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PART 2.



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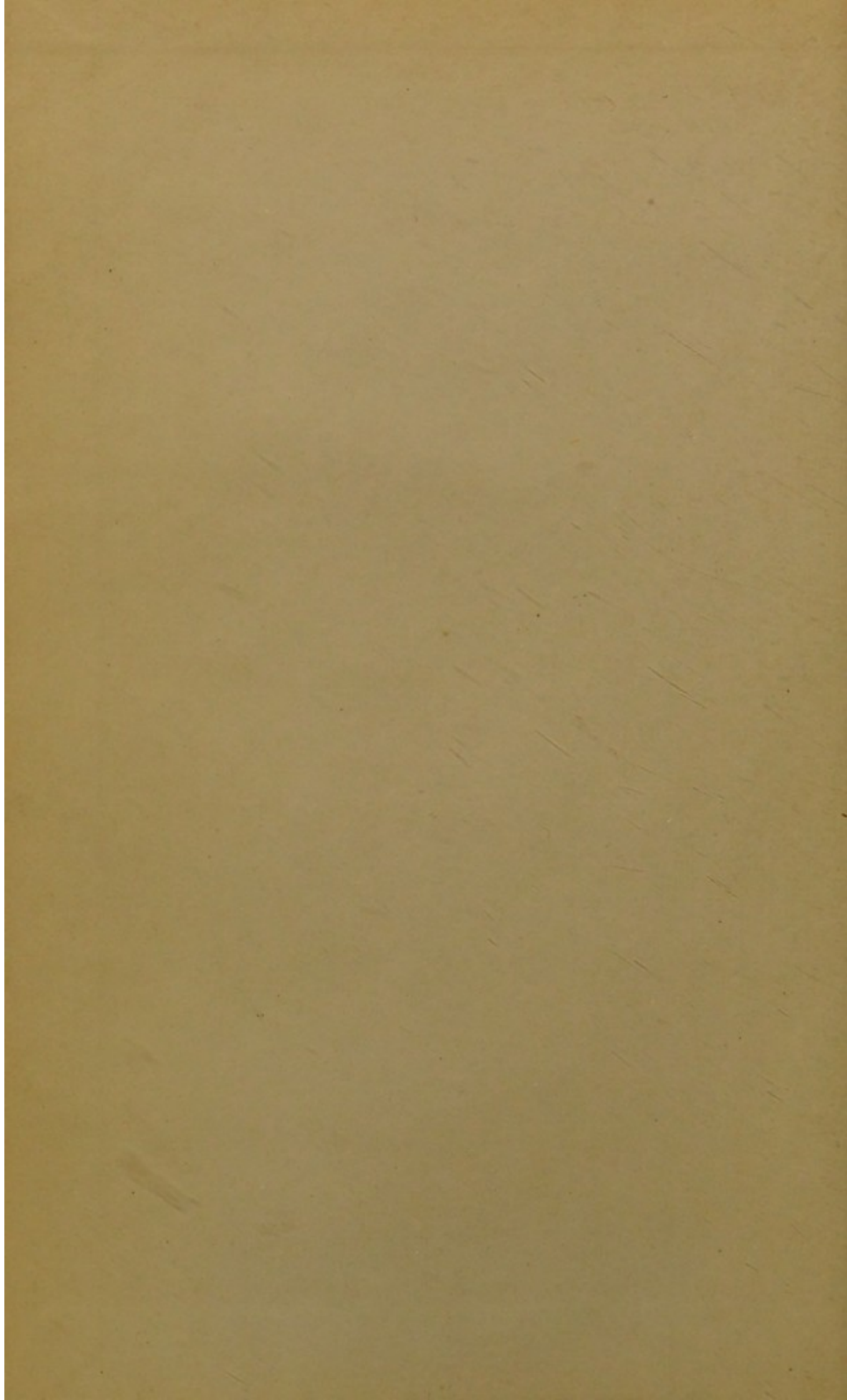
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No. 7.

## SWEETS

(PART II.).

COLLECTED AND DESCRIBED BY

S. BEATY-POWNALL,

Departmental Editor "Housewife and Cuisine," *Queen* Newspaper  
and Author of "A Book of Sauces."

*SECOND EDITION.*

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## PREFACE.

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LITTLE, if any, originality is claimed for the following recipes, most of which have appeared in the Cookery columns of the *Queen* during the last eight or nine years, from whence they have been collected at the request of many readers of the *Queen*, to save reference to back numbers not always within reach. Additional recipes have, however, been given, to bring this little work as much up to date as possible; but all these, like the previous ones, have been carefully tested, and are all (as I know from practical experience) well within the capacity of any ordinary "good plain cook," gifted with fair intelligence and a little goodwill. I desire also to take this opportunity of acknowledging my indebtedness to the various authors of standard foreign cookery books, and also to offer my grateful thanks to Mrs. A. B. Marshall, and several other well-known chefs, whose kindness has so materially helped and rendered possible my work in these last years.

S. BEATY-POWNALL.

October, 1904.

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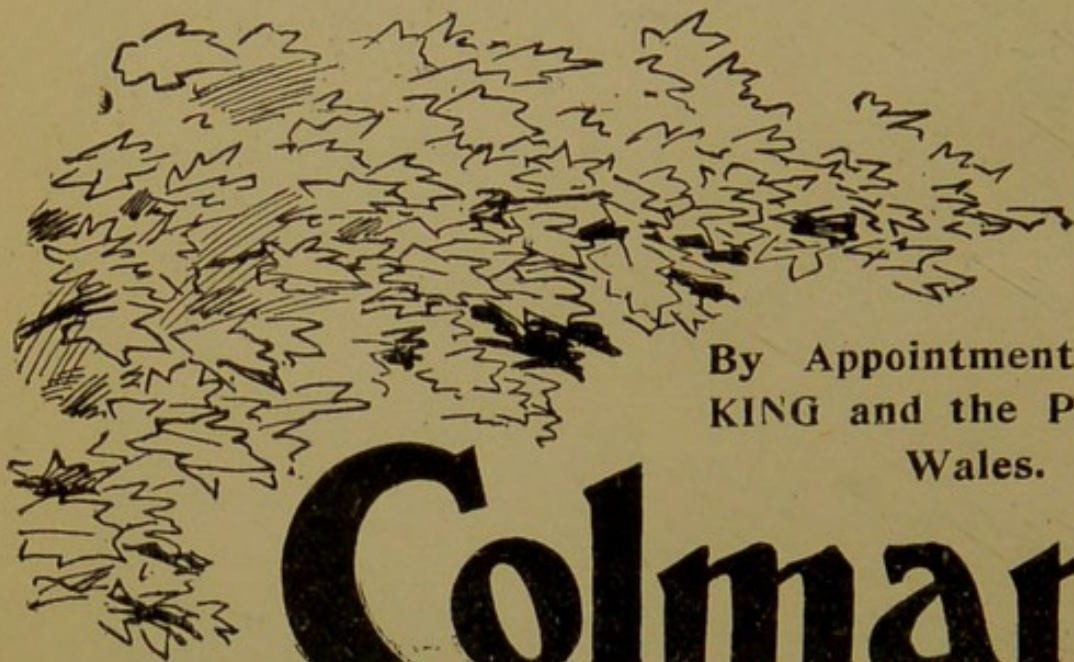
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# SWEETS.

## PART II.

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### CHAPTER I.

#### JELLIES, &c.

IN old days, when jellies were only procurable by the use of isinglass or the troublesome and tedious process of boiling down calves' feet, they ranked necessarily amongst things too costly or too difficult for daily use. Since, however, the introduction of really pure and flavourless gelatine, such things are beginning more and more to take their place in the ordinary menu. As in every branch of cookery, the most delicate cleanliness is absolutely indispensable; next, careful attention to the proportions and the directions is needed; and, as in everything else, strict attention to detail in the preparation and the purity and goodness of the ingredients used.

With regard to cleanliness, the stewpan in which the ingredients are put must be almost chemically clean, which any chemist will tell you is a very

different thing from ordinary cleanliness. So before using it, well rub the pan all over with a squeezed lemon (its juice is pretty sure to be wanted for the jelly) dipped in salt, then rinse the pan out twice with fresh cold water from the tap, and do not handle it inside in any way. See that the scales in which you measure your jelly materials are equally clean, and pay the same attention to your own hands. Hot hands are as dangerous, almost, in jelly as in pastry-making, and the smallest spot of grease is sufficient to endanger the purity of the jelly. These may seem most finical details, but a minute or two spent over such precautions will often save much time, waste, and worry afterwards. Next see that the fruit or flavouring used is fresh and sound, the sugar pure (personally I always prefer cane sugar), and the gelatine as good and as flavourless as it is possible to get it. These recipes, it may be observed, are calculated on the assumption that Mrs. A. B. Marshall's best leaf gelatine is used. I have found this the most satisfactory, from its requiring no previous soaking, as it dissolves readily in the smallest quantity of liquid. It must, therefore, be borne in mind that other makes of gelatine require soaking in cold water for a more or less time to insure their dissolving completely when mixed with the rest of the materials. Moreover, other gelatines usually require a rather higher proportion than those here given. As an average, you require 4oz. of best loaf sugar and rather over  $\frac{1}{2}$ oz. of Marshall's gelatine for each pint of liquid used, though in very cold weather rather under the  $\frac{1}{2}$ oz.

may be used, whilst in hot weather  $\frac{3}{4}$ oz. will not be found too much. As regards the liquid used in making orange or lemon or other fruit jelly, you use three-quarters of a pint of juice to a pint and a quarter of water generally; but many cooks prefer to use three-quarters of a pint of the liquid giving its name to the jelly, a pint of water, and a quarter of a pint of either lemon juice or wine, according to circumstances. The method of preparation is as follows, say for *orange jelly*:—Put a pint of water into a pan with three-quarters of a pint of strained orange juice and a quarter of a pint of lemon juice,  $\frac{1}{2}$ lb. of loaf sugar, and about  $1\frac{1}{4}$ oz. of gelatine (mind the pan is not more than half full), and stir it all together over the fire till its contents are perfectly dissolved, but be sure it is not anything like boiling; then add in the broken-up shells and whites of two eggs, and whip it steadily till it is not very far off boiling point, when you must stop whipping *at once*. A kind of thick scum will now have formed on its surface, and will begin to work almost imperceptibly, after which let it boil very gently for five minutes, then draw it to the side of the stove and let it stand five minutes longer before straining. Opinions differ as to whether a clean cloth or a jelly bag should be used. A jelly bag certainly keeps its contents hotter, which, of course, saves waste; but a cloth is, to my mind, far and away the cleanest. Whichever you use, pour a quart or so of boiling water through it before passing the jelly through. Pour the liquid very gently into the bag or cloth, and be most particular that it should not be pressed

or crushed in any way, as this is a common cause of cloudiness in jelly. If it does not run clear, it must be passed through the bag or cloth a second, or even a third, time. The jelly, when passing through the bag or cloth, must be kept hot, so be sure you strain it in a warm place out of reach of any draught. Many cooks, when using a bag, put a bottle (filled with boiling water and tightly corked) into it to prevent the jelly congealing; others, again, fix a small sieve half-way up the bag, which, of course, keeps back the curdled white of egg, &c., and lets the jelly run through quicker. For jelly it does not matter whether you use a metal or a china mould, but for creams or custards the metal mould is not so good, as it is apt to discolour the surface of the cream. The wisest plan is, therefore, to line the tin mould pretty thickly with any appropriate jelly before putting in the cream. In *lining moulds* the best plan is to pour in a few spoonfuls of just liquid jelly, and turn the mould round and round in your hands, slantingly, till the whole of the inside is fairly thickly lined. Let this set, and if the lining is not thick enough, repeat the operation, for it is much better to do this two, or even three, more times, than to attempt to line it to its full thickness at once. If you are going to decorate the mould, this is the time to do it, laying the fruit, &c., firmly on to the lining and setting each as you fix it with half a teaspoonful or so of only just liquid jelly. Let this all set thoroughly before the filling is poured in, and be careful that the latter, though still liquid, is not actually warm; unless this is

attended to, the filling and the lining will run into one another and produce a disastrous and messy result. The most fashionable jellies nowadays usually consist of an outer casing of clear jelly with an opaque filling of some kind. This, as will be seen below, can be varied almost indefinitely. The novice must remember that when her jelly fails to clear properly one or other of the following reasons will pretty certainly be answerable for the failure: First, the materials, especially the sugar, have been inferior; secondly, the gelatine has been handled with hot or greasy hands, or either the scales or the pan have been greasy or imperfectly cleaned; or, lastly, the mixture has either not been properly boiled before straining, or it has been whisked too near to boiling point. Of course, in these cases re-straining will do a great deal to improve it, but it will never obtain the clear brilliancy of a properly-made jelly. If, however, it has failed, you can produce a very praiseworthy result as follows: Add a little more sugar to the liquid and let it stand till it is cool, then pour it on to the well-beaten yolks of two or three eggs (adding a little wine or liqueur as you do so), stirring it carefully till it is just fit to mould, *i.e.*, only just liquid enough to pour. This will produce a very pretty corn-coloured jelly, which, having no pretence to clearness, does not in any way suggest failure. Remember if you pour the liquid too hot upon the eggs it will infallibly curdle them.

As *lemon jelly* is in almost every instance the foundation of jellies of all kinds, it may be as well to give that first. For a quart, put into a delicately

clean pan the thinly pared rind and the strained juice of four nice lemons,  $\frac{1}{2}$ lb. loaf sugar, and, if liked, either a little bit of stick cinnamon or four or five cloves (these are both a matter of taste), with the whites and broken-up shells of two raw eggs. Mix these all well together with a fork or whisk, then put in  $1\frac{1}{2}$ oz. Marshall's leaf gelatine and pour on to it all a quart of hot (but *not* boiling) water and bring it all to the boil together. As soon as it boils, run it through a jelly bag (previously heated by pouring a quart or so of boiling water through it), watching to see if it runs clear; if it does not, return it to the bag and run it through again. This is the foundation jelly, and is very nice as it stands and just of the right consistency for ordinary purposes, but if to be used as a border or for lining for *chartreuses* or *timbales*, it is best to use two full ounces of the leaf gelatine instead of  $1\frac{1}{2}$ oz. The above jelly can be transformed into any jelly to taste by the addition of any wine, brandy, rum, or liqueur, or liqueur syrup may be used where alcohol is objected to. The proportions are for the quart, three wineglassfuls of wine or spirit, or two wineglassfuls of any liqueur to taste, and one of brandy or rum, as you choose. If you use liqueur syrup, use the stronger jelly, and add to it three claret-glassfuls of the syrup.

*Gelée au Rhum*.—Prepare a quart of jelly as above, run it through the jelly-bag till quite clear, then leave it to cool for a little; now stir in two or three sherry-glassfuls of rum; pour it into any kind of fancy mould, and put it aside to set. When ready,

dip the mould into hot water, pass a clean napkin over the base to remove any moisture, put the dish it is to be served in over it, then reverse the mould, and the jelly will slip out.

If liked, the jelly may be divided into three parts, one third being coloured with a drop or two of liquid yellow, and flavoured with a glass of curacoa, the middle third being left out plain, and the last coloured with a drop of carmine and flavoured with a glass of brandy, and then moulded in layers, letting each set before the next is added. If the jelly is flavoured with *Chartreuse verte* and coloured with a little green to the tint of the liqueur, a little gold or silver leaf being gently stirred into the plain jelly when nearly cold, the plain jelly being moulded between two layers of the green, it is often served as *Gelée à la Française*. If the different coloured portions are allowed to cool a little, then whipped till frothy and nearly set, and moulded in alternate layers, it becomes *Gelée à la Russe*. This, by the way, is an excellent way of using up any odd pieces of different jellies after a dinner or ball supper. Or the jellies can be re-melted and poured into little *ballette* or *dariole* moulds, and turned out on a bed of chopped (plain) lemon jelly. If you have any *Monico* moulds (*i.e.*, little truncated cones with a hollow top), these are delicious filled with the jelly, whipped and flavoured cream being piled up on top. This is then served as *Petites gelées à la Monico*.

As a matter of fact, jellies are all pretty much the same in the making, the various names being more often than not due to the moulds used. For

instance, the Belgrave jelly is simply a special castellated mould, with pipes to each turret. You fill the mould with plain lemon jelly, flavoured to taste, fixing the pipes in place with weights; when set these are filled for a minute with hot water, then at once lifted out, and the space left is filled with cream whipped up with lemon jelly and flavoured to taste. The proportions are one part of thick, stiffly-whipped cream to two parts whipped lemon jelly. The Succès jelly also owes its name to its form, though it has besides a decoration of shred cocoanut, angelica, &c. But a cook who has once grasped the method of jelly making can vary her jellies pretty nearly indefinitely. A point that may be noticed concerns the garnish of chopped lemon jelly, which forms such a pretty decoration for many sweet dishes. Take a nice piece of very bright lemon jelly, put it on a sheet of paper well sprinkled with cold water, and then chop it finely with a well wetted knife. The finer it is cut, the brighter it will be.

*Gelée à la Reine.*—Line a mould with unflavoured lemon jelly, and garnish with halved dried cherries (cut side out) shredded blanched almonds and pistachios, &c. Now place in the centre a smaller mould, leaving a clear inch or so of space all round, and fill up this space with lemon jelly flavoured with two glassfuls of maraschino, or two and a half of maraschino syrup. When this is set, fill the inner mould with warm water, then lift it out and fill up the space with the following: Boil up three-quarters of a pint of new milk with a thinly pared

lemon rind and split vanilla pod, and let it all infuse for twelve or fifteen minutes in the bain-marie; now dissolve in it  $\frac{1}{2}$  oz. leaf gelatine, strain it all on to the yolks of four eggs, and stir over the fire till it thickens; let it cool slightly, add to it two liqueurglassfuls of maraschino, and a gill of stiffly whipped cream, and pour it into the space. If liked, an ounce or two of any nice crystallised or preserved fruit may be stirred into this custard as it is setting.

*Chartreuse d'Abricots.*—Turn a tin of canned apricots into a pan with 6oz. loaf sugar, half a pint of water, and a glass of either wine, liqueur, or brandy. Let it all just boil up, then strain off the syrup, remove the kernels, and pulp the fruit through a sieve; line a mould with some nice lemon jelly, flavoured to taste, garnish it with sliced apricots and some of the kernels, and set these with a little jelly. When this is all set, stand a small mould in the centre of the first, and fill up the space between with jelly. Remove the inner mould as before with a little hot water, filling up the space with the apricot pulp mixed with a gill of stiffly-whipped cream and the syrup from the fruit stiffened with an ounce of leaf gelatine; stir in the rest of the blanched kernels, and pour it into place. Leave on ice for an hour, and turn out when set. This could obviously be carried out with almost any kind of fruit—bananas, for instance, thus: Peel and halve some nice bananas lengthwise, trimming them to fit the mould, which for this purpose should preferably be a plain one. Now

line the mould about one-third of an inch thick with plain lemon jelly, arrange the halved bananas, cut side out, all round the sides, allowing an extra thick layer of jelly at the bottom (which will be the top of the *chartreuse*), set these again with a little more jelly, and finally fill up the mould with the following *mock strawberry cream*: Peel and slice the bananas with a silver knife, and marinade them for an hour or so in a little lemon juice, sifted sugar, and a little maraschino syrup; next mash them lightly with a silver fork, incorporating with them as you do so a spoonful or more of sieved strawberry jam, and lastly a third of their united bulk of stiffly-whipped thick cream; flavour the whole to taste with a few drops of essence of vanilla, and colour it to a faint strawberry pink with a drop or two of liquid carmine. Over this you pour a little more jelly to cover up the filling, and set it on ice or in a very cold place till wanted. (N.B.—This must be turned out carefully, as it is apt to break.) For less important occasions omit the strawberry jam, increase the quantity of cream proportionately, flavouring it with either maraschino or champagne to taste. Finish as before—but for this dish be sure to flavour the lining jelly pretty strongly to match the filling—colour the cream with a drop or two of apricot yellow and serve as *chartreuse de bananes au maraschino*, or *au champagne*. This can manifestly be prepared with any fruit, and is particularly pretty made with rich coloured, halved strawberries, set in maraschino jelly, and filled with strawberries and cream stiffened with whipped jelly. Another simple

form of sweet of this nature is made by pulping any kind of ripe, fresh fruit through a sieve till you have  $\frac{1}{2}$ lb. of pulp; strew on to this 2oz. to 3oz. of sugar (according to the fruit, but remember unless the fruit is pretty generously sweetened it will curdle the cream), then whip into it all till light about a gill or one and a half gills of lemon or liqueur jelly. Now incorporate with it half a pint of whipped cream, and either mould as it is—in which case French cooks call it *bavaroise aux fruits*—or else line a mould pretty thickly with jelly, turn in the mixture, cover with more jelly, and serve when set as *gelée de fruits à la crème*. If preferred, the cream may be replaced by more or less rich custard, when the fruit is mashed or sieved but not whipped.

*Gelée à la Carlsbad*.—Into a delicately clean pan put 1lb. of Carlsbad plums, 2oz. caster sugar, the thinly pared rind of a lemon, and an inch or so of stick cinnamon, if liked. Cover it all well with claret and water in equal parts, then cover down the pan, and let it all stew gently together till the fruit is quite tender. When you lift it off the fire, strain off the liquid, crush the fruit through a sieve, and add to this purée the kernels of the fruit blanched; dissolve an ounce of leaf gelatine in the liquor of the plums, mix with this a glass of either cherry brandy or port wine, and add it all to the fruit purée; then pour it into a lemon jelly-lined mould and leave till set. This mixture made with French plums or prunes, and omitting both the cherry brandy and the lining of the mould, is often served as *Ebony cream*.

*Timbale aux Mandarins.*—Prepare some plain orange jelly, line a mould with this, and garnish it with two or three rows of Tangerine orange quarters (freed from all pith and pips) round the sides, and a kind of star or flower on the top; set these with a little more jelly, then fill up with the following *Tangerine cream*: Rub the peel off six or seven Tangerine oranges on to 6oz. loaf sugar, then remove all the white pith from the pulp and place the latter in a pan with the sugar, two tablespoonfuls of strained lemon juice, and half a pint of water, and let it all cook together for seven or eight minutes, dissolving in it  $\frac{3}{4}$ oz. of best leaf gelatine. Now rub it through a sieve and when fairly cool mix in quickly and lightly half a pint of stiffly whipped cream, and pour it all into the mould. A glass of curacoa or curacoa syrup may be added to the mixture if liked, and some cooks colour the cream with a drop or two of apricot yellow, but this is to be deprecated, as it destroys the delicacy of the cream.

