No. 6.—*A Pearl.*

When you separate your thumb and finger, and the thread reaches, without breaking, from one to the other, it is the *small pearl;* if the finger and thumb be stretched to their utmost extent, and the thread remain unbroken, it is the *large pearl;* this may also be known by the bubbles on the boiling sugar, which are round and raised; but this test is not always sure.

No. 7.—*A Blow*

May be known by dipping the skimmer into the sugar, shaking it, and blowing through the holes: if, in doing this, sparks of light or bubbles be seen, we may be sure of the *blow.*

No. 8.—*A Feather.*

The larger and greater quantity of bubbles, when blown through the skimmer, are the *large feather.*

No. 9.—*A Ball.*

Dip your finger into a glass of cold water, then into your sugar, and into the water again; if you make your sugar into a small ball, it is the *small ball;* when larger, and harder, it is the *great ball.*

No. 10.—*A Crack.*

Dip the same finger into the sugar, and on taking it out, if the sugar that adheres to it breaks in your finger, with a slight noise, and does not stick to the tooth, it is *a crack.* Boil it again; and if it break on plunging your finger into the water, it is the *great*

ceive the drainings; let it drain twelve hours, till it is perfectly dry, then loosen the paper by moistening it with warm water; put it near the fire, warm it all round, and turn out the candy by striking it hard on the table. Put the candy on a sieve in the stove to finish drying it; but you must neither touch nor move the candy while in the stove, and an equal heat must be kept up, for without attending to these precautions, there would be a mash instead of a candied sugar. Spirits of wine serve to take off the grease, and do not affect the candy, as they soon evaporate; the candy may be made of any colour by grinding the particular colour in spirits of wine, and adding it as the sugar *feathers*.

No. 14.—*Flowers in Candy.*

Candied flowers, no longer in fashion, are thus made: pull the flowers to pieces, leaf by leaf, either orange, violet, jonquil, roses, carnation, &c. weigh three pounds of flowers, and then take six pounds of clarified sugar, boiling it to a *blow*, (See No. 7.); throw in your flowers, take off your pan from the fire, let it rest a quarter of an hour, that the flowers may lose their moisture, re-place the pan on the fire, and let the sugar boil till it comes to a *blow*; then immediately pour the contents of the pan into a candy mould, fill it with half sugar and half flowers, and put them in the stove moderately heated. (See No. 188.) Leave it twenty-four hours, then make a hole in the sugar, drain and finish it as in No. 13: it may be cut in any shape according to fancy.

stove, take out the corks of the moulds, and let them drain; when quite dry, turn them out on a table, like the other candies, by striking hard on the pans.

No. 17.—*Grapes in Candy.*

Prepare your moulds, as for the meteors, and fill them more than half full of syrup, boiled to the *small blow*, (See No. 7.) take your liqueur drops, or grapes, (See *Liqueur Drops*) by handfuls, well mixed in colours, and put them in the moulds, in heaps, pressed down to the bottom. Your moulds, thus filled, put them in the stove; in an hour's time cover them with fresh syrup boiled to the *feather* (See No. 8.); three hours afterwards strain off the syrup as before; when quite dry, turn them out on a table, and separate them with your hand, for they will be in a lump. This candy is very pretty.

No. 18.—*French Ribbon in Candy.*

With this article may be formed ribbons, small wreaths, knots, lyres, and other little ornaments, which you may candy in the same manner as the meteors.—See the article *French Ribbon.*

No. 19.—*Orange Candy.*

Choose six large and fine Malta oranges, blanch them like any other fruit, dip them in clean water, cut them into slices cross-ways, neither too thick nor too thin, and put them, as you cut them, into syrup, which must be lukewarm; you must put your syrup on the fire three days running; strain it from the slices, and boil it a few minutes each time: the fourth day boil the

peel them, taking care that the slices be round ; avoid the inside, and make a complete circle. Put them into cold water, blanch them like other fruit, and put them again into cold water ; when blanched, take them out, and when dried, put them into a pan, and pour over them a sufficient quantity of clarified sugar to cover them. Your syrup must be light and lukewarm ; put in a few cloves, nutmeg, and cinnamon ; and, if you please, a little vinegar, as the melon is extremely insipid. Drain them for five days, and put your syrup daily to boil, and skim it ; the sixth day boil your syrup to a *blow ;* (See No. 7.) put in your slices by sliding them in, let them boil over, take your pan from the fire, and with a fork put them in order on your gratings, taking care to turn them when the surface is dry. Candy them as follows : (they should be as transparent as apple jelly ;) take your candy moulds, prepared and filled with syrup as for the meteors, and the same degree of boiling ; place your slices of melon side by side, and let them touch each other ; get some liqueur drops of different colours, forming roses and other flowers, (you must even use the pencil), small bits of sugar, grains of gum paste, pistachios shred, small threads of angelica, of cinnamon, and vanilla, extremely fine ; all these small articles must form little nosegays by placing them in the centres of each circle of melon on the prepared syrup. You may have small knots of ribbon (made in a mould, engraved on wood), to form the nosegay, and tie it ; thus prepared, put them into the stove, and finish, like the other candies : you will have the prettiest candy possible.

the mouth. To make this candy you must have leaden moulds of rings, ovals, squares, lozenges, halves of apples, pears, melons, raisins, or grapes, infinitely varied. Pour apple jelly, either red or white, (See No. 130.) and when it has formed a little crust, take the moulds out of the stove, and the jelly shapes from the moulds, turn them out on a sheet of tin, and let them crust; when you see the surface dry, turn them on a sieve to finish drying, which is a slight chrystallization of the dried particles of sugar. You must candy them in the same manner as chocolate and others.

No. 28.—*Chips in Candy.*

They are preserved in the same manner as fruit; as soon as they are drained from the syrup they must be twisted round the finger to a certain thickness, and when dry, candied.

No. 29.—*Apple-Paste in Candy.*

Lay thin apple-paste on plates of pewter; cut it, when half dry, in little slips, a quarter of an inch over; form it into knots, rings, and fanciful shapes of different colours; dry them in the stove and candy them. In this manner may be candied all sorts of fruit pastes, almonds, pistachio kernels, and gum pastes.—See the several articles.

