

Cake Making.

It is not of so much importance to know how to make a variety of kinds, for two or three kinds well made are much to be preferred to a dozen half made. Although in cake-making, as in everything else, experience is a good teacher, it is usually a very severe one, and most people would rather profit by another's experience than by their own.

After getting a good recipe, first have near at hand on your board or table everything required in the recipe, so that you will not have to leave your cake while mixing to get some ingredient wanted. Grease the baking pans well with good lard or butter, or, if liked better, cut a piece of white paper to fit the bottom of the pan, grease it and the sides of the pan. It is best to use paper on the bottom if the pan is an old one, or when the oven is inclined to be too hot and burn the bottom of the cake. Although many women prefer earthenware for mixing cake, good clean tin is every bit as good, and much lighter and easier to handle. Have aside from the general mixing dish a smaller one, and quite shallow, for beating the white of the eggs.

In making cake with eggs always beat the whites and yolks separately, no matter how cheap your cake may be, and you will be sure to have it nice and light. In separating the white of an egg from the yolk, it is the better way to break a small hole in the narrow end and let the white run out of it, for in this way there is very little danger of the yolk breaking and mixing with the white. If the least particle of the yolk mixes with the white, it will be almost impossible to beat the white to a stiff froth. In frosting it is especially important that the white should be free from the yolk and perfectly clear, or the icing will be a failure. Before mixing the cake, beat the whites very stiff and put in a cold place until wanted for use.

Beat the butter and sugar to a cream in the mixing dish, using a wooden spoon, add the beaten yolks, mix well together, stir in the whites, now sift the flour on to the moulding board and measure. Never measure before sifting. Put the quantity to be used into the sieve, add the baking powder, and sift all into the mixing dish. Always put the baking powder through the dry flour, and the more flour is sifted the lighter will be the cake. After the flour has been put in stir just enough to mix it with the other ingredients, and when the batter is smooth and free from lumps it is ready for baking.

Some women believe that the longer cake is stirred the better it will be, when the contrary is the fact, for too much stirring after the ingredients are blended will make the cake tough. Pour the batter in the baking pans, and let it settle into place of its own accord, but do not smooth it with a spoon or knife. Have the oven of medium heat, but as it is a hard matter to regulate an oven, if it seems hot a dish of cold water should be placed in it to prevent the cake burning, and a paper cap placed over the top of the cake.

When looking into the oven to see how it is getting along, do not open the door and shut it quickly, thereby creating a draft which will cause the cake to fall and be heavy, but after looking at or turning the cake, close the door of the oven slowly. When the cake shrinks from the side of the pan and stops sinking it is a sign it is done. Remove it from the oven to the board or table, turn the pan on its side, and holding the left hand against the top of the cake, turn out the cake. Place the pan upside down on the table or board, and put the cake to cool on it. If it sticks to the sides of the pan do not try to shake it out, but loosen carefully with a knife.

Never put away cake until perfectly cold, and then put it in a covered tin cake box or jar. It will keep much better if wrapped in a towel or napkin. In layer cake never spread the jelly or cream until the cake is cold, or it will soak through and make it soggy. When frosting wait until the cake is cold; turn the cake face down, and always frost the bottom. While icing, the knife used for spreading the frosting should be dipped frequently into cold water. In cutting cake always use a sharp knife.

Castles in the Air.

By James Ballantine.

The bonnie, bonnie bairn sits pokin' in the ase,
Glowerin' in the fire wi' his wee round face;
Laughin' at the fuffin' lowe—what sees he there?
Ha! the young dreamer's biggin' castles in the air!

His wee chubby face, an' his tousy, curly pow,
Are laughin' and noddin' to the dancin' lowe,
He'll brown his rosy cheeks, and singe his sunny hair,
Glow'rin' at the imps wi' their castles in the air.

He sees muckle castles towering to the moon,
He sees little sodgers pulling them a' down;
Warld's whomin' up an' down, bleezin' wi' the flare,
Losh! how he loup, as they glimmer in the air!

For a' sae sage he looks, what can the laddie ken?
He's thinkin' upon naithing, like many mighty men.
A we thing makes us think, a sma' thing makes us stare,
There are mare folks than him biggin' castles in the air.

