

RECIPE FOR JAMS.

FRUIT for preserving should be gathered in very dry weather, and should be as free from dust as possible. The usual proportion of sugar is 1lb. to every pound of fruit, but this quantity makes the jam too sweet for most tastes, and a lesser quantity will be found sufficient if the fruit be well boiled before the sugar is added. Copper or brass preserving pans are the best kind to use, but they require a great deal of care to keep clean. Jams should be kept in a dry, cool place; and, if properly made, will only require a small round of white paper laid quite close, and to be tied down to exclude air and dust. If there be the least damp in the closet dip the white papers in brandy, tie them down as before, and look to them every two or three months. Boil them afresh on the least appearance of mouldiness or mildew.

GOOSEBERRY GREEN.—Allow 1lb. of loaf sugar to every pound of picked fruit. Boil the sugar to candy height—or five minutes after it is thoroughly dissolved—skimming carefully, then add the gooseberries, and boil them for three-quarters of an hour, stirring with a wooden spoon all the time.

GOOSEBERRY RED.—Take the rough, hairy gooseberries, and to every pound of picked fruit allow 1lb. of loaf sugar. Boil the gooseberries with a little water or red currant juice, stirring well for one hour; add the sugar, and boil again for forty minutes, skimming and stirring all the time.

STRAWBERRY OR BARBERRY.—Take ripe, not over ripe, strawberries, pick them, and to every pound allow 1lb. of loaf sugar and quarter pint of currant juice; pound the sugar, pour the currant juice upon it. Boil the strawberries for twenty minutes, stirring well with a wooden spoon. Add the sugar and currant juice, and boil together—on a trivet or hot plate—for half an hour, carefully removing with a silver spoon all the scum as it rises.

STRAWBERRIES PRESERVED WHOLE.—Allow 1lb. of sugar, and the same proportion of currant juice to every pound of fruit. Take a sixth part of the strawberries, mash, and then boil them with the sugar and juice till the sugar be quite melted; add the other strawberries, stir very carefully so as not to break them. Boil quickly for half an hour, skimming carefully all the time.

RASPBERRY.—To every pound of picked raspberries allow 1lb. of sugar and one pint of currant juice. Boil the raspberries and currant juice, stirring well, for a quarter of an hour; add the sugar, and boil quickly until it jellies (about half an hour); skim carefully as above.

CURRANT (Red, Black, or White).—Take ripe currants, strip off the stalks, and to each pound allow 1lb. of loaf sugar; boil the fruit to a pulp, add the sugar, boil quickly for half an hour, stirring and skimming well.

CHERRY.—Take picked and carefully sorted cherries, and to every lb. allow from 1lb. to 1 1/2 lb. of sugar, according to taste and the dampness of the season; stone the fruit, and boil carefully, stirring for half an hour, then add the sugar, boil and skim for another half hour, and just before it is done add some of the blanched and split kernels or a few drops of ratafia.

APRICOT, PEACH, OR PLUM.—Take equal quantities of fruit and sugar, pound the sugar, pare and cut up with a silver knife some ripe apricots, peaches, or magnums, remove the stones, lay the fruit in a dish, strew over them half the sugar, and leave them till the following day; then boil and skim the remainder of the sugar, add the fruit, boil it up quickly, well skimming and stirring for twenty minutes; add the blanched kernels halved, boil for ten minutes more, and the jam will be ready to pot.

BLACKBERRY.—To every lb. of picked fruit allow 1lb. of loaf sugar, and 1lb. of apples peeled and cored, and cut quite small; boil the fruit for ten minutes, add the sugar, boil, stir, and remove all scum; it will take from half to three-quarters of an hour.

GRAPE (Green).—Pick them carefully, and reject any that are injured; wash them, and to every pound of grapes allow 1lb. of sugar. Put the grapes into a preserving pan, then a layer of sugar, then a layer of grapes. Boil on a moderate fire, stirring it all the time to prevent its burning, and as the grape stones rise take them out with a spoon, so that by the time the fruit is sufficiently boiled—about one hour—the stones will all have been taken out.