No. 30.—*Barley-Sugar.*

Take a quantity of clarified sugar, boil it to a *crack*, (See No. 10.) and be very exact and attentive to the boiling, as on this will depend the quality of your barley sugar. When the sugar is near the *crack*, add to it two or three drops of lemon juice to prevent its graining, or a

it till it looks as white as silver, and shines; then divide it into two equal parts, one to remain white, the other coloured with carmine, in powder. Let your assistant work with you till the two portions become quite brilliant; unite them, and form one ball of two colours; flatten this ball in strings between your finger and thumb, and roll it on rollers, prepared for the purpose, two or three feet long, and tapering, that the sugar may come off without breaking. You may form this composition into cockades, knots, rings, twists; in short, into any shape you please. The French ribbon may be made of three or four colours, but you must employ as many hands as you can, as it is required to be done quickly: use your colours as dry as possible.—(See *Colours.*)

No. 35.—*Caramel Work.*

Caramel is the last degree of heat given to sugar.—(See Nos. 10. and 11.) Every article made with sugar boiled to a *crack*, is, in general, called *caramel*, as baskets, vases, temples, fruits, spun sugar, figures, animals, medals, and a thousand other things, cast in leaden moulds, whether for the table or put up in papers, as a bon-bon, question and answer, rebus, &c.

No. 36.—*Fruit in Caramel.*

Prepare, as directed in Nos. 10 and 11, a quantity of sugar proportioned to that of your fruit; take small pieces of whisk to stick in your fruit, plunge one after the other in the boiling sugar, and place them on a marble slightly rubbed with butter; this fruit is set out on cut or stamped paper, forming small ornamental pyramids.

and melt it, stirring it with a spaddle; when equally melted, and it has taken a clear brown colour, put in twelve ounces of almonds, blanched, and cut in lengths, dried the previous day in the stove; you may even colour them by placing them at the mouth of the oven. Every thing being ready, mix your almonds well with the sugar till they are covered with it, and of a clear brown; pour them on a marble, taking care first to rub it with a small quantity of butter; if you wish to give it a shape, have a mould of copper, or tin, slightly buttered; and that you may not burn your fingers, spread it with a lemon or carrot as thin and even as possible. When cold, take it off from the mould, taking care, while it is still warm, to detach it on all sides.

No. 42.—*Cake Nogat.*

This nogat may be made in moulds, or square pieces, which may be flattened on the stone, cut with a knife in all sorts of forms to ornament plates, made into rocks, &c. decorated with sugar, in colours, or white.

No. 43.—*Of Spinning Sugar.*

You must have moulds of vases, baskets, &c. or any shape you may choose, either in copper, tin, or glass; they must be made so as to deliver well, inside and out, and must be rubbed with butter as slightly as possible; sugar spun inside the mould is always better than that spun outside, as you may strengthen it with the threads that fly over by the motion of your arms, and the sugar will look smoother and more finished than when it is done on the outside. Take clarified sugar, of the necessary proportion to the size of your

mould, and boil it in a copper pan, which must be perfectly clean, and have a small sponge, dipped in clean water, and squeezed out, to keep the inside edge of the pan free from sugar bubbles, which will not fail to fix there while it boils to a *crack*.—(See No. 10.) At the precise moment when this takes place, add a drop or two of lemon juice to grease it a little that the sugar may not grain.—(See No. 11.) Any acid, or even apple-jelly, if at hand, will answer the same purpose.

Your sugar being ready, take the pan from the fire, let it cool a little, then have a spoon, or two forks united, or a four pronged tool, the prongs distant from each other three quarters of an inch, forming a cross; dip it in your sugar, try it by raising up some of it, and spin it by a shake of the hand; if the sugar forms threads easily, hold your mould in your left hand, the tool in the right, moving it backwards and forwards, spinning it inside like silken threads, taking care to let none of it fall in drops, as it would spoil your work; your threads will be coarser if you use the coldest part of the sugar. You may form mosaic in threads as large as twine. Strengthen the inside with the sugar which falls on the outside; take the basket, or vase, off the mould while it is warm, and put it again lightly into your mould to cool and keep its shape; when cold, ornament it with various draperies, garlands, and wreaths, of the same sugar, spun on the blade of a knife. Hold the knife in your left hand, and over the back of it spin some of the thickest threads, or you may likewise spin some on a napkin, or a tin plate; dispose them tastefully on your basket, make handles

pound and sift it through a lawn sieve, put it into an earthen pan, and moisten it with a little rose-water, or orange flower water, till it forms a stiff paste: add to it a small quantity of spirits, or the liqueur you wish it to taste of, till your paste is of the consistence of thin *icing;* put it on the fire in a copper pan, and keep stirring it; when you see it disposed to rise, and your sugar shines on the surface, stir it, and pour it into your funnel, (See *Plate I. Fig.* 8.) and fill your little moulds; when cold, take them out, and put them into a warm stove to dry a few hours; they are then fit for use.

No. 48.—*Vegetables and Fruits in Sugar.*

Take small leaden moulds, (See No. 150.) made to open in two, representing the fruit you would imitate; boil your sugar to a *blow*, (See No. 7.) and add the colour of your vegetable, or fruit.—(See *Colours.*) Stir your sugar till it grains and the surface shines; pour it into the moulds with a funnel, such as you use for liqueur drops, (See *Plate I. Fig.* 8.) and stop the funnel with a little stick every time the mould is full. If you wish to imitate carrots, colour them with saffron, and stick in bits of angelica, while hot, to form the green top: place the mould so that the head of the carrot will form the mouth of it. Apples, pears, radishes, are to be coloured after they are made with carmine. Turnip-radishes, mushrooms, eggs, dominos, dice, &c. must be made like conserve, that is, with fine powder sugar, (See No. 47.) as they will be much whiter; give each a different taste with essences, or spirits; mushrooms are coloured with chocolate, melted

colours with a fine hair pencil. When dry, take out the pieces of whisk, and leave the hole white; put them in a warm place to dry for a few hours, and serve them on plates, with strawberry leaves.

No. 52.—*Small Sausages.*

Take some entrails, which may be had ready cleaned at the pork-butchers; wash them again very clean; then take some red and white apple, or quince paste, chop it like sausage meat, and put in, if you choose, some apricots, cherries, or any other red or white fruit, with some red and white currants, or any kind of fruit to imitate nature, and a few coriander seeds. Fill the skins, tie a knot at each end with some thread, and roll the sausage in your hands, with a drop of oil of sweet almonds. It may be cut lengthways or across; it is an excellent imitation of nature.—For the *Paste*, see each article separately.

No. 53.—*Imitation of Ham.*

Take half a pound of almond paste, (See *Almond Paste*,) and divide it into three equal parts; keep one part white to imitate the fat, and colour the other two portions red to imitate the lean. Give it, to the best of your power, the shape of a ham, by placing the fat and lean properly. Dissolve some vanilla chocolate (See No. 92.) in water, and lay it over the ham to imitate the rind. Prepare dried macaroons in the oven, and reduce them to powder, to cover your ham, as this will imitate the raspings of bread, usually put on it; it may be cut in slices. With the same paste many other things of the kind may be imitated which the taste or fancy may suggest.

fits the middle of the funnel, and descends perpendicularly to stop the hole when the syrup drops. The sugar being prepared with the liqueur as before directed, and coloured to your fancy, pour it into the funnel; have your frame ready, open the screw, and let a very small drop fall, which you must receive on the papered frame, moving it about, and holding it with both hands. As the sugar ceases dropping from the candy which forms on the screw, open it a little more; when done, put them in the stove, and finish them as the last, but not joined together; they are extremely small.

