GASTRONOMY
Item 7, Staindl & Ryff
GASTRONOMY

A CATALOGUE OF BOOKS & MANUSCRIPTS ON COOKERY, WINE, PERFUME, HEALTH, FOOD & ECONOMIC PRECARITY, DOMESTIC & RURAL ECONOMY, KITCHEN TECHNOLOGY, ART OF THE TABLE, & THE HISTORY OF TASTE

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I go to libraries because they are oceans.¹ — Susan Howe.

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Much like a vote, the purchase of a book is a declaration of who we are and who we wish to be. When the book joins a library, it becomes part of a communal body that creates something larger than the sum of its parts. That “something” is what collectors and collections offer to our society and it is a form of cultural production. Through the collection, connections are made, subjects are brought to light, and histories are rewritten.

¹ Birthmark, 1993, p. 18.
As the 17th-century collector George Thomason wrote, “A collection is the spirit of its collector made corporeal, with an ear to the past, an eye to the present, and a voice to the future.” We are all facilitators towards that end.

Whether your library is private or institutional, I hope that you enjoy reading our catalogue and that you find some voices of interest.

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2 As quoted in the broadside *An exhibitio chimaerica*, 1757. George Thomason (d. 1666) was a bookseller living in London who collected more than 22,000 pamphlets during the English Civil War and Interregnum. After his death, the numerous attempts to sell his collection *en bloc* were unsuccessful, until 1761, when Lord Bute purchased the collection on behalf of King George III “for between £300 and £400” (*Catalogue of the pamphlets...Collected by George Thomason*, vol. I, p. xix). The King then donated the collection to the British Museum, which had been founded only three years earlier. Today, the collection is in the British Library and is one of the most important sources for research material related to mid-17th century England.

[ viii ]
A 12th Century Gastronomy Bifolium
from the Collection
of Andre Simon

1 (MANUSCRIPT: wine & food.) Isidore of
Seville, 560-636 A.D. Etymologiae. [Northern
France, end of 12th century]. Conjugate with:
(MANUSCRIPT: aphorisms.) Publilius
Syrus, 1st century B.C. Sententiae. [Northern
France, end of 12th century].

I. First leaf of the bifolium: 39.3cm x 29cm. Manuscript on
vellum, double column, 44 lines to a full column, written
in one protogothic hand. Rubricated floriated green initials
measuring 2-5 lines. Reused as binding material in a later
book, upper outer corner with a square of vellum cut away
affecting a dozen or so words and fold lines causing some
fading of text, bottom outer corner also cut away (not affect-
ing text), a few small natural holes (not affecting text), slight
damage to upper edge possibly due to heat (not affecting
text), evidence of marginal folds when used as a binding cover.

II. Second leaf of the bifolium: 40cm x 29cm. Manuscript on
vellum, double column, 44 lines to a full column, written in
one protogothic hand. Rubricated in floriated red and green
initials measuring 2-4 lines at the incipit of each section, with
alternating red and green initials at the beginning of each line.
Small natural hole in the upper left quadrant not affecting
text. Reused as binding material in a later book, bottom outer
corner with a triangle of vellum cut away (but not affecting
text), slight damage to upper edge due to heat damage (not
affecting text), evidence of marginal folds when used as a
binding cover.

$15,000.00

[ 1 ]
A beautiful manuscript, written in the late 12th century in Northern France, and rubricated with red and green floriated initials on a single, large vellum bifolium. The first leaf provides a wonderful 7th-century glimpse into culinary history and the second leaf is a collection of aphorisms for life that dates back to the first century B.C.

I. The first leaf is two pages from Book XX of Isidore of Seville’s *Etymologiae*, an early seventh-century encyclopedia structured around the origins of various words in Latin. Isidore (560-636) compiled texts from more than a hundred ancient sources (e.g. Solinus, Servius, Cassidorus, and Pliny the Elder) to include a broad range of topics that the Church sought to preserve from classical Rome. The part on offer here is from the final book of Isidore’s *Etymologiae*. Entitled *De domo et instrumentis domesticis*, it describes the provisions “of the home and domestic instruments” and is an amazing glimpse into early gastronomic history.

The manuscript covers a wide range of culinary material including bread and cakes; meat and sausage; fish; broth; honey; cheese; milk; various sauces; vinegar; beer; and wine (one of the largest sections). There are also passages on the health properties of different foods as well as general recommendations about diet. For example, Isidore repeats Galen’s belief that children, young people, and adult men and women “burn from within themselves, and foods that increase their heat are poison, and they should eat cold things to bring good health. Elderly people, on the contrary, who are sick with cold and phlegm, should eat warm foods and old wine.”¹

There are numerous passages concerning wine. Isidore mentions that “Wine is so called because a drink of it replenishes the veins with blood quickly. It is also called Lyaeus because it loosens our cares.”² (Lyaeus was another name for Bacchus, the god

¹ Page 1, 2nd column, lines 22-23.
² Page 1, 2nd column, lines 30-31.
who frees one from one’s cares through drinking wine.) Isidore says that the “ancients” first called wine “venom,” but after finding a sap that was lethal, “they called that venom and the other wine.”\(^3\) When speaking about wine and health, Isidore cites Jerome (c.347-420) who “wrote that growing girls should not drink wine because of their body’s heat, if they drink it they die.”\(^4\) For this reason, “Roman women...only drink wine on specific ritual days.”\(^5\)

Isidore also discusses different types of wine and their properties: *Mulsum* is a Greek wine that is made by mixing honey into wine; *Oenomelum* is a young wine mixed with honey and stirred vigorously; “*honorarius* is wine given to kings and dignitaries;”\(^6\) “*crucius* is sour wine that slaves drink;”\(^7\) and *Saccatus* is a wine made by mixing water with pomace and then straining it through a bag. He calls pure, unmixed wine, *merenda* after the word for midday because that is when people take naps alone, without anyone else.\(^8\) He also describes the effects of wine fermentation and which wine he likes best:

*Mustum* is wine [taken right from the barrel. It is so called because [there is dirt] and debris mixed in. *Mus* means dirt and *humus* [means the ground]. When *mustum* ferments it breaks the vessels [it is housed in unless] they have a vent. *Roseum* is red wine because a rose is red. *Amineus* is white wine, because it is without the color of cinnabar. *Sucinacius* wine is like the amber stone, of brown color.

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3 Page 1, 2nd column, lines 32-34.
4 Page 1, 2nd column, lines 34-36.
5 Page 1, 2nd column, lines 37-38.
6 Page 2, 1st column, lines 18-19.
7 Page 2, 1st column, lines 22-23.
8 Page 1, 2nd column, lines 41-44, and page 2, 1st column, lines 1-2.
9 The words and letters in square brackets indicate those portions of the manuscript that were cut away when made into a binding. We have been able to fill in the missing portions by comparing our manuscript with other copies of the text.
Limpidus is clear because it looks like water. Turbidus has sediment as if it is mixed with earth. Falernus is so called because it is from the Falernia part of Campania. That is where the best wine comes.

Even today, the importance of wine from Campania is remembered and written about by wine writers such as Jancis Robinson and Jeremy Paterson. “Falernum was the most famous and most highly prized wine of Italy in the Roman period....With a precision which was unusual for the Romans, three distinct zones, or crus, were distinguished.” – The Oxford Companion to Wine, p. 377. Falernian vines were cultivated to grow up trees and on trellises made of willow branches, and the wine it made was dark, probably high in alcoholic content, and able to age for 10 to 20 years.

When writing of bread and cakes, Isidore describes placenta, a flat cake made of spelt flour and so named because it is shaped like a woman’s afterbirth; he tells us about cakes sweetened with honey and that cakes are made by pastry cooks; and that the word for leavening comes from the Greek word for fury, because it cannot be contained.

In the section on meat, there are descriptions of the different ways meat can be cooked, and an explanation of how the name for each cooking method originates from a Greek word. For example, roasting comes from the word for burnt; boiled from the word for water; spiced from the word for salt; lard from the word for home (because it is kept inside the house); grease from the word for ointment; offal for the word for teeth (because you can silence a barking dog by throwing it into their mouth); and meatballs from the word for round. There is also a wonderful passage that states that “Cooking instructors call jus (broth) by the word for law because it is the determining factor in the seasoning of cooking.”

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10 Page 2, 1st column, lines 2-14.
11 Page 1, 1st column, lines 42-44.
I must agree here. A knowledge of how to make good broths is still a fundamental skill in cooking.

Isidore also notes that honey is from the Greek word for bees, but that honeycomb is called by the word for “eaten” because it is not drunk. We read that in ancient times, people believed that honey was formed in dewdrops, and that honey from Sardinia is bitter because the bees there eat wormwood. (The poetic story behind foodstuffs clearly appealed to Isidore.) He also tells us that according to Virgil, honey is “a gift from the air and sky” and that “In India and Arabia they have honey on the branches.”

There is a section on *sicera*, a type of beer that is named after the Hebrew word for juice. Isidore notes that it is also called *ervisia*, after Ceres, “because it is of grain.” (Ceres was the god of grain fields.) To make *caelia*, “the wheat is made wet and set on fire, then it is dried and ground. Then they mix it with juice and it ferments. The taste is harsh and it is inebriating. It is made in the part of Spain where the ground is not fertile to make wine.”

In the penultimate section, Isidore describes different sauces, including the famous *garum*, “a highly regarded sauce destined for the tables of Roman gourmets” — Flandrin & Montanari, *Food: a culinary history*, p. 61. Fish sauces were an important condiment during the classical period. Isidore discusses not only *garum*, but *liquamen*, *salsugo*, and *muria*. All are different sauces made from fermented or salted fish and they were used by classical chefs in different ways and in different proportions. They were also of importance economically. “In the Roman period, fermented and salted fish products were prepared in quantity, especially in the Spanish (later the African) provinces, and extensively transported and traded, especially among urban consumers” — Garnsey, *Food and society in classical antiquity*, p. 16.
At the end, the manuscript provides an overview of ceramic kitchen and tableware, and their early origins. The name for a serving dish is *vas* and the smaller dish is called *vescula*. Crockery is called *fictile* because it is made from the earth and shaped by hand. Isidore then covers other early types of pottery, how they got their names, and how they were made. He also mentions how “the ancients” had devised the *dolium* to hold wine and that *amphora* were made to hold water. Today, archeologists also believe that *dolia* were used as fermentation vats in ancient Rome.

“The renowned encyclopedia of St. Isidore, Bishop of Seville, is the standard authority upon the state of learning and culture at the end of the sixth and beginning of the 7th century. It is divided into twenty books which deal with every kind of subject in heaven and on earth, including agriculture... botany, herbs and spices.” – Simon, *Gastronomica*, 879.

A beautiful piece of gastronomic history, and the earliest document we have ever handled.

II. The second vellum leaf in the bifolium is from the *Sententiae* by Publilius Syrus, the first-century B.C. slave-turned-author. An alphabetical list of aphorisms, the *Sententiae* were popular from antiquity through the Middle Ages and were often incorporated into later texts, making the authorship of individual lines difficult to determine. Our manuscript features entries from the letters M-T, but since each section lacks most of the adages, it is likely that the scribe who copied our portion was working from a fragmentary manuscript. It includes pithy maxims such as “Be slow to accuse and quick to praise” (col. 2, l. 6); “You cannot help raise a child if you are abroad” (col. 1, l. 44); and “Put aside your excuses for no man sins against his will” (col. 2, l. 13). It also includes some misogynist notions like “The woman who marries many is disliked by many” (col. 1, l. 22) and “You know the price of your slave but not of your wife” (col. 2, l. 39).
Publilius Syrus was brought to Rome as a slave in the 1st century B.C. His wit was so pronounced, that he was freed and then educated by his master. In addition to being a writer, he was a famous mime, for which he was awarded by Caesar. Today he is credited with the line “A rolling stone gathers no moss,” made famous by Muddy Waters’ song “Rollin’ Stone” and Bob Dylan’s song “Like a Rolling Stone.” In the Sententiae, the actual line is usually translated to “People who are always moving, with no roots in one place or another, avoid responsibilities and cares.” Another quote from Publilius Syrus that continued into the modern era was the one used by the Edinburgh Review (1802-1929): “When the guilty man is let off the judge stands condemned,” a reminder of the necessity of serious cultural criticism.

Provenance: The name “Abbey de Cercamp” is written upside down in the lower margin on the verso of the first leaf and the recto of the second leaf. When this bifolium was used as a binding, this would have been at the top of the upper and lower boards of the binding. The Cistercian Abbey of Cercamp, in the diocese of Amiens, was founded in 1141 with monks from Pontigny. This manuscript was probably written for the use of the Cistercian monks at this Abbey in the latter part of the 12th century. The Abbey was ransacked in 1415 during Agincourt, but afterwards re-established itself before being converted to stables and a military hospital in the 1630s during the Thirty Years’ War. As was often the case with early manuscript material, this bifolium was later reused to cover a binding at the Abbey, possibly to cover a book of the Abbey’s accounts. No other manuscript or fragment from this Abbey library is known to have survived.

The manuscript next shows up in the collection of André Simon (1877-1970). Simon was a staunch advocate for the history of wine, and was one of the most important collectors
of books on gastronomy in the 20th century. He wrote two bibliographies on wine, one on gastronomy, as well as numerous works on the history of the wine trade and gastronomy in general. The bifolium was sold at Sotheby’s on December 6th, 1993, lot 5 (“from the collection of the late André Simon”), and purchased by Quaritch on behalf of the Schøyen Collection, one of the largest and most important collections of paleography ever formed. It is stitched into a rigid cloth folder and has the Schøyen Collection bookplate and the note “MS1777” on the upper pastedown.

Although there are some defects due to its having once been used as a binding, this manuscript is a lovely, and incredibly early piece of gastronomic writing.

A Tooled Leather Box

2 (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). 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.

15 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.
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 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 aye bien choisy” (I have chosen well) and “Son vouloir 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.¹⁶

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).¹⁷ If the coffret needed to be

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¹⁶ 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.

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*.

There is much mystery and disagreement surrounding *cuir brouilli* and few contemporary recipes survive.¹⁸ 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.”¹⁹ 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.

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*On the Sale of Corsican Wine*

³ (MANUSCRIPT: Wine.) Froncula, Robert de. Magnifico domino suo domino Jacobo d’Appiano caputaneo et defensori populī Pisarum civitatis militique probatissimo Robertus de Froncula inter decretorum. [Probably Pisa, c.1452.]

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¹⁸ Blair, John & Ramsay, Nigel eds., *English medieval industries*, “Cuir brouilli” chapter 10 by Laura Davies, pp. 94-102.
¹⁹ Martinelli, p. 3.
An early manuscript concerning Corsican wine and its taxation. The first line opens with “To the great lord, our lord, Jacobo d’Appiano, captain and defender of the people of the city of Pisa and its military.” The text then goes on to discuss “unam barchetam vini corsici” (a tax on wine from Corsica).

The work was written by the lawyer Robert de Froncula at the request of Jacobo d’Appiano. Corsican wine merchants were charging high tariffs for their imports, and Jacobo d’Appiano claimed that he was only willing to pay what was fair. Froncula cites historical occasions for fair taxation and religious tithing as examples of correct taxation. At one point, he writes “Illustris domine mi quantum video institie zelum religionis quem furorem viam amplecti clemenciam et quid est Cesaris cesari et quod dei deo...” (As far as I can see, it is both a zeal for religion and an act of spite to embrace the old institution to render to Caesar what is Caesars and to God what is God’s.)

According to the Dizionario Biografico degli Italiani, Jacobo was appointed capitano in 1392. This means that the text post-dates 1392, though exactly when, is unclear. At this period, Pisa was a strategic city in the tensions surrounding Milan and Florence; by 1395, the region had become a battle zone. It may be that the Corsican wine merchants were charging higher taxes to deliver their wine in such a dangerous territory, and that Pisa was suffering financially as a result. Perhaps Jacobo was enlisting the help of a neutral attorney to make a judgement concerning the situation or to clarify his rights.

Why this text was copied roughly fifty years later though, is unclear. Since there are successive leaf numbers (foliated 195-199) and a heading on the first leaf of “De Gabellus...”
(both of which are in a near-contemporary hand), it is likely that these five manuscript leaves were originally part of a larger compendium of legal rulings drawn up in the mid-15th century. Such a manuscript could have been used to understand legal precedent in the buying and selling of wine; alternatively, the manuscript could have been prepared for the use of law students.

On the fifth leaf, one can see a watermark depicting a tower. This matches Briquet no. 15909, which dates the paper to 1452 and assigns it to a paper mill in Naples. During the Renaissance, Italians were connoisseurs of fine paper and sourced paper from all over Europe; it wouldn’t have been unusual for a scribe in Pisa to use sheets coming from Naples. Also, considering that Pisa was a city-state until the 16th century, it is likely that their code of law was localized; the primary need for such regulations, would have been within Pisa.

In very good condition.

An Important Renaissance Food Writer
& “One of the Greatest Physicians of the First Half of the 15th Century”


8vo. Woodcut device on title page and final leaf, one woodcut ornamental border with woodcut initials in the text. [78] pp. followed by the final blank leaf e8. 18th-century vellum, gilt red morocco lettering piece on spine, light spotting on binding, clean internally. $15,000.00

The rare FIRST & ONLY EDITION of this study of the dangers of eating rich food, one of Savonarola’s rarest works and lacking from most gastronomic collections. Chapters
cover how to combat the resultant gout medically; the specifics of certain food stuffs and their nutritional properties; and the work of other doctors, especially that of Avicenna, in relation to the healthy diet. Savonarola (c.1384-c.1462) was a well-respected doctor and encyclopedic writer about medicine. He taught at the Universities of Padua and Ferrara and is also remembered as the grandfather of the Dominican reformer and martyr Girolamo Savonarola (1452-98).

On the recto of a² is a lovely, elaborate architectural woodcut border depicting a king, Arabic doctors, musicians, and sphinxes. Interestingly, an almost identical woodcut was used by the printer Lorenzo Rossi in Ferrara for his edition of Francesco Nigri’s *Contio in D. Herculis*, c. 1505. (See Ruth Mortimer’s study of the Hofer collection at Harvard, *Italian 16th Century Books*, no. 434.) One has to look very closely to see the difference between the two woodcuts, but I must say that the cut used in the Savonarola is finer, and in better condition. Also, the one used in Ferrara is the mirror image of the Savonarola woodcut.

According to Sarton, Michele Savonarola “was one of the greatest physicians of the first half of the fifteenth century, and his works may be said to mark the beginning of a wholesome reaction against medical scholasticism.” -- III, p. 1197. When writing about the importance of Savonarola’s contribution to early food history, Ken Albala notes that he was “respected as a professional physician in his day….Like his contemporaries, Savonarola was dependent primarily on Arabic authorities—particularly Avicenna. This Arabist focus colored his opinions sharply in ways that clearly distinguished him from later Hellenists of the sixteenth century who used Greek sources.” – Albala considers Savonarola as one of the key writers on food during “Period I (1470-1530),” the time of “Courtly Dietaries,” and a period shared with Platina. See his *Eating right in the Renaissance*, pp. 26-27.
C. Dispersione tra la Sottà e Medicina, sottà e cura

de sostanza illustrè Princeps e Marchese Nicolò da Este. Su

gnato di Ferrara e, vulturam è appa' pì eccellè philo

tò Marchèl Savonarola Paduano.

C. Qui comincia il primo canto del sermone de la Medicina

e Sottà dove si manifesta la Sottà con tutta sua famiglia,

Leche to coperendo e così cognosco di

ciaro nulla esser cosa che sà al mio grata fa che vi vero è pietoso amò

de amore con effetto legno poter quello dimostrare: e loquale la mète

de buoni così giungere de più una fa.

Imperò illustrè potere curo mio si

gnose zamàd più cè vero e pietoso amor

C. che nella piente cosa più grata nulla

C. sento potere adunante equivato e p effetto legno illo dimostrare.

C. Il papa va grotte mistero che alquanto è alla sua meta in infessa

C. l'altra loco a te ma che coliderà quáto e cara a amare

C. d'un giusto nella sùe appa una fecca di philosopher la felicita hu-

C. mana f mettere: Impo voglioso e sempre infedi à tue vo

C. lontà fattare e adò a tuo ànta molto vedersa fama cu

C. fodrite e là lè a tuoi scrungi chiarato nèraro delibereo cò

C. ogni vulturam è studio di fentire in nella matera delle grotte

C. apia e charamente affaticò effetto e espri rimedii e modi che

C. tener si debbe per il piovede che no vegneno come se venif

C. seno in veilacare quelle. E tò cito son certo vedercar mio curo

C. signore di fidele amore manifesto legno. È per fare cosa più

C. chiara e a te grata più affaticato in certo parlare, sì che

C. la grotta è la medicina; dimandando a quella de modi cè e ri-

C. mettere, circa di cito queston mi poche: dove così leggi deno spe

C. ro la tua illustre signora reciera piacerè affari. È per fare la cosa

C. più affaticovole nel presente fentire in vulturam e cel che

C. più comunè essere fatto è bene quanto più comune è fatto

C. più di tuttama piacere. E seguito il mio coperitura dire:

C. incominciara la grotta come cosa più debita cò d'ego effito

C. e deputo donante a la cattedra medicina con a parlare.
This is a particularly lovely copy with red and blue rubrication in a contemporary hand. After the first several leaves, the hand-painted letters are replaced by woodcut initials. A signature has been crossed out in ink on the title page.

B.ING 1770; OCLC: New York Academy of Medicine, Harvard, National Library of Medicine, College of Physicians of Philadelphia, Houston Academy of Medicine, Yale Medical Library, and six locations outside of the United States. Not in Bitting, Cagle, Oberlé, Paleari Henssler, Pennell, Vicaire, or Westbury.
“The Best Known...Treatment of Herbs Produced during the Middle Ages”
— Thorndike.

5 [ODO.] Macri philosophi de virtutibus herbarum et qualitatis speciebus noviter inventus ac impressus. [Venice: Vitalibus, 10 June 1508.]

