 54, yolk = 32 parts. The white of hens' eggs contains 85·75 per cent. of *water*, 12·67 per cent. of dry *albumin*, 0·25 per cent. of *fat* and *sugar*, and 0·59 per cent. of *salts*. The *yolk* contains 50·82 per cent. of *water*, 16·23 per cent. of *nitrogenized matter*, 31·75 per cent. of *olein*, *margarin* and *phosphatides*, 0·13 per cent. of *carbo-hydrates*, and 1·09 per cent. of *salts*.

From the returns of the octroy of Paris, it appears that in 1871 every inhabitant of that town consumed 128 eggs per year. Later estimates give the consumption of eggs for Paris as 18 grm. per head per day, or 131 eggs per head per year. An inhabitant of Munich consumes 182 eggs per year, and every head in London 73 eggs per year. On the other hand, the inhabitants of London consume much more meat per head than either the inhabitants of Paris or of Munich.

The principles according to which eggs *are to be boiled* are readily enunciated, but difficult to carry out. There are many likings as regards the degree to which eggs should be boiled. For purposes of definition, we acknowledge the following: An egg placed in boiling water for a short time —say not exceeding two minutes—and removed and then opened, will be found to have formed a thin coating of curdled white of egg near the shell; the rest of the white is turbid or milky, but not set; the yolk is entirely fluid, but warm. This is the minimum of cooking an egg should receive, and it may then be called *very soft-boiled*. When an egg is kept during two minutes or a little longer in

boiling water, and then opened, it will be found that the white is almost completely set, while the yolk retains a degree of fluidity. This some call *waxy* consistency, a term for which there is no practical explanation. This form also has its friends. The third form we may call *solid-boiled*. It requires more than three minutes' boiling, and the completion of the process is indicated by the egg rising to the surface of the water, or, at all events, exhibiting a lesser specific gravity than at the beginning of the boiling. If the egg be now opened, it will be found solid throughout, but of equable granular consistency, and agreeable to eat. But if the egg be retained in the boiling water for any considerable time beyond this point—say up to ten minutes—a stage which we will describe as *hard-boiled*, the white will become hard, elastic, shiny, the yolk rough, and the whole egg will become not only less good in taste, but also much less digestible; or, to put it more definitely, its digestion will require more time than it would if it had been eaten when just boiled solid. There are culinary authors who prescribe that eggs to be parboiled, or boiled soft, should be put up in *cold* water, and gradually heated. This is probably the most difficult proceeding by which to arrive at a definite result; but everyone can adapt this process to his liking if he observe the following principles which govern the process. There is even a *machine*, called an *egg-cooker*, which ensures the cooking of eggs to the desired point. Eggs must be assumed to be at the average temperature of the air. Now, if such an egg be placed in boiling water, the effect produced upon it will depend upon *the quantity of the water* and the *swiftness of the production of heat* underneath the vessel in which it is boiling. As these conditions will be constantly varying, and, more particularly, the eggs will be varying in number, no mathematical rules for boiling eggs can be laid down such as could be observed practically *in a*

kitchen, however accurately an egg, or any number of eggs, may be boiled by a strict application of these mathematical rules in *a laboratory* or on a breakfast-table. Hence it follows that the boiling of eggs in kitchens will mostly be left to the *instinctive* feeling of cooks, and that the practice which they have once acquired can never be modified, because it is inaccessible to argument based upon physical data, and therefore boiled eggs for breakfast will always, within certain limits, be a result of fortuity.

Poached eggs are eggs boiled after the removal of the shell. The cook who wishes to display her skill in poaching, says Kitchiner, must endeavour to procure eggs that have been laid a couple of days. Those that are quite new-laid are so milky that, take all the care you can, your cooking of them will seldom procure you the praise of being a prime poacher; on the other hand, you must have fresh eggs, or it is equally impossible. The beauty of the poached egg is for the yolk to be seen blushing through the white, which should only be just sufficiently hardened to form a transparent veil for the egg. To poach eggs, have a stewpan half filled with clear boiling water on the fire; add some salt and a little vinegar; break an egg into a cup, remove the stewpan from the fire, and gently slip the egg into the water; let it stand till the white be set, then put the pan on the fire, and as soon as the water boils take out the egg with a slice or straining ladle; trim off the ragged edges of the white with a pair of scissors, and place it on toast or any other suitable basis. Or break each egg into a separate *dariole mould*, and slip one after the other into the stewpan containing boiling water mixed with a tablespoonful of vinegar and some salt; let them boil for two minutes, and withdraw them in the order in which you entered them, or simultaneously by means of a wire basket. The bread to receive the poached egg should be a little larger than the egg, and about a quarter of an inch thick; it

should be toasted on one side only, with or without butter, only just of a yellow colour, never brown, which would make it bitter. You may flavour the toast, if desired, very cautiously with a few drops of vinegar, or some anchovy essence, or anchovy butter, or fillets of anchovies. Poached eggs have many opportunities in cookery; they are canonical as accompaniments to fried streaky bacon, or ham, for breakfast; they are suitable for a small snatch-meal which a person may have to get at short notice, and agreeable garnishes to several entremets, such as boiled spinach with butter.*

Fried eggs are, like their boiled brethren, a dish easily made and easily spoiled; in particular, to make them a little coloured while preventing them from becoming hard and tough is difficult. They are generally fried in a flat pan, which causes them to spread excessively; but there are special pans now obtainable which have a little well or excavation for each egg, so that the whites are kept together, and prevented from thinning out and frizzing up. In this apparatus eggs can also easily be baked in the oven. Fried eggs may be eaten with a little browned butter, and are much improved in taste by the addition, as mere zests, of *acidulated gravies*. Some discountenance the *browning* of the fried eggs, and we are inclined to endorse that view,

* *Œufs pochés* were made by the 'Cuisinier Impérial de 1808' and the 'Cuisinier Royal de 1839,' one of many opportunities, 'pour se donner par écrit un faux air de magnificence.' To make a little sauce for fifteen poached eggs you were to have ready cooked 'green,' or a little underdone, *twelve roast ducks;* you were to score them down to the bone, collect the juice, and pour it over the eggs.

This reminds of Brillat-Savarin's Variétés, ii., 'Phys. d. Goût,' p. 317, containing an anecdote entitled 'Les Œufs au Jus.' While on a journey, trying to obtain a breakfast at an inn, he got the gravy out of a leg of mutton, which was being roasted for other travellers, by 'giving to the forbidden leg a dozen deep stabs with a travelling knife,' and, getting the cook to steal the gravy, had his poached eggs flavoured with it. 'While we were regaling ourselves we laughed like fools, because in substance we devoured the leg of mutton, leaving to our friends the English the trouble of chewing the residue.'

for the browning does not, as in the case of meat, produce any flavour. Break the eggs into the hot fat; do not turn them, but while they are frying keep pouring some of the hot fat over them with a spoon. When the yolk just begins to look white, which it will in about two minutes after the beginning of the frying, they are sufficiently cooked; the white must not lose its transparency on the convex upper side, but the yolk be seen blushing through it. A well-fried egg should look as white and delicate as a poached one. French cooks put some *little spring onions* shredded, called by them *petits appetits*, into the fat in which the eggs are fried, and later on parsley and tarragon vinegar. It is said not to be advisable to fry eggs in oil; but a typical French dish, *Fried Eggs à la Provençale*, is done in oil only.

Baked eggs are done in butter previously browned—*Œufs au Beurre Noir*. This dish is excellent when so made that the yolks are yet soft; but when it is left in the oven until wanted, the eggs become solid throughout, and the character of the dish is lost. When the eggs on being done have to be kept a short time, they should be transferred to a merely warmed plate to arrest the access of heat from below. When covered with cream and pellets of butter, baked eggs are called by German cooks *Setz-eier* or *Spiegel-eier;* French, *Œufs sur le Plat, dits au Miroir*. For variation, baked eggs may be mixed with bacon, fried, or ham, minced. A very dainty dish is baked eggs with *braised lettuces* and a little brown gravy.

A dish of well-beaten eggs fried gently in butter or lard has received the name of *omelette*. It is undoubtedly of French origin, and in ancient works is spelled *aumelette;* but its etymological derivation is uncertain.* An omelette

* *Voce Omelette.* Chambers' 'Etym. Dict.' defines omelette as a pancake chiefly of eggs. Its old French form is given as *amelette*, which, continues the dictionary, through the form *alemette* is traced to *alemelle*, the old French form of French *alumelle*, a thin plate, a corruption (with the

is a reliable resource in the construction of any impromptu meal. To prepare an omelette remove the strings from the eggs, and add to the latter a little not exceeding a *tablespoonful of water*, some cream or fused butter, and beat the mixture. Keep the omelette thick, and to ensure this use a special *omelette-pan*—that is, a small frying-pan six inches in diameter. Let the butter or lard be hot, and flavour it by frying in it a small piece of onion, which you remove when done. Pour the preparation on to the hot fat, keep it thick together, and fry quickly and carefully. The moment the bottom of the omelette is set, withdraw the pan; do not attempt to turn the omelette, but fold up its sides so as to treble it, put it on its dish, place it a moment in the oven, garnish, and send to table.

With good management, the whole of the white of eggs may be incorporated with the omelette. Most modern recipes seem to rule so; but some, amongst them all cookery-books up to 1840, prefer to omit a number up to half of all the whites. This prevalence of the yolks makes the omelette more tasty, and loose or tender; indeed Kitchiner, p. 348, thinks this suppression of a part of the whites so important that he says no art could prevent the omelette being hard if too much of the white were left in it.

An omelette should *not be greasy*, *not be burnt*, *not coloured*, and not even too much done. It is one of the commonest mistakes of inexperienced cooks to try to make an omelette look like a pancake; to prevent its burning they fry it slowly, and thus make it dense, hard, and indigestible. The best omelette takes the least work and

preposition *a*) of *lamelle*, diminutive of *lame*, Latin *lamina*, a thin plate. This definition is as erroneous as the common cook's conception of an omelette as a pancake. An omelette is not thin, but thick, while a pancake should be thin; an omelette should not be browned, while a pancake ought to be browned; an omelette should not be baked on both sides, while a pancake ought to be made crisp on both sides. We therefore hold the transition from *amelette* to *alumelle* disproved by the facts themselves.

time. An omelette, like a custard, should just be set without being coherent; it should be pulpy without being fluid. It should break before the mere spoon or fork; if it requires a knife for division, it is spoiled.

The most patronized form of omelette is that *Aux Fines Herbes*, mainly represented by parsley. *Arabian Omelette of Ostrich Eggs* is an invention of French cooks, dating from the period of a visit which Napoleon III. made to Algiers. The ostrich eggs came from a farm. The recipe from the cook of the Algiers Bey can be seen in D.D., 773. All the fat used was oil. An ostrich egg is equal to the contents of ten hens' eggs.

The number of *compound omelettes* which may be made is, of course, very great; there are several hundreds of them recorded in French culinary works, being the majority of preparations of eggs collected in several monographs. Very few of them are anything but coarse mixtures, and have any unity or thoughtful congruity about them.

The omelette is a *mildly savoury* preparation, and does not well amalgamate with sweet principles, except when, as in the case of the *Omelette aux Confitures*, the fruity sweetness acts by massive gustatory contrast. From this point of view, a mere sweet omelette is a preparation not worthy of attention, although there are formulæ for such, and even variations—*e.g.*, *Omelette au Kirsch*. Care should be taken that the *confitures* to be used with the omelette should be such—*i.e.*, *fine fruit jellies*—and not jams or stewed fruit. At a private dinner in a large West End hotel, we saw a preparation announced as 'Omelette aux Confitures,' which looked like a roll of boiled wash-leather, and contained stewed rhubarb (leaf stalks). The host summoned the head-waiter, and informed him that if the cook was not ashamed to send such a dish as this, he, the waiter, ought at least to have been ashamed to serve it. Omelettes with coarse jams simulating confitures, and savoury omelettes

with all the whites of eggs in them, are symptoms of the decadence of culinary art.

The combinations of omelette are many, and may be seen in ordinary recipe collections; a great number of ragoûts can be served on a basis of omelette. *Omelette with Parma Cheese* is an agreeable homogeneous dish. The addition of *oysters* to omelettes is unnecessary, and not specific; that of *kidneys* is esteemed incongruous. Of *Omelette with Tunny* (French *omelette au thon*), Savarin says that this dish should be reserved for fine déjeuners and meetings of amateurs, who know what they are doing. He adds a few *notes théoriques*, which are three very commonplace rules, the last one being that the dish bearing the omelette should be warmed.

Omelettes with *fruit*—as distinguished from confitures—*e.g.*, *strawberries* or *apples*, contain *flour* in their composition, and have, according to our definition, to be ranged *with fritters*. Several other preparations which are termed omelettes in collections of recipes are either *soufflés* or *puddings*, or peculiar preparations not easily classified.

Scrambled eggs, synonym *stirred eggs*, French *œufs brouillés*, are a kind of spoiled omelette.

Of additions to omelettes we mention *forcemeat*, which makes them very savoury, but must be cooked independently, and *crayfish tails*.

Some *preparations of hard-boiled eggs* should be remembered. Thus, *Hard-boiled Eggs in Onion Sauce* (*à la Sauce Robert*) may come in usefully; the French term the dish *Œufs à la Tripe*, which is quite unexplained. *Gratinated Eggs* form a solid and savoury dish, which may be made with fresh or boiled eggs. *Stuffed*, *filled*, or *farcied eggs* are an artistic dish of good appearance. The hard whites neatly divided serve as cups, in which the farce incorporated with the yolks is lodged. The dish may be served either hot or cold—*e.g.*, at suppers. *Baked Yolks*

semi-gratinated in Sauce with Parma Cheese receive a distinguished colour from the *Aurora sauce*, a coloured béchamel, or from *grated yolk* made ruddy by the salamander.

We have selected from more than a hundred French *recipes for preparations of eggs which may be useful for Lenten fare, or for days of maigre*, about forty somewhat curious dishes; they are mostly obsolete or of rare execution even in France, and of no applicability in this country. We therefore abstain from giving even their definitions in detail. Some are omelettes with ragoûts over them; others are omelettes with additions in their substance; some are *sweet dishes* by additions, *e.g.*, of macroons or ratafias. The great omelette will survive all these trials.

CHAPTER LIV.

PREPARATIONS OF MILK AND CHEESE.

It is believed that the cream and milk industry of Devonshire is of Phœnician origin, and connected with the potteries developed in that county by these ancient mariners and colonists. The Syrian earthenware pans on brick hearths, which were formerly essential for the production of the clotted cream, have only lately been supplanted by metal pans. The best *Devonshire clotted cream*, which is of a yellow colour, from the distribution of small drops of yellow oiled butter, is in our time yielded by milk from Jersey shorthorn cows. Strain new milk into a large pan, and let it remain unmoved for twenty-four hours; then place the pan over a slow fire, and heat it up very slowly without ever allowing it to reach or even come near to the boiling-point. Under these conditions the cream forms a thick membranous mass at the top, the fat-globules being enveloped in membranes of caseine, which are constantly

formed on the surface under the influence of the oxygen of the air. To prevent boiling, the pan may be put into a water-bath ; if heated on the hearth, which takes several hours, the point at which the heat of the milk approaches the boiling temperature will be indicated by the rising of bubbles ; then the pan must be removed from the fire and placed in the dairy for twenty-four hours, after which the clotted cream may be taken off. It may be transformed into so-called *Devonshire short butter* by stirring.

Yourt or *yaourt*, Greek *giayourti*, is a preparation of milk made by Levantine nations, and corresponds to the English curds and whey ; but while the latter is produced by means of *rennet*, yourt is produced by *a peculiar ferment*, the nature of which is not known. The first yourt may be produced by warming a basin of milk to blood-heat, immersing in it a portion of the inner or woolly part (the composite flowers) of *the artichoke*, and letting it stand in a warm place. After twelve hours the milk will be found transformed into a remarkable curd of excellent taste ; if the milk was good no whey is separated, but if it be broken into and allowed to stand whey separates. To avoid the separation of whey, Greek cooks concentrate the milk before setting it for yourt. Now, if of this curd a little be placed in new warm milk, and if this be kept in a warm corner, it will transform this milk again into yourt, and thus you may produce and keep yourt throughout the season. The production of this curd by the inner flowers of the artichoke was known to the ancient Greeks, and we have produced the dish after a notice contained in the works of Aristotle.

Curds and whey belongs to a more rustic mode of life, and is now little patronized by the urban populations. In order to *separate the caseine and fat* from milk for the production of cheese, an extract by warm water from the inner stomach of the calf (*rennet*) is added to the warm milk. (The name *rennet* is applied both to the dried membrane of the stomach

itself and to the active watery extract.) The extract of three-quarters of a square inch of rennet skin will curdle four pints of milk.

Curds and whey may be eaten together, or the *curds* may be separated from the whey by a strainer, though without pressure, and mixed with *cream*, to which *sugar* and some *wine* or *liqueur* have been added. Or the curds may be strained off and pressed lightly, and placed and shaped in a mould; in that shape they are called *green cheese*, a name which the London cheesemongers, and after them the populace, have corrupted into cream cheese. The brick-shaped white cheeses, bedded on parallel straws, sold under that seductive name in London (in Italy called *ricotta*), are mostly made of skim milk, sometimes of fresh milk, never of cream.

The *whey* strained from curds is eagerly drunk by pigs; it is also a wholesome diuretic and nutritive, easily-digestible food for man, owing to the dissolved *albuminous substance*, the *sugar of milk*, or *lactose*, and the *salts*. A *whey cure in the Alps* is a highly salutary proceeding in many cases of chronic illness.

Gallina curds and whey is a classical English preparation,* for which the ferment is derived from the tough coat that lines the inside of the proventriculus, or small (fore) stomach, situated between the crop and gizzard of turkeys and fowls. This ferment is always obtainable, while calf's rennet is difficult of access. Care should be taken not to infuse it with *boiling* water, as some recipes ignorantly advise, but only with warm water at blood-heat or 100° Fahr. Very hot water destroys the ferment. Gallina curds and whey, says our instructor, when sweetened with sugar, makes a wholesome supper for persons of delicate habits, being entirely free from the disagreeable flavour of rennet.

* Ignotus, 'Cul. Fam. Med.,' p. 109.

Sour milk, bonny clobber, German *Schlipper-milch*, is formed when milk is allowed to stand in a cool place; some cream collects on the top, and a membrane of delicate *fungi*, a so-called *mycelium*, forms on the surface. The milk then assumes an acidulous taste, sometimes also is a little effervescent, and curdles in the same manner, apparently, as by rennet; in reality, however, the curdling is caused by *lactic acid*, developed from the sugar of milk by a *living ferment*, a low fungus, termed the *bacillus* (little rod) of sour milk. The curdling by rennet, on the other hand, is effected by a non-organized soluble ferment without the production of any acid. While in the whey produced by rennet an albuminous substance remains in solution (*lacto-protein*), and can be precipitated by fermented or sour whey—that is, whey the sugar of milk of which has been transformed into lactic acid; this precipitated lacto-protein is the material from which the Alpine cheese-makers produce the small hard cheeses called *herb-cheese* (*Kräuter-käse* and *Zieger*)—in sour milk this *lacto-protein* falls together with the *caseine*, and for this reason curds as well as cheese from sour milk have properties which differ somewhat from those of the curds and cheese produced from sweet milk by rennet. When milk is effervescent as well as acidulous, the *yeast plant* is present, besides the *lactic acid plant*, and produces some alcohol and carbonic acid, also from sugar of milk. This double fermentation is produced regularly in *mare's milk*, in the Kirghese steppes, and results in the production of *koumiss*.

Sour milk is an agreeable, easily digestible, nutritious preparation; it should be well stirred before use, and if not very rich receive an addition of *cream;* its taste is heightened by some *sugar* and *cinnamon powder; grated breadcrumb*, or *dice of bread*, may be added to give it body. In countries where the people during summer eat much sour milk for supper with hot potatoes or bread, *variation* is produced by

the addition to the milk of *beer* or *cider* (*apple wine*), or some *whisky* or *rum*. These additions are essentially wholesome.

The art of taking milk from mares of the steppe, and transforming it into an intoxicating and at the same time nutritious beverage is very old, as we see from the second chapter of the fourth book of Herodotus, where it is fully described. (On this subject the reader should compare the tenth paragraph of the first chapter, *supra*, *Illustration derived from the Case of Kumys*.) It is practised as largely as ever, and in our days has been applied to the treatment of the sick, particularly of consumptive persons, with the result of giving them much comfort and prolonging their lives. This is in part due to the fact that mare's milk greatly resembles human milk in this, that it contains much less albuminous matter and fat, and more sugar of milk, than cow's milk. The following comparison of the milk of the she-ass with that of the mare, cow, and lastly with human milk, is instructive in all respects:

	Parts in 1,000 of Milk.			
	The Ass.	*Mare.*	*Human Female.*	*Cow.*
Nitrogenized matter, caseine and salts	19	21	22	43
Fat	14·5	14	29	38
Sugar of milk	64	57	64	45

Mare's milk is very suitable for the application here described, because it contains little fat, little caseine, and much lactose or sugar of milk. All these proportions are reversed in cow's milk, which is therefore very unsuitable for the production of such a beverage.

Mare's milk is transformed into kumys by two processes which run by the side of each other, one being *the vinous*, the other the *lactic acid fermentation*. A part of the caseine is precipitated, another remains in solution. The whole of the milk-sugar is not always decomposed, and it is not always decomposed in equal proportions by both ferments;

here the art and practice of preparation determines the result, the theoretical demand being for a maximum of alcohol and a minimum of acid. This is satisfied by beating or stirring the milk strongly at a temperature of 30° to 35° C. while exposed to the air; the agitation does not prevent the lactic acid fermentation, advances the alcoholic fermentation, and prevents the butyric acid fermentation. The latter, when it occurs, makes kumys undrinkable for persons of refined taste.

The *caseine* of mare's milk undergoes important changes during the fermentation; at first it is in part precipitated, but later on redissolves, so that while after 3 days about 14 per cent. of the precipitate may be redissolved, after 16 days 36 per cent. are found in solution. *The sugar of milk* diminishes rapidly, in the first 24 hours from the normal 54 in 1,000 of milk to 18 parts; it falls further after 2 days to 15 parts, after 3 to 12, after 5 to 9, after 9 to 7, after 16 days to 6 per mille. The *alcohol* in 1,000 parts of kumys is on an average after 24 hours 12 parts per mille, after 2 days 15 parts, after 5 days 18, after 16 days 20 parts per mille. In kumys 5 months old, which no longer contained any sugar of milk, the amount of alcohol was 32 in 1,000. The *lactic acid* rises to ½ per cent. in the first 24 hours, and then scarcely doubles in 16 days. 1,000 parts of kumys contain after 24 hours 5 parts, after 2 days 6 parts, after 3 days 7 parts, after 5 days 8 parts. After this period the acid decreases again by combination with alcohol (etherization) to 7 on the ninth day, and rises to scarcely 8 again on the sixteenth day. The kumys of the first day has thus the same amount of acid as the best wines, the latter expressed as tartaric acid. The *resolution of the precipitated caseine* is partly due to the increase of the lactic acid, partly to change by peptonization.

