

Rare Books LA

A wide-angle photograph of a surfer riding a wave. The surfer is wearing a black wetsuit and is positioned in the center of the wave's barrel. The water is a deep blue-green color, and the sky is a soft, hazy orange and pink, indicating sunset or sunrise. The overall mood is serene and adventurous.

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*A Condemned Book About Life
in Late 17th-Century Paris*

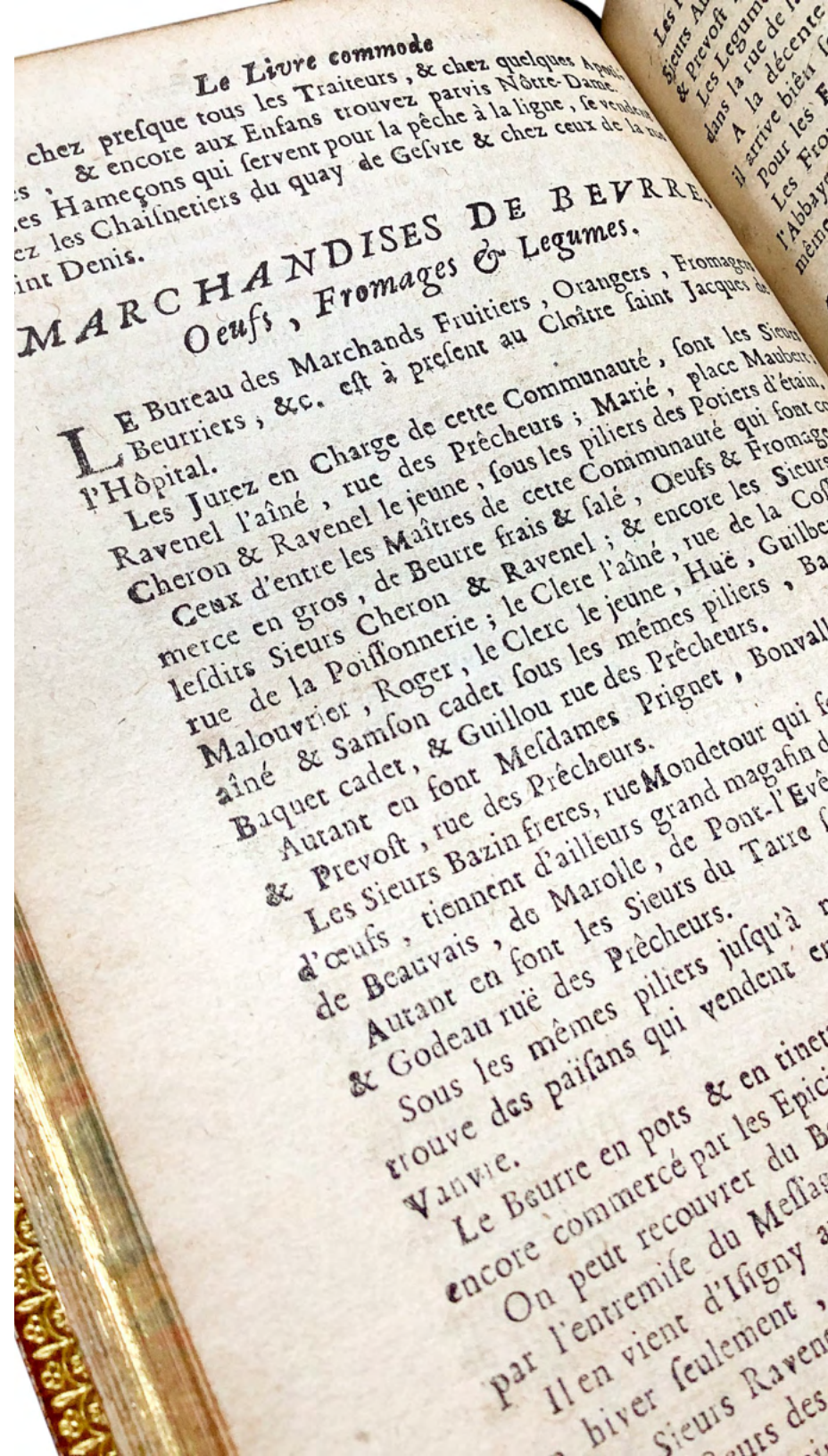
I. [BLEGNY, Nicolas de.] Pradel, Abraham du. *Le livre com-
mode contenant les adresses de la ville de Paris, et le trésor
des almanachs pour l'année bissextile 1692.* Paris: Veuve Denis
Niori, 1692.

8vo. 4 p.l., 196 pp. 19th century light brown morocco, gilt dentelles, bound by Trautz-Bauzonnet (name stamped in the dentelles at the foot of the upper board), gilt edges, marbled endpapers, faint wear to the joint of the upper board. \$12,000.00

THE THIRD AND MOST DESIRABLE EDITION of Nicolas de Blegny's (1652-1722) study of Paris in all of its late 17th-century wonder. This is the last edition by Blegny, and as such, it is the most complete. It also gives the fullest picture of the life and resources of Paris during the reign of Louis XIV.¹ The rarity of the 1692 edition can be attributed to the fact that it was so controversial, that the book was condemned and ordered to be destroyed.

In *Le livre commode*, specific and detailed information is given by Blegny on a range of occupations and goods to be found in Paris. Chapters cover bookstores (including a list of the books printed in 1691); libraries (*particulieres & publiques*); stationers; *passetemps & menus plaisirs* (including theaters, carnivals, ballets, opera, where to buy games and marionettes, and the name of the person in the Cabinet du Roy who can give you the designs of various decorations, costumes, and machines in the opera – he is to be found in the galleries of the Louvre); engravers; *Collèges* and places to go for public lessons; where to find professors of mathematics; places to hear music (organized by instruments played, with a section for voices); the addresses of *Dames curieuses*; doctors (Blegny includes himself here, on p. 46, and his wife, who worked as a midwife, “Mademoiselle [Charlotte] de Blegny Directrice...des Jurées Sages Femmes de Paris” on p. 48); gardens; baths; schools for young children; places to find *Nobles exercices pour la*

¹ This final edition is more than triple the length of the first edition, and almost double the length of the second edition.



belle éducation; places to buy gold, silver, pearls, and religious objects; where to buy one's weapons for war and hunting; a list of the *Fameux curieux des ouvrages magnifiques* and their addresses (these are collectors; most are men, but it does include several women); where to buy furniture; tapestries; paintings; sculpture; the addresses and names of those who work at various governmental offices; bankers; courts; hospitals; surgeons; where to buy medicine (*matieres medecinales simples & composes*); makers of gloves and perfume; buttons; where to hire servants; architects; masons; stone workers; iron workers; the painters, sculptures, and gilders to decorate one's apartment; and messengers.

For the culinary historian, there are several sections that provide information on the gastronomic life available to Parisians during the late 17th century. Addresses (and recommendations) are provided for where to buy butter; eggs; cheese; meat; vegetables; fish; fruit; bread; pastry; wine; and the various specialized *épiceries* (e.g. different merchants for honey, sugar, pepper, & salt); and dining establishments (*Tables d'Auberges*).

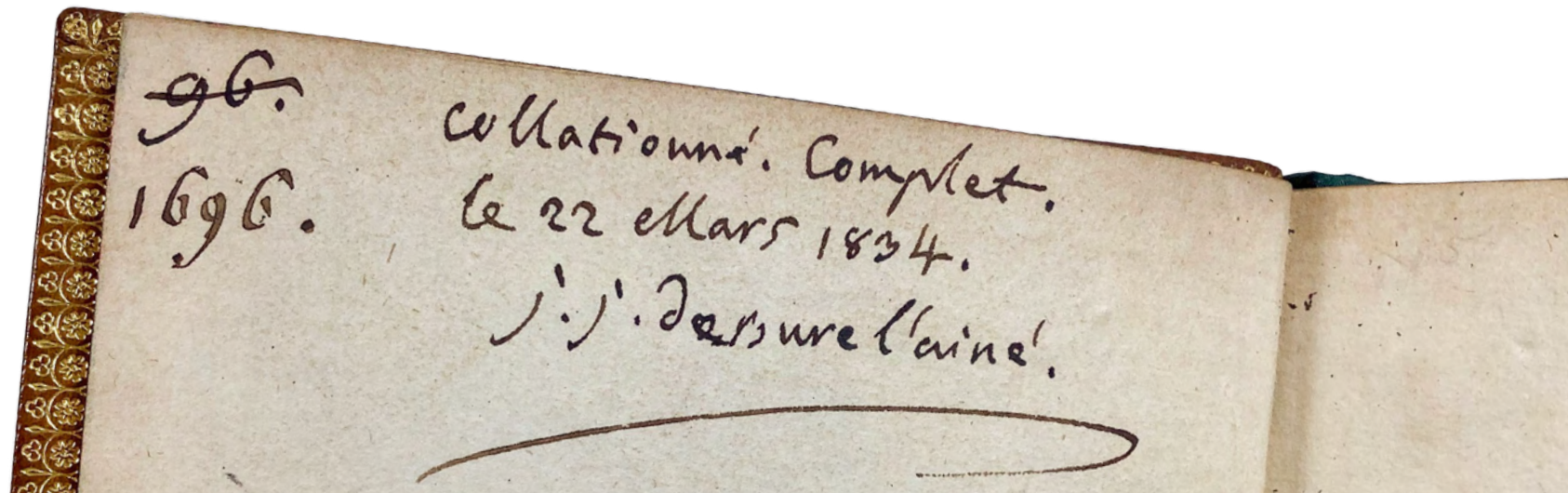
In the section on book sellers, Blegny notes that at the *Chambre Syndicale des Imprimeurs & Marchands Libraires*, located near l'Eglise de Mathurins, one can go on Tuesdays and Fridays to view newly arrived books. According to the catalogue of the BnF, binders had once been a part of this syndicate, but in 1684, only eight years earlier, they had broken away to form their own organization.

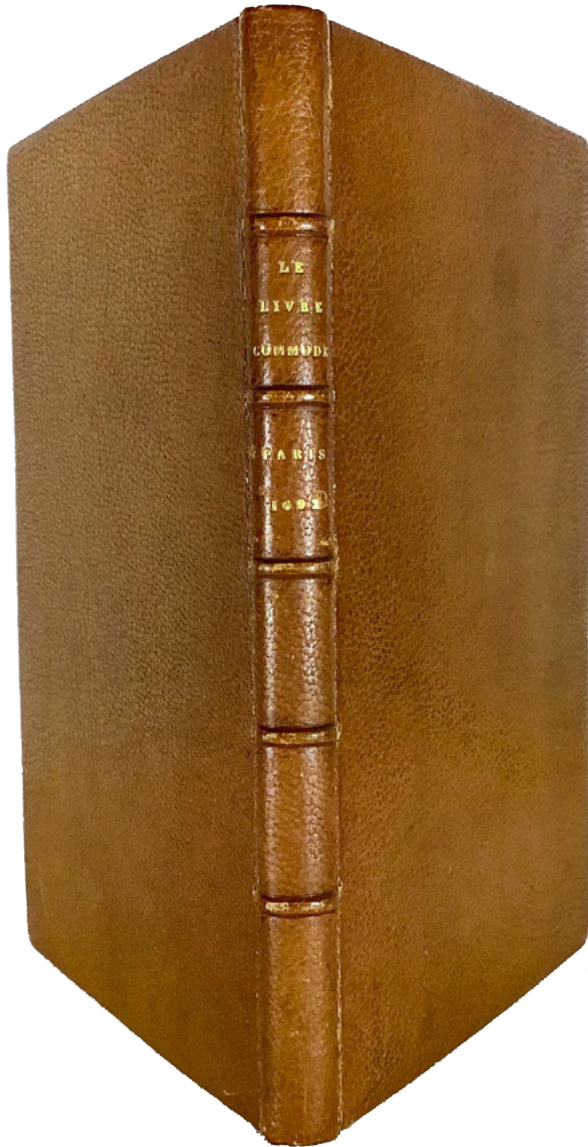
The second section, which has its own title page, includes chapters on the *Idée generale du monde* (the general idea of the world – includes astronomy); *De la science des temps* (the on the science of time); several pages of calendar and almanac for 1692; a table for the *tarif des monnoyes*; a list of postal departments; and lastly, a list of the fairs around France, organized by month.

Like the *Almanach des gourmands* of Grimod de la Reynière more than 100 years later, Blegny's guide to the cultural riches of Paris, caused some anger in those that were listed. In fact, the rarity of Blegny's work can be explained by the controversy that it caused.

Blegny's preoccupation with celebrity as a good in itself was ultimately his undoing. He expanded the 1692 edition to include... 'des Dames curieuses.' These women of note in society include 'Madame la Duchesse de Bouillon, sur le quay Malaquet'; she is Marie-Anne Mancini, a patroness of La Fontaine. Blegny's listing of social notables treats them as purveyors of themselves; their identity as social notables becomes a product. Such a notion was profoundly disturbing to those listed; in seventeenth-century France, authors of noble birth did not sign their works. Complaints were brought to the police....The books were confiscated, and Blegny published little thereafter.²

² Elise Noël McMahon, *Classics incorporated: cultural studies and seventeenth century French literature*, p. 121.





In fact, the complaints were so numerous, that the remaining copies were seized on February 29th, 1692, and destroyed.¹

Nicolas de Blegny was a colorful character. He was often accused of being a charlatan, but nonetheless, published important works on venereal disease (1673), hernia (1676), and quinine (1678). Even though he didn't have formal training, he became physician to Louis XIV and was the founder of the first medical journal, *Les nouvelles découvertes sur toutes les parties de la médecine* (1679).² He also published *Le Bon usage du thé, du café et du chocolat* (1687), "one of the best known French treatises on the subject of this period."³ On the title page of *Le livre commode*, Blegny gives his name as "Abraham Du Pradel, philosophe & mathématicien" and, at the beginning of the current work, he advertises a miracle cure of his own invention.

With the bookseller inscription of Jean Jacques Debure (1765-1853) on the verso of the upper free endpaper: "collationné. Complet. le 22 Mars 1834. j. j. deBure l'ainé." In the corner is written in an early hand "96. 1696." Jean Jacques Debure came from a celebrated multi-generational book selling family. At the time of this inscription, Jean Jacques was working with his brother Marie Jacques Debure to run the family business.

Page 162 misprinted as "192" and page 174 misprinted as "176."

A very good copy.

¶ OCLC: Harvard, Yale, Bibliothèque nationale de France, and the Bibliothèque Sainte Genevieve.

A note regarding the earlier editions: there are no locations of the first or second edition in American libraries. The work first appeared as *Tresor des almanachs pour servir à Paris* in 1690: [32] leaves, one location known: the Leibniz Bibliothek. In 1691, the work was expanded to 113 [i.e. 115], [9] pages and published under the title of *Les Adresses de la ville de Paris, avec le Tresor des almanachs*; copies of the second edition are at the Bibliothèque nationale de France, Bibliothèque Sainte Genevieve, Bibliothèque Mazarine, the Bibliothèque du Patrimoine (Clermont-Ferrand), and the Leibniz Bibliothek.

¹ Sauvy, *Livres saisis à Paris*, p. 198.

² For more on Blegny and his contributions to medicine, see chapter one, "Nicolas de Blegny, Medical Journalist" in Kronick's *"Devant le Deluge" and other essays on early modern scientific communication*, 2004.

³ Hünersdorff, *Coffee: A Bibliography*, Vol. I, p. 140.

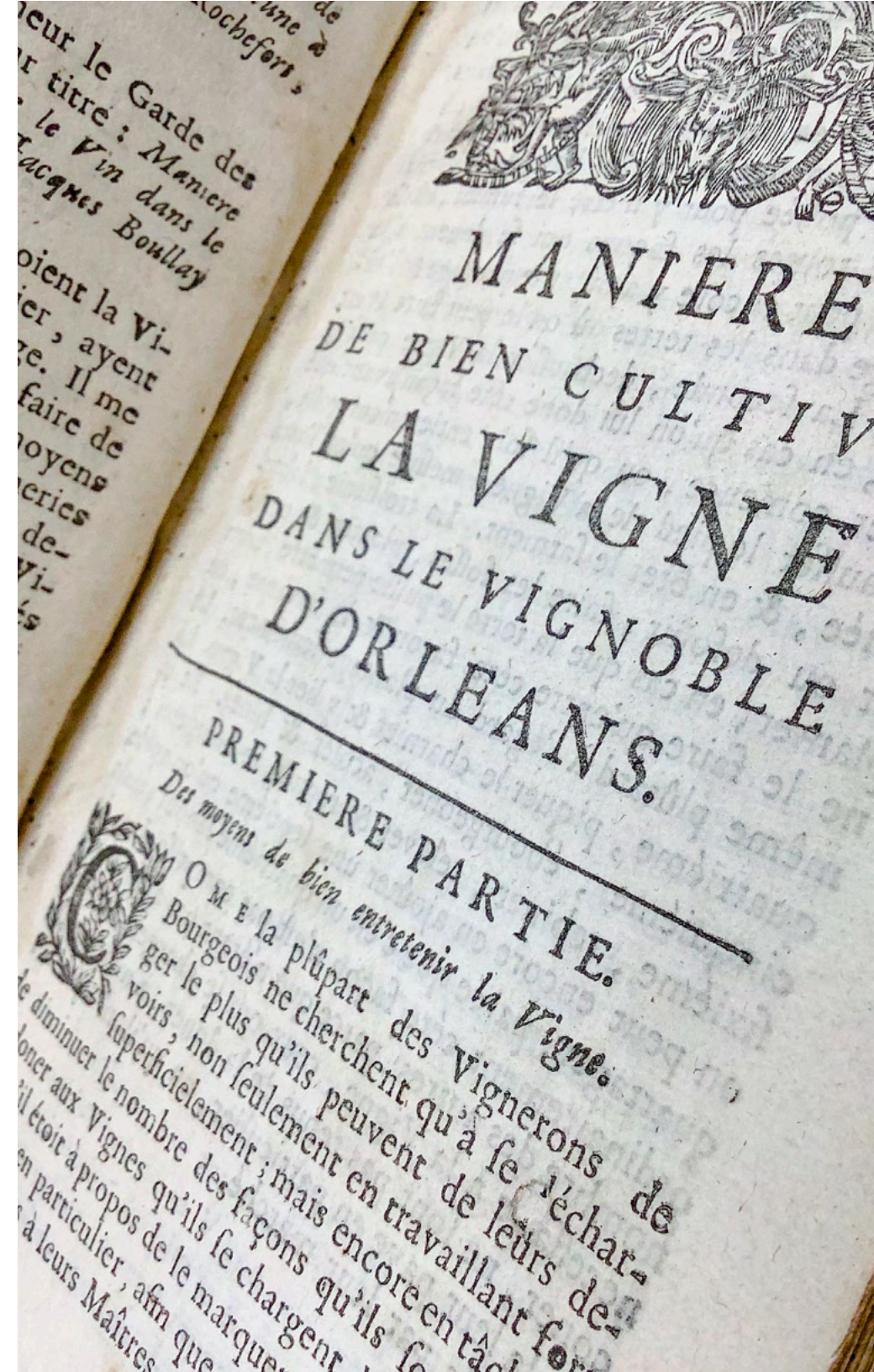
An Early Study of Regional Wine-Making in France

2. **BOULLAY, Jacques. *Maniere de bien cultiver la vigne, de faire la vendange et le vin dans le vignoble d'Orleans*. Orleans: Jacques Rouzeau, 1723.**

8vo. Woodcut head and tailpieces, woodcut initials. 12 p.l., 678, [7], [1-blank] pp. Contemporary vellum, somewhat worn, corners bumped, slight damage to head of spine, early paper repair without loss of text at 2P¹. \$3000.00

The third and most complete edition of Boullay's study of the viticultural and wine-making practices of Orléans, an ancient wine-producing region in the Loire valley. The first edition was printed in 1712 and is known in one copy only (at the Bibliothèque nationale de France).

Boullay's *Maniere de bien cultiver la vigne* is an important work on the viticultural and wine-making methods of Orléans in the Loire Valley. Boullay was both a wine maker and a canon of Saint Pierre Empont in Orléans, and he writes his work with a keen interest in the relationship between vineyard owner and those who actually work in the field. Sections discuss the choice of the vine; trellising; budding; weeding; hoeing of the vineyard; treatment for various pests; the choice of a *vigneron* by the vineyard owner; the character and spirit of the *vignerons*; the harvest; and how to make wine. At the end is a dictionary of viticultural terms used by the Orleanais.



MANIERE
DE BIEN CULTIVER
LA VIGNE,
DE FAIRE LA VENDANGE
ET LE VIN
DANS LE VIGNOBLE
D'ORLEANS;

Utile à tous les autres Vignobles du Royaume,
où l'on donne les moyens de prévenir & de
découvrir les friponeries des mauvais Vignerons.

TROISIE'ME EDITION.

*Beaucoup plus ample & plus exacte que les précédentes,
& divisée en trois Parties.*

Par JACQUES BOULLAY Prêtre, Bachelier en Droit,
Chanoine d'Orleans.



A ORLEANS,
Chez JACQUES ROUZEAU, Imprimeur - Libraire,
ruë de l'Ecrivinerie, à l'Aigle Imperial.

M. DCC. XXIII.

Avec Aprobation & Privilège du Roy.

Interestingly, Boullay makes what is perhaps the earliest arguments for the role of *terroir* in a wine's quality and characteristics. When describing the nature of vegetation and its relationship to the soil, he asks himself, how can grapes which are treated the same in two different places – same variety, the same pruning methods, same sky, same fertilizers – taste so different? “Je répons que toutes ces diferences dans les productions de la terre, viennent de la diference du terroir.” – p. 180.

In the current edition, Boullay writes an 11-page text to defend his writings on viticulture and wine-making. Apparently, he was accused of not reading the portions of scripture that were critical of wine.

With an early ownership inscription of Nicolai Geoffroy on the upper pastedown and several early manuscript notations in the text.

¶ Oberlé 922; OCLC: National Agriculture Library, California State University (Fresno), University of California (Davis), and the Bibliothèque nationale de France; Vicaire col. 108.



"For the Lovers of this Edible,
Who are Great in Number"

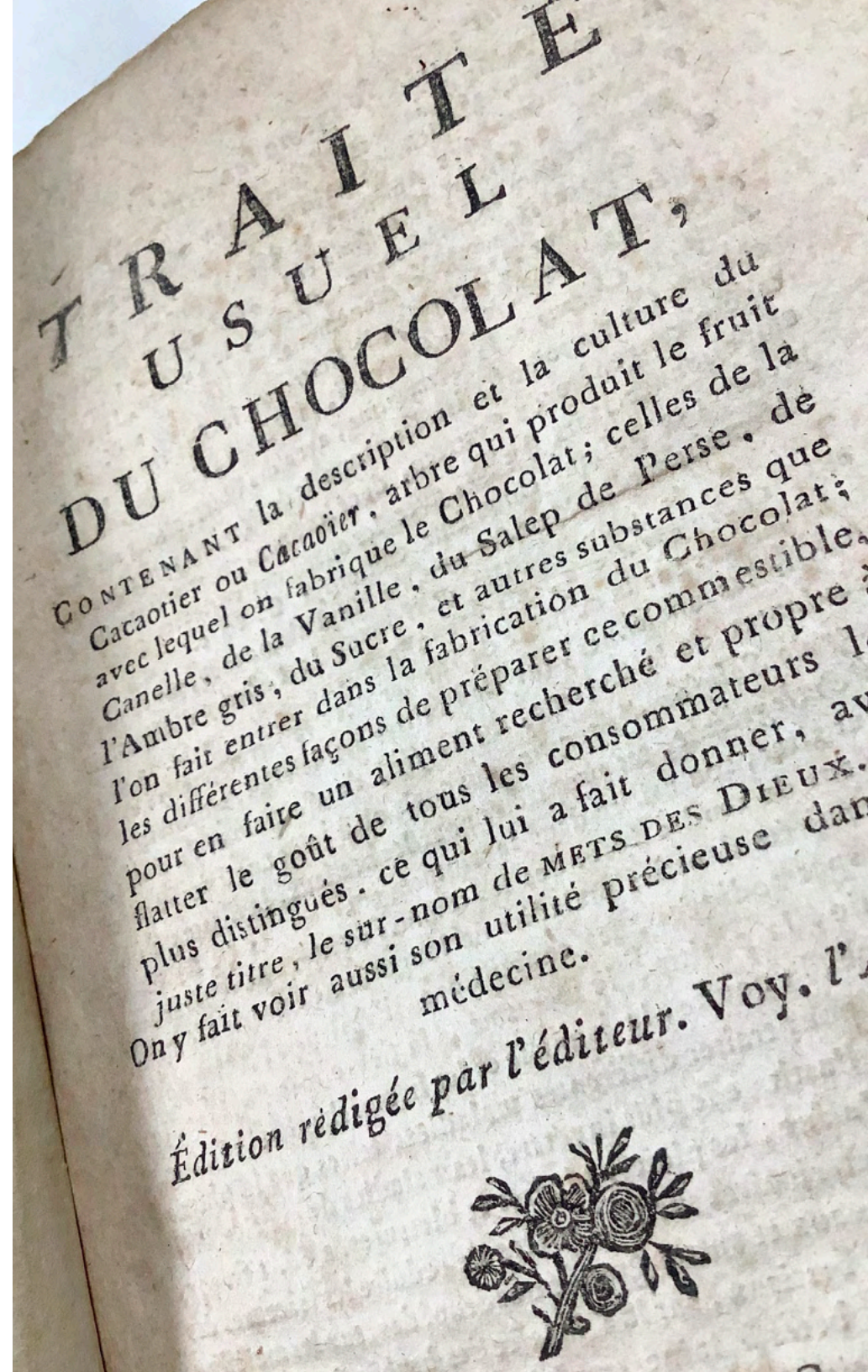
3. [BUC'HOZ, Pierre Joseph.] *Traité usuel du chocolat.*
Paris: Chambon, 1812.

8vo. Woodcut vignette on title page. 112 pp. Early blue wrappers, lightly browned, light foxing on some leaves, untrimmed. \$2000.00

The FIRST & ONLY EDITION of this treatise on chocolate primarily written by Pierre Joseph Buc'hoz (1731-1807). In the Avis de l'Éditeur, we read that this work is written, in large part by Buc'hoz, but not entirely. The publisher had received Buc'hoz's manuscript a year and a half after Buc'hoz's death, but it was unfinished. To complete the work, Chambon consulted the writings of others as well as chocolate-makers themselves "pour la perfection de ce travail" (for the perfection of this work).

The *Traité usuel du chocolat* begins with a description of chocolate's origin in the Americas and how it was first experienced by Europeans:

Les Américains, avant l'arrivée des Espagnols chez eux, faisoient une liqueur avec le Cacao, delayé dans de l'eau chaude, assaisonné avec le piment, coloré par le rocou, et mêlé avec une bouillie de maïs, pour en augmenter la quantité: tout cet ensemble donnoit à cette composition un air si brun et un goût si sauvage, qu'un soldat espagnol disoit qu'il n'auroit jamais pu s'y accoumer, si le manque de vin ne l'avoit contraint a se faire...



CHAPITRE IV.
DU SALEP DE PERSE.