GRAPE.—Boil the grapes (ripe) to a soft pulp about one hour and half, and strain them through a sieve; weigh them, and to every pound of fruit allow 1lb. of sugar. Boil together for twenty minutes, stirring and skimming well.

APPLE.—Peel and core the apples, cut them in thin slices, and put them into a preserving pan, with 1lb. of white sugar to every pound of fruit; add (tied up in a piece of muslin) a few cloves, a small piece of ginger, and the thin rind of a lemon; stir with a wooden spoon on a quick fire for half an hour.

MULBERRY JAM.—Take ripe mulberries, and allow 1lb. of sugar and one pint of mulberry juice to every pound of picked fruit; boil and skim the sugar with the juice for five minutes after the sugar is thoroughly dissolved; then add the fruit, and boil quickly for half an hour, stirring well; take off the fire, and, if quite stiff when cold, it is done sufficiently, if not, boil for another quarter of an hour.

PRINCELY HUMBLED IN GERMANY.

Nine out of ten intelligent Americans speak of Prince Fritz and Prince Frederick Charles, his cousin, as "great generals." They believe because the names of these persons were signed to reports and bulletins, that they were the real directors of the armies at whose head they figured. There is no such delusion in Germany. If the German armies had been left to the guidance of these personages, the sum total of the campaign would have been vastly different. They never directed a movement, not the deploying of a corporal's guard. Moltke and his staff conceived and executed every detail of every movement, the princes not being trusted with the most inconsequent point. The chief of the staff of each army was its actual commander, the royal princes serving merely as figure-heads to impress the people with their dependence upon royalty for success in battle. So it goes in nearly every department of public administration; some royal imbecile figures as the responsible head, while the work is really done by brilliant men who are, comparatively, unknown. Bismarck and Moltke are about the only exceptions, with possibly the King of Saxony, who is said to have some military talent, and who handled the Saxon corps in the late war effectively under Gen. Moltke's plans. Everything is done, however, to impress the reality of the service of the princes upon the nation. When the late war was ended, great rewards were given the Prussian princes and the Imperial cousins down to the lowest grades. The two princes, Frederick William and Frederick Charles, were created Marshals of the Empire, and awarded large allowances from the French indemnity, while the staff officers, who had really manoeuvred the armies, were advanced a grade and received a few empty decorations, Von Moltke, Von Manteuffel, and Von Bismarck being about the only marked exceptions, Bismarck receiving the title of Prince and half a million of dollars, Moltke the dollars without the title.

POPULAR SHAKESPEARE.

The New Shakespearean Dictionary of Quotations, by G. Somers Bellamy, dedicated, by permission, to Sir Alexander Cockburn, Bart., the Lord Chief Justice of England, is an admirable classification of those beautiful, striking, and suggestive passages which abound in the works of the great dramatist. The subjects under which the quotations are grouped are upwards of three hundred in number, and by this means the mind of the immortal bard is revealed in a most remarkable manner. That Shakespeare was a great admirer and student of the fair sex is palpable, for we find under the headings of "Woman" seven pages of quotations; "Love" and "Lovers" twenty-two pages; "Marriage" two pages; "Wives," two pages; "Eyes," two pages; "Appearance" and "Dress," two pages; and "Beauty," four pages. Thoughts of "Age," "Death," "Fortune," "Friends," "Grief," "Kings," "Man," "Poverty," "Riches," "Sin," "Tears," "Time," "Virtue," "War," and "Youth" also occupied his mind to a very large extent, and the result of his reflections appears on every page of his work. Mr. Bellamy's "Addenda" contain the axioms, proverbs, similes, and old sayings found in Shakespeare's plays and sonnets. The facts demonstrated by their persual are that the most popular works of the great dramatist are his three tragedies, *Hamlet*, *Macbeth*, and *Othello*, in the order mentioned, the historical plays coming next, and the comedies bringing up the rear. To lovers of Shakespeare Mr. Bellamy's painstaking compilation will be invaluable, and to correspondents, readers, and speakers it will furnish an inexhaustible fund of apt quotation on almost every subject.