4to. Several rubricated initials (primitively done). [49] leaves. Contemporary limp vellum, title in manuscript on spine (probably added later), jaap edges, vellum wrappers a bit browned and warped, some leaves with wormholes repaired (occasionally touching a letter, but sense still clear), foliated in an early hand. $8500.00

An interesting copy of an early and important poem, written about edible plants and their health properties, and put into verse to aid in memorization. The text dates from the 11th or 12th century and although the title page attributes it to Macer, most historians (and OCLC) now identify Odo as the author. This copy is particularly interesting as it includes some early annotations and an early 3-page index in manuscript.

The poem covers seventy-seven different herbs, spices, vegetables, and edible flowers and their effect on health. Included are anise; arugula; borage; cabbage; chamomile; cinnamon; coriander; dill; fennel; garlic; ginger; horseradish; leeks;

20 “The true author of our poem ascribed to Macer is said on the authority of certain manuscripts to have been an Odo of Meung on the Loire, apparently the same town as the birthplace of Jean Clopinel or de Meun, the learned author of the latter portion of The Romance of the Rose. Choulaunt, however, did not regard this as sufficiently proved, and Stadler has recently noted that some manuscripts ascribe the poem to a physician, Odo of Verona; and others to the Cistercian, Odo of Morimont, who died in 1161.” — Thorndike, A History of magic and experimental science, p. 613.
lettuce; marshmallow; mint; nasturtium; nettles; onions; oregano; parsley; parsnip; pepper; poppy; purslane; rose; rosemary; sage; thyme, verbena; violet; watercress; and wormwood (for absinthe). When discussing each plant, Odo describes its healing abilities due to both its nutritional and – what we might think of as – magical properties.

For example, when writing about verbana, after telling how it can dispel a fever, Odo maintains that it also has powers of divination. “If, holding this herb in the hand, you ask the patient, ‘Say, brother, how are you?’ and the patient answers, ‘Well,’ He will live; but if he says ‘Ill,’ there is no hope of safety.”

“The herbal, commonly referred to as the Maer Floridus, was written in Latin hexameter verse and presented the medicinal uses of plants. The rhyming verse aided doctors and apothecaries in memorizing medicinal recipes and treatments, which made the herbal popular among those who practiced medicine during the Middle Ages.” – Hunt Institute website.

The two earliest items in the Hunt collection are their two 12c. manuscript fragments of De virtutibus herbarum.

21 Ibid., as quoted by Thorndike, p. 614. In our copy, this passage appears on the verso of leaf 36, lines 7-9, “Hanc herbam gestando manu si queris ab egro / Dic frater quid agis[?] bene si respo[n]derit eger / Vivet: si male sic spes est sibi nulla salutis.”
“One testimonial to the wide influence Macer had on subsequent medical and botanical commentators is the number of translations of the herbal into vernacular languages and dialects. These appear, in varying forms, in German, French, Danish, Italian, Catalan, Middle Dutch and Middle English. Although the bulk of the material presented in the herbal is borrowed from earlier sources and rendered in a tedious style, the evidence here presented makes it clear that macer Floridus was one important avenue of transmission for ancient medical lore and was one of the most influential works on botanical pharmacy and therapeutics from the 11th century to the Renaissance and after.” – Flood, “The Medieval Herbal Tradition of Macer Floridus,” in Pharmacy in history, vol. 18, no. 2, 1976, p. 65.

When referencing earlier writers, Odo frequently speaks of the “Magi” and their wisdom in plants and things medicinal. Earlier works include those by Hippocrates c.460 - c.370 BC), Pliny (23-79), Dioscorides (c.40-90), Galen (129-c.200/c.216), and Walafrid Strabo (c.808-849), among others.

Our copy has some early manuscript annotations and underlining as well as an added 3-page index in manuscript. The index, which is possibly written in the same early hand as the annotations, includes ninety-three different plants; this is quite interesting as the poem itself only gives section entries for seventy-seven plants.

This copy has one leaf more than what is called for by OCLC. This is because the three-page index begins on the verso of the final printed leaf, and then continues onto the recto and verso of the final, added leaf (49).

In good condition.

¶ OCLC: Harvard, American Museum of Natural History, Clendening History of Medicine, National Library of Medicine, University of Maryland, Hunt Institute, and six locations outside of the United States.
ODI DE
ODIS PATAVINI
Physici ac Medici de Cœnæ
& Prandii Portione
Libri .II.

Publico Senatus Veneti decreto
Cautum est: Nė quis per decem
nium hunc Librum Im-
primere aut Impressum
uendere audac poe/
na in privilegio
contenta.
A Follower of Galen Discusses Meal Time

ODDI, Oddo. *De coenae & prandii portione libri ii*. Venice: [Guilielmi de Fontaneto, 1532].

Small 4to. Elaborate ornamental woodcut border on title page. [69], [3 - blank] pages. Handsome period calf by Courtland Benson, gilt-stamped, blind and gilt fillets, spine in six compartments, spine gilt, outer edge of ornamental border on title page trimmed off by binder’s knife, a few small wormholes in the lower margin (not affecting text), stain on last printed leaf and final two blanks. $4000.00

The rare FIRST EDITION of Oddi’s study of various foods and nutrition. Although primarily focused on the work of Galen, Oddi also comments on the work of Hippocrates and Avicenna as he discusses how meals affect one’s physical and mental health.

Oddo Oddi (1478-1558) was a staunch Galenist who is best remembered for his commentaries on Avicenna. He taught classics at the University of Padua, left to practice medicine in Venice, and then returned to Padua to teach medicine. In addition to being a believer in the humorism, he was also a proponent of medical astrology, that is, of the influence of the planets and stars on a person’s health.

¶ OCLC: Michigan State University and the National Library of Medicine.
Two Important 16th Century Cookbooks
Bound Together


I. STAINDL: 4to. One large woodcut on the title page and one large woodcut in the text. 4 p.l., LII leaves. II. RYFF: 4to. Large woodcut on title page, title page printed in red and black ink, seven woodcuts in the text. 4 p.l., 152 ll. Blind-stamped calf over wooden boards; metal clasps; spine in four compartments with triple fillet around sides of each spine compartment; small hole to center of bottom spine compartment; “kock book” in manuscript to upper spine
compartment; spine slightly faded; beveled boards; paneled blind roll-pattern to boards; biblical scenes blind stamped to outer panel; the titles of both books stamped in gilt (one title to each board) on the frame of the inner panel along with rosettes and turnips; inner panel decorated in various blind-stamped arches, leaves, and buds; small hole to calf of lower board with wooden board showing through. $52,000.00

I. The FIRST EDITION of Balthasar Staindl’s *Ein künstlichs und nutz lichs Kochbüch*, the fourth cookbook published in German. This is a wonderfully fresh copy, bound in the nicest binding I have ever seen on a 16th century cookbook. What is remarkable about the binding, is that the cookbook contents are stamped in gilt on the upper and lower boards. Usually, when I’ve had other beautiful 16th century bindings on cookbooks (whether German or Italian), the design and text stamped into the binding has nothing to do with the content.

(Printed in red and black ink.)
Here the binder proudly proclaims the culinary nature of the two books contained; or, perhaps, the owner of the books who commissioned the binding, felt that gastronomy was a subject worthy of an elegant and ornate binding. In either case, it is simply wonderful.

In the Staindl, there are “279...numbered recipes organized in eight parts: 1. almonds and grapes, 2. pastry with apples, pears, and quinces; 3. pastry with eggs, milk, and vegetables; 4. fish; 5. meat; 6. bakery; 7. conserves and preserves; 8. soups, and an extra chapter titled ‘Unterricht wie man wein gütt behalten soll.’” – Notaker, no. 704.1. According to Notaker, by the year 1700, Staindl’s cookbook had been printed in sixteen different editions.

The beautiful title page woodcut depicts a chef working in his kitchen, with two others helping, one chatting with a man handling game, and another older man looking on. The large woodcut in the text is of a *kellnermeister* working in the cellar.

A fine copy.

¶ OCLC: University of Chicago (the John Hodgkin copy) only. VD16 adds a copy at Wolffenbüttel and Notaker adds a copy at Augsburg. So, a total of three copies are known (outside of ours). Weiss 3683 (noting that Schraemli only had the 1545 edition). Not in Bitting, Cagle, Maggs (Catalogue 645), Oberlé, Pennell, Vicaire, or Simon. Not even present in the great German gastronomy collections of Drexel, Georg, Horn Arndt, or Schraemli.

II. The rare FIRST EDITION of Walther Herman Ryff’s cookbook written to help feed and restore those in bad health. Cookbooks devoted to recipes written to help patients convalesce are extremely rare at this period, though they become more common in the 19th century. They also form an important part of any gastronomy collection; in fact, the copy described by Vicaire, was the one owned by Baron Pichon, the greatest French gastronomy collector of the 19th century.
“Ryff gives nutritional advice and recipes against anxiety, melancholy, fevers, lunacy, and the plague, recommending the use of ivory, corals, sea pearls, and sandalwood. The *regimen* contains recipes for meat dishes, chicken soup, the preparation of pumpkins, fruit, and various beverages including wine and herbal infusions. The last two sections deal with diet during pregnancy and the miraculous effects of guaiac, used as a treatment for syphilis.” – Detlev Auvermann writing in the Quaritch, catalogue 1276, item 142 (for the second edition).

Ryff (d. 1548) first trained as an apothecary’s apprentice in Güstrow, Mecklenburg, before moving to Strasbourg where he was municipal physician. He wrote textbooks on distilling, anatomy, and surgery and was the author of the first German anatomy. Although described by some as a compiler and plagiarist, much of his work was original and his books succeeded in reaching, and influencing, a wide audience. “Ryff belonged to those men, who taught scientific topics in a popular manner, and whose books, mostly printed by businesslike publishers, were widely influential amongst doctors. His books enabled patients to treat themselves” (translated from Benzing).

The title page woodcut is especially striking as it is printed in red and black ink and depicts a busy kitchen with a cooking fireplace. In the foreground is an old man who is being spoken to by an older woman. In the background are two bedroom alcoves where people in bed are being served food and being cared for. The woodcuts in the text depict a mother
and her children at a bedside, with a doctor, offering a drink to someone sick in bed; and various apparatus for the sick room and herbs.

In fine condition.

¶ Drexel 4; Georg 55; Notaker 706; OCLC: University of California (Los Angeles), New York Academy of Medicine, National Library of Medicine, University of Minnesota, University of Wisconsin, and five locations outside of the United States; Vicaire cols. 763-64; an Weiss 330.

An Americanum & One of the Earliest Books on Fish; Bound by Charles Lewis

8 GIOVIO, Paolo. Libro...de’ pesci Romani. Venice: Gualtieri, 1560.

4to. Large woodcut vignette on title page, historiated woodcut initials in the text. 197, [1] pp. Early 19th-century decorative straight-grained brown morocco, spine richly gilt, three leaves with unimportant marginal spotting, lacking the final blank. $6500.00

The FIRST EDITION in Italian of De romanis piscibus libellus (first ed.: 1524), translated from the Latin by Carlo Zancaruolo. A study of the types of fish eaten by Romans, beyond being an important work in ichthyology, the work is an important contribution to culinary history as well as our understanding of Roman life and customs. The various species of fish described are primarily those to be found in the waters around Italy and in the Tiber River and the marshes around Rome. Giovio also provides methods of preparation and their various nutritive and health properties (with much reference to Galen).

Interestingly, the work is also an Americanum. In the section about sturgeon (chapter 4), Giovio describes how when Spanish and Portuguese explorers were crossing immense oceans to find the New World, they came to the Canary Islands and
found excellent sturgeon fishing there (p. 63). See also *European Americana*, vol. I, p. 28 (referring to the first edition) and p. 94 (for our edition).

Paolo Giovio (1483-1552) was a native of Como who began his studies in history and later went to Padua to study medicine. In 1511, he received his medical degree and in 1513, set up practice in Rome and began to write historical essays. In 1517, he was appointed personal physician to Cardinal Giuliano di Giuliano de' Medici, the future pope Clement VII. After living in Rome for nearly thirty years, he returned to Como and built his *Museo*, a collection of portraits and antiquities which included early items from the New World. In addition to his reference to explorers and the New World in the *Libro de’ pesci*, Giovio's interest in the New World also shows up in his works on the Italian Wars where he refers to Columbus' discoveries of gold and silver and his encounter with cannibals (see Clough's *The European Out thrust and Encounter: The First Phase c. 1400-1700*).

The binding is by Charles Lewis (1786-1836) one of the most famous London bookbinders of his time. Lewis' blind stamp appears at the bottom of the lower pastedown.

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**Dello Sturione.**

*Cap. 4.*

Di tutti i pesci, che si pongono alle tueole più sìntuose, niunue nè in tutto'l mare, ò fiumi, che sia piu grande, ò più favorito dello Sturione. Et certo è, che in questa età egli è sempre stato tenuto per tutto il mondo in sommo pregio, & gran de honore. Nasce nel mare, ma ne fiumi diuien molto raro: perciòche col ber l'acque dolci sin'ingrafla, & si faglia quel acetofo sapore, che apprende nel mare.

*Entra*
A very good copy in a handsome binding. Lacking the final blank leaf BB⁺.
¶ B.IN.G. 954; Oberlé 763; OCLC: Harvard, Huntington, McGill, New York Public Library, University of California (Berkeley), University of Illinois, University of Pennsylvania, Yale, and eleven locations in Europe. Not in Bitting, Cagle, Simon, or Vicaire.

From the Library of Rudolf Virchow, “The Father of Modern Pathology”


Small 8vo. Title page printed in red and black ink, one large woodcut initial, woodcut tailpiece, woodcut printer’s device on the verso of the final leaf. 3 p.l., 80, [3], [1 - blank], [1] ll. Handsome period half-calf by Courtland Benson using 17th-century calf over 17th-century pastepaper boards, spine gilt in five compartments, occasional spotting and faint marginal dampstaining.

The FIRST & ONLY EDITION of Pictorius’ study of nutrition and diet, with details on how to achieve a long and healthy life. It is interesting to note that the first book ever published in Mülhausen came out one year earlier and it was Pictorius’ Bäderbuch, a work on therapeutic bathing.

The first chapter discusses what health is, and how necessary it is to everyone. This is then followed by a brief section on the way in which the air affects one’s health (e.g. air’s circulation, its temperature, the air to be found in the countryside, the wind in summer, how turbulent air affects health, and so on).

The third chapter is by far the largest and most important section in the book. Entitled “Speyß und Tranck,” or Food
and Drink, it is mostly a discussion of different foodstuffs, how and when they should be prepared, their various health properties, and what classical writers had to say about them. The chapter begins with bread (covering everything from its smell to what Galen and Avicenna wrote about bread), and then continues with a section on meats in general and how they should be prepared (for example, in the winter one should cook meat with spices). There then follow descriptions of specific meats and offal (including a reference to how Jewish people handle their meats). Some of the meats include pork; lamb; mutton; veal; venison; wild boar; bear; and a small type of hare called killin. For offal, there are sections on the head; brain; tongue; throat; heart; lung; stomach; liver (with a special entry for wolves’ liver); spleen; kidneys; feet; blood; and fat. Then there is a section on cow milk; human milk; sheep milk; cheese; butter; eggs; chicken and other birds; salt; honey; sugar; mustard; vinegar; olive oil; and various fish including barbel, pike, gold fish, eel, bullheads, salmon, carp, herring, and nase (a migratory silver river fish that is common in Europe).

Still within chapter three, there then follows a lengthy section on spices, fruits, and vegetables. Some of the entries include those for pepper; nutmeg; saffron; sage; clove; cardamom; capers; cherries; melons; mulberries; bitter orange; figs; dates; hazelnuts; almonds and bitter almonds; pistachios; acorns; lemons; peas; chives; garlic; Brussels sprouts; arugula; and watercress.

Almost all of the section on drinks is devoted to wine (15 of the 18 pages). According to Pictorius, the best wine (“Der best weyn”) has a beautiful yellow color (“ein schöne gelbe farb hat”) and is drunk neither too old nor too young (“der nit zū alt / nit zū neüw”). There is a passage where wine is referred to as the blood of the earth (“dañ geblůt deß erdtrichs”) as well as sections on red wine (with a note that if old people drink old red wine, it will make them
Eingangsfrucht
bare ordnung/gegenwirctige
gesundheit zu erhalten / und zu-
fünftige Krankheit zu vermeiden / aus
den hocherfaren arzten / Hippocrates/
Gelone / Avicenna / und anderen / nach
den sechs dingen so die arzt der / nicht nat-
ürlichen ding neisent / durch Georgium
Pectorum / der arzney Doctorn / und bey
der Reyslerlichen regierung in o-
der Elsäß bestellten Phys-
sicum mit fleiß zus-
sammen ge-
ordnet.

(Printed in red and black ink.)
melancholic); sweet wine; and how to make a “Räppis Weyn” (a not very good sweet wine). In addition to wines made from grapes, there is also a recipe for a wine made with wormwood (which would make absinthe) and a wine made with “Juden kirsi.” “Jewish cherries” were a fruit that grew within a lantern-like pouch (the calyx) that was the color and shape of a hat that many Jews were required to wear in the Middle Ages. The fruit is a wild gooseberry and in American English, it is usually called a Chinese Lantern. When discussing wine, Pictorius refers to the works of Galen, Celsus, Discorides, and, not surprisingly, Arnaldus de Villanova (here called “Arnaldus Catalanus”).

Chapter four is on activity and rest (for example, concerning exercise after eating); five is on sleep and wakefulness; chapter six on what comes out of the body (shit, vomit, the blood from one’s nose, when to purge); and the final chapter is on chance and how it affects health.

Thorndike notes that Pictorius (c.1500-1569) “provides a good example of the continuance in the sixteenth century of the interest in medieval works of science and medicine, and of the taste for the curious and marvelous, the occult and superstitious, which marked that century” — *History of magic and experimental science*, vol. VI, p. 399. Thorndike goes on to note that Pictorius’ “own medical compositions and his editing of past authors of note indicate that he had his place in the learning and thought of the sixteenth century and is in certain respects representative of it” — ibid., p. 401.

Pictorius was “born in Villingen in the Black forest in 1500, [and] was teacher in Freiburg where he later studied medicine. He settled in Ensisheim in Alsatia as a physician where he died in 1569. He wrote a number of books opposing heresy and quackery between 1549 and his death.” — Hirsch, *Biographisches Lexikon der hervorragenden Ärzte*, IV, p. 564. Pictorius is also remembered for his popular medical tracts on subjects such as spas, obstetrics, the plague, and witchcraft.
The work begins with a 3-page dedication to Anna Paungartnerin, a “well-born” woman who Pictorius held in great esteem. While singing her praises, he quotes from classical authors on the subject of gratitude (e.g. Xenophon, Cicero, & Seneca).

With the woodcut bookplate of Rudolf Virchow on the upper pastedown and an early inked round library stamp on the verso of the title page.

In very good condition.

¶ OCLC: Yale, National Library of Medicine, and two locations in Germany.

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). $7750.00

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 the plague and gynecology.

A handsome copy.

Montesquieu, *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.
Item 11, Cervio
**The First Book Devoted to Carving**


4to. Woodcut device on title page, woodcut historiated initials, two full-page woodcuts, one large folding woodcut. [4], 44 ll. Late 17th- early 18th - century woodblock printed decorative boards, some wear to spine, light occasional spotting, some leaves with expert paper repair (not affecting text). $15,000.00

FIRST EDITION. Cervio’s *Il Trinciante* is the earliest known book solely devoted to carving and the art of serving. Sections discuss the correct manner for carving all sorts of meat, fish, game, and fruits and the chapter on household matters concludes with a short piece on the carving tools designed by Fusoritto da Narni, author of at least a portion of the work. These are depicted in detail on the folding plate.

The work also contains much on the manners and protocol for receiving a pope, king, or prince. Passages cover everything from setting up a kitchen for the private chef of a visiting dignitary to the stocking of the cellars on such occasions.

Fusoritto da Narni was, in this period, *trinciante* to Cardinal Alessandro Mont’alto whose uncle Felice Peretti (Sixtus V) was pope from 1585-1590. It is probable that the elaborate banquets described are ones in which Narni officiated.

A good copy of an important work.

¶ B.IN.G. 454; Cagle 1120; Drexel 234; Georg 20; OCLC: New York Academy of Medicine, University of Iowa, University of Chicago, Indiana University, Harvard, University of Pennsylvania, Gunston Hall Plantation, (VA), Case Western University, and nine locations in Europe; Paleri Henssler p. 178; Vicaire col. 159; Westbury pp. 45-46. Not in Bitting or Maggs.
Item 11, Cervio
Item 11, Cervio
The Earliest Monograph on Chilled Wine & Cold Beverages, Bound in a Lovely Contemporary Binding


8vo. Title within an elaborate woodcut architectural border, one full page woodcut in the text, woodcut initials, and a woodcut printer’s device on final page. 38 p.l., 303, [i] pp. Ornate contemporary limp vellum, some restorations to the corners and edges of the boards. $15,000.00

The FIRST EDITION of this rare Cesena imprint, the first monograph on the harmful effects of the use of ice for cooling beverages, especially wine. Andre Simon, when writing about Masini in his bibliography of early wine books, described the work as “Le plus complet des traités sur les bienfaits et méfaits de la glace employée pour rafraîchir ou frapper le vin et autres boissons” (Bibliotheca Bacchica, no. 440).

Masini’s theories reflected those of his time, “when the members of the medical faculties of Europe were almost unanimous in their condemnation of the growing practice among the rich and fashionable of drinking their wine, water and sweet beverages chilled with snow” (David, Harvest of the cold months, p. 6). Masini begins with a discussion of the humoral theories of Galen and Avicenna, and then criticizes the drinking of excessively cold drinks, saying that they can be damaging to the body. For Masini, the damage occurs because extremely cold drinks, such as wine, can penetrate into the blood and lead to coagulation, and even sudden death. He also explains how the pleasure of swallowing a cold drink is but brief, and is only caused by the numbed sense of taste in the tongue.

22 In Seville in 1571, Nicolas Monardes published his Libro de la nieve, a discussion of the use of ice and snow in the treatment of various illnesses. Although it wasn’t the focus of the work, it did include a small section on chilling beverages.
For Masini, drinks should either not be chilled, or only in moderation. Towards this end, and to improve the enjoyment of wine, on page 83, he provides an illustration of a wine-cooling apparatus of his own design. Made up of two parts, the lower half is a thick-walled goblet that holds the wine. The upper half is a bell-shaped container holding cold water which, through a series of holes, creates a vacuum while releasing water through the thick walls of the lower, wine-containing goblet.