Voici ce qu'à dit un ancien médecin, doyen de la Faculté de Médecine de Paris, sur la plante que l'on appelle *Salep de Perse*:

Le *Salep* dont on fait usage à Paris, et que l'on vante comme une ressource salutaire et de beaucoup au-dessus de la semoule et du vermicelle, pour les phisiques et tous ceux que les maladies de poitrine, foiblesses d'estomac occasionnées par des épuisemens de travail et autres genres d'excès, mettent hors d'état d'user d'alimens solides, et que, pour ces bienfaisantes propriétés, depuis peu quelques fabricans de Chocolat l'ont admise avec succès dans la confection de leurs Chocolats (1), est une plante qui, selon Albert Séba, dans son *Trésoir des choses naturelles*, et J. Harmant Degnerus, dans son *Historia medica de dysenteria biliosa contagiosa*, croît sur les confins de la Perse et de la Chine; elle a deux testicules, ou racines bulbeuses, oblongues et fibreuses, qui, au premier coup-d'œil, paroissent unies et collées ensemble, mais qui dans la réalité sont séparées. Ces bulbes de même que celles qui naissent dans nos climats, n'ont pas toutes la même forme; les unes sont rondes, d'autres sont

(1) Particulièrement M. DE LAUVRE, ancien Pharmacien; fabricant de Chocolats rue St. Dominique fauxbourg St. Germain, n°. 4. à qui on doit cette heureuse et utile invention.

The Americans, before the arrival of the Spaniards, made a liqueur with cocoa, mixed in hot water, seasoned with chilli, colored by annatto [an orange-red dye from the pulp of a tropical fruit], and mixed with a corn porridge to increase the quantity: all of this gives the composition an air so brown and a taste so savage that a Spanish soldier said that he would never have been able to get used to it, if the lack of wine had not forced him to do so...

The first chapter describes cacao cultivation and the fruit. Chapters two through six describe the various ingredients that can be added to chocolate: cinnamon; vanilla; *Salep de Perse* (salep is a flour made from an orchid bulb, commonly used in food in the former Ottoman Empire); ambergris (a waxy substance which comes from the digestive system of sperm whales – it is commonly used in perfume and is very valuable); and sugar. Chapter seven talks about how chocolate is prepared and its different properties, both nutritionally and medically.

In 1787, Buc'hoz wrote another work on chocolate entitled *Dissertation sur le cacao, sur sa culture, et sur les différentes préparations de chocolat* (Paris: F. J. Desoer). This was a very different work that discussed cacao cultivation and chocolate preparation in general terms only.

Pierre Joseph Buc'hoz (1731-1807) was an encyclopedic author who wrote on numerous subjects, including vegetables, apricots, minerals, domestic animals, insects, tobacco, perfume, tea, coffee, and diet. He was also a successful doctor who in addition to teaching medicine, lectured on botany.

A crisp untrimmed copy.

¶ Mueller, *Bibliographie des kaffee, kakao, tee*, pp. 34-35; OCLC: New York Public Library, Library of Congress, Harvard, University of Maryland, and three locations outside of the United States.

Attack the Baker!

4. (CHILDREN'S GAME.) Boulangerie. [France.] c.1920.

57.5cm x 68cm x 13cm. Carnival knock-down game made of wood, *papier mâché*, and fabric, painted in shades of red, yellow, blue, green, white, and brown, moderate overall wear. \$2000.00





An exceptional survival and possibly unique. This a knock-down carnival game (*jeu de massacre*) from France, colorfully painted and amazingly still intact. The game is made up of a wooden storefront surrounding three knock-down characters who appear as though they are standing behind a counter. The shop is a bakery, with “BOULANGERIE” painted at the top. On the sides, as though written on the storefront windows, is painted “PAIN DE GLUTEN” (gluten bread) and “CROISSANTS.” Behind the figures is a curtain made of red and white checked cloth.

Each of the characters has a silly look on their face, as though anticipating the next projectile coming their way. Two are female shop assistants in white aprons and one is a male baker in a white coat with tie. What is especially funny is that all three are part human and part food: the first is a woman whose face is a *tarte au fraise* (strawberry tart) that looks innocently to the left; the second is of a *brioche*-headed assistant who smiles and looks to the right; and the third is the baker whose head is made up of a loaf of bread. He sports a green tie and has a smirk on his face, his left eye looks straight ahead while the right looks right under an arched eyebrow. All of the figures are made out of *papier mâché* and are hand-painted in blue, green, white, yellow, red, brown, and black.

This game gives us a glimpse into the gastronomic world of children in early 20th century France. Like children's books, games open up an imaginative world made of fantasy and story. Unlike books, however, games include play and social interaction, and with *jeux de massacre* such as ours, were actually meant to have things thrown at them. For this reason, it is not surprising that not many survive. This is a charming and lovely exception.

In good condition.

A Renaissance Document Box

5. (COFFRET.) A box for documents & household valuables, French, c.1425-c.1450.

11.5cm x 23cm x 13.2cm (including hinges). Wood (probably beech), rectangular, with an arched lid, covered with elaborately incised thin leather, leather wraps 1-3cm over the edge of the box and onto the inner face of each board at the top, each board is made from one piece of wood, lid is held on with three wrought iron hinges which become three iron bands that wrap around the box, decorative wrought iron handle at top, all iron pieces held on with clinched nails (visible on the inside of the box), original lock and latch present, one small corner missing from the lock plate, worm holes present on all sides, a few small pieces of leather missing at corners and edges, a few later (but still early) nails added at corners, only one of the four brass sliders on bottom remaining. \$9500.00

A LOVELY EARLY BOX, a *coffret* constructed of leather, wood & wrought iron, made in France during the second quarter of the 15th century. The leather is especially ornate and finely tooled, with intertwined flowers and vines wrapping around the four sides and lid and a punched *pointillé* background surrounded by geometric patterned borders. On the bottom, the leather is incised with a diamond pattern similar to bindings of the period.





This *coffret* is remarkably similar to an example in the Walters Art Museum, Baltimore, that was bequeathed to the museum by Henry Walters in 1931 (accession number 73.12).¹ The name they give to their box is *Coffret and Key* and the date they assign is c.1425 to c.1450. The iron work details on the hinges, latch, and handle are nearly identical to ours. In the leather tool work, the four petaled flower matches, and the vine motif and *pointillé* background are very similar. There is a difference in the geometric border: in the case of the Walters Art Museum example, it appears to be made by a roll tool, whereas in our example, it is mostly incised. But the location of the borders and their paneled geometric designs, are still very similar. I think it likely that the two *coffrets* were made by the same workshop and for this reason, we have taken our date from the Walters example.

Coffrets were used to hold letters, documents, books, writing supplies, precious household goods, personal valuables, and sometimes, relics. Unlike the iron chests that were also used during the same period, *coffrets* stored valuables both at home and while traveling due to their manageable size and weight. Within court culture, they were also given as gifts between men and

¹ See <https://art.thewalters.org/detail/26415/coffret-and-key/> for pictures of the Walters Art Museum's *coffret*. The box was exhibited in the Cooper Union Museum's show *Leather in the Decorative Arts* (1950); Milwaukee-Downer College's show *Leather as an Art Medium* (1961), and the Walters Art Museum show *The International Style: The Arts in Europe Around 1400* (1962; item 104 in the printed catalogue). Another similar example, also French though not from the same workshop, is at the Victoria & Albert Museum which is dated to 1300-1400 (<https://collections.vam.ac.uk/item/O125819/coffret-unknown/>). The primary difference with V&A's *coffret* is that it retains its painted exterior and depicts a courtly love scene; what is very similar is the way in which the leather wraps around into the interior of the box, the workmanship on the lock plate and handle, and the *pointillé* design for the background.



women as they took the formal steps toward marriage. In fact, in the Baltimore Art Museum example, the pieces of leather at each end of the lid are inscribed “J ay bien choisy” (I have chosen well) and “Son vólloir est le myen” (His will is my will). It is unknown if the same inscription was on our box as those pieces of leather are not present in our example.²

Upon close inspection of our *coffret*, it is possible that the leather tooling on the lid is actually *cuir bouilli*, a Medieval and Renaissance method of molding leather after it was put into hot water. There are definitely areas where the leather is decorated through incision and a punched *pointillé* design, but the working of the leather to make the flowers and vines on the curved lid, appears more molded than tooled with a sharp knife. There is also a two-tone quality to the lid that may indicate that the leather was, at one point, painted (perhaps with the background in red).

According to Stefano Martinelli, early 15th century *coffrets* were constructed and decorated by *gainiers* masters and the metal mountings were made by the *garnisseurs de gaines* (who belonged to a different guild).³ If the *coffret* needed to be painted, then a painter would be brought in. Martinelli notes that in the *Livre des métiers* (Paris, 1270), the *gainiers* masters were only allowed to use calf, horse, or lamb to cover the outside and inside of *coffrets*.

² *Coffrets* also appear in early literature during the description of courting and marriage scenes. For example, in Shakespeare’s *Merchant of Venice* (act 2, scenes 7 & 9 and act 3, scene 2), there are three “caskets” that Portia asks each of her suitors to pick from, individually; the one that picks the right one, wins her hand.

³ Martinelli, Stefano. “Artistic leather caskets in Flanders around 1400: a general survey.” *Fellows Colloquia*, Metropolitan Museum of Art, 2013, p. 2.

There is much mystery and disagreement surrounding cuir brouilli and few contemporary recipes survive.⁴ Martinelli has noted “It should be considered not as a specific process, but as a label that includes close, but distinct leather working and forming procedures, whose goal is to give leather a high degree of workability through softening in hot water. The detailed decoration of the surface was incised with sharp and blunt tools. A marked and deep outline makes figures stand out against the background and emphasizes their relief, while shallower and subtle lines and dots describe draperies, facial features or smaller elements. As the examinations have proofed, some lines were retraced with a heated tool.”⁵ During the Middle Ages and Renaissance, cuir brouilli was also used to make book boxes, cutlery chests, containers for scientific instruments, and as an affordable alternative to armor.

Despite the period wear, handsome and in good condition.

⁴ Blair, John & Ramsay, Nigel eds., *English medieval industries*, “Cuir bouilli” chapter 10 by Laura Davies, pp. 94-102.

⁵ Martinelli, p. 3.



*The Extremely Rare First Edition of an
Important Baroque Carving Book*

6. DE CIERLYCKE VOORSNYDINGE aller tafel-gerechten. Amsterdam: Sweerts, 1664.

Oblong 8vo. Engraved title page and thirty-two plates, one of which is a large folding plate. 96 pp. Contemporary Dutch vellum, one paper flaw to the margin of the plate facing page 80 (not affecting image). \$20,000.00

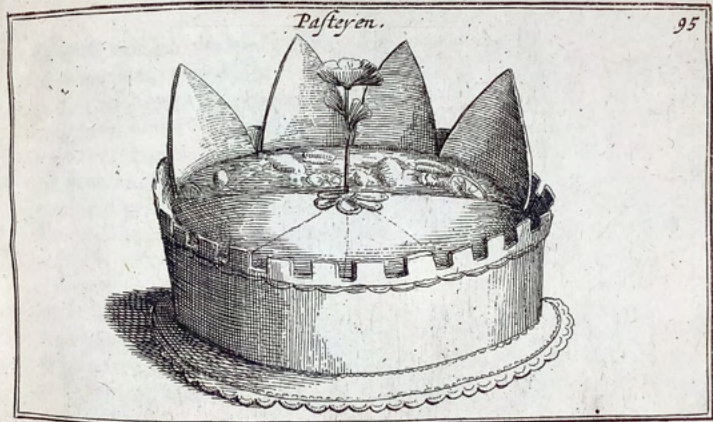
The extremely rare FIRST EDITION of this well-known carving book, and with a good contemporary provenance (see below). During the Middle Ages and Renaissance, carving was a form of courtly table-side entertainment as well as an exhibition of the host's power: a well-dressed man, bearing very sharp knives and in the employ of the host, slicing various cooked animals, often in mid-air, and laying them out upon the plates of the guests. The carver was an expert with all blades, and one of the most trusted of the host's staff, an *officier de bouche* that was an important part of court culture.

The carver was also the intermediary between the kitchen and the diners. It was up to the carver to slice and serve meats and fish, and in some cases, fruits and vegetables to those at the table, especially in noble households where guests should not be seen extending any effort to cut their own food. In the *De cierlycke voorsnydinge*, instructions are provided for the carving of various birds, beef, pork, veal, crayfish, fish, cakes, pastries, and even artichokes. Each set of instructions is supported by finely engraved plates, almost all of which indicate the various cuts to be made, with each incision numbered.

The engraved title shows a gentleman at the table with a carver standing beside him slicing a bird on a fork in midair, an important skill of the time. The ornate drapery surrounding the scene is actually made up of a cornucopia of the various meats and fish that are described in the book. In the background is the ubiquitous dog chewing on something found on the floor. The large folding plate depicts several knives and forks to be used in carving.



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 en de Vork in de line-
 m los, 't welk alsdan
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 het dekzel in zo veel
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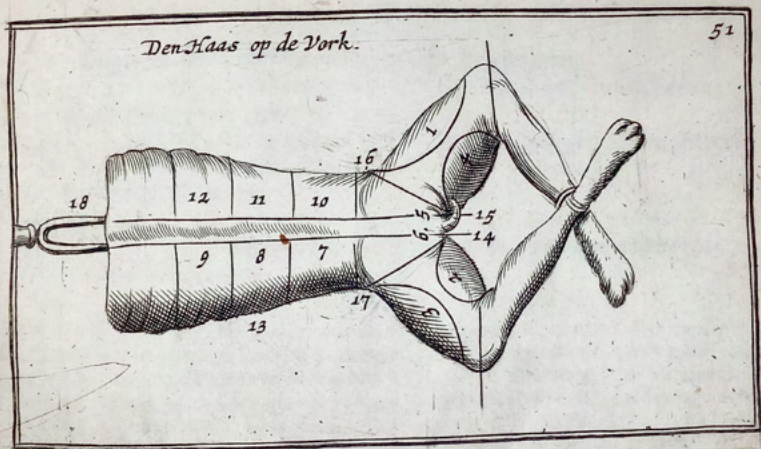


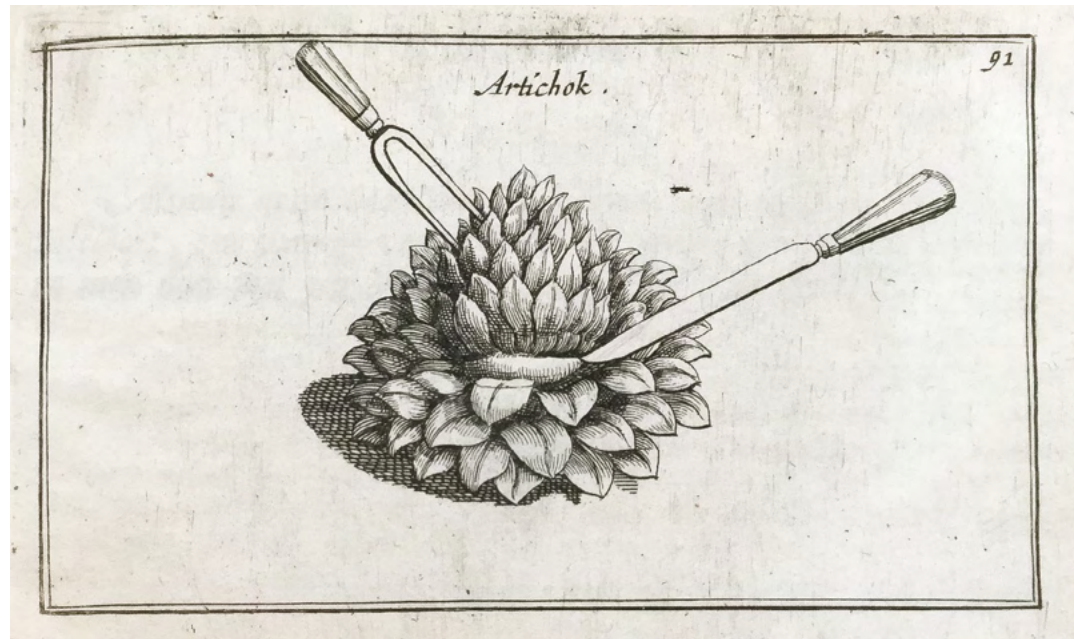
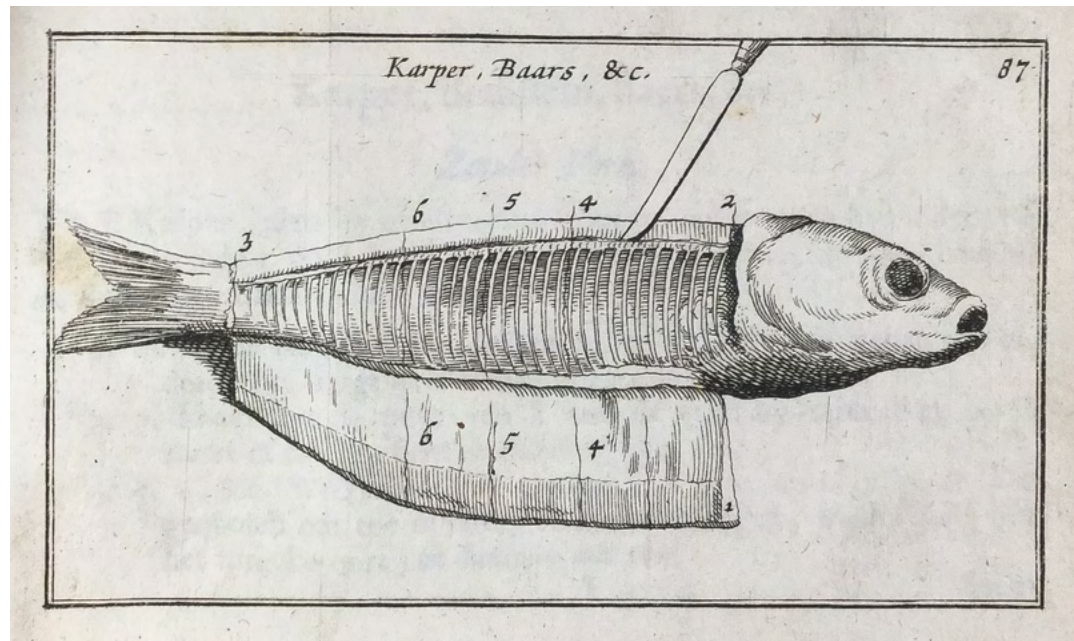
“Somewhat separate from [the kitchen] hierarchy, but absolutely essential to the entire banquet experience, was the *trinciante*, or carver. There were usually several, one for each table of four, six, or up to eight guests. These were nobles whose sole duty was to impress their peers with their feats of dexterous knife work. There is an entirely separate literature devoted only to carving, and it is clear that such men were normally not members of the household staff but rather peers who considered it an honor and privilege to carve at the table of one of their superiors.” – Albala, *The Banquet*, p. 153.

“The art of carving had been disseminated in print nearly everywhere by the end of the seventeenth century. It became a central part of the dining ceremony, and as such, professionals armed with their instructional manuals joined the ranks of courtly officers. It is a good example of how nobles gained access to patronage networks and earned gainful professional occupation. It is also interesting that table-side carving is one of the last and vanishing remnants of fine dining in expensive restaurants, being replaced by plated food that has been prearranged in the kitchen. Ironically, it is also one of the few ceremonial acts still performed by the male head of the household in celebrations like Thanksgiving, a rudiment of this once noble art.” – *ibid.*, p. 158.

One of the most compelling aspects of this copy is the contemporary inscription on the upper free endpaper: “Steven Tracij, kost [?]: [?]: May 7 1665.” I have been unable to decipher the cost; it may be written in code. Steven Tracij was a physicist and instrument maker (including globes, watches and optics). He was born in Yarmouth, England, in approximately 1642, and died in Rotterdam in 1703.

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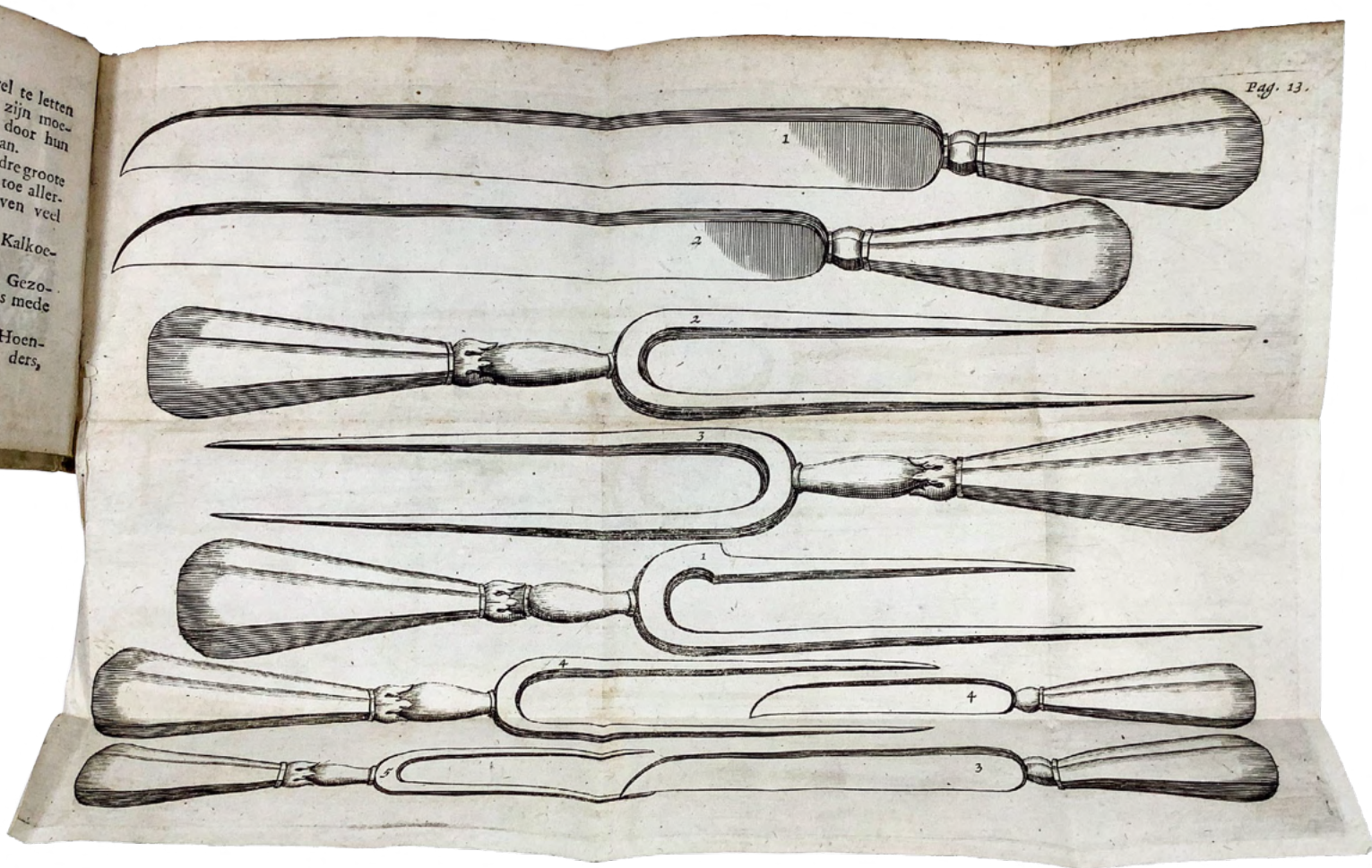




Tracij (or "Tracy") was a "Scientific instrument maker of English origin. He was born in Yarmouth or Arnemuiden, and died in Rotterdam, where he had a house at the Noordblaak near the 'Beurs'. Tracy made watches, clocks, mathematical instruments, celestial globes and spheres, of which the Leidsche Sphaera is the most famous. Under the authority of Adriaen Vroesen (Rotterdam regent) and after the instructions and calculations of Nicolaas Stampioen, Tracy designed and built the 'Leidsche Sphaera' (Museum Boerhaave Leiden). His daughter Elisabeth married the horologist Adriaen Hoogendijk (d. 1702), probably Tracy's apprentice. Their son Steven Hoogendijk was the founder of the 'Bataafsch Genootschap der Proefondervindelijke Wijsbegeerte'. After his death Tracy was (possibly) succeeded by the horologist Jan van Wijngaarden." – from www.dwc.knaw.nl, a website devoted to the history of Dutch instrument makers.

A fine copy.

¶ OCLC: British Library and five locations in the Netherlands. The copies listed in OCLC as "1660" are mis-attributions to the undated, second edition which was printed c.1668. Vicaire cols. 870-71.



*The Most Complete Picture of 17th-Century
French Gastronomy*

**7. L'ESCOLE parfaite des officiers de bouche, contenant
Le Vray Maistre-d'Hostel. Le grand Escuyer-Tranchant.
Le Sommelier Royal. Le Confiturier Royal. Le Cuisinier
Royal. Et le Pâtissier Royal. Paris: Jean Ribou, 1666.**

12mo. Forty-two woodcuts in the text (thirteen of which are full page). 4
p.l., 492, [28] pp. Contemporary calf expertly repaired at the hinges, spine
gilt in five compartments. \$6000.00

The corrected Second Edition of the most influential collection of 17th
century French cookbooks ever published. This is a compilation of texts
taken from *Le maistre d'hostel* (first ed.: 1659); *Le pâtissier françois* (first ed.:
1653); Pierre de Lune's *Le cuisinier* (first ed.: 1656); *Livre fort excellent de cui-
sine* (from the 1555 edition; first edition was 1508); and "Le cuisinier de
la cour," a sub-part of *Le maistre d'hostel*. All of these works are classics in
French 17th century gastronomic literature.

Sections describe the nature of the service and art of the table; the
various gastronomic roles of different members of the household staff; as
well as provide more than 750 recipes. The function of the *mâitre d'hôtel*
(the house steward who oversaw the kitchen, the dining room, and the
setting of the table) is discussed, as well as that of the *sommelier* (in the
current work, this is referring to an ancient type of *sommelier*, that of the
sommelier des nappes, the person responsible for folding napkins into various
sculptural forms – e.g. several different birds, fish, fruit, a dog, and so
on), the *écuyer tranchant* (the carver); the *cuisinier* (chef); and *pâtissier* (pastry
chef). At the end, each section has its own index.



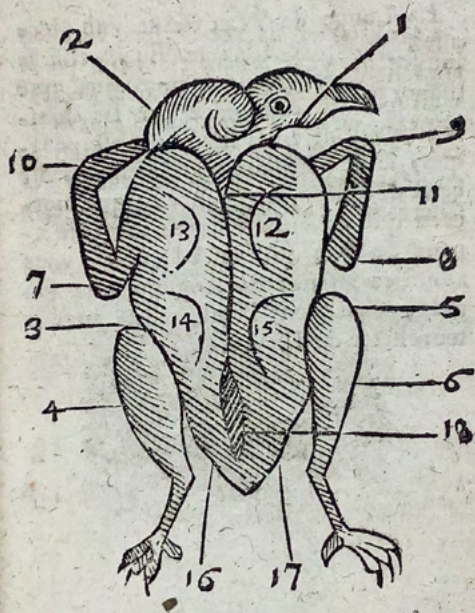
Le Grand Escuyer-Tranchant.
Dissection du Faisan.

dissection de cet Oyseau est ab-
sente; car les vns tiennent que
c, particulièrement au bout de l'e-
ch, en est le morceau le plus de
d'autres tiennent que ce sont
es: ce qui fait que ie laisse cela à
tion de celuy qui en fera l'office.