No. 57.—*Liqueur Rings for Candy.*

Take a small wooden mould composed of two pieces, the one forming the inside of a ring, the other the outside; they must be hollow and fit one another, (*See Plate I. Fig.* 10.) cut some paper of the shape of the mould, but rather larger, and lay it in and adapt it to the mould; place several of the moulds on the table, fill them by means of the funnel with the sugar of the liqueur drops, and put them in a stove moderately heated. Take off the paper when the rings are sufficiently firm, by wetting it with a hair pencil dipped in water; giving them sufficient time to moisten, then candy them.—(See *No.* 22, *Liqueur Rings in Candy*).

No. 58.—*Liqueur Drops of Different Shapes.*

These drops are made like the others, but in smaller papers, to which must be given the shape of squares, lozenges, triangles, little festooned vases, &c. for which purpose you must use little blocks of wood

or on tin plates, and let it dry in the stove; when dried on one side take it from the moulds, and dry the other side on a sieve.

No. 138.—*Apricot Paste.*

Take ripe apricots, put them into boiling water, boil them two or three minutes to soften them, and pass them through a hair sieve; put back the pulp into the pan to reduce it, stirring it with a spaddle least it should burn to the bottom; when brought to a pulpy consistence, take it from the fire, weigh it, and to every pound of pulp put half a pound of loaf sugar; clarify it, and boil it to a *feather* (See No. 8.); add the pulp, put it back on the fire to boil for a minute, and when you find your paste drop off easily from the spaddle, take it from the fire, fill your moulds, and dry it as before; or you may make papers plaited on pieces of wood, to the required shape, and fill and dry them in the stove in the same way; when dry, you must wet the papers to take out the paste.

No. 139.—*Plum Paste.*

Take the stones out of green gages, or any sort of plums that will preserve well, put them into a pan with a little water, boil them to a jam, pass them through a hair sieve, with a spaddle, and put the pulp on the fire to reduce as above; then take it off, weigh it, and to every pound of pulp put one pound of loaf sugar; clarify it, (See No. 2.) and boil it to the *great ball* (See No. 9.); mix and boil the whole together, put it in moulds, and dry it, as cherry paste.—(See No. 137.)

apple jelly (See No. 130.) ; put it on the fire, with a pound of sugar clarified, (See No. 2.) and dry it to a thick consistence, taking care to have a little fire, covered with ashes, under it ; then whisk to a snow six whites of eggs, and add them to your paste. Continue to stir the mixture to prevent its sticking to the pan, which would entirely spoil your paste. You will know when it is done, if on applying some of the paste to the back of your hand it does not stick ; this mode of making it is rather tedious, but it is the best. Add to your paste a drop of essence of naroli, or a glass of orange flower water ; when finished, powder a marble slab with starch powder, on which you must flatten your paste ; when cold, you may cut it into long strips, then put it in boxes well powdered with starch that it may not stick together.

No. 146.—*Liquorice Paste*

Is made like the preceding. You must cut into little pieces a pound of stick liquorice, and boil it in a sufficient quantity of water to dissolve a pound of gum senegal ; add to the liquorice half a dozen apples, (rennets) and a handful of pearl barley ; draw off the decoction, dissolve the gum in it, and add half a pound of sugar ; finish as for marsh mallow paste.

No. 222.—*Strawberry Compote.*

The strawberry is naturally so delicious a fruit, that it seldom requires the art of the confectioner. To make this compote, put the strawberries in the compotiers, and pour over them a raspberry or currant jelly boiling hot.

No. 223.—*Elder Flower Compote.*

Make a very strong decoction of elder flowers, strain it through a silk sieve, and use it to boil some apples in, (which you must have previously peeled and cut in small pieces,) free from speck or blemish ; stir them with your spaddle, and make them into a kind of apple paste, or marmalade, and add sugar to the reduced pulp. When of the proper consistence, put the marmalade into a silver compotier, and cover it with a stewing pan, upon the top of which you put some live coals, to give it a fine crust, without making it red hot or burning it. This compote may be decorated with jellies of different colours.

No. 224.—*Compote of Orange Peel.*

Peel some fine China oranges, take off the white or pith very clean, and cut the peels up as fine as vermicelli ; blanch them, put them in a sieve to drain, then put them in syrup, and boil them up five or six times.

No. 225.—*Orange Compote*

Is made without boiling the oranges ; they are only to be peeled, cut in slices, the core taken out, add

keep the syrup in the pan of an equal heat, and a ladle to pour it on the comfits.

No. 228.—*Almond Comfits.*

Take ten pounds of Jordan almonds, picked, of equal size, put them into boiling water to peel them; throw them into cold water, and put them on sieves to dry in the air; when nearly dry, put them in the stove to finish drying; next dissolve some gum Senegal in water, pass it through a silk sieve that it may be particularly clean, and take eight pounds of syrup, boil it to the *strong thread,* (See No. 5.) put in a table spoonful of the gum Senegal to give it a body; take it from the fire, and place it at your right hand on the little charcoal brazier, the fire of which must be covered with ashes lest it should be too fierce, and to keep the sugar of an equal heat. Now put the almonds, blanched as above, into the comfit pan, described in the last article, and give them two charges of gum; dry the almonds well each time, then give them a small charge of syrup, but do not moisten them too much, as that would take off the gum. The syrup must then be added at six different times, increasing the quantity each charge; the eighth time put half gum and half syrup; rub the almonds with your left hand to make them take equally, and not stick to each other, and continue the same till your comfits are of the size you wish, sifting them every tenth charge to take away the dust of the sugar which is formed in the pan; and if the pan becomes very rough, you must wash it. When the comfits are of a proper size, take them out

on the fourth day, smooth them, as directed in No. 228. with fine sugar, but no colour; they must have three charges to give them a gloss.

No. 233.—*Cinnamon Almonds*

As before; only at every fourth layer of sugar, you must add gum Senegal, and a little pulverised cinnamon. Striped almonds, or those which show various colours in stripes, when broken, are made by mixing a different colour in every four or six charges of sugar, and afterwards covering the whole with white.