Masini was a native of Cesena and much celebrated as a medical practitioner. In fact, Pope Clement VIII tried to appoint Masini as his personal physician, but Masini declined. He was also very much aware of the cultural life of his time. He is mentioned by Vasari in his Life of Raphael, where he mentions that Masini supplied him with documentation on Raphael and is as much “a genuine admirer of our arts as he is distinguished in every other particular.”

On pp. 81-82 is a remarkable digression on the great advances recently made in all the arts and sciences, mentioning inventions in the fields of naval and military engineering, as well as “that marvelous art of printing books.” Masini goes on to state that in the arts antiquity is surpassed by modern artists, “as is evident when the sculptures of Michelangelo are compared with those of the ancients — including Lysippus, Pheidias, Praxiteles, Polycleitus, and Alcamenes, all of whom excelled in the genre, according to Pliny.” After a few more laudatory comments about Michelangelo, Masini goes on in the same vein about the artistry of Benvenuto Cellini and Andrea del Sarto, the anatomical work of Vesalius, and the pharmacological work of Mattioli.

Masini ends the digression with, “I pass over the other marvelous inventions of our age, for if I wished to enumerate them all, this entire book would not be sufficient.” (It should be mentioned, incidentally, that Masini’s book was unknown to Steinmann & Wittkower who do not cite it in their Michelangelo bibliographie: 1510-1926.)
The preface is by the philosopher, astronomer, humanist, and also a native of Cesena, Jacopo Mazzoni (1548-1598). The prefatory matter includes laudatory verses by Lorenzo Frizzioli and Camillo Antenti, including a poem by the former about the cooling of wine with snow. This is followed by a remarkably detailed 60-page index.

A note regarding the binding: bound in contemporary limp vellum, the front cover is illustrated with the ornately drawn arms of the Abbot Guidi di Bagno. Below the coat of arms, is an inscription to the Abbot within an ornate cartouche. The title is in manuscript on the spine.

A lovely copy.

|| Adams M-838; B.IN.G. 1259; Bitting p. 313; Durling 2982; OCLC: Library of Congress, California State University (Fresno); University of California (Los Angeles), New York Public Library, Yale, Folger Library, and the National Library of Medicine (incomplete), as well as twelve locations outside of the United States; Paleari-Hennsler p. 475; Simon Vinaria p. 195, Bacchica II, 440, Gastronomica 1012 — “A well-written treatise setting out the chief arguments for and against the use of ice to cool wine and other beverages;” Vicaire col. 572. Not in Cagle, Fritsch, or Oberlé.

A 16th Century Manuscript of Home Remedies & Domestic Recipes

13 (MANUSCRIPT: Italian medical and domestic recipes.) Secreto utilisso. Last quarter of the 16th century.

15.7cm x 11.5cm. [7], [4 - blank], [1], [8 - blank] pp. 18th-century pastepaper wrappers, some leaves spotted and stained. $3500.00

A CHARMING little manuscript of twelve Italian medical and domestic recipes, written in a single legible italic hand.
Several concern beauty and women’s health, including a “Rare liquid to make face and hands beautiful” (using white lilies and white sandalwood; the author notes that “it is for all people”); a recipe “To wash away scars and marks on the face” (pig’s fat, turpentine, and anise liqueur, with a ground up piece of “stone from a fortress”); “To make small boils go away;” “Topical unguent for sunburns that leave marks;” and “How to know if a woman can be impregnated” (involving drinking quail broth, taking a hot bath, and seeing whether or not the woman becomes sick). One recipe is for a nursing mother: “To make and multiply the mother’s milk.”

*Put old fennel leaves, and let them soak in a container of water and the woman should drink it for a meal, and she should take walks more often to make milk very well, and then continue when she begins her menstrual cycle and this should be very good for her health.*

Other medical recipes relate to wounds and include “To fix wounds caused by being beaten with wood or stone” (making a poultice out of the juice of the hairy babasso herb mixed with white wine) and “Liquid for healing all kinds of wounds, which each person needs to always have in their home, its ingredients being cheap and easy to obtain, and which has sacred virtues.”

*Take a quantity of new yellow wax, and melt it over a fire in a new pot, and when it has melted toss it into a foreign or Greek or other white wine, and then add in some boiled tomato juice, and mix it well. Then take that solution and put it over a fire and mix it very well until it is all incorporated. Put it in a glass jar and distill, for eight hours add little by little, and at the end add a lot. Above all pay attention to the joints of the vessel you store it in, make sure they are strong and the top is tightened. When the solution gets hard add a little water to the jar and mix it very well. Don’t keep it where it is unable to breath or in a hot place or near a fire. This has many uses and is easy to keep soft.*
The next part of the recipe is interesting as it also helps in dating the manuscript:

*This topical miraculous liquid will heal all kinds of wounds, and it has been used by many experts that saw it in use by M. Lionello Pio da Carpi in Venice in the year 1578, he used it for a stab wound on the instep of his foot, which is very dangerous. If not for this liquid, the great man would not have lived.*

There are also a few recipes for domestic chores: “Secret to be used for washing of stained draperies;” “To make a liquid that sends away every dye and stain of the seas;” and “For fixing bruises or dents in stone.”

The paper’s watermark is of a bird very similar to that in Briquet no. 12209 (Venice 1579, Rome 1580, & Fabriano 1565) and no. 12210 (Syracuse 1591).

It should be noted that although the manuscript is in Italian, there are also words that are in the Corsican dialect.

The manuscript comes with a translation of the recipes.

*The Greatly Enlarged Second Edition, with a Section on Wine Appearing for the First Time*


4to. 4 p.l., 8o, 79-174, 173-233, [1 - blank] pp. (Without the final blank leaf, Hh4). Later speckled calf, triple gilt-filet and blind roll pattern around sides, gilt florets in the corners, spine richly gilt, red morocco lettering piece on spine, edges gilt, gilt dentelles, marbled endpapers, a light stain in the upper edge of several leaves in the middle of the book, one small stain on page 141. $5000.00
The greatly expanded Second Edition (and the first edition as a separate publication), of the work which came to be known by its subtitle as *The English housewife*. Gervase Markham (c.1568-1637) was an English poet and prolific author of books on domestic and rural economy in 17th century England, and the *English housewife* is arguably one of his most influential works. It has been described as “the most comprehensive, the most practical, and the most readable of the many books of instruction for women in the early seventeenth century” and is noted for beginning a new era in English cookery.

“Markham’s book is much more highly organised than most earlier English cookery books, in which the recipes were generally jumbled together haphazardly, with no apparent rhyme or reason. But his organising principle is very different also from what was to become the standard pattern of French cookery books. Rather than dealing successively with different categories of meat or fish, Markham’s chapters are arranged according to methods of cooking. First come salads and ‘fricassee’s’, then boiled meats and soups... next roasting and grilling, followed by baked meats and pies, and finally ‘Banqueting and made dishes with other conceits and secrets.’”

The *English housewife* was first published as the second of two books in *Countrey contentments* (London: 1615). The first book, which dealt largely with equestrianism, wasn’t as successful as *The English housewife*, which saw more than fifteen additional editions in the 17th century alone. On the title page, it is noted that this edition is “much augmented, purged and made most profitable and necessarie for all men.” According to Notaker, in the first edition, the cookery section was only 35-pages long; in our edition, it has been expanded to 97 pages.

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25 *Printed cookbooks in Europe, 1470-1700*, no. 518.
COVNTREY
Contentments,
OR
The English Husband.

CONTAINING
The inward and outward Vertues which ought to be in a compleate Woman.

As her skill in Physicke, Surgerie, Extraction of Oyles, Banqueting-Ruffe, Ordering of great Feasts,
Preferring of all sorts of Wines, Conceited Secrets,
Distillations, Perfumes, ordering of Wooll, Hempe, Flax,
making Cloth, Dying, the knowledge of Dayries,
office of Malting, Oats, their excellent uses
in a Family, Brewing, Baking, and all
other things belonging to
an Household.

A Worke generally approved, and now much augmented, purged
and made most profitable and necessarie for all men, and De-
dicated to the Honour of the Noble House of Exeter,
and the generall good of this Kingdome.

By G. M.

Printed at London by I.B, for R. Jackson, and are to be sold at his shop
neere Fleet-streete Conduit. 1627.
Countrey contentments, or the English huswife is organized into seven chapters. The first has a running title of “The English Houswifes House-hold Physicke” and provides health recommendations and remedies for more than 150 ailments and situations. Some of these include “Against heate in the Liver;” “For diseases in the Heart;” “For Drunkennesse;” and “For the Headach” (take rosewater, camomile, “worme milke,” and wine vinegar, stir it well and heat over coals, take two pieces of rose cake and sop up the mixture, sprinkle nutmeg on top, take each piece and bind them to your temples, then lay down to rest).

The next chapter is “The English House-wifes Skill in Cookery.” This section includes more than 100 recipes, including “The best Pancake” (made with cloves, mace, cinnamon, and nutmeg, served with sugar on top); “A Blood Pudding;” “To make an excellent Olepotrice” (a type of rich stew); “To stew a Trout;” “Of the toasting of Mutton;” “To bake an Oliepeyc;” “A Pipin Tart;” and “To mak the best March Pane.”

This second edition also has an 11-page part on wine, printed here for the first time. Some of the subjects cover “The ordering, preserving and helping of all sorts of Wines, and first of the choice of sweet Wines;” “To make Muskadine, and give it a Flauer;” “To make a white Bastard” (a type of sweet wine from Spain or Portugal that was popular in the 16th and 17th centuries in England); “To make Malmsey;” “How to order Renish wine;” “To remedy Claret wine that hath lost the Colour;” and so on. The wines of Bordeaux (“Burdeaux”) are mentioned as well as wines from Portugal, Spain, the Canary Islands, Italy, and Greece. Interestingly, there is a page containing six woodcuts to identify wine gaugers’ marks specific to different wine barrels as well as instructions on using the wine gaugers’ rod (to measure the volume of wine barrels).

Other chapters cover distillation; the making of perfumes; dying wool, flax, and hemp; the making of malt and beer (including “ordinary Beere,” “March beere,” ale, perry, and cider); the baking of bread; and dairying.

[ 46 ]
To make a Quelquechose

To make a Quelquechose, which is a mixture of many things together; take the Eggs and breake them, and do away the one halfe of the Whites, and after they are beaten put to them a good quanitie of sweete Creame, Currants, Cinamon, Cloves, Mace, Salt, and a little Ginger, Spinage, Endive, and Marigold flowers grossely chopt, and beate them all very well together; then take Pigg Pettitoes [pig’s feet] slic’t, and grossely chopt, and mixe them with the eggs, and with your hand stirre them exceeding well together; then put sweet butter in your frying pan, and being melted, put in all the rest, and frie it browne without burning, ever and anon turning it till it be fried enough; then dish it up upon a flat Plate, and cover it with Sugar, and so serve it forth. Only herein is to be observed, that your Pettitoes must be very well boyled before you put them into the frycase.

And in this manner as you make this Quelquechose, so you may make any other, whether it be of flesh, smal birds, sweet roots, oisters, muskels, cockles, giblets, lemons, oranges, or any fruit, pulse; or other sallet herbe whatsoever; of which to speake severally were a labour infinite, because they vary with mens opinions. Only the composition and worke is no other then this before prescribed; and who can doe these, neede no instruction for the rest. And thus much for Sallets and Frycases.

Item 14, Markham, Countrie contentments, London, 1623, p. 67
The first line of page 119 has been crossed out in a contemporary hand as it is a repetition of the last line of the preceding page. This printer’s error is conceivable as the error occurs at the transition from one signature to the next (specifically Q to R). With one early annotation on page 105.

Note: there are the following misprinted pages: 205 as “502;” 222 as “2;” 223 as “23;” 227 as “27;” 229 as “329;” and 233 as “133.”

A very good copy in a handsome later binding. This is the Rothamsted Library copy with its shelfmark on the verso of the upper free endpaper.


*From Salt to Rebellion;*  
The Only Complete Copy Known?


Small 4to. Woodcut title page device and woodcut initials. 44, [4], 45-78 pp. followed by a final blank leaf. Half-calf over marbled boards in the style of the period by Trevor Lloyd, red morocco lettering piece on spine, spine gilt, raised bands, margins cut close affecting some page numbers, spots to a couple leaves, stab holes through the inner margins suggesting that it was once stitched together in wrappers.  $1500.00

The extremely rare FIRST & ONLY EDITION of this set of regulations governing the sale and distribution of salt.
EDICT DU ROY,
PORTANT CREATION
EN TILTRE D'OFFICE
deux Conseillers Lieutenans, &
deux Gardes Controleurs des
grandes & petites mesures en cha-
cun Grenier à Sel de France.

Vérifié en la Chambre des Comptes, & Cour
des Aydes à Paris.

A PARIS,
Chez Fed. Morel, & P. Mettayer,
Imprimeurs ordinaires du Roy.
M. DC XXIII.
Avec Privilege de sa Majesté.
Since the mid-14th century, a salt tax, or *gabelle*, was levied on all French citizens. It was very much despised and, yet, with the exception of the years 1790-1806 and a brief period during the Second Republic, it continued up until 1945.

Every person above the age of eight had to purchase a quantity of salt, which couldn’t be used for salted products (such as cod). If the salt was not purchased, the person faced fines, imprisonment, and even death. Each region in France had a *Gre-nier à sel* (a salt granary), where the salt was collected at a fixed price and then sold at an inflated price. This was all controlled by the Crown as a means of revenue and, not surprisingly, put an unfair burden on the peasants and lower classes with lower rates, or exemptions, for the upper classes and wealthy.

"After 1286 Philippe realized that the monopoly system of the counts of Provence was exactly what he needed himself.... Even the name of the salt tax suggested a programme of coercion and the application of the law of the strongest: *gabelle* derives from a German word meaning ‘tribute.’ No tax was ever levied more arbitrarily, brought with it so many abuses, or aroused so much anger and rebellion.... This tax was one of the chief causes of the French Revolution, and when the *États généraux* met all three Estates were at one in demanding its abolition....” — Toussaint-Samat, *History of food*, p. 468.

The current work is an extremely rare printing of the early regulations around salt in France. Sections discuss who is allowed to sell salt; how the salt tax is collected; different amounts to be sold; the price of salt; and the means of salt’s distribution. The format of the work is that of a handbook, which would help explain its extreme rarity today.

A wonderful glimpse into the workings of one of the most influential food taxes in history.

¶ OCLC lists one copy only (incomplete and at the Bibliothèque Sainte-Geneviève). Not in the Bibliothèque nationale de France nor the usual gastronomic bibliographies.
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.

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 pains they have been brought to the place of cure, yet have I seen 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 Ox,” 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 pre-cepts 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 & Willbraham, 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.

*The Most Interesting and Mysterious of All Carving Books*

17 (MANUSCRIPT & engravings.) [Vontet, Jacques.] La Methode de trancher aloüetes Bequefis, et ortolans avec toute sorte d’autres petits oyseaux. [Lyon or Paris, c.1647-1650.] With: [Vontet, Jacques.] N° 1. Au Lecteur Ce n’est pas sans Raison que les plus grands personnages de L’Europe se servent d’Escuyer tranchant.[Lyon or Paris, c.1647-1650.]

I. 26.3cm x 18.2cm. Forty-eight engravings and twenty-four pages of manuscript on [45] II. Contemporary speckled calf, spine richly gilt in six compartments, edges of boards with a gilt roll pattern, edges speckled in orange and green, corner of first leaf torn off at an early date (not affecting image), unimportant occasional faint spotting, five leaves with light marginal dampstaining not affecting text or image. II. 23.4cm x 18.6cm. Forty-one engravings and twenty-seven
No carving book has excited as much interest or fascination as that of Jacques Vontet. Jacques Vontet was a 17th-century Swiss Escuyer tranchant (carving squire) from Fribourg who traveled through Europe to important households to teach his carving methods. To aid him in his pedagogic mission, he brought along suites of engravings to illustrate the steps that would be taken by his students. His instructions were written out in manuscript, usually on the verso of the engravings themselves, and it is assumed that this writing occurred during Vontet’s instruction, though it has never been proven, nor is it known if these instructions were written by Vontet himself, or by his students.

The peripatetic nature of Vontet’s teaching method resulted in every copy of his carving book being different, or, we could also argue, it resulted in every copy being unique, and yet each was representative of the household it was made for.
La manière

De trancher la poule Boulée, ou chapon roti.

La poule Boulée est de très bonne saveur et de fort bonne nourriture plus propre pour les jeunes. Gens que le chapon a causé quelle ne communiqué pas dans de chaleur, on la tranche de deux facons on lait. S'elle est trop cuite dans le plat, on la sort de même facon que le chapon, et on la tranche selon que montre la figure, selon laquelle on peut aussi trancher un chapon roti.

Item 17, Vontet, copy I
La maniere de trancher,
La poule Bouillie
ou Napon Rossy
La Poule

Poule de bon nom
Bon de fort bonne nourriture
Plutot propre pour l'eyeu gent
Que le NYapon, accote quelle ne com
menque phys tant de chaleur que le
Napon, on la tranche de deux faveur
En lair ou eul elle est trop cuite
Dans le plat on la fort de matne
Fagon que le chapon et on la tranche
Fagon que monte la figure, selon laquelle
Son plus auflit trancher un chapon Rossy
Item 17, Vontet, copy I
Leaf of engravings illustrating the manuscript section
“La façon de trancher et partager / En deux ou en quatre partie les / les [sic.] précédens oyseaux, Et volailles.”

(The dashed lines indicate the plate mark.)
Item 17, Vontet, copy II

Leaf of engravings illustrating the manuscript section

“La façon de Trancher / Et de partager en deux / ou en quatre parties, les / Précédents oiseaux et / Volailles.”

(The dashed lines indicate the plate mark.)
In the copies I have had studied,\textsuperscript{26} we see a variation in the engravings included, in their placement in the book, and even on the page. The spelling, syntax, and even in some cases, the content of the instructions varies, and, I would argue, so does the hand writing the manuscript. Such variation can be seen in the two copies presented here.

During Vontet’s time, the role of the \textit{écuyer-tranchant} was a noble one, dating back to the Middle Ages. \textit{L’écuyer}, or squire, was responsible for the lord’s horses, armor, and swords, and was himself well-versed in blade use. He accompanied his lord everywhere, including to war, and as an \textit{écuyer-tranchant}, was responsible for the meat service at the table, including knowing who should get what cuts of meat and how the meat should be sliced. In this sense, his role was not so unlike that of the \textit{Mâitre d’Hôtel}, and at times he even had his own \textit{brigade}, or staff, to help him.

At the end of his life Vontet retired to Lyon but his work continued to greatly influence French identity as it pertains to the art of the table. This can be seen by the continued use of Vontet’s engravings in the 18\textsuperscript{th} century by Pierre Petit, and then later in the 19\textsuperscript{th} century, when Grimod de la Reynière used them as his source for the carving methods and plates included in his \textit{Manuel des Amphitryons} (1808).

My purpose in presenting these two copies together is to encourage an institution, or individual, to keep them together to allow for more careful research to unlock the mystery around Vontet and his manuscripts. There is much that has remained speculative due to the rarity of copies and the fact that no institution has more than one in their possession.

\textsuperscript{26} I have been able to examine five different copies to date: one I had several years ago; the two copies offered here; the copy at the National Library of Medicine; the one at the Biblioteka Jagiellonska (via the web); and that belonging to the École nationale supérieure de Beaux-Arts de Paris (reproduced in its entirety in photographic reproduction).
Item 17, Vontet, manuscript I
This is an opportunity for the discussion around Vontet and his wonderful carving books to move forward.

¶ OCLC records copies at the Lilly Library, National Library of Medicine, and three locations in Europe.

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


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.
THE GARDEN OF EDEN.

An accurate Description of all Flowers and Fruits now growing in England, with particular Rules how to advance their Nature and Growth, as well in Seeds and Herbs, as the secret ordering of Trees and Plants.

By that learned and great Observer,
Sir HUGH PLAT, Knight.

The Fifth Edition.

LONDON,
Printed for William Leake, at the Crown in Fleet Street betwixt the two Temple Gates.
1660.
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; leaks; 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.27

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 above-mentioned 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 boke 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
THE SECOND PART
OF THE
GARDEN of EDEN.
OR
An accurate Description of all
Flowers and Fruits growing in
ENGLAND;
WITH
Particular Rules how to advance their
Nature and Growth, as well in Seeds
and Herbs, as the secret ordering of
Trees and Plants.

By that Learned and great Observer,
Sir HUGH PLAT Knight.

Never before Printed.

LONDON Printed for William Leak,
at the Crown in Fleetstreet betwixt
the two Temple-Gates. 1660.
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 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 French-men 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 Shakespear’s Merchant of Venice, which William Leake had published in 1652. Both are in very good condition.
The Extremely Rare First Edition of an Important Baroque Carving Book

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 mid-air, 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.

“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 (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 Stämpoien, 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.
De Cierlycke
VOORSNYDINGE
Aller
TAFEL GERECHTEN

t'Amsterdam, by Hieronymus Sweerts, op de Cingel, by Jan-Roompoorts Toren, A. 1664.
The Most Complete Picture of 17th-Century French Gastronomy


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
L'ESCOLE PARFAITE DES OFFICIERS DE BOVCHE,

CONTENANT
Le Vray Maistre-d'Hositel
Le Grand Escuyer-Tranchant.
Le Sommelier Royal.
Le Conforicer Royal.
Le Cuifinier Royal.
Et le Patissier Royal.


A PARIS,
Chez JEAN RIBOV, au Palais,
vis à vis la Sainte Chapelle,
at l'Image S.Louis.