Le Grand Escuyer-Tranchant. 33

Dissection du Faisan.



C iij

The numerous woodcuts show three different settings of the table; twenty-seven different ways to cut meat and fish at the table, with each cut numbered to know which cuts to do first; and twelve different woodcuts showing how to carve fruit and vegetables into fanciful shapes. The typology of foods represented in the *écuyer tranchant* section was very influential and can be seen in French gastronomic literature all the way up to Grimod de la Reynière in the 19th century. Additionally, these woodcuts, or copies of them, appear not only in later French works on carving, but in those of England and Germany as well.

It should be noted that although the French are commonly thought to have the richest gastronomic history of all European nations, there were surprisingly few 17th-century French cookbooks published. Of those recorded by Notaker, this is the 12th of a total of twenty-three 17th century recipe books. To put this into context, in England, Notaker records sixty-two different titles published in the 17th century; in Germany, there were thirty-six; while in Italy, there were only eight (the Italians were strongest in cookbook publishing in the 15th and 16th centuries, especially when one considers the number of editions that the *Platina* and the *Eulario* ran into).

On the lower pastedown is an acquisition inscription dated 1864. "Voir le 48^{me} Catalogue du Libraire Baillieu Mai 1864, n.° 50, Coté 6.f." Librairie Baillieu was a bookshop in Paris at 43, Quai des Grands-Augustins, in the 6th *arrondissement*, an area that is still the center for antiquarian book selling in Paris.

With an early shelf sticker also on the lower pastedown.

A very nice copy of an important book.

¶ *Livres en bouche*: "le premier corps complet des métiers et savoir-faire de la table du dix-septième siècle," p. 159; Notaker 625.3 (who notes a first and second issue of the first edition of 1662, both extremely rare); OCLC: University of Iowa, University of Chicago, Harvard, and six locations outside of the United States.

Spectacular Art Work of Early Cutlery

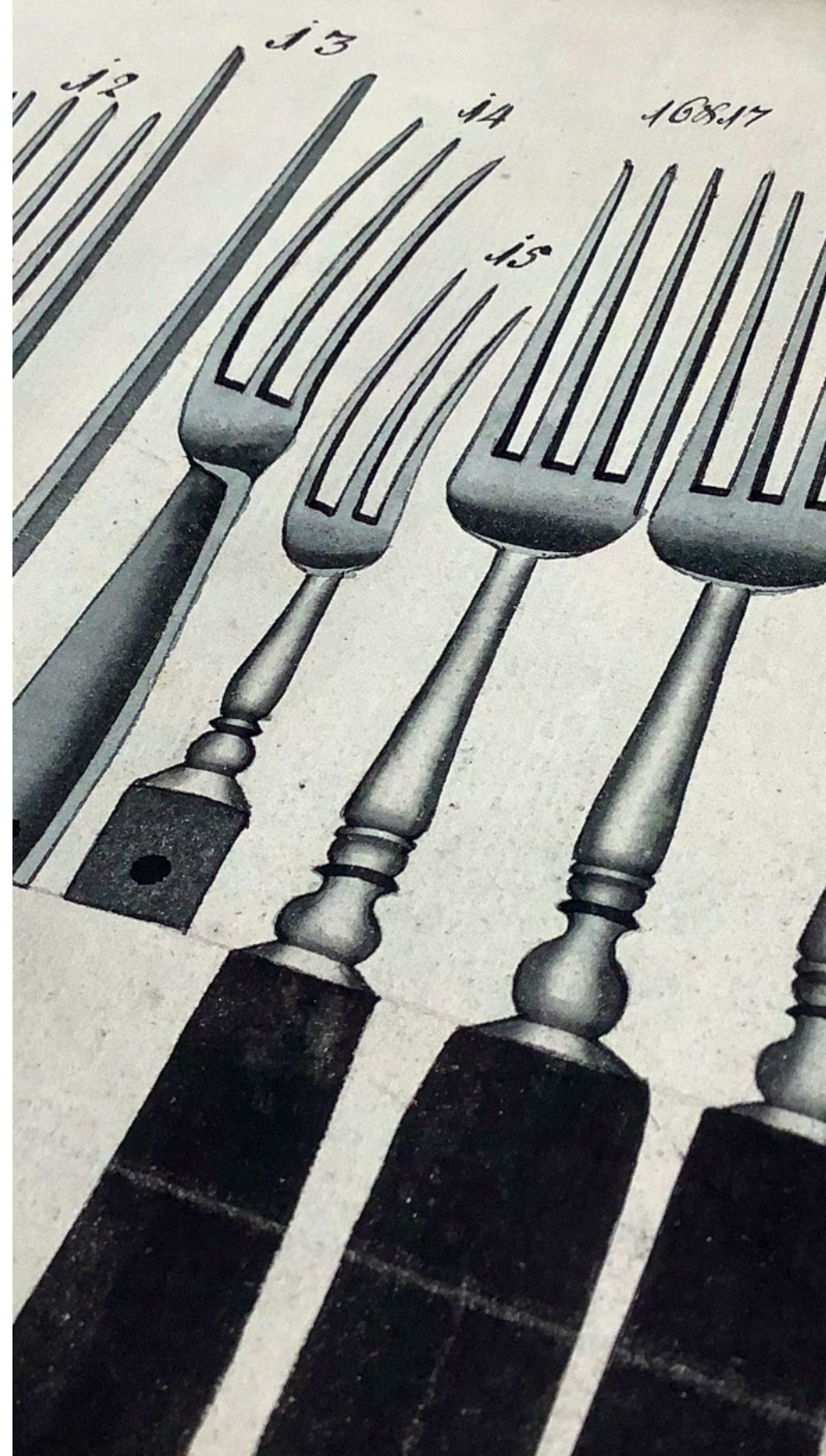
8. (FORKS & KNIVES.) Erneuerte Messer-Lohn Satz-Ordnung. [Bound with:] Reyd Lohn Satz [Bound with:] Vereinigter Lohnsatz deren Gabeln [Bound with:] Vereinigter Lohnsatz deren Kniep oder Einschlags Messer. [Dusseldorf, c.1790.]

Folio. Twenty-four watercolors; one woodcut and 211 ink line drawings in the text. 8, 65, [5 - blank], [1], [1 - blank], [1] pp.; 4 p.l., 46 pp.; 11, [1 - blank] pp.; 9, [1 - blank], [2] pp. Contemporary calf, hinges cracked but holding, wear to binding with loss of leather along edges, marbled endpapers. \$18,000.00

AN EXCEEDINGLY RARE DOCUMENT depicting fork and knife designs from one of the centers of the German metalware industry in the 18th century. The spectacular part of this book is the original artwork. There are nine watercolors depicting 138 different forks, both with and without handles, having two, three, or four tines, and many of which are so large, that they must have been designed for carving. What is historically interesting, is that although the fork was first being used in Italy in the 14th and 15th centuries (some have argued for the eating of pasta¹), the fork had only become widespread in Europe during the latter half of the 18th century. This catalogue can therefore be seen as evidence of this new necessity in the culture of the table.

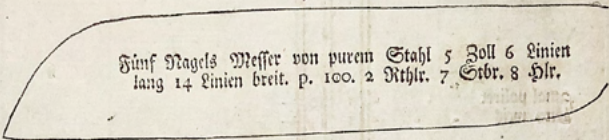
There are also fifteen watercolors illustrating 95 different knives. These are painted in vivid colors and all are shown with handles. Some of them are white and were probably made with ivory handles; others are very decorative and include written proverbs. Those which are painted to appear crackled were probably made from shagreen (a rough, untanned skin), whereas others have handles made from hardwoods. All are simply wonderful.

¹ Giovanni Rebor, *Culture of the fork*, p. 16. Rebor also quotes Jean-Louis Flandrin's attribution to Italy as the home of the fork.



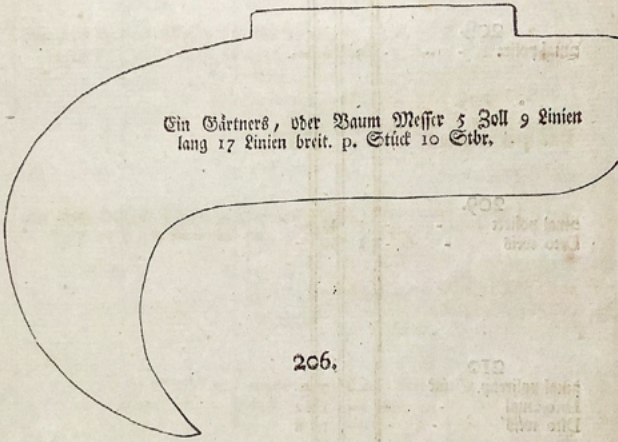


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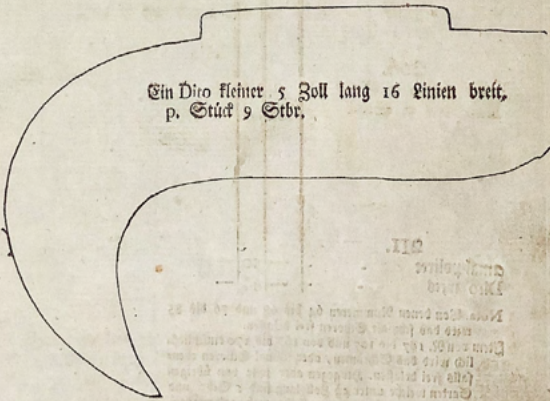
Ein Nagels Messer von purem Stahl 5 Zoll 6 Linien
lang 14 Linien breit. p. 100. 2 Rthlr. 7 Sgr. 8 Hlr.

205.



Ein Gärtners, oder Baum Messer 5 Zoll 9 Linien
lang 17 Linien breit. p. Stück 10 Sgr.

206.



Ein Dito Fleiter 5 Zoll lang 16 Linien breit,
p. Stück 9 Sgr.

The first work, *Erneuerte Messer-Lohn Satz-Ordnung*, is the *Improved scale of wages for the guild of cutlers*. This work includes the 211 ink line drawings which outline the shape of different knives and their cost; it also has the woodcut depicting the *Rheinisches Fust* or unit of measurement used to measure knives. This publication was intended to regulate the wages of the knife makers. The second work is *Reyd Lohn Satz*, or the *Cutlers' and grinders' rates of pay*. The third work, *Vereinigter Lohnsatz deren Gabeln*, is the *Union rates of pay for making forks*. This section has the nine original water-colors of forks bound at the end. Lastly, there is the *Vereinigter Lohnsatz deren Kniep oder Einschlags Messer* which is the *Combined rates of pay for the guild of knife producers*. At the end of this section are the fifteen original water-colors of knives.

The rarity of this *sammelband* can't be overstated. It was probably made for the manufacturer himself and not intended as a sample book to be taken by a traveling salesman as its production level is simply too high and too expensive. The standard German reference work for such books is *Mein Feld ist die Welt Musterbücher und Kataloge, 1784-1914*. It only lists two similar catalogues printed before 1800. Winterthur has one of the best collections of decorative arts books in the United States and in their catalogue for the show *The Winterthur Library Revealed: Five Centuries of Design and Inspiration*, they included only one pre-1800 catalogue with original artwork illustrations (the *Gardiner's Island Glass Catalogue*, item no. 43). In the *Mein Feld* catalogue, only item no. 2, the sample book of Johannes Schimmelbusch & Soehne from Solingen in 1789 comes close to our book. It was of knife handles with proverbs in Dutch, presumably for the Dutch market.

Although the binding is worn and unsophisticated, internally it is in very good condition. Preserved in a clamshell box.

¶ Not in OCLC.

Free Food on Survival Day

9. (GASTRONOMY & economic precarity: Black Panther Party Free Food Giveaway Program, Detroit, 1972.)

An unused 12" x 12" kitchen floor tile, text printed in black ink on one side, one small hairline crack in the lower corner.

\$1500.00

UNIQUE: In 1971, the Black Panther Party renamed their community outreach activities – including their Free Breakfast for Children Program, medical clinics, and ambulance services – the Survival Programs. The printed tile offered here announces a “Survival Day” on Saturday, May 20, 1972:

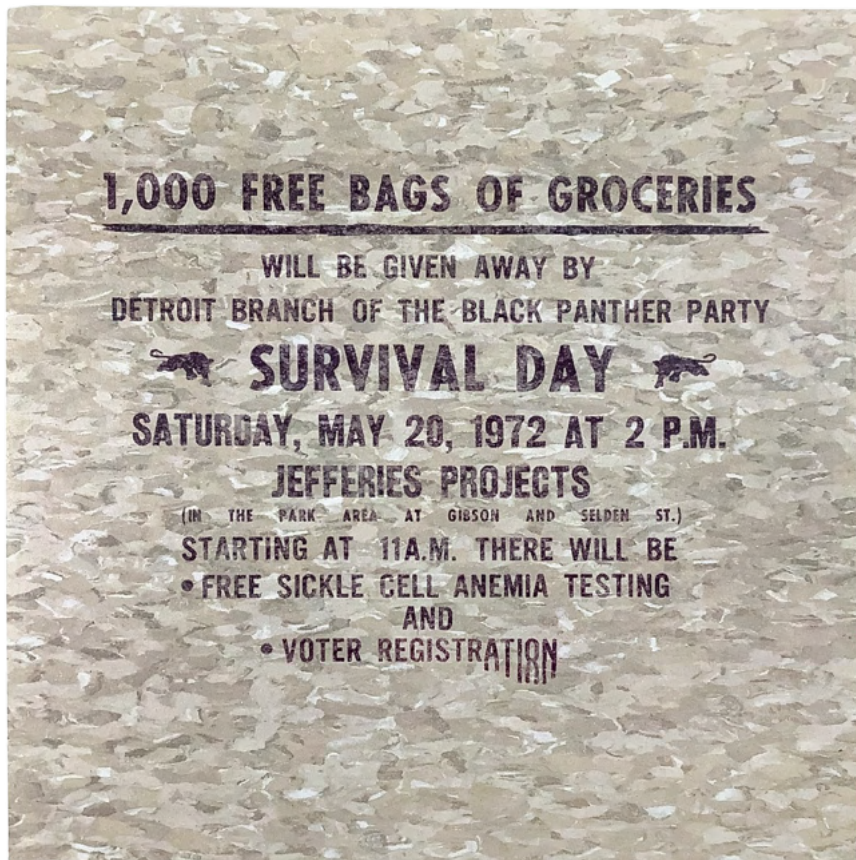
1,000 FREE BAGS OF GROCERIES
WILL BE GIVEN AWAY BY
DETROIT BRANCH OF THE BLACK PANTHER PARTY
[panther symbol] SURVIVAL DAY [panther symbol]
SATURDAY, MAY 20, 1972 AT 2 P.M.
JEFFERIES PROJECTS

The tile announcement goes on to say that there will also be free sickle cell anemia testing and a voter registration drive.¹

Seventeen months earlier the Detroit Police Department had laid siege to a Black Panther Party community center and it resulted in the death of one police officer. Fifteen Black Panthers were arrested and charged with murder. They became known as the “Detroit 15” and a wide-spread campaign began to free the young Panthers. After arguing that the Detroit Police Department were illegally trying to eradicate the Black Panther Party, the defendants were acquitted.

Huey Newton described the Panther’s community programs in the following terms:

¹ In *The Black Panther* newspaper from May 13th, 1972, p. 14, there is an advertisement for the Survival Day event at Jefferies Projects which, at first glance, appears to be identical to what’s printed on our tile. However, there are a few textual differences: 1. no underlining on the first line “1,000 FREE...”; 2. the inclusion of the line “(WITH A CHICKEN IN EVERY BAG)” under the “1,000 FREE” line; 3. the word “THE” before “DETROIT BRANCH”; 4. the word “ON” after “BLACK PANTHER PARTY”; and 5. the Branch’s contact information is printed at the very bottom: “FOR FURTHER INFORMATION PLEASE CONTACT: DETROIT BRANCH, BLACK PANTHER PARTY, 157 COLLINGWOOD ST. DETROIT, MICHIGAN 48202 (313) 867-7742.”



We recognized that in order to bring the people to the level of consciousness where they would seize the time, it would be necessary to serve their interests in survival by developing programs which would help them to meet their daily needs. . . these programs satisfy the deep needs of the community but they are not solutions to our problem. That is why we call them survival programs, meaning survival pending revolution.²

The *Black Panther* newspaper covered the Survival Day event at Jeffries Projects. The article begins as follows:

On May 20, 1972, the Detroit Branch of the Black Panther Party also implemented a Survival Day, initiating the Free Food Program into the Jeffries Projects. Seven thousand oppressed people live in Jeffries Projects, a great portion of whom are “senior members” of the oppressed community. The overwhelming majority of the people who live in Jeffries are poor people, who are either living on low income, or welfare. Many of the people, especially the old, were in doubt as to whether or not the Black Panther Party would actually distribute free food there, because they had already heard all the promises of relief, dating back to the 1930’s, to Hoover with his “chicken in every pot.” People are tired of empty promises and empty stomachs.³

On the day of the event, Lonnie Dee, a member of the Detroit Branch of the Black Panther Party, spoke about the Panther’s survival programs and the necessity of registering to vote in order to elect those “candidates who are true representatives of the broad masses of oppressed people.”

It is not clear what the purpose of this tile was. Perhaps it is an example of something that was used at the event, or handed out? In any case, it is certainly rare and an unusual piece of Black Panther history.

In very good condition.

² Huey P. Newton, *To Die for the People: The Writings of Huey P. Newton*, New York: Random House, 1972, p. 104. “Survival pending revolution” later became the title of Paul Alkebulan’s history of the Black Panther Party (first ed.: 2007).

³ “Free food all over Motown!”, *The Black Panther*, no. 12, June 10th, 1972, p. 7.

Bread as Ammunition

**10. (GASTRONOMY & economic precarity: BREAD.)
Entreprise de la fourniture du pain de munition.
Caen: G. Le Roy, 5e année républicaine [1796].**

Broadside: 43.7cm x 35cm. Printed on light blue paper, woodcut ornamental design between the two columns of text, signs of having been folded twice, deckles on all four sides, signs of sunning and light dusting along edges.
\$950.00

The extremely rare FIRST & ONLY EDITION of this broadside describing how bread is to be made and provided to the troops stationed in the French department of Calvados in 1796. The regulation specifically names the cities of Caen, Bayeux, Vire, Falaise, Lisieux, and Pont-L'Evêque and how bread is to be delivered to the municipal administrations in these respective cities.

The broadside was posted on the “23 Brumaire, an 5 de la République Française, une & indivisible” (26 October in the 5th year of the French Republic, one & indivisible) and the bread is to be delivered no later than noon on “5 Frimaire” (the 5th of November). Signed by “Gimat, Secrétaire en Chef,” the broadside also mentions the distribution of salt, rice, and dried vegetables by the departmental administration; how vendors will be paid; transportation costs; and pricing.

“Pain de munition” (ammunition bread) was the term for bread that was made for French troops. The first regulation for such bread was printed in 1588 and over the years, the composition of the bread changed. At times it was given freely to soldiers; at other times, it was deducted from their pay. The price and the quantity you could have, would also

ENTREPRISE
De la Fourniture du Pain de Munition.

EXTRAIT

Du registre des Séances de l'Administration Centrale
du Département du CALVADOS.

Du 23 Brumaire, an 5 de la République Française, une & indivisible.

L'Administration en France, préfens les citoyens LANON, Président, LE FEVRE, BENARD, DELANEY, MESNIL, & LEVEQUE, Commissaire du Directoire Exécutif.

Vu la loi du 3 vendémiaire, qui annulle le paiement des contributions en nature;

Qui le conseil de son bureau militaire,

Considérant, que le produit présumé de cette partie des contributions, a servi de base aux mesures arrêtées & suivies jusqu'à ce jour, pour assurer la fourniture du pain, aux troupes stationnées dans l'étendue du département, ainsi que le prescrit l'arrêté du 18 fructidor dernier; Qu'avant d'épuiser totalement cette ressource, il est convenable d'y suppléer par d'autres moyens;

A R R E T E;

Le commissaire du directoire exécutif entendu;

ART. 1^{er}. Des fournitures pour la fourniture du pain de munition, dans chacune des places & arrondissemens de Caen, Bayeux, Vire, Falaise, Lisieux & Pont-Evêque, seront reçues d'ici à la fin de ce mois, par les administrations municipales desdites places, & par l'administration départementale, jusqu'au 5 frimaire avant midi.

II. Les conditions de cette entreprise étant déterminées en partie, par l'arrêté du directoire exécutif, du 18 fructidor dernier; par le règlement du ministre de la guerre, du 20, ainsi que par les arrêtés de l'administration départementale, des 29 du même mois & 9 vendémiaire dernier, les citoyens qui se proposeroient de faire des offres, pourront en prendre communication au secrétaire de toutes les administrations municipales, & au bureau militaire de l'administration départementale, où les actes sont déposés.

III. Lesdites conditions sont d'ailleurs étendues & modifiées, ainsi qu'il suit:

1^o. Le prix sera stipulé en numéraire, par ration d'une livre & demie de pain.

2^o. Le pain sera composé de trois quarts de froment, & d'un quart de seigle ou orge, de bonne qualité;

3^o. Lesdits grains seront blutés, à raison de quinze livres d'extraction de son par quintal de farine;

4^o. Chaque pain de trois livres & demie de pâte, se réduira à trois livres, cuit & refroidi.

5^o. L'entrepreneur sera dispensé de livrer au magasin des fourrages, le son provenant de ses moutures.

6^o. L'entrepreneur se pourvoira de grains, par des achats de gré à gré.

7^o. Il sera toujours approvisionné pour la consommation présumée d'un mois, ce que l'administration municipale du lieu constatera fréquemment, en inspectant les magasins, & après s'être assuré de la consommation du dernier mois.

8^o. Les grains & farines, qui, au moment de la remise du service, se trouveront, soit dans les magasins des munitionnaires actuels, soit dans les magasins civils de la place, seront pris en paiement par l'entrepreneur, au taux auquel ils ont été reçus pour les contributions dans chacune des places, à charge de tenir compte des moutures payées par les munitionnaires actuels.

9^o. L'entrepreneur sera payé en numéraire dans le lieu de la manutention, à la fin de chaque décade, sur les bordereaux de distribution, appuyés de pièces justificatives, & ordonnés par l'administration départementale, sans la retenue de moitié du montant desdits bordereaux, jusqu'à concurrence de la valeur des grains qui lui auront été avancés.

10^o. L'entrepreneur fournira sur le taux des mercures délivrés par les municipalités du lieu, les quantités de grains qui seront déterminées par l'administration départementale, soit pour tout autre établissement militaire.

11^o. L'entrepreneur sera chargé de la manutention & distribution gratuite du sel & du riz ou légumes secs, dont il sera approvisionné par les soins de l'administration départementale, qui déterminera les formalités de cette partie accessoire du service.

12^o. Les fournitures acceptées, auront leur entier effet, à compter du dix frimaire prochain, jusqu'au premier vendémiaire an 6, exclusivement.

13^o. Le cinq frimaire, après midi, l'administration départementale délibérera sur les fournitures que son bureau militaire aura reçues, & sur celles qui lui auront été adressées par les administrations municipales.

V. Au moyen du prix convenu par chaque ration de pain, l'entrepreneur demeurera chargé de tous frais de transports; & sera tenu d'assurer la distribution dans chacune des Communes de l'arrondissement du ci-devant District où il pourra se trouver des Troupes stationnées, soit en faisant transporter le pain, soit en envoyant des Grains ou Farines à un sous-Entrepreneur sur les lieux, ou enfin par tout autre moyen qu'il avisera bien; mais toujours à ses frais, & sans par lui à répondre personnellement des retards & de l'incertitude de ce service.

VI. Le présent sera imprimé & affiché dans tous les chefs-lieux des Cantons & principales communes du Département.

Certifié Conforme,
GIMAT, Secrétaire en Chef.

A CAEN, de l'Imprimerie Nat., chez G. LE ROY 5^e année républicaine.

"An Insult to Women"

II. (GASTRONOMY & economic precarity.) Hunger is a feminist issue. 1975.

35.5cm x 21.5cm. Broadside printed recto verso, signs of having been folded, some sunning to both sides.

\$125.00

FIRST & ONLY EDITION. A broadside issued by the National Organization for Women (NOW) regarding poverty and women. The text begins with

The facts:

2/3 of all persons in poverty are women and children

45% of all minority women heads of household and

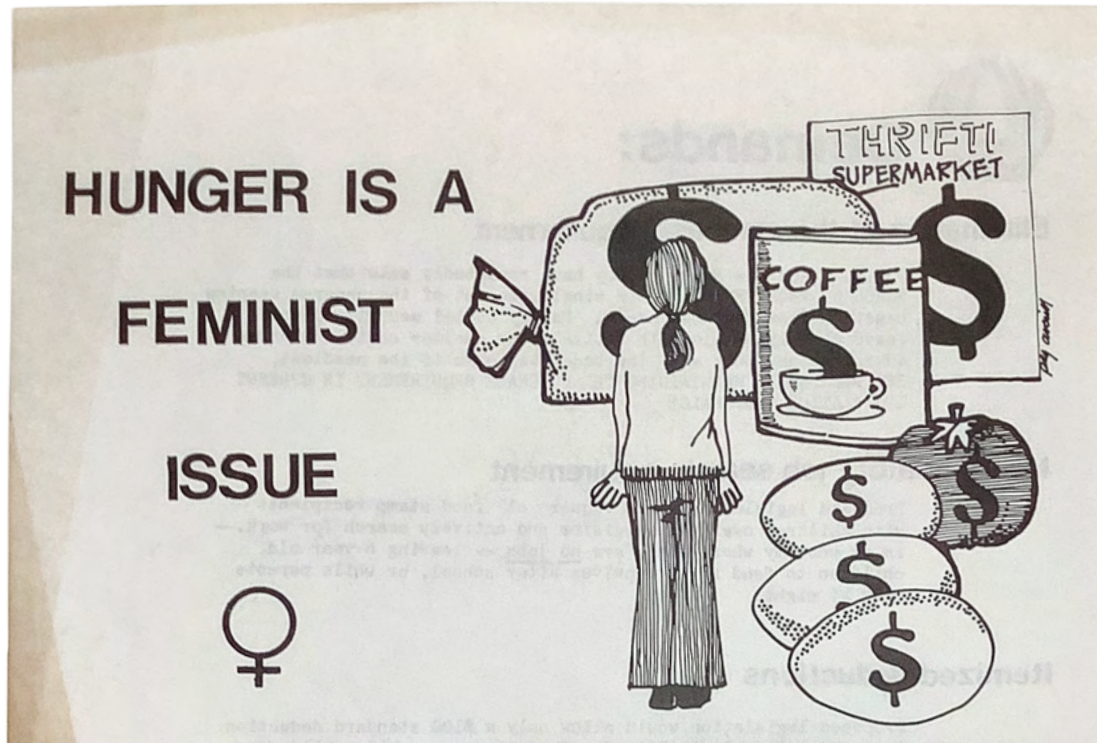
16% of all white women heads of household are in poverty...