*Pain d'Oranges.*—Line a tall, plain mould with strawberry jelly, and, as this is setting, garnish it with circles of orange, made by freeing the fruit from all white pith, pips, or string, and breaking them neatly into their natural divisions; set these again with a little more jelly, then stand a smaller mould in the centre of the larger one and fill up the space between with more orange and jelly. When this is all perfectly set, loosen the inner mould by partly filling it with warm water, then fill up the space thus left with orange cream and put it all on

ce till set, when you turn it out and serve with a garnish of orange divisions prepared as above and crystallised by dipping them in sugar boiled to the crack. For the *strawberry jelly*, put a pound or so of nice strawberries (Alpine ones are most delicate) into a basin and pour on to them rather less than one pint of plain sugar and water syrup and a little essence of vanilla; cover the basin carefully and let it infuse for three or four hours on ice; then strain off the juice, add to it the juice of two oranges and 1oz. of leaf gelatine dissolved in as little water as possible, and use. For the *orange cream*, strain the juice of six oranges on to half a pint of clear sugar syrup, previously boiled for twenty to twenty-five minutes (from the time the sugar dissolved and the syrup began to boil), in which you have infused the thinly pared rind of one orange for a few minutes; dissolve in this 1½oz. best leaf gelatine, strain it carefully, stir it till it begins to set, then add to it very gently from half to three-quarters of a pint of rich custard and use. Either curacoa or maraschino may be added to this, but is not necessary.

*Mousse de Fraises Glacées au Champagne.*—Prepare a *champagne jelly* thus: Dissolve ½oz. of best leaf gelatine in half a pint of cold water, then put it into a saucepan with the juice of half a lemon and one orange, together with 3oz. loaf sugar and the white and half the shell of a new laid egg; mix it all well together, then pour into it another gill of water, and stir this all over the fire till it boils up, when it must be drawn aside at once, allowed to stand at the side to keep hot (but without boiling) for

six or eight minutes, then run through a jelly bag; now add a gill of champagne and at once line a mould with it. Have ready from half to a pint of stiffly whipped cream (according to the size of the mould), sweetened to taste and flavoured with a few drops of vanilla; mix into this lightly and quickly a small punnet of strawberries previously marinated with champagne and sugar, fill up the mould with this, pouring over it any of the champagne jelly left over, and leave it on ice till set. Then turn out and serve garnished with little heaps of strawberries marinated with sugar and champagne, and left on ice till all but frozen before they are used. Needless to say this jelly is also very nice if flavoured with lemon juice or any liqueur syrup.

*Coffee Jelly.*—Put into a pan a pint of boiling water, about 4oz. loaf sugar, and 1oz. best leaf gelatine. When both sugar and gelatine are perfectly dissolved lift it off the fire; let it cool a little, then add one and a half gills of very strong, clear, black coffee and, if liked, half a gill of maraschino; strain it all through the bag and mould. Freshly-made, clear, strong coffee is always best for these dishes, but if required in a hurry, the following will be found a very praiseworthy coffee essence for storing: Infuse  $\frac{1}{2}$ lb. of carefully and freshly roasted and ground Mocha coffee in a pint of boiling water in a covered jar for two hours, keeping it at a steady, slow heat all the time; then tammy, return it to the pan, and boil up sharply till reduced to half, when you either use, or, if to store, add half a wineglassful of best brandy to each half pint of essence. Bottle and

keep closely corked. Make in an enamelled pan, and, if possible, keep it for this purpose only. If carefully prepared, this preserves a wonderful amount of the aroma of the coffee.

*Champagne Jelly.*—To a quart of freshly made lemon jelly, just before straining it, add a pint of champagne; run it all through the bag, and use.

*Gelée aux Bijoux.*—This is essentially a housewife's dainty, as it enables her to use up all sorts of scraps of jellies, creams, &c. Say, after a party, you have an untouched mould of lemon or champagne jelly, and several bits of red, yellow, and other coloured jellies too small to utilise properly, together with a portion or so of blanc mange and pistachio cream; cut these all into neat dice or lozenges as even in shape and size as possible, melt the whole or largest remains of jelly in a basin, and stir in all these little cubes, varying the colours as much as possible, and just as it is setting pour it into a mould and leave it to set.

*Macédoine de Fruits à la Gelée.*—Take any fruit, the more kinds the better, removing seeds, skin, stalks, &c., and cutting the larger ones into convenient pieces (if pears or apples are used they should be peeled, cored, and quartered, and cooked till tender in a little sweetened and flavoured water), and marinade them for an hour or so in caster sugar and lemon juice, or liqueur syrup; have ready some nice lemon or liqueur jelly, just liquid, and stir the fruit gently into this as it is setting, then mould it or pour it into a china or glass bowl. In either case set it on ice till perfectly cold. Then, if moulded,

turn it out and serve plain or with a garnish of marinated fruit; or if set in a bowl, serve with whipped cream.

*Tutti-frutti Jelly.*—Sieve any soft fruit in which you have mixed a gill of whipped cream to the  $\frac{1}{2}$  lb. of fruit purée, and  $\frac{3}{4}$  oz. of best leaf gelatine (dissolved in a gill of boiling milk which has been allowed to cool before adding it to the purée), and pour it all into a border mould. When this is set turn it out, fill up the centre with any whipped jelly available (lemon or liqueur is, of course, nicest), and serve garnished with any or every sort of fruit at hand previously marinated in a little lemon juice and caster sugar. This recipe was given me by a French *chef* as a method of using up any fruit which in hot weather would not keep over night.

*Calf's Foot Jelly.*—It may be well to give this and the following jelly, as, though perhaps old-fashioned, they may be recommended. Split two or three fresh and well-cleaned calves' feet, and put them into half a gallon of clean cold water and bring it all to the boil, then skim well; draw the pan to the side of the stove, cover it closely, and let its contents boil gently for two and a half to three hours or until it has reduced to half, keeping it carefully skimmed all the time. Now strain it off into a basin and leave it in a cool place till next day when it should be a stiff jelly; then scrape off all the fat with a clean iron spoon, and wash it all over with a piece of muslin dipped in boiling water to remove the least touch of grease. Then put the jelly into a pan with a pound of loaf sugar, the

strained juice and the finely pared rind of five large, or seven small, lemons, four or five cloves, a bay-leaf, and the raw whites of four eggs previously lightly beaten together; bring this all very gently to the boil, then simmer slowly at the side of the stove for fifteen minutes, after which you run it through a scalded-out jelly bag two or three times till clear. This jelly can be flavoured to taste like the ordinary gelatine-stiffened ones, but is to be preferred for the sick room as containing more nourishment. N.B.—If this jelly is to be used to line a mould containing fruit, &c., it would be wise either to boil it in a little more or to add to it three or four sheets of best gelatine.

*Porter Jelly.*—Boil two cow heels in six quarts of water very slowly till reduced to five pints, then remove all possible scum, and strain it off into a basin. Next day add to this stock the yolks, whites, and shells of five eggs,  $1\frac{1}{2}$ lb. of loaf sugar, the juice of four, and the thinly pared rinds of three lemons, and a bottle of good porter. Let it boil all together for twenty minutes, then strain through the jelly bag till clear.

*Ale Jelly.*—One pint of good ale (not bitter), a gill and a half of lemon juice, nearly three gills of water, from 4oz. to 6oz. of loaf sugar, and from an ounce to an ounce and a half of best leaf gelatine.

*Mulberry Chartreuse.*—Cook a pound of rich, ripe mulberries with 3oz. or 4oz. of sugar (according to the sweetness of the fruit) and the juice of a lemon for about half an hour. Strain it all, and when cool stir into it 1oz. of leaf gelatine dissolved in half a gill

of milk, and, lastly, half a pint of stiffly whipped cream. Have ready a mould lined with maraschino jelly, pour in the mulberry cream, and leave till set. The jelly should be as white and clear as possible, and the lining should be rather thicker than usual. Some cooks flavour the jelly with Dantzic Goldwasser.

*Rubanée Jelly.*—Prepare a rich custard with the yolks of six eggs, 4oz. or 5oz. of sugar, and half a pint of cream, dissolving in this 1oz. of best leaf gelatine. Divide this into three parts, colouring one with a strong essence of coffee and a liqueurglassful of brandy, another with a few drops of green colouring and two or three crushed macaroons, and the third with a drop or two of carmine and sufficient sieved strawberry jam to flavour it. Have ready also half a gill of stiffly whipped cream mixed with a gill of maraschino jelly. Now set a mould on ice and fill it with alternate layers of the colours, being careful to let each layer set before adding the next.

*Russian Kirsch Jelly.*—Make a syrup with 10oz. sugar and one-third of a pint of water, and dissolve in it  $1\frac{1}{2}$ oz. to 2oz. best leaf gelatine; pour this all into a basin with the juice of two lemons and four wineglassfuls of kirsch. Now whisk it all over ice till it is as white as stiffly whisked egg white, then mould it and put it away on ice till set. Another version of this is the following:—To a pint of stiffly whipped cream add 6oz. to 8oz. caster sugar, a full wineglassful of Kirschwasser, twelve drops of essence of vanilla, and 1oz. leaf gelatine dissolved in a gill of

rose water. Mix this well together with blanched and chopped almonds, and a drop or two of green colouring to bring it all to a faint green. Now pour into a quart mould about an inch of either champagne or maraschino jelly, mixing in a few crystallised rose leaves. When this is set line the sides with jelly and garnish with rose leaves and blanched and shred pistachios, fixing them with a little just-setting jelly. Stand a plain mould in the centre and fill up with the jelly in the space between the two moulds, and put it aside till set; now pour a little hot water into the centre mould and lift it out as quickly as possible, filling the vacancy with the cream, &c. Leave it in ice till perfectly firm and cold.

It need hardly be added that these filled jellies may be varied almost indefinitely, being careful, however, to assort the flavours delicately. For instance, you can line a mould with the *strawberry jelly* given above, and fill up the centre with a *white coffee cream* prepared thus: Infuse 4oz. of freshly roasted and lightly bruised (but *not* ground) Mocha coffee berries in a pint of single cream at the side of the stove for an hour, being careful that it does not boil: then sweeten to taste (say 2oz. of sugar), add  $\frac{1}{2}$ oz. of gelatine, and when this is dissolved and steaming, blending with it, as it cools, from a gill to one and a half gills of stiffly whipped cream, and use.

Another delicious sweet is *Chartreuse de Melon au Champagne*.—Peel and slice down neatly a ripe melon, dusting it with sugar, put an inch layer of

champagne jelly into a mould; when this is set stand a mould in the centre and fill up the space between with alternate layers of melon and jelly, and leave till set. Then remove the inner mould with a little hot water as before, and fill up with *melon jelly* thus: Dissolve  $\frac{3}{4}$  oz. of leaf gelatine in half a pint of water with 3oz. of sugar, and when cool and nicely setting mix with it a gill of champagne, the juice of an orange, a glass of maraschino, and the rest of the melon previously pounded smooth. About one-third of the melon will be needed for the strips, and the rest can be pounded.

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## CHAPTER II.

### FOOLS, SPONGES, &c.

FRUIT fools of various kinds are general favourites at all times, though their name has often led to discussion. The truth is, it is, like so many of our cookery terms, originally French, and comes from the verb *fouler*, to crush or pound; hence "gooseberry fool" is really "gooseberry *foulé*," or sieved.

The following recipes show the method of procedure, and can be adapted to any fruit:—

*Apple Fool*.—Simmer 2lb. of previously peeled, sliced, and cored apples in a cupful of water with a piece of lemon rind, two or three cloves or a bit of stick cinnamon, to taste, till tender; then beat them well with a new (or delicately clean) wooden spoon, incorporating with them as you beat them, a pint of cream (new milk, or milk and cream mixed), boiled, and allowed to get cold before adding it to the fruit. Sweeten and flavour to taste (remove the piece of lemon peel, cloves, or cinnamon), pour it all into a glass bowl and leave till cold.

*Apricot Fool*.—This is made in precisely the same way, peeling, halving, and stoning eighteen to twenty apricots, stewing them in water and sugar till tender,

then sieving them, and finishing off precisely as before. In this, as with every kind of "fool," a more or less rich custard can be used instead of milk or cream.

*Currant Fool.*—Rather over-sweeten half a pint of strained currant juice, and add to it the yolks of two and the whites of four well beaten eggs; then stir to it a gill of thick cream, and set it over the fire on a trivet (it must not touch the coals), stirring it gently all the time till thick, then finish off as before.

*Gooseberry Fool.*—Top and tail a full pound of nice green gooseberries and cook them till tender in half a pint of water and  $\frac{3}{4}$  lb. of loaf sugar; when soft, sieve them and mix them with a pint of cream, milk, or custard, as you please. Like all these sweets this can be made with bottled, canned, or tinned fruit.

Plums of all kinds (greengages mixed with cream are specially to be commended), peaches, nectarines, &c., can all be treated thus.

*Orange Fool.*—Mix together the juice of three or four oranges, the well-beaten yolks of three eggs, half a pint of cream or new milk, 2oz. to 3oz. of sugar, a grate of nutmeg, and a pinch of cinnamon (if liked); stir this all over the fire till thick, then add a small pat of fresh butter, or a spoonful of thick cream, and stir it all till cold. Some people use Seville oranges, or a mixture of Seville and sweet fruit, or only the plain sweet oranges, as they please.

*Raspberry or Strawberry Fool.*—Put a quart measure of ripe and finely-flavoured fruit into a pan with 4oz. of caster sugar, cover down closely, and let

it simmer very gently for eight or ten minutes, stirring it now and again to prevent its burning; then sieve it and mix with it, when nearly cold, enough cream, new milk, or custard to bring it to the desired consistency; add a drop or two of essence of vanilla, and serve.

These old-fashioned dishes are delicious as above, but of late years fashion has caused them to be served iced, and as such they have formed very favourite dishes at five o'clock teas. Formerly from  $\frac{3}{4}$ oz. to 1oz. of isinglass (or best leaf gelatine, dissolved in a little milk) was added to them, and they were moulded, and when set, served as "flummery." Now such moulds are called *gâteau de* whatever fruit is used; and are served with whipped cream, the fruit being often cooked with syrup and very little, if any, milk, as follows: Boil  $\frac{1}{2}$ lb. of sugar in a short gill of water for a few minutes till the surface is all bubbled, then add 1lb. of peeled, cored, and cut-up apples, with a good squeeze of lemon juice, and simmer them steadily till they are quite soft and free from lumps, when you add  $\frac{1}{2}$ oz. to  $\frac{3}{4}$ oz. of gelatine; let the whole boil up till of the requisite consistency, then mould it, turning it out when set with a garnish of thick or whipped cream.

*Lemon Solid.*—Grate the rinds of two good lemons into a basin, and strain to them the juice of the fruit, and let it all stand, covered, for two hours. Meanwhile dissolve about  $\frac{3}{4}$ oz. of best leaf gelatine in rather more than a pint of cream, with  $\frac{1}{2}$ lb. of caster sugar, and stir it all gently over the fire till the sugar and gelatine are, alike, perfectly dissolved.

Let this stand till cool, then add it to the lemon juice, &c., mould it, and leave till quite set.

*Rhubarb Flummery*.—Dissolve  $\frac{1}{2}$  oz. of leaf gelatine in half a gill of warm water, and when cold, mix with it the finely grated rind of one, and the juice of one and a half, lemons, with 3oz. of caster sugar previously dissolved in a pint of rhubarb juice, and the whisked white of an egg. Whip it all to a stiff froth, incorporating with it two sponge fingers or two macaroons, crumbled fine, and a drop or two of liquid carmine to bring it all to a delicate pink shade, then mould, turn out, and serve with whipped or clotted cream.

*Dutch Flummery*.—Dissolve  $\frac{1}{2}$  oz. of best leaf gelatine in a gill of boiling water, add to this the yolks of four eggs beaten up with a gill of wine, liqueur, or liqueur syrup, and the juice of a lemon with half its thinly pared rind; stir it all over the fire till it thickens (but mind it does not boil), then strain it through muslin into a basin, and stir till almost cold and setting, then mould in the usual way.

*Rice Flummery*.—Mix smoothly together two table-spoonfuls of rice flour (or *crème de riz*) in a little cold milk, then add to it a quart of boiled milk or cream, previously sweetened and flavoured to taste with cinnamon and thinly pared lemon peel. If liked two or three bitter almonds may be boiled with it all. Now let it all boil together till pretty thick, then stir in a spoonful or so of noyau or any flavouring you choose, mould, and serve with any compote or fresh fruit. Really this is only a form of rice blancmange

There is also an old-fashioned version of this dish, known to our grandmothers as *French* or *yellow flummery*, which is made in precisely the same way, only using well beaten egg yolks instead of the milk or cream, of the previous recipe. They also made what they called *oatmeal flummery*, thus: Steep some very finely ground oatmeal for three days in cold water; then pour off the liquid carefully to avoid any sediment, and add to it as much more water; stir it all well together and strain it into a delicately clean pan and boil it, with a pinch of salt, till as thick as you want it, adding a little water occasionally if it seems likely to thicken too much. Now stir in a pat of fresh butter, or two or three spoonfuls of thick cream, with sufficient sugar to sweeten, and turn it into soup plates; leave it till set and cold, when it may be served with milk, or thick or clotted cream, &c., as you please. It may be observed that this, if allowed to stand till slightly sour, is neither more nor less than *Sowens*, a particularly appreciated dish in Scotch nurseries and sickrooms.

*Velvet Cream*.—Simmer together  $\frac{3}{4}$ oz. of best leaf gelatine, one pint of cream, and 2oz. or 3oz. of caster sugar. When the gelatine is perfectly melted, strain it into a basin, and mix with it the grated rind of half a lemon and a teacupful of apricot jam mixed with a gill or so of sherry (or half sherry, half brandy, or liqueur), or a gill of liqueur syrup as you please. Mould as usual. This is an old recipe, and very often the jam was placed at the bottom of a glass dish, the rest being piled rockily over it all

and left to set. Modern taste dissolves  $\frac{3}{4}$ oz. gelatine in a gill of water (or plain sugar syrup), sweetens this to taste, and stirs in about half a gill of wine or liqueur, the grated rind of a small lemon, and lastly, whilst cooling, half a pint of stiffly whipped double cream, and moulds in the usual way.

It is difficult to differentiate these dishes, some of which should properly have been found amongst the creams, but being old-fashioned sweets classed by our grandmothers with fools, sponges, and various dishes of that kind, they are inserted here.

*Sponges* are really most like a simple form of Russian jelly, and are generally popular, though they are more often seen in old-fashioned houses than at up-to-date tables. They consist principally of a mixture of fruit juice, &c., with egg white and gelatine or isinglass. If the latter is not used, it is wisest to use either Mrs. A. B. Marshall's excellent leaf gelatine or, failing this, the very finest French leaf gelatine, as these dissolve without previous soaking. The following recipes show how these are made:

*Apple Sponge*.—Bake five or six large apples and pulp them through a masher, dissolve 1oz. of gelatine and 3oz. or 4oz. of loaf sugar in one and a half pints of water over the fire, adding to this a little lemon juice to acidulate it pleasantly; then stir it to the purée of apples, and when it is all cool and nearly setting, whisk it till stiff with the whites of two eggs previously beaten to a stiff froth; mould and set as before.

*Apricot Sponge*.—Put the contents of a tin of

canned apricots in a pan with 6oz. of loaf sugar and a pint of boiling water; boil it all together for two minutes, then pulp it through a sieve. Dissolve 1oz. of leaf gelatine in half a pint of water pleasantly acidulated with lemon juice, add this to the fruit purée, and, when it is all cool, pour to it a liqueurglassful of noyau or noyau syrup; and, lastly, the white of one (or more) stiffly whisked egg, and pour it all into a well wetted mould, after whisking it all thoroughly together.

*Banana Sponge.*—Peel and pound to a smooth pulp six or more nice ripe bananas, add to them 3oz. or 4oz. of loaf sugar, the juice of half a lemon, 1oz. of best leaf gelatine, and rather more than one and a half pints of cold water; stir it over the fire till it boils and the sugar and gelatine are all perfectly dissolved, then lift it off and leave it till nearly set and cold, when you whisk into it the stiffly whipped whites of two eggs, and mould as before.

*Chocolate Sponge.*—Simmer  $2\frac{1}{2}$ oz. of grated or powdered chocolate in a pint of new milk, with  $1\frac{1}{2}$ oz. of best leaf gelatine and sugar to taste, till it is all melted and smooth; then strain it all into a basin, and when nearly cold and thick, whisk it all till light, mixing in lightly and quickly half a pint of thick cream or the whites of two eggs, and when it is all spongy pour it into an oiled mould and let it set, on ice if possible. Turn out and serve with whipped or clotted cream flavoured with vanilla, a few drops of which may also be added to the sponge if liked. Mould in a china or earthenware mould.

*Coffee Sponge.*—Put 3oz. of freshly roasted Mocha

coffee (either ground or in berry) into a pan, and pour on to it a pint of boiling milk; cover the pan closely, and let it all infuse for ten or twelve minutes. Now strain off the milk, dissolve in it a full ounce of best leaf gelatine, 6oz. or 8oz. of loaf sugar, and the yolks of two eggs previously beaten till light. Let this thicken over the fire, but without boiling, keeping it constantly stirred, and, when properly thickened, lift it off the fire and stir it a little longer. When quite cold, and beginning to set, whisk in the stiffly whipped whites of the eggs, whisk it all lightly, but well together, turn it into a wetted mould, and leave till set. Chocolate sponge can also be made in this way, dissolving the grated vanilla chocolate in the boiling milk or cream.

*Egg Sponge* (or *Crème à la Narcisse*).—Dissolve 1oz. of best leaf gelatine in a quart of new milk, with sugar to taste, and as soon as this and the gelatine are perfectly dissolved, pour it on to the well-beaten yolks of four eggs, and stir it over a slow fire till the eggs are cooked and the custard properly thickened (mind the eggs do not boil). Then pour it into a large piedish. When cold and just setting, whisk it all steadily to a sponge, and mould it in earthenware moulds well rinsed in cold water, adding 1oz. or 2oz. of cut-up crystallised fruit, such as cherries, apricot, ginger, pineapple, &c., and, when set, turn out and serve with whipped cream flavoured with vanilla.