M. DC. LXVI.
AVEC PRIVILEGE DU ROY.
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 patissier françois* (first ed.: 1653); Pierre de Lune’s *Le cuisinier* (first ed.: 1656); *Livre fort excellent de cuisine* (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 *maître 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.
Item 20, L'Escole
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 écuier 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 No-taker, 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 48ème 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
With Examples of How Coffee was Prepared in the 17th Century


12mo. One woodcut initial and one woodcut tailpiece. 69, [3 - blank] pp. Contemporary gilt-stamped vellum, end papers renewed with early paper at some point, light wear to the binding. $3000.00

FIRST EDITION. Angelo Rambaldi was a Bolognese physician, who describes himself as an avid coffee drinker for over thirty-six years. Supportive of coffee drinking in general, he provides early descriptions of the various ways coffee was prepared during the 17th century:
The quantity of water and powder has no certain rule, by reason of the difference of our nature and tastes, each one after some experience will use his own judgment to adjust it to his desire and liking.

Maronita infused two ounces of powder in three litres of water. Cotovico in his voyage to Jerusalem affirms that he has observed six ounces of the former to 20 litres of the latter, boiled until it was reduced to half the quantity. Thévenot asserts that the Turks in three cups of water are contented with a good spoonful of powder. I have observed however that in Africa, France and England, into about six ounces of water (which with them is one cup), a dram of the powder is infused and this agrees with my taste — but I have wished at times to change the dose. — as translated by Uckers, All about coffee, p. 626 (from Rambaldi’s pp. 20-23).

Hünersdorff, in his extensive coffee bibliography, describes the Rambaldi as “A comprehensive treatise arranged in eighteen sections, treating the origin, cultivation, and roasting of the bean, and the mode of preparation of the drink in Italy and other countries. Rambaldi describes the ibriq or Arabian coffee pot and other coffee vessels, the proportions of water and powder used to prepare the dring as observed by Naironi, Cotovicus, and Thévénot...and optional additives (cardamon, cloves, nutmeg or cinnamon) not appreciated by purists.” — Coffee: a bibliography, vol. II, pp. 1215-16.

One of Rambaldi’s goals in writing the current work was to disprove many misconceptions about coffee. One example he gives is that coffee in no way reduces one’s virility. Rambaldi proudly points out that he already has two sons and, at age 70, is expecting his third!

There is also mention of his having visited the coffee houses of London (where “there were taverns for its special use”) and how it was drunk as a stimulant. He also notes that Turkish soldiers prepare their coffee with powdered
AMBROSIA ARABICA;
OVERO
Della Salutare Benand
C A F E,
Discorso del Dottor
ANGELO RAMBALDI.
DEDICATO
All'illustissimo Signor
GIO: FRANCESCO BERGOMI.

IN BOLOGNA, M.DC. XCI.
Per il Longhi Stampatore Arcivescovale,
Con Licenza de' Superiori.
coffee cooked in cold water (what I grew up calling “cowboy coffee”).

A very good copy in a handsome contemporary binding.

¶ OCLC: Harvard, National Library of Medicine, Boston Public Library, and four locations outside of the United States.

Life in Late 17th-Century Paris


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.28 This 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);

28 This final edition is more than triple the length of the first edition, and almost double the length of the second edition.
Le Livre Commode
Contenant
Les Adresses
de la Ville de Paris,
et
Le Tresor
des Almanachs
Pour l'Année Bissextile 1692.

Avec
Les Scéances et les Vacations
des Tribunaux, l'ordre & la discipline des exercices
publics, le prix des Matercaux & des Ouvrages
d'Architecture, le Tarif des nouvelles Monnoyes,
le Depart des Couriers & des Voitures de Routes,
& généralement toutes les commoditez sujettes aux
mutations.

Par Abraham Du Pradel, Philosophe
& Mathematicien.

À Paris,
Chez la Veuve de Denis Nion Marchand Libraire;
sur le quay de Nefle, devant l'Abrevoir de Guenegaë, à l'image Sainte Monique.

M. DC. XCI.
Avec Privilege du Roy.
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

DAMES CURIEUSES.

Madame la Duchesse de Lude près saint Euflache.
Madame la Duchesse d’Orvalle, rue saint Dominique quartier saint Germain.
Madame la Maréchalle de Humière à l’Arsenal.
Madame la Maréchalle d’Estrees, rue des trois Pavillons.
Madame la Duchesse de Sully devant saint Paul.
Madame la Princesse de Mecklebourg, près saint Roch.
Madame la Duchesse de Porfmeuch, rue.
Madame la Duchesse de Bouillon, sur le quay Malaquet.
Madame la Présidente du Tillot, rue de la Pânice.
Madame de Coulanges, dans le Temple.
Madame la Marquise de Richelieu, Île Notre Dame.
Madame de Boufflers, rue de Bourbon.
Madame la Marquise de Quintin, même rue.
Madame de Chavigny, à l’Hôtel de saint Paul.
Madame la Marquise de Maller, rue saint Louis du Marais.
Madame la Marquise d’Alloïy, rue du Bac.
Madame la Marquise de Maonchal, près Bellechasse.
Mademoiselle de Cutigny, rue des Roiffers saint Germain.
Madame de Maillier, rue saint Annaizase.
Madame la Présidente le Liévre, rue de Brac.
Madame la Marquise de Polignac, près la Charité.
Madame de Sauveboeuf, rue de Genelle, quartier S:Germain.
Madame de Verderonne, rue S:Antoine à l’Hôtel de Beauvais.
Madame de Chevry & Mademoiselle de Clapisson, près les Enfans Rouges.
Madame de Lamec, rue saint Antoine,
Jurées Sages Femmes de Paris” on p. 48); gardens; baths; schools for young children; places to find Nobles exercices pour la 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, sculptors, 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 (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.29

29 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.\(^{30}\)

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).\(^{31}\) He also published *Le Bon usage du thé, du caffé et du chocolat* (1687), “one of the best known French treatises on the subject of this period.”\(^{32}\) 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.


*A note regarding the earlier editions*: there are no locations of the first or second edition in American libraries. The work first appeared as *Thresor des almanachs pour servir à Paris* in 1690: 32 leaves, one location known: the Leibniz Bibliothek.


\(^{31}\) 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.

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.

**Fragrance and the Tale of Genji**

23 (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 Hokusin-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 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. 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. 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.

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

34 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.

35 The types include jishukō, kagetsukō, sanshukō, genjikō, setsugekkakō, shikikō, kinrikō, kemurikurabekō, sansbukotorikō, wakadaienkō, koidaienkō, kokinkō, ujikō, sumiyoshikō, natorikō, shinrokō, shinokinkō, ujiyamakō, shikiujiyamakō, kakkounokō, kotorikō, toriawasekō, kogusakō, keibakō, yakazukō, kemarikō, goetsukō, goetsukō, kanobakō.

[ 87 ]
Throughout the work there are numerous illustrations, including eighteen pages of hand-colored illustrations of the *genjikō* (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).

*Kōdō* started as a game for noblemen and women. The main early school of *kōdō* was *Oieryu*, established by Sanjōnishi Sanetaka in the late 15th century. During the 16th century, when the warrior class came into power, a new school of *kōdō*

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*36 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.*
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.

_Hiding Two Cut Crystal and Gilt Perfume Bottles_

24 (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 lovely 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.

From Magic Tricks to Pruning Vines


8vo. 24 p.l., 96, 1-8, 97-240 pp. Contemporary calf, spine gilt, later red morocco lettering piece, title page lightly browned. $5000.00

FIRST EDITION, second issue, of this book of English secrets. The first edition was published under the title of Apopiroscopy in 1702. The current issue is the original sheets with the title page as a cancel (this is clear when you compare the paper of the title page with the rest of the book).

Neve was a popular English conjurer, remembered for his Merry companion, a book of magic tricks published 18 years later (the work was reissued as Hocus pocus: or the cabinet of legerdemain). The Arts improvement covers a wide range of subjects including the preservation of meats and fish; fruit; vegetables; on liquors and juices; as well as how to make wine. Other sections discuss the staining and dying of woods; carving; gilding; varnishing; construction and the choice of building materials; agricultural and horticultural issues; grafting; pruning; and how to control plant disease.

A final part is devoted to magic tricks, or “Experiments and observations ludicrous.” In this chapter he gives directions for thirty-seven parlor games and illusions, from “cutting a drinking glass like a screw” to “charming serpents” to “putting a
Arts Improvement:
Or, Choice
Experiments and Observations
In
Building,
Husbandry,
Gardening,
Mechanicks,
Chimistry,
Painting,
Japaning,
Varnishing,
| Guilding,
Inlaying,
Embossing,
Carving,
Preserving several Things in their
Natural Shape and Colour.

And in other
ARTS and SCIENCES
Profitable and Pleas'ant.

Extracted from the most Celebrated Authors in several Languages; Manuscripts, Experiments Communicated by several Ingenious Gentlemen, and the Author's own Experience.

By T. S.

LONDON;
Printed for D. Brown, at the Black-Swan and Bible without Temple-Bar, 1703.
lighted candle, &c. under water.” There is even a culinary trick where one is “roasting three capons...on one spit, and one shall be roasted, the other boiled, and the third raw.”

There is also a wonderful “Account of the Authors, from whence the following Experiments and Observations were Collect- ed: Besides many Experiments and Observations of the Authors own, and such as he Collected from several curious Manuscripts, and receiv’d from the Mouths of several Ancient and Able Artists.” This is followed by an extensive and detailed index to the many secrets contained in the book.

From the Macclesfield collection with the library book-plate on the upper pastedown and blind stamp on the first three leaves.

A good copy.

¶ ESTC & OCLC: Yale, Folger, Auburn, University of California (Berkeley & Los Angeles), University of Delaware, Redwood Library, University of Texas (Austin), Colonial Williamsburg, William & Mary Library, Washington State University, and eight locations outside of the United States.

An Early Work on Coffee, Tea, Chocolate, and Sorbet
— Only Two Other Copies Known


The extremely rare FIRST & ONLY EDITION of this study of coffee, tea, chocolate, and sorbet, nicely preserved in original interim boards. The author, Lucca Tozzi (1638-
1717), was a well-published scientist who also wrote books on astronomy, math, and medicine.

At the time, coffee, tea, and chocolate were considered to be exotic drinks and were very much in vogue in Italy. In the current work, separate sections are written for each of the three drinks with a focus on their history, preparation, appreciation, and various health properties (with frequent reference to the works of Avicenna and Galen). At the end is an additional section devoted to drinks served with ice and snow (such as sorbet). The final four pages contain an early publisher's catalogue entitled *Libri curiosi moderni*.

The lovely engraved frontispiece depicts three noblemen being served drinks by a man behind a table; on the wall are bottles of supplies and above their heads it reads “Sorbetti, Caffe, Cioccolata.”

On the upper board is written “Virtù” in a contemporary hand.

A very good copy.

¶ Hünnersdorff, p. 1498; Mueller, p. 213; OCLC: Harvard and Yale; Westbury, p. 223.

*The Discovery of an Imaginary Manuscript;*
*A Story of Sex, Conjuring,*
*and Bodily Fluids*


8vo. 23, [1] pp. Handsome period half calf over marbled boards by Courtland Benson, spine gilt, red morocco lettering piece, two small rust stains on the half-title page. $3750.00

The FIRST & ONLY EDITION of this hilarious work, written within the context of a pamphlet war between
physician Richard Mead (1673-1754) and the naturalist and physician John Woodward (1665-1728) over how to treat smallpox. Earlier in the same year, the two doctors had come to blows outside of Gresham College, London.

The story begins by the anonymous author (ESTC attributes the work to Mead) comparing Woodward to Cervantes. “The Beginning of this ingenious Performance put me in Mind of Don Quixote’s good Squire Sancho, whose favourite Maxim was, that the Belly kept up the Heart, and not the Heart the Belly. I won’t say the Doctor stole this Notion from that merry Gentleman, because I believe I shall prove presently that the Author of Don Quixote was also the Author of the State of Physick [Woodward’s work].”

While conducting research to prove the connection, our author discovers a manuscript: “by pure Accident, I found an old French Manuscript translated from the Spanish: The Title is, Les Aventures de Don Bilioso de l’Estomac... In short, this is the very Book I sought for, and upon Examination I found the State of Physick to be a mere Transcript from it.” To enlighten the reader, our author has transcribed the heads of the various chapters found in the manuscript with reference to specific pages to be found in Woodward’s State of Physick.

The chapters tell of Don Bilioso’s birth (the mother’s shoulders grew in pregnancy, but “her Belly all this while continuing as lack as a Virgin’s”); how he was nursed in a Coal-pit, traveled underground and conversed with Spirits; his mating with Donna Phlegma; how the two of them disturbed the Congregation and, “by Art Magick they got into the great Organ Pipe, and how they made greater Emotions, Colluctations, and Perturbations than before;” “How Don Bilioso made Donna Diarrhea dead drunk; and how when he had is Will of her, he turn’d her out of the Back Door...;” and so on. There is also reference to various foods, keeping the kitchen clean, and various jokes reference digestion and vomit.

Just wonderful.
THE
LIFE
AND
ADVENTURES
OF
Don Bilioso de L’Estomac, &c.
An Effort to Control Indigenous Alcohol Production in Colonial Mexico

28 (MEXICO: Mezcal, aguardiente, ololiuhqui, etc.) Don Juan de Acuña, Marques de Casafuerte, Cavallero del Orden de Santiago...y Capitan General de esta Nueva-Epañâ....Por quanto la detestable malicia de muchos indignos, y desalmados hombres... han estendido por todo el Reyno, muchos abominables generos de bibidas. [Mexico City: N.p.,] 23 December 1724.

One large woodcut initial “P” [4] pp. Unbound, a few wormholes repaired. $4500.00

The FIRST & ONLY EDITION of this very rare proclamation about the sale and distribution of different types of indigenous alcohol being made in Mexico. What is very interesting about this particular announcement, is that it includes not only various types of regional aguardiente (e.g. Sangres de Conejo, or “Rabbit Blood,” an aguardiente from San Luis Potosí and Guanajuato), but also Mezcal, Vino de coco, Mistela contrahechas, and especially Ololiuhqui as it is known in Nahuatl. Ololiuhqui is a drink that is made by mixing the seeds of Turbina

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37 A traditional Mexican alcoholic drink made from sugar cane that is first fermented and then distilled.
38 An alcoholic drink made from fermented and distilled coconut palm.
39 A sweet liquor made from grape must and alcohol.
corymbosa (a type of Mexican morning glory flower) with Mezcal. Traditionally, the seeds were ingested as a psychedelic drug to speak with the gods, especially by indigenous people living in southern Mexico during pre-Columbian times. This is the first time I've seen mention of the drink in a government proclamation. The edict restricts the sale of these alcoholic drinks because their wide-spread usage is causing “robberies, sacrileges, homicides, hostilities, nefarious and incestuous illegal activities.” All persons are subject to the regulation, including the “Spanish, Indians, Mulattos, Blacks, and Mestizos (those of mixed Spanish and indigenous heritage),” as well as tavern owners, wine makers, and those that fabricate the equipment to make alcohol. Punishments are specified.

With the ink stamp signature of Casa Fuerte as Viceroy of New Spain, two other signatures in manuscript, and four quartillo ink stamps good for 1725-26.

In very good condition.

OCLC: Texas A&M University and Brown University.

From Almond Pudding to Potted Venison,
Recipes from a Woman Who Ran a Boarding School


12mo. 6 p.l., 204 pp. Contemporary mottled calf; gilt double fillet around sides, spine in six compartments, gilt double
The rare FIRST EDITION of The Young Lady’s Companion, a collection of 127 clearly written and detailed recipes. “The following Receipts were Collected by a Gentlewoman who formerly kept a Boarding School; her often being Importun’d by her friends, for Copies of them, has occasion’d their being published; thereby to oblige her Friends at an easy Ex-pence and save herself much Trouble. We hope they’ll prove acceptable to the Publick, being the most useful Receipts in Cookery, Pastry, Preserving, Pickling, and Candying, which are at present used, laid down in an easy familiar Way.” — the author’s advertisement.

One hundred and twelve recipes are provided and include the following: “Artichoke Pye” (including 12 egg yokes and 5 oz. of candied lemon); candied flowers; “Gemballs” (a round sugar cookie including rose water); marrow pudding (eggs, cream, cinnamon, rose water, “puff-paste,” currents, raisins, candied orange and lemon peel, nutmeg, and the marrow from two large bones); and “Artificial Venison” (sirloin or a loin of mutton marinated in sheep’s blood). At the beginning, is a useful index.

Maclean notes that in the Gentleman’s Magazine, vol. 4 (May 1734), p. 280, the The Young Lady’s Companion is advertised for 2 shillings.

A very good copy of a scarce book.

¶ Bitting pp. 619-20; ESTC & OCLC: Utah State University, Library of Congress, Kansas State University, Lehigh University (PA), Stanford, Indiana University, Lamar University (TX), and two locations outside of the United States; Maclean p. 154 (not finding any locations in Britain); Oxford pp. 64-65. Not in Cagle.
THE
Young Lady's Companion
IN
Cookery, and Preserving,
Picking, Pastry,
Candying, &c.

CONTAINING
The newest and best Receipts for making all Sorts of Broths, Gravies, Soups, Ragoo's, Hashes, &c. Dressing several Sorts of Meats, Collering, Potting, and making Force-Meats, &c.

ALSO
Making of Cakes, Creams, Jellies, Marmalades, Tarts, Puddings, Pies, Pasties, Biscuits, Cufkards, &c.

LIKEWISE
Preserving and Candying Angelico, Apples, Cherries, Currants, Figs, Goosberries, Grapes, Oranges, Peaches, Nectarines, &c. Violets, Roses, Couslips, and other Flowers.

AND
The best Method of Pickling Melons, Cucumbers, Barberries, Mushrooms, Purflane, &c.

London:
Recipes to Maintain a Household
in 18th-Century England

30 (MANUSCRIPT: English cookery, household remedies, and domestic economy.)
c.1740-c.1790.

20cm x 16cm. [2], [47 - index], 219 pp. (pages 2-129 & 197 contain recipes). Contemporary vellum, double blind fillet around sides, minor spotting to the upper and lower boards, “1 ½ Q.v.” in manuscript on the spine (perhaps a shelfmark?), a few recipes on loose sheets laid in. $6500.00

A legible and interesting cookery manuscript made up of more than 250 different recipes for various sweet and savory dishes, medicines, and products to maintain a household. On the upper free endpaper is the dated inscription of “John Cowburn, Novr 7/45” (i.e. 7 November [17]45). Near the end of the manuscript appears “Mrs. R.s Receipt for Currant Wine,” from “this year 1788.”

First there is a 24-letter tabulated index on 24 leaves: “J” stands in for I and J, and “V” for U and V. The recipes that follow are all quite legible, and written in at least ten different hands.

The first hand has written recipes for making different English wines; these are carefully ruled in red. One example is a recipe “To make Elderflower Wine like Frontiniack;” Frontiniack was a wine made in Frontignan, France, from muscat grapes. The other recipes are for wines made from lemon, cowslip, white currant, orange, ginger, and gooseberry. There is also a recipe for making meheglin and two for white mead (made from honey).

The recipes that follow are mostly for various culinary dishes, a few for mixed drinks, several medicinal remedies, and some directions which help with the maintenance of
a household. Examples include “To make Pease Pottage Soup;” “To Hash A Calves Head;” “To Collar a Breast of Mutton;” “To make Hartshorn Flomery;” “To Collar a Pigg;” “To preserve Siberian crabs for tarts” (Siberian crabs are a type of crab apple); “Honeycomb Cream;” “To Pott Piegeons;” “To make the Irish Cake;” “To make Bean Bread;” “Black Puddings;” “To Pott wh[ole] Taragon;” “To make an Oyster Pye;” “To Roast a Pike;” “To Make an Oatmeal Pudding;” “For the Heartburn;” “For a Cough;” “Dr. Lower’s Tineture;” “To Make Stoughtons Elixir;” “Lavender Water;” “Chinese method of mending China;” “To clean Copper or brass;” “Rot in Sheep;” “Blister Salve for Horses Legs;” “A Good Receipt for a Strain or Bruise in A Horses or Man;” “To Make Currant Shrub;” and “Mrs Collyers Receipt for Milk Punch.” About 40% of the recipes are attributed, with many of these including the town that the contributor is from.

The watermark is of a rampant lion in an oval surmounted by a crown; the lion is holding several arrows and a staff. The counter mark is of a crown with “GR” underneath. Although we have been unable to find a precise match, similar watermarks appeared throughout the 18th century.

In very good condition.

_The Extremely Rare First Edition of the Most Influential French Cookbook of the 18th Century_


12mo. in 8s & 4s. Woodcut device on title page, woodcut initials, and woodcut headpieces. [2 - blank], v, [1], 322, [18] pp. Contemporary mottled-calf, spine gilt in seven compartments, red morocco lettering piece to spine, expert
restorations to the corners, edges stained red, repair to title page just touching one letter, a few leaves with worm-hole repairs (occasionally touching a letter). $9000.00

The exceptionally rare FIRST EDITION of the best-selling cookbook of 18th-century France. There are two different 1746 editions and both are so rare, that priority has never been conclusively determined. One edition is with the title of *La nouvelle cuisinière bourgeoise* (as in our copy here), and the other is with the title of *La cuisinière bourgeoise*. Both are exceptionally rare, and both are printed by Pierre Guillyn (1715-1781) in Paris. The clear difference is in their length. When adding up their total page counts (including preliminary pages and adjusting for mispaginations), *La nouvelle cuisinière* has a total of 346 printed pages and *La cuisinière* has 398 pages. This being the case, it is likely that *La nouvelle cuisinière* was printed first, and then expanded later that year into *La cuisinière bourgeoise* (see Cagle no. 336, who makes the same suggestion). Subsequent editions are expanded further, and by the end of the 18th century, the work had become two volumes.

With more than twenty 18th-century editions alone, *La [nouvelle] cuisinière bourgeoise* was easily the most popular French cookbook of the 18th century (or, as Vicaire has noted, “ce traité devenu absolument populaire”). In addition to contributing to the accessibility and simplification of grande cuisine, it was also the first French cookbook written for a female chef.

“Menon undertook more wholeheartedly the task of enabling the bourgeoisie to participate in the culinary grande monde. The word *bourgeoise* in the title has the sense of ‘domestic’ as well as ‘middle-class’ and ‘town dweller’. Menon claims that many great lords, especially those concerned for their health, had asked him to produce a book of simpler and plainer cookery. Nevertheless, the gender to the word *cuisinière* gives it a quite unambiguous social meaning;
La Nouvelle Cuisinière Bourgeoise, suivie de l'Office,

A l'Usage,

De tous ceux qui se mêlent des dépenses de Maison.