Sic a night in winter may weel mak him cauld;
His chin upon his puffy hand will soon mak him auld;
His brow is brent sae braid, so pray that Daddy Care
Wad let the wean alane wi' his castles in the air.

He'll glower at the fire, and he'll keek at the light;
But many sparkling stars are swallowed up by night;
Aulder een than his are glamoured by a glare,
Hearts are broken—heads are turned—wi' castles in the air.

"Home."

What makes a home? Four walls of polished stone?
Or brick and mortar laid with nicest care?
Nay, prison walls are made without as fair;
Within—look not within—corruption there
With ignorance and sin defiles the air.

What make a home? 'Twere better far to roam
Unhoused than have a part in dainty halls
Where rarest gems of art adorn the walls
If there's no hearth-fire bright for poorest poor
Who linger in the night without the door.

What makes a home? 'Tis where the weary come
And lay their burdens down, assured of rest.
'Tis where we learn to know our dearest best,
Where little children play, blessed and blest,
Tho' wall of coarsest clay enwrap the nest.

—Fanny S. Reeder.

In August.

The echo of a whispered word,
A fleeting cadence low and sweet,
Fresh as the songs the streams repeat,
Faint as the croon of nesting bird.

A deeper azure in the sky,
Fields gleaming gay with green and gold,
Closed wings that droning half unfold,
As summer passes slowly by.

—Epworth Era.

W. D. Howells, the novelist, seldom fails, when anyone has animadverted on his corpulence, to come out with a neat retort.

When Mr. Howells was Consul at Venice a very lean, long American said to him one day, jocosely:

"If I were as fat as you I'd go and hang myself."

"Well," said Mr. Howells, "if I ever take your advice I'll use you for a rope."

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GOSSIP.

A cynic was asked the other day if he objected to being one of the thirteen at dinner.

"I do under certain circumstances," he replied.

"And those are?"

"When there is only dinner enough for twelve."

MORE CLYDES FOR CANADA.

In addition to the large shipment of Clydesdales recently imported from Scotland by Messrs. Graham Bros., Claremont, mentioned elsewhere in this issue, our Scottish exchanges note important consignments from Glasgow for Messrs. Smith & Richardson, of Columbus, Ont., of eight stallions and one mare, and for Mr. Wm. Colquhoun, of Mitchell, Ont., of six stallions, all of which have doubtless reached their Canadian homes before this date, and will be more fully noticed in our next issue.

THREE VIEWS OF THE MATTER.

Sir Henry Campbell-Bannerman tells an admirable story of the advice given by an Englishman, a Scotchman, and an Irishman, respectively, to a gentleman whose servant was constantly breaking articles in the household.

The Englishman, in his blunt, honest way, said to the employer, "Oh, get rid of him! dismiss him."

The Scotchman's advice was, "Stop the money out of his wages."

"But," said the master, "he breaks more than his wages amount to."

"Then," said the Irishman, "raise his wages."

Two artists were regarding in a gallery a print of Millais' "Chill October." One of them said:

"Sir John Millais once showed me the original of 'Chill October,' and at the same time he told me a story about it."

"He said that as he sat painting one gray afternoon among the reeds and rushes of the Tay, a voice from behind a hedge asked:

"'Man, did ye ever try photography?'"

"'No, never,' said Sir John, and he continued to paint slowly."

"'It's a hantle quicker,' said the voice."

"'Yes, I suppose so,' the painter agreed."

"Then the voice said, bitingly: 'An' it's mair like the place.'"

Consumption of earth as food is said to be common, not only in China, New Caledonia and New Guinea, but in the Malay Archipelago as well. The testimony of many travellers in the Orient is that the yellow races are especially addicted to the practice. In Java and Sumatra the clay used undergoes a preliminary preparation for consumption, being mixed with water, reduced to a paste, and the sand and other hard substances removed. The clay is then formed into small cakes or tablets about as thick as a lead pencil, and baked in an iron saucepan. When the tablet emerges from this process it resembles a piece of dried pork. The Japanese frequently eat small figures, roughly modelled from clay, which resemble the animals turned out in pastry shops.

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