The text goes on to note that "MILLIONS OF POOR AMERICANS ARE NOT RECEIVING FOOD STAMPS!!"

The purpose of the broadside is to make voters aware of proposed cuts to the Food Stamps program. Specifically, NOW is concerned about legislation that will terminate food stamp benefits to 60% of the (then) current participants through requiring the purchase of food stamps, mandatory job searches, and the limiting of itemized deductions. NOW asks that voters lobby their "congresspeople and senators to act in favor of reforming the program to meet the needs of all people. Tell them you DEMAND ACCOUNTABILITY!"

An illustration on the recto shows the back of a woman looking at a loaf of bread, a can of coffee, a tomato, and three eggs with dollar signs on them. In the background is a sign with another large dollar symbol and reading "Thrifti Supermarket." The drawing is signed by Peg [last name not clear].

¶ Not in OCLC.



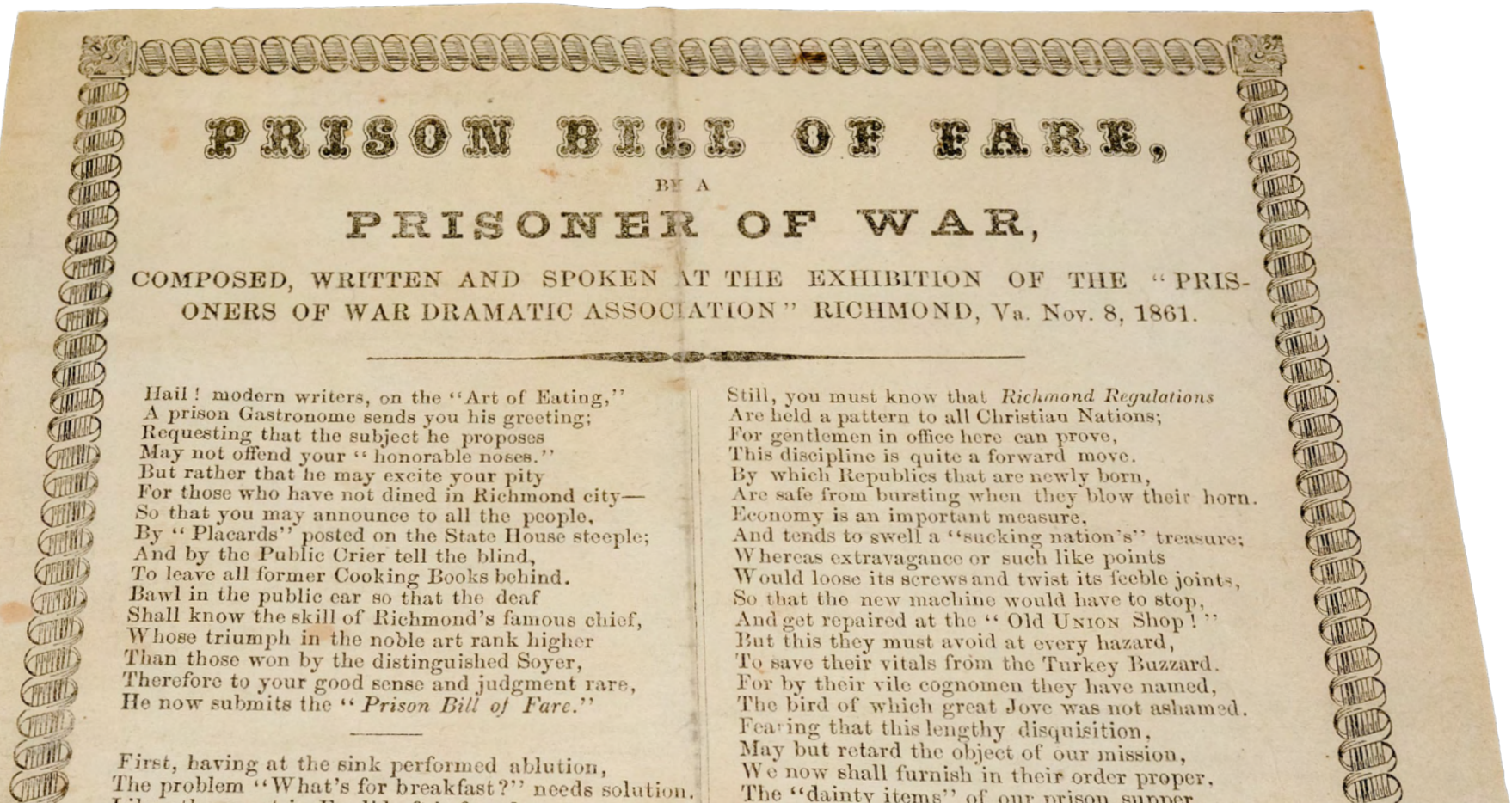
"A Prison Gastronome Sends You His Greeting"

12. (GASTRONOMY & economic precarity.) Prison bill of fare, by a prisoner of war. [Richmond, 1861.]

Broadside: 36cm x 19cm. Printed in black ink within an ornamental border, signs of having been twice folded, expert paper repair at the folds (not affecting text), light spotting. \$5500.00

The very rare FIRST EDITION of this remarkable poem, written by a Union soldier while held at the Confederate Libby Prison¹ in Richmond, Virginia, one of the worst prisons in American history.

¹The Libby Prison was one of the worst Confederate prisons (second only to Andersonville Prison in Georgia). Disease and malnutrition were so high that the "Horrors of Richmond Prisons" was a *New York Times* headline in 1863. Libby Prison was used as a critique against Lincoln as evidence that he had abandoned captured Union soldiers.



There are many ways in which prisoners try to retain what normal aspects of their life that they can.² One such way is through humor. Within the lines of the current ironic poem, our anonymous author describes the rations that the prisoners are fed, how the food is prepared, and the near starvation of his fellow Union soldiers. Here is the description of breakfast:

*The colored "gemmen" [gentleman] brings a load of bread.
Not vulgar loaves, as in the shops you'll find,
Such large affairs may suit the common mind,
Our friends take care our better taste to meet,
So send us loaves that are unique and neat.
Our loving eyes upon the "batch" we fix,
And quietly eat out rations — ounces six,
so justly are our appetites refined,
These loaves are not the largest of their kind.
To season it withal, our friends allow
Three ounces of some lately butchered cow;
How late, deponent saith not — but the smell
Would indicate it rather hard to tell.*

The writer goes on to explain that the stench can be avoided by rubbing it with plenty of "Richmond salt." Although "we Yankees" could make "Pure Java" out of Indian meal," they are given only "bad water" to drink. It is also noted that even their "friends" [i.e. the Confederates] don't have real coffee to drink, but instead, have to drink a coffee made from rye. For dinner, the prisoners' mid-day meal, even less was provided.

²For example, we have had cookbooks that were written by starving prisoners of war and concentration camp internees.

*They don't expect a dinner from the moon.
They sick lie on the floor as mute as mice,
Poor devils, thankful for a little rice.*

Then, for supper,

*Our "color'd gemman" enters as before.
With graceful dignity his load removes,
While some thin wretch his tardiness reproves,
Meanwhile another of the Sable Race,
Whose comic grin o'erspreads his ebon face,
Upon his neighbor's heels he followed close,
And in his hands a somewhat doubtful dose;
But something floating meets the boarders' view —
It must be — yes, 'tis an Irish stew.
Just then the eyes of hungry sinners gleam,
Expanded nostrils scent the fragrant steam;
The grinning darkey on his finger blows,
His scalded hands delighted boarders shows;
Then leaves his steaming bucket on the floor,
And, with another grin, he shuts the door.
Now anxious to inspect the savory mess,
The hungry boarders round the bucket press,
But short and tall their open mouths they droop,
The Irish Stew is changed to "Regulation Soup."
Their happiness is changed to speechless grief,
The water in which was boiled their beef [from breakfast];
Of this each boarder gets a standard gill —
'Tis quite enough and warranted to kill.*

To test its strength on us is their intention,
 But its ingredients we dare not mention.
 We crumble in our ounces six of bread,
 Swallow the physic — then go to bed.”

There is also a passage which describes how the wealthier prisoners “Contrive to add a little to their ration” through buying an ounce or two of mush to supplement their meal.

Beyond its clever incorporation of the harsh realities of prison life during the American Civil War, the writer displays an unusual understanding of food and culinary literature. Mention is made of Roman eating habits and the writings of William Kitchiner (1775-1827)³ and Alexis Soyer (1810-1858). Soyer is perhaps less surprising as four years earlier, he had published a cookbook based on the recipes he had developed during the Crimean War for British soldiers.⁴

There has been much written about the Confederate Libby Prison. “Union prisoners at Libby Prison in Richmond formed the ‘Richmond Prison Association to supervise their life, to make rules for cleanliness, and to furnish entertainment.’...A prisoner at Libby Prison composed a long ‘Prison Bill of Fare,’ the formal poetic structure and diction an ironic contrast to the mock appreciation of the barely edible provender to be had in prison.” — Nickels, *Civil War Humor*, p. 84.

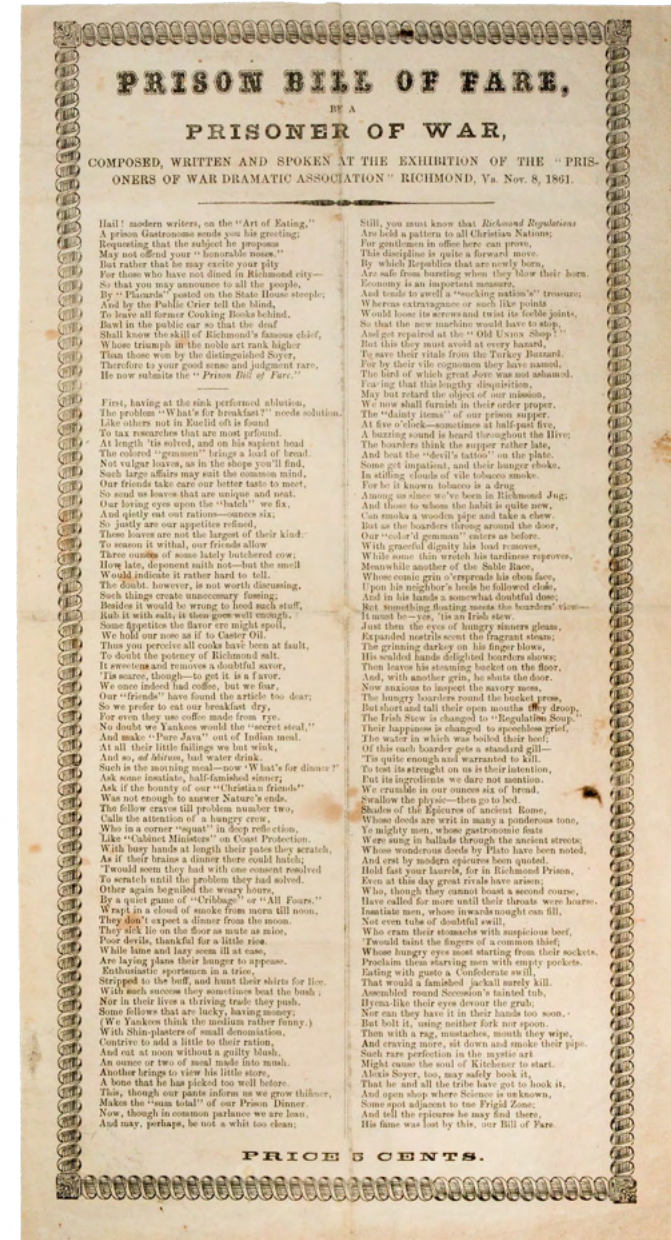
Beneath the title, we read that the poem was “composed, written and spoken at the exhibition of the ‘Prisoners of War Dramatic Association’ Richmond, Va. Nov. 8, 1861.” At the foot of the broadside is printed “PRICE 5 CENTS.”

In good condition.

¶ OCLC: American Antiquarian Society, University of Virginia, and Brown University. Brown also records a copy from 1863 which was printed in red and blue ink.

³ Kitchiner first published *The Cook's Oracle* in 1817; it was a 19th-century bestseller in both England and the United States.

⁴ Soyer's *Culinary Campaign* was first published in 1857.



Sex in a Tea House

13. (JAPANESE moveable erotic card.) Hitome no Seki. [The secret scene behind the partition.] N.p.: N. p., late Edo period [1820-1860s].

8.5cm x 15cm. Woodblock printed in color recto and verso, overall wear but all parts present and working.

\$3500.00

A REMARKABLE SURVIVAL! An extremely rare moveable erotic card, featuring a man and a woman having sex in a tea house restaurant with the scene's script printed on the verso. The card is made by stringing together different cut-out pieces of colorful woodblock. A man, in a patterned blue kimono is entering a woman from behind; she is looking down, has one leg raised, and is dressed in a voluminous colorful kimono. The man's penis slides in and out as one pulls and pushes the paper tab to the right of the card. All parts are present, attached, and in good working order.

On the verso the card's title reads "Chaya no chonno ma" (tea house restaurant's private room). This is then followed by a scripted dialogue between the woman (most likely a Yujo, or prostitute) and her customer.

Man: *Was it boring all day today?*

Woman: *No, it was not boring at all, I really, really enjoyed the many things we did.*

Man: *Actually, the play was interesting for you, but I thought you don't like to be with someone like me...*

Woman: *Oh, if you say so. I thank you for taking me to Narikoma-ya's dressing room on the 3rd floor.*

Man: *Oh yes, your favorite actor is Narikoma-ya...compared with him, I'm nothing.*

Woman: *No, I'm happy to be with you.*

Man: *Really? (He holds her.)*

Woman: *Ah, someone is coming.*

Man: *Nobody is coming.*

(Then she cleans up their private parts nonchalantly with paper.)

The actor Narikoma-ya was probably Nakamura Utaemon IV (1798-1852), a famous Japanese kabuki performer and an important member of a family of actors from the Keihanshin area of Japan. Today the tradition of such tea house restaurants continues in Osaka where the brothels are allowed to skirt the prostitution laws by being Ryoutei (Japanese-style restaurants). The "waitresses" serve clients tea and food in a private room and have a "private affair."



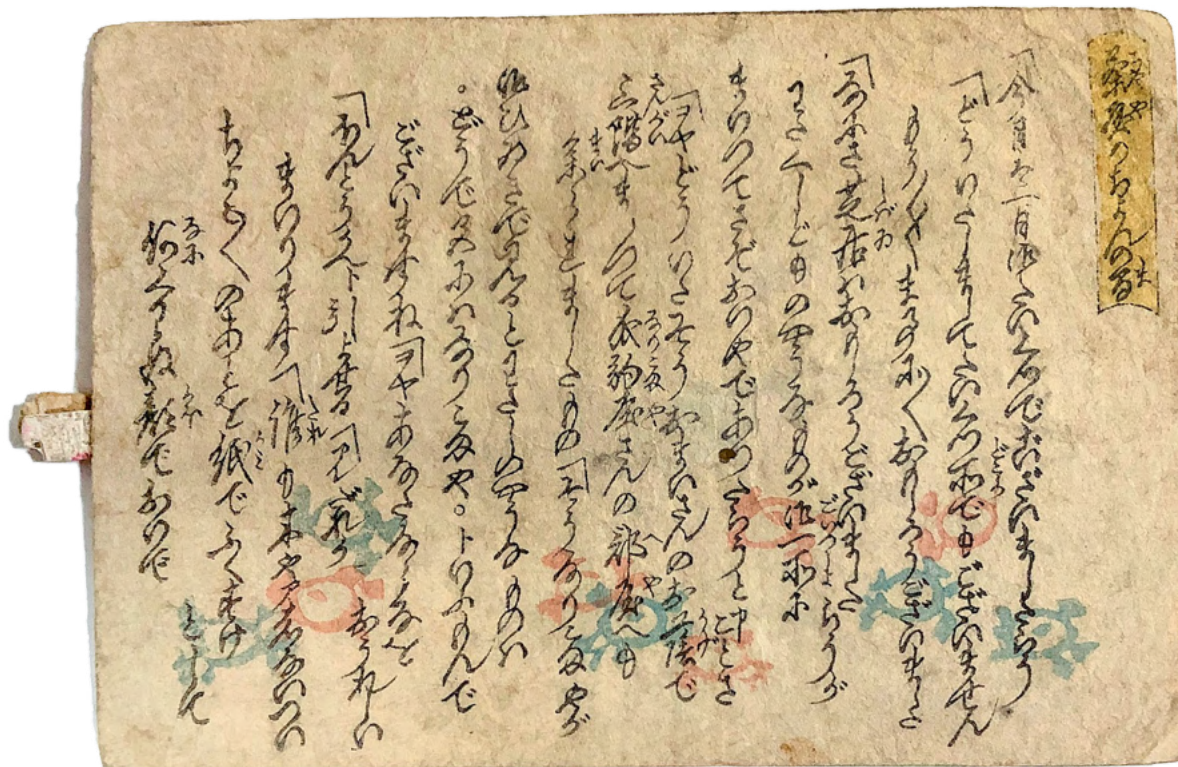
ひさ
人月の
舞



ひさ
人月の
家

It is interesting to note that in France, during the time of our card, there were *les cabinets particuliers*, private rooms at restaurants where couples could meet in private, have a dalliance, and have food and drink delivered. In fact, in France during this period, a married woman could only charge her husband with adultery if he had sex with another woman in their home; for this reason, sex in private dining rooms at restaurants became a thriving source of income for many important and famous restaurants.¹

In good condition.



¹ I once sold the accounts of Le Grand Véfour, one of the oldest and most celebrated restaurants in Paris. These accounts showed that the restaurant made approximately one third of their income from their *cabinets particuliers*.

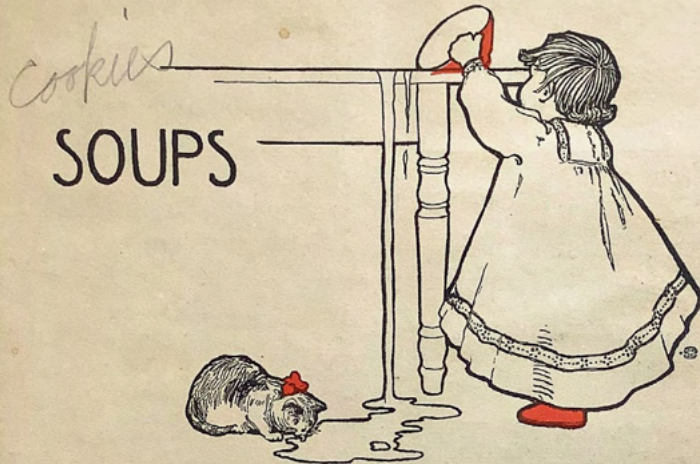
14. (MANUSCRIPT: American cookery and medicine.) Recipes. My friends' and my own. Chicago: Reilly and Britton Co., 1904.

4to. [88] leaves. Contemporary cloth boards, illustrated and stamped in black, green, and orange ink, worn along edges, hinges strengthened, spotting on both boards, manuscript in black ink and pencil on woven paper. \$950.00

FIRST & ONLY EDITION. This is a recipe book that is organized into recipe categories, but the pages are left empty for the home cook to fill in and add his or her own recipes. The category pages are illustrated and printed in red and black ink and include each of the following sections (all of which are tabulated): breads; beverages; soups; fish; eggs; entrées; meats; vegetables; salads; puddings and pastry; custards, jellies and ices; cakes; the chafing dish (which has been crossed out to read "Cake - con."); and miscellaneous. Each of the sections begin with a scene depicting a child doing a relevant activity. For example, on the page beginning the salad section, there is a picture of a young girl chopping lettuce in a bowl while her doll sits at the table looking on. The book was designed and illustrated by Louise Perrett.

This manuscript includes over 100 handwritten recipes; 12 handwritten recipes laid in; and more than 200 newspaper recipes (some are tipped in, some laid in). There is also a promotional pamphlet for "Myer's Jamaica Rum Recipes" laid in. The newspaper articles that are traceable come from the Seattle Times and are dated anywhere from 1930 to 1956. There is also a typed sheet of recipes coming from the Cooperative extension work in agriculture and home economics, State of Washington, Seattle. I would date the manuscript recipes from 1905 to approximately 1920; there is a list for the price of fruit and it is dated 1918.

Among the manuscript recipes are those for a salmon loaf (four different versions); tomato soup; brown bread; butterscotch cookies (prepared the night before cooking); creamed eggs; deviled crab; macaroni loaf; macaroni and oysters;



cookies
SOUPS

Tomato Soup

- 1 can tomatoes or 6 fresh ones
- 1 sprig parsley
- 1 small onion
- 1 bay leaf
- 2 cloves
- Salt + pepper

Stew all till tender & if fresh tomatoes are used add 1 pint of water. Pass all through a sieve & add 1 pint of stock - 2 scant table spoonfuls flour. Set ²⁹ come to boil & add 1/2 teaspoon soda just before serving.

Hollywood hash; spaghetti ring; Swiss steak; boneless birds; salmon salad; Mexican salad; custard souffle; raisin pie; Hamburg cream; apricot conserve; rhubarb short cake; and Spanish chocolate cake. Many of the handwritten recipes are attributed to people such as Mrs. M.J. Walsh, Mrs. McDonnel, A. V. Bartow, Belle Joslyn, Marion Short, Pear A. Conden, Mrs. J.H. Kieth, Gladys N., Aunt Lizzie, and "Mamma."

Interestingly, there are two humorous "family" recipes as well. One is entitled "A Recipe for Cooking Husbands" and begins:

*Make a clear steady fire out
of love, neatness & cheerfulness.
Set him as near this as seems
to agree with him. If he sputters
& fizzes, do not be anxious...*

This recipe is signed "Lucifer" (quotation marks in the manuscript).

Another is entitled "How to preserve a husband."

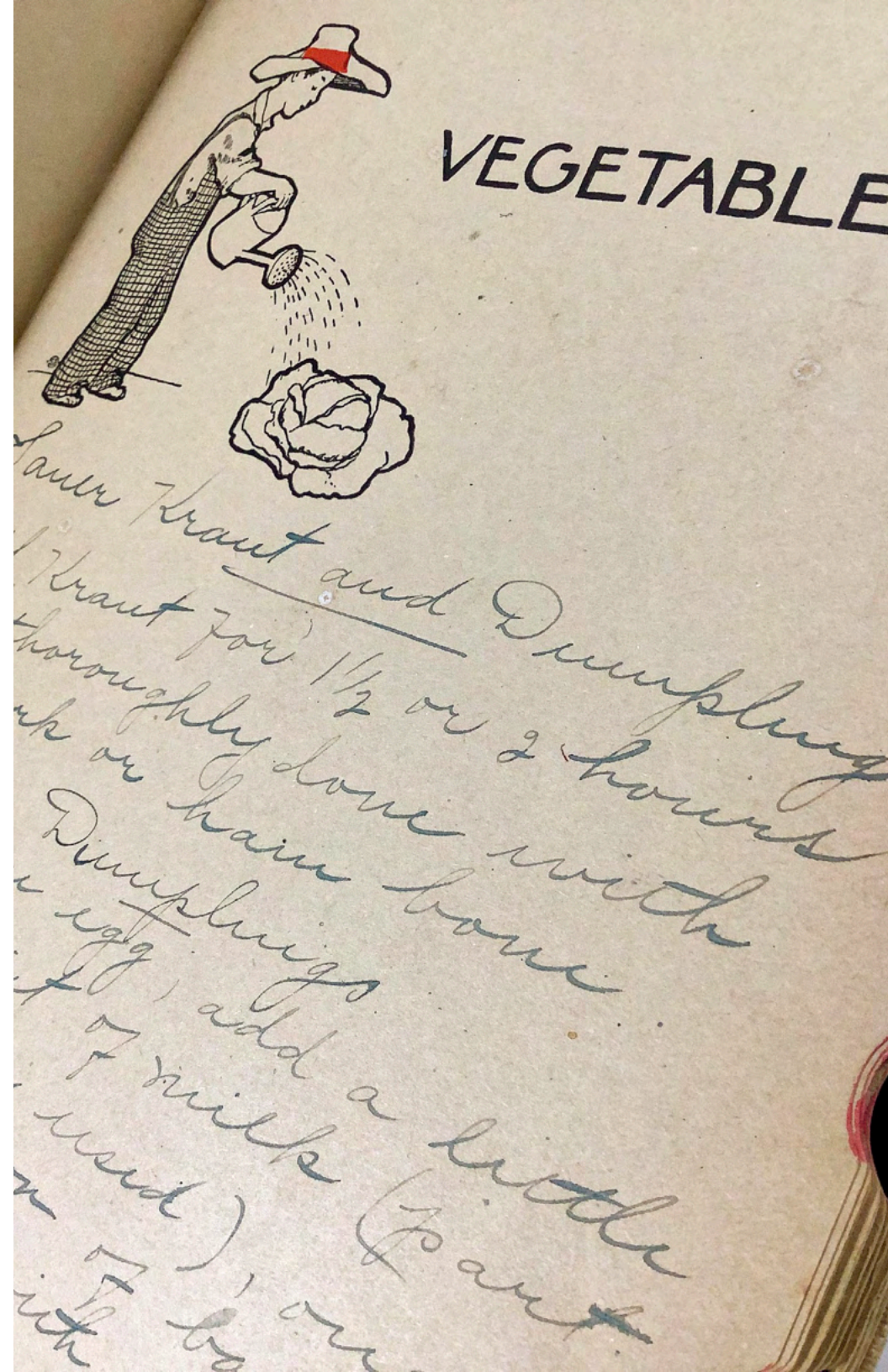
*Be careful in your selection: do
not choose too young, take only
such variety as has been reared in
a good moral atmosphere...*

This version is by Mrs. F. U. Irvine.

Husband recipes were quite popular in late 19th- century America; there was even a cookbook written by Susan Hayden in 1898 entitled *How to cook a husband*.

A very full and interesting early 20th-century Northwest American manuscript cookbook.

In good condition.



T O R

Taking
All kinds
of
British
Wines

*"Our English Wines Want Only Age to Equal
if not Exceed All Foreign Wines"*

**15. (MANUSCRIPT: English wine.) For Making All
kinds of British Wines. c.1808.**

15,5cm x 19cm. [23] ll. Contemporary grey wrappers, light wear and spotting to wrappers, pencil marks on two pages otherwise clean internally.
\$2500.00

A CHARMING and very legible English wine-making manuscript, written in a single hand and including twenty-four different recipes for wines made from fruits, flowers, and herbs. The manuscript begins with a few pages of general instruction: "A Strict and attentive management in the making of these articles is the grand means by which they are to be brought to perfection."

People have made wines from fruits, root vegetables, flowers, and herbs since Classical times. The practice is especially common in areas where the climate is too cold to support a grape harvest. For this reason, the tradition of making wines in England has probably been more associated with wine made from fruit and flowers than the cultivars of *vitis vinifera*, the grape typically used to make wine today.