Kumys is mostly made in vessels constructed of smoked horse-skins, but also in wooden tubs; its ferment is a mix-

ture of *beer or wine yeast* and sour milk—*i.e.*, *lactic ferment*. When it has begun to ferment it is beaten incessantly during twelve hours, at a temperature of 35°. It then is *weak kumys*, and is filtered from the excess of caseine if wanted for drinking. After twenty-four hours of fermentation the weak kumys becomes *medium strong*, and remains so until forty-eight hours have elapsed. *Strong kumys* is obtained only by agitating the mare's milk incessantly during more than forty-eight hours. It can be bottled, corked, and preserved under pressure on ice; in the bottles it forms three layers, uppermost *a little oil*, in the middle the *vinous solution*, and below some *caseine*. Before use these are mixed by agitation.

A person who drinks ten champagne quart bottles full, equal to a gallon and two-thirds of a gallon, of (mare's) kumys daily ingests as much nutriment as a strong adult requires—namely, *nitrogenized matter*, 4·8 oz.; *fat*, 4·3 oz.; and *carbo-hydrates*, 15·2 oz.

Tuberculous, *i.e.*, pulmonary consumptive persons drinking sufficient quantities of kumys are observed to increase half a pound in weight daily during three to four weeks; the pulse becomes quiet, fever disappears, and on the whole great improvement is effected.

Under the influence of *pancreatin*, a ferment extracted from the pancreas, or sweetbread, of cattle, and sold by chemists, cow's milk is transformed in such a manner that its caseine is no longer precipitable by acids or alcohol, but is in the state of (probably) assimilable *peptone*. It may then be mixed with acids, sugar of milk, or cane-sugar, and alcoholic preparations, such as rum, cognac or wine, and drunk as a nutritive stimulating beverage. Care must be taken to watch its effects, as in erethic persons it may prove intoxicating, even in small doses, by its quick absorption; moreover, the taste of the alcohol is concealed, and its quantity may exceed the intention of the consumer unawares.

Such *peptonized milk* will probably prove useful in many culinary operations in which there is a risk of curdling ordinary milk. But the exact conditions of such usefulness will have to be ascertained by further inquiry. In the *posset* and in the (Devonshire) *junket*, to be described below, the milk is curdled expressly by *wine*, or *acid*, or *rennet;* but in the several varieties of *sillabub* to be described lower down, the curdling of the milk in whole or part seems to be rather tolerated than intended or desirable. In these preparations the substitution of peptonized for unprepared milk may prove a decided advantage; this substitution will be much easier than it is at present at a future time, when peptonized milk may perhaps be sold almost at the same price as fresh.

Junkets and *sillabubs* are mixtures of milk variously modified with alcoholic and spicy additions. The derivations of the names can be seen in the *Explanation of Culinary Terms*. A *junket* is made by adding to a pint of new, if possible yet warm, milk some watery extract of rennet, two ounces of pounded sugar, a teaspoonful of powdered cinnamon, and a glassful of brandy; as soon as the mixture begins to stiffen, cover its surface with clotted cream, and strew powdered sugar over it; from this latter addition it receives the surname of *Devonshire junket*. The preparation is to be eaten cold. *Sillabubs* are made by the addition to milk (or *colostrum*, the first milk which a cow gives after calving), of wine, *e.g.*, sherry or madeira, port, cider, or brandy, spices, such as nutmeg and cinnamon, and sugar. Some collectors of recipes distinguish *London*, *Staffordshire*, and *Somersetshire sillabub*, but the localizations are not characterized by any specificity. There is also a *lemon sillabub*, made of a pint of cream and the zest of two, the juice of five lemons, half a pint of *sweet wine* and sugar, the mixture to be whipped for half an hour and put into glasses; to stand for at least twelve hours

before being eaten. This is really a preparation of cream; when it draws liquid it may be filtered off on muslin. A mixture of milk with cognac or rum is by Englishmen in India called 'tiger's milk.'

The varieties of cheese commonly used in cookery require a short notice. *Cheddar* is a typical cheese formerly made at Cheddar, in Somersetshire, only, but now produced in several other counties of England and Scotland. From America, including Canada also, cheese made in imitation of Cheddar comes to us. It contains from 30 to 37 per cent. of *water*; 23 to 29 per cent. *nitrogenized substance*, or *caseine* and its *products*; 23 to 35, rarely near 40, per cent. of *fat*; from 1 to 6 per cent. of *extractives free from nitrogen*; and 3 to 5 per cent. of *salts*. The *savoury ingredient* is very small in quantity, and has never been measured by analysis. *Cheshire cheese* has a very similar composition, but contains more carbo-hydrate extractive, mainly *sugar of milk*. Gruyère, or, as it should be called, *Grauerzer*, is of very regular composition, containing *water*, 32 to 35 per cent.; *caseine* and *products*, 29 to 32 per cent.; *fat*, 24 to 32 per cent.; a little *sugar of milk*; and *salts*, from 3 to 5 per cent. *Parma* or *Parmesan Cheese* contains from 27 to 35 per cent. of *water*, 34 to 43 per cent. of *caseine* and *products*, and only from 16 to 24 per cent. of *fat*. *Edam* (*Edamer*), Dutch cheese, contains from 32 to 42 per cent. of *water*; 19 to 24 per cent. of *caseine* and *derivates*; 27 to 34 per cent. of *fats*; 5 to 6 per cent. of *sugar of milk*. Of a great variety of other cheeses made and sold in the world, only few are, and that not often, used for cooking; we therefore do not mention them in this place.

Cheese owes *the elements of its savour* to the decomposition of its *caseine*, this substance in its original state being by itself quite tasteless. For this decomposition the presence of fat is not essential, but it seems convenient, as preventing the process from becoming excessive. Besides *meat*

and *mushrooms*, *cheese* is the only source in nature from which those gustatory elements can be drawn which constitute savouriness; this was fully proved by the French physician and chemist Louis Proust, the discoverer of extract of meat, as we have shown above.

Cheese is the most valuable animal food obtainable; it is from two to three times as nutritious as the same money-value of ordinary meat; yet an individual of Königsberg consumes only 10 grm. per day throughout the year; each head of the Paris population only 9 grm.; each head of the population of London 16 grm., or half an ounce, daily.

Round Dutch cheese might be used in cookery more frequently than it is. As it inclines to be saltish in taste, the latter fault may be eliminated by omitting the salt from the recipe selected ('Wyvern,' *loc. cit.*, p. 230). Dutch cheese is also easily grated, and little inclined to mouldiness; but while it is no doubt a little cheaper than Cheddar or Gloucester when absolute weights only are compared, it is also more watery and less flavoured, and thus the advantages of a lesser price are neutralized.

A rich ripe cheese can rarely be used in cookery, but for the production of the *fingers* or *straws of cheese* (*vide infra*) almost any kind of cheese, green *Stilton*, *Gorgonzola* (sometimes called *Stracchino*), can be used; even *Roquefort* cheese made from ewe's milk is applicable.

Welsh Rabbit may be defined as *Cheese-toast*. The name of this excellent dish is at present unexplained; it may be Gaelic, and have originated in Wales. The conjecture according to which the name *rabbit* was a corruption of *rare bit* has no kind of probability in its favour. It deserves to be mentioned that, according to 'Wyvern,' native Hindoo cooks term Welsh rabbit *Ramakin Toast*, a correct if easy result of appreciation of analogy. There are plainer and more compound forms of Welsh rabbit; one of the latter goes by the

name of *Mock Crab Toast*. *Ramequin* is a French expression, of which we have not been able to find either definition or derivation. D.D. refers it to *Patisserie*, but under that word no definition occurs. 'Wyvern' identifies ramequins with *little* fondues of cheese, and directs the cook to arrange them on a silver dish, and bake them for ten minutes, or until the cheese dressings of the toast rise. In this view ramequins are only a kind of Welsh rabbit, with a somewhat more elaborate cheese composition. On the other hand, *Ramequins in Capsules* (paper cases) closely resemble *soufflés*, and might be classified with them, just as *ramequins* or *croûtons* might be classified with Welsh rabbits. But a third kind of ramequins are really preparations of pastry, inasmuch as they consist of a basis and partial covering of *puff paste*, on, and in which, the soufflé-like cheese paste is deposited. These we propose to term *puff paste ramequins*. When the cheese is mixed with the puff paste we obtain *incorporated ramequins*, of which the long, thin form is known to some cooks as *cheese-straws*. We have here to establish a distinction between *ramequins in cases or capsules*, and *fondues in capsules*. The former contain either flour or breadcrumb as panada, which imparts to them the soufflé character; the latter contain no flour or bread, and, to justify their name, must consist of cheese and eggs with spices only.

Of the *fondue* Brillat-Savarin* says that the dish came from Switzerland, and consisted merely of scrambled eggs (*œufs brouillés*) and cheese, in such proportions as time and

* 'Phys. d. Goût.,' Variétés, No. xvi., p. 360. He also relates, as an anecdote, how a M. de Madet, having been elected Bishop of Belley, in Switzerland, towards the end of the seventeenth century, at the dinner following his enthronization, mistaking a fondue for a cream, ate it with a spoon instead of a fork, as was usual. He also gives a recipe for fondue extracted from the papers of M. Trollet, bailli of Mondon, in the canton of Berne. We merely repeat this tale about the Bishop's spoon to show its trivial nature. We believe he was right in using his spoon if the fondue, as is often the case, was underdone, and consequently fluid like custard in the middle.

experience had shown to be suitable. Some, *e.g.* Carême, spell the name *fondu*. The proportions of ingredients are *butter*, one part; *Gruyère cheese*, three parts; *eggs*, six parts. We think that some of the whites of eggs might be left out of the composition. Fondues are mostly used as hors-d'œuvres.

CHAPTER LV.

SAVOURY AND SWEET TOASTS, OR RÔTIES, AND CROÛTONS.

We learn from 'Wyvern' that savoury toast is thoroughly useful and generally popular, at least, amongst East Indian exiles, but that it is rarely presented there. It can frequently be made at a pinch when the larder is all but empty, and a friend drops in unexpectedly. A dainty feeder will sometimes fancy it when he will scarcely look at anything in the way of food. If well made it serves as a finish to a little home dinner; and it is equally acceptable at breakfast, luncheon, or supper. It is susceptible of elaborate as well as of simple treatment, and may be fashioned to obey the dictates of sumptuousness, as well as those of the strictest economy. A savoury toast should be served hot; it should not be kept in the oven, but set before the diner the moment it is completed. Toast should be made before a clear fire, which radiates strongly from a body of glowing coals or embers, or a broad sheet of flame; it can also be made on a hot-plate—*i.e.*, the iron top of a hearth—but then requires more management. When the plate is not too hot, the bread may be placed directly in contact with it; if the plate be very hot, to red hot, the bread must be raised away from it, by a wire net, to the distance of an eighth of an inch or more. It must be quickly made, so that the moisture of the outside is driven into the interior, and

makes that soft and fresh-tasting, while the dry outside becomes immediately and equally but lightly browned. 'Wyvern' maintains that, except in special cases, the slice of bread destined to receive any savoury composition should be delicately *fried* in butter till it be of a golden colour. We for our part cannot consent to call such a preparation *toast;* it is *fried bread*, French *croûton*, Italian *crustino;* nor can we consent to attribute to a croûton the same gustatory quality and digestibility as to a piece of toast. However, while holding them distinct, we may treat them side by side, inasmuch as they may be garnished with the same savoury preparations. The true French expression for *toast* is *rôtie*, an ellipse from *tranche de pain rôtie*, a feminine noun, and thus broadly distinguished from the male *rôti*, a roast piece of meat. Some have given the following definition of rôties: 'Tranches de pain qu'on fait rôtir et sur lesquelles on sert différentes substances maigres ou grasses.' This we adopt, and do not allow croûtons to be ranged under it.

Amongst our selected recipes, the Indian ones from 'Wyvern,' we find *anchovy purée* to be served on either toast or croûton, and several variations: *Rôties of Spinach, both savoury and sweet; of Cucumber or Gourd; of green French Beans; of leaves and stalks of Beetroot; of Indian country greens*, especially leaves of the *mollay-keeray; Bande-Cai* (*Bhindi*) *Toast; Brinjals* (*Binegum*) *and Moringa Toast; Toast of the Flower of the Coco-nut Palm; Rôties of Veal Kidney; of Sweetbread; of Capon; of Sweetbread and Ham; of Woodcock; of Fat Livers of Geese; of Ham; of Marrow with Sugar; of Marrow without Sugar; en Canapé; of Eggs; with Bacon;* a variety with local names, such as *à la Provençale, à la Hollandaise*, etc.; *of Fish au maigre; of buttered Eggs; of hard-boiled Eggs; of Eggs with Cream; of Purée or Mince of Kidney; of cold roast Game; of Sardine, Herring, and various other Fish and their roes.*

Many of these as now presented at the end of dinners, before dessert, we find very vulgar, dry, and destitute of art as well as harmony. Unless made by a skilled cook, these preparations are likely to turn out unsatisfactory.

CHAPTER LVI.

VARIOUS USEFUL CULINARY PREPARATIONS.

A *SANDWICH* consists of at least two equal slices of either white or brown bread, an eighth of an inch in thickness, and butter, with some meat, such as ham, tongue, boiled or roast beef, mutton, poultry, or game, or a savoury preparation thereof placed between them in such a manner that the buttered side of each slice of bread is inside and turned towards the meat; a sandwich can therefore be conveniently eaten while being held in the hand; for the same reason it can be conveniently wrapped in paper, or packed in a little box, and consumed at the appointed time. For sandwiches the bread should not be too fresh, but somewhat set; it is also advisable to remove the crust before cutting the slices of bread, as this impedes the even cutting of the latter. Once made, sandwiches should be protected from drying by being kept covered or enclosed until the time when they are to be used.

Favourite central ingredients of sandwiches are: *ham and beef; cheese and anchovies; eggs, plain and compound; cheese and fruit* (*e.g., Gruyère and plantains*); *salad; fish or fowl; lobster; egg and anchovies, etc.* An *excavated roll* may be stuffed with *a salpicon.* Excellent materials for sandwiches are *Pomeranian Goose-breast, Strasburg Goose-liver Pasty*, and *Brunswick Sausage.*

CHAPTER LVII.

BEVERAGES: WATER, WINE, CIDER, BEER, SPIRITS, CUPS, SHERBETS, TEA, COFFEE, AND TISANES.

Water is the universal beverage of organized beings; it is the liquefying agent by the solvent action of which both the constructive and destructive processes of nutrition and production of power are carried on. Water should be *clear*, that is to say, free from *suspended impurities*, and should be equally free from *dissolved* matter. The suspended impurities are more easily recognised and removed, while the dissolved ones are recognisable only by chemical reactions, and for the most part irremovable. The *dissolved impurities*, which are of objectionable influence upon various processes of cookery, are those which produce in water the qualities called *temporary* and *permanent hardness*. Temporary hardness is produced by solution of *carbonate of lime* (carbonate of calcium or chalk) under the influence of excess of *carbonic acid* (carbonic anhydride). This can be removed by boiling the water during a few minutes, when the carbonic anhydride passes away, or by addition of caustic lime, whereby the anhydride is neutralized, and in each case the chalk is deposited as a white or dusky powder. Permanent hardness, however, is caused by the presence of soluble neutral calcium salts, mainly *sulphate* or *gypsum*, and of *magnesium salts*, mainly sulphate and chloride. Both forms of impurity are distinctly injurious in many processes of cookery to the food to be prepared, *e.g.*, to *leguminous seeds*, as *haricot beans*, which are made hard thereby; to *green vegetables*, which lose colour and tenderness; to *jellies*, which are made turbid. In a great many cases of cookery *soft* or *distilled water* is therefore absolutely essential to success; *haricot beans*, *peas*, etc., are not only made hard in

the mouth by hard water, but also more or less indigestible, and, therefore, to delicate or young persons positively injurious.

In the kitchen three means can be adopted for obtaining practically *soft water*. The best is to buy, and have always ready, a jar full of *distilled water;* the second is to obtain and keep a supply of *natural soft water*, such as *rain-water* from pure sources, filtered, or such as many towns and districts have naturally at their disposal or are provided with by art. Several water-supplying institutions in England do actually *soften* all the water they deliver for domestic purposes, and this softening process, known as Clark's, ought to be applied to all water from chalky sources. Clark's process is, however, not very well adapted for private use. There remains, therefore, failing the processes just mentioned for use in the kitchen, when relatively soft water is desired, only the addition of some *carbonate of soda* to the water, followed by *boiling*, and decanting the clear water from the deposited carbonate of lime. *Mere boiling* also will relatively soften water, but requires a longer time than the boiling with the addition of some soda. The amount of soda to be added to the water to be boiled should not exceed the size of a filbert for a gallon of water.

There are in many parts of the world, particularly in regions where *volcanic* action was formerly or is now going on, a great number of springs which contain, besides larger or smaller quantities of dissolved fixed *mineral matters*, a certain amount of dissolved gas, most frequently and mainly consisting of *carbonic acid*, now more commonly called carbonic anhydride. Such waters, being pure, refreshing, and wholesome, are in great demand. The best and longest known is the water of Selters in Nassau, in this country known as *Seltzer* (an abbreviation of *Selterser*), which was and is still sold in the actual state in which it rises in the wonderful spring. The demand for similar

waters having much increased, *manufactories* were established in which common water was impregnated with carbonic acid gas, made at one time from *soda*, whence the water was called *soda-water*. In the present day all such waters are impregnated with gas made from *chalk*, or its ground, pulverulent form, called *whiting*. The gas is generally placed under high pressure, because the public are under the erroneous impression that they get the more of the stimulating effect of the gas the more of it is contained in the water. But the opening of such an overcharged bottle only leads to effervescence, loss of gas, and not rarely to uproarious overflow of water; and the water remaining in the bottle is immediately, by the unavoidable commotion, made more flat than would be natural mineral water charged under ordinary air-pressure, and at the temperature of the earth. But this delusion on the part of the public has gone further. Natural mineral waters are now deprived of their carbonic acid, and then recharged with it; and for the results of this operation the public are content to pay high prices. *Distilled aërated* waters are the best, because they are not only free from organic impurities, but also free from those *salts* which in some of the most vaunted waters rise to an undue amount. Artificially aërated waters from common, perhaps infected, wells, or conducted supplies, are very unsafe, as the aëration kills none of the infectious germs, but rather favours the life of some of them.

Wine and its varieties concern us in this work only in so far as they are used in the actual culinary preparation of dishes, or in as far as they serve the æsthetical purpose of beverages to be used in the course of meals, and particularly feasts.

The wines of Xerez, or sherries, are white, and generally would be the best of all were they not afflicted with two adulterations—plaster of Paris and spirit. Owing to con-

tinued protests, the spirit in sherry has been somewhat diminished, and we hope that all addition of spirit and all plastering may ultimately cease entirely. Then sherry will be of all white wines *facile princeps*.

Sherry should be drunk cooled to 52° Fahr., but not below, and should not be iced. It does not easily bear dilution with water, as this not rarely brings to notice undesirable peculiarities of the wine, which are hidden by either spirit or boiled must. Pale sherry is the most desirable, as it is necessarily the purest. Brown sherry, such as was in vogue at the beginning of the century, is now rarely drunk.

Many South Spanish wines are called *sherry*, without having any claim to that name by either the place of origin or the vine of which they are the produce. Another substitution is that of *Sicilian marsala*, or wine from other Mediterranean or Atlantic isles, mixed with a little sherry, and termed Amontillado. The consumer should distinguish the good from the bad wines by comparison.

The *preparations of sherry* most commonly used are numerous: *Sherry Cobbler*, a mixture of sherry, water, ice, and sugar, flavoured with lemon; *Sherry Punch*, much used in Scandinavia; *Mulled Sherry with Eggs*—the expression *mulled* practically means heated and spiced, but it is supposed to be derived from the Latin *mollio*, I soften, make milder: it therefore also includes the *sweetening of acid* and the *diluting of alcoholized* wine; *Posset*, hot milk curdled with wine, derived from the Welsh *posel*, curdled milk—Irish *pusoid* (this should perhaps be classified with *junkets* and *sillabubs*; but the term has also been applied to preparations made with wine and groats, and without milk); the same may be said of the *Sack Posset*—the rhymed recipe by one Sir Fleetwood Shepherd prescribes 'Sack from Spain': the dish is really a *sweet custard* flavoured with sherry, and cannot properly be called a

beverage; *Vinous Whey*, made by adding wine to milk, and boiling and filtering from the curds—*cider* is very suitable for its production.

Amongst the most favoured preparations of *port wine* is *Mulled Port; Bishop* or *Oxford Nightcap; Cardinal* and variations.

The *red wines of Bordeaux*, commonly called *claret*, should for drinking be warmed to 65° Fahr., or thirteen degrees higher than white wines. Of preparations there are: *Claret Cup* and variations; *Mulled Claret; Sauterne Cup.* The *red and white wines of Burgundy* are suitable for analogous preparations.

Champagnes have now become so coarse that even most of the higher priced ones are no longer worthy of the patronage of the connoisseur, but participate in the qualities of *remèdes contre l'amour*. Most of them are brandied up to 12 per cent. of absolute alcohol. There are many fables of dishes cooked with champagne, the most ridiculous being Vuillemot's *faisan Lucullus*, and some fish termed *à la Génevoise;* we have considered these eccentricities in former chapters. Even vegetables are reported to be cooked with this wine—*e.g.*, *Choucroute* (sauerkraut) *à la Champagne;* but they are in reality not so prepared. Stewed carefully with butter and standard broth, the sauerkraut receives just before it is dished an addition of a little high-flavoured wine, which imparts to it a fine ethereal flavour. On the bills of fare it figures as *à la Champagne*, which has not been near it.

For the dinner-table champagne should be cooled, but never iced. The ice-pail, like the red wine basket (*panier*), is a means for smuggling low-class wine into the stomachs of credulous people in exchange for the price of good ones.

For certain culinary purposes—*e.g.*, the production of *custard wine sauces*—old hock is the best material; but for

court bouillon and similar preparations low-priced French wines have to be used. All white and red French and German wines are fit for the production of *Woodruff Cup* (made with *Asperula odorata*). Of some qualities of wine so-called *Peach or Pineapple Bowl* can be made; the liquid may be drunk, the fruit eaten with a teaspoon.

Imperial or other *sweet tokay* is not a wine, but a sweet, made of raisins, and either entirely or almost unfermented; consequently, like *Rota Tent* (Tintilla de Rota), which is made in the same manner, it contains only a small percentage of spirit, and may contain none. If it contains above 4 per cent. it is certainly adulterated.

Marsala is very useful for cooking purposes, except those cases in which high flavour is required; of extractive it will furnish a sufficient quantity.

As regards *cider* or *apple wine*, a revival has taken place of late years, and much excellent apple wine and perry is produced in Herefordshire and other counties. In Brittany and Germany also much cider is made and used. It is mixed in *cups* (*e.g.*, with woodruff) as well as drunk at table. In hot seasons *sparkling cider* is a very agreeable and wholesome beverage.

Beer is used for the production of some kinds of *soup*, *hot spiced drinks*, and cooling beverages, such as *shandy-gaff*, a mixture of hops and malt beer with ginger-beer. The stronger and more hopped qualities are not used in cookery, but the varieties of medium strength are recommended in some recipes—*e.g.*, for boiling certain joints in. Practically, we believe, these recipes are very rarely carried out.