Soutien

A Paris;

Chez Guillaume, Quay des Augustins,
entre les rues Pavée & Gît-le-Cœur,
au Lys d'or.

M. DCC. XLVI.

Avec Approbation & Privilege du Roy.
only the less well-to-do members of the middle class would, by that date, make do with a woman cook in charge of their kitchen.

“Menon’s book then follows the familiar layout, with chapters on foods in season, soups, the various kinds of meat, poultry, game, fish, vegetables, dairy-produce and pastries. The repertoire of recipes is very much scaled-down in comparison with Menon’s earlier Nouveau traité de cuisine... And the recipes themselves are often simplified...Menon even mentions the availability of ‘portable boullion’ from a shop in the Boulevard St Germain, intended for use by soldiers in the field but, for the bourgeois kitchen, no doubt as useful a short cut as the modern stock cube. Even so, though they are simplifications, Menon’s simplifications are quite clearly simplifications from courtly models.” – Mennell, All Manners of Food, pp. 82-3.

“Starting in the eighteenth century, many cookbooks were intended for middle-class households with fewer servants, where the kitchen was managed by a female cook with cookmaids to assist her. The transition from male to female cooks is documented in the title of the great French bestseller La cuisinière bourgeoise (1746).” – Notaker, A history of cookbooks, p. 192.

On the recto of the first blank are several early pen trials and an ownership inscription; on the title page is the contemporary signature of Soulier. Page 17 is misprinted as “71.” With the initial blank that is part of the first signature of four leaves (and called for in Cagle’s collation).

A very good copy.

¶ OCLC: Schlesinger Library and Lilly Library; Vicaire col. 589. Not in the Bibliothèque nationale de France, Bitting, or Vicaire (who did know of the other 1746 edition and many later editions).
Soles, Limandes, Carlets & Plies
entre deux plats á la Bourgeoise

You take some good butter, cover your pan with melted butter, add parsley, green onions, mushrooms, all chopped with salt & pepper, & lay your fish on it.

Make the same [vegetable] seasoning on top of the fish that you made below, cover your dish well, & cook over a small flame on a stove.

When it is cooked, serve with its liquid reduced, and put on top, a drop of verjus:* you can also, after having prepared it as above, before cooking it, place breadcrumbs on top, & bake it covered in the oven.

* Juice of unripened grapes (and not fermented).
A Family Cookery Manuscript
With more than Forty
Contributors

32 (MANUSCRIPT: English cookery.) Cookery Book. c.1750.

Folio: 32cm x 21.5cm. 2 p.l., 109, [1 - blank] pp. Contemporary marbled wrappers, rubbed and worn along edges, some corners dog eared, lacking the first leaf (though text appears to be complete), large faint waterstain on the first several leaves and three spots on the final two leaves and the inside of the lower wrapper (writing still legible).

$9000.00

A pleasing mid-18th century English cookery manuscript, possibly from Dorset. Unusually large to be bound in contemporary wrappers, the manuscript fills nearly every page (only the final page is blank), has been written in a single legible hand, and includes numerous recipe attributions throughout. It also has a revealing personal note in the index section that gives us some insight into the origin and making of the manuscript.

In the second column of the first page of the index are seven entries that are crossed out and without page numbers. These start with “Mutton Collops” and end with “Almond Cream.” Instead, written where the page numbers would be, is the following note, running perpendicular to the index text:

*Enterd by Mistake as in the old List but broke out of the Book.*

This probably means that this recipe book was copied from either a printed book or another manuscript, and that although the original text included these seven items in its index...
(“the old list”), those corresponding recipe leaves had gone missing (“broke out of the Book”) and, couldn’t be copied over to our manuscript.

But, was this manuscript copied from a printed book or another manuscript? I would argue that it was copied from a manuscript because the recipes included are attributed to various individuals. Personal attributions such as these didn’t appear in printed cookery books until the later half of the 19th century (e.g. in community cookbooks). It is likely that the earlier manuscript has since been lost.

I would suggest that the transmission of these recipes would have been as follows: First, the compiler(s) of the first manuscript would have brought together recipes from different sources, and made them into a manuscript cookery book. These recipes appear to have come from friends, family, and perhaps kitchen staff. I would suggest that this is how the first manuscript was made and that it was then copied later to make our manuscript.

That our manuscript is written in a single hand supports this possible narrative. Someone sat down, and over some days, copied the earlier manuscript to create our manuscript. Not infrequently, such manuscript cookbooks were made as a gift to a young woman recently married. That some of the recipes in the current manuscript have familial authorship (“My Mother,” “My Mamma,” “Mamma,” and “Aunt”), suggests that this manuscript may have been written by a daughter from her mother’s manuscript cookbook.

As mentioned, many of the recipes have attributions and, although some names appear only once, there are some that appear several times, and they are fairly evenly spread throughout the manuscript. For this reason, it may be that the original manuscript was written over a fairly short period

40 Although not present here, occasionally letters from friends and family are laid into such manuscripts that show how the offered recipes were first received.
of time (i.e. it was not a multi-generational cookbook manuscript, as is sometimes the case). For example, the recipes from “Withers” or “Mr Withers” appear at the beginning, middle, and end of our manuscript, even though there are no categorical sections to cause his contributions to not be grouped together (e.g. sections for Soups, Meats, Ragoos, Sweets, etc.). One possible explanation, is that his recipes were added to the original manuscript as they were received, a sequence which would have been maintained in our copy. This is different from many other recipe manuscripts where you will see certain names repeated in consecutive pages, and then not appearing later, due to the manuscript having been composed over a long period of time. In manuscripts such as these, the recipes are layered like strata, and written in several hands by different family members over multiple generations. Even though there are more than forty identified contributors to our manuscript, I do not believe this to be the case with our manuscript. I would argue that this text was written within a single generation, and then copied by the next generation.

The majority of the more than 300 recipes are culinary. They include “To Ragout Lobster” (Withers); “Stuffing for a roasted Rump of Beef” (Twerton); “To Stew Eels” (Mrs Cruwys); “To stew a Leg of Beef or Ox Cheek” (Aunt Raw); “New College Pudding” (Mrs Glyn); “To mango Cucumber” (Mrs Pitt); “To make Pocket Soup” (Lord Walpole); “To make noodles;” “A Lark Pye” (Withers); “Sauce for boyld fowls or Turkey” (with butter, oysters, and lemon peel); “To fry Tripe or Ox feet” (Mrs D Cruwys); “To pickle Pork” (Lady Hnatch-Bull); and “To do Lambs Ears & Tails” (Mr Loyde).

There are also some medicinal and domestic recipes such as “Artificial Asses Milk” (Dr. Hulse); “For the Gravel;” “To thicken the Hair;” “For a Strain or Bruize” (Lady Hulse); “A Sear Cloth;” “Pomatum for the Face;” “For a Dropsy” (Mrs Smith); “Ink of the Bank;” “A most excellent Receipt for the
Bite of a mad Dog as can be attested and proved by the Inhabitants of Croditan [Creditan] in Devon;” and “To propagate the Sea or Beach Kale.” Popular during the 18th century, sea kale is a vegetable that tastes somewhere between asparagus and celery and is currently seeing a resurgence of popularity in English restaurants.41

In addition to Mr Withers, who contributed several different recipes, some of the names that appear include: Mrs. Matthews, Twerton, Mr Bear, Aunt Raw, Mrs Slainer, Mrs Pearse, Mrs D. Cruwys, Mrs Burridge, Mrs Pearl, Mrs Glyn (sometimes spelled “Miss Glynn”), Mrs Ann Richards, Mr Egleton, My Mother (or “My Mamma,” or simply “Mamma”), Betty Brown, Sister Walkey, MD, Mrs Pitt, Mrs Worth, Mr Green, Mrs Jermin, Lord Walpole [Robert Walpole, 1676-1745], Mrs Blandy, Mr P–d–y, Dr Mead, Mrs Hulse, Mrs Gunoys, Mr Elton, Mrs Colledge, Mrs Walkey, Dr Hulse [Sir Edward Hulse, 1682-1759], Lady Molesworth, Mrs Flyett, Chisseldon Surgeon [William Cheselden, 1688-1752], Lady Hulse, Mrs Spooner, Mrs Smith, Mrs Bere, Mrs Smyth of Cary Street, Mrs Hawkin, Mrs Blandy, Lady Huatch-Bull, Mrs Hammond, Mrs Hutton, Mr Loyde, Mrs Cholwich, and Mrs Sturt.

Regarding the dating of the manuscript: considering that the dates (that are known) of the recipes’ authors are 1676-1745 (Walpole), 1682-1759 (Hulse), and 1688-1752 (Cheselden), I would estimate the date of the original manuscript to c.1730, and our manuscript to c.1750.

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41 Sea kale is found on the Dorset coast, and its earlier popularity, has led to its being protected by the Wildlife and Countryside Act in 1981.
Unfortunately, the watermark doesn’t help too much with the date of the manuscript. It is a Pro Patria watermark with the Maid of Dord holding a scepter, and a rampant lion holding a sword and bunch of arrows; both of which stand within a fenced-in area. In his Watermarks in paper in Holland, England, France, Etc., in the XVII and XVIII Centuries, Churchill dates this watermark to 1693-1799. Our paper has two different countermarks. One is of a “GR” surmounted by a crown or miter, both of which are inside a circle, which is then surmounted by a second crown. There are branches of leaves on either side of the “GR” inside the circle. The second countermark is similar: it is of a “GR” surmounted by a crown, with branches on either side, all enclosed within a circle. The second countermark doesn’t have the secondary crown at the top. This watermark and these countermarks were not uncommon throughout the 18th century, and they were usually used for paper made in Holland but intended for the English market. There is only one note regarding the manuscript’s origin. On the verso of the upper wrapper is written in pencil:

Bragge family
Beaminster Dorsett
and Sadborough
Dorset

It’s not clear when this was written. The Bragge (or Bragg) family lived at Sadborough (a.k.a. Sadborow, Sadboro, & Sadbury) Hall, Dorset, from 1577 to 1922. There was also a Susanna Bragg (1793-1861) who married Robert Whetham (1796-1849) in Beaminster, Dorset, in 1822. This may be the branch of the Bragg(e) family mentioned in the first part of the inscription. Susanna Bragg was the granddaughter of John Bragg, for whom the architect-builder John Johnson built the current incarnation of Sadborough Hall, Dorset, in 1773-1775.
To roast Beef with Garlick

Take a fresh Rump of Beef & rub it well with Pepper & Salt, but first wash it with Elder Vinegar the Day before you use it, when you dress it put into the Beef 3 Cloves of Garlick one at each End and one in the tender part of it, but no farther in the Flesh than as it may not drop out when you lay it to the Fire, let it be at a little Distance and bast it with a Pint of Elder Vinegar mix’d with sharp Claret or without, bast it till the Vinegar is consum’d, then bast it with Butter and roast it as other Beef—for Sauce strong Gravy with a bruis’d pickled Walnut in it and rub the Dish first with a Bit of Garlick.

*Item 32, (MANUSCRIPT: English Cookery,) Cookery Book, c.1750, p.2*
A note about the missing leaf. Because the index is complete, it is possible that the missing initial leaf was a blank. Additionally, from an inspection of the verso of the upper wrapper and the recto of the first leaf, it appears that this leaf has been missing for quite some time.

The title “Cookery Book” is written in a contemporary hand on the upper wrapper.

In good condition.

An Extensive Manuscript of Household Receipts, From a Noble Library

33 (MANUSCRIPT: German cookery, medicine, & domestic economy.) c.1750.

20cm x 15.5cm. One blank leaf, 359, 306-342, 342-388, [93 - blank], [23], [1 - blank] pp. Contemporary calf, crown and “WA” stamped in gilt on the upper board, triple-paneled with a blind roll pattern, fleurons in each corner, spine richly gilt in five compartments, marbled edges, expert restoration to the corners and edges of the binding, occasional light spotting and foxing. $5000.00

An attractive German household manuscript, written in several 18th-century hands and bound in a handsome contemporary binding. Recipes describe the making of various savory dishes (e.g. hare soup, how to cook an egg the Spanish way, and French bread); desserts (e.g. sugar bread, almond cream, French macaroons, apricot marmalade, syllabub, and Spanish chocolate biscuits); the production and use of wine (both for enjoyment and health, including recipes for ratafia and rosoli); how to make various medicines and pharmaceutical remedies (e.g. to help with fevers, gastrointestinal issues, injuries, bad teeth, and pregnancy; mention is made of a Dr. Torman and a Dr. Stahl); and directions on how to produce one’s own household and personal necessities (e.g. a
Danish toothpaste made with honey; cosmetics such as perfumes, a scented Russian soap, and a rose balm; varnishes; paints; and poisons for killing pests). There is also a large section on how to make quince paste look like other foods such as a loaf of bread, sausage, cheese, ham, or an English salmon. There are also a few recipes in French and Danish (though these usually still have German recipe names).

Interestingly, there are two different indexes at the end; this is especially useful as the recipes in the manuscript are not organized by subject. Additionally, some of the index entries are written in both French and German.

The manuscript appears to be complete, despite the errors of pagination mentioned above. On the upper pastedown is an early receipt mounted with sealing wax. The watermark on the paper is of a rampant lion on a shield inside a circle surmounted by a crown.

The upper board has a gilt-stamped crown above the initials “WA.” Because the crown has an orb at the top, and either three or five temples (depending upon how you interpret the gilt-stamp), the manuscript either came from a prince-bishop library or that of a duke/duchess or archduke/archduchess. I have not identified who “WA” is.

In good condition.

Only one other copy Known

34 BRADSHAW, Penelope. Bradshaw’s family companion. Containing, directions for marketing and housewifery; with five hundred receipts in cookery, confectionary, preserving, pickling, pastry, wine making, brewing, &c. Also curious extracts from a famous treatise on the teeth...together with the cellar-man. [London:] Printed for the author, 1753.
8vo. viii, [9]-104 pp. Contemporary half calf over marbled boards, spine expertly renewed in the style of the period, raised bands, single gilt fillet, endpapers renewed with period paper, red morocco lettering piece on spine, corners renewed.

$17,500.00

The extremely rare FIRST EDITION of Bradshaw’s treatise on cookery, wine-making, and domestic health. On the title page, we read that Bradshaw had “been a housekeeper to several noble families many years,” and this practical experience and understanding of the domestic role of women in the household, can be felt throughout the work. The book begins with a recommendation “To all young Practitioners.”

As Good Living is so plentiful thro’ most Parts of England, that we have no Occasion to feed as the French do, chiefly on Herbs and Roots, nor to make an Ocean of Pottage to encircle a small Island of Mutton. ——I say, as we (thro’ Mercy and Plenty) have no Need so to do, and as the Spirit of Hospitality and Generosity, are the well known Characteristicks of the English Nation, I hold it good, to perfect what nature has design’d us, superior to most other Nations, ——That a good Cook is as good as a good Doctor, and yet both may be good in their Places. ——It was for this reason that I have publish’d the following Pages, and adapted it to the Modern Taste....

This I have done chiefly for the Use of the young and unskilful Female Sex, that they may avoid the following old English Proverb:

GOD sends Meat, but the D—— sends Cooks.

So hoping to see Liberality and Hospitality flourish amongst us once more, as in antient Times, I remain your Friend, &c. P. Bradshaw.

Bradshaw first covers marketing and what one should look for when buying specific foods. For example, “the best Cheese, whether of Cheshire, Gloucester, or Warwickshire, has generally a
BRADSHAW's
Family Companion.
CONTAINING,
Directions for Marketing
AND
HOUSEWIFERY;
With Five Hundred RECEIPTS in
COOKERY,
CONFECTIONARY, | | PASTRY,
PRESERVING, | | WINE-MAKING,
PICKLING, | | BREWING, &c.
Also curious Extracts from a famous Treatise on the
TEETH, their DISORDER and Cure.
Together with
THE CELLAR-MAN.
Or many Receipts to cure, preserve and improve
DRINKS in the Cask; the new WAY of Managing
strong DRINKS from the Tunning to the
Drawing; with many other useful Matters, truly
necessary for those who are concern'd in BREWING
or Selling MALT-LIQUORS.

By MRS. P. BRADSHAW,
Who has been a Housekeeper to severall Noble
Families many Years.

Printed for the Author, 1753.
(Price One Shilling.)
Birch Wine as made in Sussex.

Take the Sap of Birch fresh drawn, boil it as long as any scum arises; to every Gallon of Liquor put two pounds of good Sugar; boil it half an Hour, and scum it very clean; when it is almost cold, set it with a little Yeast spread on a Toast; and let it stand five or six Days in an open Vessel, stirring it often; then take such a Cask as the Liquor will fill, and fire a large Match dipt in the Brimstone, and put into the Cask, and stop in the Smoke, till the Match is extinguished, and as quick as possible pour in a Pint of Sack, or Rhenish, which taste you like best, for the Liquor retains it; rinse the Cask well with this, and pour it out: then pour in your Wine, and stop it close for six Months, then if it is perfectly fine, you may Bottle it.

Item 34, Bradshaw’s Family Companion, [London], 1753, p.64.
rough moist Coat, but if too much the latter, is apt to breed Maggots.” For rabbit, “the Wild Rabbet is better than the Tame; and to distinguish the one from the other, you must observe the Head, which is more peaked in the Wild than the Tame.” There then follow numerous recipes which cover boiling; roasting; “soops;” “force-meats, harshes;” “pickling; pasties, pies, pastes, puddling, cakes, &c.;” and preserving and confectionary. One of the sample recipes is as follows:

To roast Lobsters.] Take a Lobster, or as many as you will when alive, and bind them to a Spit with Pack-thread, with the Claws out strait, and the same Time will be required for roasting, as boiling, and baste them with Butter and Vinegar, and if you please you may tie a bunch of Herbs to a Stick and dip it in the Butter and Vinegar, and baste with that, and mind in the roasting to salt them: serve them up as they come off the Spit, with butter in a China Cup.

There are also sections on wine-making and cellar work. Recipes include how to make wine from different fruits and herbs; how to fix a wine that has turned “sharp;” “To fine Wine the Lisbon Way;” how to clarify wine; care of wine vessels in the cellar; “To renew and Fine the bottoms of Casks;” “To preserve Drink that is to be sent Abroad;” and “To sweeten very stinking or musty Casks.”

The section on domestic medicine, or “Family Receipts,” mostly comes from other cited sources (both professionals as well as friends of Bradshaw). These include remedies for the stone (needing snails); a cure for someone bitten by a rabid dog; and a treatment for gout. There is also a long “Treatise on the Teeth” that comes from a work by “Dr. Hoffham, Physician to his present Majesty the King of Prussia, and now published in English,” and, lastly, there are chapters on how to prevent rust and on brewing.

This work should not be confused with Bradshaw’s Valuable family jewel, which was first published in 1749 and saw many
reprints, nor her Family jewel and compleat housewife’s companion which was published in just one edition in 1754 (though it was termed the “seventh edition”). Although the subjects covered share some similarities, the three works are actually different, each with their own content.

In very good condition.

¶ ESTC, Maclean (p. 13), & OCLC record a copy at the Wellcome Institute Library only.
A Handome Copy of One of the Most Influential Works on Distillation in the 18th Century

DEJEAN. Traité raisonné de la distillation; ou la distillation réduite en principes, avec un traité des odeurs. Paris: Nyon & Guillyn, 1753.

Large 12mo. Woodcut device on title page, two woodcut headpieces. x, [2], 484, [8] pp. Contemporary armorial binding of mottled calf, spine nicely gilt, red morocco lettering piece on spine, marbled endpapers.

$2250.00

A very nice copy of the FIRST EDITION of Dejean's study of distillation. In the preface Dejean states that it is the fruit of twenty years of study and experience and is his attempt to clarify all elements of distillation. Recipes include those eaux-de-vie made from fennel, basil, rosemary, oranges, roses, lavender, clove, anise, coriander, peach, apricot, parsley, chocolate, coffee, and celery. There are also recipes for making rattias (fortified wine flavored with fruit) from red fruit, nuts, quince, peaches, prunes, orange flowers, cassis (black currants), and cloves.

TRAITE RAISONNE
DE LA
DISTILLATION;
OU
LA DISTILLATION
REDUITE EN PRINCIPES:
Avec un Traité des Odeurs.
There is a long-standing debate as to the authorship. Caillet attributed the work to Antoine Hornot, a distiller from Paris. However, both Duveen and Ferchl attribute the work to Ferdinand Dejean, a chemist who died in Vienna in 1797 and was of Huguenot origin.

This particular copy has the Mathan family coat of arms stamped in gilt on the upper and lower boards as well as the contemporary inscription “de mathan” inscribed on the title page; an early inked coat of arms stamp of the family on the title page; and a family bookplate laid in.

Dejean’s work was very influential and by 1788 was in its 7th edition.

¶ Bitting p. 119; Duveen p. 164; Oberlé no. 1085 – “de la plus grande rareté;” OCLC: Stanford, University of California (Davis), University of Delaware, Indiana University, Harvard, University of Pennsylvania, New York Public Library, Yale, National Library of Medicine, and four locations outside of the United States; Vicaire col. 258.

“A Well-Directed Female Education”

36 JOHNSON, Mary. Madam Johnson’s present: or, the best instructions for young women, in useful and universal knowledge. With a summary of the late marriage act, and instructions how to marry pursuant thereto. London: Cooper & Sympson, 1754.

12mo, in 6s. Engraved frontispiece, title page printed in red and black ink. xiv (including frontis.), 222, [2] pp. Contemporary speckled calf, double blind fillet around sides and on spine, one simple roll-pattern design on the boards near the hinge, expert strengthening of the joints, a short clean tear to U3 (text still legible). $7000.00
Madam Johnson
The accomplished Lady.
FIRST EDITION (¿— see below). A very good copy of Mary Johnson’s “present” to the young women of mid-18th century England: a handbook of all “useful and universal knowledge” that will help them in marriage, in their intellectual life, and in the kitchen. “And for her more easy and expeditious Attainment of those absolutely necessary Qualifications, we have drawn up the few following Sheets, which we flatter ourselves will prove highly worthy of her Perusal, and be thought no improper Pocket-Companion for the most able and experienced Housewife.” – p. 11.