The wine recipes in the current manuscript include those made with raisins; currants; "Mulbury;" lemon; grape; apricot; "Clary wine" (made with Malaga raisins); quince; blackberry; turnip; elder flower; "raisins elder wine;" orange; elderberry; "Another way to make cherry wine to taste of the kernel;" raspberry; birch; sage; white mead wine; "Damascene wine;" "cowslip or marigold wine;" ginger; balm; and rose wine; At the end are a few pages of "General Instructions for brewing beer."

Paper watermarked 1808.

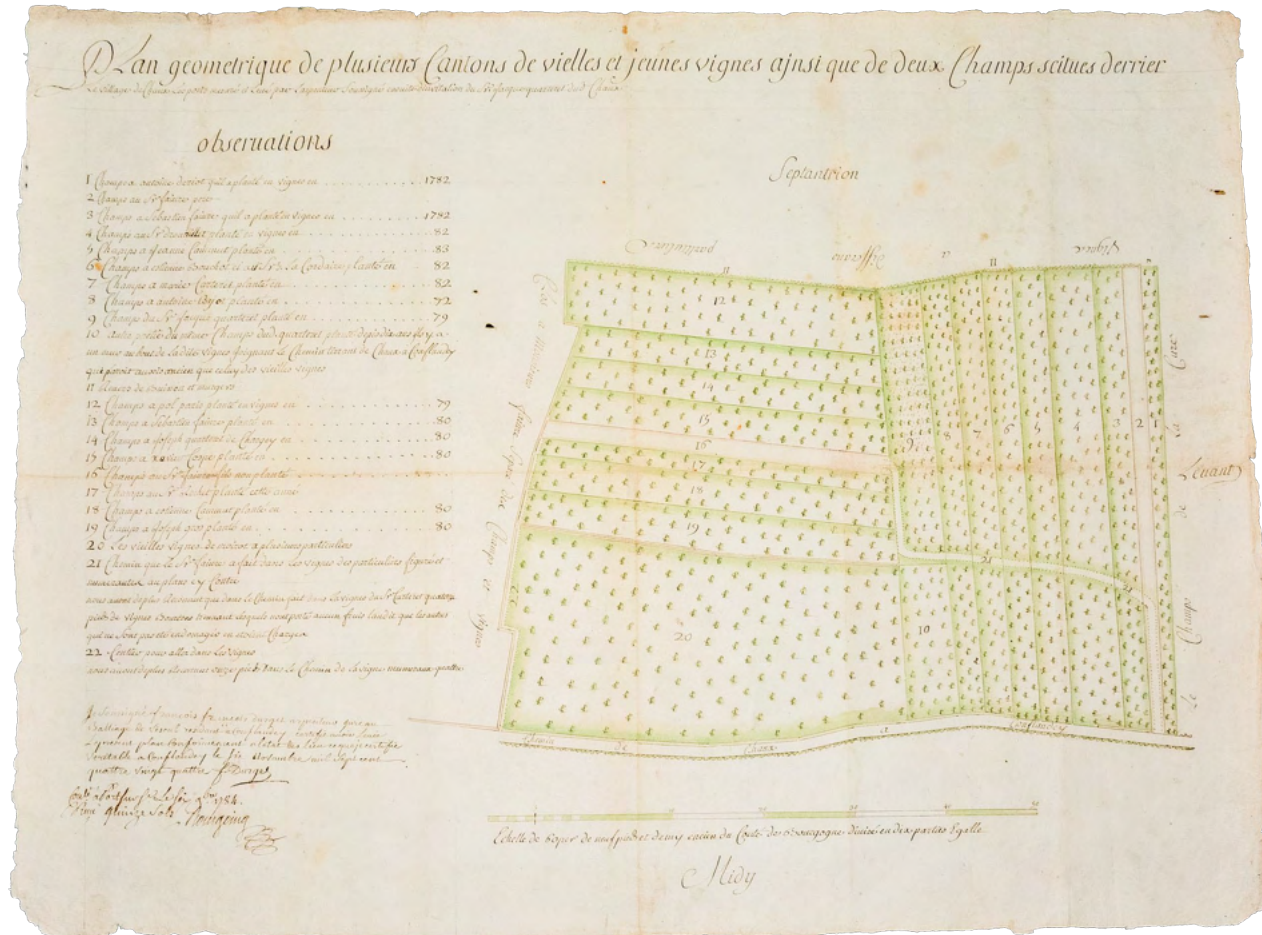
In very good condition.

*A Beautiful Vineyard Map
in Watercolor & Ink*

16. (MANUSCRIPT: French viticulture.) Plan geometrique de plusieurs Cantons de vieilles et jeunes vignes ainsi que de deux Champs scitues derrier. Chaux les Ports, 1784.

46cm x 61cm. Watercolor and ink on paper. Signs of having been folded four times, expert small paper repairs at intersections of a few folds, pen trials on verso, all four deckles remaining. \$4000.00

An early and lovely watercolor map of a vineyard property in Chaux les Ports, near Vesoul, Haute-Saône, in the Bourgogne-Franche-Comté region of France. This vineyard would have been located east of the Côte d'Or.



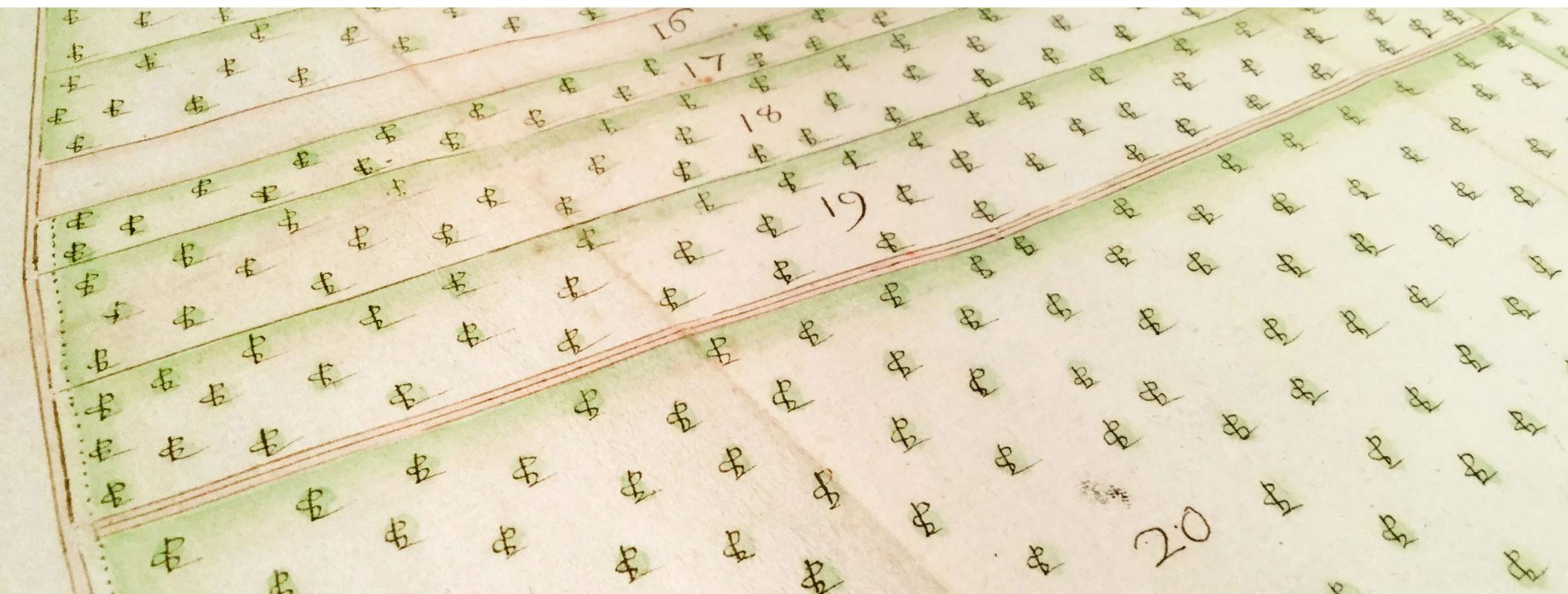
nous avons de plus de nombreux
 pieds de vignes & nous en trouvant
 qui ne sont pas été endommagés en 1783
 nous avons de plus de nombreux pieds dans le Chemin de la Vigne
 de Soumignè francois francois d'urges arpentés que au
 Balliage de Vesoul résidant à Coufflandey certifié au lieu tenu
 L'ancien plan Coufflandey a l'état des lieux requises
 véritable à Coufflandey le six Novembre mil sept
 quatre vingt quatre f. Darges
 Coufflandey Le six Nov. 1784.
 Pierre quinze sols Bourgoing

At this time in this region of France, more than forty different varieties of grape were grown, including Pinot Noir and Chardonnay. Later, by the nineteenth century, it was especially famous for Franc Noir, a light bodied red wine grape that is a cross between Pinot Noir and Gouais Blanc (as is Aligoté, Chardonnay and Gamay Noir). Franc Noir had been grown in this region since the Middle Ages, but it was particularly hard hit by phylloxera in the mid-19th century and now almost ceases to exist.

Twenty different adjacent parcels are included in the illustration, some of which are as small as two rows of vines, and others are considerably larger. Each is numbered and then listed on the left in a section entitled *Observations* where the owner's name is given as well as the year in which their vines were planted (the dates range from 1772-1780).

At the bottom, the document is signed and dated on the 6th of September, 1784, by "Bourgoing." This was probably the point at which it was legally recorded.

In very good condition.



A Love of Wine

17. (MANUSCRIPT: French wine and song.) Recueil d'Airs a Boire de differents Auteurs a I. II et III Parties. c.1730.

18.5cm x 12.5cm. [10], [2 - blank], 239 pp. (the final page of manuscript is on the recto of the lower pastedown. Contemporary red morocco, triple gilt fillet around sides, spine gilt in six compartments with the title in gilt in the second compartment, gilt dentelles, marbled endpapers, one wormhole to the lower spine coming through at the lower hinge of the upper board, corners lightly bumped, boards lightly rubbed with three faint spots on the lower board, all edges gilt. \$6000.00

A handsome manuscript of drinking songs bound in a lovely contemporary red morocco binding and written in a beautiful and legible hand. Entirely in manuscript, both the lyrics and musical notation are provided for one hundred and twenty-four songs and at the beginning is a *Table Alphabetique* that lists all of the songs included. The only evidence of (possible) authorship for the songs is the inclusion of the initials "R d B," "A B" on about 40% of the works listed.

Drinking songs provide an insight into the popular culture of their time. Although there was an effort to control when and where musical performances could occur during this period, there was quite a bit of exchange between what was deemed high and low musical culture. During this period of popular song writing, parodies were sung about the different classes and professions, composers included both men and women, and within it all were the songs sung to and about wine, the *airs à boire*. Often meant to be sung with friends while drunk, the songs tell of the relationship between love and wine and how it is sometimes compatible, sometimes jealous, and sometimes at odds. There were even songs that explained or parodied the



Table Alphabétique

A

Amour ne trouble pas . . . a 3	198
Amis quittons l'Amour	38
Amir d'icyeux d'Icy	52
Amants qui soupirés	58
A Table avec mes Amis	88
Aymable Dieu du Vin	106
Ah que je suis content	122
Amis de la Bouteille	172
Après l'Amour dans mon Ame . . . R de B	193
Après le malheur Effroyable . . . R de B	163
Amy prens vite un Veire a 2 B	238

B

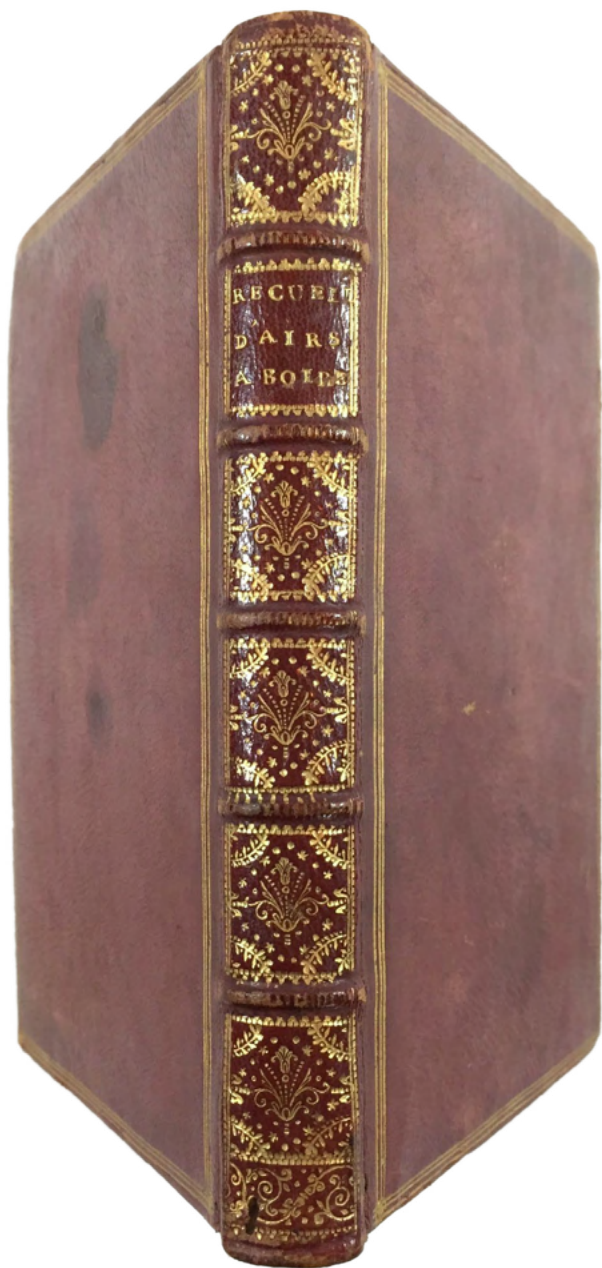
194
198

C

Chasse l'Ennuy qui te possède	R de B
Chers Enfants de Bacchus	R de B
Corrigeons nous Amy Gregoire	R de B
Charman Bacchus	R de B
Chantés mes Chers Amis	
Consolons nous au Cabaret	
Cesse importun sommeil	R
Ca du Vin Mettons nous entrain	R
Cy gû Comptee Nicolax	a

D

Dieu du Vin C'est atoy que j'ay Recou Délectable Vin de Champagne	
Doux Charms de la Vie	
Doux sommeil Endormis	
Des Nuages Icy	



health properties of wine. The emergence of these songs and the popularity of their collections was connected to the growth of salon culture in Paris during the first half of the 18th century.¹

In our anonymous collection of songs, there are pieces sung about Champagne, about Bacchus and his “children;” about *Grégoire* as a young man (Gregory was a common name in the beginning of the 18th century for a drunk); and about the joyous properties of a bottle of wine. Some of the titles include: *Aymable dieu du Vin*, *Amis de la Bouteille*, *Bacchus m’avoit promis*, *Chers Enfants de Bacchus*; *Charmant Bacchus*; *Délectable Vin de Champagne*; *Entre le Vin et ma maîtresse*; *Je ne Veux plus que Bacchus*; *J’espérais noyer dans le Vin*; *Le Vin sans Amour*; *Non non au dieu du Vin*; *Oh Combien Je Boirois de Vin*; *O Charmante Bouteille*; *Si j’aimois autant le Bon Vin*; and *Versife Champagne divin*.

Collections of drinking songs from this period warrant further research both due to their wide-spread popularity in French culture during the Baroque period, but also because of their role in domestic life.

A lovely volume.

¹ For more on the history of the genre of *Airs a boire*, see Corisha Brain’s thesis “A social, literary and musical study of Julie Pinel’s *Nouveau recueil d’airs sérieux et a boire* (Paris, 1737),” 2008; and Jean-Philippe Goujon’s “Les Recueils d’airs sérieux et a boire des Ballard (1695-1724),” *Revue de Musicologie*, vol. 96, No. 1 (2010), pp. 35-72. One of the most popular printed editions was Christophe Ballard’s *Recueils d’airs sérieux et a boire de differents auteurs*, which went through different editions from 1695-1724. I have compared our manuscript to a few different editions of Ballard and have been unable to identify matching songs in each.

The Perfume Game

18. (MANUSCRIPT: Japanese perfume.) Hokuin-An. *Kōdō Densho*. [Way of fragrance manuscript.] Genroku 9 [1696].

16.2cm x 21.7cm. [175] folded leaves. Bound in contemporary woven silk wrappers in five different colors (including gold) in a chrysanthemum flower and leaf motif, silk endpapers (with minor worming), stitching renewed. \$16,500.00

A REMARKABLE MANUSCRIPT ABOUT *KŌDŌ*, or the way of fragrance, an appreciation and education of one's sense of smell through "listening" to scents. There are four things that converge to make this particular manuscript special: its early date, its condition, its lovely illustrations, and its inclusion of a discussion of *kōdō* in relation to the *Tale of Genji*, the famous 11th century Japanese novel. It is in this section that the most beautiful and colorful paintings appear. In the foreword of the manuscript, we read that Hokuin-An wrote the manuscript in the year Genroku 9 (1696).

Kōdō is a traditional art form in Japan that developed in the late Muromachi period (mid-16th century) as a game for the nobility. In *kōdō*, a tiny piece of incense wood is heated to the point of smoldering, while sitting atop a mound of ash, inside of which, is a hot coal. Contained within a cup, the fragrance is brought up to one's nose and then smelled according to specific rules of etiquette; interestingly, *kōdō* was regarded as the highest of the three skills required of noble families, the other two





浮舟

四河屋

奇果木



早共飲

總角

推舟

being *chadō* (the tea ceremony) and *kadō* (flower arrangement). Today, however, *kōdō* is the least known of the three, in part due to the length of time it takes to become proficient, but also because of the cost of the scents traditionally used.¹ In this respect, our manuscript is a valuable resource for the early history of the tradition of *kōdō*.

Agarwood was used in *kōdō*. A naturally fragrant tree which grows in Asia, it has been valuable and expensive since the late Muromachi period.² There are two main types of *kōdō*: one in which players attempt to determine agarwood types by scent (known as *monkō*), and a more complex version in which several types of fragrant woods are combined and players must try to determine all of their names by scent. Because of procedures and manners involved in *kōdō*, it has many layers of enjoyment, both as a game and a ritual, and is an important Japanese performing art. It is also connected to the development of Zen ritual in Japan.

Our manuscript begins with the rules of *kōdō* and then provides a commentary on the utensils needed for *kōdō*, including the incense tray (*kōban*), the brazier (*hibachi*), and other tools. It also includes teachings on the *kōdō* gatherings (*kōseki*). Next follows an explanation of the numerous types of *kōdō*.³

Throughout the work there are numerous illustrations, including eighteen pages of hand-colored illustrations of the *genjiko* (with three different scenes per page); five colored depictions of incense trays (wooden boards on which to arrange different types of incense in a row); nineteen illustrations on how to decorate incense burner stands and incense burner trays (e.g. with Buddhas, cranes, flowers, or a foo dog); no less than ninety-eight ink drawings of various incense burners (one of which looks like an octopus); and four plan views showing how to “comb” the ash in the incense burner (on which the fragrance is presented, often on a mica chip, for smelling).

The illustrations of *genjiko* are particularly wonderful. *Genjiko* was an incense game related to the 11th century *Tale of Genji*, written by the noblewoman and Murasaki Shikibu and arguably the first novel ever written. In *genjiko*, specific fragrances are assigned to fifty-two of the fifty-four chapters of the *Tale of Genji*. In the game, sets of five fragrances are presented to participants, and they are asked to identify which are the same, and which are different. In the manuscript, these permutations are represented through a series of geometric forms, painted in black, that float above specific scenes (possibly of the place or thing that the scent might conjure up in the mind of the participant). The scenes are colorfully painted and range from a rooster on a country fence to a female deity to ocean waves. The black geometric diagrams are called *kozu* and look like illustrations out of 20th-century minimalist painting (e.g. the work of Sol LeWitt).⁴

¹ During the Edo period, some scented woods were so valuable that they were considered heirlooms in wealthy families.

² Agarwood is the Sauterne of trees. Specifically, the perfume wood is the heartwood of the aquilaria tree once it has been infected by a type of mold. (Sauterne needs the botrytis mold to become Sauterne.) It is the resin that the tree produces to combat the mold, that makes the heartwood aromatic. Even today, high quality agarwood sells for more than \$100,000 per kilo.

³ The types include *jishukō*, *kagetsukō*, *sanshukō*, *keizukō*, *genjiko*, *setsugekkakō*, *shikikō*, *kinrikō*, *kemurikurabekō*, *sanshukotorikō*, *wakadaienkō*, *koidaienkō*, *kokinkō*, *ujikō*, *sumiyoshikō*, *natorikō*, *meishokō*, *shinobukō*, *shinkokinkō*, *ujiyamakō*, *shikiujiyamakō*, *kakkounokō*, *kotorikō*, *toriawasekō*, *kogusakō*, *keibakō*, *yakazukō*, *kemarikō*, *goetsukō*, *genpeikō*, *kanobakō*.

⁴ We have had only one other *kōdō* manuscript (19th century), and it too included these geometric diagrams as part of the instructions for the game.



Handwritten text on the left edge of the page, partially cut off.

Handwritten text in the bottom left corner.

Handwritten text in the bottom center, written vertically.

Handwritten text in the bottom right corner, written vertically.

Kōdō started as a game for noblemen and women. The main early school of *kōdō* was *Oieryu*, established by Sanjonishi Sanetaka in the late 15th century. During the 16th century, when the warrior class came into power, a new school of *kōdō* was started by Shino Soshin, who had come from a general's family. This branch of *kōdō* was called Shino-ryu. After the 17th century, from the Tokugawa regime onwards, there was a period of greater peace and the differences between the *kōdō* schools became less important.

There is a brief description of the history of *kōdō* at the end of the book, as well as a description of the succession of the Shino-ryu school by Tatebe Takakatsu, Yonekawa Johaku, and others. From the tone of this portion of the text, it appears that the writer of the manuscript was a follower of the earlier, *Oieryu* branch of *kōdō*.

Written on a special type of early Japanese paper that is almost waxy and has a slight sheen.
One of the loveliest Japanese manuscripts we have handled.



Mexican Cooking Techniques
& Indigenous Ingredients

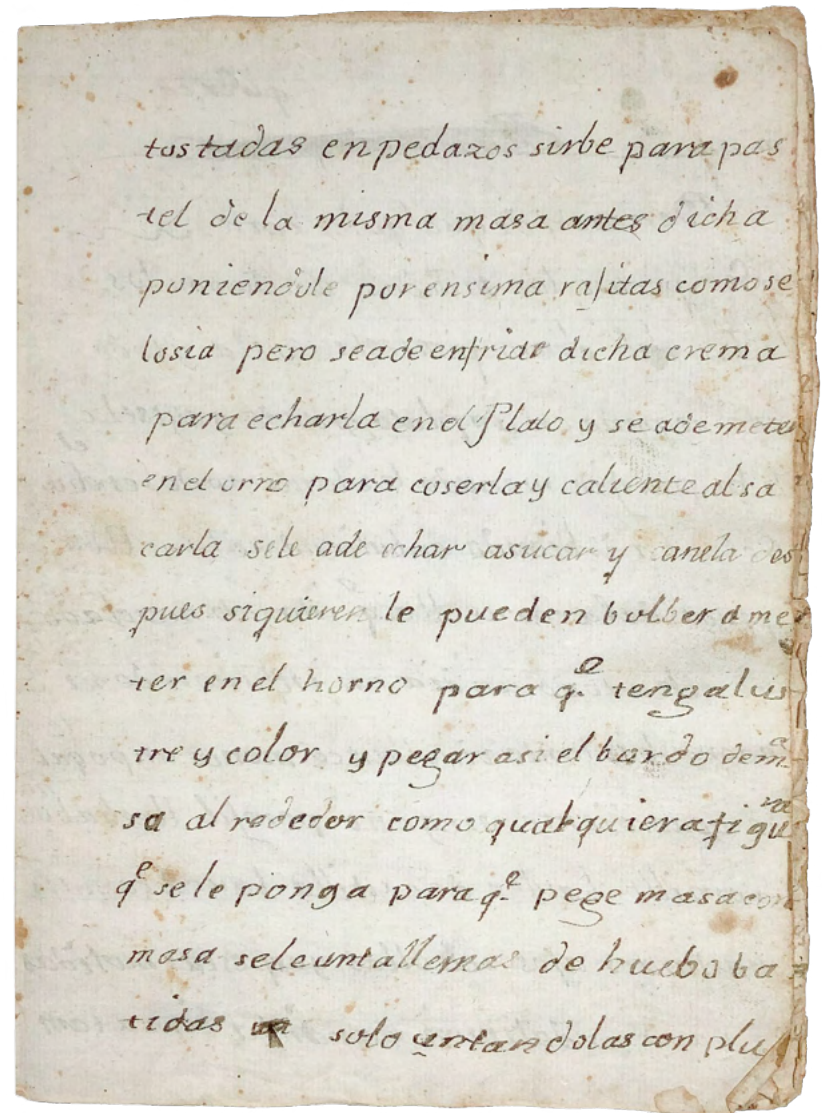
19. (MANUSCRIPT: Mexican cookery.) Mexico, c.1830.

21.5cm x 15.7cm. [20] pp. Disbound, remains of stitching, some spotting throughout, a few clean tears, one small piece missing along outer edge of margin, one upper corner torn away, neither affecting text, a few marginal tears not affecting text, the first and final recipes are incomplete. \$3750.00

An interesting Mexican manuscript collection of recipes, written in a single, legible hand, c.1830 (see below). A total of seventeen recipes are provided (two of which are incomplete) for dishes both sweet and savory. Because of the irregularity of spelling, grammar, and the hand, it is probable that the cook who wrote out these recipes was not very literate.

While the majority of recipes are of Iberian and French origin, their cooking instructions display an adaptation to the terminology, ingredients and cooking methods associated with Mexican cuisine. For example, the manuscript includes ingredients indigenous to Mexico such as the *mamón* fruit (Spanish lime, similar to lychee fruit) and others with Nahuatl etymological origins such as *tornachiles* (a type of green chili) and *xitomates* (tomato and the origin of our word "tomato").