No. 234.—*Egg Comfits.*

Have the two halves of an egg made in box-wood; take some gum paste, roll it out quite thin, and put into the casts, make it lay close, cut off with a knife the outside edges quite smooth, let them dry, and prepare what you mean to put into them. They are usually filled with imitations of all sorts of fruits.—(See No. 478.) In Paris they put in a number of nick-nacks, little almanacks, smelling bottles with essences, and even things of value, for presents. Join the two halves with some of the same paste, moistened with a little water and some gum arabic; then proceed as in No. 128.

No. 235.—*Nut Comfits.*

Crack a quantity of nuts, take eight pounds of good kernels, and put them in the stove for four or five days to dry; make a good fire under your pan

a silk sieve, which mixed with gum dragon, moistened, form a gum paste. Different flavours are given, as coffee, chocolate, bergamotte, vanilla, &c. A large piece of this paste is to be rolled with a roller, and cut with tools of different forms, as lozenges, hearts, clubs, &c.; cut a sufficient quantity for a pan, which is about eight pounds, dry them in the stove, put them into your comfit pan over the barrel, and work them as before, observing that all the small comfits are made in the pan over the barrel, and are only put in the balance pan to be finished smooth, the three last charges.

No. 245.—*Nonpareils.*

Nonpareils may be reckoned among the first species of confectionery, and from their great utility, will last, probably, as long as the art itself. Put into the pan over the barrel half a pound of Florence orris-root, pulverised and sifted, and warmed with a gentle fire. Take about half a table spoonful of syrup boiled to a *pearl*, (See No. 6.) moisten the powder with it, and with your hands make them into small grains; increase the charges by degrees, sift the nonpareils to take off the small particles and dust of the sugar; repeat the sifting often, taking care to have sieves of different sizes. At night place the nonpareils in the stove to dry, increasing them in size day after day with the finest sugar, and finish as above. Half a pound of orris will make more than a hundred weight of nonpareils

as if packed for a long journey, on a bed of hay; when the case has as many bottles as it will hold, fill it three quarters full with cold water; the case must then be supplied with *steam* from the steam pipe, and the case closed: in half an hour's time the water will be at 200 degrees of heat, the proper heat fixed by Mr. Appert. Having ascertained this, instantly turn the steam pipe, and leave the case in that state till next day; at six the next morning the heat has been found at 110 degrees; at eight o'clock the bottles were so hot they could scarcely be touched. They should be now unpacked, and when the bottles are cold, the corks should be rosined, and they may be put in the cellar like wine. All sorts of fruit may be preserved in this way, and the method has been found to answer very well, *but the fruit must be bottled the same day it is gathered,* or many of the bottles will break and the fruit be spoiled.

No. 249.—*Pulped Apricots.*

Put your apricots in a fixed boiler, without water; open the steam pipe, and in ten minutes they will be blanched and fit to pass through a sieve; when the whole of the pulp is extracted, fill some bottles with it and proceed as in No. 248. The pulp keeps extremely well, and apricot paste may be made of it and used as if made of new fruit fresh gathered.

No. 250.—*Currant Juice.*

When you have mashed some currants on a sieve, and strained them through a flannel bag, put them in

Sect. XIV.—OF CREAMS.

No. 254.—*Of Creams.*

Cream, used in great quantities by the confectioner, is formed on the surface of new milk, poured on a table hollowed out on purpose to receive the milk. Formerly all creams were in the department of the confectioner, now many kinds are generally prepared in the kitchen. We will confine ourselves to our limits.

No. 255.—*Whipt Cream.*

Take one quart of cream, put it into a bowl with some powder sugar and orange flower powder, or water, and have another bowl near you, over which you must place a sieve to receive and drain the cream; whip the cream with a whisk, and as it rises in a froth, take it off with a skimmer, and put it into the sieve; continue to the end, putting back into the first bowl till you have finished that which drains from the sieve; when done, put it into your dish, ornament it with zest of lemon, or cedraty, cut very fine and tastefully; it is likewise served in glasses. It may be iced by putting it into a Cellaret in some ice pounded with salt: this is a tin vessel made on purpose to pre-

well mixed with salt; the mixing of the salt with the ice must be particularly attended to, as upon this circumstance depends the freezing power, and consequently in a great measure the goodness of the ice. The freezing pots being set in the middle of the ice up to the covers (See *Plate II. Fig.* 9.); put into them the articles you intend to ice, which must be made agreeable to the palate without being too sweet, as it is very easy to add a little syrup if necessary; keep turning the pots quickly round about in the ice, by means of the handles at top, till the cream is set, opening them every three minutes, and with a copper spaddle take the contents from the edges, mixing and stirring the whole well together; continue to do this till your ice is completed, and do not spare your labour, for on this part of the operation, as is said before, very much depends; then cover your pot with fresh ice, mixed with salt, and let it remain till wanted to be served up.

No. 263.—*Custard for Ices.*

Take a pint of good fresh cream, and mix it slowly in a small copper pan with eight yolks of eggs, which must be quite fresh; cut a very thin slice of lemon peel, just the surface of the rind of a lemon, and put it in the cream; put your pan on a slow fire, and stir the cream constantly with a whisk, taking care not to let it boil, for it will turn to curds; this you will easily perceive as it then begins to form small lumps; you will know when it is done enough by the cream becoming of a thicker consistence, and instead of turning round the pan, it at once stops; then immediately take it from the

No. 270.—*Orgeat Ice Cream*

Is made in the same manner as the preceding. Choose new sweet almonds, and add a few bitter almonds; sprinkle them with orange flower water while they are being pounded.

No. 271.—*Strawberry Ice Cream.*

Mash and strain some strawberries over a basin; have a sufficient quantity of juice to add to a pint of fine cream, with the juice of a lemon, without boiling: but the mixture must be so managed as to be equal; neither the taste of the strawberries nor of the cream must preponderate. Sweeten it to your palate, pass it through a sieve, and put it into the freezing pot to ice, working it as usual.

No. 272.—*Raspberry Ice Cream*

Is made in the same way as strawberry cream.

No. 273.—*Currant Ice Cream*

Is made like strawberry cream, adding a few raspberries for flavour.

No. 274.—*Tea Ice Cream.*

Add a cup of the finest and strongest tea to the prepared cream.

No. 275.—*Pine Apple Ice Cream.*

To a pint of prepared cream add as much pine apple pulp as you like; strain it and pour it into the freezing pot, working it as usual.

No. 285.—*Lemon Water Ice.*

Take any number of lemons you please, of every fourth lemon rasp the peel close to the surface over a basin, into which you are to squeeze the juice, adding water and syrup to it; when mixed to your taste strain it through a lawn sieve, and put it into the freezing pot; whip up the whites of two or three eggs and put in it, which will make the ice white and soft, and give it a body, a quality it could not have without the eggs; work it as usual.