Flip, or *Ale Flip*, is warmed ale to which sugar, cognac or rum, and ginger and nutmeg, have been added; this is beaten up with some stirred or frothed eggs, half the whites omitted, and well mixed. This preparation is in parts known as *one yard of flannel*.

Wassail Bowl is an ancient Christmas Eve regalement, and consists of hot ale with several spices poured over roast apples.

Ale Cup, *Beer Cup*, or *Cool Tankard*, is a mixture of ale with spices and sugar, fortified by brandy and sherry, and flavoured with capillaire and lemon; to be cooled in water or ice. *Tewahdiddle* is almost identical with this, but is apparently not to be refrigerated. *Caudle* (from the French *chaudel*) is spiced warm ale with groats; formerly any warm drink given to the sick was so called. In practical life we have never met with the expression.

Spirits are distilled from fermented grapes (*i.e.*, wine), from cherries, malted corn, potatoes, sugar-cane, etc. Many of these spirits are used in cookery. *Cognac* used to be the best flavoured of all spirits, but is now rarely to be had genuine at a reasonable price. It is an ingredient of many dishes, though only added on account of its flavour, or as alcohol to raise or carry a flavour; it is also mixed with cups. *Rum*, the distilled spirit from fermented sugar-cane extract, is remarkable amongst spirits by its freedom from *fusel oil* or *amylic alcohol*, which spoils whisky and gin so frequently. It has a remarkably strong and, when pure, agreeable flavour derived from the cane, and refined during fermentation and distillation. This flavour can be imported into sauces and mixed with drinks, particularly of the class called *punch*. Take care to obtain pure old Jamaica rum for cooking purposes, and avoid rum adulterated with whisky. Spirit distilled from malted and fermented corn simply is called *whisky*. When it is impregnated with the taste of smoke it is called *Scotch*. Corn spirit flavoured with oil of juniper is called *gin*. Spirit from rice is called *arrack*. Fermented cherries yield an excellent distilled spirit. Much of this is made in Alsatia, and termed *cherry-water*, German *Kirschenwasser*, or by a French abbreviation *kirsch*. When this spirit enters upon a French

culinary composition, the latter acquires the title *au Kirsch*.* Much is made in Dalmatia from a cherry called *marasche*, hence called *maraschino*, and from the place of export *di Zara*. Maraschino is used in some compound drinks, but mainly in confections, to which it imparts a very fine flavour.

The art of distilling spirits is so far developed, that from the most unlikely materials chemically pure alcohol can be isolated. As this has no collateral taste, and does not reveal its origin, it is termed *silent spirit*. Such spirit is used in connection with cookery for the production of tinctures—*i.e.*, real solutions of colouring matters as well as alcoholic extracts of spices—for the preservation of many varieties of fruit, such as cherries (known in England as *cherry brandy*), or pears, peaches, and plums, etc.; in these alcoholic preserves many manufacturers in the South of France carry on a considerable trade. The English *mince-meat*, with which the Christmas mince-pies are perfected, should be made some weeks before it is used, and preserved during maturation by an addition of alcohol; but when a cook uses so-called alcohol or spirit, he must remember that what practically comes into use is a mixture of alcohol and water, and of the ingredients he must know the relative proportions in order to correctly interpret any recipe. In England the strength of alcoholic liquids is usually stated in *degrees of proof spirit*. *Proof spirit* consists of about equal parts by weight of water and alcohol; *rectified spirit* contains about 84 per cent. of alcohol and 16 per cent. of water; *absolute alcohol* contains one, or at most two, per cent. of water. These are preparations prescribed in the British Pharmacopœia, and they can therefore be always obtained from any chemist and druggist.

* The reader may note that the French buyers of kirsch rejected all such spirit as did not become blue with tincture of guaiacum, as not genuine. Boussingault proved that this reaction was due to the presence of copper, imported by dirty stills. For years manufacturers who made *pure* Kirschenwasser could not sell it at its proper value.

Punch is a specifically English preparation, and has a jovial history. It is an alcoholic drink made with the juice and zest of lemon, sugar, and any of the principal distilled spirits. The most characteristic punch is no doubt made with rum—at least, in part. To heighten its flavour some wine may be added, but never so much as will make its bouquet prominent. For the practice of a great establishment, a hotel, or restaurant, it is expedient to have *the ingredients of punch* ready, and with this view the cook or butler should prepare *syrup of lemon*, *syrup of citric acid*, *quintessence of lemon-peel*, *tincture of lemon-peel*, *orange syrup* (for *punch* and *puddings*), *syrup of orange* or *lemon peel*, *quintessence of orange-peel*, or *curaçoa*, and variations.

The actual mixing of the punch becomes an empirical process, for which no proportion can be stated without a previous knowledge of the strength of the spirit to be employed, and, in places of sale, of the profit to be exacted. Punch may be drunk hot or cold; the hot form is preferred in winter. It should never be stronger than the presence of 20 per cent. of absolute alcohol will make it; this is about the average strength of sherry or port wine. It will be more wholesome if it contain less spirit, down to 10 per cent. of absolute alcohol. A practised taster may adjust the alcoholicity of the mixture by mere gustation within 2 per cent. of error.

It is evident from the foregoing that a great many varieties of punch can be produced, but it is unnecessary to give even the titles of many. We will, however, point out the features by which some special sorts of punch are distinguished. The *French cooks* colour most *rum punch* of a dark amber, nearly brown, by means of *caramel*. In the production of caramel for this purpose great care must be taken to make the burnt sugar as little bitter as possible. In so-called *Yorkshire* (*hot*) *Punch* some *calf's-foot jelly* is introduced, possibly to give it some body, by means of which slight

viscosity the taste may linger a little longer on tongue and palate than would that of a thinner liquid. Four quarts of punch may receive a pint of made calf's-foot jelly, containing about half an ounce of dry gelatine.

Regent's Punch is a highly-compounded form; the syrup is obtained by stewing 4 lb. of chopped *muscatel raisins*, filtering the juice, and condensing it, adding thereto sugar-candy. Dissolve this in a pint of strong *green tea;* add half a pint of rum, a pint of cognac, a bottle of madeira, a pint of curaçoa, half a pint of pineapple syrup, a bottle of seltzer-water, and two bottles of champagne. Add orange and lemon as tinctures, and syrups to taste; strain through cambric. This is a very seductive mixture to take a man unawares; it should be at least partaken of out of little liqueur glasses only.

Roman Punch is similarly complicated, with frozen white of egg froth superadded. Of this latter the *rôle* in the mixture is not very intelligible.

Milk Punch, like *posset*, or like the mixture of *milk and cognac or rum* called *Tiger's Milk*, and some of the drinks containing milk and eggs, resembling custards, may be considered more as a preparation of milk than one of alcohol. But as it bears the name of *punch* it is expedient to treat of it in this place. There are several varieties of milk punch: strong, less strong, hot, and cold. The addition of milk, even more than of gelatine, will give to punch a body which develops and impresses its taste. It always remains a little turbid, except when kept a long time. But little of the caseine added in the milk is precipitated by the spirit. Much wine sold in trade is really milk-wine, as it is fined with skim milk.

Whisky Punch, or Toddy, is said to be a genuine Irish beverage; but more of it is drunk in the great British isle *per capita* than in the Irish. American Mint Julep is made with brandy. Julep is an ancient Arabian name

for a *calming drink*, containing mucilage and opium; for the latter alcohol has been substituted. *American Toddy* is a cold bowl of rum punch in which several kinds of fruit are steeped. *West Indian Sangaree* is a brandy punch with Madeira wine, characterized by the addition of *lime-juice*.

A French culinary author says that 'for a long time a bowl of *burning punch* was in England the last and indispensable service of every well-appointed meal.' We have never seen punch on fire in this country, but we have witnessed on the Continent the production of the punch called *crambambuli*. It is made by setting fire to strong whisky contained in a soup-tureen or bowl, placed for safety in a cold water bath, and fusing sugar-candy on a wire-net fixed in the flames; the sugar, partly as caramel, dissolves in the whisky below. The preparation perhaps derives its name from *bambalein*, the Greek verb to stammer, as it is very intoxicating, although much of the spirit of the whisky is devoured by the flames.

Ginger-beer, so called, is an excellent, refreshing, slightly alcoholic, effervescent, stimulating beverage; the false non-fermented stuff made like soda-water should be distinguished from the classical preparation.

Ginger Wine is an occasionally useful stomachic.

Pulque is the sap of several varieties of *agaves*, called *pulcre*, which are at home in Mexico; the sap, when drawn, ferments, yields a wine, and a spirit by distillation. The wine, *pulque fuerte*, is termed *met* or *magney* by the inhabitants of Mexico; the amount of alcohol contained in it may rise to nearly 6 per cent. by volume. *Palm sap and wine*, called *toddy* in India, is a product in the collection of which specially-trained persons are employed. *Maple* yields a sap and a sugar. In North America these products are not rarely used for cooking; in Europe they hardly ever occur.

may be drunk from cups, or sipped with a teaspoon. In London refreshment places sherbets so called are frequently made with *acid drops* as sold by confectioners; an ounce of such drops dissolved in from four to six ounces of boiling water in a cup forms a sherbet of a refreshing nature. *Oxymels* of the ancient Pharmacopœias have a luxurious taste and cooling action; one in particular is established all over the world—*raspberry vinegar*.

Emulsions, such as *milk of almonds, pistachios, coco-nuts, poppy seeds*, are excellent preparations if skilfully made. The milk of *coco-nut* has a very fine flavour; it is used for the confection of *curries*. *Syrup of almonds*, or orgeat, may be kept ready, and on being mixed with water will make *milk of almonds*, but the milk from almonds directly is preferable. *Syrup* should be made by cooks with great care. *Syrup of capillaire, e.g.*, should be made at home, as it is often counterfeited with *curaçoa and neroli* oil in spirit.

There are many excellent varieties of *raw coffee* in the market. By buying some raw coffee and roasting it yourself, you have the certainty of *purity* of the product; its quality you must ascertain by taste. You can also buy the coffee roasted in the bean, and grind it yourself. Or you may buy it ground, in which case you have to take care to buy it from a merchant who will sell it unadulterated with chicory or any other strange vegetable matter.

The *roasting of coffee* should be done either in a very thick iron saucepan, with constant stirring, if it have to be done over a strong fire, or in a revolving drum of sheet iron over little flames of gas, brushwood, or pine cones. The berries should be sufficiently roasted to be crisp, and break easily on pressure, yet they should not be over-roasted. In either case the aroma is missed which characterizes good coffee.

You can *make very good coffee* by merely *infusing* with boiling water a certain quantity of ground coffee, and filter-

ing the infusion through a sieve, a cloth, or paper; the latter medium gives the brightest product. But this process of merely infusing is very wasteful, even when the coffee is finely powdered. It is preferable to unite the *process of boiling* and *infusing* in the following manner: Place the amount of coffee which it is intended to use, less about one-tenth of its bulk, which is to be reserved, into the vessel in which you want to boil it, and pour over it the measured quantity of cold water; now heat to ebullition and keep boiling for some minutes; then take the vessel off the fire and add to the liquid the reserved tenth part of the coffee, and stir it well in, but without boiling the mixture again. Let stand a few minutes, and then pour the coffee on the filter, liquid first, grounds last.

To keep coffee hot, place the vessel containing it in a water-bath, but do not heat it directly on a hot-plate, or on the fire, as it thereby alters its taste somewhat, and assumes the quality of merely boiled coffee. Boiled coffee is rarely bright when merely decanted, but requires filtration to become so.

In Europe *tea* is generally prepared by infusion of the leaves with boiling water, the vessel in which the infusion is made being warmed and rinsed previously with boiling water. The *Japanese* reduce their tea to a fine powder by pounding it; they put a certain portion of this into a teacup, pour boiling water upon it, stir it up, and drink it as soon as it is cool enough.

Dubuisson recommended to put *cold* water into a kettle with the tea, cover it close, set it on the fire, and make it all but boil; when you see a sort of white scum on the surface take it from the fire; when the leaves sink it is ready. Or, the night before you wish to have tea ready for drinking, pour on it as much cold water as you wish to make tea; next morning pour off the clear liquor, and when you wish to drink it make it warm.

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This last method is perhaps not to be advised for general use, as all that portion of *thein*, which is in combination with *tannin*, and then very little soluble in cold water, and not even easily soluble in hot, will remain unextracted. But for producing tea with a minimum of astringency the process is useful.

The leaves of *Yerba* or *Paraguay tea* are always obtained in a powdered state. The powder is placed in a vessel made frequently of a coco-nut or pumpkin, and infused with boiling water; the made tea is then sipped through a tube to which a sieve is attached, which is dipped into the vessel. It is sweetened, but not poured out into cups.

To appreciate the true flavour of *chocolatl*, as the Mexicans term it, obtain *cacao-beans;* roast them yourself until the shells break easily, peel the reddish-brown marrow, and pound and triturate it in a hot iron mortar. Boil the paste with milk and sugar, agitate, and after slight repose pour off the top liquid containing the finest particles. The sediment you can triturate again, and treat as the first part was treated. The chocolate is then ready for use, but to develop its full flavour you should let it get cold, remove any fat collected on the surface, and after twelve hours' standing heat it again in a water-bath. Chocolate is obtainable in many forms, in plates and as powder, with and without sugar. The powders, called *cocoa*, are generally reputed to be deprived of most of the natural fat. In exchange they are frequently adulterated with starch. Chocolate should be served in cups, and be of *sufficient consistency to be eaten with a small spoon*, rather than drunk. In this way it was used by the Mexicans; they also ate it with golden spoons. We have tested the combinations, and find chocolate in a red cup and saucer, to be eaten with a golden spoon, æsthetical perfection; both taste and sight are much pleased with the combination.

CHAPTER LVIII.

NOTES ON THE COOKERY AND MEALS OF FORMER GENERATIONS.

In very ancient times people *sat down* to dinner at tables as they do in the present day. Thus, the Egyptians did, according to Apollodorus in 'Athenæus,' sit down at table to eat. At Rome they sat down until the end of the second Punic war (202 B.C.). *The lying down on couches* for the purpose of eating a dinner was an invention of the Greeks. It was properly termed an uncomfortable luxury, and was probably confined to the upper classes, for it required much service. At a feast which Ortagenes, the Theban, gave to fifty of his friends, and to which he invited the Persian general Mardonius and his suite, numbering also fifty persons, a few days before the battle of Platææ (479 B.C.), the company, assembled in a large hall, reclined on fifty couches, each of which was occupied by a Greek and a Persian.

We are not aware of the exact time at which society was released from the practice of lying down in order to take a meal. The release was delayed mainly by the fact that the conversation amongst the cultivated guests became highly attractive, general, and oratorical, and on account of the *esprit* displayed in it was called *Attic salt*. Thus, it came to be believed that posture had some mysterious connection with the conversational result of the dinner, and therefore was abandoned only reluctantly.

According to Varro, the Romans preferred to dine in company numbering not less than the number of the Graces, namely three, and not more than the number of the Muses, namely nine. Amongst the Greeks the number seven was that to which they desired to raise or limit their company,

as was alleged, in honour of Pallas; for this number was brought into a mystic connection with wisdom as well as virginity. Plato was in favour of the number twenty-eight, in honour of some astronomical considerations connected with that number which have received various explanations. The Emperor Octavianus Augustus, during whose reign women began to take a more conspicuous place, and apparently a more active share, in the life of Roman society, generally had twenty-four persons at his table, half of whom were women. The Emperor Varus desired always to have twelve diners at his table, in honour of the planet Jupiter, which was supposed to perform its course in twelve years (actually eleven years and nearly 315 days).

In France no particular number of diners was fancied more than another, but the number thirteen was objected to, as it is by superstitious people in the present day. In Italy, however, during the period of the Renaissance, the number of thirteen was not even noticed, much less objected to.

In 'Athenæus' we can read of the kinds of *fish and vegetables* most fancied at Rome; of imported vegetables were most esteemed the *radishes* of Mantinea, the *turnips* of Thebes, and the *beetroot* of Asia. The Romans knew all good *fish*, and took care to serve their tables well with them; those fishes which had nice colours, and were of lively aspect, were exhibited living on the table just before being killed and cooked. They had *sturgeon* brought as far as from the Caspian. Over fish even the Senate is reported to have lost its self-possession, as when, what is almost incredible, and perhaps an invention of a satirist, it advised the Emperor Domitian to have a certain turbot prepared with a particular sauce. A frequently used dish was *herrings* from the Æolian, now Liparian, Isles.

Of *flesh food* the Romans had nearly the same kinds as we have now, and probably in very large quantity. It is

said that they knew *turkéys* under the name of *meleagrides* (*i.e.*, aves), on which see *supra;* these probably came from Asia and were rarities, certainly not used for food as commonly as nowadays, but mainly kept as ornamental birds, like the peacocks and hens in farms, courts, and parks. Our present turkey came to us from America, although it bears many names, including *turkey* and *calicut*, which point to an intermediate starting-point. The *pheasant*, which the Argonauts had brought to Greece, was imported into Italy, together with the *cherry* and the *peach*, by Lucullus. The Greeks and Romans ate *dogs*,* and considered them, when young, plump and carefully prepared, delicate and wholesome food, as the Chinese do in the present day.

Dinners were made the means of luxurious exhibitions first amongst the Romans. The augur Hortensius, on his appointment, gave a dinner at which, for the first time, a roasted peacock, with its principal feathers restored to it, was served on the table. At ceremonial dinners pies with a hundred small birds became fashionable; later on dishes made of fillets of such birds, which were more convenient to eat; this gave rise to the fables about the pâtés composed of the tongues of nightingales and other singing birds.

What the condition of cookery may have been during the Middle Ages it is not easy to ascertain, just because there is no literature which might have recorded the practices even of the highest and ruling classes of society. Carême rather puts the cart before the horse, when he says of the Middle Ages: 'When there was no longer a kitchen in the world, there was also no literature, no longer any high and quick intelligence, no longer any inspiration, no longer any social idea.' This is mere declamation, particularly the part about 'inspiration' and 'idea,' and reminds of the

* *Cf.* Hippocrat., 'De Diæt.,' ii.; Galen, 'De Aliment. Facult.,' iii.; Soyer, 'Pantropheon,' p. 150.

American Emerson and his claptrap about inspiration of daily thought. An inspiration must needs be a communication from without by spiritual means, not by materials coming from the kitchen. But neither is there any proof that in the Middle Ages there was no 'kitchen,' meaning that there existed no art and practice of cookery. And, indeed, when we study closely the system of Roman cookery, we do not easily perceive that much could be lost that was superior to the practice of any nations that rose at all above the level of 'the age of innocence and acorns.'

Gastronomy was restored by the opulent cities Genoa, Venice, Florence, Milan. Autocratic rulers, who, like all tyrants, including spiritual ones, are deteriorated by contact with their tools, did much less for culture and refinement than republican cities. Even the hierarchy did not much for the promotion of the culinary art, although they used it when it was achieved. But with art in general, that of cookery also rose in Italy, and much by the same kind of genius, beginning with Leonardo da Vinci; from Italy it spread into France and Germany, together with the luxury so well represented in contemporaneous pictures, particularly by Paul of Verona in the 'Wedding of Cana.' When the new science of cooking and dining had passed into France with Catherine of Medicis, it developed there under the reigns of Francis II., Charles IX., and Henry III., covering a period of thirty years—1559 to 1589. Then returned again that most desirable of all table luxuries—the service of clean table linen—which had been practised at the time of Augustus, but had been discontinued in the retrogression of the Middle Ages.

For a highly instructive and attractive description of *cookery and dining* as practised by the highest classes at the time of the Renaissance, we may refer the reader to the article of the late Sir A. H. Layard already quoted, p. 13. One of the principal results of this relation was that the

Italians knew little of the elements of savour as we understand them now, but dressed even naturally savoury dishes so as to make them sweet, or accompanied them with sweet entremets, as we do pork and goose with apple sauce, or mutton and venison with currant jelly.

The time of day at which the wealthy classes took their meals was different from that at which they take them now. Of course, the great majority of mankind always took their principal meal at about noon-tide, and will necessarily always do so. But a select minority did find it more convenient, and will hereafter find it expedient, to deviate from that habit, and take their meals at different hours. And thus it has been during the last three hundred years. In the beginning of the sixteenth century, under Louis XII. and Francis I., the upper classes of the French 'dined' at ten o'clock in the morning; they 'supped' at four o'clock in the afternoon. In the seventeenth century they 'dined' at noon, and 'supped' at seven o'clock p.m. On the peculiarities of this period, the reader may consult the 'Mémoires' of the physician Hérouard, who kept a list of the breakfasts and dinners of Louis XIII. At this time the dinner was announced by blowing a horn; from this came the order, 'Cornez le diner.'*

The social status of cooks has seen great fluctuations in historical times. Athens had never what the Romans termed a great—*i.e.*, a grand—kitchen; nevertheless, the best *cooks* at Rome were Greeks, as the best cooks in our days are reputed to be Frenchmen. These officers were highly valued, and enriched by their conquering masters; thus, Antony gave a town to one of his chefs de cuisine. The office of *carver* also was considered of great importance. All these arrangements were revived at the Renaissance, and developed in extreme intensity. The office of cook, or of privy cook, and of carver, or *trinciante*, were deemed

* *Cf.* 'Nouv. Almanach d. Gourm.,' iii. (1827), p. 178.

not incompatible with rank ; this is proved, *e.g.*, by an order of the Council of Louis XI. of France, whereby an old cook of a Madame de Beaujeux, named Cyrant de Bartas, had his nobility maintained and confirmed. But the holders of such offices, whose title was *maître queux* or *grand queux*, were probably not operative cooks at all, but such ornamental intermediaries of great households as we should now describe as *maître de la bouche*. The *cuocos segretos* of some of the Popes, *privy cooks*, were in similar exalted positions. The celebrated French jurisprudent author, Montesquieu, was descended from Robin, second cook of the Connétable of Bourbon, ennobled by this prince. Henry IV. raised to the noblesse Nicolas Fouquet, Seigneur de la Varenne, and head-cook of Queen Marguerite, for services rendered in his culinary office ; he had, moreover, acquired property which returned him an annual income of 70,000 francs, acquired, as Queen Margot is reported to have said, ' non pas en piquant ses poulets, mais en piquant ceux du roi.'

Female cooks in Paris are sometimes called *cordons bleus*, from the supposed order which one of their predecessors is related to have received from a King of France. Two theatrical authors, Messieurs Brasier and de Demassan, are related to have passed some incautious observations on the order in one of their plays, which the cooks took notice of ; for a long time they were revengefully treated in various ways, they being kept under the fear of having their meals mixed with deleterious ingredients. The passions of many persons became roused, and caused them to take part for or against female cooks. Of such a one, who was in the service of Madame du Deffant, and, although she stood in the odour of sanctity, was a very bad cook, the President Hénault is reported to have said that the only difference between her and (the poisoner) Brinvilliers was in the intention.

The *chief butler* of a great or royal house was termed

grand sommelier,* hence the buttery, or pantry, was called *sommellerie*.

With the quality of the manual service at dinner rose the perfection of the apparatus for its consumption. The ancients ate *with the right hand*, with which they fetched the single morsels out of the common dish. Sauces were taken up with pieces of bread. As dipping of the fingers into hot dishes became painful, Roman dandies and gourmets put on gloves expressly for being able to eat their viands hotter than they could by the ordinary method. The use of spoons, other than of bread, of forks and knives at the dinner-table by the diners was entirely unknown.