*Fruit Sponges*.—Melt from  $\frac{1}{2}$ oz. to 1oz. of best leaf gelatine in about a gill of water, and add to this three-quarters of a pint of any fruit juice, with sugar

to taste, and stir it over the fire till the sugar is perfectly dissolved; then allow it to cool, and when nearly set, add a little lemon juice or any flavouring to taste and the stiffly whisked whites of two eggs, whisking it all to a stiff froth and moulding as before. Any fruit juice, such as currants, mulberries, oranges, raspberries, strawberries, &c., can be used in this way, the juice being obtained as in making fruit jelly for preserving. The flavouring may, of course, vary both according to the fruit and the taste of the maker. A liqueur glassful of liqueur or liqueur syrup is a great addition.

*Italian Sponge.*—Dissolve 1oz. of gelatine and 3oz. or 4oz. of loaf sugar in a pint of milk till it all but not quite boils, then add to this the well-beaten yolks of four eggs, and stir it all over the fire till it thickens nicely; but be careful that it does not boil, or it will infallibly be ruined. Now put it aside till cold and almost set, then stir into it the whites of the four eggs beaten to the stiffest possible froth and from fifteen to twenty drops of essence of vanilla (according to the strength and freshness of the essence), whisk it all together for a few minutes, and mould as before in a well-wetted mould.

*Lemon Sponge.*—Dissolve 1oz. of leaf gelatine in a pint of water over the fire, adding to this 3oz. of cane loaf sugar (on which you have previously rubbed off all the yellow part of the rinds of two large or three medium-sized lemons), and strain into it the juice of the lemons. Now leave it till cool, when you mix into it the whites of three eggs stiffly beaten, and whisk it all till strong enough to keep a

spoon upright if set in it, then mould in a well-wetted mould. The above is an extremely popular hot-weather dish, but the quantities of lemon juice and sugar may be increased or diminished to taste. The above is for average tastes. Another version of this is made by dissolving the sugar rubbed on the lemon rind in a pint of new milk or single cream, leaving it on a warm corner of the stove for a little, but not allowing it to boil or indeed simmer. Meanwhile dissolve the isinglass or gelatine in a short gill of milk and add to it the cream, &c., and when this is all cold and almost setting, whisk in till stiff the juice of one and a half good lemons and the stiffly whipped whites of one or two eggs. Orange sponge may be made either by the above recipes or by the recipe given for fruit sponges.

*Peach Sponge.*—This can be made with either fresh or canned fruit. For the latter, strain the juice from a tin of canned peaches, and pulp the fruit itself through a fine hair sieve; then beat it up with the juice and sufficient caster sugar to sweeten it. Meanwhile dissolve 1oz. of best leaf gelatine in three-quarters of a pint of water, stirring it well to insure the gelatine being perfectly dissolved. Whisk the fruit pulp into this, off the fire, till nearly cold, add a spoonful or two of maraschino, liqueur or syrup, and the stiffly whipped whites of two or three eggs, and mould as before. If made with fresh fruit, you pulp sufficient ripe peaches to produce a pint of pulp, and mix this with rather more than a pint of strong sugar and water syrup, in which you have dissolved 1oz. of best leaf gelatine; when this is cold, or nearly

so, whisk into it the stiffly whipped whites of three or more eggs, and mould as before, adding before moulding a spoonful or so of maraschino or maraschino syrup as you choose.

*Pineapple Sponge.*—Peel a fresh pineapple and grate down sufficient of the flesh to produce a large breakfastcupful of pulp. Dissolve  $\frac{3}{4}$ oz. of best leaf gelatine with 2oz. or 3oz. of sugar and a tablespoonful of lemon juice in about a gill of water, stirring it all over the fire till thoroughly blended. Add the pineapple and a tablespoonful of sherry or rather less of brandy; then set it aside till cold and almost set, when you whisk it to a firm sponge with the whites of one or two eggs previously whipped as stiff as possible, then mould as before.

*Raspberry Sponge.*—Draw down in the preserving pan sufficient good ripe raspberries to produce a pint of juice, and sweeten this juice to taste after straining it; now add to this about  $\frac{3}{4}$ oz. of best gelatine, previously dissolved in half a gill or so of water, and stir it all over the fire till the gelatine and sugar are perfectly dissolved. Then lift the pan from the fire, add to it a squeeze of lemon juice, and when nearly cold stir in the well whipped whites of two eggs, and whisk it all to a stiff sponge, moulding it as before.

These sponges can be made from almost every kind of fruit, either by utilising the juice as explained in the fruit sponges or the fruit pulp as shown in the peach sponge. Moreover, if preferred, milk or single cream may be used to dissolve the gelatine instead of water with excellent effect; indeed, some cooks use half the quantity of liquid given to dissolve the

gelatine, making up the required amount with stiffly whipped fresh cream. In such cases, however, it is better to lessen the quantity of gelatine considerably (say by a full third), and then not to attempt to mould the sponge, but to serve it piled up on a glass dish or in long fluted wine glasses, such as were formerly used for champagne. Sponges made thus are considered more delicate than when the larger quantity of gelatine is used, and should be served with Cheltenham, vanilla, chocolate, or any other wafers to taste.

A very pretty accompaniment to these jellies is *Trinidad Rice*, prepared thus: Boil together 2oz. of rice in three-quarters of a pint of cream till the former is tender, then sweeten to taste; stir into it 1oz. of freshly grated cocoanut and half a gill of thick cream, set it in a mould, and leave till set. It must be remembered that in very hot weather a sheet or two of gelatine should be dissolved in the rice milk.

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## CHAPTER III.

### TRIFLES, &c.

AMONGST old-fashioned sweets that well deserve attention may certainly be ranked *Trifles* and *Syllabubs*, though they scarcely meet with much favour, save for children's parties and such like, in modern cookery books. Their charm is that they are easy to prepare, and not necessarily costly, whilst their variety is practically infinite.

Their component parts are, roughly speaking, wine or syrup-soaked cake, preserve or compôte; custard or cream; and lastly, either whipped cream or *meringue* as a final garnish. Thus it is obvious there is a wide range of choice, from the *nursery trifle*, compounded with sliced penny sponge cakes, soaked in lemon or home-made wine-flavoured syrup, then covered with a layer of any stewed fruit (from blackberries upwards), a layer of the most economical custard being poured over all, and lastly, a top garnish of the mock cream given in the chapter on custards, or a *meringue* of egg white beaten up with a pinch of salt and a spoonful of sugar for each egg white—to the other end of the scale, such as the *chestnut trifle* or the *crema di leche*.

The following recipes may give some idea of the varieties that can be produced :

*Fruit Trifle.*—At the bottom of a deep glass dish place a layer of sliced sponge, Madeira cake, or macaroons to taste, and pour over it enough lemon-flavoured syrup to soak it well without making it pappy. On this spread a thickish layer of any nice cooked fruit of any kind, then pour over it all either a rich custard or (if delicate rich-coloured fruits such as strawberries, cherries, &c., have been used) a layer of blancmange, finishing with a layer of whipped fruit cream piled rockily over the whole. For the *blancmange* bring to the boil a pint of single cream or new milk, with 3oz. of caster sugar, the thinly pared rind of a lemon, and an inch of vanilla pod ; now simmer it for 10 minutes, then stir in gradually 2oz. of best cornflour, previously rubbed smooth with a gill of water or milk, and half a pint of maraschino jelly ; let it all boil together for a minute or two, then tammy or strain it through a delicately clean hair sieve, add to it a wineglassful of maraschino or maraschino syrup, and 1oz. blanchd and shred almonds, and pour it over the fruit.

*Fruit Cream.*—Whisk together two parts of thick cream and one of fruit juice or very smooth fruit purée, sweetening this well to prevent the acid of the fruit curdling the cream. Whisk these all well together till thickened and quite velvety, then pile them up rockily over the blancmange and leave it all to set. This kind of cream is always better for standing, as the acid of the fruit juice gradually curdles the cream, which therefore sets firmly.

*Fruit Snow Trifle.*—Line a fairly deep glass dish with rather thinly sliced sponge cakes (four penny cakes make a very fair dish), sprinkling these with finely grated lemon peel and a little lemon juice; now pour over it all a good glassful of any nice liqueur syrup to taste (for instance, if cherries are the fruit chosen, use kirsch); then lay over this a pound of good fresh cherries, previously stoned and stewed in a thin sugar and water syrup (using 3oz. of cane sugar to the gill of water for each pound of fruit) till quite tender but unbroken. Lightly boil up the syrup to thicken it slightly, add a drop or so of carmine to make it a bright red, and pour this over the cherries. Have ready the contents of a large jug of separated thick cream, whipped up stiff with an ounce of sugar and a tablespoonful of kirsch liqueur (or syrup), and, if needful, the very stiffly whipped white of an egg; pile this all over the dish and serve at once. If liked, strawberries may be used instead of cherries, substituting maraschino or green chartreuse for the kirsch, and lightly colouring the whipped cream to a pale tint with sap-green, the contrast of colour being particularly nice. The trifle should be stood on ice for an hour or two before piling the whipped cream over it, for the colder it is the nicer will be the sweet.

*Blackberry Trifle.*—Boil a pound of loaf sugar in half a pint of water till reduced to half, then add a large wineglassful of strained lemon juice. Line a deep glass dish with macaroons, pour the syrup over these, and leave till well soaked and cold. Put over this a pretty thick layer of stewed black-

berries, sweetened to taste, and flavoured with half a thinly pared lemon rind (removing this latter before adding the fruit to the cakes). Pour over all a little thick custard, and when this is fairly set cover it all with *apple snow*, made thus: Cook some apples to a pulp and sieve it; take half a pound of this pulp, sweeten to taste, add the strained juice of half a lemon, and then whisk it all till fairly light; now whip three whites of eggs till pretty thick, but not absolutely solid, and finally mix it with the fruit pulp and beat or whisk it all together for ten or twelve minutes, and use. This trifle can be varied by spreading the soaked macaroons with a thick layer of orange marmalade, mixed either with thick cream or cornflour custard, finishing up with *orange whip*, made in precisely the same way as the apple snow. In short, any canned or preserved fruit can be laid over the soaked cakes and covered with a whip, as above, varied to taste according to the fruit used. Remember, however, that these whips, like everything else made with whisked white of egg, do not stand well, and therefore should be used at once.

One way of making these trifles is to put a thickish layer of nicely cooked rice, tapioca, or other cereal under the stewed fruit, only putting on the latter when the rice, &c., is fairly set, finishing as before. Remains of rice or other puddings of the kind can be utilised thus: Have ready some china or paper cases, and place a slab (neatly cut to shape) of the cold pudding in each, on this place a spoonful of jam, compote, or other similar sweet, and pile over

it any fruit whip to taste, whipped cream, whipped lemon jelly and cream whisked together, or meringue, either plain or just coloured and crisped in a slack oven. Any scraps of pudding, cream, fruit, or jelly can be finished up thus. A few shred and blanched almonds strewed over the top, of course, add to the taste and appearance of the dish.

*Crema di leche*.—Heat one and a half pints of new milk over a slow fire with the thinly pared rind of half a lemon; beat a whole egg and the yolks of three more till light, then mix in 2oz. of sifted sugar and four tablespoonfuls of dried and sifted flour, rubbed smooth with a few spoonfuls of the heating milk. When this is all well blended strain it into the hot milk just as it reaches boiling point, and stir it all together over the fire (but without letting it actually boil, which would curdle the eggs) till it “drapes,” or clings to the spoon. Have ready a layer of ratafies and almond macaroons mixed at the bottom of a deep glass dish, soaked with half a wineglassful of brandy, to which you have added a teaspoonful or so of essence of vanilla. Strain the hot mixture on to this, and strew ground cinnamon over it. Let it stand till next day to get perfectly cold, and then serve either plain or with whipped and sweetened cream, flavoured with brandy, in a boat.

*Chestnut Trifle*.—Prepare a syrup with  $\frac{1}{2}$ lb. of cane loaf sugar, a full gill of water, and half a gill of maraschino; slice down some stale chocolate cake, spread it with apricot jam, pour the syrup over it, and leave it till thoroughly soaked but not pappy.

Spread on this a layer of *marrons glacés* sprinkled with maraschino, syrup or liqueur, or else *marrons confits*, draining them from their syrup, and pile them up with the following: Dissolve  $\frac{1}{2}$  oz. of leaf gelatine in half a gill of milk, and mix it with half a pint of stiffly whipped cream, working in at the same time 1 lb. of boiled or roast chestnuts, previously peeled and sieved; flavour this with liqueur (maraschino for choice), and use, strewing over it some grated vanilla chocolate.

*Trifle au parfait amour*.—Slice down some rose cake and soak these slices with a gill of maraschino, to which you have added a small liqueurglassful of best brandy; meanwhile infuse the thinly pared rinds of a lemon and a nice citron in a full pint of single cream (boiling) with 5 oz. loaf sugar, five or six cloves, and a tiny blade of mace. Cover down the basin and leave it till nearly cold, when you add to it, one by one, the yolks of four eggs, mixing them well in; stir this over the fire till nicely thickened, add a drop or two of carmine to tint it to a delicate pink, let it cool, and just as it is setting add a little rose or orange flower water, and pour it into the dish containing the cake, on which you have previously arranged a layer of shred candied citron peel, candied angelica, cherries, pineapple, apricots, and any other glacé fruit to taste, well marinaded with lemon juice and maraschino syrup. Serve garnished with little heaps of white and pink whipped cream. (The custard given above, if moulded and cooked in the bain-marie till set, turned out and served with a macédoine of marinaded fruit

(fresh or candied) round it, is known abroad as *Crème parfait amour aux mille fruits.*)

The above give a clear idea of how these trifles can be varied; they can also be served in individual portions, and make extremely pretty dishes at small expense of time, trouble, or money. For instance, cut rounds  $\frac{3}{4}$ in. thick from a cold but rich rice pudding, place them in small china or paper cases, and on each put a good spoonful of raw fruit preserve (a German compôte in which the raw fruit is packed in sweetened rum or brandy), filling it up with whipped cream flavoured with either rum or cinnamon. Or again, a brandy soaked round of cake can be laid in a little paper case for each guest, one or more brandy cherries with a spoonful of their liqueur being placed on each, and the whole piled up with whipped cream, flavoured to taste. In short these, like the larger trifles, can be varied to any extent the cook's taste and intelligence reach. Their great advantage is that they can be improvised at very short notice. For instance, *Little Strawberry Trifles*: Put a liqueur, wine, or spirit soaked macaroon at the bottom of a paper case for each guest, put in a spoonful of strawberry jam, or of bottled strawberries, or of fresh strawberries lightly mashed with a little cream or new milk, then pile up the cases with whipped or Caledonian cream, and serve at once. For the *Caledonian cream* whisk the whites of two eggs to a stiff froth with 2oz. of sifted sugar, then mix in 2oz. each of red currant jelly and of strawberry jam, and use. Manifestly all these various arrangements

are interchangeable, and new forms can be evolved *ad infinitum*.

Trifles are often served in *meringue* cases, which undoubtedly add to their appearance and give them novelty.

*Green Gooseberry Trifle*.—Slice down 6oz. of stale sponge cake  $\frac{1}{2}$  in. thick, and with them cover the bottom of a glass bowl or deep dish that will hold three pints. Mix together one and a half wineglassfuls of brandy with half each of whiskey and gin and a tablespoonful of caster sugar, pour this mixture evenly over the cake, and leave it to steep whilst you prepare the rest. For this pick and wash a quart of fine green gooseberries, and boil these in a brass skillet with  $\frac{3}{4}$  lb. of loaf sugar and the thinly pared rind of half a lemon; they must be simmered gently over a very slow fire till the fruit is tender but unbroken, when it must be turned out carefully into a basin. A great feature of this is to have the fruit perfectly cooked, but as whole as possible. (A proportionate amount of bottled fruit of the best quality may be used when the fresh berries are unattainable.) Now boil together 4oz. of loaf sugar, the thinly pared rind of half a lemon and a pint of new milk or single cream; mix two tablespoonfuls of fine oswego or cornflour smoothly with a gill of cold milk, then add this to the well beaten yolks of four fresh eggs. Stir to this the boiled lemon-flavoured milk, which must be cooling when put in, then stir it all well and continuously over a slow fire till it thickens, when it is poured into a basin to cool. Remove the lemon peel and stir it now and

again whilst cooling. When nearly cold add thirty drops of essence of vanilla, then lay the gooseberries smoothly over the cake and pour the custard over all. Now put it away in a cool place for at least three hours before serving. When serving, pile from a gill to half a pint of stiffly whipped cream over it all. This as it stands is a most delicious sweet, but for ordinary use will very well bear the absence of so much spirit, especially if liqueur syrup (fortified with a liqueurglassful of brandy, sherry, or the liqueur used) is employed in the soaking of the cake. Any bottled or fresh fruit may be used in this way.

*Silver Wedding Trifle.*—Slice down 5oz. or 6oz. of stale Genoa cake, and spread half with sieved orange marmalade or marmalade jelly, and cover with the rest of the slices sandwich fashion. Lay these in a deep glass dish or bowl, and soak well with a full gill of noyeau syrup fortified with a large liqueurglassful of noyeau and put it aside to steep. Now whip a pint of double cream to the stiffest possible froth, stirring into it a full tablespoonful of best treble distilled orange-flower water, and a full  $\frac{1}{2}$ oz. of best leaf gelatine previously dissolved in a little milk. Spread this cream evenly and thickly over the cake, and let it set as firmly as possible. Now make a pint of champagne jelly, put a little into a soup plate, slip a silver leaf into it, pour a little more jelly over this (this saves wasting it) and break it all up lightly, then add it to the rest of the jelly, and pour this into a plain round charlotte mould, mixing in lightly as you do so some

crystallised orange-blossoms. When this is all set, turn out and place it in the centre of the trifle, scattering the surface of the latter with the crystallised orange petals and tiny silver comfits. On the top of the jelly place, if at hand, the ornament off the top of the original wedding cake, or failing this, lay on it a spray of natural orange flowers tied with white satin ribbon and silver cord.

*Strawberry Trifle.*—A *variante* of this dish (not intended for a silver wedding, however) is made thus: Line a glass mould with sliced Madeira cake, and soak this with maraschino liqueur, covering this first with a layer of whole strawberry jam or compote, and then very smoothly with a pint of stiffly whisked cream, stiffened with  $\frac{1}{2}$  oz. of leaf gelatine dissolved in a little milk, and flavoured with maraschino. Prepare a plain mould of strawberry jelly as for the *Mousse de fraises glacées aux champagne* in the chapter on jellies, place this in the centre of the trifle, garnish the top and round it with little heaps of strawberries previously marinated in caster sugar and champagne, and serve very cold.

*Tutti Frutti Trifle.*—This is an excellent and dainty way of using up the remains of a dessert. Say you have a handful or so of cherries, two or three apricots or bananas, a few strawberries, an orange or two, and two or three slices of melon, &c., left over. Stalk and stone the cherries, stalk the strawberries, peel and slice the bananas or the apricots, peel the oranges, dividing them into their natural sections, and removing all trace of pips and pith, and cut the melon into neat pieces. Now put

all this fruit into a basin, dusting each layer liberally with caster sugar, add a little lemon juice, and finally pour over it a good glassful of maraschino syrup; then reverse a plate over the basin and leave it all to steep for two or three hours, turning the fruit occasionally with a silver fork, being careful to break and bruise it as little as possible. Line a glass dish with sliced chocolate cake, pour over it some sugar syrup flavoured with lemon juice and a little vanilla, and when this is well soaked, spread it thickly with the marinated fruit, and run a layer of just liquid jelly over this to obtain a smooth surface. Fill a pretty, rather tall mould with lemon jelly, mixing in as you do so some nice fresh fruit of any kind handy, and when this is set place it in the centre of the dish, and pile round it rockily some stiffly whipped cream flavoured with vanilla and sweetened. Dust this lightly with grated chocolate and serve.

Of the same class as trifles are *Tipsy Cakes*, an essentially British production. These are very easily prepared thus: Trim a sponge or any other stale cake so that it will stand firmly, then pierce it freely with a clean skewer, and pour over it as much wine of any kind mixed with a liqueurglassful of brandy for each gill of wine as it will absorb, pouring the liquor, as it drains off, back over the cake till the latter is fully soaked. Stick all over it about 2oz. of blanched and shredded sweet almonds in spikes, and serve with a more or less rich custard all over and round it. This dish can manifestly be varied according to circumstances and what you have at hand. A pretty form of this cake is made by

cutting out the centre of any sponge or other nice cake, and filling in the cavity thus made with any good stewed fruit, stiffened with a few sheets of gelatine dissolved in milk or water, covering it down with a slice cut off the piece removed, then setting this on a glass dish and steeping it with wine or liqueur syrup to taste, and finally serving it with an appropriate custard and garnish of shredded almonds. Orange cake filled with marmalade beaten up with gelatine-stiffened cream, steeped with curacoa syrup, and served with orange fool round it is very good ; so also is chocolate cake filled with apricot jam beaten up with cream, soaked in vanilla-flavoured rum, and served with a rum custard. In short, the variety is simply bounded by the intelligence of the cook.

Lastly, there is *Cream Tipsy Cake*. Cut a shilling sponge or Madeira cake into slices horizontally, pour over these some hot apricot jam sauce, and leave them till well soaked ; then spread all but the top slice with thick cream or gelatine-stiffened custard, and rebuild the cake, which may then be either served with a covering of chocolate *glacé* or of cream, sweetened and flavoured with abricotine, &c. For the *sauce*, boil together for ten minutes four tablespoonfuls each of jam and water, and two tablespoonfuls of caster sugar, add a wineglassful or two of noyau or maraschino syrup, and use. Any jam can be used, but apricot is nicest.

After trifles, &c., come *syllabubs*. These always recall visions of eighteenth century *al fresco* fêtes, when they were prepared *coram populo* by dainty

ladies got up as Arcadian shepherdesses, who showed their homely skill by the deft way they milked the garlanded (and usually disturbed) cow brought up from the farm for the purpose. Perhaps there are still persons left who can remember the milk stalls which used to stand at the Whitehall end of the Mall, each with a sorry cow beside it, tawdry relics of the days when the pretty Court ladies from the palace of St. James's or from Whitehall used to come there to enjoy their morning syllabub or curds and cream.