No. 286.—*Orange Water Ice.*

Prepare the oranges like the lemons, but do not put in any eggs; to procure the essence of oranges or lemons, rub the peel on a large piece of sugar, and scrape off the outside of the sugar with a knife.

No. 287.—*Maraschino Ice.*

Take a pint of very fresh cream, whip it strong (See No. 255.) and the whites of three or four new laid eggs; beat them up to a strong froth, and afterwards add your cream, and half a pint of genuine maraschino; put the whole into the freezing pot, and work it well.

No. 288.—*Champagne Water Ice.*

Rasp six lemons on a piece of sugar, and squeeze the juice in a basin; to this put the sugar which has imbibed the essence of the lemon, and a bottle of Champagne; whip up the whites of four eggs,

No. 291.—*Pine Apple Water Ice.*

Peel a pine apple, pound it, and pass it through a fine hair sieve; add the juice of three lemons, and syrup, to your taste, with a little water; strain the whole, and pour it into the freezing pot, working it as usual.

No. 292.—*Grape Water Ice.*

Take a handful of dried elder flowers, put them into a freezing pot, and cover them with boiling water; let them stand for half an hour, strain them through a sieve, and add two lemons; sweeten it to your liking; when frozen, add a glass of white wine, but mix it only a little at a time, then put it in your moulds.

No. 293.—*Ices in Fruit Shapes.*

These require much attention; you must have leaden moulds to open with a hinge, as in *Plate II. Fig.* 8. Every ice we have described, may be moulded to represent the fruits of which it bears the name; the proper flavour being given at the same time. When your ice is prepared (suppose apricot), open your mould, and fill it with apricot ice; insert, through the little hole at the end, a stem, or even a leaf or two, of the tree, or a good imitation of it, and close it again directly, leaving the leaf and branch outside; wrap the mould in paper, and place it in a tub, in which you must put pounded ice with salt, with which cover it; let the moulds remain an hour or more in the ice. The stone of the fruit may, when well cleaned, be put

No. 296.—*Peaches in Brandy.*

Choose the peaches you mean to preserve a little before they are ripe, take off the down by wiping them with a cloth; prick them with a small fork to the stone, and put them as you do them into water, then on a moderate fire, keeping the water nearly boiling; when you find your fruit softened so as to give way to the finger, throw them into cold water, and leave them to stand for a quarter of an hour, change this water for another, and let them stand another quarter of an hour, drain them on clean towels, and when dry, arrange them regularly in a glass jar; have some clarified sugar boiled to the *little pearl*, (See No. 6.); a quarter of syrup for two thirds of fruit is a sufficient quantity: put to them double the quantity of brandy, at 30 degrees; mix and strain it through a flannel bag two or three times, and place the peaches regularly in your jars, and cover them with bladders well tied down.

No. 297.—*Apricots in Brandy.*

Apricots are prepared in the same way as peaches, except that you must boil them in the syrup in which they must be left for a day; on the next take them out, drain, and put them in order in your glasses; put your syrup on the fire, boil it to the *pearl* (See No. 6.) and finish like the peaches. Mirabelle plums and other fruits are done in the same manner.

your caramel five or six times, which would blacken it, and make your work look dirty, besides being disagreeable to the taste, as the caramel loses its strength and takes the damp more quickly than sugar just boiled enough.

No. 301.—*Clear Jelly.*

Take two calves feet, cut them in pieces, and put them in a saucepan with three quarts of water; boil this to three pints, take it off and strain it through a sieve into a bason; take off the fat, and let it stand till next day; this is called *stock;* then put it in a saucepan with a pint and a half of white wine, the juice of three lemons, the peel of one, three quarters of a pound of fine sugar, and the whites of eight eggs beat up to a strong *snow;* add a little cinnamon, and the shells of the eggs, stirring them all together with a spoon; put this on the fire, when it rises up, take it off, then put it on again, then take it off and run it through a flannel bag; if you want it for moulds, you must put one ounce of isinglass in the saucepan before you put it on the fire.

No. 302.—*To Clarify Isinglass.*

Break your isinglass into small pieces with a hammer, wash it in several waters, and to four ounces add six pints of water, reduce it one third, skimming it carefully; take it from the fire, and strain it through a silk sieve, to use for the following receipts.

stalk end, about the size of a shilling, clear out the inside, without breaking the peel, with a small tea spoon, and use the juice for your jelly. When the inside is quite cleaned, throw the peels into water to make them firm ; when your jelly is ready, drain your peels, fill them with it, and ice them. When about to serve them up, cut them in four with a sharp knife, and set them on the plate.

No. 309.—*Grape Jelly.*

Take the juice of two pounds of grapes, strain it through a flannel bag, add the juice of two lemons, half a pint of syrup, and an ounce of prepared isinglass ; finish as for Venus's clear jelly.

No. 310.—*Pine Apple Jelly.*

Take a pine apple, pound it and strain the pulp through a cloth ; add to the fruit half a pound of syrup and boil it up once ; when nearly cold, add the juice of two lemons strained through a silk sieve, and mix an ounce of prepared isinglass, and a little sugar in dark caramel to give it a finer colour, and finish as above.

No. 311.—*Apricot Jelly*

Is made in the same manner as the pine apple jelly, except the lemon juice, which is never used.

No. 312.—*Barberry Jelly.*

Take two ounces of very ripe barberries, pick them, and boil them in half a pint of syrup, so as to cover

No. 380.—*Biscotini Almonds*

Are made in the same manner as pistachios

No. 381.—*Mustacioli Biscuits.*

One pound eleven ounces of Almonds, eight ounces of Flour, two pounds eight ounces of Sugar, one drachm and a half of Pepper, three drachms of Cinnamon, three drachms of Cloves, and half a Nutmeg.

Pound the almonds very fine, moistening them with an egg; when extremely fine and smooth, put them on your marble slab, and add the flour and sugar; pound and sift through a silk sieve your pepper, cinnamon, cloves, and nutmeg, and work the whole with as many eggs as is necessary to make any paste malleable and strong; roll it to any shape you please, and bake it in a slack oven; the biscuits, when baked, may be iced either white or chocolate colour, or you may touch them with a pencil, with syrup, boiled to a *blow;* they are excellent with the addition of candied dry fruits, lemon, orange, cedratys, &c.

No. 385.—*Bitter Macaroons.*

Three pounds of Sugar, one pound of bitter Almonds, and the whites of eight Eggs.

Take your almonds blanched, and dry and pound them in a mortar with the whites of eggs, which you must do by degrees, to prevent them turning into oil; when the almonds are perfectly pounded, put in the sugar, sifted through a silk sieve, and six or seven whites of eggs, according to the state of the paste; wet your fingers with water to prevent its sticking. These macaroons are to be dropped in little lumps, like balls; dip your hand in cold water, and touch them lightly at the top to make them shine; they must be baked in a slack oven, and to be certain of its heat, put one or two first in the oven to try the heat; they may be run very easily through a bullock's bladder, fixed to a pipe; by filling the bladder with a paste, and pressing it, you will easily obtain your macaroons of a round shape.