There is some debate over the edition of the current copy offered here. There is a book published one year earlier by Mary Johnson that is entitled The young woman’s companion; or the servant-maid’s assistant (London: Jeffery, 1753). Unfortunately, only one institutional copy is known. Although the title and subheadings on the title page of the two editions are very different, internally, the sections themselves are mostly the same, except for two important points. Our edition of 1754 includes the “summary of the late marriage act,” something entirely lacking from the 1753 edition (which is understandable as the act came out in 1754).

Secondly, the culinary section appears to be different. In the 1753 edition, the section on the title page is entitled “The compleat cook-maid, pastry-cook, and confectioner.” In the 1754 edition, on the title page the culinary section is described in two parts: “The cook’s guide for dressing all sorts of flesh fowl and fish” and “Pickling, pastry, and confectionary.” Internally, the culinary portion (which is more than 100 pages long), is broken into thirteen sections including “Instructions in regard to Greens;” “Instructions in regard to bak’d Meats;” “Instructions on making strong gravies,” “Instructions for making white hog-puddings;” Instructions for potting and collaring;” “Instructions for making cheesecakes;” and so on.

It is difficult to be sure of the extent of the difference in content as the 1753 edition has only one institutional location
Brockala*

First, strip off all the little Branches, till you come to that which is uppermost. Then peel off all the outside Skin, which is upon the Stalk and Branches, and throw them into Water. Have our Stew-pan ready with some Water and Salt in it. When your Water boils, put in your Brockala, and you’ll find them enough when their Stalks are tender. Serve them up with a small Bason of melted Butter. The French eat, indeed, Oil and Vinegar with it: But for the generality, the English eat it with melted Butter only.

*Broccoli.
known (the British Library) and we have been unable to compare page to page. In her *Short-title catalogue of household and cookery books published in the English Tongue, 1701-1800*, Maclean argues that they are two different works (see pages 75-77). I would guess that our edition has large sections that are new, but still borrows heavily from the 1753 edition.

The first section is “a summary of the late marriage act with instructions how to marry” where Johnson points out that marriage is one of “the most important Events of Life,” and should be attended to with care. Then there follows “A short dissertation on the benefits of learning, and a well-directed female education;” “The young woman’s guide to the knowledge of her mother tongue;” “A new and easy introduction to the art of writing;” “The young woman’s guide to the art of numbers;” “The compleat market-woman;” and the above-mentioned culinary section, pages 114-214. This is followed by two pages of currency tables and “A serious exhortation to maid-servants, in regard to the regulation of their conduct.”

The whole work has a wonderful earnestness and thoroughness to its treatment of the subjects, all packed into one small volume. At the foot of the title page we read that “The Compiler, Madam Johnson, in order to make this Book come as cheap as possible to the Purchasers, has, out of her Benevolence, fixed the Price at 1s. 6d. bound, tho’ it contains double the Quantity that is usually sold for that Sum.”

A very good copy of an interesting and rare work.

¶ ESTC & OCLC: New York Public Library, Vassar College, Stanford, Winterthur, and Fisher Library (Toronto); Maclean pp. 75-77. This edition is not known to Bitting, Oxford, or Vicaire (who believe that the 1759 edition is the second edition).
THE LADY'S ASSISTANT
IN THE OECONOMY OF THE TABLE:
A COLLECTION OF SCARCE AND VALUABLE RECEIPTS,
TAKEN FROM THE MANUSCRIPTS OF DIVERS PERSONS
OF THE MOST REFINED TASTE AND GREATEST JUDGMENT
IN THE ARTS OF COOKERY, PRESERVING, &c.
TO WHICH IS ADDED,
THE AUTHOR'S OWN METHOD OF PICKLING,
TOGETHER WITH DIRECTIONS FOR MAKING SEVERAL SORTS
OF WINES, MEAD, SHERBET, PUNCH, &c. AFTER
THE MOST APPROVED MANNER. ALSO DIRECTIONS FOR
MARKETING, INSTRUCTIONS FOR CARVING, BILLS
OF FARE FOR EVERY MONTH IN THE YEAR, &c.
CONCLUDING WITH MANY EXCELLENT PRESCRIPTIONS, OF
SINGULAR EFFICACY IN MOST DISTEMBERS INCIDENT
TO THE HUMAN BODY.

ORIGINALY PUBLISHED,

BY THE LATE MRS. ANNE BATTAM.

THE SECOND EDITION,

WITH NEAR ONE HUNDRED AND FIFTY ADDITIONAL RECEIPTS,
FROM SEVERAL LADIES, NEVER BEFORE PUBLISHED.

LONDON:
PRINTED FOR R. AND J. DODSLEY, IN PALL-MALL. 1759.

[PRICE BOUND THREE SHILLINGS.]
“Household Oeconomy and Elegance of Taste;”
A Lovely Copy


8vo. 6 p.l., 300 pp. Contemporary mottled calf, spine in six compartments with double gilt fillets, gilt roll pattern around edges, faint spots on the first two leaves. $7500.00

The very rare Second Edition of Battam’s study of the kitchen and running a household, including medical receipts. This edition is particularly desirable as it contains more than 100 pages of additional material. The first edition was entitled A collection of scarce and valuable receipts and was published in 1750 (ESTC notes one location in the United States – Schlesinger Library – and three locations outside of the United States).

“Since so many books, under the title of COOKERY, have been introduced into the closets of the Fair Sex, an addition to the number may be thought an imposition on their candour: but we beg leave to remove opinions of this kind by assuring our readers, that many of the receipts in the following are originals, not to be met with in any former collection, and most of them written by Ladies of quality, whose principal study has been household oeconomy and elegance of taste.”
– from the Advertisement.

Interestingly, in the early chapter of marketing tables, in addition to getting help on calculating the cost of various pounds of meat, there is a conversion chart from Portuguese currency (“Portugal Pieces”) to pounds and shillings. There was much trade between England and Portugal during the 18th century, and the presence of this chart testifies to that fact.

There then follows approximately 300 different recipes. Dishes include “To make cheese puffs. Miss Betty Noble;”
Lady Derby’s queen cakes.

Take a pound of the finest flour, a pound of double-refin’d sugar beaten fine, dry your flour and sugar in an oven or before the fire, and sift them thro’ a fine sieve; then mix your flour and sugar, and divide them into two equal quantities, then take a pound of butter and wash it in rose-water, and put to it half your sugar and flour, and beat it very well, then take the yolks of six eggs and three of the whites, adding to them four spoonfuls of rose-water, beat them well together, then put to them your sugar and flour, beat these in a large wooden bowl for the space of an hour, then wash and pick a pound of currants, and put them close cover’d over a chafing dish in a moderate heat, and just as you are ready to put your cakes into the pans, strew your currants over them, and dredge on a little fine sugar, and bake them about sixteen minutes.

“To pickle walnuts. Mrs. Spender;” “A marrow pudding” (cooked in a puff pastry); “To make Norfolk links” (use as much fat as lean, with nutmeg, thyme, and “a good deal of sage”); and “Lady Sundon’s black puddings, made for Queen Caroline” (“Take the smallest oatmeal and soak it in hog’s blood...”). At the end are instructions on how to go shopping for food and seasonal menus organized by the month.

A very good copy in a well-preserved contemporary binding. With the contemporary ownership inscription of “Mrs. Gladwish” on the upper pastedown.

¶ ESTC records two locations in the United Kingdom: British Library and Leeds; and three locations in North America: Kansas State University, McMaster University, and Vassar College; OCLC adds locations at Indiana University, Harvard, Virginia Historical Society, Scottish National Library, and one in Germany; to which should be added one at New York University. Maclean p. 9.

In a Fine Contemporary Binding

38 GELLEROY, William. The London cook, or the whole art of cookery made easy and familiar. London: S. Crowder, et al., 1762.

8vo. One large folding frontispiece. iv, [18], 330, 473-486, [2] pp. Contemporary polished calf, double gilt fillet around sides and at each of the six compartments on the spine, expertly repaired clean tear to the frontispiece. $7000.00

The FIRST EDITION of Gellroy’s extensive cookbook, here in a particularly well-preserved contemporary binding (and especially for a cookbook). On the title page we read that Gellroy was the “Late Cook to her Grace the Dutchess of Argyle And now to the Right Hon. Sir Samuel Fludger, Bart., Lord Mayor of the City of London.” (The later position was probably the reason for the work’s title.)
THE LONDON COOK, OR

The whole ART of COOKERY made easy and familiar.

CONTAINING

A great Number of approved and practical RECEIPTS in every Branch of Cookery.

VIZ.

Chap. I. Of Soups, Broths and Gravy.
II. Of Pancakes, Fritters, Poffets, Tankeys, &c.
III. Of Fish.
IV. Of Boiling.
V. Of Roasting.
VI. Of Made-Dishes.
VII. Of Poultry and Game.
VIII. Sauces for Poultry and Game,
IX. Sauces for Butcher's Meat, &c.
X. Of Puddings.
XI. Of Pies, Cutlards, and Tarts, &c.
XII. Of Sausages, Hogs-Puddings, &c.
XIII. Of Potting and Collaring
XIV. Of Pickles.
XV. Of Creams, Jellies, &c.
XVI. Of Made Wines.

By WILLIAM GELLEROY,
Late Cook to her Grace the Dutchess of ARGYLE.
And now to the Right Hon. Sir SAMUEL FLUDGER, Bart.
Lord Mayor of the City of LONDON.

To which is prefixed,

A large Copper-Plate, representing his Majesty's Table, with its proper Removs, as it was served at Guild-Hall, on the 9th of November last, being the Lord Mayor's Day, when His MAJESTY, and the Royal Family, did the City the Honour to dine with them, and were highly pleas'd with their Entertainment.

LONDON:
Printed for S. CROWDER, and Co. at the Looking-Glass; J. COOTE, at the King's-Arms, in Pater-noster Row; and J. FLETCHER, St. Paul's Church-Yard. MDCCCLXXII.
The large folding engraved frontispiece of a set table is particularly nice. The plate impression measures 26cm x 34cm and the image is entitled “Frontispiece to the London Cook representing their Majesties Table as it was serv’d at Guild Hall on November 9th, 1761, the day that Sir Samuel Fludye Bar. was sworn in Lord Mayor of the City of London.” Where the king and queen sat is indicated and plates for close to 200 dishes are illustrated. In the center of the table is a large empty rectangle: “In this Vacancy the Dessert was placed.” This was probably filled with a pièce montée, as was the fashion for royal banquets at the time.


One sample recipe is “Pigeons in a Hole,” perhaps an upper class version of the famous English recipe “Toad in the hole”: 42 It is as follows:

Season your pigeons, with beaten mace, pepper, and salt; put a little bit of butter in the belly, lay them in a dish, and pour a light batter all over them, made with a quart of milk and eggs, and four to five spoonfuls of flour; bake it, and send it to table. It is a very pretty dish.

42 This is especially interesting as the Oxford companion to food dates the first printed “Toad in the hole recipe” to 1787 (see p. 769). The recipe is very similar to ours for “Pigeon in the hole:” a meat baked into what is ostensibly Yorkshire pudding.
An Artichoke Pye

Boil ten or twelve artichokes, take off all the leaves and choke, take the bottoms clear from the stalk, make a good puff paste crust, and lay a quarter of a pound of fresh butter all over the bottom of your pye, then lay a row of artichokes, strew a little pepper, salt, and beaten mace over them, then another row, and strew the rest of your spice over them, put in a quarter of a pound more of butter in little bits, take half an ounce of truffles and morels, boil them in a gill of water, pour the water into the pye, cut the truffles and morels very small, and throw over the pye; then have ready twelve eggs boiled hard, take only the yolks, lay them al over the pye, and bake it. When the crust is done, the pye is enough.

*Item 38, Gelleroy, The London Cook, London, 1762, p.222*
Item 38, Gelleroy
Other recipes include “Turnip Soop;” “The best way to beat up Butter, for Spinach, Green Pease, or Sauce for Fish;” “How to pitchcock Eels;” “A polite Way to roast a Turkey;” “Leg of Veal and Bacon;” “Carriers Sauce for Roast Mutton;” and “Neat’s Feet Pudding.” One of the most unusual elements of the cookbook, and most impressive, are the sixty recipes for sauces, organized by those for poultry and those for “Butchers-meat.”

A lovely collection of mid-18th century fancy English cooking.

In fine condition.

ESTC & OCLC: Denver Library, Schlesinger Library, Vassar, Kansas State University, Library of Congress, New York Public Library, and five locations outside of the United States. There was also a later Dublin edition published in the same year.

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**Chapitre III.**

**De la Vigne.**

**Article Premier.**

*Terres propres à la Vigne; différentes sortes de Raisins.*

*Item 39, Chanvalon*
Including a Glossary for the Vigneron;  
A Lovely Copy

39 CHANVALON, abbé de. Manuel des Champs, ou Recueil Choisi, Instructif et Amusant, de tout ce qui est le plus nécessaire & le plus utile pour vivre avec aisance & agrément à la Campagne. Paris: Lottin le Jeune, 1764.

12mo. Woodcut head and tail pieces. i p.l., xxvi, 574, [2] pp. Contemporary mottled calf, spine gilt, red morocco label on spine, marbled endpapers, corners expertly renewed, crisp and bright throughout. $2750.00

A fine copy of the rare FIRST EDITION of Chanvalon’s (d. 1765) collection of recommendations for country living. Divided into four sections — the garden, tilling of the land (including viticulture), animal husbandry, and cooking — Chanvalon methodically lays out how to work the land and enjoy its bounty. The kitchen garden section discusses the drying of herbs and the cultivation of carrots, chicory, broccoli, asparagus, artichokes, escarole, and spinach, to name but a few. The section on fruits includes melons, cherries, strawberries, oranges, and lemons, as well as numerous types of flowers (both for practical use and for ornamentation).

In the second part, Chanvalon includes a forty-three page section on grape cultivation and wine making. Sections cover where it is best to plant a vineyard; the different varieties of grapes; the terminology used by vigneron; on vine cultivation; special observations about vineyard health; how to make wines; and an article about wine quality.

After the wine sections, there is a small article on beer and another on cider. This second part also discusses forestry, land management, hunting, and fishing. The third part is concerned with horses and their care, cattle, pigs, goats,
MANUEL
DES CHAMPS,
OU
RECUEIL CHOISI,
INSTRUCTIF ET AMUSANT,
de tout ce qui est le plus nécessaire
& le plus utile pour vivre avec
aisance & agrément à la Campagne.

Par M. DE CHANVALON, Prêtre de l'Ordre
de Malthe.

A PARIS;
Chez LOTTIN le Jeune, Libraire, rue S. Jacques,
vis-à-vis la rue de la Parcheminerie.

MDCCLXIV.
Avec Approbation, & Privilege du Roi.
sheep, dairy production, geese, pigeon, guinea hen, and peacock, amongst others.

The forth and final part is concerned with cookery. Separated into sections devoted to “cuisine en gras” and “cuisine en maigre,” the recipes range from “lapins en casserole” to “artichaux à la sause blanche” to “potage aux moules.” These are followed by recipes for confitures, patisserie, and various liqueurs and ratafias. At the end is an extensive and useful index.

A very good copy.

¶ OCLC: Yale, Indiana University, National Agriculture Library, and six locations outside of the United States. Not in Bitting, Cagle, Fritsch, Oberlé, Simon, or Vicaire.

A Very Early Medical Study of Truffles


12mo in 6’s. Woodcut device on title page. vii, [1], 59 pp. Contemporary calf, modestly gilt spine, lightly bumped, light spotting on a few leaves. $6500.00

FIRST EDITION and rare. From the preface we learn that Dr. Pennier de Longchamp had attended a meal where a young man was teased about eating so many truffles. The doctor was then asked if the truffle really had the ability to return strength to a man, which was the young truffle-eater’s defense, to which Pennier de Longschamp replied in the affirmative but also noted the paucity of truffle studies. This dissertation is his analysis of the truffle in all of its medical and gustatorial glory. The smaller section at the end is a study of mushrooms in general.

A good copy of this early study of truffles. Not in any of the usual gastronomic bibliographies.
DISSERTATION

PHYSICO-MEDICALE.

SUR

LES TRUFFES

ET SUR LES

CHAMPIGNONS.

Par Mr. P ennier de
Longchamp le Fils,
Docteur agrégé de la Faculté de
Médecine d'Avignon.

A AVIGNON,
Chez Roberty & Guilhemont
Imprimeurs - Libraires.

M. DCC. LXVI.
OCLC: American Philosophical Society Library, National Library of Medicine, University of Minnesota, and six locations in Europe.

The Second Known Copy

41 THE LADY’S companion: or, accomplish’d director in the whole art of cookery. Dublin: John Mitchell, 1767.

12mo. Twelve pages of table-menu plans printed with text and printer’s ornaments in the text. iv, [5]-105, [19] pp. Contemporary calf, spine with gilt double fillet in six compartments, expert repair to hinges. $12,000.00

The extremely rare FIRST & ONLY EDITION of this Irish cookbook and guide to the kitchen. The introduction is written by “Ceres” and is addressed “To the Ladies of Dublin.” “Though there are many Books of this kind extant; yet, I am sure, something hath been deficient or superfluous in them all: I have therefore ventured to offer this to you, as I think it comprehends all the Accomplishments necessary for Ladies, in things of this Nature.... I have had a great deal of Experience in Business of this Kind, and endeavoured to fix a Standard so that good Housewifry and Oeconomy, may go Hand in Hand.” Ceres was the goddess of agriculture and fertility, and is also associated with motherly relationships and nutrition.

Among the more than 300 recipes we find those for “Sauce for a green Goose” (made from sorrel juice, white wine, nutmeg, sugar, and fresh butter); “A Bitilia Pye” (made from pigeons or chickens, larks bone marrow, artichokes, egg yolks, served with gravy made from claret, anchovy, and more egg yolk); “Solomon Gundy” (using roasted veal, pickled herring, onions, apples, and anchovies); and “Potato Pye” (potatoes
THE
LADY'S COMPANION:
OR,
ACCOMP LISH'D
DIRECTOR
In the whole ART OF
COOKERY.
CONTAINING
Approved RECEIPTS, (never before
PUBLISHED;) for

Pastry,        Ragous,        Puddings,
Pyes,          Soops,         Creams,
Pasties,       Sauces,        Preserving,
Pricassies,    Pickling,      Candying,
Baking,        Collaring,     Torts,
Roasting,      Potting,       Jellies,
Stewing,       Cakes,         Cheese-Cakes,
Boiling,       Custards,      Made Wines, &c.

Also, Bills of Fare for all the Seasons of the
Year, with an ALPHABETICAL INDEX to the
whole.

By a LADY.

DUBLIN:
Printed for JOHN MITCHELL, in Skinner-Row.
MDCC LXVII.
An Oyster Pye

Take a hundred or half hundred of large oysters, open them and save their liquor, set them down on the fire with their liquor and just coddle them; then strain their liquor from them thro' a cloth or sieve, and wipe them one by one, for fear of shells or sand: then have your dish ready with a brim of puff paste, put in some of your oysters and strew some pounded nutmeg, some pounded white pepper on them and blades of mace and pieces of butter: so, fill your oysters in lays with a little of spice and butter between every layer, 'till all your oysters are in, and put slices of cut lemon, if you will, you may put a few yolks of boiled hard eggs crumbled small among them, a little white wine and a little of their own liquor over them, so lid and bake, take some of the oyster liquor and some white-wine and boil them, when between hot and cold, beat it up with three or four yolks of eggs, and simmer it a little over the fire until it looks smooth, put it in your pye; when from the oven shake your pye between your hands and serve.

Item 41, The Lady's Companion, Dublin, 1767, p.14
with sugar, mace, nutmeg, cinnamon, rose-water, and marrow, then, when serving, “cut your lid in quarters and put in a white-wine cauldle”.

The recipe section is followed by seasonal menus, creatively presented by the printer through the use of printer’s ornaments. The title of each dish (e.g. “A Loin of Veal roasted”) is surrounded by rosette printer’s ornaments as though to outline a platter of food. These “platters” are then laid out on the page as though dishes on a table. In this way, the reader gets both a menu for a given meal, as well as a table arrangement. Usually, in 18th century cookbooks, the platters would be represented through a woodcut with the name of the dish printed in the center of the plate; but the use of printer’s ornaments, such as this, does sometimes occur as a less-expensive means of cookbook illustration, and usually in provincial printings.

At the end of the book is a wonderful advertisement regarding a lending library: “John Mitchel, Bookseller, in Skinner-row, begs leave to acquaint the Ladies, that he has added a large Collection of Books of Entertainment, to his Circulating Library; where all Persons may have Books hired out to them by the Year.”

A very good copy.

¶ ESTC: British Library only. OCLC adds a copy at the National Library of Scotland; this is in error as they only have microfilm and digital versions. Not in Bitting, Cagle, Maclean, Oxford, Simon, or Vicaire.

*The Most Extensive 18th-Century German Cookbook*

The very rare FIRST EDITION of this collection of more than 4500 recipes, each written in response to a question (e.g. “Wie macht man einen rechten Nudelteig?” – How does one make a true pasta? “Wie macht man eine Spargel-Suppe?” – How does one make asparagus soup? & “Wie macht man eine Rollade von Schweins-Kopfes?” – How does one make a trussed boneless roast from a pig’s head?). Among the twenty sections are chapters devoted to bread; meat and fish; desserts; an illustrated section on carving; food preservation; storage; and marketing. At the end is a 76-page index.

The anonymous female author (“Verfasserinn”) indicates on the title page that she used Jeanne Marie Leprince de Beaumont’s (1711-1780) textbook Instructions pour les jeunes dames
Item 42, Neues
as her model for this encyclopedic publication. The *Neues lehrreiches und vollständiges Magazin* however, is an entirely new gastronomical work. Written for upper class German kitchens, many of the recipes try to follow French tastes and quite a few have Italian influences. Some of the recipes include chicken with gooseberries, or combined with wild mushrooms and pistachios; grilled asparagus; cabbage with chestnuts; cucumbers filled with minced partridge meat; salads with pumpkin or with snails; and battered lemon slices served as a dessert. Regarding gender and authorship, it is interesting to note, that the first woman to be named as an author of a cookbook was also German (Anna Wecker’s *Ein köstlich neu Kochbuch*, 1597).