The earliest progress from fetching the food with the fingers to transferring it to the mouth with the aid of simple tools was made by the Chinese, who, to this day, throughout all classes of society, eat their solid food with thin wooden rods from six to eight inches long, called *chop-sticks*, and manage them with admirable dexterity. The table implements of Europe find little sympathy amongst them.

The introduction of *spoons*, *knives*, and *forks*† as tools for eating food began about the sixteenth century. When spoons and forks began to be used at Venice, notably by the wife of a son of the Doge Peter Orseleolo, she was censured for this 'insensate luxury' by one Peter Damian, an ecclesiastic, and the vengeance of Heaven was called down upon her and her husband by the fakir. As both husband and wife died of the plague, Peter Damian thought he had been heard by his revenging god; but his

* *Cf.* Kitchiner, *loc. cit.*, p. 42, note.

† The English people are indebted to Tom Coryat for introducing the fork, for which boon somebody gave him the sobriquet of *Furcifer* (from *furca* (pitch-), fork, and *fero*, I bear). See his 'Crudities,' 1611 edition, in 'Letters from India,' 3 vols., 8vo., 1776, vol. i., p. 106. Ex Kitchiner, *loc. cit.*, p. 32, note.

declamation did not arrest the progress of forks and spoons over the entire globe.

Bottles, *jars*, and *crocks* of *unglazed earthenware* are amongst the earliest results of human ingenuity, and were brought to Cornwall by the Phœnicians with the art of pottery, which they introduced. The smaller articles of pottery were made *glazed*, but the large jars for the keeping of wine remained unglazed for a long time. *Glass bottles* for domestic use did not occur before the fourteenth century, and then in France. *Skins* for the carriage of water and the keeping of wine are ancient institutions, but little is known about their invention or history. The introduction of *glass vessels* for holding and drinking liquids out of is mainly the result of Venetian enterprise, and to this day *Venetian glass* maintains a beauty which even its Bohemian rival has not been able to eclipse.

Dining-houses were in great towns at all ages. One at Rome was made notorious by the poet Horace, who there contracted an indigestion by eating 'sheep's head'; this dish he ever after shunned, like a burnt child the fire. In Paris the common people took their meals at *cabarets*, localities which Bautree somewhat exaggeratedly defined as places 'on l'on vend de la folie à la bouteille.' There were *traiteurs* who sold entire cooked joints or dishes to citizens who did not care to have their own kitchens, but fetched their meals across the street. But there were no actual restaurants, such as we know them now, before the year 1750. In that year the first establishment bearing such a title was founded at Paris by a cook of the name of Boulanger. Over his shop and dining-room was the inscription in Latin, 'Venite omnes, qui stomacho laboratis, et ego restaurabo vos' ('Come to me, all you who are hungry, and I will restore you to comfort.' The French Revolution spread liberty, intelligence, land, money, and well-being amongst the previously oppressed classes, no

doubt at the expense of classes who were oppressed in return, and social life took a new form, so that, according to Dumas, one could at the end of the eighteenth century dine at a good restaurateur's at Paris for 12 francs as well as M. de Talleyrand at his palace, and better than at M. de Cambacérès's table.

Before the Revolution of 1789, dinners in good French houses were well selected, not exaggerated as to quantity of material or number of dishes, and in keeping with the means. This relative simplicity (compared to the wasteful extravagance of the restored Bourbon, Louis XVIII.) characterized the households of Louis XV. and XVI. The following was a bill-of-fare for a dinner in a good French house in 1740: *First service:* Soup; bouilli (boiled fresh beef); an entrée of veal cooked in its juice; a hors d'œuvre. *Second service:* A turkey; a dish of vegetables; a salad; sometimes a cream. *Third service:* Cheese, fruit, and a pot of confitures (preserves). Plates were changed only three times—after the soup (the bouilli was eaten from the soup plates), before the second service, and before the dessert. Café was rarely given, but on great days ratafia of cherries, etc.

There are cynical persons who profess to despise—or, at all events, rate lowly—the liking for good food which the French call *friandise. The refinement of food* is not only the efflux of culture, but also has an important influence upon the mind, and consequently upon the abilities and manners of man. 'Tell me what you eat, and I will tell you what you are,' is a paraphrase of a saying concerning the influence of company, and is equally true. Many persons mistake a natural, desirable daintiness for gluttony, or *gloutonnerie*—as Montaigne once termed it, 'La science de la gueule,' or 'The science of the gullet.' We hold absolutely with the 'gourmandise des esprits delicats'; if it cannot be satisfied, vitality is diminished, and life is

shortened. We recognise *friandise* in its twofold significance —firstly, as the mode or condition of mind of persons who like delicate, maybe select or rare, things; and, secondly, as these things themselves. Such a person who desires quality for his food is termed a *friand;* he is far superior to the gourmand, who sets up for quantity and multiplicity. This significant French expression is now almost as obsolete as the old cognate verb *friander;* but society will practise what it signifies more than ever.

The wit of the Parisians has, however, embalmed *friandise* in an imperishable form. 'Avoir le nez tourné à la friandise comme Saint Jaques de l'Hôpital,' is an expression derived from an image of St. Jaques de l'Hôpital over the building of that name near the Rue aux Oies at Paris, a street since become by corruption Rue aux Ours; in this street were the shops of the principal meat-roasters of Paris. As the saint looked in the direction of the frying shops, he was said to have 'le nez tourné à la friandise.'

The period of transition in cookery to modern times coincides with the great French social scrimmage. The Republicans and the Directorate accepted and used all the culinary traditions of royalty and aristocracy—we have the accounts and the *menus* of their dinners and feasts; but refinement gradually yielded to coarse extravagance. After Napoleon came the Restoration, and with Louis XVIII. a system of gluttony and waste. This is sufficiently characterized by the bill-of-fare of a royal dinner on a *maigre* day. The king began persecuting the new men who had served Napoleon; amongst the victims of this policy was the Marquis de Cussy, who is described by Dumas as 'the last gastronomist of the epoch.' He had been cast out of office, and the King refused to listen to his petition for a place; but hearing from a courtier that M. de Cussy was the inventor of a mixture of strawberries, cream, and champagne, the King at once wrote under the application

for a salaried appointment, 'Accordé!' We have seen an account of an interview which the King's official taster of peaches, M. Petit Radel, had with a peasant grower. From the history of the King's fruit jury, of which this peach-taster was a member, may be judged the nature of the reign, which afflicted France, effected the felonious invasion of Spain, and caused even Chateaubriand to be disgusted at Cabinet councils, which sat mainly for the purpose of listening to the King's small jokes. During the fifteen years of the elder Bourbon rule, culinary science in France made no progress, notwithstanding the effort which was manifested by the publication of the second series of the 'Almanach des Gourmands.' The July scrimmage of 1830 brought new life to France, and with it gastronomy assumed new forms, of which the reader can learn the details in D.D., p. 65. The Orleanist Government is described as one 'qui probablement avait de la sympathie pour les viveurs,' for 'it ruled by truffles.' The sympathies of Louis Philippe were enlisted for soups, which we know from the 'Almanach' were rapidly deteriorating; he sometimes ate four plates full of different soups, and a fifth in which he had the others all mixed up. Perhaps if the soups had been better, he would have eaten a smaller volume, and 'Mr. Smith with his old woman' might never have crossed the Channel.

The downfall of culinary art is characterized by the story of the man who engaged to eat a dinner of the value of 500 francs, and in this country by Soyer's one hundred guinea dish produced for a banquet at York. Dumas believed that he had assisted at 'the last supper of genius,' and in a climax of vanity exclaimed, 'On mangera toujours, mais on ne dinera plus, et surtout on ne soupera plus.' Notwithstanding, both dinners and suppers have survived, but people talk less transcendentalism about them.

CHAPTER LIX.

THE PHILOSOPHY OF DINNERS AND OF DINING.

At various periods the *order* of dinners and *feasts* has been made the subject of social conventions. We have seen in the chapter on the historical literature of cookery that at the great dinners of the time of the Renaissance almost every dish constituted 'a course,' and as there were from twelve to sixty dishes, a dinner lasted many hours. Subsequently dinners became agreeably simplified, the courses were subordinated to 'services,' and the services were reduced in number, first to four, then to three, and it is now proposed to confine a dinner to two so-called services. But this contraction from four to two services effects no difference in the actual dinner; it only appears a little differently on the bill of fare. On the bills of our forefathers soup and fish constituted the first course; entrées and joints the second; game and sweets the third; cheese and dessert were by some made a course, by others treated as an untitled appendix. This was therefore a dinner of four *courses*, and there was no question of *service*. The latter word is of French origin, and has really only a classifying or systematizing significance. Assume, as some extremists would have us do, that a dinner consisted of a single 'service,' it would not thereby lose any of the typical kinds of dishes, which in our opinion are the true 'courses' of a dinner, and remain for our time at least pretty well immutable. Assume, with 'Wyvern,' that the 'modern' *menu* were placed before us in two services, it will still retain the eight varieties of dishes which could properly be called courses, or be ranged under such. Now, if the word 'service' have any real meaning, it must be derived from the manner in which the dinner *is served;* there must be a change on the table by

which the division is manifested or characterized. In England, as well as on the Continent, just before the dessert the table is almost cleared, and a new set of plates, knives and forks, and glasses are set before the diners, constituting a change which may well be termed a service. On great occasions the dessert is served in a new room, to which the guests adjourn from the dining-room; in this case the dessert could by no means be called a part of a single service dinner, but would constitute a second service, unless it was contended, which would be absurd, that dessert was no part of the dinner at all.

For ourselves, we adhere to the French system of *three services*,* so called, meaning by services convenient divisions of the various courses of the dinner, between which there might even be a slight pause. We hold that soup, hot and cold hors d'œuvres, fish, relevés, and entrées compose the first service; the second service is composed of the roasts and entremets, the third of cheese and dessert. We will now consider these courses a little more in detail, enumerating them first in succession, and classifying them on the left in two services, so called, on the right in three.

Parallel of the Two and Three Service System, the Courses remaining the same.

First service.	Soup, hot and cold hors d'œuvres.	First service.	First service.
	Fish.		
	Entrées (side-dishes).		
	Joints or removes (relevés).		
Second service.	Roasts, game or fowl (rôts).	Second service.	Second service.
	Savoury and sweet dishes (entremets).		
	Cheese.	Third service.	Third service.
	Dessert.		

In treating of the first dish of the *first service*, namely, the *soup*, we shall not consider the question raised by some, whether or not soup ought to be the first dish partaken of

* *Cf.* 'Nouv. Almanach des Gourm.,' iii. (1827), p. 164; Rumohr, *loc. cit.*, notes.

at dinner, as we hold that it always will act beneficially, provided it be good. Any disrepute of soup can only be owing to its frequently low quality. Nothing is rarer than good soup at grand dinners. The grand cooks either attribute little importance to soup, or they do not know how to make it; enough, it may be stated, as a fact ascertained by frequent observation, that they produce bad soup. Some of them employ most of the bouillon for their ragoûts; others give no time to the production of the soup, and fill up the diminished contents of the stock-pot with water. A French author, in affirming and lamenting that state of affairs, praised the *pot-au-feu* as a preventive of bad soup; but the modern essence of meat, Proust's immortal discovery, has made even this unnecessary, and has put the smallest *ménage* in a position to produce as good soup as the largest establishment, and, what is of still greater importance, in a short time.

The *hors d'œuvres* are divided into two classes, *hot* and *cold* ones. To the cold ones belong, *e.g.*, those radishes of which the aspect is the best part, for, as a French author says, their 'verdeur ne convient pas à tous les éstomacs.' The radishes are mostly accompanied with heaps of butter worked into fanciful shapes; fillets of anchovies, with chervil and chopped eggs; sardines; marinaded tunny cut in thin slices, and garnished with green herbs; olives in salt water (picholines); marinaded or pickled fruit and vegetables, or only green gherkins. Some eat melon, others fresh green or violet-red figs (which, however, are mostly reckoned to belong to the dessert).

As oysters are apt to spoil the table linen, and make the hands of the diners salty, they are not given by some entertainers; others give oysters, but change the table linen after them, which is very laborious; others, again, serve them in a side room, where the guests take them standing before they go to the actual dinner-table. All these artifices

destroy the unity of the dinner. Hence it is advisable to omit oysters from a formal dinner.

The *hot hors d'œuvres* are distinguished by never having any sauce. Grillades of small charcuterie, truffled petty-toes, côtelettes de présalé, grilled sheep's kidneys, are examples of ordinary hot hors d'œuvres; another kind are little pâtés, such as were formerly sold, and distributed in the streets of Paris in the same manner as muffins and crumpets are in London, but really hot, and served from portable ovens. Many persons give these little pâtés as the only kind of hors d'œuvre.

When the soup is removed, its place is taken either by *fish*, or in absence of that, or after it, by a large dish, or by several such dishes called the *relevés* or *removes*. First of all relevés is beef. That which comes from the bouillon, hence called *bouilli*, is not served now at dinner; it is replaced by larded fillet, or roast beef with potatoes. Other relevés are fish, *e.g.*, carp, turbot, or any other sweet or salt water fish; calf's foot, or a chicken bedded upon (an ottoman of) rice, with only a little gravy, or rough salt, or tarragon. The distinction between certain relevés and entrées is often arbitrary, so that at some tables one may have offered to one under the appellation of the former what other equally distinguished tables offer under the title of the latter. Further, some dishes are given in one place as relevés which elsewhere figure as roasts, such as truffled turkey (*vide supra*, p. 490).

The dishes preceding this course are considered preparatory, and the actual dinner is supposed to begin only with the dishes called entrées. These, then, are the first essential part of a dinner; for there may be dinners without hors d'œuvres, without soup, and even, or rather, of course, if there be no soup, without relevés, but there cannot be a dinner without an entrée. The recorded recipes for entrées are very numerous. A gastronomer of the name of Viard,

aided by one Fouret, has catalogued more than 900, and twice that number might be obtained by a careful scrutiny of culinary literature.

There should be on the table, says the archimagirus, an entrée of butcher's meat, one of fowl, one of fish, one of game, and one of pastry. The table covered with entrées should be a small representative image of the varied productions of nature and art. Out of four entrées two were formerly, as the 'Almanach' has it, 'dedicated to truffles'; one so treated was considered indispensable—'dans tout dîner un peu soigné.'

By *entrées* are always meant *ragoûts;* to give them variety, one half of them should be prepared with white, the other half with brown sauce; one half should be garnished with vegetables, the other half should be provided only with gravy or sauce (*jus ou coulis*).

The same production should not be offered twice, though in different form, at dinner; if you had chickens in the first course, do not offer them in the second; for an elegant service requires variety, and that afforded by mere variation of preparation is not great enough. If you have had *soles au gratin*, do not also offer them *frites*. If you had jugged hare, do not offer roast hare afterwards. But dressings or garnishes you may repeat on different materials. The service of entrées during the dinner should not be hurried, but each guest should have opportunity to eat of any dish, or of several preparations, as he pleases.

Some fastidious culinary critics have raised the question whether the *entrées* should precede the *relevés* or follow them; this is apart from the discussion of the absolute distinction between a relevé and an entrée. The question is shortly answered in this way, that as relevés, in English removes or joints, are frequently roasted, it is preferable to place them before the entrées, so as not to let them be succeeded (in case they or one of them be roasted) by the

roast or roasts. It is therefore judged to be both 'intelligible and artistic' that the relevé and the rôt should be separated from each other by two light entrées.

Under the category of *the roasts*, the first division of the *second service*, are ordinarily comprehended, besides the real roasts, certain *cold* dishes, which might be ranged in a particular order, and large dishes to be placed at the ends of the table. Thus, it happens that salad passes often as a rôt; the same with *pâtés de foie gras*, and some fish fried or fish boiled blue; crayfish, the langouste or langostino, a large prawn, and prawns themselves, may be placed with the roasts or entremets. However, this always remains side-play; the essential part of the service are *the pieces* or *joints of meat roasted on the spit* or *otherwise before the fire*, or in *the oven*. In France the large joints of butcher's meat are preferred as relevés, while in England they are preferred as roasts—*e.g.*, roast beef, leg of mutton, loin of veal; on French tables the roasts consist of fowl or roebuck, red-legged partridge, and ever so many small birds, from bécasses to larks, hares, etc. To this is joined a selection of fish cooked in court bouillon, or fried of a golden colour; there are added *terrines of Nérac*, *pâtés of Périgueux*, *Chartres*, *Amiens*, or *Strasburg*. Along with the roasts are placed *the entremets*, and as there are mostly some impatient people at every dinner, these cause themselves to be served with the entremets while the principal joints are being carved; but this interference is bad style, and is not to be recommended for imitation.

At the time of the service of *the entremets* the convives do not any longer desire substantial dishes, but rather delicacies—fine and savoury vegetables well supplied with coulis, butter, or sugar; a timbale of macaroni, sugared fritures, light pastry, perfumed creams or cream-like jellies, golden and trembling soufflés, French or Russian charlottes, pyramids of meringues, flans, etc., all so arranged as to

please the eye as well as invite the palate. Such are the dishes of that part of the dinner, which may be called the forerunner of the dessert.

As regards entremets, care must be taken that the cook do not prefer form to substance, and produce dishes under that name which, though good-looking, are of indifferent taste. This observation applies, *e.g.*, particularly to those creams which are turned out of moulds, and consist of floury compounds with a little cream and much gelatine, the jellies with rum or maraschino liqueur, the blanc-mangers, and others which make a good appearance, but not rarely revolt the taste by their glutinous crudity. They are deteriorating daily, and mixtures are now sold which are pretended to produce, by mere solution in hot water, many of the jellies of which formerly culinary art would be proud as the result of a laborious process. But their taste proves the great philosophical and culinary axiom that *ex nihilo nihil fit*.

The third service *is the dessert*. After the entremets the servants clear the table entirely, and then give to every guest a new but smaller cover, a knife and plate, and bring in the dessert. The fruit is arranged on green leaves recalling its former surroundings; in winter the leaves can be replaced by elegant forestal mosses; besides the fresh fruit is served the dried and preserved. Here also is the place for some cheese, Roquefort, Cheshire, Stracchino, Stilton, or Gruyère. Almonds and nuts give some manual occupation, and while the wine circulates conversation becomes most animated. Now, also, is the time for a song or a recitation.

The number of dishes to be given at dinners is determined by many considerations, but mainly by the number of diners. Experience has taught that for six persons the following dishes will be sufficient: a soup, a relevé, two entrées, a roast, and four entremets; for twelve to fifteen persons: six hors d'œuvres, two soups, two relevés, four entrées, three

roasts, and six entremets; for twenty persons add a third more of the numbers given for fifteen.

A false assumption of magnificence on the part of culinary authors shows itself in the recital *of garnishes to dishes*, only a small proportion of which is ever executed. On perusal of many examples, we find that the more indifferent are the materials of the dishes, the more laborious and expensive are the garnishes recommended to be incorporated with or added to them. Garnishes have many uses, *e.g.*, that of increasing the nutritive value, or bulk, or sufficiency for service of a dish, which by itself would be insufficient; thus, a chicken might not be sufficient for a carver to serve six plates, but when stuffed and moderately garnished it would probably be sufficient. Now, in all cases in which the original material, be it fish, bird, joint, or vegetable, is sufficient, a garnish can only be intended as a means of heightening the taste, but not as increasing the nutritive value of the dish; in all these cases it must be kept within the narrowest limits of quantity, and should never be applied as a means of merely impressing the eye. When, therefore, we give indications or hints for garnishes to many dishes, the readers should bear in mind that we do this only to assist them with suggestions to be used occasionally, but by no means to be regularly adhered to. On the contrary, we maintain that a well-cooked dish requires very few if any external additions. We do not underestimate the value of the external appearance of dishes, we also recognise that their appearance is of influence as regards their appreciation by gustation; but no one can judge a farce by its looks, or a dish masked by a thick sauce by its garnish, and therefore we advise our readers to bestow all care, in the first place, upon the taste and appearance of the prime material of the dish, before they expend any thought, material, or labour upon collateral objects, croustades, croûtons, fleurons, quenelles, crayfish, cocks' combs and kernels, truffles, and

all the useless so-called ornaments of the silver hâtelets and trappings of an uneatable kind with which dishes are now so frequently overloaded. And we should, all the art of preserving notwithstanding, urge them to consult the seasons regarding the fruit which they bring forth, and use it while it be *in season*, and avoid the employment of materials *out of season*, which are always purchased not only at the cost of quality, but also of money which might be employed more advantageously.

There are some *differences in the modes of serving dinners after the manner termed 'à la Française'* and *'à la Russe.'* The French mode of serving a dinner consists in placing on the table all the dishes of a service, and then taking them away again in order to carve or to serve them; the so-called Russian mode consists in either placing the dishes already carved upon the table (in which case an attempt is sometimes made to cause the pieces to maintain the aggregation of their original parts, which is always difficult and rarely successful), or in not placing the dishes on the table at all, but on the sideboard, and carving them there, and sending the carved pieces to the guests singly.

In the discussion of these divergencies modern French cooks admit that both methods contain good elements which might be adopted, and bad ones which should be avoided. The service *à la Russe* is without question more expeditious and simple in its details than the old French service, which is frequently embarrassed and slow; but it cannot be denied that this manner of carving everything beforehand 'tends to destroy the fine art of decorating and dressing, in which so many of our most celebrated cooks have excelled, and, indeed, to extinguish with one blow the external appearance of our great French *cuisine*, that great development of taste and show which has given it a prominent position amongst all others.'* On the other hand, it is incontestable that

* This quotation may be termed Gouffé's *lament*. *Cf. loc. cit.*, p. 344. Observe that in it he terms cookery *a fine art*.

there are grave inconveniences connected with the practice of having on the table for an indefinite time certain dishes which must lose their quality if they are allowed to languish. Many of the products of cookery of the refined type require to be eaten immediately after they are done, in the condition which the French term *à point*. If such dishes are allowed to remain on the table as part of its edible decoration, their essence—namely, their good taste—is given over to a false craving for appearances.

But we believe that this possible deterioration of some of the more delicate dishes by delay of their consumption is only a minor one of the motives which have caused the service *à la Russe* to be preferred to that *à la Française*. We believe that diners, hosts as well as guests, were tired of the overloaded, overgarnished, border-surrounded, skewer-impaled, and in many senses overvariegated and overtinted compositions, some actually called *à la Harlequin*, which, like the casts made of stearine and other materials, it was as difficult to place on the table as to remove without causing some inconvenience to persons sitting at table. These compositions, moreover, involved an expenditure for which the mere view of their exterior was no equivalent; also the outside was frequently so complicated that it did not allow of any visual diagnosis of the essence or *corpus* of the dish, and the exhibition was consequently a mere masquerade.