No. 336.—*French Macaroons.*

One pound of Almonds, two pounds of Sugar, and the whites of seven Eggs.

These macaroons are made in the same manner as the bitter almond macaroons; it is difficult to fix the exact number of eggs to be used, as the size of the eggs, the dryness of the almonds and sugar, frequently make a difference.

Oranges, infuse the rind in the Brandy for fifteen days; melt your Sugar in the Cold Water, and strain and filter it as above.

No. 455.—*Ratafia of Raspberries.*

Raspberries ten pounds, Sugar four pounds, Brandy ten pints, Cinnamon two drachms, Cloves one drachm. Infuse the articles for fifteen days, stir the mixture every day, strain it through a bag, and filter it.

No. 456.—*Ratafia of Currants.*

Currants ten pounds, Brandy ten pints, Sugar four pounds, Cinnamon two drachms, Cloves two drachms, and poceed as for Raspberries.

No. 457.—*Ratafia of Mulberries.*

Mulberries ten pounds, Brandy ten pints, Sugar four pounds, Mace two drachms. Proceed as before.

No. 458.—*Vespitro.*

Brandy two pints, Anniseed one ounce, two Lemons, Sugar one pound, Corianders two ounces, Fennel one ounce, Angelica two drachms. Break up these ingredients, and put them in a jug, with two pints of Brandy; peel the two lemons, which you must add to the mixture, and squeeze in the juice; break the sugar, dissolve it in water, and put it into the jar; let it stand for a fortnight, then strain it through a flannel bag, filter and bottle it.

No. 459.—*Ratafia of Orange Flowers.*

Brandy three pints, Water two pints, Orange Flowers one pound, and Sugar one pound. Put the whole in a jar well stopped, place it in a bath, almost boiling hot, for a day; the next day filter and bottle it.

No. 460.—*Yellow Escubac.*

One ounce of Saffron, one ounce of Damascus Raisins, one ounce of Cinnamon, three pounds of Sugar, one ounce of Liquorice, one ounce of Coriander, three pints of Brandy, two pints of Water. Pound these ingredients, and dissolve the sugar in two pints of water; put the whole in a jar to infuse for a month, taking care to stir it up every second day, or the third at farthest.

No. 461.—*Ratafia of Green Walnut Shells.*

Two hundred Walnuts, ten pints of Brandy, four pounds of Sugar, one drachm of nutmeg, one drachm of Cloves. Choose two hundred walnuts, so young that a pin may easily go through them, pound them in a mortar, and infuse them in the brandy, with the nutmeg and cloves, for a month; after that time strain the mixture through a flannel bag, filter and bottle it.

No. 462.—*Angelica Ratafia.*

Four ounces of Angelica Seeds, two ounces of the roots of Angelica, ten pints of Brandy, one drachm of Cloves, one drachm of Cinnamon, four pounds of Sugar. Pound the ingredients coarsely; dissolve the

striking resemblance, was represented standing, and putting up his sword into the sheath, led by Victory, attended by several allegorical figures, which were intended to express the various high qualities so liberally attributed to Napoleon by the French, as long as success attended him. It was made for the centre of a table; and the emperor, who rarely noticed any thing which ornamented the table, observed his portrait, and with his characteristic attention to works of ingenuity, was pleased to encourage the artist by his approbation.

No. 465.—*Fine Gum Paste.*

Gum dragon is the principal ingredient in gum paste; it should be white and light, and every little spot on it should be scraped off with a penknife; put into a pan the required quantity of gum, and pour water on it to wash it, which you may do twice; when clean, put fresh water on it to dissolve it, from one to two inches above the gum; let it stand for twenty-four hours, then crush it with a spaddle, strain it very thick, through a cloth, that it may be clean, and let two persons wring the cloth. Should much of it be wanted, a press, as in (*Plate II. Fig.* 3.) will be found useful; it was invented by the author when he was in the habit of mixing sixty or eighty pounds of gum paste every week, and he found it very serviceable. The gum is to be put in a bag of thick linen, tightened and fixed within a cylinder, pierced as in *Plate II. Fig.* 3.

When the gum is strained, pound it in a mortar,

delivers well from the mould, and is very easy to work. If you cannot procure Italian alabaster, use the stone plaster of Paris, in the same way as the alabaster powder. The Italian alabaster, when baked, becomes plaster.

and stick one in each, with a little dissolved gum arabic.

No. 476.—*Shells in Gum Paste*

Are cut out and made in the same manner, except that you leave the lips more open.—(See *Plate II. Fig.* 12.)

No. 477.—*Pastilles, Mille-Fleurs*

Are made with fine gum paste, of different colours. Take a small quantity of paste in your left hand, pick off little pieces with your right; and with the fore finger roll them on the gratings of a fine wire sieve, to take the impression and form of a shell; they may be scented with any essence you please. You may likewise also have different pleasing forms engraved on a board, to answer the same purpose as the sieve, and to give variety.

No. 478.—*Jewel Fruit in Gum Paste.*

Divide your paste into as many colours as you intend to represent fruits, as small apples, pears, peaches, apricots, plums, or any kind of vegetables; in short, any object you may fancy. You must have moulds for melons, nuts, walnuts, almonds, cards, figures, and a thousand little things which belong to the jewel comfits; put different essences to the fruit, and form and finish them like the large fruit. If you wish to make a large quantity, you must have twenty or more of those little fruits, or other objects, en-

No. 483.—*Of Fixing Borders.*

Borders, bas-reliefs, figures, indeed, every thing in paste, must stand to dry five or ten minutes before you use them, to prevent spoiling the impression; and they also shrink in drying, especially those in which there is no sugar. Use isinglass or light glue to fix them on pasteboard, paper, satin, wood, or gilding; place them on your work in the most ingenious and tasteful way you can.

No. 484.—*Of Modelling in Gum Paste.*

Figures, animals, birds, &c. are without dispute much better when modelled than those made in a mould, as the modeller can give a grace and attitude to his figure which it is impossible to obtain by the other mode. It is not so difficult to learn the art of modelling as is supposed; accustom yourself to handle the paste, and however bad the first attempt may be, strive to improve it, by copying from nature, or a good representation, and with patience and perseverance you cannot fail of becoming a good modeller.

No. 485.—*To Reduce a Large Figure by a Scale of Squares.*

If you have a drawing of a large figure, which you wish to reduce, you must divide it into small squares, both in length and breadth, and make the same number of squares, of smaller proportion, on another

Sect. XXVI.—OF COLOURS FOR CONFECTIONERY.