Strictly speaking, *syllabubs* are made thus: Into a china bowl put 4oz. to 6oz. sifted sugar with one pint of wine (home-made, sherry, &c.), or three-quarters of a pint of sweet cider and a gill of brandy, the thinly pared rind of a small lemon, and a grated nutmeg. Now milk the cow on to this, allowing one and a half pints of hot milk to the above quantities, and frothing it well up as you milk. This is the real way; but a very effectual method is to heat the required new milk and then pour it from a height on to the other (well mixed) ingredients from the spout of a teapot, whisking it well together at the last. Like most old-fashioned recipes of home growth, syllabub recipes vary greatly, because of old almost every housewife prided herself on her peculiar, and jealously guarded, directions for their manufacture. Some used cream whisked till stiff, either with, or without, some sieved jam mixed with half of it, increasing the density of the cream at the expense of its delicacy by the addition of one or more stiffly whipped egg whites; this was served in glasses, at the bottom of which was placed some wine or spirit

to taste, flavoured with lemon peel, nutmeg, &c., on this again the jam-mixed cream, and at last a spoonful or more of the plain stiffly whisked cream. These naturally do not stand long. More convenient were what were called the "*Everlasting Syllabubs*." For these rub off the rinds of three lemons on to some loaf sugar, crushing this and placing it at the bottom of a china bowl with enough sifted sugar to make up a pound altogether ; strain the juice of the lemons on to this, then add one and a half pints of wine to taste (or one and a quarter pints of wine and a gill of best brandy), and a quart of thick cream. Whisk this all well together, always in one way, till it is thoroughly stiffly frothed. Lift off the froth as it rises, and pile it up into glasses (the old "flute" or the flat tazza-like champagne glasses are the best), and keep in a cool place till wanted. Under favourable circumstances these will keep for a week or even a day or two longer.

*Honeycomb Cream* (or Syllabub).—Strain the juice of a Seville orange and a lemon into a basin with sugar enough to rather oversweeten it. As soon as the sugar is melted pour it into a glass dish, set this on the floor or on a chair, and pour on to it all a pint of boiling cream from a well scalded-out teapot, holding the latter as high as you can, to froth the cream properly, which will then form the honeycomb on the top of the syrup. Serve with vanilla or chocolate wafers.

The *Junket*, like the former sweets, is somewhat old-fashioned, but none the less acceptable ; it has, indeed, obtained a fresh lease of popularity, since

doctors have discovered its use as a food for patients recovering from influenza, and have ordered it accordingly.

It is very easy to make, thus: put into a basin a quart of new milk heated to "milk" or "blood" heat (98° Fahr.), with about one or two tablespoonfuls of brandy or rum and sugar to taste, then add to it a dessertspoonful of essence of rennet, and let it stand *absolutely undisturbed* till perfectly set, which it will do better in an ordinary room than in a cold place. When hard set, dust it with nutmeg or cinnamon, place some spoonfuls of clotted or whipped cream on it and serve. The brandy is a matter of taste, not of necessity. Remember, to be right, a junket should cut clean and glassy, like a not very stiff jelly. If it fails to set, the rennet is in fault, or the milk was too cold; if broken or curdled, the milk was used too hot; whilst if it is noticeably salt, though otherwise good, too much rennet has been used. This is known under many names, such as Ben-Jane in Manxland, curds (or locally "cruds") and cream in Scotland, or *lait caillé* (literally turned milk) in France. For the two latter, however, it is not quite so hard set as at home. Another old English sweet to be mentioned is *Egg Cheese*. Many housewives possessed of old kitchens may have noticed quaint round or star-shaped moulds, with false bottoms pierced with holes like a colander, among their old possessions. These were for this sweet. Mix three whole eggs with one and a half pints of milk and cook till it becomes a soft curd, then turn this into one of these moulds and leave it to drain for one or

two hours till firm. Prepare a custard in the usual way with three egg yolks, a little rose water, and a full half pint of cream. Turn out the curd and serve with custard over and round it. Failing a proper mould, I have known this made in a wire sieve!

Three excellent old French recipes may also be new to some people.

*Œufs à la Neige*.—put into a pan a pint of new milk, 2oz. of loaf sugar, and an inch or so of vanilla pod; bring it all to the boil, then lift off at once. Have the whites of four fresh eggs whipped to the stiffest possible froth (French cooks say till they will bear a whole raw egg), and sprinkled with a little caster sugar mixed with powdered vanilla. When your milk boils put large egg-shaped spoonfuls of the egg white carefully into the boiling milk, and keep turning them very gently with a small slice till equally cooked all round; they cook very quickly, so must be watched. Then lift them out on to a deep glass dish. Meanwhile, beat up the four yolks with a tablespoonful of orange-flower water and two tablespoonfuls of milk till quite light, and pour it all into the milk in which you cooked the egg whites, and stir it over a slow fire till it thickens, then lift it off at once and pour it gently in at the side of the glass dish till the snow eggs float on the surface, when it is set aside in a cool place till perfectly cold.

*Fromage à la Princesse*.—This is a pleasant cool dish for hot weather. Boil three-quarters of a pint of cream, a little more than that quantity of milk, a tiny pinch of salt, 3oz. of caster sugar, a pinch of pounded cinnamon, and some grated lemon peel all

together. When it has been reduced to half the original amount remove the pan from the fire, stand it aside to get cold; now add a little rennet (about a dessertspoonful or so) according to the directions generally given on the bottles containing this substance. Pour the mixture through a sieve into a basin, and stand this on a hot plate till it has set; strain off the liquor, and serve with fresh clotted cream and sugar flavoured with some favourite essence.

*Fromage à la Montmorency.*—Boil three-quarters of a pint of cream with about 2oz. of caster sugar; remove it from the fire and let it stand till cold; add a few drops of flavouring to taste, and beat the mixture with a small whisk, removing the froth with a skimmer as it forms; put this into a colander lined with a piece of clean fine linen; go on whisking until there is no mixture left, then serve the substance, which has been draining on the linen, in a glass dish garnished with clotted cream or with a strawberry compote.

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## CHAPTER IV.

### MERINGUES, &c.

BESIDES the sweets previously described, there are various kinds which it is not easy to range under the headings hitherto given. Amongst these are the meringue sweets of various kinds.

Meringue primarily consists of egg whites whipped stiffly with caster sugar, in the proportion of 1oz. to 2oz. of sugar for each egg white, the "speck" being carefully removed from the egg, and a tiny dust of salt allowed for each. The great secret in meringue making lies in the due whisking of the eggs. If properly whipped, the whisk will lift clean out of the beaten whites, leaving the latter to stand up in sharp points; whilst if, as some cooks do, you have beaten the eggs with a knife, the meringue should be stiff enough to cut clean through with the knife. As soon as the froth reaches this point the beating must be stopped at once, or it will "go back," as cooks say, *i.e.*, turn watery or curdle, and make everything it is mixed with sodden and heavy. When egg-white froth is required, it *must* be whisked to the degree indicated above, or it will never be

really satisfactory to use. Now this is a point not sufficiently borne in mind by British cooks, and French chefs frequently assert that no English-woman can whisk an egg white to the proper degree for *meringue* purposes. If, however, anything is to be mixed to the egg froth, like cream, jam, or fruit pulp (as in apple snow, &c.), the froth must be whipped till very thick, and then finished off after adding the additional substance. The lesser quantity of sugar given above is for use when the *meringue* is to serve as a final cover or decoration for a tart or pudding, and has no further weight to support, but is simply piled over the dish in question, whose contents must have been first cooked, the whole being then placed in a very cool oven to crisp and colour the *meringue*, a little icing (*not* caster) sugar being first lightly sifted over it. It is well to remember that with every *meringue*, if it turns out tough and leathery instead of crisp and short, either the egg white has been insufficiently beaten or the oven has been unduly hot. To test the oven before baking *meringue*, put a piece of white paper into it, and if after a minute or two the paper barely colours to the faintest possible straw colour, the heat is just right.

When wanted for the little cases known as *meringues à la crème*, the larger proportion of the sugar should be used, the whites being whisked till the froth will drop into sharp points, when the sugar must be lightly and quickly added, the best way being to take it up on the blade of a knife, and, so to say, fold it into the sugar by bladefuls at a time

as speedily as possible. (The knack this demands is well worth the trouble of acquiring, as *meringue* as an accessory is as useful as it is ornamental, and enables one to produce dainty *entremets* at the smallest possible expense of time and money.) Now have ready a thoroughly clean baking sheet and rub it all over with a little white wax, and then either drop the mixture gently, by spoonfuls, on this, or else put it into a forcing bag with a plain pipe, and force it out in nice tidy heaps as round as you can get them, any size you wish. Keep each heap well separate from the next, dredge them lightly with icing sugar, place them at once into the oven and leave them till of a delicate fawn colour and nicely crisped. If to be used for filling with cream, &c., lift them out of the oven before the under side is quite firm, and press this into a cup-shape with the back of a spoon, then return the *meringues* to the oven for a little time, letting them stand, this time bottom upwards, to dry the under side properly. (The amateur should be careful to have the upper side properly dry before trying this, or else the reversing its position will spoil the shape, if not the consistency, of the *meringue*.) They are then put aside till perfectly cold, when any filling to taste is put into them, two shells being lightly pressed together sandwich fashion. These shells can be made any time when there is spare egg white on hand, and if packed in air-tight tins will keep good for a long time. These little sweets can be varied *ad infinitum*. For instance, colour half the *meringue* with a drop or two of carmine and leave the rest

white. Now cut out some small cones from any nice cake to taste, place these on the well-waxed tin, and proceed to cover them by forcing out the meringue carefully all round them in a spiral till they resemble snail shells, then finish off as before. The foundation cube can be of any material from cake to almond paste or marzipan, as you please. Meringue also comes in handy for large sweets, of which there is only space to give one example.

*Meringue Pralinée aux Fruits.*—On one or more well-waxed tins force out, by means of a plain pipe and bag, three or more rings of meringue mixture  $\frac{3}{4}$ in. to 1in. in width by 5in. or 6in. in diameter. Dust with icing sugar and bake at once till quite crisp and a delicate fawn colour. Prepare a round of Genoese or crisp pastry, and as soon as the meringues are cold, slip them, one by one, off the tin, paint each quickly with strong sugar syrup (made by boiling  $\frac{1}{2}$ lb. of cane sugar in a gill of water till it “threads,” then flavouring it with essence or liqueur to taste); pile one above the other on the edge of the round of pastry, which should be the same in diameter as the rings, fill up the well thus formed with fresh, canned, or crystallised fruit prepared as for fruit salad, and pile over it all some stiffly whipped cream mixed with *praline powder*, made thus: Melt 4oz. of sugar over a slow fire till it browns delicately, then stir into it 4oz. of blanched and chopped almonds until they, too, are of a rich golden brown. Now spread the nuts on a dish to cool, and when cold crush them to a powder in the mortar and stir it into the cream. If liked, a little of the chopped

almonds may be kept back and stirred in just at the last. This praline can be made with almost any kind of nuts.

If the amateur masters *meringue* making, a very pretty and uncommon dish can be prepared, known as *Mousserons au chocolat* (or mushroom *meringues*). For this make a stiff *meringue* with the whites of four eggs, a pinch of salt, and  $\frac{1}{2}$ lb. of caster sugar; put this into a forcing bag with a plain  $\frac{1}{2}$ in. pipe, and force out on to a well-waxed tin (which should have been warmed before waxing and then allowed to cool) some small rounds to serve as the top of the mushrooms; on another waxed and cooled tin force out some cones of the *meringue* to form the stalks, and bake both of these, after dusting them with icing sugar, in a very slow oven. They will take from three to four hours to cook. When quite dry, lift out the rounds, and on the under side in the centre make a small hole with the point of a knife, and press into this a little royal icing; then brush the under side, as well as the base of the stalk cones, with a little raw white of egg, and dip these surfaces into finely powdered vanilla chocolate. When these are quite dry stick the small part of the stalks into the icing-filled hole on the under surface, and dish these mushrooms round a pile of whipped cream either flavoured with vanilla or mixed with chocolate to taste. These *meringue* mushrooms will keep for some time in air-tight tins. Of course, the success of this dish depends on the neatness with which the mushrooms are imitated.

Next in usefulness to *meringue* comes *nougat*,

which can also be made at odd times and put aside for emergencies. It is prepared thus: Blanch and shred finely  $\frac{1}{2}$ lb. of almonds, and bake till of a golden brown in the oven, turning and moving them well to colour them evenly. Now put  $\frac{1}{2}$ lb. of caster sugar into a pan with two full tablespoonfuls of lemon juice, and let it all boil till of a golden brown; then stir in the baked almonds, let it just boil up, and at once mould in any way you like. To mould them have ready any moulds desired, thoroughly brushed all over with sweet oil, put a portion of nougat on to an oiled slab or flat dish, and press it out thinly with a palette knife, taking care to break the almonds as little as possible. Now line the oiled moulds as thinly as you can with this paste, pressing them into position with a halved lemon (the one used for the juice will do), and trimming them neatly with a sharp knife. Put them away till perfectly cold and firm, then slip them out of the cases by means of a small pointed knife, and store if needful in air-tight tins, putting a small pastry rack underneath them. These cases can be filled to taste with custard, *frangipane*, whipped cream, ice, or iced fruit salad, as you please, and come in very handy on emergencies. If preferred, the nougat can be shaped either in or outside an oiled, plain charlotte mould, and makes an extremely pretty receptacle for Russian jelly, *Crème à la Chantilly*, sorbets, &c. Moulds of different kinds are used for these cases, which may be varied as you please. If liked, the nougat can be battened out very thinly, stamped out quickly with a plain, round cutter; each of these

rounds is wrapped round the outside of well oiled *cornet* tins, pressing them well to the shape of the mould; then slip another tin, oiled *inside* this time, over the paste, and leave them in a cool, dry place till crisp and dry. If liked, the edges of the *cornet* may be brushed over with royal icing and dipped in chopped almonds, pistachios, &c., as you choose, and when this is dry filled up with whipped cream, ice, &c., as you please. The following will show how a pretty dish can be made with nougat:—

*Dauphines au chocolat*.—Prepare a chocolate purée in this way: Bring to the boil one and a half gills of water, 1oz. of icing sugar, and a dessertspoonful of essence of coffee; then dissolve in this 2oz. of best vanilla chocolate, about  $\frac{1}{8}$ oz. of leaf gelatine, and a few drops of essence of vanilla. Line some sandwich (square) moulds with nougat paste made with 4oz. each of sugar and shred almonds, keeping the pan standing in boiling water and only taking out what you want to fill each mould. Trim these and set them aside till crisp and dry, then lift them out of the tins, put enough of the purée into each to three-quarters fill it, then cover (by means of a rose pipe) with a rose of whipped cream, and garnish, if you like, with glacé fruit, or any nice small, fresh fruit dipped in sugar boiled to the crack, and left on an oiled dish till set.

The derivation of the Charlotte has already been given, and probably the variations of the favourite dish of the Princesse de Condé now in use might well astonish that lady. The original is the *Charlotte russe*, which is made thus: Line a plain

round Charlotte mould with a well-oiled strip of paper, trim some sponge cake fingers and fit them all neatly round the inside of the mould to cover this completely, keeping the cut sides inwards, and fill up with stiffly whisked cream, to which you have added sugar and flavouring to taste, together with gelatine dissolved in a very little milk to stiffen it. The proportion is from  $\frac{1}{2}$ oz. to 1oz. of gelatine to the pint of cream, according to the thickness of the cream and the heat of the weather. Many cooks use a gill of any semi-liquid sweet jelly to each half pint of cream, whipping each well first, and then whisking them to the required density together. A round of oiled paper should also be placed at the bottom of the mould to ensure its turning out tidily. A rich custard stiffened with gelatine may be used to fill the mould, the name varying with the custard used. For instance, *Charlotte à la Suisse* is filled with a rich coffee custard, a little whipped cream flavoured with brandy or liqueur being forced out on to the top when turned out with a rose pipe. If chocolate custard is used it becomes *Charlotte à l'Alexandra*, having in this case apricot jam sauce poured over and round it. If filled with vanilla custard, decorated with stiffly whipped cream and fruit dipped in sugar boiled to the crack, as for the *dauphines*, it becomes *Charlotte à la Princesse*; or any gelatinous stiffened or iced gooseberry or other fruit fool can be used in this way, as you please. Slices of cake may be used instead of the finger biscuits, or rounds and strips of nougat paste, or any good crisp wafer may be used, sticking these

with *royal icing* (mix 4oz. finest cane icing sugar with the raw white of a small egg and two or three drops of lemon juice, stir it all together with a delicately clean wooden spoon and use plain or coloured); sugar boiled to the crack should be used for the nougat, and the cases made of this, or the wafers, should be set quite firm before adding in the cream, &c., for the filling.

*Marzipan*, or marchpane, is a kind of almond paste much used abroad for tartlet cases, jam sandwiches, &c. It is well worth the trouble of learning to make, as so many pretty little things can be made with it. To prepare the paste, blanch a pound of sweet almonds with seven or eight bitter almonds, and then pound them in a marble mortar till smooth, adding drop by drop a little rose or orange-flower water to prevent their oiling; then stir this paste with a wooden spoon over a slow fire with 1lb. of caster sugar till it forms a smooth paste that will not stick to the fingers when touched. Now dredge a board with caster sugar, spread the paste thinly on this and cut the paste out to any size or shape desired; then slip these cakes on to a baking sheet covered with clean white paper and well dredged with caster sugar, and bake in a slow oven till of a pale yellow colour. These cakes keep well in air-tight tins. If liked, the paste may be rolled out thinly, cut out in rounds, and each round pressed into a patty pan dredged with sugar, and baked. When cold these may be filled with jam, compote, &c., to taste, covered with *méringue*, and finished in a slow oven till lightly coloured and

crisp. These are known as *tartelettes à l'Abbesse*. Or you may roll out the paste about lin. thick, cut this into 2in. squares, then press them down with the bowl of a wooden spoon, or with a square piece of wood, till they form a hollow with a border all round, pinch this border as you would shortbread, or otherwise decorate, and bake as before. When cold fill up with frangipane or any custard to taste, dust over with caster sugar and serve plain, or browned by passing a red hot shovel or salamander over them. Foreign confectioners at holiday time use this paste to form all sorts of little fruits and vegetables, which are then coloured to taste. The easiest of these to make are *marzipan kartoffeln*, or marchpane potatoes. For this you take lumps of the marzipan when nicely mixed, and roll these between the palms of your hands (well dusted with icing sugar) to the shape of small potatoes, then set these in the oven to dry, after which trim them neatly, cutting little holes here and there with the point of a knife to imitate the "eyes" of the potato; then roll them in very finely powdered vanilla chocolate and put them away till firm.

Lastly, here are a few puddings omitted from the previous list as being a little hard to class.

*Queen Mab Pudding*.—Spread some macaroons with apricot jam, and fill a mould loosely with these in alternate layers with ratafies, and pour over it all a gill of wine, liqueur, or liqueur syrup, and leave it till well soaked. Prepare a pint of very rich custard, dissolve in it  $\frac{1}{2}$ oz. of best leaf gelatine, and strain it all into the mould over the soaked cakes. Put it

aside till perfectly set, then just dip the mould for a minute into warm water and turn out.

*Jubilee Pudding.*—Half a pint of cream,  $\frac{1}{2}$  oz. of gelatine, 2oz. of caster sugar, and 1oz. each of preserved ginger, apricots, cherries, and angelica, with a tablespoonful of ginger syrup. Whip the cream till perfectly stiff, with a tiny dust of salt, then mix in lightly the fruit, sugar, syrup, and lastly the gelatine, previously dissolved in a little water to avoid lumps. Mould in the usual way, turn out, and serve.

*Cerito Pudding.*—Four ounces each of macaroon and ratafia biscuits, quarter pint of sherry, 2oz. of caster sugar, three-quarters pint of milk,  $\frac{3}{4}$  oz. of gelatine, raspberry jam, and crystallised cherries. Fill a china mould with alternate layers of biscuits and cherries, putting a layer of jam between each; then pour over it all the sherry and let it soak. Meanwhile, dissolve the gelatine and the sugar in the milk, and pour it whilst hot into the mould. Turn out when cold.

*Crystal Palace Pudding.*—Rub a dessertspoonful of cornflour smoothly down with half a gill of new milk, then blend it with half a pint of cream; sweeten to taste, and dissolve in it about  $\frac{1}{2}$  oz. of best leaf gelatine, allow it to boil together for ten minutes, stirring it one way all the time; then draw the pan to the side of the stove, and stir into it the beaten yolks of two eggs, with a few drops of any flavouring to taste, and continue stirring it till it is nearly cold. Rinse a tin mould with cold water, press some crystallised halved cherries, and angelica cut into shapes, &c., on the bottom and sides, pour in the mixture

gently so as not to disturb the garnish, and stand it all on ice till perfectly set. It can also be moulded in little dariole moulds, if liked.

Lastly comes *Wassail*, an old Yuletide dish that is extremely difficult to place, for many would call it a drink, whilst others class it as a trifle. Meanwhile, here it is. Into a large china bowl put  $\frac{1}{2}$ lb. of loaf sugar, grate a nutmeg over it, and then a table-spoonful of powdered ginger; pour over this a pint of hot beer, next half a pint of sherry, and lastly five pints of cold beer. Stir this all thoroughly together, then cover down and let it stand for two or three hours. Meanwhile, roast some nice round apples and two or three slices of bread cut into neat rounds; put them into the bowl, and serve. (If liked, cider may be used instead of the sherry.) Another way, and to my mind the best, though certainly more of a drink, is this: Put into a large enamelled pan three pints of best brown ale, one pint of cider (or sherry), 4oz. of sugar, and six or seven cloves. Stir it all together till the sugar is perfectly melted and the whole is all but boiling. Have ready roasted six or seven crab or sour apples, lay these at the bottom of a large punch bowl, dust them well with a teaspoonful of mixed spice, and pour in the hot mixture; float in some slices of lemon, cut through pulp and peel, and serve at once. This is said to be the liquor used in the West Country when the farmers went a-wassailing at Yule round their orchards, as a charm to ensure the fruitfulness of their apple trees.

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## CHAPTER V.

### COMPOTES.

No greater proof of the truth of the saying, "the same thing with a difference," can be given than the difference between the English "stewed fruit" and the French *compote*; the first is doubtless hygienic, but equally, certainly in nine cases out of ten, it is not attractive, and there is considerable excuse for the disgust many children feel for the "rice and stewed fruit" which mothers are so apt to consider "such a wholesome thing for the nursery."

The French compote, on the contrary, consists of fruit nearly perfect in shape and colouring, swimming in a bath of luscious, delicately tinted syrup, equally fitted to enhance baby's rice pudding, or to put the finishing touch of daintiness to a delicate *riz à l'Impératrice*, or *à la Parisienne*. The following recipes carry out the French idea.