As most cooks perceived that the French mode of serving dinner was no longer acceptable to many strata of the public, they endeavoured to save a part of it by *a compromise*, as some termed it, 'par une transaction.' According to this, the table should be furnished and decorated with the larger cold dishes, which admit of that ornamentation so dear to some culinary spirits; it should further receive the large removes and the hot entrées, which can generally be kept warm for some time on hot water or candle-warmed dishes without deterioration. In this wise the diners, on

taking their places, would behold something more nutritious than flowers, compotes, fruit, and gilt bronces. At the same time, all preparations which require to be eaten *à point* might be served on *flying plates* (*en assiettes volantes*) without their having had the opportunity of pleasing the eye by their appearance before they were served. During the serving of these latter dishes the large dishes could be conveniently carved, and thus the intervals between two courses could be abbreviated. (This would be a repetition, on a small scale, of the old Italian mode of serving, at great banquets, alternately a hot course from the kitchen and a cold one from the sideboard.) But this alleged abbreviation is a fallacy, as the service *à la Russe* would still remain the shortest one, the large dishes not having to be removed from the table, and being in all other respects in the same position as those intended to be served in French fashion.

Those who like the table to be well covered with showy dishes maintain that 'one eats with the eye also,' meaning that the sight of a dish proposed to be eaten is a pleasure or satisfaction. It is so as an assurance of the immediate realization of a desirable prospect. But the overdressed dishes to which we have objected are more apt to produce the feelings which were roused in Sancho Panza's breast on the occasion of the feast by which he was deluded. If the service *à la Française* is to be continued in any form, the overdressing of the dishes will have to be omitted.

A bill of fare, in French termed *menu*, is a culinary program, which has been arranged by the master or mistress of the house, or their deputy, mostly in consultation with the cook, has been carried out by the latter, and is laid before the diners at the table, in order that they may take their choice of the viands to be offered during the repast. With the French mode of service such a notice was less necessary than with the Russian, to which latter, indeed, it is indispensable. The greater the dinner and the more

varied the fare, the more necessary became the *bill* or *menu*. Cooks are advised never to construct their bills too long in advance of the dinner, in order not to be obliged to alter them later on owing to the accident of the failure of this or that material. They are also advised never to let their *menus* be printed before they have got together all their necessary provisions, and are quite sure of their ability to carry out their program to the letter.

Some authors give long series of *menus* as supposed illustrations: 'Wyvern,' for example, gives most of his recipes as mere commentaries to exact bills of fare; Simpson has a complete bill of fare for the table of a great house for every day of the year. Other authors give shorter or varied lists, from imperial and royal banquets down to philosophical *tête-à-têtes* under the patronage of the Muses, or even the Graces, or the god Amor himself. To most of them attaches a certain degree of interest, but for practical purposes they are of little use. They can hardly ever be copied, as they may be opposed by the changes of opportunities, seasons, materials, and special abilities of the cook, and, above all things, by that rarely ascertainable factor, the likings and dislikes of the master or mistress of the house, or even the divergences of the tastes of such nearly allied persons. For these reasons every bill of fare must be the result of the concurrence of all kinds of practical considerations, and should never be a theoretical prescription culled from such lists as have just been alluded to. A practical cook should have a reasonable choice of seasonable dishes of all the services, so to say, at his fingers' ends, not only as the result of training and practice, which might be unduly limited, but also as the result of the study of good works on cookery, and the exact sciences by which it is supported.

The reader must take great care not to be deceived by spurious culinary literature, which even appears in volumes under grand titles. Carême, in his work 'Le Maître

d'Hôtel,' p. 31, states that the French work 'Les Soupers de la Cour' was a mere exercise of the imagination, and that the *menus* were never carried out.

The objects for which *menus* are published in modern prints are mainly of an advertising nature. For a *menu* of the modern type conveys absolutely no information at all, as all will see who read our note on the 'Mutton Cutlets à la Maintenon' so called. Such publications of *menus* partake also of the feebleness 'de se donner par écrit un faux air de magnificence.' If anybody were imprudent enough to try to imitate or carry out such a *menu* he would fail, and would soon range his judgment by the side of that of Carême on the 'Soupers de la Cour.'

CHAPTER LX.

CAMP COOKERY, OR THE COOKERY OF SOLDIERS IN THE FIELD.

THE *cookery of soldiers in the field* has always been a very elementary proceeding, and while all branches of military science had made great progress, the preparation of food during campaigns had rarely been scientifically treated or practically discussed; it was supposed to be under the ban of immutable hindrances, and by this erroneous proposition bereft of the advantages of improvement. But quite lately the subject has been considered both in this country and in Germany in a highly practical spirit by several authorities,* from whom we derive welcome aid in the arranging of the results of our practical personal experience.

In war more men are made useless or killed by disease than by either sword or projectile. The diseases which

* Colonel Laymann, in the *Nord-Deutsche Allgem.* (so-called *Kreuz-*) *Zeitung*, 1891.

affect the greatest number of victims are of the infectious and contagious kinds, and amongst these the most virulent and frequent are those which have their main seat in the intestinal canal, namely, enteric fever, or abdominal typhus, and dysentery. Healthy persons are the more liable to these diseases, the worse is their state of nutrition, and the more predisposed, the longer they have to live on coarse, indigestible, badly prepared food, particularly in case they have already contracted a state of indigestion or enteric catarrh by such agencies. It is therefore of the greatest importance for the preservation of the health of the soldier that his food should be of good quality and well prepared, so as to be easily digestible, and that can be attained only with the aid of proper cooking. Food is nutritious only as far as it is digestible, and what is of doubtful digestibility had better not be eaten, as it is sure to cause disturbance. Food must also be tasty, for man, at least, is practically unable to eat of tasteless or bad-tasting food such a quantity as is necessary for the maintenance of his weight and strength. For a similar reason changes of food are requisite, for monotony in food also produces an aversion, which acts as a hindrance to the full satisfaction of bodily wants. These considerations, which are valid as regards mankind in general, obtain particular emphasis in the case of armies in the field.

The German war of 1866, though very short, had nevertheless a severe outbreak of cholera in its train. But the Franco-German war of 1870-71 was relatively free from epidemic disease. This is ascribed to the rapid and great success of the German armies, who cleared the land of soldiers, or confined them in the fortresses, and were then enabled to quarter themselves comfortably and live on the entire wealth of the fertile country, almost without native competition. While they were in the lines round Paris the provisions were sometimes scanty, as beef was failing owing to the cattle plague; but the mostly excellent quarters

admitted of careful preparation of the food, and there was no lack of good red country wine, and therefore disease had very little chance of spreading. It was different in the lines round Metz, where the soldiers had mostly to cook in the open air under the greatest difficulties, and were badly quartered; here typhus and dysentery assumed towards the end of the siege threatening proportions; but as soon as, after the fall of Metz, the besieging troops marched towards the north of France and towards the Loire, they obtained good quarters and good supplies of food, and the infectious diseases disappeared.

The *ordinary cooking of soldiers in the field* does not in any way satisfy the hygienic demands which we have formulated above; on the contrary, it is so unmethodical that it forms a strange contrast to all the other well-arranged military proceedings. When the cooking-pits are dug into the ground, and the provisions are distributed, every man pushes towards the fire and endeavours to find a place; the sergeants no longer practise any kind of supervision; a confusion arises which leads to deterioration and loss of food. Thus, a man cooking has just lifted up the cover of his tin pan, when another puts a handful of green wood under the pan, and causes thick smoke to impart its flavour to the contents of the pan. Another will take his kettle from the gallows on which three other kettles are suspended, and does it so clumsily that all three kettles lose a great part of their contents. While one man, whose kettle is boiling hard and running over, desires the fire to be less, his neighbour, who has only just arrived with a kettle full of cold water or other contents, makes as big a blaze as he possibly can. Most of the soldiers thus trying to cook have no idea at all of the manner in which the food distributed to them ought to be prepared. If at home they have perchance learned to boil potatoes, while they are with the regiment they learn nothing at all about cooking; most of them take little trouble

about it. The meat, which, without having been beaten, is put over the fire in cold water, and ought to boil at least during from one and a half to two hours to become tender, is taken off the fire after half or three-quarters of an hour, while it is yet quite tough and not half cooked, and is eaten in that state. It is neither of good taste nor easily chewed, and not very digestible, but healthy, strong men may overwhelm it (indeed, English soldiers object to tender beef, as I was informed by Captain Voyle); of these some fail occasionally to do so, and if they can afford it have to buy better fare at the sutler's waggon.

In case any *vegetables*, other than potatoes, be served out, or cereals like rice, barley, or grits, they generally catch in the kettles, acquire a disagreeable taste, and are thrown away. It has been calculated that more than half the nutritive value of the victuals distributed to soldiers during manœuvres is lost by such negligence in the cooking. But in the field this practice becomes much worse, on account of the much greater fatigue of the men, and the loss is consequently much greater. If now there be no sutler from whom to buy supper for the evening and breakfast for the next morning, or there be no money, the soldiers will arrive starved and weak at the next bivouac, and if by chance they have to march further that night, will soon be in a state of complete exhaustion and inefficiency.

The principal cause of the failure of all attempts to produce tolerable food in a vessel over an open fire is the endeavour to produce boiled meat, soup, and vegetables all in one and the same vessel. That the soup becomes too concentrated by long boiling would be remediable, or might be accepted as advantageous to its quality; the meat also might be eaten underdone, or time given to it to become cooked; but the vegetables or cereals placed in the kettle nearly always *catch*, adhere to the bottom, become burnt in part, and then spoil the rest. For these reasons *the*

cooking for each group surrounding a fire should be effected in four different kettles: in one the *meat should be boiled*, in a second one the *soup should be made*, in a third kettle the *vegetables should be boiled*, and in a fourth *water should be heated* to fill up the other vessels with, and rinse them after use. It follows from this that, as each man carries a cooking kettle, four men ought always to unite their cooking rations, and cook them together over one fire. If each attends to his kettle under the leadership of one, or of the sergeant, an excellent result can be attained; when vegetables and cereals are boiled by themselves, they can be *stirred*, and their *catching* can be almost entirely prevented. A kettle in which meat and vegetables boil simultaneously cannot be stirred; on the other hand, preparations of cereals, rice, grits, barley, or leguminous seeds, *must* be stirred to prevent adhesion to the bottom and burning. If soup be made independently of the meat, the latter need not be boiled any longer for the production of soup, but may be grilled or roasted. Grilling small pieces of meat, or roasting larger ones, yields a tasty and digestible meal in a much shorter time than boiling, and enables the soldiers to obtain variety.

Roasting on the spit, even an extemporized one made of wood, and turned on two forks fixed in the ground before the camp fire, can be very successfully employed for the cooking of beef, mutton, and veal. Pieces of veal or mutton of from four to six pounds in weight should have been killed at least forty-eight hours before. Larger pieces of beef should have been kept from three to four days, according to the temperature of the air and the season; if they be used too soon after slaughtering, they will be neither tender nor tasty. Pork, however, can be roasted on the spit immediately after having been killed. Roasts are particular conveniences to troops who remain stationary for longer periods—*e.g.*, during sieges.

Soldiers should, before all things, learn the processes of *grilling*, *frying*, and *braising meat*. The most convenient and quickest mode of preparing meat for grilling consists in cutting it into thin slices of the size of half a crown or a five-shilling piece, or into pieces of a cubical shape, and filing them on a long clean-shaved skewer; some fat may be packed between every two slices, or placed at intervals. These slices, dusted over with a little pepper and salt, are now turned over, and before a bright fire, and are done in less than a quarter of an hour. This arrangement is very commonly used in the Levant and in India, where these slices (most frequently of mutton) so filed, skewered, or spitted, are called *kebobs* or *khubabs*. In case the soldier have no skewer ready, and be pressed for time, he may file the khubabs on his sword or bayonet, protect the point of the arm and all bare steel with a potato, or some membranous offal, or a wet cloth, or a piece of oiled or greased paper, grill them for less than a quarter of an hour, and then take his cooked meat with him wherever his duty may call him. Such khubabs, made in the morning before the bivouac fire, may be carried as a provision for the day. Care is to be taken to obtain tasteless wood for skewers if no iron ones are at hand. Dry wood tastes less than green; hazel-sticks have little taste; beech-wood less; fir-wood tastes resinous, but not very disagreeable. Such khubabs, or even larger pieces, may be fried with fat in the cover of the cooking kettle, particularly on live embers; this has the advantage of yielding some sauce and fused fat, which can be eaten with the bread. Thus *pansteak* is obtained; by turning the slices of meat in flour, and then frying them, they become *cutlets* or *chips*, germanice *Schnitzel*. The meat may also be *braised* or *stewed;* for this purpose it should be cut in slices, like khubabs, turned in flour, fried half-way in fat, and then some water, broth, or milk being added, it should be

covered in the pan, and allowed to stew slowly on the embers.

The process of meat preparation which demands the most time is *boiling in water*, but it has the advantage that no fat is necessary to begin with. Freshly-killed beef is unsuitable for boiling, some parts, such as the *brisket*, excepted, which can be boiled tender in two hours, provided it has been strongly beaten. All meat used in the field should be energetically beaten, as it becomes more tender and tasty by this bruising; the beating should not be effected on small, but mainly on large pieces of meat. The effect of beating, in ordinary life, of meat before cooking is differently stated by different authors—*e.g.*, Kitchiner. We ourselves believe that the effect upon the quality of the meat is inappreciable; the piece or slice, however, preserves its flat or square shape better when beaten, and is not bent, twisted, and crumpled up so much as when it is left unbeaten.

In case the meat provided for the soldiers came from old or lean or freshly-killed animals, no beating or cooking will be able to make it tender. In this case there is only one process which will make the meat eatable—namely, *mincing*. In the minced state it can be quickly cooked, and requires little additional chewing; it is also easily digested. The mincing is done with the sabre (a man may mince a pound øf flesh in ten minutes), or, better, with a so-called *sausage* or rotary *mincing machine*. The mince may be stewed, or fried, or formed into balls and fried, and is then always tasty and digestible. As examples of the swiftness with which soldiers can prepare their meal with the aid of the mincing-machine, we quote the following facts from the Bohemian campaign in 1866: At 10 o'clock two sheep were killed; at 10.40 the last portion of meat had passed through the mincing-machine; at 11 o'clock it was eaten. At 11 o'clock an ox was killed; at 1.30 the last piece of one

side, half the ox, was eaten. Two mincing-machines had been employed.

Indeed, the mincing-machine is eminently useful in the field. All meat which it is difficult to prepare, or which takes much time for its preparation—*e.g.*, the neck, or the parts cut off the head (cheeks)—when thus minced can be cooked in a few minutes. If a soldier finds that his meat has become too tough during roasting, or that it has not become tender during boiling, let him pass it through the mincing-machine, form it into *rissoles*, fry them, and in ten minutes he will have digestible, tasty meat. This mincing is also useful during bad weather, when fires will not burn, or when there is but little wood or a scarcity of water. On days of rest the mincing-machine may be used to transform meat into sausages, which may be kept ready against days on which cooking is difficult.

During the siege of Paris the Germans had, on account of the rinderpest, no beef, but only mutton and pease-sausages, so-called *Erbswurst*. They cooked the mutton in various ways, and ate it *boiled*, *grilled*, as *chops* and *côtelettes*, *roast on the spit*, as *khubabs grilled and stewed*, and as mince; they thus had daily variety for each week, and were fed admirably.

It follows from all this that the cooking of the soldiers should be studied, organized, and, so to say, methodized, and secured by technical instruction and compulsory prescription; above all, it should be purified of fundamental errors such as the following:

Broth and soup in camp cookery have their uses. But military writers on cookery still maintain, though without discussion, the fallacy of the usefulness of *bones* in the production of broth for soup. They say that *broth* is to be prepared from the bones and all other materials which are pared off the meat in its preparation for cooking. Such a process must of course yield a very variable broth, which,

however, in any case, can derive qualities essential to broth only from any meat, or *actual muscular fibre*, which may be contained in the parings. We therefore advise all soldiers who are desirous of cooking soup (while roasting or frying their meat rations) to proceed as follows: *Firstly*, avoid all and any bones, and thus never lose time or material in boiling them. *Secondly*, put into the kettle in which you want to make broth only meat, scraps, or slices, or hard and tendinous fleshy parts close to the joints, such as in ordinary life are judged to be uneatable, and regularly used as gravy beef only. *Thirdly*, *mince such flesh very fine*, and to a pound of it put a pint of water for strong, or more up to two pints of water, for weaker, but still very good broth. *Fourthly*, heat to ebullition, decant the broth to be further developed into soup if desired, and throw the exhausted mince away. *Fifthly*, never put any other materials, gristle, tendons, or parts of internal organs, with the meat for broth, as they are perfectly useless for the intended purpose. *Sixthly*, good broth or good soup being both agreeable and wholesome, make it directly by dissolving half an ounce of (Proust's) extract of meat in a pint of hot water, or larger quantities in proportion. Such a pint contains the soluble ingredients of a pound of beef free from bone, fat, and gristle. With *vegetables*, *cereals*, *leguminous seeds*, or *bread*, such broth will make an excellent, savoury and nutritious *soup*, to the effect of which upon a hungry man in cold or wet weather nothing can be superior. *Seventhly*, the rations of every company should therefore include such a quantity of *extract of meat in tin boxes* or stone jars as will be sufficient for the production of such a quantity of soup as experience teaches will be eaten by soldiers when they can have it. *Eighthly*, such soup, with bread, can be produced *quicker* than any other hot preparation of food, and with the addition of some fat becomes an almost complete and easily digested nutriment.

We will now cast a glance at a more *advanced cookery* for *soldiers*, *travellers*, *sportsmen*, *geologists*, *miners*, *squatters*, *pastoral ranchers*, and *others*. For all these remains absolutely valid all we have said on camp cookery for soldiers in the field. But as many of these persons have at their command greater means of transport, and a greater range of materials, they are able to adopt somewhat more complicated processes, and to enjoy better and more varied fare. They may, *e.g.*, carry with them a *petroleum stove*. There are many varieties and sizes of stoves heated by means of mineral oil, suitable not only for domestic, but also for camp cookery such as is here to be considered. They are principally American inventions, but used largely on the continent of Europe and in other parts of the world. They are cheap, portable, strong, and easily managed, fed with mineral oil, kerosene, or paraffin; they are provided with arrangements for boiling, stewing, frying, grilling, and an oven for baking. A good practical stove with baking-dishes and a griddle, a radiator, a kettle, and a frying-pan can be bought for from £2 to £3. With such a stove the smaller ordinary saucepan may also be used; a Warren's cooking-pot and a griller may be fitted to it for respectively £1 1s. and 5s. 6d. When it is not wanted for cooking it can be used for heating a room by the instrumentality of a so-called radiator or ornamental chimney. Thus adjusted it is also very useful for airing damp linen or drying wet clothes. Place a circular basket over it, and spread the things thereon; the chimney being so contrived that the heat radiates laterally, there is no chance of burning, scorching, or smoking.

In camp or kitchen the petroleum stove will boil water for tea or coffee, and milk; it will bake bread for the breakfast, and cook any small dish besides. Similarly, it will cook the mid-day and evening meal. Of course, it cannot supply the power of a charcoal or wood fire, which may often be

required besides; but in wet or stormy weather, or inside a tent, or cavern, cave, or rock-shelter, its advantages for cooking and baking are great. Its heat can be accurately graduated by raising or turning down the wicks, which are mostly two, each four inches wide. A gallon flask of mineral oil should be fitted into the stove-box. When used for some hours daily, such a stove consumes about two gallons of oil per month.

Lamps burning spirit, which can be purchased at prices not exceeding 6s., are a means of great comfort on a journey. In camp such a lamp will boil milk or coffee, cook eggs in several ways, heat sauces, fry bacon, etc.; on the march it can be used immediately at the halting-place. By its aid and that of a small frying-pan one can devil a biscuit, fry a rasher, poach an egg, or cook a kidney to accompany tea or coffee; even the frying of meat described in the previous chapter can be carried out with such a lamp. It may be fed with spirit of wine; in England methylated, or methylic, true wood spirit will have to be used.

Concerning *bread to be baked in camp* in the petroleum stove, it may be pointed out that the dough should be made of good wheaten flour, salt, and water, and raised with yeast or baking-powder. For fancy rolls butter and milk will have to be added to the flour besides the raising agent. For eight ounces of flour two tablespoonfuls of baking-powder, or an ounce of compressed yeast, are requisite. When the dough is raised with baking-powder, care must be taken not to overwork the dough, and not to use too much liquid, and put it in the oven soon. When made with yeast it must be allowed to rise on a warm place for about an hour, and then be baked. If by mischance the dough have become too thin or liquid, bake it in a mould or tin.

The utensils required for bread-making are a large enamelled iron (milk) basin, two wooden spoons, a flour-

dredger, scales to weigh the flour, some patty-pans for rolls, some small tins for the same, a baking-sheet, a half-pound and a pound loaf-tin, and a cake-tin; these should be kept clean and reserved for their special purposes, and never used for any other.

With a small cooking apparatus it is advisable to make rolls rather than large loaves. If a roll be not eaten fresh, but allowed to become stale, it should be dipped in milk and put in the oven damp, when it will turn out again almost as fresh as a new roll. In baking, be very careful that the flour be well sifted and thoroughly dry. In a moist climate like that of India it is advisable to dry it in the oven before using it; the sifting must be done with a sieve, and it is necessary to protect the teeth of the consumer from particles of stone and gravel.

Of *soups* a great variety can be made in camp with the aid of (Proust's) extract of meat; but in the absence of meat or its extract *soupes maigres*, or *water soups*, can be made. Whenever there are sheep and fowls to be had, or game can be shot, or when *tinned soups* and *preserved vegetables*, especially the 'Julienne' tablets, are obtainable, an excellent meal can be prepared. Tinned provisions, such as potatoes, carrots, and onions, and some tins with dried herbs, are eminently useful. Soups in tins can be freshened up by the addition of new materials, both of meat—*e.g.*, fowl—and vegetables.

We have quoted from practical authors what we believe to be good advice, but we must oppose some statement made in connection with the discussion of camp-soups, namely, that valuable 'stock' could be made from *cold roast mutton bones*, assisted by *bacon skin, bones and trimmings*. We advise the culinarizing campaigner to cast bones, skin, and trimmings away, and not lose time over them. We also advise him to omit the frequent additions of brandy and several sorts of wine to all sorts of prepara-

tions, which some authors declare to be *sine quâ nons* of their recipes.

Preserved fish should be eaten cold, after all liquid has been drained away; if it be desired to have it hot, it should be warmed in a mâtelote, velouté, or other sauce, or grilled quickly in oiled paper.

Tinned American or Australian meat is almost always overcooked, and on being warmed falls into fibrous masses; if it be intended to eat such meat, it should be served cold. A very good part of the tin's contents is generally *the gravy*, which while cold is a jelly. If it be not eaten with the meat it may be melted, strained off, and made into soup. The *meat*, on the other hand, will thereby become rather flat; it may be minced, exhausted with boiling water, and thrown away; or the mince may be made into rissoles or pancakes, with additions, flavours, and spices.*

Tough meat may be made easily digestible by boiling it in water, passing it through the mincing-machine, and mixing it with dough about to be made into bread; the dough digests the meat and causes it to dissolve: the result is meat-bread, which has been described above. A pound of flour, as dough, will digest half a pound of prepared meat.

The messing of British soldiers has been much improved of late, particularly with regard to the utilization of the fat furnished in his rations. But the Memoranda published by the Army School of Cookery contain on p. 4 the old fallacies about the stockpot and the boiling of bones.† On p. 8 we are informed that any system of good and economical cooking must be based upon the principles

* More details concerning 'Advanced Field Cookery' may be found in 'Wyvern,' *loc. cit.*, p. 314; this is treated more from the point of view of the sporting gentleman than the soldier, and with sole regard to India. On preserved soups and Australian meat, etc., *cf.* 'Wyvern,' *loc. cit.*, pp. 322 and 325.