No. 489.—*Of Colours for Confectionery.*

The colours used in confectionery are generally harmless; for though no one thinks of eating an ornament or figure, yet such colours as vermillion, verdigris, yellow ochre, and many others which are poisonous, should be avoided, if possible.

No. 490.—*To choose Cochineal.*

Cochineal should be large, clean, heavy, dry, of a silvery shining colour; and, when bruised, of a dark red.

No. 491.—*Of Preparing Cochineal.*

Take an ounce of cochineal, pound it well, and make a soft lye with wood ashes boiled in water; clear it off through a flannel bag; take a pint of it, let it boil up, and put in your cochineal; pound a quarter of an ounce of alum and a quarter of an ounce of cream of tartar, and add them to the cochineal, and reduce it by boiling till it becomes of a very dark fine red; if it is for keeping, add pulverized sugar. You may use this colour in every thing, particularly in gum paste, compotes, preserves, jellies, ices, &c.

No. 502.—*Of Using Colours.*

The colours just mentioned are those used to paint gum paste; they are ground on a marble slab, and are moistened with water, and a little gum arabic dissolved and strained through a cloth, with a pinch of fine powder sugar, or sugar candy; the gum is to fix the colour, and the sugar to make it shine; if you have no gum you may use isinglass, but then the colour must be warm.

No. 503.—*Colours Good to Eat.*

The colours fit to eat are cochineal, carmine diluted, saffron, spinach green, Prussian blue, and colours made with chocolate and caramel; *caramel* should be diluted with a little water, as it goes farther than the dry powder, yet in some cases it must be used dry, as in the royal icing, and in articles for the small oven; *saffron* must be infused in hot water, consequently you must put the necessary quantity to your sugar a moment before it is done; it will require a few minutes more boiling, as the saffron will lessen the degree of heat; *spinach green* is to be used to colour opake bodies: such as are transparent must be coloured with a little Prussian blue, mixed with yellow; if *blue* alone be wanted, it must be ground with a little water, taking care to use but a small quantity of it; *browns* may be made of chocolate, a strong decoction of coffee, or caramel burnt and dissolved in water; the *violet* colour is made with red and blue; *orange* with saffron and red; and the *green* with yellow and blue.

formly brilliant. The time necessary for drying it varies very much, according to the goodness of the oil, the season, and the heat of the room: sometimes six hours are sufficient, but it sometimes requires twelve hours.

No. 508.—*Method of Preparing Linseed Oil for Size.*

Colourmen in general sell the prepared linseed oil; yet it is convenient to know the preparation of it. Pour some linseed oil into a new glazed pan, double the size of its contents, put it on a moderate fire just sufficient to make it boil slowly; add two ounces of litharge, tied up in a cloth, and a dozen cloves of garlic, picked; let it boil for four or six hours; you will know when it is done enough, if on dipping a straw in it, and holding it up, you see the oil drop clear, and of a fine gold colour, but thick; take great care not to let it boil over, as it is very inflammable.

and surrounded with a piece of pasteboard to prevent it from running over, and to give the mould the form of a long square; prepare pieces of bent wire the length of your mould, which being placed in directly you put your composition, will strengthen it. Oil lightly the articles you intend to mould with a hair pencil; put some sulphur in a glazed earthen pipkin sufficient to cover your article three eighths of an inch, and melt it on the fire; when it is melted and clear, and begins to thicken by the heat, take it from the fire, and add to it half its weight of pounded slate, brick, marble, iron, or brass filings, which must have been pounded and sifted through a silk sieve; mix and stir it with a stick, and when it is well mixed, and smooth, pour it into your mould, not over the paste, but by the side of it, and the sulphur will find its level softly without blowing; when you see it covered, lay on your wires, put a little more over them; if you wish them stronger, put some plaster, and take off the mould with the blade of a knife; should any thing stick fast in them, put them to soak in cold water.

No. 512.—*Leaden Moulds.*

Leaden or pewter moulds are used to run grained sugar into, and for caramel, and ices, in fruit shapes. Model the article you intend to mould either in clay, or wax (See *Modelling in Wax*, No. 514.); or if you have it cut in wood, take an exact mould of it in plaster, as the leaden mould is to be, in two or more parts, that it may deliver well; when exactly prepared, it will be necessary to make another mould from it; oil