A KISS FOR CHARITY.

A charitable fete held recently in Paris had for its heroine a certain well-known princess. The lady, who was selling flowers or cigars, was accosted by a Russian nobleman famous for the eccentric uses he made of his colossal fortune, who, after speaking to her, and purchasing some of the articles she had on sale, asked her suddenly, "What will you sell me a kiss for?" "A hundred thousand francs," replied the Princess, thinking that the question was not put in earnest. "Done," cried the Russian, as he drew his pocket-book from his coat, and scribbled on a leaf an order on his banker for the £4,000 demanded. Throwing his promise to pay on the counter, he held out his cheek to the *belle marchande*, who, after some hesitation, performed her part of the contract, and thus it was that the amount collected that year for the poor was increased by the princely sum of £4,000—the price of a kiss.

How easy it is to work when we are happy! How delightful, when we are happy, to work for those we love! A life of constant toil, merely for subsistence, is very hard and sad. No heart can bear it. The strain will break the courage and sour the temper of anybody. There must be before the worker some better reward than the supply of his mere physical wants, or he will become a discontented being. He must work for love more than money. The thought of loving hearts at home nerves the strong arm of the man at his toil. The wife, in her household labour, is happy, thinking of the evening hour, when she may sit down with her husband, and be rewarded by his companionship for all that, during the day, she accomplishes or endures for him and her little ones.

SOMETHING ABOUT NOSES.

A writer says: The author of "Notes on Noses" awards precedence to the aquiline, royal, or Roman nose as being a sure indication of an energetic, resolute, ruling mind, and cites in proof the names of Julius Caesar, Canute, Charles the Fifth, Edward the First, Robert Bruce, Wallace, Columbus, Pizarro, Drake, William the Third, Condé, Loyola, Elizabeth of England, Washington, and Wellington. He tells us that astuteness and craft, refinement of character, and love of art and literature are the characteristics of Grecian-nosed folks, but we are not aware that Milton, Petrarch, Spenser, Boccaccio, Raffaele, Claude, Rubens, Titian, Murillo, Canova, Addison, Shelley, Erasmus, Voltaire, and Byron were remarkable for craftiness, however, truly set down as lovers of literature and art. Alexander the Great, Constantine, Wolsey, Richelieu, Ximenes, Lorenzo de Medici, Raleigh, Philip Sidney, and Napoleon owned hybrid noses, neither Roman nor Grecian, but something between the two. The wide-nostrilled nose betokens strong powers of thought and a love for serious meditations; Bacon, Shakespeare, Luther, Wycliffe, Cromwell, Hogarth, Franklin, Johnson, and Galileo being a few of the famous "cogitative-nosed" ones. Vespasian, Correggio, and Adam Smith, odd as the conjunction, seems, were men of the same mental type, possessing deep insight into character, and a faculty for turning that insight to account, or their hawk-noses were false physiognomical beacons. Certainly it would be unsafe always to judge of a man by his nose. Suvaroff, for instance, scarcely comes in the category of weak-minded men, although he wore as veritable a snub as James the First, Richard Cromwell, and Kosciuszko. Even if there be an art to find the mind's construction in the nose, there are so many mongrel organs about that it must perforce be one of but limited application, and scarcely more helpful than the advice of the wise man who, professing to furnish ladies with instructions as to choosing their husband, says: "I would recommend a nose neither too long nor too short, neither too low nor too high, neither too thick nor too thin, with nostrils neither too wide nor too narrow."

DESTINY AND DICKENS.