† The rules issued by authority for the Aldershot division say, p. 4: 'Half a hundredweight of bones, in addition to those removed from the ration meat, for 500 men should be sufficient to provide good soup.'

involved in the culinary motto of 'Skim, simmer, and scour.' This poetical conception faces a recipe for the production of brawn at a cost of 1½d. per pound, which will go far to make practicable the dream of a certain philanthropist towards providing a dinner for the million at 1d. apiece. For here a bullock's head and a set of cow-heels are made to yield 40 lb. of nutriment, and as the process is indubitable, we can only guess that the remarkable result is obtained by a massive hydration of gelatine, and that the product thus answers the purpose of meat and drink at the same time.

APPENDIX

DICTIONARY OF CULINARY TERMS.

A

Abaisse: French, thin undercrust of pastry.

Ache: Old English name for celery; retained in *celeriac*, name for celery-root.

Acorned: mostly applied to pork, meaning *acorn-fed*—abbreviated, *corned*; transferred to salt boiled beef, as corned or corn beef.

Aillolis: a preparation of olive-oil or fat flavoured with garlic.

Aitch-bone: part of the pelvic bone of the ox; when with flesh, a joint for cooking. The right mode of spelling this word is so difficult to find that Dr. Kitchiner avoided the decision by writing H-bone. In Mrs. Mason's 'Ladies' Assistant' it was called *haunch-bone;* in 'Domestic Management,' and many other books, *aitch-bone;* in Reynold's 'Cookery,' *ische-bone;* in Henderson's 'Cookery,' *edge-bone;* in Mrs. Lydia Fisher's 'Prudent Housewife,' *ach-bone;* in Mrs. McIver's 'Cookery,' *hook-bone.* Kitchiner had also seen it spelled *each-bone* and *ridge-bone,* and heard it called *natch-bone.* We are inclined to believe Reynold's *ische-bone* might be correct, as being the Anglicized form of *ischiadic bone,* the *hip-bone,* more correctly *ischion,* the *hip.*

Allemande: white velouté sauce, bound with yolk, and mixed with cream, flavoured with nutmeg and lemon-juice.

Aloyau: French, loin of beef. The undercut is termed *filet du dedans.* The back is called *morceau des clercs.* The French connoisseurs declared the latter of better taste than the fillet, and consequently preferred it, though it were less tender.

Andouille: chitterling, tripe, *q.v.*

Andouillette: forcemeat or farce (dictionary—doubtful).

Angelica: the sugar-preserved and dried, tender tubular green and aromatic stalks and leaf-stalks of a plant of that name. *Angelica archangelica,* L., or *officinalis:* an aromatic product of northern climates.

Angevine: French, probably better *anchevine* (*à l'anchevine, i.e.,* dressed with anchovies).

Api: name in Languedoc of *celery, Apium graveolens,* L.=*ache, q.v.*

Api, pommes d'. See Pommes.

Apple postilla: pulp of baked sour apples, *e.g.,* codlins, beaten with honey or sugar, and baked in thin layers one spread over the other. The pulp to be beaten during four hours, the mixture

during four hours more. Success in the baking depends upon the previous beating. The name *postilla* seems to be the Latin adverb, used by Plautus and Terence, instead of *postea*, after, so that the whole indicates a dish of apples to be eaten after something else.

Aspic: French, a savoury jelly, to be eaten by itself or with meat.

Aspiquer: French, a modern Parisian culinarism, meaning to put lemon-juice, or 'reduced vinegar,' into a jelly, a sauce, or a gravy (Gouffé); the expression is therefore misleading; the proper verb to use would be *acidulating, to acidulate.*

Attereau, sometimes spelled *hâtereau:* a popular ragoût at home in Bretagne.

Aumelette: synonym of *omelette, q.v.*

B

Baba: a kind of rich cake, of the brioche class, of Polish origin.

Baignets: a kind of pancakes; German, *armer Ritter, Schmarn.*

Bain-marie: a water-bath to make or keep saucepans and their contents hot.

Ballotine: French name for a shoulder of lamb, boned, stuffed, larded, and braised (not in dictionary—little used).

Bardes de lard: flat slices of bacon for covering meat to be braised.

Baudroie: French name of a fish (not in dictionary).

Béchamel: velouté white sauce, mixed with an equal volume of cream; named from a Marquis of Béchamel.

Biscottes: thin slices of brioche, gently dried in the oven, buttered and sugared and given with tea.

Biscuit, in French and German, is the sponge or savoy cake of the English.

Bisque: soup made of crawfish; soups made of other shellfish and soups made by similar processes, *i.e.*, soup-sauces, have also been termed so.

Bisquotin: obsolete sweetmeat formerly made by nuns (D.D., 241).

Blanc: French, a white mirepoix, consisting of fat, broth, and vegetables, for braising meat.

Blanc-manger: originally a soup made of milk of almonds, consommé of lean meat without vegetables, spiced with cinnamon and clove, minced and pounded roast fowl, or veal, and panada, etc., as stated in a recipe by Dr. Fagon given to Madame de Maintenon (see her letter). Nowadays *a jelly* made with calf's foot or gelatine and *milk of almonds.* Many modern recipes for blanc-manger are content with a mixture of milk and starch, which, when boiled and cooled, becomes an opaque jelly, properly called *a flummery.* Others, again, destroy the character of the dish still more by adding colouring matters, such as *chocolate* or *grenetine*, barbarisms to be avoided.

Blanch, to: to scald or parboil almonds to remove their skins, peels, or husks to make them white; extended to the scalding of vegetables which do not become white, though pale, and to that of calf's head and feet, and skinny parts of the pig.

Blanquette: French, a mince of chicken, warmed in velouté sauce pointed with butter and lemon-juice.

Borage: French *bourrache*, *Borago officinalis*, L., a plant with rough spiny leaves and blue flower, excellent for flavouring lettuce salads. The name 'borago' is conjectured to be a modification of the verb *corago*, 'I rejoice the heart.'

Bouchée: a very small *petit pâté*, so as to be a traditional *mouthful* only; to be made of puff-paste. The forcemeat in its cavity should be somewhat more telling in taste than that for the ordinary *petit pâté*.

Boudin: a delicate entrée, prepared with quenelle forcemeat or mince. The common type is the *boudin ordinaire*, a sausage made of pig's blood, dice of pork fat, grits or rice, spice and salt. In English *black pudding*, *boudin noir* ('Manuel des Amphitryons,' preface, p. 15).

Bouquet garni, or *faggot*: a bundle tied with twine, consisting of a handful of parsley, six green onions, a bayleaf, and a sprig of thyme. It is tied to facilitate removal after use in braise or broth, etc.

Bouride, la: French name for a fish (not in dictionary).

Braise: French, originally embers, burning embers. *Braise de Boulanger*: quenched charcoal, then transferred to a *compound sauce*, in which meat is smothered in a covered vessel on and under embers; analogous to *mirepoix*, *poêle*, and *blanc*, all similar compounds for imparting flavour to smothered meat. Simpson, *loc. cit.*, p. 12, distinguishes three kinds of braise—*white*, *brown*, and *dry*.

Braise, to: to cook, fry and roast meat in a closed ember-covered vessel in an aromatic sauce in an atmosphere of steam; *to smother*, German *schmoren*.

Braisier: a firepan, a panful of live charcoal.

Braisière: French, a camp-kettle.

Brandade: French, a Provençal or Languedocien ragoût made of salt codfish; name derived from *brandir*, to stir.

Brésolles: French, stewed slices of meat, veal or rabbit, analogous to scollops (*cf.* La Chapelle, vol. iii., p. 72).

Brioche: a French national rich cake of superlative quality, to be eaten hot with coffee for breakfast.

Brisquet: the breast (chest) of an animal; the part of the breast (chest) next to the ribs (French, *brechet* or *brichet*).

Broche: French, spit for roasting.

Brochet: French, jack, pike, luce.

Brocheton: French, jack, pickerel.

Burgoo: Scotch = oatmeal, hasty pudding, or gruel.

C

Cabeach: English form of French *escavêcher*, to preserve fish in a peculiar manner.

Cabeached, *e.g.*, *cod* (escabeached).

Canelons: French, rugosities, or corrugations of ox-palate (*q.v.*); also preparations of ox-palates, covered with farce, rolled and gratinated. A number (six) of such enclosed in buttered paper and tied up are called a *paupiette* (*popiette*); the bundles may be boiled (see Paupiettes).

Carachee: a compound *vinegar*, containing Japanese *soy*, walnut pickle, some garlic, cayenne, and lemon pickle.

Caramel: burnt sugar, *i.e.*, sugar heated until it is brown. Used for colouring solutions; tastes bitter; name also used formerly for condensed sauces, glaces—*e.g.*, by La Chapelle. See Glace, *infra*.

Carbonade: meat grilled over a charcoal fire; in France and South Germany applied mainly to cutlets of veal, pork, and mutton. Erroneously applied to a boned braised joint by Francatelli. Gouffé seems to restrict the name to braised fillets of mutton or boned chine.

Carcass: culinary, the skeleton and remains of an animal, mostly small, after the fillets have been removed.

Cardes: French, the petioles of *Beta vulgaris*, var. *cicla*, mangold, a vegetable much esteemed as an entremets in France; used as purée, with cream, *à la moelle*, *à l'espagnole*. In the last century cooks who excelled in their preparation became noted ('M. d. Amph.,' p. 205). Such an artist in entremets was Morillion, a cook of the time of Louis XVI. (*ibid.*, p. 159).

Cardons: French, synonym *cardoons*, and *chardoons*, English corruption, the etiolated large and thick leaf-stalks or petioles of the *cardon*, *Cynara cardunculus*, L., a relation of the artichoke. They are prepared much like the foregoing cardes, and must not be confounded with them; but they are also prepared like the true artichoke. Spanish *cardoons* were formerly much valued.

Carrole, (*e.g.* of rice): probably an abbreviating corruption of *casserole*.

Cartridge: a circular piece of oiled paper used to cover meat during braising in a pan.

Carviol: name of cauliflower at Vienna.

Cascalope: French, same as escalope, or scollop (La Chapelle, iii. 73).

Casing: skinning and trailing (*e.g.* the hare).

Casserole: French, stewpan. *Casserole of rice*: an ornamental pie-case made of paste or prepared rice.

Caudle is practically warm ale with groats. It is defined by etymologists as 'a warm drink given to the sick,' and as being derived from the old French *chaudel*. *Cold chaudel* is used now and then by unwary writers. Varieties: white caudle; flour caudle ('Eaton's Dictionary').

Caul: English (sometimes spelled *cawl*), the omentum of large quadrupeds used for food; French, *crépine*.

Celeriac: French and English, the colossal root of celery; the *ac* of this terminal recalls the English name of celery, namely, *ache*.

Charcutier: French, a vendor of cooked meat, *chair-cuite*.

Charlotte: French, a raised pudding made in a mould with a crust or case of thin slices of bread steeped in clarified butter and filled with fruit, typically apples.

Chartreuse: French, originally a preparation consisting of vegetables only, arranged in a plain mould. In its degenerate form the interior is garnished with game, small birds, kebobs, tendrons, etc.

Chartreuse à la Parisienne: French, a showy entrée, composed chiefly of quenelles of forcemeat; the interior contains ragoûts, kebobs; termed *entrée de farce* and *à surprise*, satirically, by

Carême, because it is a pâté of meat only, while a chartreuse should contain no meat at all.

Chatteries: dainties or delicacies for company (Balzac); term used by French ladies in last century, when chatteries were much in favour.

Chingaras, au: French, after the manner of the gipsies. Italian, *zingaras*. Misinterpreted by an author as *au chien gras*.

Chitterling: English, the bosom stripe of a shirt, the frill.

Chitterlings: plural of the foregoing; signifies the boiled intestine or gut of the ox mainly, but also of calf and pig, the small tripe, which has some resemblance in shape to a shirt-frill. German *Kutteln*, *Kaldaunen*, meaning also tripe in general. Chitterlings also means sausages in some parts.

Cider (apple wine). See Cyder.

Civet, English (*civette*, French, means a strong peculiar scent from an animal, and is not related); *civet*, French (=chives?): a highly-flavoured dish, *e.g.* of hare.

Cock-ale: obsolete; ale mixed with the jelly or minced meat of a boiled cock, besides other ingredients (New English Dictionary on Historical Principles).

Codlin, Codling, or **Coddling**: a good hard kind of cooking apple; diminutive of *cod*=a pod containing seeds. Some surmise a connection with *to coddle*, to pamper, or to parboil, or soften by boiling water, or say that an apple of any kind thus softened ('intenerated') would be a codling. These apples are deprived of their peel only after having been parboiled in water, and are preserved in that state, and thus receive a treatment differing from that of other apples. *Codled cream*, or *codlin cream*, *i.e.*, apple purée mixed with cream (apple fool), fits the meaning of cream mixed with codlin apples. Codling is also spelled *quodling*, and, according to Jeaffreson (*loc. cit.*, ii. 48), a recipe for cooking such is given by Robert May.

Compôte: French, cooked fruit, probably originally mixed fruit, or fruit preserved in syrup; also used, *e.g.*, by author of 'Dons de Comus,' to designate savoury dishes of pigeons, quails, and larks, mixed with pease or mushrooms.

Consommé: French, strong broth obtained by boiling meat and vegetables, and concentrating the extract to slight browning or caramelization, used for soups and sauces. La Chapelle has a more restricted meaning. [The present habit of London cooks to call their dish-water soups 'consommés' should be condemned by every lover of honest fare.]

Contiser: French, the tattooing or inlaying of fillets of any kind with small slices of truffles, red tongue, etc., so as to produce an ornamental mosaic. From name proper *Conti*, hence *à la Conti*, or *contisé*, rendered in English as *contisated*. When the pieces inserted are more nail-shaped, the operation is termed *clouter*, to nail.

Corned pork: abbreviation of *acorned* pork, or pork which has been fed upon acorns. Transferred to salt beef, which is absurdly called corned, or even corn beef.

Corner le diner: French, to blow the horn calling the messmates to dinner.

Côte: French, a rib, hence diminutive *côtelette*, a small rib, or part of a rib; a piece of meat with a portion of a rib attached, of smaller animals, calves, and sheep. The Anglicised form of the word is *cutlet*.

Coulis: French, a strong, thick, savoury sauce; German, *Grundsauce*, *i.e.*, bottom sauce below the fat; lean sauce of a braise or blanc. Coulis was then used to denote a *soup*, and Anglicized into *cullis*. In 'Dons de Comus' coulis has three allied but distinct meanings: (1) that of a *liaison of flour* heated in fat, therefore = roux (*loc. cit.*, pp. 16, 24, 28); (2) *purées of peas and lentils*, etc.; (3) *thick soups and sauces*. The word is now obsolete both in France and England, but persists in German writings of cooks who have inherited classical manuscripts.

Crambambuli: a punch made from fired whisky and sugar fused in the flame. Perhaps derived with the aid of *bambalein*, the Greek verb *to stammer*, as the drink is very intoxicating.

Crapaudine: French, a grating, gridiron; hence *mettre à la crapaudine*, to grill, *e.g.*, pigeons.

Crépine: French, kell, caul; hence *crépinette*, flat sausage wrapped in caul (dictionary), hence plural *crépinettes*, a ragoût made with hashed meat placed in pieces of crépine.

Croquantes: French, a bright mixture of fruit and boiled sugar.

Croquants: French, confections giving the sound of crunching or cracking between the teeth.

Croquettes: French, minced meat, coated with eggs and breadcrumb, and fried crisp; almost the same as *rissoles*, but these latter bear their name from the rice which ought to be contained in them.

Croustades: French, fanciful ornamental pie-cases, carved out of breadcrumb, and fried brown in fat.

Croûtons: French, sippets of bread, of various sizes and shapes, fried in butter, and used to garnish salmis, fricassees, dressed vegetables, etc., or to accompany soups, particularly of purées; also absurdly used for pieces of jelly placed round cold entrées (*croûtonner*, Gouffé, *loc. cit.*, p. 351).

Curry: a strongly-spiced ragoût; is derived from Old English *cury*. See 'Forms of Cury,' where two *cury*, or *curry*, *powders* are given, *forte* and *douce*. From these powders highly-spiced dishes derived their appellation. This roll of ancient cookery was compiled by the master cooks of King Richard II., about 1390, and published by Robert Warner in 1791. Curries are therefore indigenous in England, and by no means an importation from Hindostan. The French speak of the supposed Indian dish as *Kari à l'Indienne*.

Custard: English, a composition of milk and eggs mainly, sweetened and flavoured, parboiled. Once spelled *custade*, a corruption of French *crustade*, a pie with a crust, from Old French *croustade*, from Latin *crustatus*, crusted ('Chambers' Etymological Dictionary'). *Custard* is also a name sometimes given (in London) to a peculiar tropical fruit.

Custard apples = *costards*, name proper of the apples; hence the seller of *costards* (*i.e.*, apples) was called a *costard-monger*, now degenerated to *costermonger*.

Cutlet: English corruption of French *côtelette*, a small rib, or part of a rib.

Cyder: South-west English name of *apple wine*, which latter name prevails in the Midland Counties; from *zythos*, Greek, an alcoholic liquid prepared by fermentation (*q.v.*). 'Chambers' Etymological Dictionary' spells *cider*, French *cidre*, and derives it from *sicera*, genitive *æ*, intoxicating liquor, from the Greek *sikera*. But cyder, at least, when young, is the least intoxicating of common fermented drinks, and therefore least liable to receive as specific name a general appellation. Cyder is mostly made from apples which are not eatable in substance. Its production is a German invention, according to Mérat and Delens, 'Dict. Mat. Méd.' Its Latin name is *pomaceum*, made at a time when *pomum*, originally signifying every kind of fruit—cherry, fig, date, nut, even truffle and grape—had been specialized for *malum* (of Greek origin), apple; but this name included in its turn pomegranates, peaches, oranges of all kinds, lemons (pomecitrons), and quinces.

D

Darioles: French, pastry of entremets, constructed like English cheese-cakes.

Darn: English substantive, a slice or cutlet, *e.g.*, a transverse chop of fish, such as salmon or cod. The term is in 'Smith and Hamilton's English-French Dictionary,' and was used freely by cooks of the last century. English form of the French *darne*, substantive feminine, *a slice* (of some fishes only, but varieties not specified).

Daub: English, *daube* French, culinary term for stew; thus, *gigot à la daube*=leg of mutton stewed. The French word *dauber* has no culinary application. [In Francatelli, 570, and other places *to daube* (with the final *e*) is used as equivalent to *larding*, or, as this writer also has it, *interlarding* (a confusion with a literary tropic). The English expression is *to daub*, without the final *e*. Thus we have (Simpson, p. 337) *daubed fowls*, which are braised, and not larded; and (*ibid.*, p. 338) we have *Fowl à la Daube, larded*, which is to be finished like *Fowl à la Daube* (p. 29), which is not larded. Simpson (p. 76) has *Rump of Beef à la Daube*, the recipe for which begins thus: 'Trim a rump of beef, take the bone out, *daub it* (*i.e.*, the rump, not the bone), and put it into a marinade.' Here *to daub* must mean to lard it. See also *id. ibid.*, p. 110, where rump of veal is to be daubed the same as rump of beef. Daubing must be a particular kind of larding, with thick lardoons, for Simpson describes only beef and veal as daubed, fowls, etc., always as larded. (See also *loc. cit.*, p. 112.) *Dinde en Daube* (Beauvilliers, i. 348) is larded with aromatized lardoons.

Daubière: French, a vessel in which joints or birds are to be daubed or stewed.

Dress, to: to bring a matter into good form, to clean, trim, etc. Dressed vegetables are samples of the particular form implied.

Dunelm: a kind of dish of mutton, or other meat, possibly local to Durham (Dunelmensis?). *Dunelm of veal: vide* 'Eaton's Dictionary.'

Duxelles (*D'Uxelles*): name of a French marquis who lived at the end of the seventeenth century, and whose *écuyer de cuisine* was De la Varenne, author of an excellent cookery-book (1699). D'Uxelles also means a special preparation of *mince*.

E

Eclanche: French, shoulder of mutton.

Edge-bone. See Aitch-bone, *supra*.

Entrées: French, conventional term for hot side-dishes, which accompany or follow the soup and relevés; also defined as all hot dishes which are eaten with a sauce—*e.g.*, cutlets, fricassees, fricandeaux, fillets, kebobs, salmis, boudins, sweetbread, pâtés-chauds, chartreuses. Cold entrées may include fricassees, salmis, cutlets, ham, tongue, fillets of game, poultry, fish, aspics, salads of poultry, fish and shellfish, boar's head, potted meat. Appropriate for cold collations. Some French cooks refuse to term a cold dish an entrée.

Entremets, or second course side-dishes, to accompany the roasts, include the just named cold entrées; dressed vegetables, scolloped shellfish, and dressed eggs, and the infinitely varied and variable sweets, consisting of puddings, cakes, timbales, sweet croquettes, charlottes, croquantes, pastries, jellies, creams, fritters, etc.

Epanada: South Spanish and Portuguese for panada (*q.v.*).

Epigram: English, *epigramme* French, name of dishes not defined, of ancient use.

Escabêcher: to cure sardines, then other fish; English, *to cabeach*.

Escallope: French, *scollop* English, obsolete *cascalope;* originally the large edible shellfish in the beautiful ribbed deep shell with a flat cover; metaphorically, something edible placed into and hotted in such a shell used as a dish; then lumps, or slices, or dice of any meat; *scollops*, synonym *kollops*, then in Germany degenerated to a name for mince of all kinds of meat, called *Klops*.

Espagnole: French, the main or grand brown *sauce* from which most other brown sauces are made or theoretically derived.

F

Fanchonettes, also spelled *fanchonnettes:* French, small cakes covered with meringue froth; same as *florentines*.

Farce: French noun, from the participle *farsum* of the Latin verb *farcio, farcire*, to stuff, to fill (so as to make full), fill up, to cram, for fattening, *e.g.*, chickens. From this is derived *farcimen*, the sausage; secondarily, finely-minced meat, fat, bread, and spice, or sausage meat for stuffing birds, filling raised pies and gratins; English corruption *forcemeat=viande farcée*, also=cooked sorrel. *Œufs à la farce*=hard eggs with sorrel stewed. Thus farce may but need not contain any meat at all, and may consist of spiced panada with egg liaison. The English *forcemeat* therefore involves a widening of the definition which makes the presence of meat essential. Forcemeat balls are in French termed *boulettes de hachis*.

Filet: French, the undercut of the loin (psoas muscle) of oxen and venison; breasts of fowls and game when cut out; the outer

pectoralis major muscles are the large filets; the inner flesh close to the bone, pectoralis minor muscles, the small filets, or *filets mignons;* the long back muscles of quadrupeds, on both sides of the spine, loins, when cut out are also called filets; roundish pieces cut out of meat or fowls; masses or stripes of flesh cut out of fish; longish strips of any material, roots, nouilles, etc. In English culinary books spelt *fillet.*

Fine herbs: a mixture of tarragon, parsley, chervil, shallots, chives, basil, and mushrooms chopped and sweated in fat; practically, and in recipes, it means parsley only.