The manuscript is also interesting for the cooking methods it describes. For example, one recipe calls for a *pastilla colorada*, a "red tablet (or pill)" that was used in dishes in the Puebla region of Mexico. The *pastille* was composed of scarlet-colored spices which could be dissolved into mixtures, sauces or stews (as in the recipe for *Cubiletes de canela*, a type of



tostadas en pedazos sirve para pas-
tel de la misma masa antes dicha
poniendole por ensima rajitas como se
losia pero se adentra dicha crema
para echarla en el Plato y se admeten
en el orno para coserla y caliente al sa-
carla se le adchar asucar y canela des-
pues si quieren le pueden bolber a me-
ter en el horno para q^e tenga lis-
tre y color y pegar asi el baxdo de m-
sa al rededor como qualquier afigu-
ra q^e se le ponga para q^e pegue masa con
masa se le untan de huevos ba-
tidas ~~en~~ solo untan dolas con plu

de
dedoqua
el grano
tes esta
esa se
ncli
pa
e
se pone a freir se tuer
seco duradito un poco de
cosa q. aga un a-tasa cada
junto el chile seco y a q. esta
se ha a freir con el xito m.
es de regalo se le mude d'uer
pñones todo se frie se le e
un poco de ajonjolín entero tos
tornachiles asitron canela vino
pollos o carne d' puerco mejores
Torta de pies de puerco
se cuesen asta que estan muy bla
se pican sin qe se eche ni
le echa un quart
de asucar

cinnamon roll) or broken up and sprinkled over dishes to give it its final touches. This red topping is also used, along with sesame, in the recipe for *Torta de pies de puerco* (pig's feet tart) when this was served as a dessert; "si es de principio" (if it is to be served as a starter), the tart is to be sprinkled with cinnamon and sesame. This recipe, along with others in the collection like that for *Ante de Mantequilla* (butter cake), epitomizes the versatility of Mexican cuisine in intermixing sweet and savory in different dishes and courses. Here, however, it also exemplifies the practice of serving a sweet dish as an entree.

In addition to Mexican ingredients, the various recipes in this collection also call for the use of cooking utensils and tools traditionally associated with pre-Hispanic Mexican cookery. Examples include the *metate* for grinding spices, the *comal* pan used for the preparation of (among other foods) corn tortillas, and the method of cooking "a dos fuegos" (in two fires) whereby heat was applied under and over a cooking pot.

The anonymous author has included personal observations as well. For example, noting that if the *Postre Leche Crema* (milk cream dessert) is intended as a gift, then ten ground pine nuts should be added and that if the *Agridulce de Limones y naranjas* (sweet and sour lemons and oranges) is cooked in the manner suggested, "lo comen sin dexar nada" (nothing will be left behind).

The watermark is of a crown over a double headed eagle and a countermark of "VLE."

From *Gallinas en Chichimeco*
to *Chiles Capones*

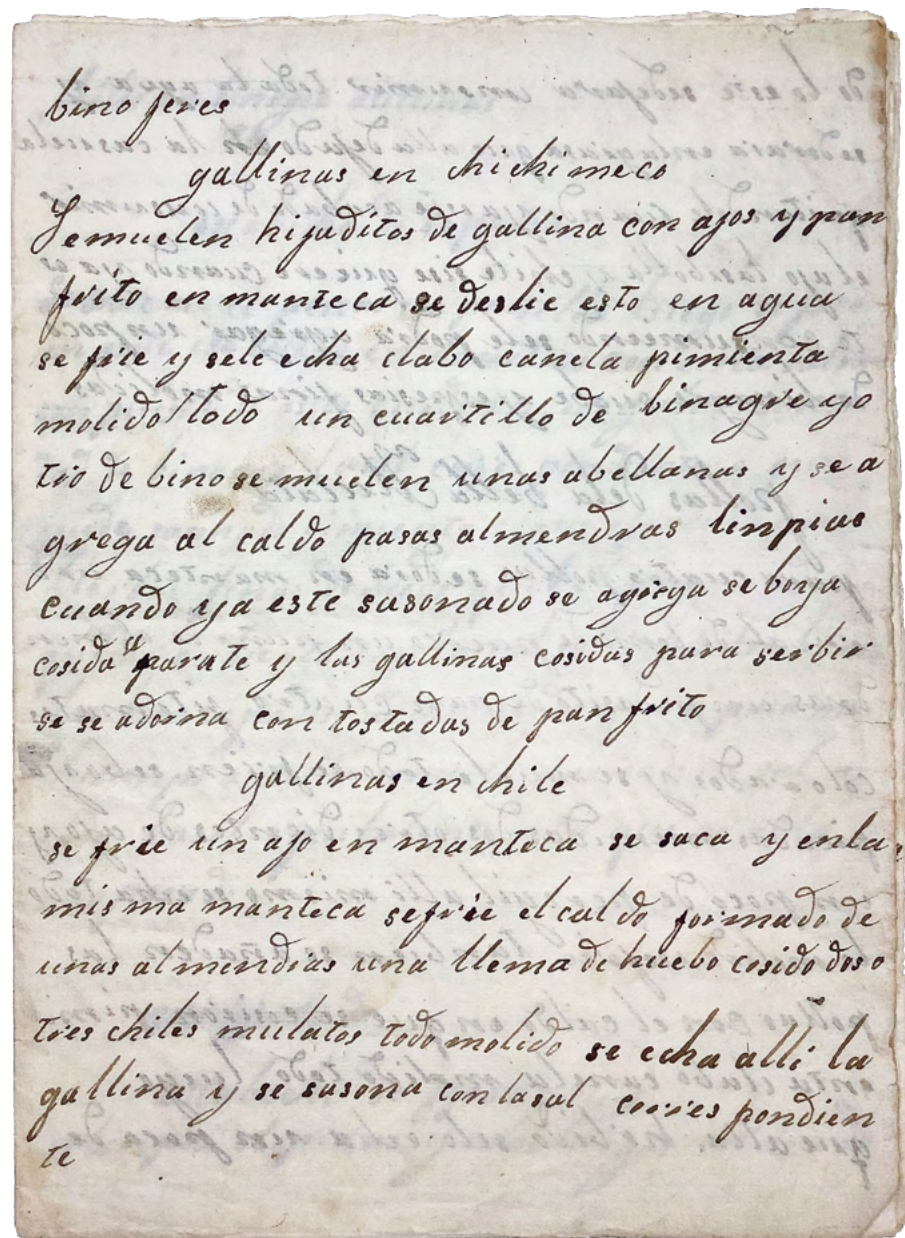
20. (MANUSCRIPT: Mexican cookery.) [Mexico, c.1837.]

22.2cm x 16cm. [24] pp. Unbound sheets, written in brown ink on laid paper with various watermarks (see below), incomplete. \$4000.00

An early Mexican cookery manuscript of twenty-four different recipes, mainly for poultry, fish, and vegetable dishes, all written in a single, legible hand. This appears to be part of a larger collection of recipes that was made up of unbound sheets, written by a single person. The spelling and grammar is very irregular and in many cases words are joined together; for this reason, it may have been that the cook who wrote out these recipes was not very literate.

The recipes exemplify the indigenous and Hispanic hybridity of Mexican cuisine at the beginning of the nineteenth century. Some of the recipes of Mexican origin include *chiles capones* (chillies stuffed with cheese and "epasoté" (i.e. *epazote*), an indigenous herb that is added to beans to help reduce gas); *ensalada de calabacitas en adobo* (zucchini salad in a spicy marinade); and *gallinas en Chichimeco* (Chichimec chicken; the Aztecs were one of the Chichimec tribes). The recipe for *Enbueñas de nana Rosa* (Gramma Rosa's wraps), is as follows:

preparados unos buebos rrebueños de la especie de los que hemos dicho de picadillo como para chiles rrellenos se toman unas tortillas delgadas i se frien en una poca de mantequilla sasonada con sal i sacandose se enbuelben rrellenas de los buebos rrebueños o picadillo se acomodan en el platon se adornan con cebolla rrebanada o chilitos en vinagre aseitunas almendras mondadas ebras de carne o de jamon magro fritas.



... con aceite
... de ajos mondados
... se mueven con pimienta
... de chicharras tiernas
... con esta masa y bolariendoles
... en que se frien los ajos y
... se ponen a la lumbre
... al sebisitas se les echa aceite y
... con sal
Ensalada de betabel
... el betabel con untecion de asnequia
... se cortan en dados o riebadas
... pasas y se deshecesan
... y tostadas
... de bina

[Roughly translated to:] prepared are some scrambled eggs prepared as for chiles rellenos [stuffed chilies] that are mixed with the spices we wrote about earlier for picadillo [a stew]. Take some thin tortillas and fry them in a little butter seasoned with salt and remove them, fill them with the scrambled eggs or picadillo, lay them on a platter and garnish with sliced onions or pickled chili peppers, shelled almonds, fried meat or lean ham.

The recipe for *ensalada de betabel* is more European in origin; it is a beetroot salad prepared with raisins, almonds, figs, vinegar, sugar, and muscatel wine. Among the fish recipes, which are mainly for *escabeches* (fish in an acidic marinade and sauce), there are several for cod (e.g. *bacalao en salsa de ajo*, cod in garlic sauce). With a distinctly local recipe like *escabeche Veracruzano* (*escabeche* from Veracruz), the author recommends that “aunque es bueno para todo pescao fresco el que suele preferirse [es] el bobo y el panpano” (although all fresh fish is good, for this dish what is usually preferred is the bobo mullet and the pompano). Both the *bobo* and *panpano* were readily available in Mexico’s coastal and river waters.

Of the six bifolia, all but one sheet has a cross and shield watermark which Lenz dates to 1837 (see *Historia del papel en Mexico y cosas relacionadas: 1525-1950*, no. 201. The other bifolium has a “BP” watermark, which we have been unable to date.

Rare collection of Mexican Desserts and Sweets

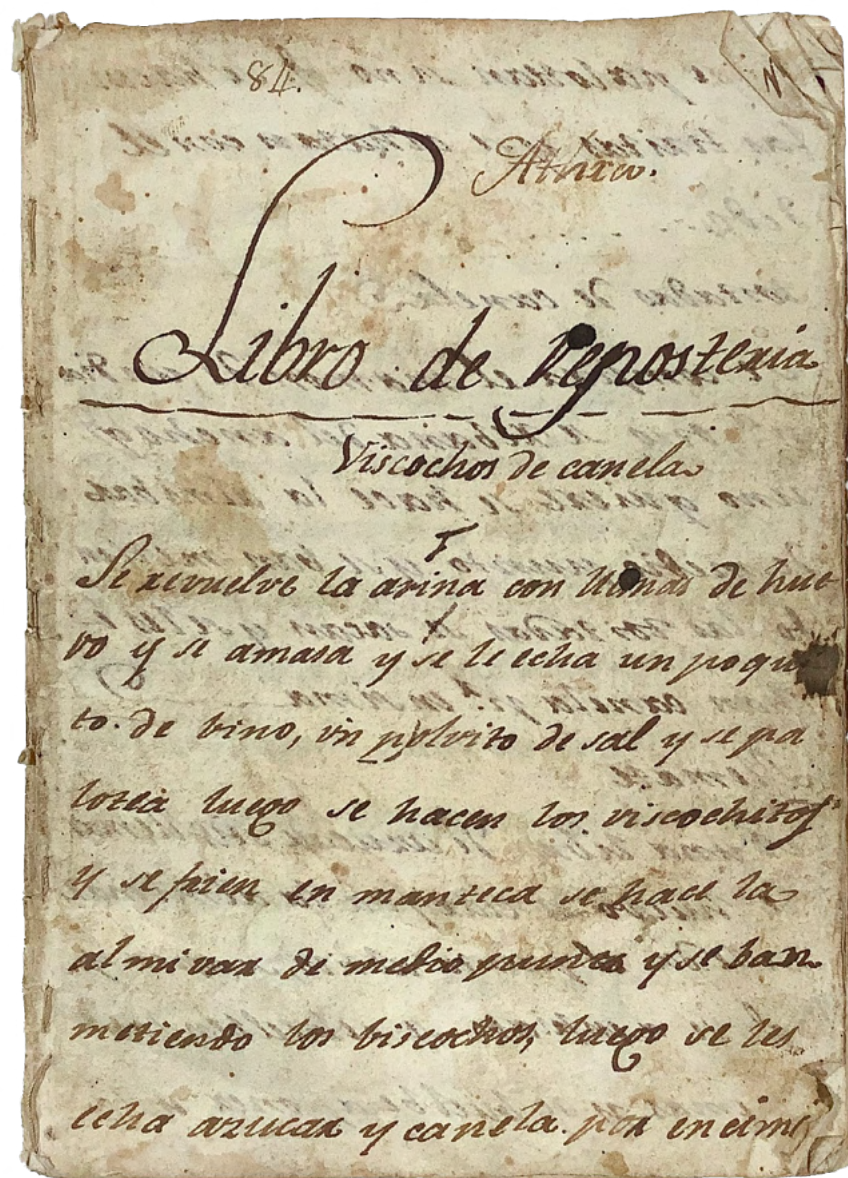
21. (MANUSCRIPT: Mexican pastry.) Libro de reposteria (Book of pastry.) [Mexico, c.1820–c.1850.]

15.7cm x 11.3cm. [30] pp. Sheets crudely sewn together, written on woven paper with a watermark, occasional spotting, some corners dog-eared, light wear overall, first and final leaves dusty. \$4250.00

A manuscript *recetario* containing thirty-six pastry recipes representative of Mexican cuisine in the early nineteenth century. The manuscript is written in a legible hand and has corrections that were made at the time of writing (as well as a few ink spots). With the exception of the final two recipes – one for pasta and another for an Italian-style chard and cheese filling for ravioli – all of the recipes in this collection are for pastries and desserts. They include traditional Mexican delicacies such as *Gollorias* (a sweet from Oaxaca which, in this recipe, is prepared with sweet potato and nuts); *Pasta de Pepita* (a recipe where pumpkin seeds are cooked with syrup into a paste that can be molded afterwards – our anonymous author notes that it can be shaped into whatever design the cook desires); and *Torta del Cielo* (“the pie from heaven,” an almond dessert from the Yucatan peninsula).

There are also recipes that use ingredients more typical to Central and South America. For example, there are recipes for tarts made using *chicozapote* (the name originates from the Nahuatl word *tzapotli*; it is a tropical fruit that is common in southern Mexico and Guatemala); pineapple; and *chirimoya* (so-named by the Incas and native to Colombia, Ecuador, Peru, Bolivia, and Chile; it is also known as a custard apple).

There are also desserts with Hispanic origins, such as *rosquitas de aguardiente*, which, in the manuscript’s recipe, is made with *tequesquite* (from the Nahuatl word *tequixquiltl*, a mineral salt that was used in Mexico in



The manuscript also provides glimpses of a new trend in Mexico's food culture at this time, which was the growing popularity of French cuisine. The first French immigration wave to Mexico started in the 1830s; foreign immigration to Mexico had been prohibited by the Spanish authorities during the colonial period. The interest in French culinary culture is reflected in the manuscript with recipes such as *Postre de Arros Fransas* (French rice dessert) and *Gondine Franses* (a dessert made with milk, bread, sugar, butter, eggs and cinnamon).

We have been unable to identify the watermark. It includes a grape cluster and a few letters, plus another element that is illegible.

capa de mamon, empujando en
leche, y otra de natilla y asi asta
q. se hene, se pone a dos fuegos
marcos, se le da por encima una
cantidad con queso batido y se le
pone un comal encima asta q.
cuesta y doxe.

y
Torta de Chirim
olla.

Toma la Chirimola y desaseca
bien y luego de desecha se revuel

be con bicocha molida pasas almendra
daca y pinones, se revuelven como
ya fue se revuelven todo y se pone
a dos fuegos marcos, y un q. esta
casi se echa en almizra de
quanto q. al dar un corte con la
torta quede en buena disposicion.

Dulce de Pasta Blando.

Se lava y m. de pepita lavada
se le echa unode anuca, y se le da
quanto de queso se ayera y se
lavan los dulces.

A Tea Room for a Samurai

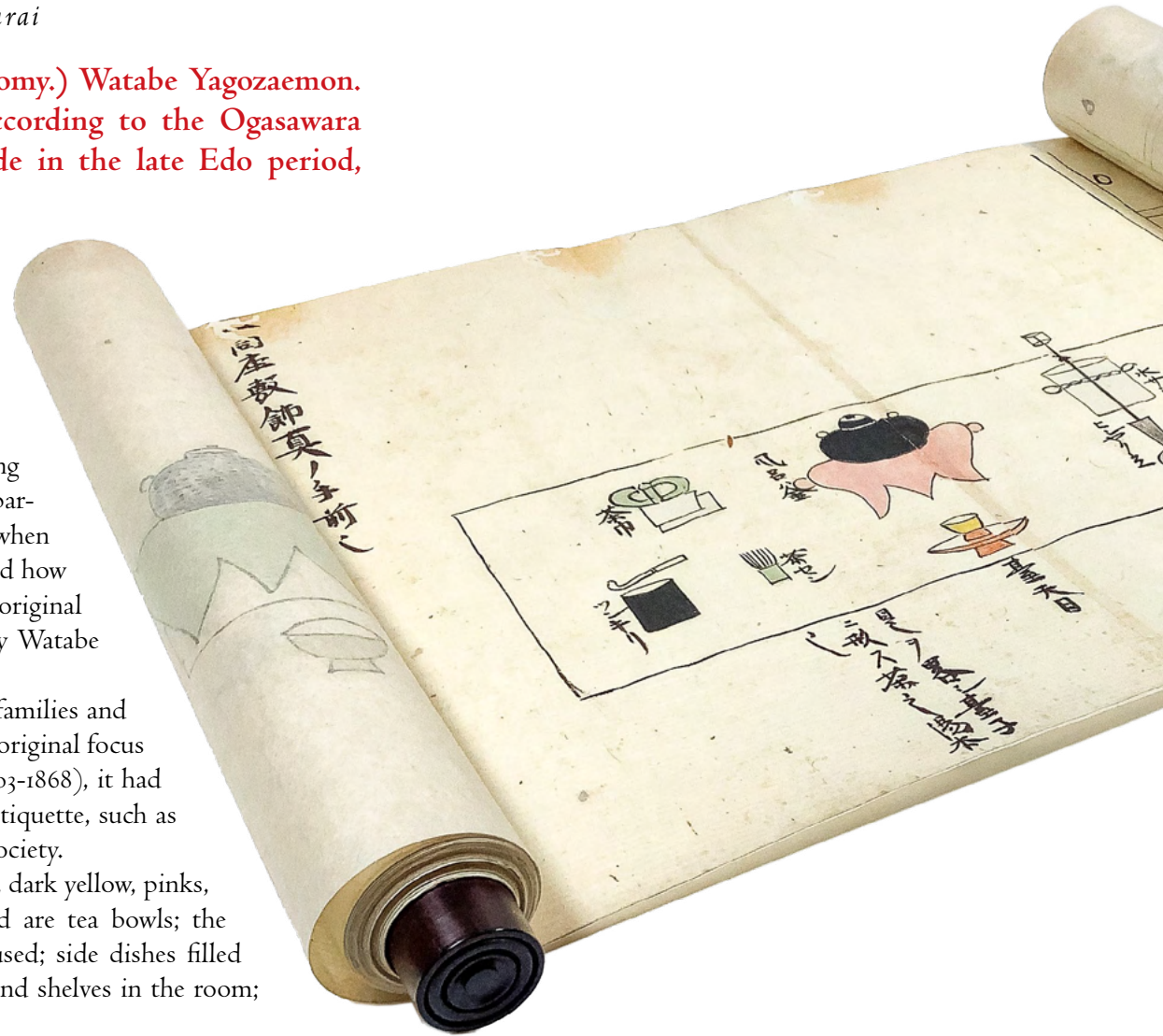
**22. (MANUSCRIPT scroll: Japanese gastronomy.) Watabe Yagozaemon.
[On decoration for the tea ceremony according to the Ogasawara
School.] Manji, [1658; this copy was made in the late Edo period,
1780-1850].**

Scroll: 26cm x 590cm. Mounted on light Japanese backing paper, with new fabric end, ribbon, and *jiku* in the style of the period, occasional worm holes throughout and repaired (a few of which affect image), one faint stain repeated along the upper edge. \$7000.00

A lovely manuscript, colorfully painted and illustrating twenty-one different layouts for the tea ceremony. This particular scroll explains how tea rooms should be decorated when welcoming guests, including what to display on shelves and how specific items should be placed for the tea ceremony. The original text was written in 1658; this particular copy was made by Watabe Yagozaemon during the late Edo period, c.1780-1850.

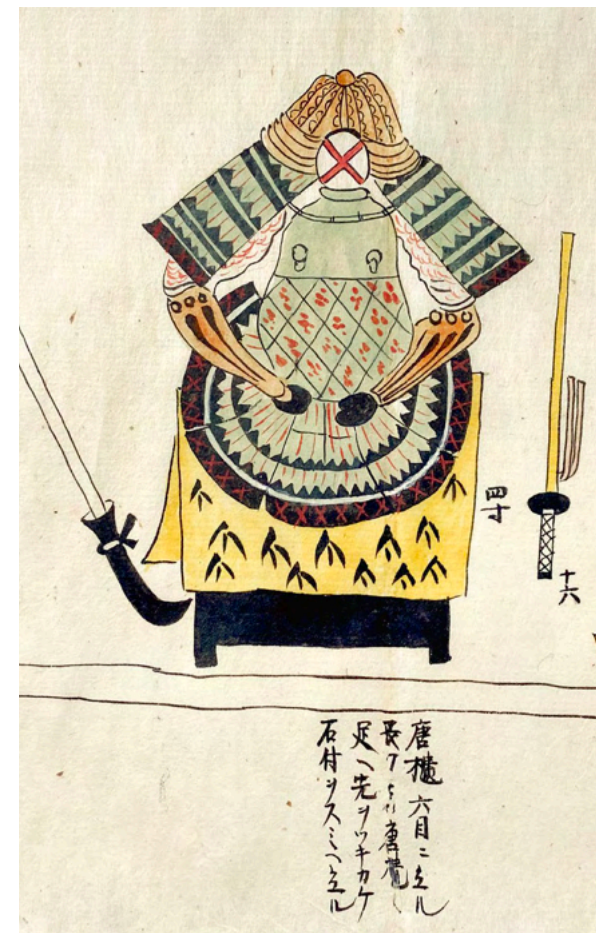
The Ogasawara School taught etiquette to samurai families and originated in the Muromachi era (1392-1573). Although its original focus was on archery and equestrianism, by the Edo period (1603-1868), it had expanded to include other elements of Japanese life and etiquette, such as the tea ceremony, and was being taught more broadly in society.

The current scroll is richly painted in various greens, dark yellow, pinks, blues, browns, reds, white, oranges, and black. Depicted are tea bowls; the equipment needed to prepare and serve tea; the tables used; side dishes filled with food; screens; rice and various boxes; the art work and shelves in the room;



bonsai arrangements; incense and incense holders; sake containers; trays; vases and flowers; a mirror; a candle; and scrolls, brushes, ink stones, and brush washers. The scroll is especially interesting, and representative of the Ogasawara School, as it includes the bows, arrows, swords, and samurai armor in the decoration of the tea room.

In good condition and preserved in a Japanese box.



*A Supportive Father Writes on
Women's Health & Beauty*

**24. MARINELLO, Giovanni. *Gli ornamenti delle donne*. Venice:
Francesco de' Franceschi Sense, 1562.**

Small 8vo. Woodcut device on title page, woodcut head and tailpieces, woodcut initials. [8], 319 ll. Contemporary speckled vellum, spine gilt, corners lightly bumped, slight wear to hinges, light wear to the edges of the upper free endpaper and title page (not affecting text). \$6500.00

The FIRST EDITION of Marinello's recommendations for beauty. "It is a very detailed treatment of personal hygiene, and of the exacting demands of hygienic principles in the care of the human body. The author deals with the many ways to keep the single parts of the body in shape, with methods for removing defects which interfere with the symmetry of the body. There are chapters about the hair, its care, remedies for thinning hair and for colouring. Other chapters are devoted to eyes, eyebrows, ears, lips, neck, and breasts. Recipes for the preparation of essences, for baths, perfumes and balms are given, as well as reducing and weight-gaining diets." — Erdmann, *My Gracious Silence*, 15 (describing the second edition).

"It was not vanity alone which encouraged the art of perfumery among the Italians, although of course this played a large part. . . . Marinello's book, *The Ornamentation of Ladies*, . . . begins with another panegyric to physical perfection and quotes Plato in the opinion that external beauty is just an outward sign of the inner state, and a constant source of delight to the senses. It is perhaps appropriate that in a time when man seemed capable of achieving the noblest endeavors, from the encirclement of the globe to the most ambitious creations in visual arts, study and care of his body and a frank delight in adorning it should be one of his chief pastimes." — Kennett, *The History of Perfume*, p. 148.

Born in Modena and died in Venice, Giovanni Marinello was a successful physician who also wrote on gynecology and the plague. Marinello's preface is a



defense of women in general and it is interesting to note that his daughter, Lucrezia Marinella (1571-1653), was a prolific writer who authored ten different works. Although she lived during a time when women usually had to get married (or chose a nunnery to avoid marriage and be able to study), Lucrezia was encouraged in her studies by her father. In her *La nobiltà et l'eccellenza delle donne, co' difetti et mancamenti de gli uomini*, (*The nobility and excellence of women and the defects and vices of men*), published in 1600, she writes about the worth of women, deals directly with issues around inequality, and argues that women's moral superiority results in their intellectual superiority.

A handsome copy.

¶ Montequiou, *Pays des Aromates*, 71; OCLC: Columbia University, Stanford, University of Colorado (Boulder), Yale, University of Delaware, University of Miami School of Medicine, Newberry Library, Harvard, National Library of Medicine, University of Minnesota, and ten locations in Europe; Simon, *Bacchica*, 436; Wiggishoff p. 36. Not in Bitting, Cagle, Garrison & Morton, or Vicaire.

Le ma-
lore, che si ueggono alle uolte
sopra l'ungie come si pos-
sano rimouere, che
nell'auenire non
appaiano .
Cap.xi.



E macchie, che si generano nel-
l'ungie, anchora che non offenda-
no l'opere nostre; tuttauia, per-
cioche sono brutte a uedere; ren-
dono altresì la mano poco horre-
uole. la onde le lauaremo quindi
come cosa spiaceuole, & che nuoce a gli ornamenti

d'una uaga mano.

Perche distrugge que' segni bianchi, che spesso
loro crescono. la medolla la quale

Cheape and Good
HUSBANDRY

For the well-Ordering of all
Beasts, and Fowles, and for the
generall Cure of their Diseases.

Contayning the Natures, Breeding, Choise, Vse, Feeding,
and Curing of the diseases of all manner of Cattell, as *Horse,*
Oxe, Cow, Sheepe, Goates, Swine, and *taue Conies,*

Shewing further, the whole Art of Riding great-Hottes, with the
breaking and ordering of them: and the dieting of the Running,
Hunting, and Ambling Horse, and the manner how
to vse them in their traile.

Also, approved Rules, for the Cramming and Fattning of all sorts of
Poultry and Fowles, both tame and wilde, &c. And divers good and
well-approved Medicines for the Cure of all the diseases
in Hawkes, of what kind soeuer.

Together with the Vse and profit of Bees: the making of Fish-ponds,
and the taking of all sorts of Fish.

Gathered together for the generall good and profit of this whole
Realme, by exact and assured experience from English practises, both
certaine, easie, and cheape: differing from all former and sorraine
experiments, which eyther agreed not with our Clime, or were to
too hard to come by, or ouer-costly, and to little purpose: all which
herein are auoyded. Newly corrected and Inlarged with
many excellent additions, as may appeare
by this marke. ↗

The first Edition.

LONDON.

Printed by *Nicholas Okes* for JOHN HARRISON, and are to be sold
at his shop in PATER-NOSTER-ROW. 16; 1.