PLATE. I

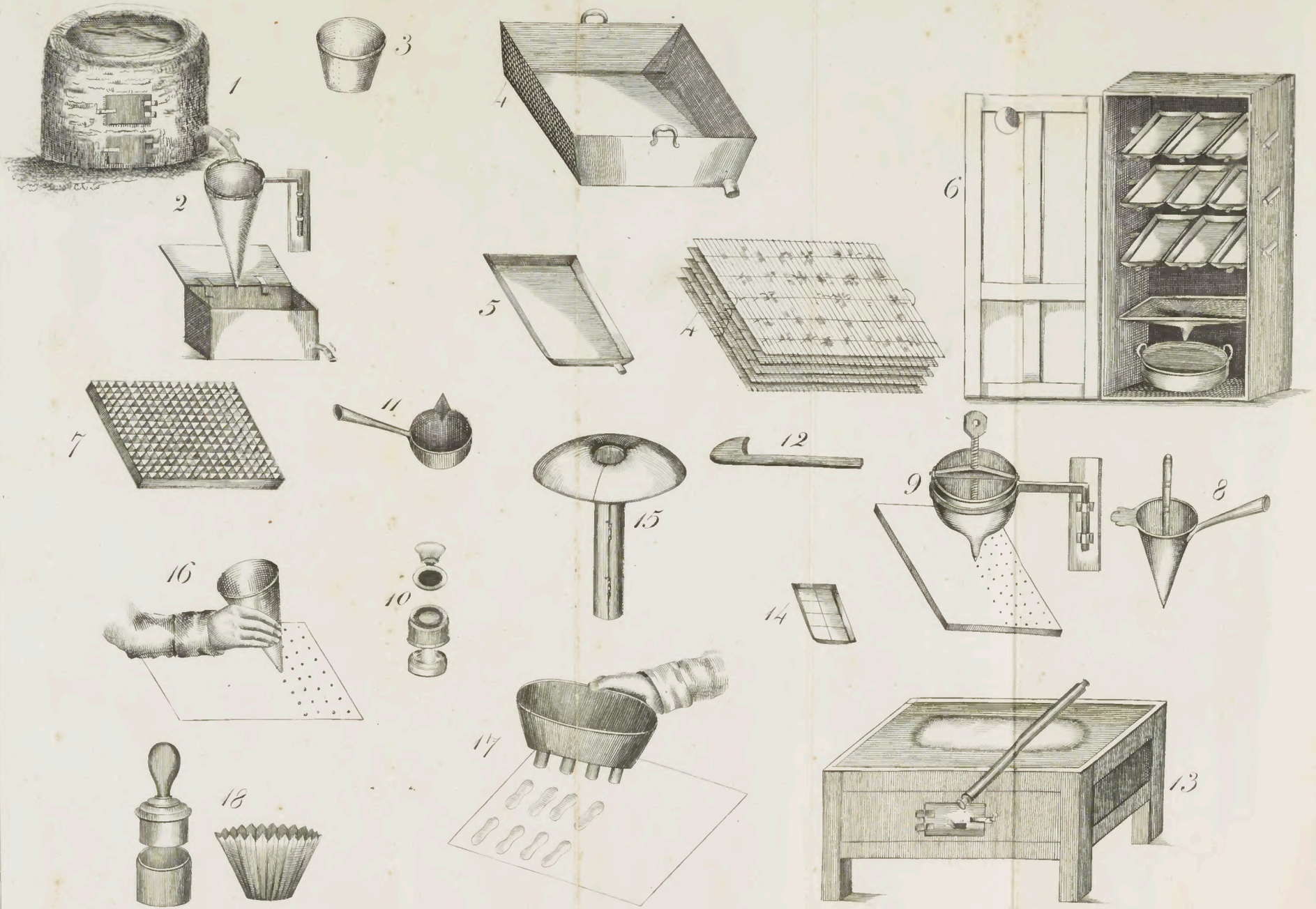

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FIG. 8.

A copper funnel, which must be provided with a stick to fit the aperture, moveable at will; it is an implement of the greatest utility, and was invented by the Author for Liqueur Drops and various other articles.—*See Page* 30, No. 55. and *Page* 31, No. 57, &c.

FIG. 9.

A funnel, with a screw, without which it would be impossible to make the little jewel drops (*Page* 30, No. 56.) uniform and perfect in shape and size. The Author invented this tool, and the frame which receives the drops, both of which he finds of the utmost service for various purposes.—*See Page* 30. No. 55.

FIG. 10.

A box-wood mould, of which the hollow is intended to receive a paper cut round, which the pressure of the top compels to take the form of a ring; it is used for liqueur rings.—*See Page* 31, No. 57.

FIG. 11.

A stew-pan used in making drops, to warm the paste, and run it on the marble slab.—*See Page* 32, No. 59.

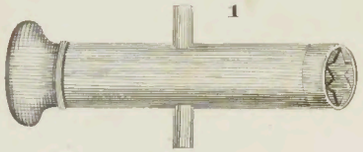
FIG. 12.

A spatula, or spaddle; this is a much more proper tool for a confectioner than the wooden spoon generally used; it saves sugar, and performs its office more effectually; the Author can safely recommend the adoption of it.—*See Page* 159, No. 346, &c.

FIG. 13.

A stone slab for making chocolate, thirty inches long, eighteen wide; hollow in the inside to contain a chaffing dish to warm the stone: the roller is of polished iron. The stone should be of a fine texture and very smooth.—*See Page* 42, No. 90.

PLATE. 2.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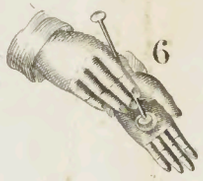
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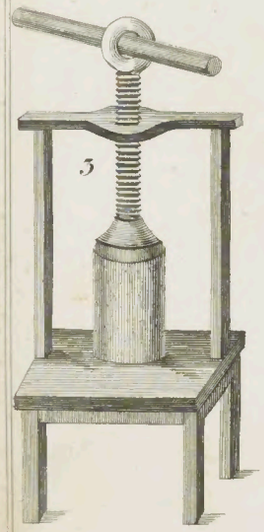
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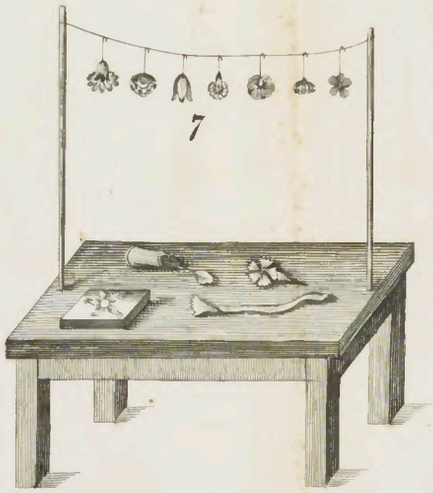
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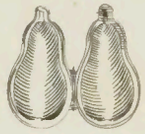
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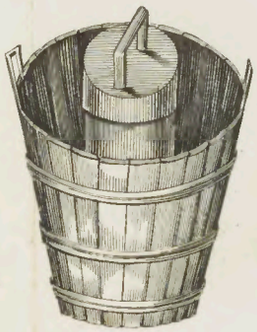
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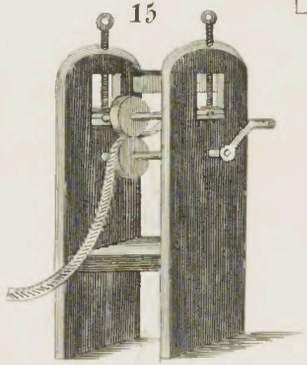
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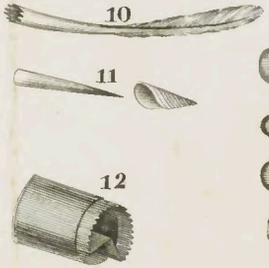
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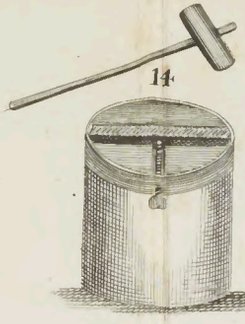
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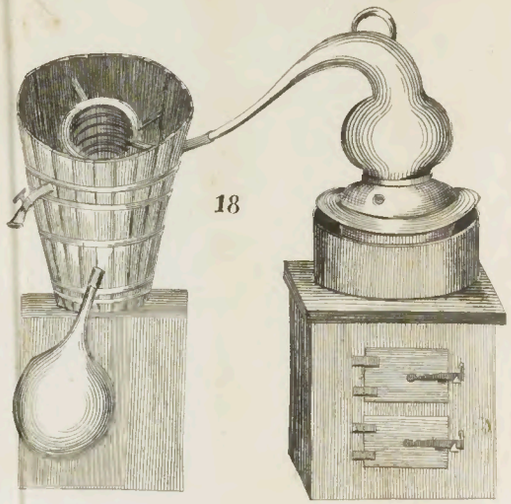
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