Fisoli: Italian name for beans (*phaseoli*) used at Vienna.

Flamms: English, a kind of pancake.

Flans: French, varieties of cakes, resembling cheese cakes in construction.

Flat cakes: English, cakes of flour, sugar, caraways, eggs, and water. The stiff paste is rolled out thin and baked; when nearly done, each cake is dipped into a hot syrup of sugar and water in equal parts, and then completely dried in the oven. They keep for a long time.

Fleurons: French, punched-out ornaments of bread, crust or fried, or of paste baked, or of other materials.

Flip: English, a warm drink made of ale, eggs, and moist sugar, flavoured with nutmeg or ginger, and strengthened with some rum or cognac brandy.

Florentines: French, small cakes covered with meringue froth (*cf.* Fanchonettes).

Flummery: English, cold sweet dish, mainly of cereals, originally of oatmeal ('Eaton's Dictionary'), set in a mould (starch jelly), and turned out; to be eaten with wine, cider, milk, or a compound sauce. *Dutch flummery* is made with isinglass, yolks, and flavourings; *Spanish flummery*, of cream, rice flour, cinnamon, and sugar, to be eaten with sweet preserves.

Fond: French, the broth or juice of flesh which has been cooked in a braise; may be, and mostly is, served as sauce; may be passed through tammy, separated from grease, thickened with roux. The juice of fish similarly obtained is called *fish fond.*

Fondu: French (Carême writes *fondu*, and others spell *fondue*), a preparation of cheese (three parts), eggs, mainly yolks (nine parts), and butter (one part), fused like Welsh rabbit.

Friand, un, or *une friande:* a dainty or nice person.

Friander: to be dainty; select dainty things.

Friandise: daintiness, epicurism, as well as the dainty itself.

Fricandeau: French, prime parts of veal or fillets of poultry, etc., trimmed, larded, and glaced with a concentrated jelly; served as side-dishes. A fricandeau is sometimes called a grenadin, a perverted diminutive of Granada, *q.v.*

Fricassee: French, chicken cut in pieces and prepared in a white sauce, with truffles, mushrooms (cocks' combs) as accessories.

Friture: French, the edible thing which has been fried; a fried culinary preparation.

Frothing of roast joints or roasts in general = dredging the surface with flour, and briskly heating it to a brown colour before the fire, or with a red-hot disc of iron—a so-called *salamander.*

Frumenti: corrupted synonym *furmenti*, also *firmity* (Somersetshire *firmity*, 'Eaton's Dictionary'), a food eaten warm or cold, made of wheat, boiled in milk to a jelly; later currants, sugar, yolks, and spice are added. Old French *froumenté* = boiled wheat, or boiled corn of any kind; from Latin *frumentum*, grain. The limitation to wheat is very late. In this connection it should be remembered that *frumen* (Latin) signifies a *paste*, *gruel*, or better *porridge*.

Fumet: French, an extract of game, or any peculiarly flavoured substance used to impart the flavour to other dishes. [Also a ragoût of partridges and rabbits braised in wine; this exceptional meaning (D.D., 580) should be expunged.]

G

Galantine: a fowl boned and stuffed with pieces of meat and farce, and garnished with jelly or aspic.

Galimafré (D.D., 585), or *Galimafrée* (thus Heyse, 'Etymol. Dict.'): name of a ragoût, made of so-called offal or remains of meat with certain flavourings. Origin of word unknown. Tropically = confused speech, unintelligible mixture. (See Galimafrée of Sheep's Head and Pluck under Preparations of Mutton.)

Garbure: French, originally a soup of cabbage and bacon. Several garbures, with turnips and other vegetables, are mentioned. In 'Man. d. Amphit.' a number are named, *e.g.*, p. 215, *au fromage*. 'Garbure came from Spain to France, where it was best made in Languedoc, and frequently used; the addition of (Parma) cheese introduced an Italian element, and the preparation thus represents a triple alliance in a soup-dish' ('Man. d. Amphit.,' p. 217).

Gargotage: French = ill-dressed victuals.

Gargote: small or bad cookshop.

Gargoter: to frequent small or low eating-houses.

Gargotier: keeper of a cookshop, also a bad cook. The root *gargot* is supposed by some to be derived by corruption from the German *Garkoch*, a cook and vendor of ready-cooked viands.

Garnish, to: English, French *garnir*, Italian *guarnire*, to ornament or adorn, to add something which will make the thing which is garnished look better or more pleasing.

Garnish: English, the thing added to a cooked article on a plate ready for being presented to the diners, in order to surround, support, or adorn it. The word is now frequently used in culinary works to signify *vegetables* added to preparations in course of cooking for the purpose of imparting flavour. A garnish may but need not be eatable—*e.g.*, the parsley round cold meat. A frequent garnish to ragoûts are *sippets* of toast, which have the advantage of sucking up sauce, whence their name; a more accomplished form of these sippets are the *croûtons*, or sippets fried in fat, perhaps the garnish most frequently used by Italian and French cooks. *Cocks' combs* are a garnish frequently used in ragoûts; small *mushrooms*, and *roots* carved in fanciful shapes, are also amongst the garnishes.

Garum: Latin, a sauce celebrated amongst the Romans, made of fish, to be eaten with fish. The descriptions of garum which have been preserved are very imperfect, so that if we had to adopt their usual interpretation, the sauce would be rather the reverse of a delicacy. Rumohr (*loc. cit.*, p. 4) thought garum a relative of soya (Indian or Japanese soy), a mistake probably transferred from an annotation of Lister to Apicius, and repeated by Brillat-Savarin (see *supra*, p. 519 *et seq.*).

Gâteau: French, essentially a butter-dough cake (*cf.* La Chapelle, *loc. cit.*, ii. 176).

Gauffre: French, *waffle* English, from Old French, *waufre, wafre, wafer;* from German, *Wabe, honeycomb;* a light, thin sort of cake arranged in cells, fried in an iron mould consisting of two opposed plates worked by handles.

Gibelotte: French, stewed rabbit exclusively.

Giblets: English, from *gibier*, French = *game*; from Gothic *gibla*, a wing, meaning the trimmings and inside of a goose; applied to parts of other birds also.

Giblet pie: a pasty of inside and trimmings of goose; extended to pies containing offal of other birds.

Gimblettes: French, pastry of the kind called small, or, in French, *de petit four* (*cf.* Croquignoles and Croquembouches).

Glace, also spelt *glaze* and *glaize:* a concentrated sauce which, when poured over cooked meat, will adhere to it, give it a shiny appearance, and will also keep it moist. Such sauces were produced by cooks by evaporating so-called stock—*i.e.*, broth containing much gelatine—and letting it set; it was added largely to soups and sauces. It is less essential since the discovery of Proust's extract of meat. Glace must be browned, and in the browned state was also called caramel: 'Caramel ce que l'on appelle glace' (La Chapelle, ii. 94).

Glaced: applied to anything iced, or, figuratively, anything having a smooth, glossy surface from the application of glace, or of sugar, or of gelatine in various forms.

Godiveau: French, a kind of mincemeat or farce, of which balls are formed, with which the interior of hot pâtés and vol-au-vents are garnished. There are several varieties; origin of name not stated (D.D., 609). The terminal *veau* suggests a connection with veal, its main ingredient.

Gooseberry: from Old French *groisele*, Scotch *grosart*, Old German *Krus*, crisp, or curled, from the hairs with which the common varieties are covered. Another derivation is from *gorse*, the spiny *Ulex europæus*, furze or whin (Jeaffreson, *loc. cit.*, ii. 214); but this is improbable (*cf.* Groseille à maquereau, *infra*).

Gooseberry fool is gooseberry purée mixed with cream. The word *fool* is an abbreviation of the French *foulé*, pressed or crushed; the admixture to the fruit purée may also be milk. It is curious that, although many such mixtures of fruit purée with cream are used, the name *fool* should only be applied—at least, commonly—to the preparation of gooseberry (*cf.* Codled Cream, *voce* Codlin).

Gratins: French, soups and sauces consolidated by dry heat round spongy objects—*e.g.*, crusts of bread, or game, poultry, fish,

vegetables, macaroni, etc.; the objects are covered with pulverulent bread and minced vegetables to increase the surface for the absorption and concentration of the gravies. Originally, *gratin* meant the burnt (browned) part of rice; *au gratin*, a dish so prepared as to be similarly browned.

Gratinate, to: to bake, fry, and brown a dish while it is surrounded by savoury juice which concentrates upon it, and acquires a crisp surface.

Grenade, also called *granada:* a dish of German origin, imitation of the hand-thrown bomb invented at the Spanish town of that name.

Grenadines: French, diminutive of the foregoing; misapplied to fricandeaus, dishes on a basis of forcemeat.

Griskin: English, back or loin of pork.

Grondin: French, gurnard, gurnet (fish).

Groseille à maquereau: French name of *gooseberry*, probably derived from circumstance of unripe gooseberries having been placed in ragoûts, particularly of fish, to heighten their taste ('Dict. Mat. Méd.,' art. 'Ribes').

Grouté, de la: French, a dish which the Lord of Addington (now the Archbishop of Canterbury) has the privilege of presenting to the King of England at his coronation banquet.

Gruel: English, from French *gruau*, Latin *grutum*, *grutulleum*, oatmeal boiled in water.

Gulasch, Hungarian: a ragoût of rumpsteak flavoured with *pabrica* (*mild capsicum*).

H

Haddock: English name of a fish; in culinary French *aigrefin*, *aiglefin*, *merluche*.

Haggis: Scotch, minced meat, etc., steamed; from *hag*, Scotch, to chop; German *Hacken*, hence *Hackfleisch;* French *hachis*.

Haricot: as applied to stewed meat, probably a contraction for *haut-ragoût;* corrupted synonym *harrico* ('Eaton's Dictionary').

Harslet, pig's: English, *hasla* in Icelandic; synonym *haslet*, the inside organs of a pig; also their best parts, liver, sweetbread, and small pieces of flesh, prepared and spiced, enclosed in a cawl or caul, roasted, and eaten with a sauce.

Hart of grease: a fat hart or stag in full season, with three inches of fat on the brisket.

Hâtelet (attelet): French, a kind of skewer of metal, preferably silver, which is stuck through roots, truffles, crayfish, etc., and fixed on large dishes, joints, entrées, etc.; perhaps from *hastula*, dim. of *hasta*, lance.

Hâtereau: French. See Attereau, *supra*.

Hâteur de la bouche du Roy: anciently, overseer of the roast meat of the French King's household (Dictionary).

Hatier: French, spit-rack.

Hors d'œuvres: French, all dishes which, without being themselves sufficient to constitute a substantial meal, are yet served by themselves on plates of a particular form, and complete the elegance of the table (D.D.). *Hot hors d'œuvres* are very light entrées, such as patties of all kinds, rissoles, croquettes, minced

fish, scolloped shellfish, macaroni, poultry, game, sweetbread, brains, ox-pith, horlys of fish, poultry, or game. *Cold hors d'œuvres* are eaten immediately after the soup and fish, and consist of sardines, anchovies, tunny, Dutch herrings, savoury butter, oysters, oiled salads (Francatelli).

Hotchpot: Scotch dish of mutton, corrupted to 'hotch-potch,' and further to 'hodge-podge'; from French *hoche-pot*. The novelist R. D. Blackmore, in 'Kit and Kitty,' p. 282 (1890), has the following statement: '"It (Hotchpot Hall) taketh its name," says an old county book, "from a very ancient rule of law, that if sisters be in coparcenary, as heiresses to landed estate, and one of them has from the same source a several estate by franc marriage, she shall (as is just and seemly) bring that into *hotch-pot*, which signifieth a mixture for a pudding, ere ever she can enjoy rights with the rest."'

I

Ische-bone. See Aitch-bone.

J

Jacobins: nickname of quenelles of custard which became fashionable during the Revolution; after the restoration their name was changed to *Royals*.

Jardinière: French, a preparation of mixed vegetables, stewed in a sauce, with savoury additions; also a soup with the same.

Julep: ancient Arabian name for a calming drink, containing mucilage and opium; possibly connected with the Persian and Arabian name of the bulbs of orchis—*salep*, *sahhleb*, *salap*, or *salop* (spelled *saloop* in 'Eaton's Dictionary')—which yields a mucilaginous infusion (*satyrion* of the ancients).

Jumbles: under this name pass confections of varying degrees of complication, as the name, signifying *confused mixture*, seems to indicate. Early in the present century jumbles were thin cakes made of equal parts of flour and sugar, with a little yolk flavoured with rose-water and lemon-peel. The paste, cut into fancy shapes (hence perhaps the name), was baked on tins until the edges began to brown. In London, during the nineteenth century, jumbles were sweetmeats much coveted by children, represented by thin, semi-transparent, crisp, fragile, brown, rolled-up or conically-bent leaflets, having the appearance and taste of rolled-out butter-scotch. In this popular confection a degradation is perceptible, inasmuch as frequently it is no longer crisp and vitreous, but flexible, viscous, and sticky to the fingers. *Almond jumbles* are little cakes made of flour, butter, sugar, almonds, yolk, and cream, flavoured at pleasure, iced with sugar and white of egg, and baked.

Junket: English, hot milk curdled with rennet, sweetened with sugar, flavoured with brandy or whisky, and enriched with Devonshire clotted or with whipped cream. Eventually, junket is a preparation of curdled milk, or *curds*, which are placed *upon rushes* (Latin *juncus*) to allow the last portion of whey to percolate and become absorbed. Junket has also been defined as any sweetmeat carried in little baskets made of rushes; also used

metaphorically, in rustic humour, for a stolen entertainment; made into a verb, infinitive *to junket—i.e.*, to feast in secret.

Jus: Latin, also French, broth, soup, juice, gravy. On the distinction between *jus* and *bouillon*, see 'Dons de Comus,' i. 14.

Jusculum: Latin, broth, juice, gravy, perhaps sauce; diminutive, therefore signifying a special sauce of quality.

K

Kadgiori, or *kegeree*, or *kitchri*: East Indian preparation of fish.

Kebobs, or *khubabs*: Turkish, Indian, dice of mutton run on a skewer, and grilled or cooked in other ways.

Ketchup: English, liquid extract of mushrooms. 'The liquor obtained from mushrooms approaches the nearest to meat gravy in flavour and quality of any vegetable juices, and is the best substitute for it in any of those savoury dishes intended to please the palate' ('Eaton's Dictionary'). Explicit recipe, see *ibid.*

Kitchener: a cook; lately also applied to cooking apparatus.

Kneffs in German, *queneffes* or *quenelles* in French (*cf.* Knödel, *infra*): little savoury soup-dumplings; perhaps from Greek *knesma*, that which has been rubbed or scraped off, forcemeat being mostly rubbed as purée through a tammy, and scraped off on the other side; from Greek *knan*, to scrape, etc., or *knesmee*, scraped meat simply.

Knödel: Bavarian German for dumplings; *Knöpfle* in Suabian. (La Chapelle, v. 224, spells *cnoedels.*)

Kouques: French, rarely used; adopted from German *Kuchen*, or English cakes. *Kouques à l'Anglaise* were much favoured. Carême gives sixteen dishes of pastry coming under the heading of couques, to be used at soirées, thée dansants, where they were much patronized.

Kromeskys, variation *kramouskys*, are forcemeat balls wrapped in cowl (net, omentum), and fried in fat, or in braised calf's udder, cut in thin slices, immersed in butter, and fried in hog's lard; or in little jackets of fat bacon, previously cooked, and cut in thin slices; such rolls are dipped in batter and fried. The name may have some connection with the Greek *kromyon*, onion, particularly as kromeskys are said to come to us by way of Russia, hence termed *à la Russe*. Carême repeatedly writes *crémeskis* ('M. d'Hôt.,' p. 310 and p. 339).

L

Langouste: French, spiny lobster, sea crawfish.

Langostino: a peculiar prawn from the Atlantic, near Cadiz.

Lapereau: French, young rabbit, cony; German *Kaninchen*.

Lapin de Garenne: wild or warren rabbit, as distinct from the *lapin de clapier*, hutch or tame rabbit.

Lapins en accolade: a brace of rabbits alongside of each other on a dish.

Laver: a marine alga, growing on rocks along the shore in the West of England; is prepared in pots and sent out for eating. Its immediate preparation consists in the addition of butter and Seville orange juice, and in heating over a spirit lamp with stirring. It is eaten with roast meat; seldom liked at first, by habit becomes highly agreeable ('Eaton's Dictionary').

Légumes: French, the grains which come in pods, and are collected (*lego*, I collect) by hand: peas, lentils, beans, haricot beans, etc. (falsely applied to all kinds of fruit, roots, stalks, leaves, which serve for nourishment, or to green herbaceous vegetables).

Liquamen: Latin for broth or juice (Columella and Palladius).

Liquamentum: the same as liquamen (Vegetius).

Liquaminatus: provided or mixed with broth (Apicius 8, 7).

Liquaminosus: full of broth, juicy (Marcus Empiricus 5, ext.).

Liquo, liquare: to make fluid, fuse, melt; to filter; to clarify wine; to purify (*e.g.*, liquata vox, pure, clean voice); to extract. These words are here interpreted with reference to *liquamen*, which may have been, or have contained, any kind of meat-broth, and we doubt very much whether, as some commentators have supposed, it ever meant garum, except in connection with preparations of fish. Garum (*q.v.*), however, was, of course, a liquamen.

Loin is (the half of) the lower part of the back of a beast cut up for food, one side of *the loins*; this plural is synonymous with that of *the reins*, or parts of the back behind and below the kidneys. Old French *logne*, French *longe*, Latin *lumbus*, a *loin*, one side only. *Lumbi* are the loins, the thick part between the gluteal region and the back. *Psoa* = region of loins or kidneys; includes the *psoas muscle*, in front of the spine (fillet or undercut).

Luting: a paste made of flour and water, and used for fastening the lids of stewpans or other vessels, to make them somewhat better fitting, and diminish evaporation.

M

Macaroni: sometimes spelled *macarolli* (La Chapelle, i., p. 6).

Macédoine of fruit: is a sweet jelly with whole fruit in its substance.

Macédoine of vegetables: is a jardinière or mixture of several vegetables, cooked, with some white sauce added.

Mackerel: a fish; name from Latin *maculârelli* (little spots); French *maquereau*.

Madeleine: French, a particular kind of cake: madeleines of Commercy have a great reputation.

Magira: Latin, the art of cookery; from Greek *mageira*, *magirus*, cook; *magirium*, kitchen or cooking vessel; related to *mao*, *mago* (Greek), I knead; hence *magma*, dough, paste.

Marmelade: originally the Spanish name of the jam of the flesh of quinces (*marmelas* in Spanish), which, when solid, is called quince cheese; then, transferred to other jams, *e.g.*, what ought to be called *orange jam*, is affectedly called orange marmelade.

Matelote: a dish of fresh-water fish, sometimes of one kind only, as of eels; sometimes of several kinds mixed.

Mayonnaise: an emulsive sauce, made of yolks and oil; synonym *magnonnaise*, also *bayonnaise* (conjecture of the 'Man. des Amphit.,' p. 157); also said to be a corruption from *mahonnaise*. Magnonaise is the oldest spelling we have met with.

Mazarines: ornamental entrées made of forcemeat, with fillets of meat (*cf.* Grenadines).

Mead: English, *Meth* German, an alcoholic drink prepared from honey boiled in water, flavoured with herbs and malt, fermented with yeast, spiced, and matured by keeping. Sometimes *hops* were added to the mead.

Meringues: light spongy cakes or confections, made of sugar and white of egg froth, mostly filled with whipped cream. Derived from Merovingians, the Franconian kings preceding the Karolingians.

Merlan: French, whiting (fish).

Merluche: French, haddock.

Mignonette pepper: a form of comminuted pepper, from either white or black pepper-corns, which, after being broken so as to resemble mignonette seed, are sifted to remove fine dust.

Mirepois, Mirepoix, la: French, a compound sauce for braising meat, originally imagined by the Maréchale de Mirepoix, 'who' (says 'Man. d. Amph.,' p. 165), 'as regards gourmandise, but gourmandise only, was almost the second volume of the Maréchale de Luxembourg.' Mirepoix, with *poels* and *blancs*, belong to the category of *braises*.

Mirlitons are tartlets with a basis of puff paste, constructed like cheese cakes, with the cheese left out. *Mirliton* means a reed-pipe, and has therefore a metaphorical significance. Related to *flans*.

Miroton: French, boiled beef smothered in onions; misapplied to an arrangement on a dish, *e.g.*, côtelettes, or fish fillets, laid in a circle, so that one half of each covers the other half of the next one, while the central space is occupied by a sauce or a ragoût; this is called *en miroton*.

Mitonnage: the art of simmering broth and its ingredients.

Mitonner: French, to simmer, soak, stew.

Mousseron: French; *mushroom* English; signifies in French a particular kind, in English a generic term.

Mull, to: practically means to heat and spice, particularly *wine*, *e.g.*, *sherry* or *claret*; it is supposed to be derived from the Latin *mollio*, I soften, make milder; it therefore includes the sweetening of acid and the diluting of alcoholized wine.

Mullet, red: English; in French '*rouget de l'océan*' and woodcock of the sea.

Mumbled hare: English, minced cooked hares' meat, flavoured, salted, spiced, and acidulated, put into a stewpan with a dozen eggs, a pound of butter, and cooked to point, with constant stirring ('Eaton's Dictionary').

N

Norfolk dumplings: English, often called *drop dumplins*, or *spoon dumplins*, because the batter of milk, flour, eggs, and salt is dropped into boiling water from a spoon. They are now often fermented, or raised with baking powder, and are much used in the county of Norfolk and neighbouring districts.

Nougat: French (perhaps meaning nut cake, from *noux* and *gâteau*), a mixture of almonds and honey baked together.

Nouilles: French, a kind of vermicelli or macaroni to be made in the kitchen. German *Nudeln*, *q.v.*; Taillerins, La Chapelle, i. 7.

O

Olla: Spanish ragoût (falsely called *potrida*), on which see text.

Omelette: also spelled *aumelette*, *e.g.* by de Varenne, *loc. cit.*, p. 343 *et seq.*, who has twenty-two recipes for 'aumelettes.' Beaten eggs fried in fat.

Orgeat, or *orgeade:* originally a thick, *i.e.*, turbid, drink, made with *barley*, used by the ancients and adopted by the French; this decoction of barley also bore the Greek name of *ptisana*, or French *tisane*. While the latter name gradually became extended in its application to many kinds of *decoctions* and *infusions* of vegetable substances, having no longer any barley in their composition, the names *orgeat* and *orgeade* slipped away from barley, and became attached, the first to *syrup of almonds*, the second to *milk of almonds*, or were used promiscuously for both. The syrup of almonds, when stirred in water, immediately forms milk of almonds.

Orly, also *horly:* a name given to dishes prepared in a certain style. See Hors d'œuvres, *supra*.

P

Pabrica: the fleshy fruit of the green or red mild capsicum, grown in the South of Europe, and used as spice for ragoûts or salads, *e.g.*, Hungarian *gulasch*.