*Compote of Apples*.—Take four good apples, eating apples for preference (in France they use the Calville apple, a well-known dessert fruit), halve, core, and peel them carefully, putting each piece as finished into a basin of water strongly acidulated with lemon juice; when all are ready put them into

a large fireproof casserole or a preserving pan, being careful not to crush them together; pour over them a syrup, made with a pound of cane sugar, rather more than a gill of cold water, and the juice of half a lemon; bring them sharply to the boil, then draw them to the side of the stove, and keep them simmering gently till the apples are quite cooked but not mashed, turning them every now and again with a fork, being careful not to prick them. When cooked draw the pan from the fire, and let them rest for a quarter of an hour. Now place them in a basin, turning them with the cored side upwards, and pouring the syrup over them, and leave them till perfectly cold; when you lift them out carefully, and arrange them on the compotier. Turn the syrup they were cooked in into a delicately clean pan, and boil it up sharply till, on lifting it with the skimmer, it will almost at once run over the skimmer in a thick syrup; allow it to cool a little, and pour it over the fruit just as you are about to serve it. The best way to test its readiness is to drop a little on to a plate, and if it jellies it is ready for use. Pears can be cooked in precisely the same way, either treated like the apples or carefully peeled and cored by means of a column cutter. They require, however, somewhat longer to cook, and a larger proportion of syrup. As a matter of fact, by using a little judgment, almost any fruit may be cooked by this recipe.

*Compote of Crab Apples.*—These make a very pretty jelly thus: Wipe the apples carefully without breaking the skin, and do not remove the stalk; prick them

two or three times with a fine needle, place them in a syrup made as below, and simmer very gently till the skin is slightly, but only very slightly, cracked; then lift them out, and boil up the syrup as in the preceding recipe. For the syrup, boil together  $1\frac{1}{2}$  lb. of preserving sugar, half a pint of water, and a gill of maraschino syrup for half an hour, skimming it carefully; then use. The secret of this compote lies in getting the jelly surrounding the fruit very clear and bright. This makes an excellent dish for instant use, but can also be bottled and stored. In this case, however, use half a gill of gin instead of the maraschino syrup, and a spoonful more may be added to each bottle as the fruit is packed. A spoonful or so of maraschino added at the last, when the jelly is strained over the fruit in the compotier, is, of course, an improvement.

*Compote of Apricots.*—Choose apricots which, though completely formed and nicely coloured, are not entirely ripe. Peel them carefully and blanch them for a few minutes in boiling water; as soon as they soften, drain them and place them neatly in a glazed fire-proof pan. Now prepare a syrup sufficient to cover them with the water in which they were cooked, in the proportion of 8oz. to 10oz. of sugar to a gill of the liquid, and boil till the syrup is fairly thick and all bubbled over; then pour it at once over the apricots and let them stand until perfectly cold. The amount of sugar depends upon the sweetness of the fruit.

————— *of Green Apricots.*—Choose the best of the green fruit, when the trees are being thinned,

and scald them in boiling water. Now lift them from the fire and let them stand for a minute or two, covered with a towel—which restores their green colour—when you throw them at once into cold water, and again drain them on a hair sieve. Meanwhile prepare a light syrup with 1lb. of cane sugar to the pint of water, and lay the apricots into this, being careful to have them entirely covered with the syrup; let them boil up, then draw the pan to the side of the stove, and allow the fruit to soak in the syrup three or four hours. When required for use, lift out the fruit on to the compotier, boil the syrup up sharply to the thread, and pour it over the fruit when cold. This compote should be used either the day, or the next day after, it is made, as it does not keep well.

*Compote of Ripe Apricots.*—Halve and peel one dozen ripe apricots, and cook them very gently in a light syrup made with a pound of cane sugar and a pint of water, with either a strip or two of thinly pared lemon rind, or a piece of vanilla pod; they will only take a few minutes to cook, as they must not be mashy. When cooked, arrange them in a pyramid on the compotier, garnishing them with their blanched kernels; boil up the syrup nearly to the crack, and when a little cooled, strain it over the fruit.

————— *of Bananas.*—Peel and halve, or slice, the bananas, place them in a pan with sufficient light syrup to cover them, and allow them just to boil up; then lift out the fruit, and arrange it on the dish; meanwhile boil up the syrup in which they

were cooked almost to the crack, flavour with a spoonful of rum, maraschino, or liqueur syrup, and pour this over the fruit when slightly cooled; remember bananas are too soft a fruit to be more than just boiled up in the syrup.

*Compote of Barberries.*—Choose all the brightest coloured berries and wash them well in two or three waters, afterwards draining them thoroughly; have ready a strong and rather thick syrup, and simmer the fruit in this for from fifteen to twenty minutes, according to its ripeness, then pile on a dish, allow the syrup to boil up once more, and strain it over the fruit.

————— *of Cherries.*—Put into a pan a good handful of caster sugar, and from 8oz. to 10oz. of cherries, whose stalks you have shortened but not removed. As soon as the sugar begins to dissolve, put the pan over a slow fire and toss the cherries over it; let them boil up twice, then pour the whole into a basin, and leave it till cold, when you strain off the syrup; return it to the pan with a little more sugar, and boil it up to a thick syrup but not quite to the crack; then pour it on to the cherries and leave them all till cold, when you dish them on the compotier.

————— —————.—Put into a delicately clean stewpan half a pint of light claret, the thinly pared rind of a lemon, an inch or so of stick cinnamon, 2oz. of caster sugar, half a pint of freshly stoned ripe cherries, and two tablespoonfuls of red currant jelly. Allow this all to boil together till the liquid is reduced to half, then remove the lemon peel and

the cinnamon, and set it aside till cold. Add a small wineglassful of kirsch as you are dishing it. This is excellent if stood on ice before use. Dried or uncrystallised cherries may be used when fresh fruit is not at hand. In this case, however, a drop or two of liquid carmine may be needed to improve the colour, but be very careful when adding this, as if in the least overdone it will utterly vulgarise the dish.

*Compote of Chestnuts.*—The following recipes are equally good for present use or for storing, and as they make a good standby, it was thought best to give both directions.

————— *of Chestnuts au Marasquin.*—Split the skins and roast the chestnuts in the oven. Peel them, put them into a small preserving pan, cover them with a syrup at 20°, and keep them hot on the side of the fire for two hours. Drain off the syrup, add to it a little more sugar, boil it to 32°; when cold, stir in some old rum, pour it over the chestnuts, and serve. Another way: Peel the chestnuts, boil them in cold water with some bran (in a muslin bag) and a lemon cut in quarters. Have ready some ordinary syrup, flavoured with the juice of a lemon and any other flavouring to taste, put the chestnuts in, and stand them aside overnight. Next day boil the compote till it quite thickens; when cold pour it into glass dishes, and serve with a sprinkling of cinnamon.

————— *of Chestnuts à l'Eau de Vie.*—Prepare the chestnuts as for the first compote (above) minus the rum; let them stand in the syrup (in a warm place) for six or seven hours, drain off the liquor,

put the chestnuts into glass pots, mix some good brandy with the syrup in the proportion of one and a half pints of the latter to every half pint of the former; pour it over the fruit, and tie down when quite cold. These will keep right on to the next chestnut season, and even longer.

Another means of utilising a quantity is to make them into *Marrons Confits*: Peel and then boil them so as to be able to remove the thin skin without breaking them, and throw them into a basin containing tepid water slightly acidulated with lemon juice. Make a syrup with sugar (the weight of which must equal that of the chestnuts) and a stick of vanilla; when hot pour it over the chestnuts. The next day drain off the liquor, put it over the fire, and when quite smooth put in the chestnuts and simmer gently. On the third day again put the syrup on first till it is *au boulé*, then add the chestnuts, and let them gently boil till they become transparent. They can then either be dried on wire frames and be kept in tins or be placed with their syrup in pots and preserved thus.

*Compote of Green Figs*.—Put the fresh figs into a basin with enough boiling water to cover them completely, together with the juice and thinly pared rind of one or more lemons (this, of course, must depend on the quantity of figs), and let it all stand till perfectly cold. Now for every pound of fruit boil 4oz. of coarsely crushed (cane) loaf sugar in half a pint of water till the sugar is quite dissolved, then drain the figs and lay them into this syrup with a sliced lemon freed from pith, and simmer all very

gently together till quite tender. Let the figs get perfectly cold in the syrup, then arrange them in the dish and strain the syrup over them.

*Compote of Figs (Unripe).*—Prick the figs in four or five places with a sharp-pointed knife, throwing each as done into cold water. After a few minutes lay them in a pan with a little water and simmer them steadily for thirty minutes till perfectly tender. Now lift them out with a skimmer and leave them in cold water for a little while till quite cold, then take them out and drain well. Arrange these figs neatly in a glass dish, and pour over them some sugar syrup boiled to the crack, and serve plain or garnished with crystallised cherries and strips of angelica. This is an excellent way of utilising the second crop which so seldom ripens in this country. The syrup poured over them at the last may be flavoured to taste with vanilla, lemon peel, or liqueur, as you please.

———— *Figs (Dried).*—Stir over the fire 4oz. of sugar with the thinly pared rind of a good lemon and a pint of cold water till the sugar is quite melted, then draw the pan to the side of the stove, lay in 1lb. of good dried figs, and let it all stew together very gently for two to two and a half hours. As soon as the figs are perfectly tender, add to them a short gill of port wine (or ginger wine) and the strained juice of one lemon, draw the pan off the fire, and leave it all till quite cold, then dish the fruit and pour the syrup over them. French plums also are excellent cooked thus, but the wine should then be claret.

*Compote of Filberts.*—Crack the shells carefully and place the peeled kernels on a plate with a good squeeze of lemon juice over them. Prepare a syrup boiled to  $32^{\circ}$ , and flavoured with noyau; shake the nuts from the juice, pile them on a dish or in a pastry case, and pour the syrup over them, and serve.

———— *Gooseberries.*—Top and tail two quarts of good green gooseberries, and throw them when done into a panful of boiling water on the stove; leave them in this for two minutes, then drain them off. Boil 2lb. of caster sugar in half a pint of cold water till clear, skimming it very carefully, then put in the fruit and simmer it till tender but not cracked. As soon as they reach this stage lift them out with a skimmer, and arrange on a dish. Meanwhile boil the syrup till on dropping a little on a plate it will jelly, then lift it off, let it cool for a minute or two, and pour it over the gooseberries. Serve when perfectly cold. A liqueurglassful of maraschino or maraschino syrup poured over the gooseberries before adding the jellied syrup is a great improvement.

———— *of Grapes.*—Choose nice ripe grapes, either black or white, and remove the stalks carefully, so as not to tear the berries. Now drop them singly into syrup boiled to  $22^{\circ}$ , and let them simmer very gently, but without boiling, for a minute or two. Then drain off the syrup gently, dish the fruit, boil up the syrup, and when cool pour it over and round the grapes.

———— Take from 2lb. to 3lb. of grapes when the vines are thinned (they should not be too small), and put them into a preserving pan with two quarts

of water, and keep it over a slow fire (but without even simmering) till the fruit turns yellowish. Now lift them out with a skimmer and drop them into cold water. If liked, you can now cut open the grapes and remove the seeds when cool, then return them to the preserving pan with the water in which they were blanched, and let them stand over the slowest possible fire till they recover their green colour. Now lift the pan from the fire, set it in a cool place, cover the fruit with vine leaves and leave them till next day. Then drain the fruit off through a sieve and simmer them for two or three minutes in a thin syrup, then again let them stand till next day, covered with fresh leaves. Next day pile them up in a pyramid, and serve with some of the syrup round them.

*Compote of Melon.*—Peel and slice the fruit and remove the seeds. Let the slices simmer for fifteen minutes or so in enough sugar syrup to cover them, with an inch or so of cinnamon if liked. Now lift the pan from the fire and leave the melon to soak for three or four hours in the syrup, then arrange the slices neatly, pour the syrup over, and serve.

————— *or Kalteschaale.*—Peel and slice a melon thinly, arrange the slices on a glass dish, strew them generously with caster sugar, and squeeze the juice of three lemons over them. Leave the dish in a cold place for two or three hours, mix a pint of white wine with half a pint of water and pour it over the fruit. Serve at once.

————— *Nectarines.*—Peel, halve, and stone some nice, but not too ripe, nectarines, and cook them till

perfectly tender, but not broken, in sugar syrup boiled to the thread. Then arrange the fruit on a dish, add a drop or two of green colouring and a wineglassful of maraschino to the syrup, and pour it over and round the fruit.

*Compote of Oranges.*—Remove the rind from six or eight oranges as thinly as possible, remove all the white pith from the fruit and divide it into its natural sections; boil  $\frac{1}{2}$  lb. of sugar for five minutes in half a pint of water, then lay in the orange pieces carefully, and boil five minutes more. Now lift the fruit on to the dish, pour a liqueur-glassful of curacoa over it, then strain the cooled syrup over it and serve. Good hot or cold, iced especially.

———— Put the thinly pared rind of five or six oranges into half a pint of water with 6oz. of loaf sugar, and boil up till the sugar is dissolved, then add half a pint of white wine; remove all the pith from the oranges and slice them fairly thinly; arrange these slices on a dish, strewing each layer with blanched and chopped almonds, pistachios, or dessicated cocoanut, and a generous allowance of caster sugar, garnish with the blanched peel, pour the syrup over, stand it all on ice for several hours, then serve.

———— *Peaches.*—Peel, halve, and stone the fruit, simmer them in a thin syrup till tender, and let them stand in the syrup till cold. Now drain and arrange the fruit; add a little more sugar to the syrup, boil it up to 30°, and when cool, pour it over the dish. If the fruit is very

unripe it is well to blanch it before simmering it in the syrup. Of course, a little liqueur may be added, if liked, or liqueur syrup may be used. Another way is, after cooking the fruit in the syrup and lifting it out on to the dish, to boil the kernels, blanched, with the syrup till the latter is pretty thick, then season with strained lemon juice to taste, stir it well together and pour it when cooling over the fruit.

*Compote of Peaches à la vanille.*—Peel ten or twelve ripe peaches, press through a sieve, put the purée into a small copper pan, with one wineglassful of vanilla syrup, and some clarified gelatine. Stand this on some ice, and whip till it thickens; put in a liqueurglassful of kirschwasser and one of vanilla liqueur, finally whip in about half a pint of cream. Pour this mixture in a jelly mould, stand it in a vessel well packed in with broken ice and salt; cover, and let it stand for an hour; turn out and serve.

*Another way.*—Halve some peaches (not too ripe), throw them into hot water so as to ease the removal of the skin; arrange them in a shallow saucepan, and just cover them with syrup flavoured with vanilla. Meantime crush a few smaller peaches, so as to have half a tumblerful of marmalade; put a little of this on one side, mix the remainder with an equal quantity of syrup and half a stick of vanilla; boil, and keep in a warm place. Line a small mould with thin pastry, cover with buttered paper, and bake in a slack oven. Turn out the pastry, set it on a dish so that it will act as a receptacle, spread some of the marmalade at the bottom of the same, strain the

peaches, and arrange them in the middle *en pyramide*. Garnish the dish with preserved fruits—cherries, angelica, pistachios, etc., and cover the peaches with a small quantity of whipped cream flavoured with vanilla. Serve and send up in a saucebowl the rest of the purée or marmalade, mixed with a small glassful of vanilla liqueur, and slightly coloured with carmine. *Another way*.—Simply boil the fruit till tender, peel them carefully, strain them, and lay them on a clean cloth to dry. Make a fairly thick syrup, put in a stick of vanilla, place the peaches in carefully; let it boil up two or three times. Serve hot or cold; if the latter, half a pint of cream is generally whipped, flavoured with vanilla, and heaped over the peaches. The canned fruit can be used for this.

*Compote of Pears*.—Peel, core, and quarter the pears if large, halve if medium, or simply peel and core with the column cutter if small. Blanch them for a minute or two, then finish off precisely as described for the apples. The great point is to have the syrup right. For ripe fruit cook it to 31° or 32°, if still rather green to 34° to 36°.

———— Choose fine large fruit before it is absolutely dead ripe, pick the fruit all over, and blanch them in boiling water till a pin's head will pierce the pears; then drop them into water slightly acidulated with lemon juice, pare off the rind very thinly, and again prick them to the core, dropping each, as done, into more acidulated cold water; leave them whilst you prepare a syrup by boiling 2lb. of sugar in a pint of water until, on dipping your finger and

thumb into cold water and then into the sugar, the latter forms a small thread as you expand the finger and thumb; now drain the fruit well on a sieve, after which add it to the syrup and let it just boil up once, then lift the pan off the fire, remove the scum carefully, and pour the fruit, &c., into an earthenware pan. Next day drain off the syrup, add a little more sugar, and boil till it will form a somewhat longer thread, and again boil up the fruit once. Repeat this process for four days more, and on the fifth day boil the syrup till you can stretch your finger and thumb as wide apart as possible without breaking the thread. Now boil up and use, or pack the pears carefully into wide-mouthed bottles, cover over with this boiling syrup, and cork down at once. Be careful to store them in a dry, cool place, for heat will make them ferment, whilst damp might turn them mouldy. For "red pears" you proceed in exactly the same way, only adding just sufficient carmine or cochineal to colour them faintly. These make capital winter dessert fruit as they are, but if liked glacé, need only to be drained from the syrup, and placed on wire grills or trays in the oven until the fruit is dry and the sugar crystallised.

*Compote of Pears.*—Peel some pears very thinly and evenly, keeping them nicely in shape, and remove the core with a cutter from the thick end, not cutting the fruit through. Now simmer them in a little weak syrup coloured with a drop or two of cochineal or carmine. Drain the pears from the syrup, fill up the holes in the centre with strawberry jam, stamp out rings of angelica, place one of these over each

opening of the pear, and set a candied cherry on each, after tossing them in a little hot syrup. Arrange the pears neatly, upright, flavour the syrup with vanilla, lemon juice, or liqueur to taste, and pour it round the fruit.

*Compote of Dried Pears.*—Soak in cold fresh water for several hours, then place the fruit into a pan with plenty of water and cover down the pan; let them come to the boil, then simmer them very gently till soft, when you drain off most of the liquid, sweetening the rest rather generously, add a piece or two of thinly pared lemon rind, add as much claret or port wine, and simmer it all together for ten minutes, then dish when cool with the syrup strained over it all. Dried apples can be made into a compote in the same way, only use white wine instead of red.

————— *Pineapple.*—Peel and halve the pineapple vertically, and then slice each half horizontally; place these slices into a cold syrup of 25° strength, and let them soak for several hours. After this, strain off the syrup, boil it up to about 32°, and pour it over the fruit when cold. If using tinned pineapple drain it off carefully, adding sufficient syrup of 25° strength to its own liquid to cover it well, then boil this all up sharply together to 30°, let it cool, pour it over the fruit, and stand in a cool place for two hours.

————— *Plums.*—Remove the stalks and prick the plums with a needle right through to the stone, then drop them gently into a large panful of syrup (20°) and simmer gently for five minutes or so. Now turn it all into a basin and leave it till

cold, then arrange the plums in a dish; boil up the syrup to  $30^{\circ}$ , and pour it when cooling over the plums, adding at the same time a glassful of noyeau. The large yellow plums (*mirabelles*) and greengages are especially good prepared in this way.

*Compote of Pomegranates.*—Halve four or five good pomegranates, removing all the seeds; crush some small ones and wring from them all the juice you can, adding to this juice an equal amount of water and 4oz. of sugar, and stir it all together over a slow fire till quite thick, then let it stand till cold. Arrange the halved fruit on the dish, sprinkle them with orange-flower water or maraschino, as you please, and pour the cold syrup over all, and serve.

————— *Prunes.*—Put 1lb. of nice prunes into a pan with a gill of water, from half to one gill of claret or port wine, and 1oz. caster sugar. Bring this all very gently to the boil, then simmer it at the side of the stove for ten minutes; drain the prunes over the pan to let their juice run back into it, arrange them neatly, garnishing them with their blanched kernels or one or two shred bitter almonds, pour a glass of cherry brandy over all, and when it is cold pour over it the syrup, and serve.

————— *Quinces.*—Quarter four nice large quinces, peel them, and remove the cores with a small teaspoon, then blanch them for a few minutes in boiling water acidulated with lemon juice. As soon as it has boiled up well draw them to the side of the stove and simmer them gently till they yield when pressed with the finger; then drop them into cold water, drain well, and arrange them in a

preserving or other pan, pour over them sufficient syrup (25°) to cover them, and cook them steadily for fifteen minutes; then draw the pan to the side of the stove and let them soak for twenty minutes in the hot syrup. Dish them neatly and strain the syrup over and round them.

*Compote of Raisins.*—Pick the raisins (or muscatels) well over, stone them, lay them in enough water to cover them, add a liqueurglassful of brandy, a bay leaf and sugar to taste. Bring this all to the boil, let it simmer *very* slowly till the raisins are swollen and soft and the liquid is nearly all absorbed, then serve as an accompaniment to any nice shape. If liked a little syrup flavoured with brandy may be poured over them at the last to moisten them. Very dry raisins, or figs, may be treated thus with excellent effect, and so can very dry and otherwise unusable prunes or plums, but in this case use half claret, half water, and flavour with kirsch liqueur or syrup.

———— *Raspberry.*—Put 1lb. of raspberries into a pan with a little lemon juice and sufficient weak syrup to just cover them, simmer them at the side of the stove for two or three minutes, then drain off the berries carefully and dish them. Boil up the syrup to the thread, flavour to taste, and pour it over the fruit.

———— *Rhubarb.*—Wipe and cut into two-inch pieces some nice thick rhubarb, and throw them at once into fast boiling water acidulated with a little lemon juice. Three minutes ought to cook them till tender but not broken. Now drain off the water, add

to this enough sugar to make a weak syrup, boil it up with a bay leaf or a bit of vanilla pod, and when cool pour it over the rhubarb. The secret of this lies in the careful boiling.

*Compote of Strawberry.*—Pick and stalk 2lb. of fine fresh strawberries, and prepare a 36° syrup, and pour this over them pretty nearly boiling; let them soak in this in a warm place for a few minutes, then lift them out, dish them, sprinkle generously with maraschino, and finally pour over them when cool the syrup previously boiled up sharply till very thick. This compote is particularly good if iced.

————— *Walnuts.*—Choose the nuts as soon as they are fully grown and before the outer cover turns black. Quarter the nuts with a sharp knife, and extract the kernel by slipping the knife point round the inner side of the shell. Remove all skin or white pith from the nuts, and throw them into cold water acidulated with lemon juice. When all are done, drain them well, pile them up on the dish, and pour over them a strong syrup well flavoured with noyau.