"When I was about twenty," wrote Charles Dickens, "and knew three or four successive years of Mathews's 'At Homes,' for sitting in the pit to hear them, I wrote to Bartley, who was stage manager at Covent Garden, and told him how young I was, and exactly what I thought I could do; and that I believed I had strong perception of character and oddity, and a natural power of reproducing in my own person what I observed in others. There must have been something in the letter that struck the authorities, for Bartley wrote to me almost immediately to say that they were busy getting up the 'Hunchback' (so they were!) but that they would communicate with me again in a fortnight. Punctual to the time another letter came with an appointment to do anything of Mathews's I pleased, before him and Charles Kemble, on a certain day in the theatre. My sister Fanny was in the secret, and was to go with me to play the songs. I was laid up when the day came with a terribly bad cold and an inflammation of the face. I wrote to say so, and added that I would resume my application next season. I made a great splash in the *Gallery* soon afterwards; the *Chronicle* opened to me: I had a distinction in the little world of the newspaper, which made me like it; began to write; didn't want money; had never thought of the stage but as a means of getting it; gradually left off turning my thoughts that way, and never resumed the idea."

HUMOUROUS.

"WHY," said a country clergyman to one of his flock, "do you always sleep in your pew when I am in the pulpit, while you are all attention to every stranger I invite?"—"Because, sir, when you preach I am sure it's all right; but I can't trust a stranger without keeping a good look out."

THERE is in the French political world a man of considerable importance, but who is not remarkable for quickness of thought or perception. His young son has just recovered from the typhoid fever. The family physician did not conceal the serious nature of the boy's illness. "Oh, yes," said the father, "I understand that. When I was a child, I had the typhoid fever and the doctor said to my parents, it is very serious. They either die of it, or become idiots. Well, you see, I am not dead."

"As an evidence of the scarcity of money among young men," said a leading confectioner, "let me point you to the fact that a great many young girls come to this saloon without beaux, who a year ago always had an escort." "How do you explain this inattention of the gentlemen?" "Very readily; many of them are out of employment, others have had their salaries reduced, while those who are in business for themselves are doing no trade, and as a consequence have no money to spend for ice cream."

A colored man, employed as a deck-hand on a propeller, was rushing around town yesterday and inquiring where the polls were.

"Polls? polls?" repeated a citizen, "why, there's no election going on now."

"There hasn't!"

"No, Sir."

The man stood for a moment looking greatly disappointed, and then turned for the river with the remark: "And now de programme is to find that sleek young man who said dey was paying six dollars apiece for votes."

OUR CHESS COLUMN.

Solutions to Problems sent in by Correspondents will be duly acknowledged.

TO CORRESPONDENTS

We insert in our column to-day one of the three games of which we made mention in connection with Philidor in our last issue. The three games, as we stated, were played simultaneously against the same number of players without sight of board. The other two games will appear in due course.

The present one was played between Philidor and Court Bruhl, who had the first move.

GAME 34TH.