Panade: bread soaked in water, milk, cream, or broth, and pressed. Such is the definition now obtaining in culinary works. Anciently *panade* was a kind of soup, made of *bread*, soaked in water, and pressed, with the addition of butter, salt, milk, or water, and a liaison of eggs with cream. More commonly panade is eaten in the South as a salad, with oil and tomatoes, onions, garlic, etc. The Portuguese form is called *sourde* (*cf.* D.D., 796), and the Spanish *gaspacho*. Simpson (*loc. cit.*, p. 19) calls a purée of chicken *panade*, and says that panade of beef, mutton, or veal is made in the same way. Mme. de Joncourt (in 'Wholesome Cookery,' § 431) calls 'panade' a purée of rumpsteak and fowl or pheasant; there is no allusion to bread in the recipe, and the dish is no panade at all, but a mere purée, and must be termed so. *Epanada* is South Spanish and Portuguese for panada. Some German cooks call panade a paste made of flour, butter, and water, stirred with eggs, to be mixed with forcemeat for making quenelles or any other farce (propanade).

Paner: French, to breadcrumb, over egg-yolk, sauce, butter, or fat previous to frying.

Panure: French = cutlets, scollops, croquettes, or any other entrée which is breadcrumbed.

Pastry, French *pâtisserie*, and all the tribe of words derived from it, comes, perhaps, from *pasco*, or *pascor*, I feed, *e.g.*, on a meadow. *Pastus* is the feeding, *pastio* the feeding-ground; and to such a pasty, or raised pie, with its various and voluminous contents, is strictly comparable. (Jeaffreson, *loc. cit.*, vol. ii., p. 45, derives it, in our opinion erroneously, from Latin *pistum*, past participle of *pinso*, *pinsere*, to beat together in a mortar, to pound.) In the prosecution of the connection of the tribe of words

there are many difficulties, or inversely, suggestions encountered. *E.g.*, *paste* from *dough* is only found as *late Latin*, while *pastillus*, a little ball of flour-paste (or any similar ball of paste) is said to be a diminutive of *panis*, bread (Festus; *cf.* also Plin., 22, 12, 14). This is the more likely, as, according to Varro, *pastillus*, or *pastillum*, signifies a small loaf of bread, or roll, as we term it. Probably *paste* as *dough* was derived later from *pastus*, the food of man (Lucretius). Old French=*paste;* New French, *pâte;* Late Latin, *pesta*. But as regards our *pasties*, *pâtés* and *patties*, all these supposed derivatives are invalid, apparently, before the Greek ἡ παστη, a mixed dish of meat, a ragoût, as the French term it, the old *artocreas*, to which *pastaetum*, pasty, was considered a barbarous substitution; ἀρτος (ὁ) being bread, *artocreas* means bread-meat, and is therefore a symbol of all pies and pasties, from sausage-rolls to giant pie upwards. But the co-ordination of παστη with ἀρτόκρεας renews the problem, to which the derivations from *passo*, to sprinkle, are no satisfaction at all. For *artocreas* see Persius, 6, 50. Ἄρτος is *wheaten bread*, for *barley bread* is μάζα, Hebrew *mazze*; παστη is defined as a dish of mixed and cut-up food, meat being neither expressly mentioned nor excluded. But the word is the feminine form of the adjective πάστος ἡ όν, bestrewed, strewed over, particularly with salt, pickled, and its use as a substantive therefore involves an ellipse, and its identity with artocreas must be the result of evolution. Kraus, in his 'Medical Dictionary,' gives the Greek paste as signifying 'a firm cake made of a dough or paste,' with many possible derivations. But this translation is not supported by the great dictionaries.

Paupiettes: French, from Italian *polpettes*, slices of meat covered with slices of bacon, over which a layer of farce has been spread; they are rolled, wrapped in paper, and roasted on the spit; when they are done, they are taken out of the paper, crumbed, and slightly browned, and served with sauce piquante (D.D., 809). See Canelons.

Petty toes: the feet of sucking pigs.

Pie: English, a quantity of meat or fruit baked in a dish while it is covered with a layer of paste, which is baked along with it. The etymology of the word is uncertain, some deriving it from the Irish and Gaelic name, *pighe*, for the same dish, which brings us no nearer. Pie being peculiarly national to England, we conclude that *pie* is probably the older, and *pighe* the derived form.

Piping: a kind of decoration made of icing, used for ornamenting cakes, pastry, small pastry, and stands; it is produced with the aid of a short funnel or conically-shaped instrument of tin (inserted within a large-sized and similarly-shaped paper funnel or cornet, the pointed end of which is cut off, so as to allow the tin instrument to protrude; the icing, or glacing (a mixture of finely-pounded sugar and white of egg worked into a smooth paste), is placed in the cornet or forcer, the upper part of which is completely closed; the glacing is then forced out at the point by pressure of the thumb on the upper part of the cornet.

Placenta: the Latin name for cake in general, not for any particular cake; derived from the Greek *placous*, which also means cake,

and is itself a contraction of *placoeis*, meaning flat, plane, even, broad, so that the Greek name of cake seems to embody the idea of its accidental shape, and not to be a symbol of its intrinsic nature.

Placouse: a dariole with apricot jam and nuts, such as almonds, pistachios, or filberts. (The name does not occur in either La Chapelle, 'Dons de Comus,' or Carême.) Apricots and nuts being above the custard, a placouse is a transition from dariole to fanchonette. The culinary levellers of small modern manuals have absurdly called the placouse 'apricot nougat,' thus proving that they know neither the nature of a placouse nor the character of nougat.

Pluche, French, or *plush* English, a mixture of leaves of parsley, chervil, tarragon, lettuce, or sorrel, chopped or cut small; the herbs are used mixed or separately, as may be prescribed.

Polony: a dry sausage, made of meat partly cooked. A corruption of Bologna sausage ('Heyse's Etymological Dictionary').

Pommes d'Api: small rosy apples named after the Roman Appius ('Smith and Hamilton's Dictionary'), but the nature of the connection of the name with the fruit is not explained. Perhaps the French name has some relation to the German *Apfel* and the English *apple*.

Porringer: a small dish for porridge.

Posset: hot milk, curdled with wine or acid; from the Welsh *posel*, curdled milk; Irish *pusoid*, Latin *possetum*; *zythogala* (*q.v.*).

Potage: French for soup. The French national comic person is called 'Jean Potage,' as the German equivalent goes by the name of 'Hans Wurst,' and the English used to be called by the now obsolete name of 'Jack Pudding.'

Pottinger, or *potter:* learned pottinger, potter carrier; ancient popular name of apothecary or spice merchant.

Poupeton: French, a preparation consisting of rice boiled in broth, and set up as a border, filled with fricassee of fowl or fish; or a ragoût of meat, covered with rice, breadcrumb, Parma cheese, butter, and baked to colour in an oven. D.D., 903, defines it as a cake made with hashed meat or fish. Roast pigeons or fowls are immersed in the hachis.

Poupetonnière: French, a vessel to make a poupeton in.

Praline: burnt almond; hence *praliner*, to roast, burn crisp.

Présalé, or *pré-salé:* specially good mutton, from a place of that name ('M. des Amphit.,' p. 43; Gouffé, 534).

Profitrolles: a light kind of pastry, creamed inside.

Puchero: Spanish national dish, ragoût of meat and vegetables, the simple form of *olla* (*q.v.*).

Pudding, English, is of uncertain derivation; in French it was formerly called *poutin* (La Chapelle), or *poutinade* ('Dons de Comus,' i. 298), but the spelling does not occur in modern dictionaries. The modern French culinary word *boudin* is not practically equivalent to pudding, as its application is confined to compositions of meat, or other animal products, such as the English *black pudding*.

Purée: French, a pulpy maceration or paste of roast meat, vegetables, fruit, etc., passed through a tammy or sieve.

Q

Quasi de veau: French, the thick end, jump end, of a loin of veal.
Queneffes: French, synonym of quenelles, used by Carême.
Quenelle: a delicate sort of forcemeat, ball or dumpling, used in the preparation of entrées, and put in soups. Called *kneffs* in 'Dons de Comus,' ii. 127, and in some German culinary works also *Skeneffes*. Translated as *Knödel* by Rottenhöfer (*loc. cit.*, p. 73) erroneously. The name is probably derived from the Greek *knesma*, *knisma*, triturated or scraped, grated matter.
Quodling: a cooking apple. See Codlin.

R

Ragoût: a rich compound, consisting of quenelles, mushrooms, truffles, fat livers, mixed with a rich sauce, and used for garnishing highly-finished removes and entrées. It is therefore not really a dish by itself, but a complement or garnish of other preparations; but these, when so garnished, are also termed ragoûts.
Rascane: French, a fish (not in dictionary).
Ratafia, also spelled *rataffia* and *tafia*, is believed to be derived from the Malay *tâfiâ*, a spirit or liqueur from cane-sugar syrup, therefore the East Indian original of the West Indian rum. The prefix *ra* is a contraction of the Arabian *arrack*, the spirit distilled from malted and fermented rice, and sweetened, *araq* meaning both juice and sweet—*i.e.*, as we term it, a *liqueur*.
Ravioli (Italian), *ravioles*, *raviolles*, *rabioles* (French), was originally the name of 'des raves tendres bien épluchées et blanchies' ('Dons de Comus,' ii. 395); at present signifies an Italian *national dish*, consisting of little shells or capsules of thin nouilles dough, in which a savoury meat farce is enclosed. They are boiled in broth, and served either in the soup as quenelles, or separately with brown gravy as entrée. The name is derived from the shape given to the little capsules, which are formed by turning up the four corners of the dough enclosing the farce, and twisting them into a tapering stem like the thin part of the little rave. *Rabiolles* described as Italian dish in 'Dons de Comus,' iii. 146.
Refectioner: Old English, a restaurateur.
Relevés, or *removes:* the top and bottom dishes, as they are designated in England, following the soup and fish on ordinary tables. They usually consist of roasts, joints, turkeys, capons, highly or plainly dressed fillets, or rolls, etc., of beef, calf's head, etc. Some innovators have relevés for every course, a useless and confusing extension.
Rissoler: to brown by frying or baking in an oven; metaphoric use of the effect of sunlight upon human skin; *e.g.*, *rissolé* (visage) *par le soleil* (sunburnt).
Rissoles: mincemeat fritters.
Ris de veau (not *riz*): the sweetbread, pancreas; name not explained. A supposed tropic from *ris*, laughter, is not easily derived.
Rob: English and French, from Arab. *Robub* (contracted *rööb*), inspissated fruit juice of the consistence of honey; that of grapes,

which is much used, is termed *sapa*. *Robs* were much used in cookery; they are now called *extracts*, and a little more concentrated than were the robs.

Rôti: French, meat cooked on the spit before the fire, roasted, or in the oven, baked. The roasts at festive dinners are the principal part of the so-called second service. The French call *gros rôti* the large joints of roast meat, such as beef, veal, leg of mutton; *le petit rôti* is a fowl; game and small quadrupeds are *petits pieds*.

Roux, French, is the result of the frying of flour in butter or grease (lard, dripping). While frying, the mixture is constantly stirred to prevent the flour from forming lumps; from *roux*, feminine *rousse*, red, sandy (*i.e.* in colour). *Roux brun* is fried to a darker colour (a caramel of starch); *roux blanc* (actually a contradiction in terms, but used) is hardly coloured or uncoloured; probably the starch is only a little caramelized, but mainly transformed into dextrine. *Sauce rousse* is brown sauce; *beurre roux* is *browned butter* without flour, also called *beurre noir*. *Un roux* (substantive) is given as 'brown butter sauce' in 'Smith and Hamilton's Dictionary'; but this is erroneous, as the roux is not complete by itself, but is an addition to sauces, soups, and ragoûts. Some German cooks call the white roux *Weissmehl*, the brown roux *Braunmehl*, and the process of producing them *das Einbrennen*.

S

Sabayon: Italian name for wine (madeira or malvoisie) mulled with yolks, sugar, and cinnamon (D.D., 471).

Saindoux: French, hog's lard for frying.

Sally Lunn: English, a tea-cake, after its inventor. Carême has *Solilenne à l'Anglaise* (*loc. cit.*, ii. 32), and terms it '*grosse pièce de fond*.'

Salmagundy: a kind of salad of cold chicken, veal, eggs, beetroot, parsley, anchovies, red pickled cabbage, ham, all finely minced, grated tongue, seasoning, herbs, and spices. The ingredients are laid in rows, so as to produce designs, strata, and colour effects; almost identical with Polish salad. Derivation of name not known; may be connected with salmis in part.

Salmis: a highly finished hash or ragoût made with roast game or wild-fowl in a rich gravy or sauce.

Salpicon, synonym *salipicon*: a savoury mixture of equal parts of meat and vegetables—such as truffles, mushrooms, tongue, sweetbread, poultry, or game—that has undergone the process of cooking in a separate state, and of mincing preparatory to being mixed with béchamel, allemande, or espagnole sauce. It may be used for filling boudins or patties.

Salsifis. See Scorzonera.

Sarrasin: Saracen, buckwheat brought to France by the Moors.

Sauce: What we now term sauce the ancient Romans called *jus*, plural *jura*; the word became limited to the designation of *meat-juice* or *gravy*. A liquid in which meat was preserved or matured for cooking (now called a *marinade*) was at the time of Pliny termed *salsugo*, or *salsilago*. Jura and salsugos became mixed in

use, and such a mixture was termed a *salsum* or a *salsa;* in Italian *salza*, which the French transformed into *saulza*, and ultimately into *sauce*. Though *sauciers* were a *métier* at Paris early in the sixteenth century, like *moutardiers* and *vinaigriers*, sauces were not generally known under that name even during the seventeenth century; the word does not occur in Varenne's work of 1699, nor does a single recipe, so that the development of French sauces, as we know them now, is posterior to that date, and belongs to the eighteenth century.

Saur (hareng), *sauret:* smoked herring, not necessarily salted; French, from *saurer*, to smoke.

Sauté: French, the condition of any edible thing, cutlets of game, poultry, or fish, or kebobs of meat, etc., or potatoes, lightly or quickly fried in butter. Its strict English equivalent is *tossed*, which, like *tosser* or sautapan, was much used a century ago. The true action of *sauter*, or *faire sauter*, or of *tossing*, consists in quickly shaking the pan to and fro on a horizontal plane, whereby the contents change places and become mixed without being injured by a stirrer.

Scorpene: French, a fish. (Not in dictionary.)

Scorzonera: Latin, *salsifis* French, synonym *salsifix* or *scresonnaire* ('Dons de Comus,' ii. 444); from Spanish *scurzon*, a snake. The roots, black in one, white in another variety, are excellent entremets when stewed. The young etiolated leaves, growing in the cellar, are eaten as salad.

Seakale; English, *choux de mer* French; occurs as *sikèles* in French books.

Shrub: English, orange-juice, zest, and rum punch.

Sillabub, also spelled syllabub; of varieties, a Somersetshire, a Staffordshire, and a solid sillabub are mentioned: a liquor made of wine or cider, mixed with milk (or colostrum, the first milk which a cow gives after calving, which is very fat), and sweetened. (The etymologist of 'Chambers' Etymological Dictionary' adds an amusing conjecture: 'Perhaps from slabbering it up quickly.')

Skilly: the gruel or porridge given as nutriment to able-bodied paupers in London workhouses. The word is perhaps derived from the name of a vessel used in cooking, called *skillet* (perhaps from Old French *escuellette*, diminutive of *escuelle*, French *écuelle*, from Latin *scutella*, diminutive of *scutra*, a dish or plate, or cup to drink out of); the word from which *scullery* (dishery) also is derived. Hence *scullion* is a dishwasher.

Sommelier, or *grand sommelier:* the chief butler of a great or royal house; hence the buttery or pantry was called *sommellerie* (*cf.* Kitchiner, *loc. cit.*, p. 42, note.

Sorrel: French, *alezan saure* (perhaps related to the German *sauer*, English *sour*), oseille, oxalide oseille.

Soufflé: a puffed-up light kind of pudding, served as a remove to second course roasts, made with any kind of farinaceous substance, which is first cooked by itself, and then mixed with an egg liaison, made to rise by baking in an oven.

Soup is a development from gruel by the addition of vegetables, fat, and meat; now essentially a savoury meat-broth with vege-

tables or their extract. Soup is defined in 'Chambers' Etymological Dictionary' as 'the juice obtained by boiling (it is not said what substance nor in what material), seasoned, and often mixed with vegetables. From German *Suppe*.'

Soy: Japanese, called also Indian and Chinese, condensed, as it is said, fermented extract of the *soy bean*; an agreeable, somewhat aromatic, warm, salted, brown, sauce-like fluid, which serves as an agreeable flavouring to dishes—*e.g.*, fish. *English soy* ('Eaton's Dictionary') is *walnut ketchup* (*q.v.*).

Spitchcock, to: to grill; spitchcocked eel = *anguille grillé*, spitchcocked chicken = *poult grillé*.

Squab: English, a young pigeon, name used particularly in North America; *squab-chicken*, a young chicken; applicable to animals while young, fat, and clumsy. *Squab-pie* is therefore primarily a (young) pigeon-pie. Such a pie becomes *Devonshire squab-pie* by the addition of *apples*. Squabs = *pigeons innocents* of French cooks.

Stake signifies not only the wooden pole or tree so often employed in the ecclesiastical mode of loving your neighbour, but also the *small meal*, breakfast, luncheon, lunch, and tiffin. Although the pronunciation of both words is equal, yet they are perhaps not connected with each other. The word *stake* for *small meal* is not often used, but may be derived from *steak*, which, in fact, more often serves the purpose of lunch than of dinner.

Steak means the slice of meat which is to be grilled, roasted, or fried; its Danish equivalent is *steeg*, its German *Stück* = piece.

Stove, to: to heat or bake in a stove or oven.

Sweet-pot is not an eatable, but a collection of perfumed and savoury flowers, herbs and spices, stratified with *salt* in a pot. It is therefore a *sweet-scented* pot.

T

Talmouse: a dariole, the custard contained in which has received an addition of cheese of any kind, fresh or ripe.

Tansy; English, *tanaisie* French, the yellow flowering composite wild plant *Tanacetum vulgare*; its expressed juice was used for flavouring, and (with spinach extract) colouring certain dishes. A *tansy* was a kind of custard of cream and eggs so coloured, poured over Naples biscuits or breadcrumb, with wine, sugar and nutmeg, and either baked in paste in a pie-dish, or boiled in a basin covered with a buttered cloth, therefore a pudding ('Eaton's Dictionary').

Tart: from the Latin *torta*, a baked ring of twisted dough, which was laid round, and eaten with, cooked fruit. The name now includes a great number of cakes of a complicated kind.

Tartlets: French *tartelettes*, small tarts, mostly with preserved fruit or jam.

Tendrons: French, the cartilages of ribs near the sternum of the young calf (erroneously termed *tendons* in some culinary works of this century—Beauvilliers, Gouffé, Francatelli).

Timbale: a drum-like pudding-shell, made of macaroni or rice, filled with forcemeat or ragoût.

Topinambur: original Brazilian name of *Helianthus tuberosus*. Was, like its namesake, called *girasol*, and, from the taste of its tuber, *artichoke*. This was barbarized into *Jerusalem artichoke*. All classical cooks term it 'topinambur' (*e.g.* 'Dons de Comus,' vol. ii., p. 444).

Tosser: English, sautapan, often used in 'Eaton's Dictionary.'

Tourte: French, from Latin *torta;* signifies in modern French a flake dough case, in which different ragoûts are served for entrées. According to a reported observation of Taillevant, the master-cook of the French King Charles V., *tourte* signified at one time a household loaf of bread in a round form, and the name was only later given to pastry with meaty contents. It is not impossible that the French *tourte* might be derived from *tourette*, English *turret*, a little tower, to the shape of which the French loaf of Taillevant would correspond. The modern French diminutive of *tour* is, however, *tourelle*.

Trifle: a sweet dish composed of sponge-cake, soaked in wine or liqueurs, macroons, fruit jams, custard, and whipped cream; a second course dish.

Tripe: the prepared and boiled stomach and alimentary canal of oxen and other animals.

Truffer: French, to communicate to any dish the flavour of truffles; also applied to maraschino so flavoured.

Truffles: peculiar pale and dark round fungi, growing underground in the South of France and in Africa, great idols of French cooks and gastronomers.

Turbans: ornamental drum-shaped cases, containing entrées, made of forcemeat, and fillets of either game, poultry, or fish, similar to *mazarines*.

Turn-broche, or *turnspit:* Formerly joints while being roasted were turned by young persons or trained dogs; now they are turned by clockwork previously wound up.

U

Uxelles. See D'Uxelles.

V

Viands, vivers: ancient expressions for victuals.

Vol-au-vent: a metaphoric expression applied to a case of puff paste of the lightest kind, baked in an empty state (blind pasty), to be filled with a light ragoût or fricassee.

W

Wafer: a thin leaf of cooked starch paste for sealing letters; the thin round cake of the Eucharist; in Old French *waufre*, hence *gaufre* and *gauffre*, German *Waffel*, English *waffle;* derived from German *Wabe, honeycomb*. Hence a waffle-iron, for baking waffles in, is called *honeycomb cockle*, a name which it bears in common with the *iron-cake-shell* (-fish). This fact supports the derivation from *Wabe*, as much as the shape of the waffle.

Walnut ketchup: the concentrated and spiced expressed juice of half-grown yet tender walnuts, such as are used for pickling;

boiled with shallots and anchovies, mace, cloves, pepper, and garlic. Kept in well-stoppered bottles. Some add vinegar. Excellent addition to sauces, such as fish sauce.

Wastle cake: Scotch; *wastle bread* was baked on a *girdle*, therefore analogous to the English *girdle*, or *griddle*, *cake*.

Water-fish occurs in various barbarizations, which are handed down through all the books published during two centuries. The word was intended to mean *sweet-water fish*, and came from Germany through Holland to France. The latest English author has *Vastrefiche*, in recipes taken from 'Dons de Comus,' ii., 68, 113, 151. The climax was reached by *à la Vastrefiche*, when a thing became a method. The recipes have no vitality, and will soon be obsolete. Carême has *water-wish*, and a choice between water-fiche and vater fiche ('Maître d'Hôt,' i., pp. 34, 74, 120).

White pot: English, ancient preparation of cream (a pint) with yolks (four, beaten), pulp of apples, sugar, spices, and sippets of 'white' bread, to be baked in a dish or in a crust. This is a kind of custard fruit purée pie, verging towards a charlotte. A simpler recipe has milk instead of cream, but a greater number of yolks.

Z

Zythogala: græcified name applied by Sydenham, the English physician, and later by the French doctor Pecquet, to the then popular *posset*; it was curds and whey produced by the addition to milk either of an acid wine, such as cyder, or of vinegar merely. Bégin, in the 'Dict. Méd.,' gave the name of *zythogala* to a mixture of *beer and milk*; but this does not generally curdle, except the beer be acetified. This use of beer has given rise to the misapprehension that posset could also be made with the aid of *pears*, perhaps *perry* in place of *cyder*; but it is more probably a misprint or clerical error arising from misreading *Birnen* (pears) instead of *Bier* (beer).

Zythos: an alcoholic liquid prepared by fermentation, *beer*, *fruit-wine*, *cyder* (as apple-wine); the name also extends to *vinegar*, prepared from beer or fruit-wine (Kraus, 'Med. Lex.'). Chambers' 'Etymological Dictionary' spells *cider* (*q.v.*).

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