*Russian Compote.*—Peel, core and slice two large pears and two or three apples; slice down one quarter of a pineapple, and divide two or three oranges (after removing the peel, pith, and pips) into sections, arrange all these fruits in layers, dusting them well with caster sugar and essence of vanilla, then cover over the dish, pack it in ice, and leave it closely covered for one or two hours. Now drain off the syrup that will have run from them, mix it with three or four tablespoonfuls of kirschwasser, and one

of brandy, and pour it all over the fruit again and serve.

These compotes may be served as dessert dishes, or as accompaniments to various puddings, cakes, &c., or they are delicious as fillings for *flans*, *St. Honorés*, or lastly, for *fruit toasts*, made as follows: Slice down some milk bread or some stale sponge cake, and stamp it out into neat rounds; butter these rounds on both sides with fresh butter and fry a golden brown, then drain and dish either *en couronne* alternately with the fruit, pouring the liqueur-sweetened syrup round and in the centre, or dish a spoonful of the compote on each; boil the syrup till reduced as thick as you can get, pour it over the toasts and serve these either hot or cold with an accompaniment of whipped or iced cream. Canned fruit can be used also in the same way for these toasts.

*Syrup to Boil.*—If you like compotes, it is well to keep a stock of syrup on hand, as then it is easy enough to prepare fruit just as they come into season. A syrup gauge is always a convenient thing, but in an average household is not a necessity, as it is fairly easy to arrive at a rough, approximate average as follows: Put into a pan 2lb. of cane loaf sugar, with a pint of water, and stir it over the fire till the sugar is completely dissolved. Watch it from the moment this happens, and as soon as it bubbles all over and looks quite creamy it has reached from  $18^{\circ}$  to  $20^{\circ}$ ; when it has boiled exactly five minutes from the start, it will have reached  $26^{\circ}$ ; at the end of ten minutes,  $28^{\circ}$ ; at the end of fifteen minutes,  $30^{\circ}$ ; at

the end of twenty-five minutes,  $32^{\circ}$ ; at the end of thirty-five minutes,  $34^{\circ}$ , and so on, gaining a degree with each five minutes' boiling. It may be mentioned that full directions for sugar boiling are given in the Book of Ices, which forms No. 2 of the "*Queen Cookery Books*," and the size of these little manuals prevents the repetition of long directions, already given.

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## CHAPTER VI.

### BONBONS, CREAMS, &c.

It is perfectly possible, granted good will, intelligence, and a fair capacity for taking pains, to turn out very nice sweets and bonbons, as welcome for desserts as they often are at bazaars, in the country especially, where anything the least out of the common is a real Godsend. Moreover, few things are better suited to the amateur, who can afford the time, and possesses instinctively artistic talent enough to ensure dainty results. Such home-made things cost far less than the same if bought, for the skill, time, and patience required in their manufacture are far the largest factors in the price charged for such articles. Moreover, there is an individuality about home-made sweets which is bound to increase their charm, when we are all so keen after unconventionality and variety.

The plant required may be of the very simplest, so long as a stove of some kind is available, for one cannot recommend the invasion of the kitchen by amateurs, if in any way to be avoided. Almost any good oil stove will answer, whilst a gas ring is perfectly charming if the expense involved need not

be considered, as it is cleanly and easily managed. (Personally I pin my faith to the Primus stove, with the convenient little range now to be had with it. It is as accommodating as the oil stove and as manageable as a gas ring, and, if properly treated, has little if any smell.) One point, however, should be sternly insisted on, and that is that the amateurs should clean as they go. This is a lesson that cannot be too early and too strictly enforced on this class of cooks, to whose ignorance and carelessness in such matters is chiefly due the objections servants have to ladies in "their kitchens." Abroad, in Germany especially, cooks look on their mistress's appearance in the kitchen at any time of emergency as natural, and, indeed, to be counted on, and no greater contrast can be offered than that between an English kitchen, after "the young ladies" have been, to use the cook's vernacular, "housing round" to air their latest school-of-cookery notions, and a German *küche* when the *gnädige frau* and *fräuleins* have been assisting at the preparation of the *Weihnacht's feste* delicacies. In the former a heated and dishevelled cook is left, a culinary Marius, amidst a chaos of dirty cloths and dishes, surrounded by burnt and otherwise damaged tins and pans, in a sultry atmosphere redolent of burnt sugar, spilt milk (generally upset on the hot stove, and what the smell of that is only the initiated realise), and a heterogeneous flavour of spice, essences, liqueurs, &c., all left uncorked and unstoppered, to waste their sweetness on the air. In the latter, a delicate fragrance of delicious compounds, drying on wire

racks under sheets of white paper, neatly stacked on a side table, the stove all but immaculate, and all the utensils and material used carefully replaced in proper condition in their respective places. Remember, a German *hausfrau* uses china jars of first-rate manufacture and dainty shape, each with its contents duly inscribed on it, as storing places for the various condiments in use, the said jars forming no unimportant part of the kitchen decoration (fancy "the good plain cook" and the "young ladies" of England trusted with Minton or Derby jars to hold their sugar and spice!), and seldom condescends to touch anything save copper or bell metal, or delicate fireproof porcelain, in her cooking operations. However, to proceed with our sweet making. Having settled on the stove, you must provide a strong iron, or preferably copper, pan to boil the sugar in, a small saucepan with a lip or spout, various tins for setting such things as toffee, hardbake, caramels, &c., a marble slab for pouring the mixtures out on (this is not indispensable, as a large flat dish may be used, but if the home manufactory is to be a success it is well worth its cost), a few odd plates and dishes, some clean or new wooden spoons, a knife or two (especially a palette knife), a strong pair of scissors, and, if possible, a good thermometer. This is a very fairly complete outfit, and, honestly, in the beginning much may be done with an old, but delicately clean, iron saucepan, two or three baking tins, a large dish, and a wooden spoon. I simply give the full list to show that for a complete fit-up the cost need not be alarming.

The recipes are given alphabetically, with the exception of two or three, the making or management of which must be first of all mastered. First comes *French cream*, or *fondant*, which is the basis of almost all French bonbons. For this, put into a bright tin pan 2lb. of cane icing sugar (here let me observe that unless first-class sugar is used, the manufacture of home-made bonbons should not be attempted; personally, I am prejudiced—or patriotic, as you will—enough to think nothing but pure West Indian cane sugar should ever be used for this purpose), with half a pint of hot water, and bring this sharply to the boil; then allow it to boil steadily for eight minutes without touching or stirring it; as soon as it begins to look thick, test it by dropping a little from the spoon, and if it threads, lift the pan from the range, and rub a small spoonful of the mixture against the sides of a basin. If it becomes creamy and balls easily between the fingers, pour the whole into the basin and beat it up sharply with a large spoon or china pestle till it becomes a smooth kind of pomade like cold cream, and, as it cools, stir into it whatever flavouring (and also colouring if any) you intend to use. If the sugar is not sufficiently cooked to ball easily, replace it on the fire, watching it carefully for a minute or two till it reaches the desired temperature. If, on the contrary, owing to accident or inattention, it has overboiled and become sugary, add a few spoonfuls of water, return the pan to the fire, and begin afresh.

It is well to begin making this cream in very

small quantities at first till perfection is attained, as, though easy to describe, it requires close attention and much quickness to get it perfectly right. When, however, the secret is mastered it may be made in the quantities given above, or even larger ones (only remember, the larger the quantities, the quicker must be the work!), as it keeps well for a considerable time if stocked in a closed jar. When required for use this jar should be stood in a pan three parts full of boiling water, and stirred carefully till melted to the proper consistency. It is quite worth while to master the art of *fondant* making, as so many delicate sweets can be made with it. For instance, pour a little fondant into a basin (standing in hot water), and flavour to taste with any liqueur or essence you please, colouring it to suit the flavouring; thus, for chartreuse or essence of peppermint, colour the mixture a faint green, roll it on the slightly oiled slab into a long roll rather thinner than your little finger, and cut it with the scissors into  $\frac{3}{4}$ in. lengths; these, when dry, will give *peppermint creams*; if coloured a soft violet with "damson blue" vegetable colouring, and flavoured with violet syrup, it makes a very delicate bonbon, especially if a crystallised violet be pressed on to each; or use a drop or two of carmine, flavour with rose-water or maraschino, and garnish with crystallised rose leaves; in short, you can vary these fondants to suit any decorations you require. *Nut creams*, again, are delicious, and very easy to make when French cream presents no difficulty. Melt a little of the fondant till fairly thin, flavour

to taste with coffee, liqueur, or any spirit, stir into it as many blanched and chopped nuts as it will take up, and leave it till stiff, when you dip each piece into semi-liquid fondant, and set it aside till dry, the covering fondant being coloured and flavoured to taste. *Crèmes en surprise* are made by patting out some good French cream into a sheet about one-eighth of an inch thick (or it may be rolled out with one of the "Isobel" china rollers, produced by Messrs. Combe, of "Combe's Eureka Flour" fame); now cut this out in tiny oblongs, and on each lay a strip of any nice glacé or dried fruit, such as pineapple, ginger, apricot, &c., fold the fondant over it into a sort of small sausage shape, and leave till set. Glacé cherries, tiny *chinois* (small glacé green oranges), little cubes of rather stiff fruit jelly or marmalade, &c., may all be made up in this way by quick and neat fingered workers. Needless to observe, that the covering fondant should be coloured and flavoured to suit. Dates and French plums can be converted into most festive dessert sweets by stoning them, inserting a roll of daintily coloured and flavoured fondant into each, pressing the fruit well round the cream, and either leaving it plain or dipping it in sugar boiled to the crack to *glacer* it. Of course, colour must be studied, as the contrast between the fruit and the roll of fondant showing at each end constitutes much of the beauty of the sweet. For instance, peppermint, pistachio, or chartreuse-flavoured green fondant suits the plums, rosewater and pink icing the dates, &c. *Walnut creams* also may be made by breaking off

pieces of fondant and patting them out between your hands till about the size and twice the thickness of a florin, then press a carefully shelled and halved walnut kernel on to each side, leave them till set, when they are dipped in sugar boiled to the crack. The fondant may naturally be coloured and flavoured to taste, coffee-flavoured fondant being very nice for this purpose. In short, there is no end to the variety that may be obtained in this way. One of the prettiest of these fondant sweets is the *Crème panachée*, sometimes known as *Neapolitan cream*. For this, take three equal parts of French cream, and colour and flavour each differently; say you leave one white, flavouring it with essence of vanilla; colour the second with carmine, perfuming it with rosewater; and flavour and tint the third by mixing into it sufficient finely powdered unsweetened chocolate. Take the white fondant in a ball and pat it out with the palm of your hand on the oiled slab till about  $\frac{1}{2}$  in. thick, moistening your hand with spirit or alcohol of some kind, if the cream does not work easily; then prepare the pink and brown fondant in the same way, and press the three layers one on the other till they form a compact mass, trim this neatly into a nice square cake, and either slice this down through the three colours, or cut it into cubes, as you choose.

*Chocolate, to Melt.*—For this use the unsweetened, so-called “baker’s chocolate.” Place a cake in an earthenware basin and set this in the oven till the chocolate is melted (mind it does not actually cook).

and, when ready, stand the basin in a panful of hot water to keep it at the right temperature.

*Extract of Coffee.*—This may be bought, or very strong black coffee may be used; but if extract must be home-made, proceed thus: Fasten a doubled piece of rather loosely woven muslin over a small basin and place on it a tablespoonful of freshly ground coffee, then pour on to it slowly half a gill of absolutely boiling and fresh-boiled water, and let it run through. When all the water has filtered through, pour another half a gill over it, and this will produce the extract required. The basin containing the coffee should be stood in a pan of warm water to keep it the right temperature. As a matter of fact, this is an excellent way of making café noir if desired very strong. Remember that when any spirituous flavour is desired for coffee extract, glaze, &c., either liqueur brandy or maraschino should be used.

*Sugar to Boil for Glazing Sweetmeats.*—Dissolve over the fire half a pound of sugar in a gill of water, and after it is thoroughly dissolved draw the pan to the side and skim it thoroughly; then boil it up again till on dropping a small quantity into cold water it drops to the bottom with a little tinkle like a piece of glass. This is called boiling sugar to “the crack.” If boiled a little longer it will assume a faint straw colour, when the pan must at once be lifted from the fire and a little lemon juice or a very few drops of essence of lemon should be added to it, to prevent its graining. This is called the caramel stage, and if left to cook longer it becomes a deep rich brown, known as caramel brown (when it is

used for colouring sauces, creams, &c.), whilst a very little more boiling brings it to a black shade, when it is burnt sugar, a thing some cooks use for colouring soups, &c., though it is a mistake, as it is very apt to give a harsh, acrid taste to anything to which it is added. The previous stage is amply sufficient for colouring.

*Starch Moulds.*—These are used for cream drops, chocolates, &c., and are not at all difficult to prepare. Fill a shallow box (one of Cadbury's shallow chocolate cream boxes answers capitally) with very finely powdered and sifted starch, shake it down till even, and level the surface over with a smooth piece of wood or the back of a knife; then press a mould of any shape into this, making the impressions even and at regular distances, with a fair space between each. Confectioners use moulds of all sorts and shapes, but for home manufacture buttons of various sizes will answer extremely well. The wooden moulds used by dressmakers for covering with stuff are specially suitable. A button mould the size of a shilling is excellent for peppermint or lemon drops.

*Abricotines.*—Pound  $\frac{1}{2}$ lb. of blanched and dried almonds with the whites of one or more eggs till it forms a perfectly smooth paste, then mix it with  $\frac{1}{2}$ lb. of good apricot jam, and stir it all over the fire in an enamelled pan, dusting it now and again with caster or icing sugar, till dry enough to roll out or to shape in moulds well dusted with flour and sugar, or in your flour-dusted hands. Any nice jam, if sieved to the consistency of apricot marmalade and freed from seeds, can be used for this sweet, which

is also delicious if, when set hard, it is coated either with fondant or melted chocolate. It is well to warn beginners that, though excellent for their cleanliness, enamelled pans burn very easily, and chip, in either of which cases they are spoiled, so they need heedful watching.

*Acid Drops.*—Pour on to  $\frac{1}{2}$  lb. of sugar just enough strained lemon juice to dissolve it, and then boil it to the consistency of thick syrup. Drop this from the lipped pan in round drops on to an oiled dish and set in a slack oven to harden, dusting it as it sets with a little icing sugar. Any fruit juice can be used in the same way instead of the lemon.

*Acidulated Drops.*—Grate the yellow part of the rind of three good lemons on to a big lump of loaf sugar, scraping off the surface of the sugar as it becomes yellow; then, when all the yellow part is grated off and the sugar scraped off, mix with it a tablespoonful of fine sieved flour, and work it all to a light paste with the white of an egg. Cover a baking sheet with white paper, drop the mixture in little drops on this, and bake till crisp but not coloured. Another way is to mix together icing sugar and strained lemon juice to a thick paste, and stir this over the fire till hot yet not boiling; then drop this mixture with a small stick in little drops on a bright tin, and leave them till quite cold, when they are to be lifted off and dried in the oven on sieves.

*Almonds, Caramel.*—Dissolve a good cupful of sugar over the fire without any water; then draw the pan to the side of the stove and drop into it one

by one a cupful of almonds previously shelled, but not blanched. When well coated with the sugar, lift them out and set them on oiled tins or dishes to harden. Either very good salad oil or sweet almond oil may be used for oiling the tins or dishes, and is to be preferred to butter, as it flows more freely and regularly.

*Almonds, Chocolate.*—Blanch and thoroughly dry the almonds, then dip them one by one into melted vanilla chocolate, and place them on oiled plates to set.

————— *Harlequin.*—Coat the almonds as above with chocolate, then, when this has stiffened but not quite set, roll the almonds in vari-coloured “hundreds and thousands,” and leave till quite hard.

————— *Creamed.*—Have ready some fondant coloured a very pale almond green, and flavoured either with essence of almond, or noyau; break off pieces of this and make it, in your hands, into the shape of rather large almonds, then press a blanched almond half-way into the side as if bursting from its shell, and leave till set.

————— *Liqueur.*—Blanch bitter almonds or the kernels of apricots, peaches, &c., and let them soak for an hour in the water; then drain them well, and drop them into a bottle filled with liqueur diluted with a little water (the water makes the nuts imbibe the liqueur quicker), corking them down very closely. Let them steep for fully a fortnight till thoroughly saturated, when you drain them. Dry in a slack oven for a little, then dip them singly into melted chocolate.

*Almonds, Pralinés.*—Dissolve 1lb. of loaf sugar in half-pint of water till it becomes a syrup, then drop into this 1lb. of blanched and dried almonds, and cook till the sugar begins to colour; now stir the almonds well with a new wooden spoon till they also colour and the sugar has almost all boiled in, then lift out the almonds on to a sheet of white paper, and dry in a slack oven. Mind the almonds do not touch. A little caster sugar may be sifted over them as they are drying.

————— *Soufflés.*—Choose fine, heavy nuts, and blanch them carefully; then dry, well mince, and pound them to a smooth paste, adding alternately the white of an egg and a spoonful of flour till you get it to a light, smooth and easily worked paste. Shape this paste with your fingers as much as possible to the size and shape of the original nuts, then place them on sheets of white paper, and bake a light golden colour in a slack oven; now lift them out, remove the paper, and set them on a dish, strewing them with finely powdered sugar, and leave till firm. This recipe, like, indeed, all those given for almonds, is quite as good, if not better, made with cob, filbert, or hazel nuts.

————— *Sugared.*—Blanch and dry the almonds well; put a small piece of butter in a pan, say a full ounce for the 1lb. of nuts, with, for this quantity, a good dessertspoonful of powdered sugar, and lastly add the almonds; set the pan into the oven, and keep them stirred now and again lest they should burn. When crisp and of a golden brown they are done. *Devilled and Salted Almonds* are made in the

same way, only substituting Cayenne or Nepaul pepper or salt for the sugar. All kinds of nuts may be prepared by these directions.

*Almonds, Sugared à la Russe.*—Boil a cupful of sugar with a quarter of a cup of water to the thread, then throw in the previously blanched and dried nuts, and cook in the syrup till they brown delicately, stirring them all the time; now lift the pan off the fire, keeping its contents stirred, till the syrup “sugars” or turns back to sugar, some of which will stick to the nuts as they dry. This is a Russian recipe, and is used principally for cob and hazel nuts.

———— *Zephyrs.*—Put into a soup plate, or other deep dish, a tablespoonful of orange-flower water, the whites of two eggs, and add to it gradually enough cane icing sugar to bring it to the consistency of pretty thick royal icing. Now stir into this as many chopped almonds as the icing will take up, then drop little lumps of this mixture rockily on white paper, and finish off precisely like the soufflé almonds. The nuts, which may be of any available kind, should be cut as fine as the head of a large pin.

*Angelica Dragées.*—Cut some candied angelica into diamond shapes and place these in a long-handled shallow stewpan, having only a single even layer of the fruit, and set this pan over a very slow fire till heated through; have ready a syrup made of 2lb. of sugar to a pint of water, in which you have dissolved 1oz. of gum arabic. When the pan and the angelica in it are quite hot, but not burning, pour a portion over the fruit, not too thickly, and shake the pan over the fire till the syrup has all dried into the

angelica. Then turn it out on to a rack on a sheet of paper and clean out the pan, and repeat the same process six or seven times more, as may be required to coat the angelica well, always remembering to drain the latter and to clean the pan between each coating. At the last turn the angelica out on to a reversed sieve, and dry thoroughly, not too close to the fire. The syrup can be flavoured to taste. Any candied fruit can be done thus.

*Apricot Knots.*—Have ready some very stiff apricot jam, and turn it out on to a baking sheet, dusting both the latter and the jam lightly with caster sugar, and set it in a very slow oven to dry, which will take a good time. When dry cut it out with a love-knot cutter, or cut it into strips and twist these with your fingers into love-knots, then place them on trays and dry them in a very slack oven. Any jam will do for these sweets. The trimmings from the love-knots can be lightly pressed into balls and dipped into fondant, when they make delicious bonbons. (Few people, by the way, seem to know what excellent and most inexpensive apricot jam can be made from the apricot pulp in tins obtainable at most good grocers.)

*Black Currants Glacés.*—Lift some fine large currants from either compote or jam in which they have been cooked whole; drain them, then dip them singly into Royal icing, or fondant if preferred, and set aside to stiffen. These sweets are so good they quite deserve the trouble they give. They may also be strung on a thread and so dipped into the icing. All kinds of cooked berries can be treated by this

recipe, which is Russian, but the acid of the black currants or other sour-sweet fruit is nicest.

*Bull's Eyes*.—Put into a pan rather over  $1\frac{1}{2}$  lb. of loaf sugar, half a drachm of cream of tartar, and half a pint of water, and boil this all to the crack. Now pour it all on to the oiled slab or a dish, cut off a small piece and pull it till it becomes a rich creamy white; to the rest of the boil add a quarter of a teaspoonful of tartaric acid, a little yellow colouring, and a few drops of essence of lemon. Mix these all well together, then place the pulled part, drawn out into lengths the size of your finger, on the rest of the boil at about inch intervals. Now fold it all over, bringing the two ends together to show the stripes at both sides, cut it across in strips, then cut these into pieces, and roll each into a round in your hands. Of course, like all other sweets, peppermint essence or vanilla, or any flavouring to taste, may replace the essence of lemon.

*Butterscotch*.—Put into a pan  $\frac{1}{2}$  lb. brown (cane) sugar, a gill of water, a teaspoonful of vinegar, and about  $\frac{1}{2}$  oz. of butter, and boil altogether for twenty minutes, then pour it into buttered tins or plates, marking it out as it cools with the back of a knife. Flavour to taste as you pour it into the tins.

*Barley Sugar*.—Boil some sugar and water syrup to the "ball," flavour it with lemon juice, and let it boil till the sugar becomes of a pale straw colour, then add a very few drops of essence of lemon and pour it on to a well-oiled dish or slab, and cut it into strips. When nearly cold take each strip by the ends and twist opposite ways, and when quite cold

pack in air-tight tins. This is the modern way of proceeding; the old way, which gave this sweet its name, was to use barley water instead of plain water in making the sugar syrup, which makes the barley sugar more substantial.