The folding woodcuts depict table arrangements and the woodcuts in the text provide carving instructions.

A good copy.

¶ Cagle 487; OCLC: New York Public Library, New York Academy of Medicine, Cornell University, and the Lilly Library (a mixed set of the first and second editions); Weiss 2752 (second edition only).

*Chinese Banqueting in Japan*

43 TOKUSŌSHI. Kaiseki shippoku shukōchō. [An Idea book for the *shippoku* banquet.] Edo: Suharaya & Kyoto: Nishimura Ichirōemon, Meiwa 8 [1771].

26.2cm x 17.8cm. 52 folded leaves, [1] printed lower pastedown. Contemporary blind-stamped light-blue wrappers, printed paper label on upper wrapper (partly deteriorated), stitching renewed, light rubbing and spotting overall, one or two small wormholes (not affecting text), slight mouse-gnawing to the bottom (not affecting text). $3750.00
The FIRST EDITION of this book of *shippoku* banqueting in Japan. During this era, the Japanese usually ate at small individual tables which sat low to the ground, one table for each person. In *shippoku*, the table is larger, stands on four legs, is higher off the ground, and everyone eats family style. *Shippoku* was particularly popular in Nagasaki.

In the current work, the many woodcuts depict the *shippoku* table laid out; the individual pieces of dishware needed (e.g. a wine dispenser, rice container, chopsticks, spoons, bowls, platters, a teapot, and knives); decorative pieces; and the table itself.

The text is structured around *shippoku* menus arranged month by month; then a new set of menus arranged according to the four seasons, with each set of menus followed by the ingredients needed for the dishes and notes on the dishes’ preparation. Some menus focus on soups, others vegetables, and some are for grilled meats.

“A few published culinary books introduced foreign foods, but only in descriptions of dining in the Chinese enclave in Nagasaki. The style of cooking these books introduce is known as ‘table cookery’ (*shippoku* ryori). The term reflects the fact that diners sat at a common table rather than at individual tables as in a *honzen* banquet. Titles of these works include... *Shinsen kaiseki shippoku shukōchō*, published in 1771.” – Rath, *Food and fantasy in early modern Japan*, p. 103.

Tokusōshi is the pen-name of our author. He wrote other works, many of which were also illustrated, on topics ranging from education to flower arrangement to poetry.

One interesting element of this copy is in the binding. Attached to the lower edge of the upper wrapper is a flap of paper which has the title of the work in manuscript. Like early printed books in Europe where the title was written along the edge of the leaves, this piece of paper was attached to our book so that it could be read while the book was laid flat on its side on the shelf.
Item 43, Tokusoshi
I would like to thank Toshie Marra, Librarian for the Japanese Collection at University of California, Berkeley, for helping me to research this book.

¶ OCLC: University of California (Berkeley and San Diego) and Cornell University. The Union Catalogue of Early Japanese Books locates several copies in Japan. Please note that this work is sometimes catalogued under Shinsen kaiseki shippoku shukōchō.

**Folk Remedies, Incantations, & Magic**

44 (MANUSCRIPT: German medical and magical recipes.) c.1775.

Folio: 39.2cm x 24.3cm. 227, [228-240] pp. Contemporary pastepaper wrappers (recently added), restoration to a few leaves (affecting the text on the first leaf), written in red and black ink, ruled throughout, one leaf (pp. 95/96) with a large portion cut away at an early date, some occasional spotting, light dampstaining along the upper edge. $17,500.00

An interesting and handsome manuscript containing folk remedies and health recommendations, as well as numerous spells and magical directions. Approximately 800 recipes are provided, most of which are numbered, and written in a clear hand. The recipe titles are written in red ink and the directions are in black ink. The manuscript is ruled throughout and is primarily in one hand.

The numbered entries include those for healing wounds and reducing pain; treating a fever; how to slow and stop bleeding; the making of various salves; the treatment of punctures; a healing plaster; a treatment for fevers and the sweats; how to cure an abscess or ulcer; treating bruised bones; a cure for dysentery; how to make plasters for burns; remedies for dropsy, arthritis, and gout; how to treat a sore throat and colds; medicinal remedies specific to women (e.g.
related to menstruation, pregnancy, and ailments specific to women’s breasts); how to calm a headache; and cures for various poisons. There are also more general entries which cover how to cure someone in trouble when you’re unaware of the specific issues, and how to treat someone when you’re not there.

Some of the more psychological concerns and their remedies include those for problems between a bride and groom; drunkenness; how to increase a man’s sexual performance; eating disorders; and even one for being love sick (number 284: “Go to a waterfall with ample flowing water, remove your right shoe, pour water over yourself three times, put the shoe back on, depart and do not socialize until you have recovered”). There are also veterinary remedies for horses and cows, including a recipe to cure madness in both humans and livestock.

The many magical incantations and potions are quite interesting and varied. There are witchcraft and animal incantations; those for avoiding house fires and thievery; to recover stolen property; to help you catch fish; to have luck in one’s affairs; another for luck at cards; and to avoid lascivious thoughts. There are love potions as well as directions on how to construct a Bergspiegel (a miner’s mirror with sacred figures around it), and there are also a few on metallurgy, including one on how to harden iron into steel. One incantation even calls for dipping a finger into blood and writing with it.

Many of these folk remedies and recipes occur at an intersection between magic, religious belief, and medicine. For example, no. 10 roughly translates to “On calming racing blood-pressure, intone three times the following: Sepa + Sepagei + Sepagugo. When this has been said, blood will remain in your veins as Christ remains in his place, and blood will coagulate and slow down, as Christ sits on his throne, in the name of God the father.” In another (not numbered, but on p. 215), there is a remedy for a toothache. “For counter-
ing a toothache, use the following words, hung about your neck...Trioiles Falcesqz Dentata Dentium Dotorem Rez Sante. This sign will help to heal the...aching teeth.” As a treatment for rabies, recipe no. 233 recommends that on the “Friday before sunrise, take a wooden pencil made from linden...and write the following characters upon bread smeared with butter:

\[
\text{SATOR} + \text{L} + \text{BFHB} + \text{S} \\
\text{ARINRIAREBT} \\
\text{ENETOPEROTAS.}
\]

There are also some household recipes and everyday advice for running a household. For example, one tells how to keep pheasants out of the garden; how to manage bees, birds, and local wildlife; how to deal with rats and mice infestation; how to make ink and various dyes; how to have a good dog; how to raise chickens; bathing practices; and the etiquette in dealing with your local miller.

The paper is watermarked with a large crown over a shield with a double Maltese cross and “Burgstein” as the countermark. There is a Burgstein in Germany near the Czech border and its coat of arms does have two Maltese crosses, but I have been unable to find the arms appearing with the crown.

The manuscript comes with a list of most of the recipe titles translated into English.

\textit{An Argument to Support French Fishermen} \\
& Commercial Fishing in France

The FIRST EDITION of this essay by Simon Sylvestre Lemoyne (1727-1806) written in support of fishermen and commercial fishing in France. The work starts with a critique of the increase of the duties for fishermen to bring fish into Paris, and how it is unfair and detrimental to the fisheries industry around France. For Lemoyne, fishermen are an important part of the French economy, and they should be valued and considered in the formation of economic policy. That Lemoyne would take this position is not surprising when you consider that he was the mayor of Dieppe, one of the most important ports in France.

Interestingly, to build his argument, Lemoyne draws comparisons between the business of farming with that of commercial fishing to provide food to France, and yet, he writes, fishermen face far greater dangers at sea than those who toil in the fields. “La Pêche a son produit comme l’Agriculture; elle tire de la mer des alimens & autres choses utiles, comme celle-ci tire de la terre; elle exige, comme l’Agriculture, des peines, des soins & des dépenses; & si elle en diffère, ce n’est que par leur plus grande étendue, & par les dangers & les pertes auxquelles elle est exposée” (page 16).

He also argues that the food harvested from the ocean is necessary for the health of people, and is an important supplement to the food that is grown in the ground. Additionally, for those who live near the coast, rich or poor, sea food is an essential part of their diet.

Lemoyne references the different types of fishery, such as cod and whaling, and the difficulty for fishermen's families
when their husbands and fathers are away at sea for extended periods. This is especially true considering the hazards of sea voyages, and the difficulty of a seaman’s life: “la rigueur des saisons & d’un élément furieux, ayant presque toujours ses vêtemens mouillés, sans feur pour les sécher.”

Lastly, Lemoyne argues for the role that fishermen play in the defense of France during attacks from foreign nations, and how fishermen use their navigational skills to explore unknown coastlines.

Laid in is a page of (early 20th-century?) sheet music “Le Père Winslow. Chanson des Cap-Horniers Francais.” Cap-Horniers were French sailors who had sailed past Cape Horn to South America.

A very good copy in a handsome contemporary binding.


The Beginning of Modern Bread-Making; Jacques Necker’s Copy


8 vo. Woodcut title page device. liii, [1 - blank], [2], 639, [1 - blank] pp. Contemporary marbled-calf; spine richly gilt in six compartments, green morocco lettering piece on spine, triple gilt fillet around sides, fleurons stamped in the corners, coat of arms gilt stamped in the center of each board, gilt dentelles, all edges richly gilt, bright blue endpapers, crisp and bright internally.

$7500.00
LE PARFAIT

BOULANGER,

ou

TRAITÉ COMPLET

Sur la Fabrication & le Commerce

du Pain.

Par M. PARMENTIER, Pensionnaire de l'hôtel royal des Invalides, Membre du Collège de
Pharmacie de Paris, de l'Académie des Sciences
de Rouen & de celle de Lyon, Démonstrateur
d'Histoire Naturelle.

A PARIS,

DE L'IMPRIMERIE ROYALE.

M. DCCLXXVIII.
A spectacular copy of the FIRST EDITION of the first truly scientific treatise on bread-making, written by France’s first modern nutritionist. This is Jacques Necker’s copy, with his gilt-stamped coat of arms on the upper and lower boards of the binding.

Jacques Necker was a banker from Geneva who became the Finance Minister to Louis XVI of France and continued to be influential in French politics after the Revolution. The quality of this particular copy is not surprising when one considers Necker’s association with Parmentier and the fact that Necker was one of the forces behind the formation of Parmentier and Cadet-de-Vaux’s baking school in Paris. Additionally, the subjects of bread and grain, and how to provision the people of France were some of Necker’s primary concerns as a politician.43

“In eighteenth-century France, the gravest problem was not the lack of bread but its price. In fact, never before had the town bakeries—above all those in Paris—offered so many varied and high-quality loaves, but only the wealthy could afford to buy them. Several publications of the period attest to the great strides made in the baker’s art, for example *Le parfait boulanger* (the perfect baker) by the agronomist Antoine Augustin Parmentier, published in 1778. Parmentier is best known in France for having introduced potato-farming. It is less commonly known that he intended the potato to be milled so as to replace flour during shortages. In 1780 Parmentier obtained the authorization to open a ‘baking academy’ in Paris designed to study the ‘new combinations of farinaceous substances from which it might be possible to bake bread in times of famine.’ The

43 For more on Necker, see Kaplan’s *The Bakers of Paris and the bread question*, pp. 54 & 458, as well as Muratori-Philip’s biography of Parmentier (1994), who also writes about future collaborations between Necker and Parmentier on the cultivation and use of potatoes and corn.
scientist then carried out a number of trials on various kinds of ‘bread,’ combining potato, oats, buckwheat, and corn. Ten years later, the revolutionary mob massed outside Parmentier’s academy yelling: ‘Why doesn’t he eat his potatoes himself? We want bread!’...

“Le parfait boulanger described the process of making bread in practice at this period: hand-kneading the dough, fermenting with natural leavening, shaping the loaf, and baking in brick, wood-burning ovens. The book also refers to something new: adding salt to the dough, unusual until that time due to its high price. It was realized that salt improved the texture of the dough, allowing it to rise higher. Parmentier also referred to brewer’s yeast, which a Parisian baker had first added to leaven in 1665 in the production of a loaf called pain mollet.”


With the inked library stamp on the title page “Bibliothèque de Colonge.”

A very fine copy.

¶ Bitting p. 357; D.S.B. vol. X, pp. 325-6—“Parmentier in his life and work personified the best sentiments and aspirations of the Enlightenment;” Maggs Food and Drink, 288; Mutelet Collection Exhibition Catalogue, La Gastronomie, 1983, no. 71; Oberlé, 813; Vicaire 656.

With a Beautiful Engraving of a Cooking Fireplace


8vo. Engraved frontispiece, title page printed in red and black. 15 p.l., 484, [25] pp. Contemporary half-vellum over marbled boards, printed paper label on spine, edges sprinkled red, bright and crisp throughout. $2500.00
Eine alte Henne gut zu kochen

Cook a well cleaned hen in water, with muscat flowers, butter and salt. Take seven egg yolks, whole lemon peels, sugar, butter and wine; mix this all together until it is a light broth; let it boil a little, and serve over the boiled hen.

Item 47, Schreger, Der Vorsichtige und nach heutigem Geschmacke wohlerfahrene Speismeister, Augsburg, 1778, p.312
The very rare Second Edition of Schreger’s popular cookbook, first published as Speiss-Meister in 1766 and for which OCLC does not record a location. The first section discusses various foods and their properties and is organized according to meats, fish, non-meat foods, spices, and different drinks. The second section is a cookbook of more than 400 recipes.

Schreger (1697-1774) also wrote works on household economy and medicine. The charming engraved frontispiece depicts a busy kitchen and appears for the first time in this edition.

A particularly good copy of a rare German guide to food and cookery.

With an ownership inscription on the title page dated 1783 and the library stamp of Rolf Dittmar on the upper pastedown. Dittmar amassed one of the largest collections of German cookbooks ever formed.

¶ OCLC records three locations only: the New York Academy of Medicine, Lilly Library, and the Library of Congress; Weiss 3484.

A Tea Room for a Samurai

48 (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). $7000.00

Alovely 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 Yagôzaemon 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.

An Extremely Rare & Early Catalogue of “Cooking Machines”

49 OLDHAM, James. A representation & description of the last improv’d air stove grate.... Concerning also a variety of his improvements on kitchen ranges &c. [London, c.1780.]

4to. Engraved title page, eighteen plates on ten folding leaves (with a total of 24 different numbered illustrations — some
of the plates have multiple numbered illustrations). 18 pp. Original blue glazed wrappers, printed label on the upper wrapper, wear to the spine, small edge tear to the lower wrapper. $7500.00

The extremely rare FIRST & ONLY EDITION of James Oldham’s designs of kitchen and heating ranges. Oldham explains in his text that the stoves are designed to go into both existing chimneys (to replace the existing cooking and heating fireplaces), or into rooms where there is no stove yet installed. Either way, this work represents an important stage in the development of kitchen technology and one that would eventually lead to a multi-use stove such as the famous AGA cooker.

The twenty-four numbered illustrations are primarily focused on cooking stoves, including kitchen grates with cast iron fronts; a kitchen range with an oven heated by the same fire; “a cooking machine properly adapted for any size kitchen;” a “cooking machine with 2 ovens, a hot closet, a large double boiler, iron hot plate, & steam closets, all heated by one fire;” and so on. Other engravings represent heating “air stoves,” many of which are ornamental, and incorporate a series of air tubes.

James Oldham (1750-1822) first appears in London directories in about 1780; one of his early bill-heads gives his name and address as “James Oldham Late Dolley and Oldham, Ironmonger & Brazier, Corner of Brook Street, Holborn.”

In very good condition.

¶ OCLC & ESTC: British Library and Yale only.

Extremely Rare

Large 8vo. Woodcut device on title page. 74 pp. followed by a final blank. Early marbled stiff wrappers, marbled edges, untrimmed. $5000.00

The extremely rare FIRST & ONLY EDITION of Eraclio Landi’s study of the wines of Mantua (in Lombardy, in the north of Italy). Adopting scientific criteria and referring in particular to wine’s chemistry, Landi carefully describes the various wines of Mantua: its characteristics, its quality, the fermentation process used, as well as the market for the wines. Included is a description of fourteen different grapes that can be cultivated in this region of Italy. There is also a section on how to conserve the wines and to transport and export them by sea.

The work was written for presentation to the Reale Accademia di Scienze, e Belle Lettere di Mantova, an academic society which was founded by Maria Teresa, Empress of Austria, in 1768. Landi was a Franciscan from Siena who was appointed by the Austrian government to be the royal agrarian inspector in Milan and the surrounding area.

A fine, large-margined copy.
¶ B.I.N.G. 1077; OCLC: University of California (Davis) and the British Library only; Paleari Hennsler p. 413; Sormani, Opera di enologia, pp. 70-71 “Raro.”

Pretty Bettys are the First Potatoes
to Make it to the Table

51 (POTATOES.) A new treatise upon the disorders of potatoes. Chester: Read and Huxley, 1784.

8vo. One woodcut illustration in the text. 24 pp. Handsome period half-calf over marbled boards by Courtland Benson, spine gilt, red morocco lettering piece on spine, light-ly browned throughout. $2000.00
The FIRST & ONLY EDITION of this very rare Chester imprint, a study of potatoes, and specifically of the cause and remedy of “the crisp’d curl’d leaves of potatoes” (today known as potato leafroll virus). The story starts out telling us that the anonymous author was well acquainted with the cause of the “curl’d leaves of potatoes,” and knowing of “a great Reward” being offered by the agricultural societies of Manchester and London, he sets out on horseback to investigate.

The narrative covers the effect of the disease on crops (less than a tenth of the crop remained); how the primary cause was frost; and then an experiment he conducted. First, he dug up his potatoes in October; pulled off the mold from the potatoes; stored them on boards in straw in the cellar; and then replanted them in March and April. He planted some in new soil, and the others in their original soil. Those planted in new soil grew without curled leaves, and the others suffered from the disease. From this he concluded that the potatoes need to be kept away from frost and be planted in clean soil.

He also mentions the problem of rodents in the field; of setting (planting) the potatoes incorrectly; the importance of “moulding” the potatoes (mounding the soil in rows inside of which the seed potatoes are planted); and of different growing methods in various parts of England and Wales. He also describes different varieties of potatoes, including the Pretty
Bettys, the Lancaster Dun, and the London Droppers. At the end is a section entitled “A method of having new potatoes from the apples of potatoes.”

A very good copy.

¶ OCLC: Harvard and two locations in Great Britain.

The First Monograph on Desserts in Portuguese

52 ARTE nova, e curiosa, para conserveiros, confeiteiros, e copeiros, e mais pessoas que se occupaõ em fazer doces, e conservas com frutas de varias qualidades, e outras muitas receitas particulares, que pertencem à mesma arte. Lisbon: José de Aquino Bulhoens, 1788.

8vo. 203, [1 - blank], [1], 3 - blank] pp. Contemporary mottled calf, spine gilt in five compartments, expert repair to the upper free endpaper and repairs to small marginal wormholes on a few leaves in signature E. $6000.00

The FIRST & ONLY EDITION of this rare and early Portuguese cookbook, specializing in sweets and the preservation of various fruits. This is the first cookbook devoted to sweets to be published in Portuguese and the third cookbook in Portuguese overall.44

As Darra Goldstein has noted in her Oxford Companion to Sugar and Sweets, “Portugal, with its rich variety of confections, is a nation of dessert lovers” (p. 551). Goldstein writes that “Portuguese desserts can be generally characterized as exceptionally sweet, with a heavy emphasis on sugar and

44 The first was Domingos Rodrigues’ Arte de cozinha (Lisbon: João Galrão, 1680) and the second was Lucas Rigaud’s Cozinheiro moderno ou nova arte de cozinha (Lisbon: Francisco Luiz Ameno, 1780).
ARTE
NOVA, E CURIOSA,
PARA
CONSERVEIROS,
CONFEITEIROS,
E COPEIROS,
E MAIS PESSOAS QUE SE
ocupam em fazer dozes, e conservas com frutas de várias qualidades, e outras muitas receitas particulares, que pertencem à mesma Arte.

LISBOA:
Na Offic. de Jose' de Aquino Bulhoens.

ANNO de 1788.
Com licença do Real Meio da Comissão Geral sobre o Exame, e Censura dos Livros.
egg yolk combinations.” Goldstein goes on to suggest that the early focus on egg yolks in desserts may be due to the wine trade: beginning in the 17th century, the Portuguese used egg whites in abundance to fine their wines being sent to England. This availability of yolks could have influenced the evolution of their recipes for sweets. Whatever the reason for the use of egg yolks, Portugal’s tradition of sweets began early, and can certainly be connected to their dominance in the production and sale of sugar from their colonies in the Atlantic.

Within the roughly 160 recipes provided, there is a great deal of variety in the dishes. About 25% are for cookies and pastries (including broas, a sweet potato cookie); 23% are for fruit-based sweets; 20% are for puddings (that can be served with a spoon); 9% are for cakes made in a mold; 6% are for ice cream and sorbet; and 17% are miscellaneous recipes. There are also directions for serving chilled wine at banquets; how to make a lemon syrup for ice cream; multiple recipes for ovos moles (“the best-loved and most distinctive of Portuguese desserts” – Goldstein); and a section on the quality of sugar.

On the recto of the penultimate leaf is a bookseller’s advertisement: “Vende-se na Calsada de Santa-Anna na caza de Jozé Luiz de Carvalho mercador de livros, onde acharaohum copioso surtimento de livros de varias qualidades” (roughly translated to “Sold at Calsada de Santa-Anna in the house of Jozé Luiz de Carvalho, book merchant, where can be found a copious collection of books of various qualities”).

In very good condition.

¶ Livros portugueses de cozinha, no. 33; OCLC: New York Public Library, Los Angeles Public Library, University of California (San Diego), Library of Congress, Iowa State University, and the Newberry Library and one location outside of the United States.
Spectacular Art Work of Early Cutlery

53 (FORKS & KNIVES.) Erneuerte Messer-Lohn Satz-Ordnung. **Bound with:** Reyd Lohn Satz. **Bound with:** Vereinigter Lohnsatz deren Gabelen. **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. $18,750.00

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 pasta45), 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

45 Giovanni Rebora, *Culture of the fork*, p. 16. Rebora also quotes Jean-Louis Flandrin’s attribution to Italy as the home of the fork.
68.
Dieo kleiner 6 Zoll lang 14 Linie breit. p. 100. 3 Reih. 7. Sehr. 8 Pf.