*One of the Most Important 17th-Century English Writers
on Agriculture*

25. MARKHAM, Gervase. *Cheape and good husbandry for the well-ordering of all beasts, and fowles, and for the generall cure of their diseases.* London: Printed by Nicholas Okes for John Harison, 1631.

8vo. One large engraving in the text. 13 p.l., 133, 136-188, [2 - blank] pp. Lacking the initial blank, A¹. Later speckled calf, triple gilt-fillet around sides, rosettes in the corners, spine richly gilt in six compartments, red morocco lettering pieces in the second and third compartments, gilt dentelles, marbled endpapers. \$4200.00

A very good copy of Markham's important early study on the care and breeding of livestock, including fish, birds, and bees (first ed.: 1614). As he states in his note *To the Courteous Reader*, "I have...beheld those Cartell or Horse dye ere they could be brought either to Smith, or other place where they might receive cure; nay, if with much paines they have been brought to the place of cure, yet have I seene Smiths so unprovided of Pothecary simples, that for want of matter or sixe pence, a beast hath dyed worth many Angels." To combat this tragedy, Markham has written the following book. He notes that many of the solutions are to be found in farmers' fields, pastures, and meadows, and even "blinde ditch."

The first part of the *First Booke* discusses horses and how to maintain their health. For example, sections cover specific types of horses (for Princes, hunting, coaches, pack horses, for carts, traveling, and for running); the training of horses; breaking a colt; on riding in general; and so on. The next section is on the "Bull, Cow, Calf, or Oxe," and talks about the mixing of breeds; health preservation; "Of the loss of the Cud;" how

to treat broken bones; and on the nourishing of calves. The section on sheep includes a discussion of “When Ewes should bring forth;” “Of wilde-fire;” and “A few precepts for the Shepheard.” The last three sections of the First Booke are on goats, swine, and conies (rabbits).

The *Second Booke* covers poultry, geese, turkeys, water-fowl, hawks, bees, and fish. When discussing animals raised for food, Markham discusses their preparation for slaughter as well as when and how they are cooked and eaten.

The six-page chapter on bees has sections on bees in general; “Of the Bee-Hive;” the trimming of the hive; hive placement; “Of the taking of Bees and ordering of Swarms;” on selling hives; and the preservation of weak stocks.

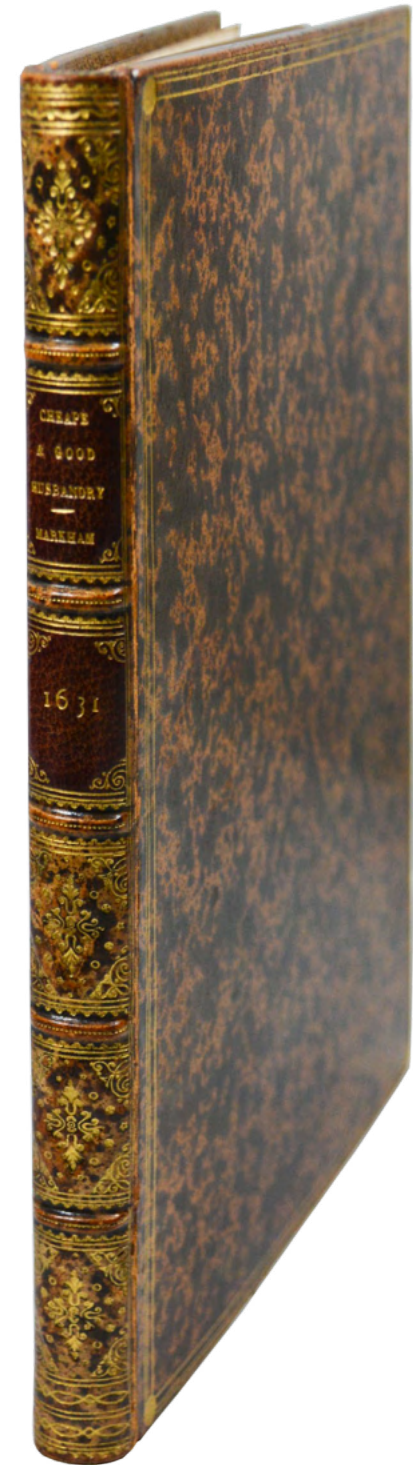
Gervase Markham (1568-1637) was a prolific writer on agriculture, gardening, and domestic economy. “Many books on agriculture and gardening were published during [the 17th] century, but from the historical point of view the most important were those of Gervase Markham...” – Drummond & Wilbraham, *The Englishman’s Food*, p. 92. Markham was especially well-known for horses and horse breeding. “Before settling down to write poetry and rural how-to books, Markham, the soldiering scion of a respected family, had made a fortune by importing and breeding the first Arabian horses in England.” – Janson, *Pomona’s harvest*, p. 86. It’s not surprising that the largest (and first) section in our book is on horses.

The engraving in the text depicts *A Platforme for Ponds*, “for the better satisfaction and delight of such as having a convenient plot of ground for the same purpose shall be desirous to make any Ponds for the increase and store of fish” – p. 183. At the base of the illustration it is noted that “the Walkes about the Ponds may be planted with Fruite-trees or Willowes.”

From the Rothamsted Library with their acquisition note and shelf mark on the upper pastedown and their ink library stamp on the lower pastedown. On the verso of the upper free endpaper is a tipped-in description of the book (early 20th-century) with the price of £3.

A very good copy in a handsome, if later, binding. Lacking the initial blank, A¹.

¶ ESTC & OCLC: British Library, National Library of Wales, Nottingham University, Oxford University, Rothamsted (this copy), Senate House Library, Southampton University, Wellcome Institute, Folger Library, Massachusetts Historical Society Library, National Agriculture Library, Harvard, Morgan Library, University of California (Los Angeles), University of Illinois, University of Kansas, University of Texas, and Yale. For a thorough discussion of Markham and his many works, see also McDonald’s *Agricultural writers...1200-1800*, pp. 84-96.





*Chinguirito,
a Dangerous Mexican Drink*

26. (MEXICAN alcohol regulations: *chinguirito*.) Frey Don Antonio Maria Bucareli...Respecto a que los medios que hasta ahora se han tomado con las mas bien premeditadas providencias para el exterminio de las Bebidas prohibidas, y principalmente la del Chinguirito. Mexico, 1772.

44.3cm x 32cm. One large floriated woodcut initial "R," four official stamps, three signatures and one note in manuscript on recto, expert marginal paper restoration. \$2750.00

The FIRST & ONLY EDITION of this extremely rare Mexican broadside concerning *chinguirito*, an alcoholic beverage made by distilling honey and water in stills. The viceroy Don Antonia Maria Bucareli (1717-1779) wished to eradicate all prohibited and deleterious beverages, especially *chinguirito*. The drink was especially problematic because it had such a simple production process, that it leant itself to small clandestine operations where one could make thousands of liters of the alcohol in just a few days.

The indigenous and *mestizo* inhabitants of New Spain created mezcals, tequila and *chinguirito*, which rapidly, along with *pulque*, became the preferred beverages of colonial and independent Mexico. (Wine, sherry, and port were reserved for the more affluent classes.) The poor were known to drink *chinguirito* daily for breakfast as the start of their day. It was affordable and readily available. However, it was also thought by government officials of the time to be the main cause of sudden death and *matlazahuatl*, a mixture of endemic hepatitis with typhoid. Due to its wide

consumption by the indigenous population, it is probable that it contributed to the spread of disease among the poor on an epidemic level.

In this broadside, Bucareli authorizes the deputy of Spanish trade, don Joseph de Echea, to use his *acostumbrado zelo* (customary zeal) to squash the production of all harmful beverages. The viceroy writes that he is not at all happy with the measures taken thus far to cease production of beverages such as *chinguirito*, and that it is his wish to give Echea everything he needs to enforce the “extermination” of these harmful beverages.

Y asimismo he venido en concederle Facultad de que pueda nombrar Tenientes, Comisarios y Quadrilleros en todas las Ciudades, Villas y Pueblos de este Reyno que considere conveniente, a fin de lograr el total exterminio de tan nocivas y perjudiciales Bebidas, y que para ello o les impartan los auxilios que pidan las Justicias Ordinarias sin excusa alguna y con la pena de que procederé con el mayor rigor contra el que contravenga à ello.

And I have also come to grant you (D. Joseph de Echea) the power to appoint lieutenants, commissioners and quadrilleros in all the cities, villas and towns of this kingdom that it deems appropriate, in order to achieve the total extermination of such harmful and damaging drinks, and that for this [I] give the aid requested by the ordinary justice without any excuse and with the penalty of proceeding with the greatest rigor against anyone who violates it.

Written in manuscript in the lower left margin is a notation from 1773 stating that this publication was printed and posted as mandated.

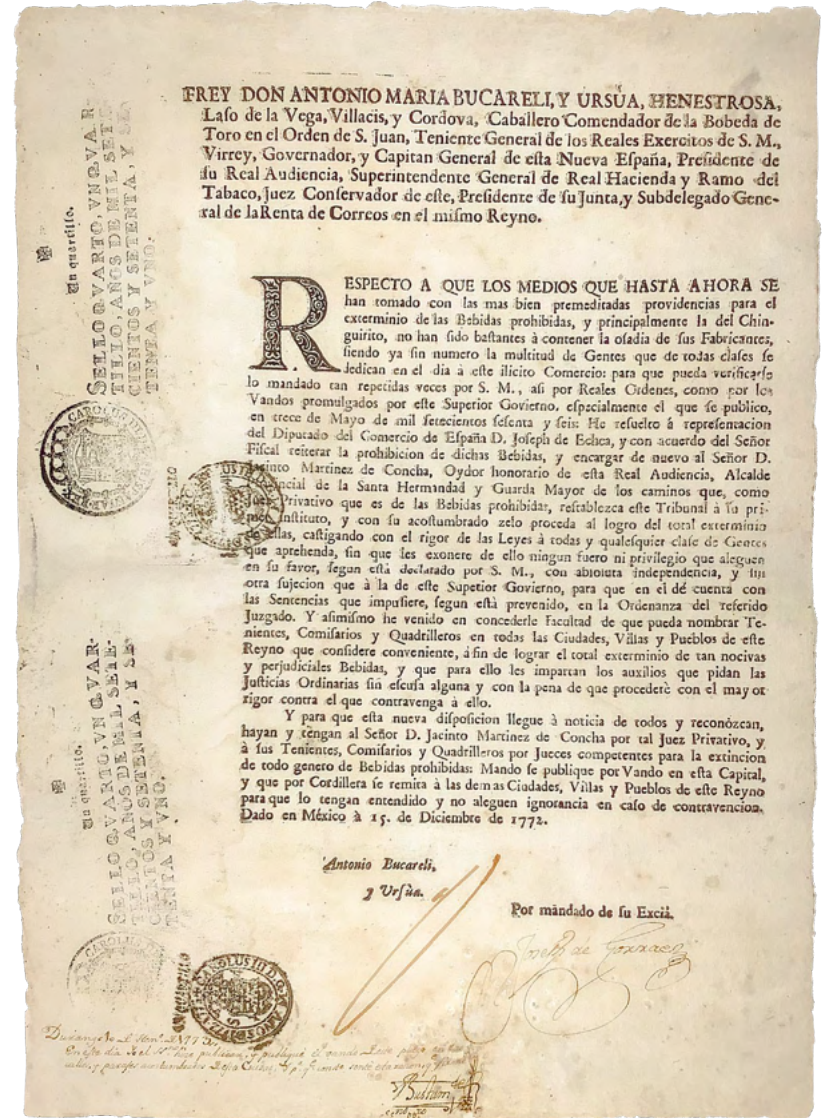
This is the first work we have had on *chinguirito*.

With three manuscript signatures and four *quartillo* ink stamps good for 1770-1771.

The lovely watermark is of a three-masted ship.

In very good condition.

¶ OCLC: Texas A&M University and one location outside of the Unites States.



*"Till Every Hog There,
Was a True Drunken Beast"*

27. THE PATIENT PARSON forgetting his text; or, the hogs in the ale cellar. [London:] S. W. Fores, April 1, 1791.

Broadside: 38.2cm x 23cm. One large circular engraving (19.5cm). A few expert paper repairs (one which was a clean tear into the engraving), signs of having been folded. \$2000.00

The extremely rare FIRST & ONLY EDITION of this verse satire of the Parson who preaches patience and understanding from the pulpit, only to go home and berate and attack his wife. The story begins:

*A Parson, who had a remarkable foible,
In minding the Bottle much more than the Bible,
Was deem'd by his neighbours to be less perplex'd,
In handling a tankard, than handling a text.*

After rushing through his sermon to get home to begin drinking, the Parson finds out that the hogs are in the cellar, and they've gotten into his "cask of strong beer...Till every hog there, was a true drunken beast." To make matters worse, he had invited a friend over for a Sunday meal (who is depicted in the engraving at the table in the background, laughing).

*And now, the grave lecture and prayers at an end,
He brings along with him a neighbouring friend;
To be a partaker of Sunday's good cheer,
And taste his delightful October-brewed beer.
The dinner was ready, and all things laid snug —*

*Though Parsons often Patience teach
They seldom practice, what they preach*
Published in the Strand by S. W. Fores at N. 3. Piccadilly: April 1. 1791.

The Patient PARSON forgetting his Text;

Or, the HOGS in the ALE CELLAR.

<p>A Parson, who had a remarkable foible, In minding the Bottle much more than the Bible, Was deem'd by his neighbours to be less perplex'd, In handling a tankard, than handling a text.</p> <p>Perch'd up in his pulpit, one Sunday he cried— • Make patience, my dearly beloved, your guide; • And in all your troubles, mischances and • croffes, • Remember the patience of Job in his losses. Now this Parson had got a stout cask of strong beer; A present, no doubt—but no matter from where; Suffice it to say, that he reckon'd it good, And valu'd the liquor as much as his blood. While he the church service in haste mutter'd o'er, The hogs found their way thro' his old cellar door; And by the sweet scent of the beer-barrel led, Had knock'd out the spigot or cock from it's head.</p>	<p>Out spouted the liquor abroad on the ground, And the unbidden guests quaff'd it merrily round; Near from their diversion or merriment ceas'd, Till every hog there, was a true drunken beast.</p> <p>And now, the grave lecture and prayers at an end, He brings along with him a neighbouring friend; • To be a partaker of Sunday's good cheer, And taste his delightful October-brewed beer.</p> <p>The dinner was ready, and all things laid snug— • Here, wife, says the Parson, 'go fetch up a mug— But a mug of what liquor he'd scarce time to tell her, When—' Lord, husband! she cried, 'here's the hogs in the cellar.</p> <p>• To be sure they've got in whilst we were at ' pray'rs. • To be sure you're a fool; so, get you down stairs, • And bring what I bid you—Go, see what's the 's matter, • For now I myself hear a grunting and clatter!</p>	<p>She went; and, returning with sorrowful face, In fuitable phrases related the case; Near from their diversion or merriment ceas'd, Till every hog there, was a true drunken beast.</p> <p>And now, the grave lecture and prayers at an end, • Was ever poor mortal so peller'd as I! • With a base slut who keeps all my house like a flyer, • How came you to have your damn'd hogs in the • kitchen? • Is that a fit place to keep cattle, you bitch, in? • Lord, husband! said she, 'what a coil you keep ' here, • About a poor beggarly Barrel of beer; • You should, in 'your troubles, mischances, and • croffes, • Remember the patience of Job in his losses. • A pox upon Job!' cried the priest, in a rage; • That beer, I dare say, was near three years of age; • But you are a poor stupid fool, like his wife; • Why, Job never had such a cask in his life!</p>
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Just Published in this Manner, MRS. THRALE'S THREE WARNINGS, THE GREENWICH PENSIONER, POLL and MY PARTNER JOE, and many other esteemed Songs and Pieces.—In FORES'S EXHIBITION, No. 3, PICCADILLY may be seen the completest COLLECTION of CARICATURES in Europe.—Admittance One Shilling.

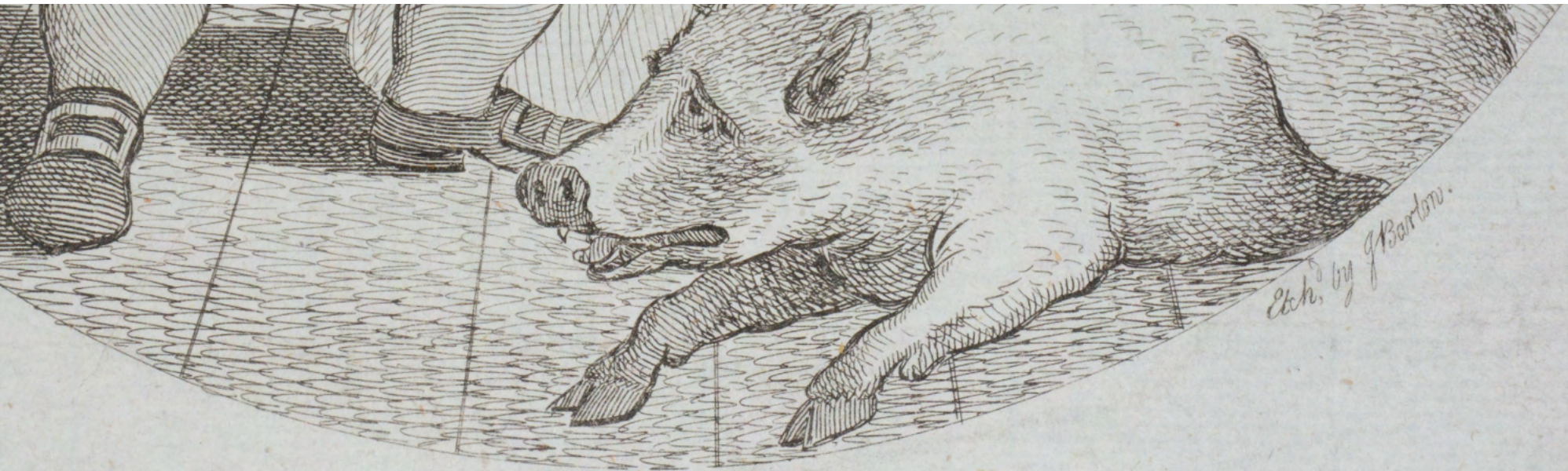
*“Here, wife,” says the Parson, “go fetch up a mug.”
But a mug of what liquor he’d scarce time to tell her,
When – “Lord, husband!” she cried, “here’s the hogs in the cellar.”*

He sends her back to the cellar anyway, demanding his beer; she returns “with sorrowful face / In suitable phrases related the case” (i.e. she explains what has happened). To which the Parson “rav’d like a madman; and, snatching a broom, / First belabour’d his hogs, then his wife round the room.” He blames her for the dirtiness of the house, for the loss of his beer, and calls her a “bitch.” She then calls him out on his hypocrisy and how the subject of his morning’s sermon had been “the patience of Job in his losses.”

The large, round engraving depicts the Parson swinging his broom at his wife and hogs; the dinner guest is sitting at a laid table, laughing; and the clock reads 2:30. On the wall of the dining room hangs a framed image of a man kneeling and praying, with a caption that reads “Job in his Distress.” Below the large round engraving is a caption (also engraved) to the scene which reads: “Though Parsons often Patience teach / They Seldom practice, what they preach.” Below that is engraved “Published as the Act directs by S W Fores N 3 Piccadilly. April 1, 1791.” and along the curved edge of the image, the engraving is signed “Collings delin.” and “Etch.^d by JBarton.”

At the bottom, below the verse, the publisher advertises four other broadsides, sheet music, as well as an exhibition of “the completest COLLECTION of CARICATURES in Europe – Admittance One Shilling.”

¶ ESTC & OCLC: British Library and Cambridge University only (though they interpret the engraved date to read “April 4”).



*Though Parsons often Patience teach
They Seldom practice, what they preach.*

*Hiding Two Cut Crystal and Gilt
Perfume Bottles*

28. (PERFUME.) Late 18th century.

9.5cm x 4.5cm x 1.4cm. A perfume case in the shape of a 24mo green morocco book, but upon opening, it reveals two crystal perfume bottles, each a different shape and size, and painted in gilt, the lower portion holding the bottles is lined in blue silk. \$1500.00

A lovely little book object hiding two early perfume bottles. The spine is in six compartments, with a gilt flowered branch in each compartment (gilt partly rubbed away), an ornamental roll pattern around sides, and in the center of each board is a blind-stamped image of a bird holding a small wreath in its beak. The edges of the binding (where the pages would be) is made of board covered in marbled paper. To open the book, one pulls the upper half upward to reveal the hidden crystal and gilt perfume bottles sitting in sleeves encased in light blue silk. Each bottle is a different shape and size.

The image stamped on each side of the binding is of a bird flying with a small wreath in its beak. This may be a dove carrying an olive wreath to symbolize peace and marriage, in which case, it may be that this “perfume book” was given as a wedding gift.

In very good condition.



*Revolutionary Photography;
From the Archive of Venustiano Carranza,
President of Mexico 1917-1920*

29. (PHOTOGRAPH.) [Montoya, Eustachio?] Zapatista soldiers at a restaurant, Mexico City. 1914.

Contemporary print. 12.3 x 17.6 cm.

\$6500.00

This is one of the better-known press images of the Mexican Revolution, in this case documenting the Zapatista soldiers having a meal at Sanborn's restaurant in Mexico City. There has been much study of this photograph and another taken at the same time, but from a different angle and depicting young women serving the soldiers. See John Marz' *Photographing the Mexican Revolution: Commitments, Testimonies, Icons* (2012) and Andrea Nobel's article "Zapatistas en Sanborns" in the *History of photography*, vol. 22, issue 4, 1998.

At the time of the photograph (December, 1914), Emiliano Zapata and Pancho Villa were in control of Mexico City. Both had a new vision for what Mexico could become and a general dislike of Venustiano Carranza. Conflicts within the city were common among the revolutionaries and,



unfortunately, an agreement could not be reached. By 1917 Carranza became president and in the following years, both Zapata and Villa would eventually be assassinated.

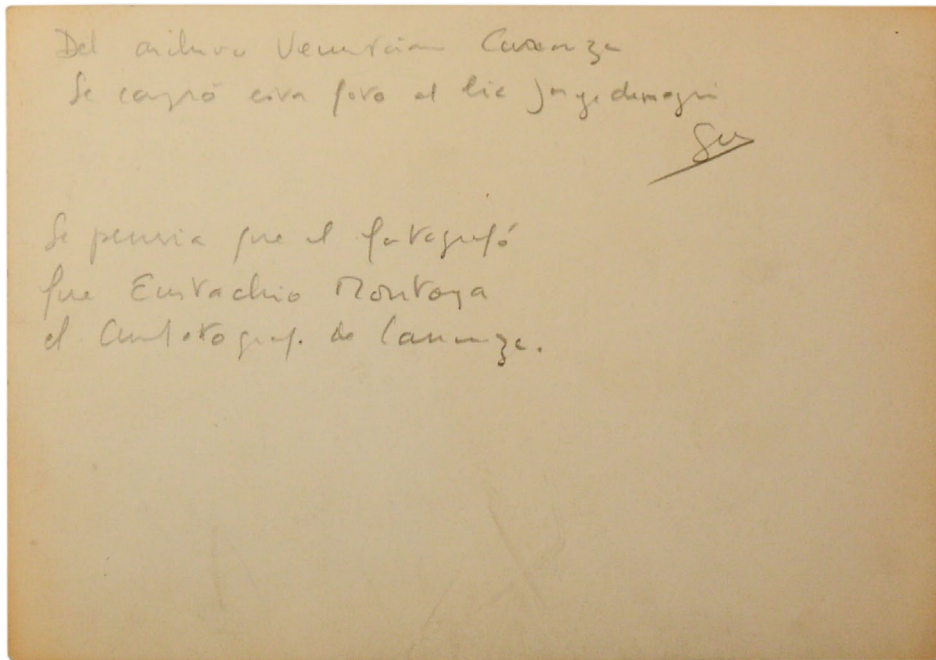
In the current photo Zapatista soldiers enjoy a meal at Sanborn's restaurant in Mexico City. Although the photo is often attributed to Augustin Casasola, it was common for Casasola to erase attributions and claim authorship of the many news photos he accumulated for his news agency (over half a million). However, the inscription on the back of the photograph remains and suggests a different story. On the back of our photograph is written in pencil:

*Del archivo Venustiano Carranza.
La captó esta foto el lic. Jorge Denegri
La persona que el fotografió
fue Eustachio Montoya
el [?] fotograf. de Carranza.*

Approximate translation: "From Venustiano Carranza Archive. / This photo was taken by lic. Jorge Denegri / The person that he photographed / was Eustachio Montoya / the [?] photog. of Carranza." In Marz' *Photographing the Mexican Revolution*, Marz notes that "Euatsio Montoya" was a photographer and film maker and by 1914, had become the semi-official photographer of Venustiana Carranza.

It is interesting to note that Sanborn's was a department store founded by Californians Frank and Walter Sanborn in 1903. It was the first store to have a soda fountain in Mexico and, ironically -- considering that it still references its connection to the Zapatistas -- today is owned by Carlos Slim, who is purported to be the wealthiest man alive.

In very good condition.



*With an Early Discussion of Wines & Vines,
Never Before Published*

30. PLAT, Hugh. *The Garden of Eden*. London: Leake, 1660. [Bound with:] PLAT, Hugh. *The second part of the Garden of Eden*. London: Leak, 1660.

Small 8vo. Woodcut initials and headpieces. 175, [1] pp.; 8 p.l., 159, [1] pp. Contemporary sheep, spine expertly renewed (possibly in the 19th century) with red morocco lettering piece on spine and date in gilt at the foot of the spine, some wear to the upper board, double blind fillet around sides, blind roll-pattern to the edges of the boards, light wear to the hinges, a few wormholes to the tail of the spine, 19th century endpapers. \$9500.00

A later edition of the first work, and the FIRST EDITION of the second work. Although issued together, these two titles are almost never found bound together in a contemporary binding and in such good condition.

As Bent Jeul-Jensen noted more than fifty years ago, “Plat’s books are fascinating documents of the everyday life of an inquisitive and versatile man. They are desirable for their contents and attractive as objects, but unfortunately most of them are so rare that it would be impossible to form a complete collection of his works, and no library possesses all his books.” – *The Book Collector*, Spring, 1959, p. 60. This comment still holds true today. The subjects covered by Plat in his large body of work include cookery, distillation, household management, animal husbandry, and gardening. All of his books are important for researchers of the Elizabethan and Jacobean period.

The current volume is comprised of two of Plat’s works. The first, *The Garden of Eden*, is described on the title page as being in its “fifth edition.” It is a re-issue of Plat’s *Floraes paradise* (first ed.: 1608) and is Plat’s most important work on gardening. Charles Bellingham was responsible



for its reissue under the new title of *The Garden of Eden* (first appearing in 1653) and writes the following about Plat's work: "As for this Collection of *Flowers* and *Fruits*, I would say...that no *English man* that hath a *Garden* or *Orchard* can handsomely be without it, but at least by having it, will finde a large benefit, And all Ladies and Gentlemen by reading these few leaves may not only advance their knowledge and observation when they walk into a Garden, but discourse more skilfully, of any Flower, Plant, or Fruit than the Gardiner himselfe, who (in a manner) growes there night and day." From the dedication.