*Candy, Cocoanut.*—Boil 1lb. 10oz. of sugar in half a pint of water to the “ball,” then stir into it half a large cocoanut thinly sliced, and let the sugar just boil through it; now lift the pan from the fire, rub a little of the sugar against the sides of the pan, and then stir this rubbed sugar through it all till the mass looks “grained” all over, when you turn it into buttered or oiled tins, and mark it out in bars before it sets.

———— *Cream.*—Put into a pan 1lb. of light brown (not the very dark) cane sugar, half a gill of water, a tablespoonful of butter, a dessertspoonful of vinegar, and a teaspoonful of any flavouring essence to taste. Do not touch this while cooking till the sugar is perfectly melted, when you boil it up sharply for twenty minutes; now test it by dropping a spoonful into cold water, if this is cooked enough to pull, butter some dishes and pour the candy on to this, pulling it (when cool enough to handle) till it is quite white and light.

———— *Grandfather's.*—Boil together sharply a quart of molasses and a piece of butter the size of an egg till on dropping a little into cold water it hardens at once. Add a teaspoonful of any flavouring to taste, and, when cool enough to handle, pull it well with your buttered hands, then cut it into sticks.

*Candy, to Pull.*—For this oil or butter the hands well. Have a good stout hook firmly fastened to the wall or window, and, when the candy is cool enough to handle, lift up the mass and throw it over the hook; now pull it towards you, making the candy and not your hands move, or you will blister your hands all over before the candy is half pulled. When you find the candy is beginning to break from the hook, throw it back over it again, and so keep on till it is finished. Be sure you hold the candy firmly, and also be careful to ascertain its temperature before beginning to pull it, or you may burn yourself most painfully. Candies, &c., are “pulled” to get them a lighter colour and to give them a satiny appearance. There is a great art in pulling sugar, which experience alone will teach; it is decidedly hard work, and, moreover, is apt to be dangerous unless care is exercised. To avoid this, when you turn out the mass on the slab, before beginning to work it, dust it lightly with a little flour, then work it on the slab for a minute or so (before putting it on the hook), which, if the sugar is properly boiled, it will leave quite free.

———— *Treacle.*—For this put into a pan a pint of molasses or black treacle,  $\frac{1}{2}$  lb. brown (cane) sugar, half a teaspoonful of vinegar, and 1 oz. of butter; stir all this over the fire till it comes to the “crack” (*i.e.*, till on a piece being dropped into cold water it sets at once and falls to the bottom of the dish with a tinkle like glass), then pour it on to the oiled slab. When cool enough to handle, turn

in the edges and make it all into a ball; now fix it on a strong hook and pull it all into even strips, then cut into pieces with the scissors. This pulling is the great secret of American candies, but requires caution where children are concerned. See that the mass of candy is really cool before they touch it, then be sure the hook to which it is fixed is both safe and strong.

*Candy, Vanilla.* — Boil together, without stirring, from twenty minutes to half an hour, 2lb. granulated sugar, one-third of a pint of water, one-sixth of a pint of vinegar, a piece of butter the size of an egg, and one tablespoonful of glycerine; when on dropping a little of this into cold water it hardens at once, add to it a small teaspoonful of cream of tartar, turn it all on to well-buttered plates to cool, and pour two teaspoonfuls of essence of vanilla over the top. Let it cool, then pull it till it becomes beautifully white, and cut it with the scissors into sticks, &c., as you please. If kept a week it turns quite creamy.

*Caramel, Chocolate.* — Put 1lb. of cane loaf sugar in a pan with half a pint of new milk or cream, and, as it begins boiling, add to it a quarter of a teaspoonful of cream of tartar. When it has boiled for five minutes add to it 4oz. of fresh butter and 3oz. of good chocolate, and keep it well stirred, as the milk makes it liable to burn. When on dropping a little into cold water it crisps and cracks clean and sharp, lift it from the fire, stir in very gently a dessertspoonful of essence of vanilla, pour it all on to an oiled slab, and cut it into small cubes, folding

each of these as it stiffens in grease-proof or waxed paper.

*Caramel, Boston Chocolate.*—Bring to the boil together a cupful each of molasses, brown sugar, and milk, a piece of butter the size of an egg, and lastly, a tablespoonful of pure glycerine, and boil very fast. When it is nearly done stir in a cupful of grated chocolate and let it cook till on dropping a little into cold water it forms a ball as it touches the liquid; then pour it into buttered dishes or tins, and mark it in bars with the back of a knife.

————— *American Chocolate.*—Put 1lb. of sugar, and half a pint each of milk and molasses into a well buttered saucepan, and boil for fifteen minutes; add a tablespoonful each of butter and flour beaten together to a cream, and boil five minutes longer; then add  $\frac{1}{2}$ lb. unsweetened powdered chocolate and let it cook till it is all quite thick, when you pour it into oiled or buttered tins, and mark into squares with the back of a knife. Fold these when cold in grease-proof paper.

————— *Vanilla.*—Boil together 1lb. of sugar, one gill of cream, 1oz. of honey, a quarter of a spoonful of butter, and half a gill of hot water, till, on dropping it into cold water, it crackles on touching the bottom; then add a teaspoonful of essence of vanilla, and pour it out on to an oiled slab to cool. Cut into cubes and pack as before.

————— *Cocoanut.*—Boil together for a few minutes (not longer) a pint of single cream or new milk and 3oz. of fresh or desiccated cocoanut, stirring it continually; then pour it into a basin, and let it

stand, closely covered, till nearly cold, when you strain and press it through a hair sieve. Put a pint of this liquid with 2lb. of sugar in a pan, and stir it over the fire till the sugar is all melted, then add a quarter of a teaspoonful of cream of tartar and  $1\frac{1}{2}$ oz. of paraffin wax, and bring it all to the crack, stirring it continuously with a new wooden spoon. Pour the mixture on to an oiled slab, let it stand till cold, then cut it into cubes and pack as before. In making all these caramels it is well to have a square shape, either in tin or wood (a Cadbury's chocolate cream box, with the bottom and top removed, makes a good frame for this purpose if lined with buttered paper), to stand on the oiled slab, as this keeps the caramel in shape and saves wasting.

*Creams, Chocolate.*—Melt some good chocolate, either by standing it in the oven or in the bain-marie, in a lipped pan, and, when melted, flavour to taste with essence of vanilla, &c., and pour it very gently into the starch moulds, carefully prepared as before. If possible, for this work have a little pan with a lip turning to the right, as you hold it in the left hand, and stop the running of whatever you are dropping with a wire held in your right hand; the look of the creams depends a good deal on the evenness with which this is done.

Creams may be varied almost indefinitely; for instance, little balls or cones of French cream allowed to set are dipped in the liquid chocolate; or fruit of any kind may be used instead of the cream, or little lumps of nougat, &c.

———— *Cocoanut.*—Mix into some still soft

French cream as much grated fresh cocoanut as it will take up, and roll it into balls between your sugar-dusted hands, adding a little icing sugar if needful to stiffen the mixture; then roll these balls lightly before they set in fresh grated cocoanut, and leave them till hardened. Of course these may be coloured if desired with any vegetable colouring to taste before rolling them in the grated nut. Any nuts can be used in this way—nuts blanched, browned, and crisped in the oven before they are roughly crushed, being particularly good. If preferred, this mixture may be cut into bars, &c.

*Creams, Coffee.*—The French cream for this is flavoured with extract of coffee, and then either dipped into melted chocolate, or little pieces are flattened out in rounds between the fingers, and then either half walnuts are pressed in on each side or little rocky pieces of nut nougat of any kind are embedded in the fondant. They may be left plain or dipped into sugar boiled to the crack.

————— *Fig.*—Take French cream, flavoured and coloured to taste, and roll it between your palms into a long roll, then cut this down lengthwise; have ready some good fresh-dried figs, cut into four or five strips, set one of these on each of the strips of fondant, press them well in, then fold the fondant mixture carefully round them, and let them set.

————— *Fruit.*—Have ready, seeded and cut up, some raisins, well washed and dried currants, figs, and citron peel, all shred fine, with nutmeg, and any spice to taste, and stir this into some good French cream and cut it out in slabs or bars, as you please.

*Creams, Peppermint.*—Colour some good French cream a pale green colour, and flavour it strongly with essence of peppermint, dust lightly with icing sugar, and roll it between your flour-dusted hands into a long rather thin roll, then slice this down, and shape the little rounds thus obtained between your hands. Or:

Pour on to granulated sugar very slowly just enough water to half melt it, so that it will only just pour heavily from the spoon; now put this sugar into a delicately clean pan, on the hot plate, till it is perfectly melted, when you draw it to the side of the stove and stir into it a handful of icing sugar till it all looks milky; then add a few drops of essence or oil of peppermint, and drop it quickly on oiled paper and leave it till next day. This is an old-fashioned American recipe.

*Cocoanut Cones.*—These may be made in two ways. The American plan is to stir together over the fire  $1\frac{1}{4}$ lb. of grated cocoanut,  $\frac{3}{4}$ lb. of sugar, and the white of one large egg till it all thickens to a kind of gummy substance, when you lift it from the fire, and when cool enough to handle shape it into cones, and leave it till set. (This quantity will make about fifty cones.) The other way (which is Spanish) is to scrape and pound the kernel of a large fresh cocoanut, and then stir into it the stiffly whisked white of an egg and a spoonful of caster sugar, with flavouring to taste (this abroad is generally either orange or rose flower water), till stiff enough to shape into cones; these are then set in a very slack oven till the outside is quite crisp but perfectly uncoloured.

The inside should be quite soft. Of course, if liked these may be coloured.

*Cocoanut, Desiccated.*—If nuts are plentiful this is easily made at home, and is excellent. Remove the shell and the black outer skin of the nut, then grate down the flesh on a very clean coarse grater; spread this on trays sprinkled with sugar or not, according to the use you intend to make of it, and dry it in a very slack oven or in the screen, without, however, letting it colour. It takes about twenty-four hours to dry, and must be then packed in air-tight tins.

———— *Ice.*—Boil to the ball 3lb. of caster sugar and a pint of water with half a teaspoonful of cream of tartar, then lift the pan from the fire at once and rub some of the sugar against the sides of the pan till it whitens; now mix it into the rest till it is all creamy white, when you stir in the grated white flesh of a large cocoanut; mix it well together, then pour it into an oiled tin and leave it till quite stiff and hard. Boil a second lot precisely as before, colouring it a soft pink with a few drops of carmine, then run a thick layer of this over the white slab, and, when this also has set hard and is thoroughly cold, cut it through into bars with a sharp knife. Any flavoured “ice” may be made in this way, notably the so-called “mint-cake,” which is practically a peppermint flavoured candy; nuts also are excellent.

*Dominoes.*—Have ready some thin slabs of Genoese paste, and stamp these out in oblongs, the size of rather large dominoes or very small cards. Ice these well with Royal icing, and, when this is cold and

hard, draw on the top surface the lines and dots of the dominoes with a small brush dipped in liquid chocolate. Almost any cake or almond paste sliced thinly can be used for these.

*Drops.*—For these sift carefully some good cane caster sugar through a silk sieve or through fine muslin, and put aside all the powder that sifts through, for if the sugar is too fine it makes the drops heavy and spoils their appearance. Now pour on to the sugar very gently whatever flavouring you intend to use, adding sufficient water to this to make the sugar just thin enough to drop off the spoon without sticking to it. Pour this liquid in very slowly and gently, stirring the sugar all the time with a wooden spoon, and adding just sufficient colouring to make the drops a delicate shade of whatever tint you choose. Pour this paste into the lipped pan previously referred to, and stir it over the fire or on the stove till the sugar is quite melted and begins to make a little noise, but lift it before it has a chance of really boiling up; then stir it well till it is thick enough to be dropped without spreading and flattening too much. If it is too thin add a little of the coarse sifted sugar to it, then drop it regularly at even distances on a new baking sheet or a piece of strong white paper. Let it stand for close on two hours, when the drops may be lifted off and stored in an air-tight tin. If you have dropped them on paper, wipe the wrong side of the paper with a damp sponge and the drops will fall off. Obviously these drops can be flavoured to taste with any essence or liqueur you please.

*Drops, Acid.*—Boil  $1\frac{1}{2}$ lb. of cane loaf sugar to a faint pale yellow tinge with half a pint of water and half a teaspoonful of cream of tartar; flavour to taste with essence of lemon, then pour it on to an oiled slab or dish, sprinkle over its surface a dessert-spoonful of powdered tartaric acid, and work it well in; now put this on an oiled baking sheet in a warm place, and breaking off a piece roll it out into a long pipe. Cut this up into discs with the scissors, and roll them into shape under your hand. Mix these drops well with some sifted sugar, then sift off the loose sugar and put the drops away in an air-tight tin.

————— *Barley Sugar.*—Make the barley sugar in the way previously given, then when ready, instead of pouring it on to the oiled slab, drop it from the lipped pan into the starch moulds and leave till set. You can make all sorts of drops in this way, only using the barley sugar made with plain water and adding the required flavour to the boiling sugar just before it is ready. Ginger drops, cayenne drops (essence of capsicums), violet or any other scented drops can be made thus.

————— *Fruit.*—Stir together, over the fire, any good thick fruit juice, and sugar in the proportion of  $\frac{1}{2}$ lb. of sugar to half a gill of syrup, till it is just on, but not over, boiling point, then drop it in rounds on an oiled slab or dish and leave till hard and set.

*Fruit Jellies.*—Dissolve 1oz. of best gelatine in three-quarters of a pint of boiling water, then mix in 2lb. loaf or caster sugar, and bring it to the boil, and keep it boiling for fully twenty minutes, skimming it

carefully. Have ready some well rinsed plates and pour some of the above into each, then stir a different flavouring and colouring into each, and set the plates away in a cool place till next day (but *not* on ice), then with a sharp knife, or cutter, cut out the jelly in strips, diamonds, &c., as you like, roll them in icing sugar, and spread out on sheets of clean paper or on a dish till quite dry; then pack in air-tight tins, with sheets of grease-proof paper between the layers.

*Icing, Boiled.*—Stir together till melted a cupful of sugar with a quarter cupful of boiling water and half a saltspoonful of cream of tartar; when the sugar is perfectly dissolved let it all boil together without touching it until it will thread when dropped from the spoon. Have ready the white of an egg whipped to a perfectly stiff froth, and pour the boiling sugar over it, beating it all well and quickly together till smooth and of the right consistency to spread. Mind it does not get too cool.

————— *Caramel.*—Boil  $\frac{1}{2}$ lb. of granulated sugar hard for six minutes with a gill of new milk and 1oz. of fresh butter, flavour it to taste, and then stir it till cold. This is very nice for spreading over a cake, but even nicer if spread sandwich fashion between a sliced cake, either with or without a sprinkling of chopped nuts.

————— *Nut.*—Make as much Royal icing as you need, then stir into it either desiccated or fresh cocoanut, minced almonds, walnuts, or any kind of nuts you choose, and when spread on the cake garnish it with a good sprinkle of the same nuts as are mixed with the icing.

*Icing, Royal.*—To the unwhipped white of an egg add an equal quantity of cold water, and stir icing sugar into this till it forms a smooth, glossy, and thick mixture just liquid enough to spread on a cake. If preferred, liqueur, essence, or fruit juice can be used instead of or with the water. This is the most useful and easily made icing, and can be coloured to taste. If you use the yolks of the eggs instead of the whites, mixing them in just the same way with water and icing sugar, this makes a pretty yellow icing known in America as *golden icing*.

*Jujubes.*—Mix together 4oz. pure gum arabic, a gill of rosewater, and 2oz. of caster sugar, and leave the pan containing this at the side of the stove till it is all melted; then strain it through muslin into another pan, and simmer it all steadily for ten minutes, skimming it well; now pour it into well-oiled tins in layers a quarter of an inch thick, and dry these for three days in the oven. After this cut the mixture into strips, and then diagonally into diamonds. Orange flower water or any fruit juice to taste may be used instead of the rosewater, with a little appropriate colouring.

*Kisses, Chocolate.*—Sift together 2oz. of grated chocolate and 1lb. of sugar, then mix it all up with the well whisked whites of two eggs, drop it in little heaps on oiled or buttered paper, and bake in a slow oven.

————— *Sugar.*—Whip the whites of four eggs to a stiff froth, and mix into it lightly and quickly  $\frac{1}{2}$ lb. sifted sugar, with a little flavouring to taste, remembering that the more this is beaten together

the better the kisses will be, and finish off as in the preceding recipe.

*Marrons Glacés.*—Remove very carefully the outer shell of some fine large chestnuts, and blanch them in boiling water acidulated with a little lemon juice till the inner shell will come off easily without breaking the nut, dropping each nut as done into warm acidulated water. Prepare a syrup by boiling together two parts of sugar to one of water till it threads; lay the nuts in this and simmer them very gently till they are tender enough to pierce with the head of a pin, and the syrup is quite thick. They are then bottled and corked down closely, and stored like ordinary bottled fruit. When wanted for dessert, drain the nuts well from the syrup, boil some sugar to the crack, rub this just as it is turning cold against the sides of the pan till it whitens, then dip the nuts singly into this on the point of a skewer, and dry them in the oven on oiled plates.

————— *Abricotés.*—Roast some chestnuts in the ordinary way, and peel carefully, so as to keep them as whole as possible; then press them gradually between your palms till you flatten them, and spread half rather thickly with apricot marmalade, and press the rest of the nuts over this. They may then be dipped in sugar boiled to the crack, or, for a change, in any sort of icing, or in melted chocolate.

*Nougat.*—Blanch and dry well  $\frac{1}{2}$ lb. of almonds, then halve, shred, and bake them on a baking sheet in the oven till of an even golden colour, keeping them well stirred so that they colour evenly. Now

put  $\frac{1}{2}$ lb. of caster sugar into a clean pan with two table-spoonfuls of strained lemon juice, and boil together till a bright golden shade; then stir in the shred almonds, and just let it all boil up again, stirring it well together; now pour it at once into a well-buttered or oiled tin or plate, and mark it out quickly into squares or any shape you choose. This nougat can be used for moulding in this way: Have ready some well-oiled dariol moulds; put a little of the nougat on a well-oiled slab or dish, and pat it out as thin as possible with the palette knife, breaking the nuts as little as possible; now line the moulds with this nougat, pressing it down evenly with a halved lemon, trimming the edges with your scissors, and set the mould aside till the nougat is quite cold; then slip the blade of a small knife between the sides of the tin and the nougats, and lift the latter out. These moulds can be filled with custard, whipped cream, fruit macédoine, or anything else you please. *Hardbake* (or English nougat) is made precisely as above, save that the almonds are not blanched, and are either halved or sliced instead of being shred. It is poured in a rather thin layer on the buttered or oiled tin.

*Nougat, Chocolate.*—Take 12oz. of honey, 12oz. of sugar, 20oz. of hazel nut, 12oz. of chocolate, and the whites of four eggs; mix them together, proceeding as for white French nougat.

———— *de Montélimart.*—Blanch, peel, and dry in the oven 1lb. of blanched sweet almonds, and 4oz. of pistachios, being careful they do not discolour; blanch and bake 4oz. almonds to a red brown. Put

into a pan 12oz. of best white honey, and the same of cane caster sugar, and boil them together to the crack; pour this at once on to the stiffly whipped whites of five eggs, whisking it all well together, then let it simmer gently till on dipping your finger and thumb into cold water and then into the syrup the latter does not adhere to the fingers. When you can make it "ball," lift the pan from the fire, and stir in the almonds, white and brown, and the pistachios. Have ready spread on a board a sheet of wafer paper, and spread this as evenly as you can with the mixture in a layer fully two inches thick; on this place another sheet of wafer paper, and lastly lay a board or clean tin on the top; let it stand till the next day, when it can be cut in blocks and packed in grease-proof paper in a tin box.

You can make many varieties of this nougat: for instance, you can use  $1\frac{1}{4}$ lb. of blanched hazel nuts and 12oz. of grated chocolate instead of the almonds and pistachios, making it in just the same way; or you can mix in crystallised rose leaves or violets, varying the nuts by using broken up walnuts or *pignole*, and colouring the foundation with any colouring to taste.

*Nougat, Spanish, or "Turon Blanco."*—Into a bright copper stewpan put  $\frac{1}{2}$ lb. of best cane icing sugar, the whites of two eggs, and a tablespoonful of either rose or orange flower water, as you please; whisk all this together over a slow fire till it is of the consistency of fairly stiff *meringue* paste, then stir into this mass 3oz. each of blanched and finely shred almonds and pistachios. When this is all

perfectly blended, run the mixture into little straight moulds ( $3\frac{1}{2}$ in. to 4in. long by  $1\frac{1}{2}$ in. wide and deep), which have previously been well brushed over with almond oil. When these bars are firm and set, pack in an air-tight tin between layers of grease-proof paper. This is a favourite Christmas sweet in Spain, and is sometimes also made, like the French nougat, with honey.

*Orange Flowers (Candied).*—Make a syrup with 1lb. of finest cane sugar and 10oz. of water, and pour this boiling hot on to 2oz. of the white petals (only) of the orange flowers; let it stand for a little, then in half an hour drain and reboil the syrup till the surface is a mass of tiny bubbles, and again pour it on to the flowers; let it stand altogether for five minutes, then strain off the flowers and dust them thickly with finely powdered sifted sugar till they separate and the syrup on them is all dried up. Let them lie in the hot sun, or, failing this, in a slack oven for a few hours before storing them. Most flowers may be candied in this way.

*Orange Cream Cherries.*—Soak some nice dried cherries overnight in strained orange juice, and drain them next morning on a sieve; stand a cupful of fondant in a saucepan of boiling water, and stir over the fire till creamy, then add a few drops of orange juice; put the pan, cup and all, on to the table and drop in the cherries one by one, lifting them out as they coat with a spoon and setting them to dry on an oiled dish or paper. Serve in tiny paper cases. Any fresh fruit can also be creamed thus by dipping it in the melted, and vanilla or

liqueur flavoured fondant, but for this leave the stalks on the fruit.

*Orange Straws.*—Throw the peel of the oranges (which must be fairly freed from the white pith) into cold water, bring it to the boil and let it boil till the peels are tender, using plenty of water; pour off the first lot and replace it with more boiling water after an hour's boiling, as the water becomes very bitter in the process. Now drain the peel on a colander, and when cool cut it into long thin strips with the scissors. Have ready a good syrup made of 1lb. of sugar and half a pint of water, lay in 1lb. of the shred peel, and let it boil for twenty-five minutes, then lift out the straws of peel with a silver fork, draining them a little as you do so, and set them in the oven or on the stove on plates to dry. They may take thirty-six to forty-eight hours to dry enough to allow of packing them in tins.