WHITE—(Count B.)	BLACK—(Philidor)
1. P to K 4	P to K 4th
2. K B to Q B 4	P to Q B 3rd
3. Q to K 2nd	P to Q 3rd
4. P to Q B 3rd	P to K B 4th
5. P to Q 3rd	K Kt to B 3rd
6. K P takes P (a)	Q B takes P
7. P to Q 4th	P to K 5th
8. Q B to K Kt 5th	P to Q 4th
9. K B to Q Kt 3rd	K B to Q 3
10. Q Kt to Q 2nd	Q Kt to Q 2nd
11. P to K R 3rd	P to K R 3rd
12. Q B to K 3rd	Q to K 2nd
13. P to K B 4th	P to K R 4th
14. P to Q B 4th	P to Q R 3rd
15. Q B P takes P	Q B P takes P
16. Q to K 2nd	Castles K side
17. K Kt to K 2nd	P to Q Kt 4th
18. Castles on K side	Q Kt to Kt 3rd
19. K Kt to Kt 3rd	P to K Kt 3rd
20. Q R to Q B sq	Q Kt to Q B 5th
21. K Kt takes B	P takes Kt
22. Q to K Kt 3rd (ch)	Q to K Kt 2nd
23. Q takes Q (ch)	K takes Q
24. K B takes Kt	Q Kt P takes B
25. P to K Kt 3rd	Q R to Kt sq
26. P to Q Kt 3rd	B to Q R 6th
27. Q R to B 2nd	P takes P
28. P takes P	K R to Q B sq
29. Q R takes R	R takes R
30. R to Q R sq	B to Q Kt 5th
31. R takes P	R to Q B 6th
32. K to B 2nd	R to Q 6th
33. R to Q R 2nd	B takes Kt
34. R takes B	R takes Q Kt P (b)
35. R to Q B 2nd	P to K R 5th (c)
36. R to Q B 6th (ch)	K to Kt 3rd
37. P takes P	Kt to R 4th
38. R to Q 7th (d)	Kt takes P
39. B takes Kt	R to K B 6th (ch)
40. K to Kt 2nd	R takes B
41. R takes P	R to K B 6th
42. R to Q 8th	R to Q 6th
43. P to Q 5th	P to K B 5th
44. P to Q 6th	P to Q 7th (ch)
45. K to B sq	K to B 2nd
46. P to K R 5th	P to K 6th
47. P to K R 6th	P to K B 6th (e)

And White abandoned the game.

NOTES ON THE GAME.

[a] This is not cleverly played; since it enabled Philidor to effect his favourite manoeuvre of establishing the Pawn in the middle of the chess-board.

[b] The beauty and precision of these moves would excite admiration if exhibited in an ordinary game; under the circumstances in which Philidor played, they are absolutely marvellous.

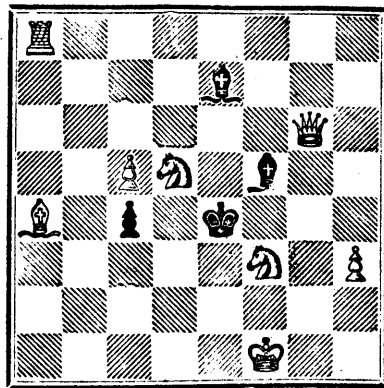
[c] The sacrifice of the Pawn afforded Philidor a commanding station for his Knight.

[d] White might perhaps have drawn the game from this position by checking with the Rook at Queen's Bishop's sixth &c.

[e] To the student emulative of the skill of a great player, all the moves of this game should be familiar as household words.

PROBLEM No. 31.

From L'Illustration.
By M. L. KARNER.
BLACK.



WHITE.

White to mate in three moves.

Solution of Problem No. 29.

WHITE.	BLACK.
1. R takes Q B P (ch)	Kt takes R [best]
2. Q takes Kt (ch)	Kt takes Q
3. Kt to Q B 6th (ch)	K to Q Kt 2nd
4. R to Q Kt 8 (ch)	K takes Kt
5. R takes Q Kt P [mate]	

Solution of Problem for Young Players, No. 28.

WHITE.	BLACK.
1. Q to Q 8th (ch)	Q R to Q 2th [a]
2. B to Q Kt 4th (ch)	K to K 3rd
3. Kt to Q B 7th (ch)	R takes Kt
4. Q to Q 5 (mate)	

[a] If he move his King, or interpose the King's Rook, mate may be given in three moves.

PROBLEMS FOR YOUNG PLAYERS.

No. 29.

WHITE.	BLACK.
K at Q R 2nd	K at K R 3rd
Q at Q 5th	R at K Kt 7th
R at K B 7th	Pawns K Kt 3rd, and
Kt at K 4th	K Kt 4th

Pawns at Q R 3rd, Q B 2nd, and K B 4th.

White to play, and mate in three moves.