The Garden of Eden is an extensive work on Renaissance gardening. It begins with a useful index and, in addition to covering plant propagation, grafting, and how to obtain seeds from your garden, it describes numerous foodstuffs including apples; apricots; artichokes; candying flowers; carrots; cherries; garlic; herbs; leeks; lettuce; melon; nuts; onions; parsnips; peaches; pears; plumbs; quince; grape vines; and walnuts. One of the charming aspects of Plat's work is that in addition to being practical and to the point, he is generous in the credit he gives to the various gardeners who helped him along the way.¹

The second book, *The second part of the Garden of Eden*, is published here for the first time. This work came from a manuscript written by Plat that Charles Bellingham had in his possession. As described in Bellingham's note "To the Reader" in *The second part of the Garden of Eden*, "Only let me inform you, That a *Second Part* (never before Printed) full as large as the First, is here presented you; and (if possibly upon reading you could doubt its integrity) you may at pleasure see the original Manuscript under the Authors own hand, which is too well known to undergo the suspicion of a counterfeit."

The second part adds additional foodstuffs to the English Renaissance kitchen garden. In addition to some of the abovementioned foods, there are descriptions on the cultivation of almonds; beans; cucumbers; gooseberries; lemons; musk melons; olives; onions; oranges; parsley; peas; pomegranates; "pompeons" (i.e. pumpkins, a New World plant); radishes; rosemary; sage; and strawberries. There is even a section on "How to bring Fruit into any shape, or to grow within molds" including pears, apples and even grapes (p. 126).

But for the historian of gastronomy, the most exciting part of this new work, is Plat's writing on wine. To put this into context, the first monograph on wine written in the English language was William Turner's *A new booke of the natures and properties of all wines that are commonly used here in England* (London: William Seres, 1568), published when Plat was 14 years old. After that there were a few general books on agriculture which had small sections on viticulture (e.g. Mascall's *A booke of the arte and maner how to plant...all sortes of trees*, 1575, and Googe's *Foure Bookes of Husbandrie*, 1577) and some books on health that touched on wine (e.g. Cogan's *The haven of health*, 1589, and Langham's *The garden of health*, 1597). But before 1608, there was very little that had been published in English on viticultural and wine-making practices (especially when compared to countries like Italy, France, and Germany).

Plat writes about fertilizing the vineyard (on p. 14 he suggests the use of animal blood "tempered with some lime and earth"); "nipping" the buds for larger grapes and early ripening (pp. 15-16); how to cultivate grapes so you will have fruit at Christmas (p. 54); how Germany has the "same latitude and disposition of the Heavens that we have" and so England can make good wines (pp. 57-58, and he also mentions the wines of Orleans and Paris); vineyard yields per acre (p. 64); and "How to have a Vineyard to bear Grapes the first year" (p. 142-44).

The largest section on wine is on pages 54-70. Here he speaks about how to plant vines that will produce "both full and rich wines of our growing" (i.e. good English wines); pruning methods; of bringing vine stocks from other countries to get the wines desired; of blending wines; and

¹ See Henry, *British botanical and horticultural literature before 1800*, vol. I, p. 156.

The PUBLISHER

To the Reader.

I Shall not blush
to tell you, I
had some am-
bition to pub-
lish this Book,
as well to do

ht to the learned Authour
ever honoured King-
as to check their for-
who were ready
so useful a Work.
ome men (of
the world
his

of “Malmseys and Muskadines” and “Canary Sack.” He even critiques wine makers for spending too much time in their cellars messing with their wines, a comment that is typical even today amongst viticulturists:

“I have given light sufficient to an ingenious Artist, both to check and mate all those brewing Copers and Vintners of our age, who rise early and work late in their gross and jumbling flights and apparelling about their wines, when as it were much better both for the credit of their houses, and the health of their Customers, if they spent that time in their beds which they spend in their Cellars at midnight”
— pp. 66-67.

He is also conscious of the political context of making a good wine in England:

“I have thought it necessary for the avoiding of all French and Spanish objections, to set down a new, and yet a most assured and undoubted course how to furnish our selves with such store of good and perfect wines, as that we shall not need either to be beholding to the Frenchmen our doubtful friends, or to the Spaniards our assured enemies, for this sweet and delicate kinde of liquor” — pp. 61-62.

The Spanish Armada had been defeated only twenty years before, and tensions with Spain continued throughout Queen Elizabeth’s reign.

Each with a publisher’s catalogue that includes Shakespeare’s *Merchant of Venice*, which William Leake had published in 1652.

Both are in very good condition.

¶ I. ESTC & OCLC: Boston Public Library, University of Wisconsin (Madison), University of California (Berkeley, Davis, and Los Angeles), University of Rochester, Yale, University of Florida, and seven locations outside of the United States. II. ESTC & OCLC: Boston Public Library, Folger, Huntington, University of California (Los Angeles), University of Illinois, and seven locations outside of the United States.

*An Early California Menu,
Printed on Redwood*

31. (PRINTING ON WOOD.) Joint meeting of the San Joaquin Valley Lumbermen's Club...at the Old Poodle Dog, San Francisco, September 9, 1915.

21.5cm x 12.3cm. Black ink printed on redwood, recto and verso. \$250.00

Rare. A very unusual early California menu printed on both sides of a piece of redwood. On one side, printed in black ink, is an engraving of a tall redwood tree representing the chronology of civilization from "Justinian, 330 A.D." at its base to "Dante, 1315" midway up to "Lincoln Frees the Slaves, 1863" in the upper canopy. At the very top is a lightning ball with the words "Power, Light, Heat, Whatnot...Man subdues lightning to his will" and the names Roentgen, Edison, Bell, Morsen, Marconi, Lord Kelvin, and Tesla emanating as lightning bolts outward. The image was reprinted by Courtesy of the Pacific Lumber Company, San Francisco.

The menu is printed on the other side of the piece of redwood. The dishes include Shrimp Salad a la Prescott; Filet of Striped Bass Inglis Sauce; Roast Stuffed Fresno Chicken, Martin Style; Tillson Peas in Modesto Butter; and Marshall Brey Ice Cream and Cake. The names of the dishes refer to prominent lumber-men from Stockton, CA.

In fine condition.

¶ OCLC: University of California (Berkeley).



On Mexican Coffee

32. ROMERO, Matias. Cultivo del café en la costa meridional de Chiapas. Mexico City: Imprenta del Gobierno, 1875.

8vo. 240, [1], [1 - blank], [8] pp. Original printed purple wrappers, some sunning to spine and upper edge of wrappers, entirely untrimmed. \$1200.00

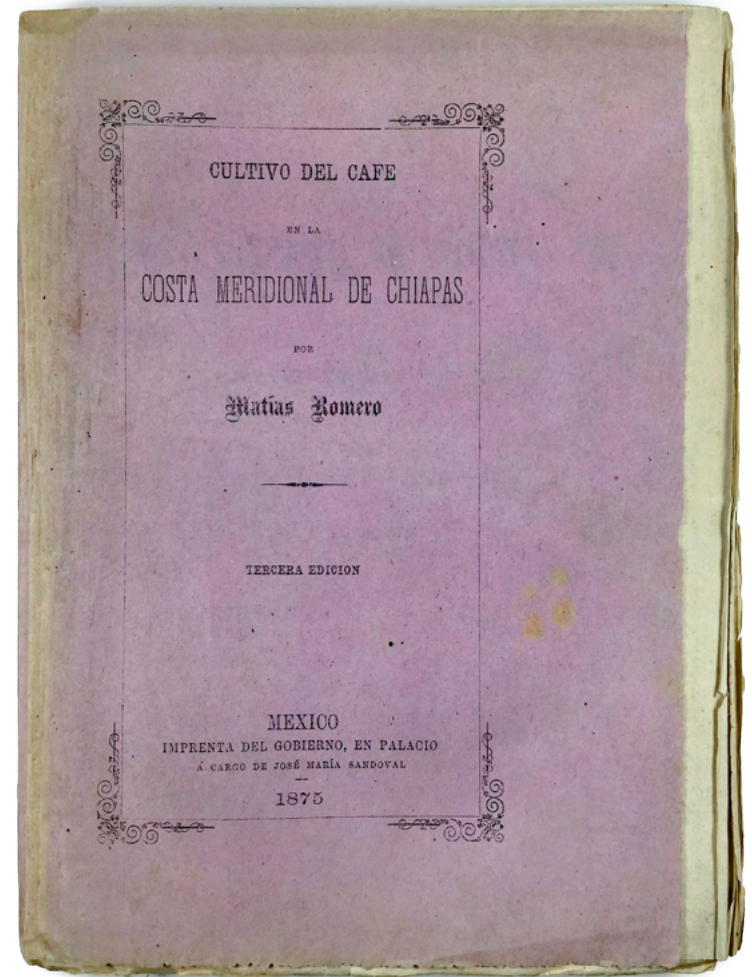
The First Complete Edition and the FIRST EDITION in book form (see below). Matias Romero (1837-98) was a lawyer by profession but spent much of his life in public service. He was Mexico's ambassador to the United States during the Civil War, a correspondent and friend to Lincoln, and during the 1870s, was senator of Mexico's Chiapas region, the area discussed in this book.

Coffee came to Mexico in the late 18th century and was first cultivated in the present-day states of Oaxaca and Veracruz. In the 1840s, Dutch and German coffee-growers began extending their production to the highlands of Chiapas.

Although the title page describes this as the "tercera edicion," from the preface we learn that it is the first complete edition and the first edition in book form. First written in July of 1874, a portion of the work first appeared in the periodical *Porvenir* (September, 1874) and then again in the periodical *Correo del Comercio* (May-June, 1875; 130 pp.). The present edition is the corrected and enlarged edition and is the first complete edition: "Lo principal de la parte adicionada, ha sido tomado de documentos escritos en Tapachula, simultáneamente con este trabajo." Six further editions were printed including one in 1991.

A fine copy in original wrappers, especially for a Mexican book of this period.

¶ Hünersdorff vol. II, p. 1267; OCLC: New York Public Library, University of California (Riverside and San Diego), Library of Congress, University of Hawaii (Manoa), University of Illinois, Louisiana University, Tulane University, and two in Europe; Palau 277389 (this is the earliest edition listed).



One of the Most Important Culinary Works
From the Reign of Henry IV

33. **LE THRESOR de santé, oy, mesnage de la vie hvmaine. Diuisé en dix liures. Lesquels traictent amplement de toutes sortes de viandes & breuuaiges, ensemble de leur qualité & preparation. Lyon: Iean Ant. Huguetan, rue Mercier à la Sphere, 1607.**

8vo. Woodcut printer's mark on title page, woodcut head and tailpieces, woodcut initials. 10 p.l., 562, [26] pp. 19th century calf, triple gilt fillet around sides, spine gilt in five compartments red morocco lettering piece in the second compartment, "Lyon 1607" stamped in gilt at the foot of the spine, spine richly gilt, raised bands, green silk ribbon bookmark, marbled endpapers, corners bumped, 1/2 inch split to the upper joint of the upper board, all edges gilt. \$12,000.00

The extremely rare FIRST EDITION of this cookbook and guide to eating, divided into ten different chapters with recipes provided in each section. The first chapter discusses grains and various products made from flour. The second covers wines, ciders, water, and beer (including beer made in Germany, Poland, and Ethiopia). The third discusses *Bestes à quatre pieds*, both wild and domestic (including lamb, beef, rabbit, and venison). The fourth contains descriptions of numerous types of fowl (quail, pigeon, heron, duck, chicken, etc.). The fifth and sixth chapters cover saltwater and freshwater fish. The seventh discusses milk products, vinegar, rose water, olive oil, and sugar. The eighth covers soups, herbs, and the kitchen garden. Lastly, the ninth and tenth chapters discuss fruits, confitures, and flowers.

As noted in the important Bibliotheque nationale exhibition catalogue *Livres en bouche*, the work is important both for its mention of regional cuisine as well as evidence of the continuation of medieval tastes



LIVRE SIXIESME.

Des poissons d'eau douce.

Denombrement de la pluspart des poissons d'eau douce.



E brochet, la brame, bié-
ure quant à la queüe, carpe,
vilain, truite, omble, om-
bre, saumon de riuere, fer-
ra, pala, bezole vandoise,
anguille, barbeau, celerin
de riuere, esperlan de ri-
uiere, chatiane, bourdale
lote, tanche, aloze de riuere, Able, fretou, lar-
proye, goefon, apron, vangeon, motelle ou dorm-
le, gardon, chabot, loche, veron & milcanton,
ue, moules, saluts, platines, rouillons, nazes, laur-
carpion, lasche, sardelle.

Ces poissons different en beaucoup de
les viés des autres, & de forme, & de couleur
grosseur, & de goust, & de façons de viure. Il
qui ne se peschent qu'aux lacs, les autres au-
sont aux estangs, autres aux lieux m-
sont en toutes eaux.



in spices: “par l’importance accordée à la mention des spécialités locales, on y voit se dessiner une géographie des productions alimentaires et, par le détail des recettes, on y observe la permanence de goûts anciens, caractérisés par la recurrence des saveurs aigres-douces et l’usage abondant d’épices telles que la girofle, la cannelle, la gingembre, la muscade et le poivre” (by the importance given to the mention of local specialties, we see emerging a geography of foodstuffs and, from the detail of the recipes, we observe the permanence of old tastes, characterized by the recurrence of sweet and sour flavors and the abundant use of spices such as nutmeg, cinnamon, ginger, nutmeg and pepper) – no. 82.

As Jean-Louis Flandrin has noted, “the relationship between dietetics and cooking may never have been as close as it was in the first half of the seventeenth century. One can gain an idea of just how close by noting the number of culinary observations in a treatise on dietetics like *Le Thresor de santé* (1607) or by looking at the medical justification given by the author of a culinary treatise like *Le Cuisinier français* (1661).” – *Food, A Culinary History*, pp. 418-19.

“Basically a book about foodstuffs, their qualities, and how to prepare them. The book was considered a dietetic work by contemporaries, but according to Hyman about 50% of the text consists of recipes, among them: *Pour faire des andouilles de Troyes*, *La meilleur façon d’apprêter la truffe*, and *Manière de preparer la fromentée...*” – Notaker 616.

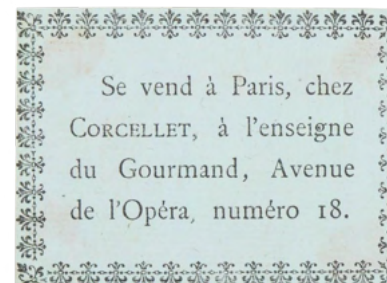
With the engraved bookplate of Louis de Kergorlay on the upper pastedown. Kergorlay was a close friend and correspondent of Alexis de Tocqueville.

¶ Bitting p. 607; OCLC: National Library of Medicine and eight locations in Europe (to which should be added a copy at the University of Minnesota); Vicaire cols. 834-35 – “*Le Thresor de santé* fournit de très intéressants documents sur l’alimentation sous le règne de Henri IV.” Not in Cagle or Oberlé.

*On the Pâtés of Périgueux;
Privately Printed*

34. LA TOMBELLE, Baron Fernand de. *Les pâtés de Périgueux*. Périgueux: H. Ronteix, 1909.

Small 4to. Five plates. [4 - blank], 37, [3 - blank] pp. Original marbled wrappers with a light blue paper letterpress printed label on the upper wrapper with a fleur de lis border, bound in contemporary quarter calf over marbled boards. \$1200.00



An extremely rare work singing the praises of the *pâtés* of Périgueux; this copy is number 20 of twenty-five printed. Baron Fernand de la Tombelle (1854-1928) focuses on those made with partridge and truffles; the history of it being made in Périgueux; and what different people have written about the *pâtés* (citing 18th century manuscripts in the town archives and the writings of Brillat-Savarin and Berchoux).

The plates illustrate 18th c. terrines; the interior of an early *pâté* kitchen; early views of Périgueux; and reproductions of some of the early manuscripts in the archives.

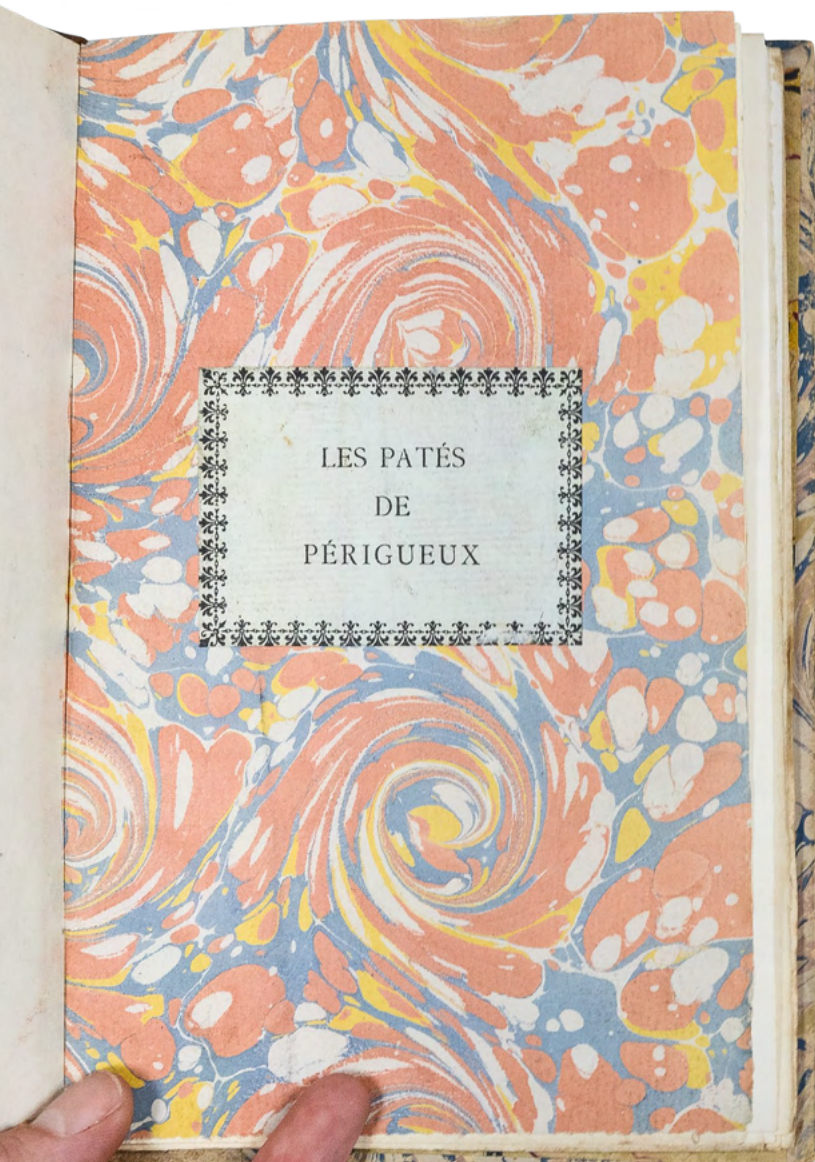
With the early inked library stamp of Bibliothèque R. Marchadier on the title page (not affecting text) with the shelf number in pencil "498," and the library's engraved bookplate on the upper pastedown reading Bibliothèque Rene Marchadier repeating the shelf number.

Inscribed by La Tombelle to M^r Marchadier "Souvenir bien amical" (in memory of a fine friendship) on one of the upper blank pages.

Interestingly, on the verso of the lower blank leaf are three contemporary letterpress labels, probably printed at the same time as the label on the upper free wrapper. The difference here, is that these three labels advertise where the book can be purchased: for example, "Se vend à Périgueux, chez L. Didon, Hôtel du Commerce et des Postes, Place du Quatre-Septembre, derrière la Théâtre." The others are for the famous gourmet store Corcellet in Paris.

In very good condition.

¶ OCLC records one copy only (in France).



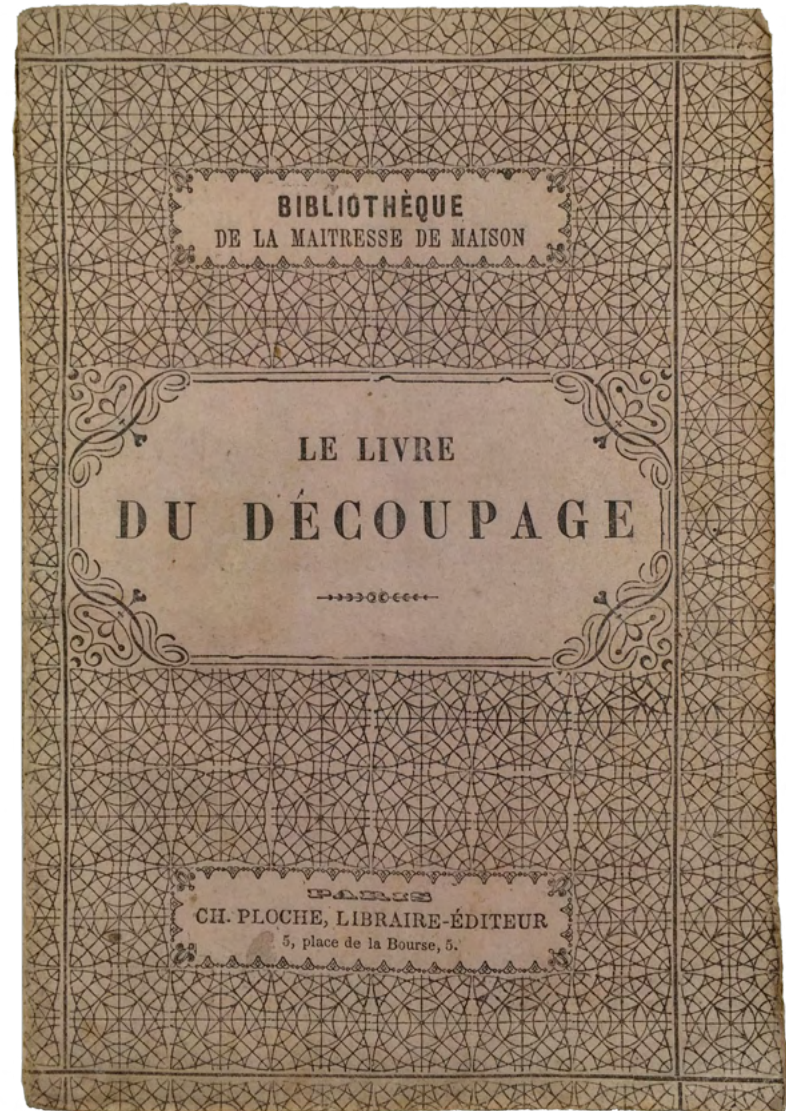
*A Surprisingly Rare
Carving Book*

35. WOESTYN, Eugène. *Le livre du découpage ou manuel de l'écuyer tranchant*. Paris: Ch. Ploche, 1852.

12mo. Twenty-eight wood engravings in the text, some of which are full page. 62, [2 - blank] pp, some text missing from p. 7 due to an interesting printer's error (see below). Original pink printed wrappers, light wear overall. \$600.00

The FIRST EDITION of a richly detailed and illustrated book on the art of carving and entertaining. This book covers the following subjects: the history of carving; various meats and fish (including butcher's meats, furry game, game birds, and poultry); useful rules for serving; and the dining room itself.

This is an interesting look into the world of *l'écuyer tranchant*, or carver. "The art of carving had been disseminated in print nearly everywhere by the end of the seventeenth century. It became a central part of the dining ceremony, and as such, professionals armed with their instructional manuals joined the ranks of courtly officers. It is a good example of how nobles gained access to patronage networks and earned gainful professional occupation. It is also interesting that table-side carving is one of the last and vanishing remnants of fine dining in expensive restaurants, being replaced by plated food that has been prearranged in the kitchen. Ironically, it is also one of the few ceremonial acts still performed by the male head of the household in celebrations like Thanksgiving, a rudiment of this once noble art." – Albala, *The Banquet*, p. 158.



Woestyn introduces the section on useful rules for serving with a declarative statement that he would like to share some formulas on the respective obligations of the *amphytrion* and the guests. The word *amphytrion* is taken from Molière's play of that title and means "host" or "entertainer."

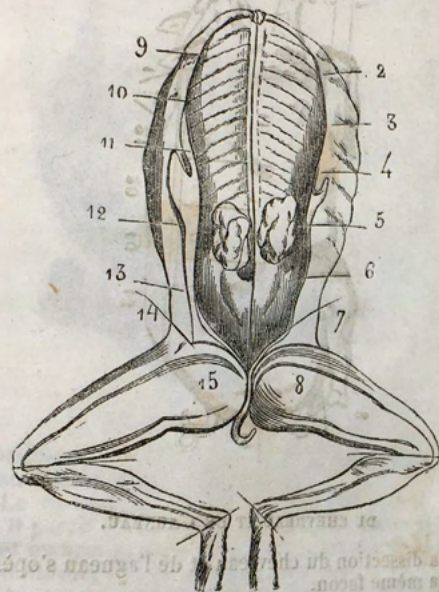
In the section on the dining room there are many instructions for creating the perfect environment for a convivial dinner. For example, the author writes, "Chaque convive dispose de quatre verres de très-beau cristal; c'est de la lumière pure: verre pour le vin de Madère, *idem* pour le vin ordinaire, *idem* pour le vin de Champagne, *idem* pour le vin de Bordeaux. Les verres pour vin du Rhin sont en réserve sur un plateau; on ne les place pas d'abord sur la table." This translates to "Each guest has four very beautiful crystal glasses; it is pure light: glass for Madeira wine, *ditto* for ordinary wine, *ditto* for Champagne wine, *ditto* for Bordeaux wine. glasses for Rhine wine are in reserve on a tray; they are not placed on the table first." This paints a pretty picture indeed!

At the top of page 7 there is an interesting printer's error: about 4.5 lines of text are missing from (what appears to be) an error in inking the form. That portion of the text is printed from the copy at the BnF and laid in.

¶ OCLC: Lilly Library, and four locations in Europe.

24
points 7 et 14, et l'on coupe les gigots par tranches
aux points marqués 8 et 15. Dans l'agneau, l'on pré-
fère les côtelettes, dans le chevreau le gigot : tous
deux demandent une sauce relevée.

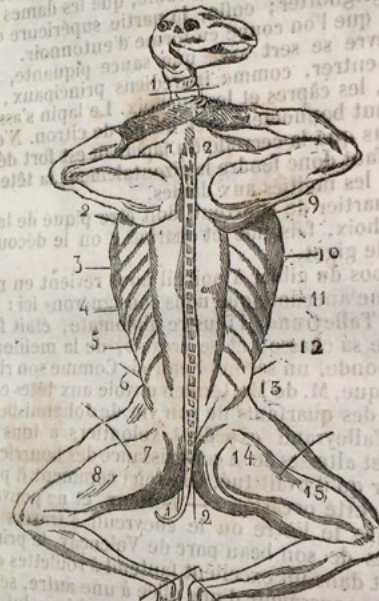
AGNEAU OU CHEVREAU.



25
CHAPITRE III.

Le Gibier à poil.

LAPIN.





The Antinomian Press, September 2021
This catalogue was downloaded
from kinmont.com.

Sometimes a nicer sculpture
is to be able to provide
a living for your
family.