*Pâte de Fruits.*—Abroad a delicious dessert sweet is made from the fruit pulp, left after jelly making, by rubbing it through a sieve, then boiling it up sharply till it forms a stiff paste; now stir into this 6oz. or 7oz. of caster sugar to each 1lb. of the paste (weighed before sieving), and boil it up sharply together for twenty to twenty-five minutes longer, being careful it does not burn; then turn it out, and cut it into cakes or any shape you please, dust with a little icing sugar, and pack between sheets of grease-proof paper in air-tight tins. Of course, these fruit pastes are nicest if all the juice has not been extracted at the first.

*Pâte de Guimauve.*—This paste was formerly always prepared from the roots of the *guimauve* or marsh mallow, but the flavour was not liked generally, and it was soon found that the following recipe possessed all the medicinal qualities of the original pâte without the objectionable taste. Pound and sift through a hair sieve 1lb. of best gum arabic, then add it to a quart of water, and let it stand till it is perfectly dissolved, a process that will take a day or two; now strain it carefully through a lawn or silk sieve, after which you mix it with half a pint of good apple jelly and 1lb. of sugar previously boiled to a syrup. Stir this all well together over the fire till it becomes a stiffish paste, watching and stirring it steadily, as it catches very easily; then stir into it gradually the whites of six or seven eggs, previously whisked to a stiff froth, and lastly mix in a liqueur-glassful of orange flower water. When it is finished pour the boil on to a slab previously strewed generously with sifted starch, dust your hands with the same, and flatten down the paste evenly with your palm. Leave it till the next day, when you cut it into long, narrow strips, cutting these again diagonally into lozenges, sprinkle an air-tight tin with the sifted starch, put in a layer of the lozenges, dust lightly with more starch, cover with a layer of grease-proof paper, and continue packing the box in this way till full. This mixture makes a delicious nougat if chopped nuts of any kind are stirred into it.

For the real *pâte de guimauve*, well wash some marsh mallow roots and cut them up small; cook

them in boiling water till perfectly tender, when they must be wrung through a delicately clean cloth, care being taken to express all the juice possible; let this juice thicken over the fire, and then dry to a paste, being careful not to let it burn. Now boil some loaf sugar to the feather stage (*i.e.*, till on lifting a little of the boiled sugar in a skimmer and blowing through the holes in the latter, the sugar flies off in flakes or feathers); mix this well with the marsh mallow juice till it forms a just liquid paste, pour it all into oiled moulds, and set it in a moderate oven till dry. It can then be cut into bars or into lozenges, &c., as you choose, with a sharp knife.

*Popcorn.*—Any cornchandler will supply the Indian corn for this, which is quite easy to prepare. In America a proper “popper” is used, which is a kind of frying pan with holes in it like a collander; but for ordinary use an old fine-meshed frying basket answers admirably. Cover the bottom of this utensil not too closely with corn, sprinkle the latter with a little caster sugar, and then shake the whole over a very slow fire or a gas ring, till all the corn has burst or “popped,” and is quite floury. This can be varied indefinitely by using coloured and flavoured sugars.

———— *Balls.*—For three quarts of popcorn boil half a pint of molasses for twelve minutes or so, then put the popped corn into a large pan, pour the boiled molasses over it, and stir it thoroughly together; make it into balls of the right size with your hands.

*Popcorn Cakes.*—Have ready enough popped corn to fill a two-quart measure, salt it, and sift it through your fingers to remove all the loose salt and the unpopped kernels. Now make a candy with a cupful (a short half pint) of molasses, half a cupful of brown (cane) sugar, a dessertspoonful of best vinegar, and about  $\frac{1}{2}$  oz. of fresh butter; when this is ready stir in as much of the corn as it will take up, then press the mixture into buttered or oiled tins, mark it out in cakes with a sharp knife, and leave till set.

*Sucre de Pommes, or "Apple Stick."*—Boil 1lb. cane loaf sugar to a syrup with a full half pint each of water and apple juice (obtained as for jelly); to this add a teaspoonful of acetic acid, and again boil it, to the crack this time. Now add the juice of a lemon, and a few drops of essence of lemon, and again just bring it all to the boil. Now lift the pan off the fire, let it stand for a minute or so in a pan of cold water, and as soon as the sugar begins to cool pour it all on to an oiled slab or dish. Gather it up into a heap as it spreads with a palette knife, and as soon as you can touch it with your hands cut it into finger-wide strips, and roll them in your well sugared hands into round sticks, or twist them like barley sugar, as you please. Leave them on a well-oiled slab till set, and store in closely stoppered bottles. Almost any fruit juice can be used thus, and may be flavoured to taste.

*Rock, Cream.*—Boil together two parts of white sugar to one of cream until the bottom of the pan shows clearly as you stir it; add vanilla or any

flavouring to taste, pour it into an oiled tin, and cut it into squares, &c., when cold. The time this takes to cook depends entirely on the thickness of the cream.

*Rock, Fruit.*—Shred a quarter of a good cocoanut into long, thin strips, and shred the same quantity each of candied citron and orange peel in the same way, and slice down five or six figs; mix this well all together, with 4oz. of seeded raisins, and spread on buttered or oiled tins in a layer half an inch thick. Now have ready 2lb. of granulated sugar boiled with half a pint of water till it becomes a light straw colour, and directly it changes colour in this way pour over the fruit in the tins till the fruit is perfectly and evenly covered. Stand it in a cool dry place (not the refrigerator!) till half cold, then mark out in bars with a sharp oiled or buttered knife. When cold, if you bend the tins back and tap the bottom gently, the rock will drop out. This sort of rock may be made with all kinds of nuts (if made with almonds it is the well known *Almond Rock*), either alone or mixed (sliced Brazil nuts being particularly good), or with any preserved fruit.

———— *Ginger.*—4oz. white sugar,  $\frac{1}{2}$ oz. ground ginger, 1oz. fresh butter, and  $1\frac{1}{2}$ oz. of water. Make it like the cream rock.

———— *Walnut.*—Boil down 20oz. of milk (about a pint and a quarter) to 5oz., then add to it 5oz. of caster sugar, and  $\frac{1}{2}$ oz. of fresh butter; mix in 5oz. blanchd and dried walnuts, and stir it over the fire like cream rock, till it leaves the sides of the pan; flavour to taste with vanilla, &c., and pour it into

buttered or oiled tins, marking it into bars when it is half set. Use a buttered knife.

*Toffee*.—This is made a little differently by almost everyone, but the commonest recipe is the following: melt gradually over the fire 1lb. of brown sugar, 4oz. each of fresh butter and treacle, a tablespoonful of water, and the same of good vinegar, or the juice of half a lemon, and let it all cook gently together till on dropping a little into cold water it crisps and hardens at once. Now pour it into buttered plates, mark it out in squares or fingers when about half set, and leave till cold.

———— *Assafrey's*.—This is a variety of the famous Russian toffee. Put into a delicately clean pan 1lb. of brown (cane) sugar, with 4oz. butter and one tablespoonful of water; bring this all to the boil, then add a dessertspoonful of essence of vanilla and a gill of cream. Boil till on dropping it into water it will stiffen, then colour delicately with a drop or two of carmine; let it boil just two minutes longer, then lift it off the fire and let it go off the boil before pouring it into the oiled tins.

———— *Chocolate*.—Grate down  $\frac{1}{2}$ oz. of finest French vanilla chocolate, and stir on to it gradually a gill of single cream or new milk till it forms a smooth cream; then add to it 6oz. fresh butter, 12oz. brown sugar, and a teaspoonful of treacle; boil this altogether for twenty minutes, stirring it continuously as it is apt to catch; then add a little essence of vanilla, and turn it out to cool on a buttered tin. This is never hard, but of the consistency of chocolate. Some people stir into it

blanched and shred almonds or pistachios. Mark it out in bars, pack it in grease-proof paper, and keep it in air-tight tins.

*Toffee, Everton.*—Put 2lb. of not very dark brown sugar into a pan with three-quarters of a pint of water and a tiny pinch of cream of tartar, and stir it all over the fire till it boils; then put the cover on, and let it boil untouched for ten minutes in the tightly-covered pan; now test it by dropping a little into water, and if it bites sharp and clean between the teeth it is done. Have ready melted  $\frac{1}{2}$ lb. fresh butter, flavoured with half a teaspoonful of essence of lemon; add this to the sugar, and let the butter boil well through it; then pour the toffee on to oiled or buttered tins, and mark out into bars, squares, &c., when cool.

————— *Fig.*—Boil together sugar and water, in the proportion of 1lb. of sugar to each gill of water, to the ball, then mix in 4oz. to 6oz. of sliced figs, and stir it well all the time it cooks (or it will burn) till it again comes to the ball; now add a very little carmine, and boil to the great crack (*i.e.*, till on dropping it in the cold water it crisps and tinkles as it touches the bottom of the basin), and set in oiled tins.

————— *Ginger.* — Make the toffee in the ordinary way, only adding 2oz. of ground ginger for every 1lb. of brown sugar used.

————— *Rose.*—Boil to the crack  $3\frac{1}{2}$ lb. loaf sugar, one pint of water, and  $\frac{1}{8}$ oz. of cream of tartar; colour with a very little carmine, and flavour with a few drops of otto of roses, or strong rose water, and

finish off as usual. *Lemon Toffee* is made in precisely the same way, only colouring it with either saffron or apricot yellow, and flavouring it to taste with essence of lemon.

*Toffee, Russian.*—Make the toffee in the usual way, only using 1lb. of loaf sugar and 14oz. of cream with a teaspoonful of essence of vanilla; finish off in the usual manner, or stir into it blanched almonds or pistachios.

*Turkish Delight (Rahat-la-koum).*—Make a syrup with 1lb. of loaf sugar and a pint of either rose or orange flower water, clear this in the usual way with the white of an egg and the juice of half a lemon; dissolve in a gill of water 2oz. of the finest wheat starch till as smooth as possible, and whilst boiling strain it into the syrup, and let it all boil up till thick and ropey, adding at the last a little more rose or orange flower water. Have ready two plates, one dusted thickly with icing sugar, the other well brushed over with almond or sweet oil; pour the mixture on to the oiled plate, let it stand one or two minutes to cool, then reverse it on to the sugared plate, wipe off any oil on the surface; cut it into blocks, dust these well with icing sugar, and let it all stand till dry, being careful the bars do not stick together; then put it away in tightly-closing tin boxes between layers of grease-proof paper. This is the Levantine method of making this sweet, but for English taste it would probably be better to make a plain sugar and water syrup in the first instance, trusting to the flavouring at the last to bring up the taste.

*Uncooked Fondant.*—Dissolve 2oz. of the finest roughly crushed gum arabic in a pint of boiling water, and when absolutely dissolved and incorporated with the water, strain it off and bottle, corking it down well. This keeps well. Now for the fondant, take equal quantities of white of egg and gum water, and beat them well together till thoroughly mixed, when you flavour the mixture to taste, and work into it as much icing sugar as is needed to make a stiff, elastic paste. You generally allow 1lb. of sugar to each white of egg, but this varies a little according to the egg white. This can be used exactly like ordinary fondant for foundations, but it will not act as a covering.

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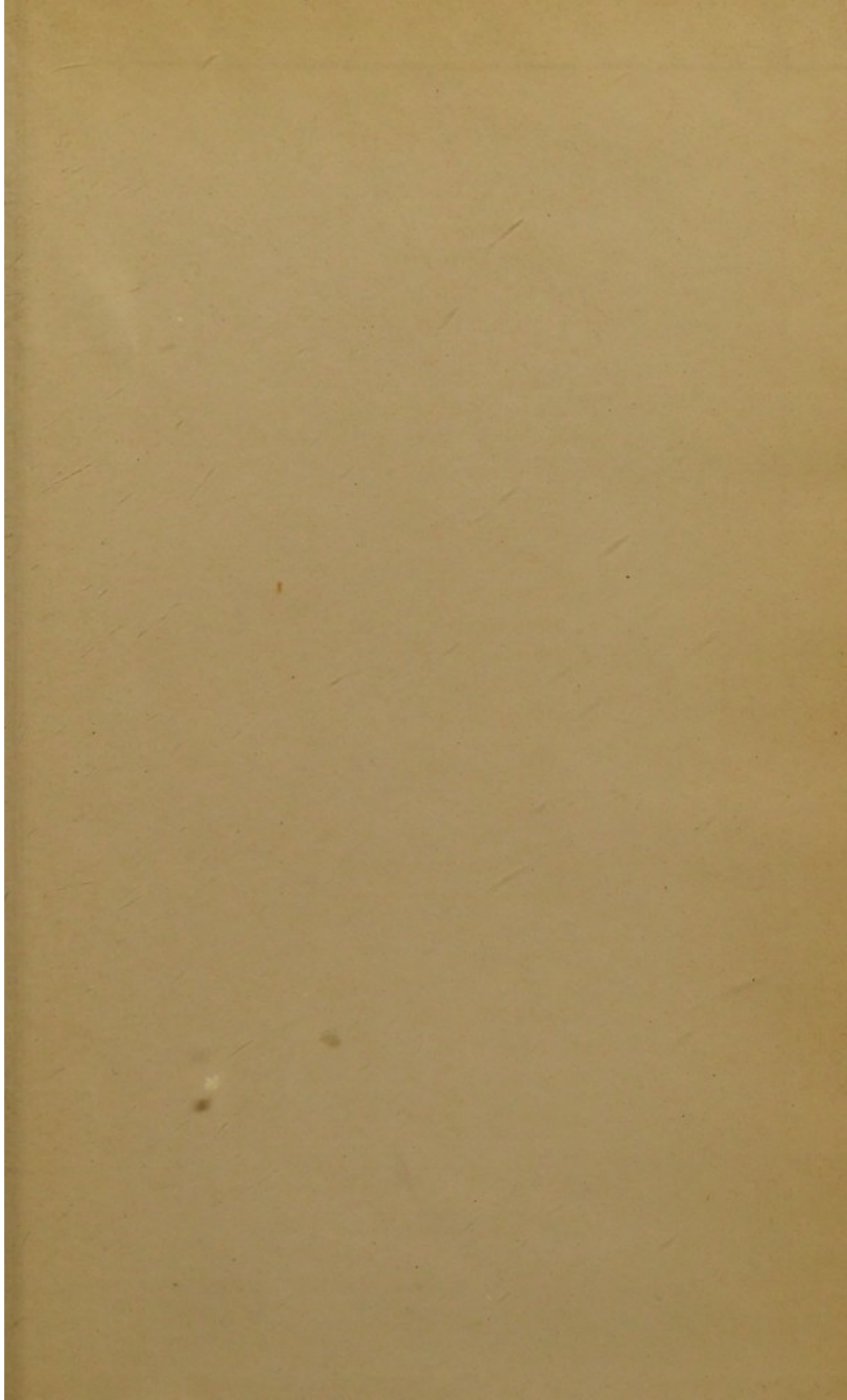
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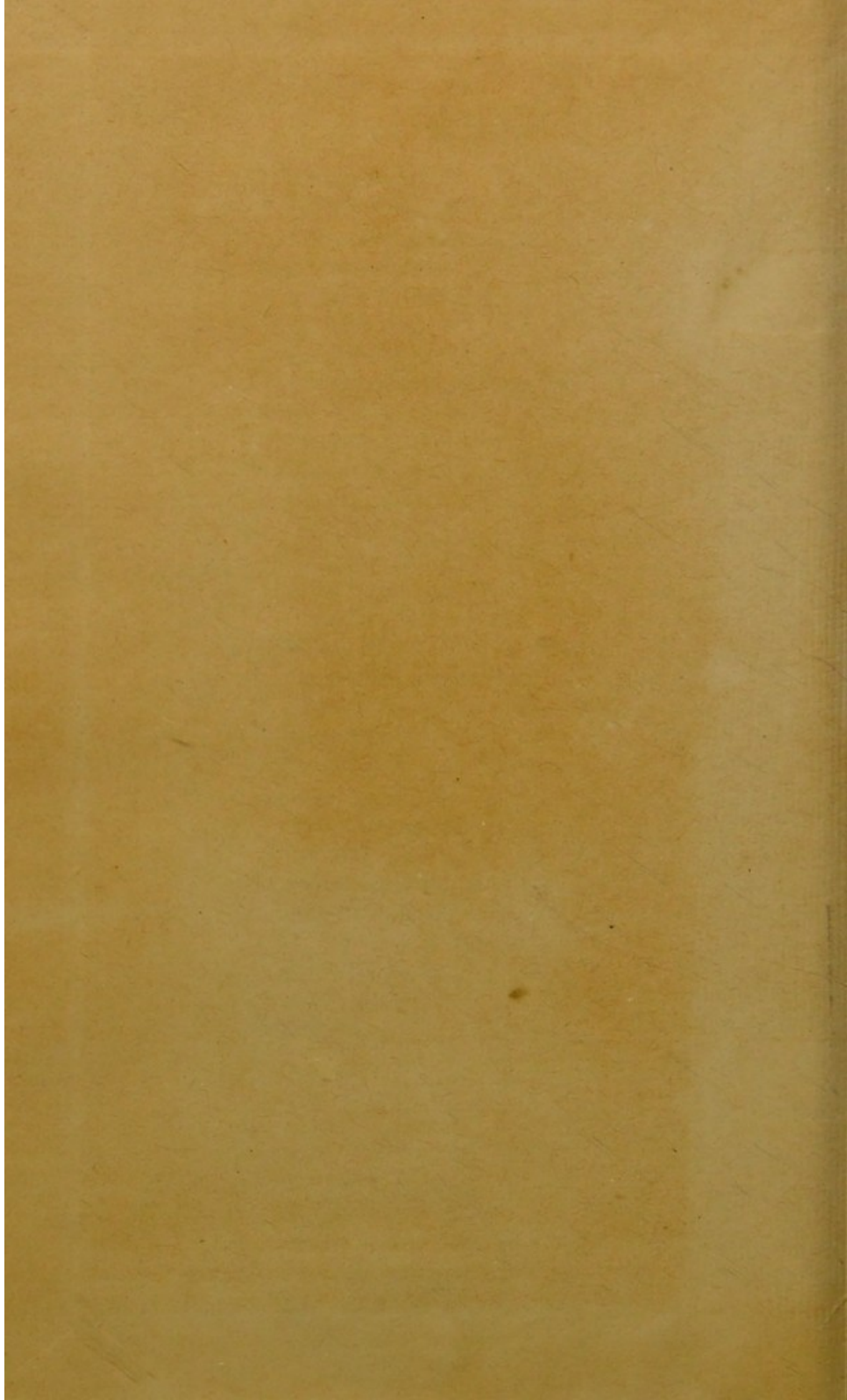
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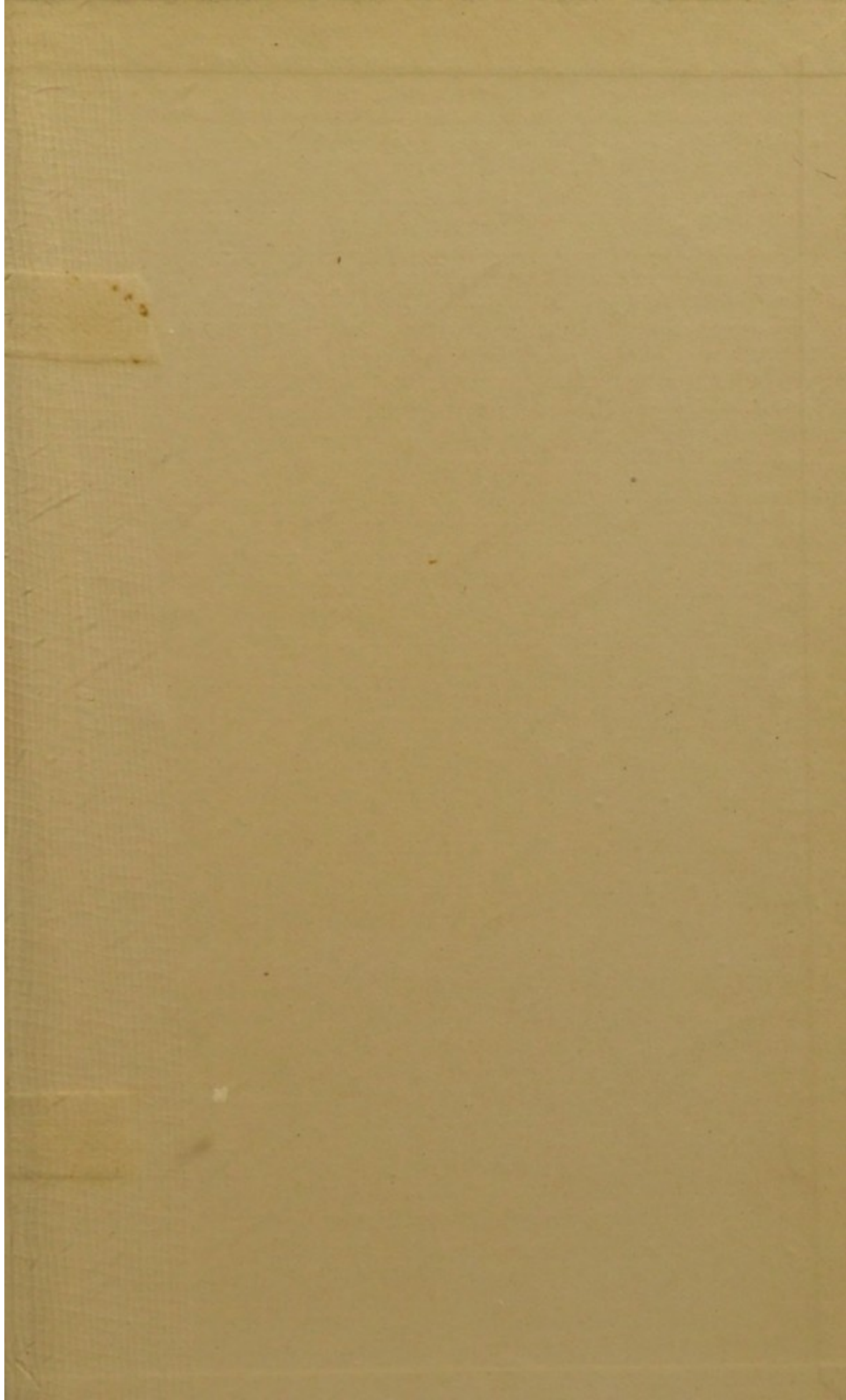
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