69.
Portugallische Gruppen 5 Zoll 15 Linien lang 15 Linien breit. p. 100. 3 Reih. 7. Sehr. 8 Pf.

70.

71.

72.
Dieo kleiner und Hacken Steil 6 Zoll lang mitten 17 Linien breit. p. 100. 3 Reih. 45. Sehr.

73.
Dieo kleiner 5 Zoll 6 Linien lang mitten 14 Linien breit p. 100. 2 Reih. 45. Sehr.
204.
Ein Nagels Messer von purem Stahl 5 Zoll 6 Linien lang 14 Linien breit. p. 100. 2 Kröpl. 7 Gbr. 8 Pfr.

205.

206.

Ein Bier Fischer 5 Zoll lang 16 Linien breit, p. Stück 9 Gbr.
crackled were probably made from shagreen (a rough, un-tanned skin), whereas others have handles made from hard-woods. All are simply wonderful.

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 Gabelen*, is the *Union rates of pay for making forks*. This section has the nine original watercolors 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 watercolors 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 Musterbcher und Katalogue, 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.
“Till Every Hog There, 
   Was a True Drunken Beast”

54 (ALCOHOLISM & domestic violence.)
The patient parson forgetting his text; or, the hogs in the ale cellar. [London:] S. W. Fores, April 1, 1791.

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 —
“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.”
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”).

A Beautiful Cookery Manuscript,  
Written for a Noblewoman


22.7cm x 17.2cm. Title page within a drawn ornamental border, two illustrations (one portrait and a coat of arms) drawn in red, green, and black ink, and numerous ornamental head and tailpieces drawn in red, green, and black ink. [1], 16, 16-128, 126-191, 191-222 pp. Contemporary half calf over pastepaper boards, linen ties intact, written in red, green, and black ink. $10,000.00

A very handsome, and extensive, manuscript cookbook in German, written in red and black ink with illustrations and calligraphic ornaments in red, green, and black ink. A total of 437 numbered recipes are included and organized into six
different categories: soups (e.g. wine soup, crab soup, & carp and milk soup); dishes made from flour (e.g. almond noodles, asparagus noodles, and noodles made from semolina); fish (e.g. pike in an anchovy sauce; perch soup; and baked fresh trout); meat (e.g. veal in a lemon sauce; lamb in a parsley sauce; and steamed beef); savory pies and tortes (e.g. hare pie; ham pie, and Linzer torte); and baked desserts (e.g. donuts, wine cake, and chocolate cake).

There are ornate designs at the beginning and ending of each of the six sections. Drawn in red, green and black ink, they are quite charming in a folk art way and are a testimony to the time someone spent on this manuscript. On page 179 is a full-page portrait of a woman holding a scepter with the words “Köch= Püech” [Püech is an older spelling of Buch] and on one of the final pages is a full-page coat of arms with the following inscription on a shield: “dises buch is Angehörig, der= Maria Josepha, Ostbergerin, 1795” (this book belongs to Maria Josepha Ostberger).

On the title page, the author’s name appears as “Frantz Seravieus [or Seravicus] Klavieck Von Marckt= Kürzen= Zwettl.” Kurzen Zwettl is in Upper Austria and was a market town near the abbey since the 14th century.

A wonderful manuscript cookbook, in very good condition.

A Burgundian Family Vineyard
During the Revolution

56 (MANUSCRIPT: French viticulture.) Partage entre les héritiers Nodot des biens délaissés par leus père et mère. [Burgundy], 1796.

30.5cm x 23.5cm. One large double-page watercolor. [43], [1 - blank] ll. Contemporary stiff wrappers, untrimmed.

$3500.00
An interesting manuscript concerning some important vineyards in Burgundy during the Revolutionary Period in France. The document spells out breaking up of the lands owned by Bernard Claude Nodot and Reine Garnier, so that the lands can be given to their children, Joseph Nodot, Charles Jean François Nodot, and Bernard Claude Nicolas Nodot, all of whom live in Chalon sur Saone. The manuscript describes the parcels, buildings, their contents, and the values of the components of each property. The final valuation comes to 187,328 Livres.

The final part describes which descendants received which parcels. There is also information on the family and its wine business, as well as the nature of the property’s previous sale.

What is amazing is that the family owned vineyards in important regions: “Domaine de Meursaut” [sic.], “Domaine de Savigny-sous-Beaune,” “Fonds situés sur le territoire de Demigny,” “Domaine de Laives,” Vineyards Clos Vallot, Combes, Templiers, aux Bordes.

The lovely double page watercolor and drawing show the location of twenty buildings on one of the properties as well as the location of the vineyard. There is also a description of how these buildings and the property will be divided into two lots.

Several pages have contemporary red and ink notary stamps. There are also some early 19th century annotations in a different hand. On the final page is the signature of the notary.

A handsome document illustrating an early period in Burgundy’s wine history.

On the Making and Sale of Aguardiente
in Mexico

57 REGLAMENTO que se ha de observar... de aguardiente de caña...19 de Marzo de 1796. Mexico [City]: Mariano de Zúñiga y Ontiveros, [1796].
REGLAMENTO
QUE SE HA DE OBSERVAR
PARA LA ADMINISTRACION, MANEJO,
CUENTA Y RAZON DEL NUEVO RAMO
DE AGUARDIENTE DE CAÑA,
MANDADO ESTABLECER
EN LOS DOMINIOS DE LA NUEVA ESPAÑA
Por Real Orden de 19 de Marzo de 1796.
Y VERIFICADO
POR EL EXMÓ. SEÑOR
MARQUÉS DE BRANCIFORTE
Virrey, Gobernador y Capitán general de ellos.

DE ORDEN SUPERIOR.

EN MEXICO: Por Don Mariano de Zúñiga y Ontiveros, calle
del Espíritu Santo, en el mismo año.
Large 4to. Woodcut device on title page. 1 p.l., 26 pp. Handsome period half-calf over marbled boards by Courtland Benson, spine gilt, red morocco lettering piece, strange paper flaw to the lower margin of the second leaf, not affecting text. $4500.00

The FIRST EDITION of this important work outlining the regulations for the making of aguardiente in Mexico. Aguardiente is an alcoholic drink made from sugar cane that is first fermented and then distilled. It is still produced throughout Mexico, often supplemented with different flavors, and changing from region to region.

This Reglamento was issued by Miguel de la Grúa Talamanca, 1st Marquess of Branciforte, who was the viceroy of Nueva España from 1794-1798 (and known to be especially corrupt). Written to better secure Spain’s control over the economy of Mexico and make trade more profitable, the work describes who can own and make aguardiente; how to ensure its quality; the ingredients used; barrel sizes; the taxes that are due and how they are to be paid; pricing; and how aguardiente will be transported.

We once had a similar text, same date, but abbreviated and printed as a large broadside.

In very good condition.

¶ OCLC: New York Public Library, University of California (Berkeley), Yale, University of Florida, Huntington Library, and four locations outside of the United States.

**Flemish Beer**

Dissertation
Sur la Manière de Faire
L'Uytztet,
et
Sur sa Salubrité,
Comparée

Avec celle des autres Bières & autres Boissons,
qui sont le plus en usage dans les neuf
Départements réunis,

par P. E. Wauters,

Membre de la Commission de Santé de Gand, des Sociétés de Médecine, &c. de Bruxelles, d'Anvers & ci-devant de celle de Paris; Médecin des Hospices civils de la Ville & Canton de Gand, &c.

A Gand,
Chez Charles de Goesin, Imprimeur-Libraire,
Rue des Champs, n° 235.
Thermidor, An VI.
The FIRST & ONLY edition of Wauters’ (1745-1840) study on how to make Uytzet (or Uitzet, as it is now more commonly called), a special Flemish beer which is top fermented and slightly darker than a traditional pilsner. Sections discuss Uytzet’s ingredients; the preparation of the barley and malt; how to brew it; Uytzet’s virtues and healthful properties; how Uytzet is better for you than tea or coffee; and the regulations concerning its consumption. Bound at the end is an appendix which describes the chemistry of Uytzet based upon the work of J. B. Coppens, pharmacist.

One chapter is devoted to how Uytzet is healthier than water. Reasons range from the nutritional properties of the beer to its ability to quench thirst to its effective treatment for various illnesses.

From the title page we learn that Wauters was a member of the commission of health for the city Gand (Ghent) as well as a member of the Sociétés de Médecine of Brussels, Anvers, and Paris. He was also Médicin des Hospices civils de la Ville & Canton de Gand.

From a study of Schoellhorn, Wauter’s Dissertation may be the earliest book about beer published in Belgium. All earlier French language beer books where the imprint location is known were all published in France and are as follows: Le Bragardissime (Arras: 1611); Lettres sur la bière (Valenciennes: 1734); Richardson, Abrégé théorique de l’art de brasser (Lille: 1779); and Le Pileur d’Appligny, Instructions (Paris: 1783). Two of the books in Schoellhorn were published before the Wauters and have unknown locations: Dissertation sur la bière (N.p.: 1737) and Reflexions…pour la bière de valencienne (N.p.: 1738).

From the library of Léon Lambert with the “Ex Libris Deuzel” bookplate on the upper pastedown. Signed by the author on the final leaf.
A very good copy.

¶ OCLC: University of Iowa, Kansas State University, National Library of Medicine, Rutgers University, University of Wisconsin (Madison), and nine locations in Europe; Vicaire col. 874.

*Green Tea for the People*

59 BAISAO. *Sencha Hayashinan* [Green tea]. N.p.: Eirakuya Toshirō, Kyōwa 2 [1802].

26cm x 18.2cm. Twelve pages with woodcut illustrations (one of which is full-page). [26] folded leaves, not including the upper and lower printed pastedowns. There is also one single blank leaf (not folded) bound in. Original beige wrappers, stitching renewed, printed label on the upper wrapper, worming in one spot in the gutter of four leaves not affecting text, small worm hole to the lower wrapper and affecting the pastedown but not the text. $1500.00

The FIRST EDITION of this study of green tea and the life of Baisao. There are numerous woodcuts showing the various implements needed to make green tea as well as a full page woodcut depicting Baiso as an old man, sitting with an open kimono. The artist is Gesho.

Baisao (1675-1763) is credited for making *sencha* green tea popular in Japan. Baisao, whose real name was Gekkai Gensho, was a Zen Buddhist monk who would travel around Kyoto selling tea (“Baisao” means “old tea seller”). During the 18th century, *matcha* was the most popular type of tea in Japan. Although both *sencha* and *matcha* are from the same plant (*camellia senensis*), *matcha* is ground to a fine powder, whereas *sencha* is left as whole leaves. Baisao not only made the *sencha* tea popular, but he also made famous the basic and more primitive type of utensils he used to make and serve the tea. (The tea bowls used in the ritualized *sado* tea ceremony for *matcha*...
Item 59, Baisao
were far more precious and used by the elite of Japanese society; Baisao eschewed worldly possessions and his pottery was more rustic and unglazed.) These bowls and other apparatus are illustrated in Sencha Hayashinan.

Waseda University library has a copy which is identical to ours, with the exception of the final printed pastedown. Their catalogue gives the author as Ransui Ryūkatei (b. 1767), and the imprint as Honmachidōri (Bishūnagoya): Tōhekidō. It may be that the work was issued by several different publishers, each with a different final pastedown listing the imprint information.

There is also a very interesting, and rare, piece of ephemera related to the book, laid in. It is the original printed paper wrapper that was used as a “slip case” to be fitted over the book; it gives the book’s title, written within an ornamental border. Although folded in half, when opened, it is the size of the book and is in fine condition.

Other than the minor worming not affecting text, a very good copy on an interesting subject.

¶ OCLC: Library of Congress (incomplete).
To make German Puffs

Put half a pint of good milk into a tossing pan, and dredge in flour till it is thick like hasty pudding; keep stirring it over a slow fire till it is all of a lump, then put it in a marble mortar; when it is cold put to it the yolks of eight eggs, four ounces of sugar, a spoonful of rose water, grate a little nutmeg, and the rind of half a lemon, beat them together an hour or more; when it looks light, and bright, drop them into a pan of boiling lard with a tea spoon, the size of a large nutmeg; they will rise and look like a large yellow plumb if they are well beat; as you fry them, lay them on a sieve to drain, grate sugar round your dish, and serve them up with sack for sauce. It is a proper corner dish for dinner or supper.

Item 60, Haslehurst, The Family friend, Sheffield, 1802, p.45
“Useful and Agreeable, Oeconomical and Elegant”

HASLEHURST, Pricilla. The Family friend, or housekeeper’s instructor: containing a very complete collection of original & approved receipts in every branch of cookery, confectionary, &c. Sheffield: J. Montgomery, 1802.

8vo. 2 p.l., 156 pp. Contemporary half-calf over marbled boards, black morocco label on spine, light overall wear, joints cracked but holding, portion of spine label missing, occasional light spotting. $3500.00

The rare FIRST EDITION of Haslehurst’s popular provincial English cookbook. “As the information, contained in this little volume, is not carelessly copied from any similar work, but is really the fruit of twelve years of valuable experience, as housekeeper in very respectable families, and twenty years of diligent practice, as a confectioner and instructor of young persons...in Sheffield;—the author humbly hopes, by the accomplishment of her work, to deserve that patronage.”

— from the preface.

Recipes include “To stew a breast of Veal;” “To pot Lobsters;” “A Rook pye;” “To make Bullace or Sloe Cheese” (bullace is a type of wild plum and sloe is a fruit also known as blackthorn,); and “To pickle Nasturtium Buds.” At the end is a useful index as well as a list of more than 250 subscribers.

A good copy of a rare cookbook.

¶Bitting pp. 218-19; Cagle 728; OCLC: Cornell University, Indiana University, Kansas State University, Leeds, and one in Germany; Oxford p. 132. Not in Simon or Vicaire.
THE
FAMILY FRIEND,
OR
Housekeeper's Instructor:
CONTAINING
A VERY COMPLETE COLLECTION
OF
ORIGINAL & APPROVED
Receipts
IN
EVERY BRANCH
OF
COOKERY, CONFECTIONARY,
&c.

BY PRISCILLA HASLEHURST,
Who lived Twelve Years as Housekeeper
in the families of Mr. Beeby, Esq. of Ricc Park, near Beverley; Mrs. Jaffee, of Manchester;
and others of the greatest respectability.

Sheffield:
Printed by J. Montgomery, Iris-Office, Hartshead,
1802.
On the Moral Superiority of Vegetarianism


8vo. 2 p.l., 236 pp. Contemporary half-calf over marbled boards, spine renewed in the style of the period, corners bumped, edges rubbed, staining on boards, light foxing. $1000.00

The FIRST EDITION of this famous essay on vegetarianism, written by the radical vegetarian and atheist Joseph Ritson (1752-1803). Chapters include “Animal food not natural to man;” “Animal food the cause of cruelty and ferocity;” “Health, spirits, and quickness of perception promoted by a vegetable diet;” “Nations and individuals subsisting entirely on vegetable food;” and “Humanity.”

AN ESSAY ON

ABSTINENCE FROM

ANIMAL FOOD, AS A MORAL DUTY.
“Ritson worked hard and became an antiquarian and critic who in the first part of his life published commentaries on Shakespeare and an anthology of songs from Henry III to the Revolution. In 1772 he read Mandeville’s Fable of the bees, which made him forswear all animal food and subsist solely on milk and vegetables. His fame and importance lie in his Moral essay upon abstinence (1802)....Riston was a radical – he styled himself Citizen Ritson – and an atheist. His views were not popular with the majority, who considered him dangerous.” – Spencer, The Heretics feast, p. 234.

With the bookplate of Delamere House, Northwich, Cheshire, on the upper pastedown.

¶ OCLC lists many copies, but it appears that many of these are electronic copies. For more on Riston see Timothy Morton’s article “Joseph Ritson, Percy Shelley and the Making of Romantic Vegetarianism” in Romanticism, vol. 12, no. 1, 2006 and Adams’ The Sexual politics of meat: a feminist-vegetarian critical theory, 2010.

“Savior of French Gastronomy After the Revolution”
& the First Restaurant Critic in History


lettering pieces on spines, raised bands with gilt fillets, edges of boards in gilt, gilt dentelles, marbled endpapers, light occasional spotting, repair to half-title of the first *Almanach* (not affecting text).  

$10,000.00

A fine complete set of Grimod de la Reynière’s famous *Almanach des Gourmands*. Volumes I & II are Second Editions and volumes III-VIII are FIRST EDITIONS. The frontispieces are some of the most famous illustrations in gastronomic literature. Along with Brillat-Savarin, Grimod is considered one of the founders of our modern understanding of food.

Grimod de la Reynière was born in Paris, November 20, 1758. After studying and practicing law and being involved in various artistic and commercial pursuits, he became enamored with an actress, Josephine Mézeray, only to have his affections scorned. Around the same time his drama criticism was being censured and from that point onward his life was focused on culinary pursuits.

“As a first step Grimod conceived the *Almanach des Gourmands* in 1803, and continued to publish it annually until 1812. In it he discussed various foods, especially those in season or suitable to the time of year. He also recommended suppliers. Some accused him of bias in his recommendation....

“Whenever some new culinary idea presented itself, in a restaurant or at a friend’s table, Grimod was quick to share it with his readers. A potage devised by his friend M. Camerani of the Opera-Comique was promptly baptized *potage Camerani* by Grimod.” —Aresty, *The Exquisite Table*, p. 82 (and see pp. 77-89 for more on the amazing life of Grimod de la Reynière).

Grimod de la Reynière visited various shops and wrote about those he considered noteworthy. All suppliers were approved by a jury of tasters, selected by himself and often included a majority of women (including the woman who had broken his heart). The published opinions of this jury were often flammable and resulted in a series of vituperative
Les méditations d'un Gourmand.
letters between Grimod de la Reynière and various merchants in Paris. In many ways, Grimod de la Reynière can be understood as both the gastronomic bridge between 18th and 19th century France as well as the beginning of modern culinary journalism. He was also the foundation upon which Brillat-Savarin built.

Each volume has an ownership inscription on the first blank reading, “Frank Oliver 1931.” Binder’s stamp from Bayntun Binders, Bath, England, on the upper free endpaper of each volume. The eighth Almanach has an early (private?) library stamp on the half-title and an early library stamp (in light blue ink) on the blank recto of the frontispiece.

Arresty, The Exquisite Table, p. 78— “self-appointed savior of French gastronomy after the Revolution;” Bitting p. 203; Horn-Arndt 451; Maggs 342; Oberlé 135; Pennell pp. 104 (“the Ruskin of the Kitchen”) & 131; Simon Gastronomica 805; Vicaire 427.

From the Schraemli Collection

63 (MANUSCRIPT: Czech cookery.) Český Kuchář, Aneb Přípravování pokrmů gak masytých tak postnjch, passtýť &: &: Roku [The Czech cook, or the preparation of dishes both meat-based and Lenten, as well as pies etc. etc. Year], 1808.

18cm x 11.3cm. Ornamental design painted in color on title page and two brown ink and pencil full-page illustrations on thick paper. 3 p.l. (i.e. the title page and 2 ll. of illustrations), [16 - contents/index], 29, [1 - blank], 30-242, [1 - blank], [1], [1 - blank], [1], [3 - blank] pp. Contemporary calf, gilt roll pattern around sides with fleurons in the corners, initials “A.L.” gilt-stamped in the center of a gilt-stamped diamond-shaped medallion formed by binding tools (on the upper
board only; the periods in “A.L.” are made with small fleurons), spine richly gilt, expert restorations to head and tail of spine and corners, marbled endpapers, some spotting and thumbing throughout. $4000.00

A wonderful manuscript; this is the only Czech cookery manuscript we have ever handled. Written anonymously, it collects 186 different recipes and is organized into nine sections. It is important that the word “Czech” is included in the title. This manuscript was written at the beginning of the Czech National Revival, and to write a “Czech” cookbook would have been a political statement, conveying patriotic sentiments through food as a source of cultural identity (as opposed to Austrian or German dishes). By way of context, Josef Dobrovský published his seminal Czech grammar book in 1809 and Josef Jungmann’s Czech–German Dictionary appeared in 1830–35. Both works were very influential in helping to support a renewed interest in the Czech language and national identity. It wasn’t until October, 1918, that Czechoslovakia would be able to declare its independence from the Austro-Hungarian Empire.

The first section of the manuscript, in translation, is “On meat soups;” this is followed by a subsection of “Various sauces for beef.” Recipes include those for “Ordinary meat soup;” a soup with “Dumplings made from chicken breast,” “Small dumplings for soup” (similar to gnocchi); “Black meat soup;” “Beef broth soup;” and “Soup from old minced chicken.” Sauces include “A green sauce” (Zelená omáčka); “An almond horseradish sauce” (Mandlový křen); and “A cucumber sauce” (Omáčka z okurek).

The second section is “About preserved dishes;” it has a subsection called “About various types of fowl.” Some of the chicken dishes are “Chicken with clear sauce;” “Chicken with parsley sauce;” “Chicken with cauliflower;” “Chicken with lemon sauce;” “Capon with mussels;” and “Capon with anchovies.”
Thirdly, there is a section “On preserved game” and recipes include “Partridges with potatoes;” “Black preserved game;” and “Salamis of snipe.” Section four is “On preserved vegetable dishes;” it has a subsection called “On several dishes made of flour and with meat.” The fifth section is “On various meat pies” (e.g. paštika and pâté).

The sixth part is “On various cakes” and it includes recipes for a “French cake;” “Black bread cake;” “Almond cake;” a Linzer Torte; and sponge cake. Then, we switch for a moment back to savory dishes with section seven being devoted to terrines where meat is preserved in aspic (Sülze). The eighth section returns to dessert with “On various sweet dishes.” These include: “Vanilla cream” (Krem z wanylin); Crème brûlée, something called Schadozwina (Schado of wine – not sure what this is); “Apple compote” and “Fried apple cakes.”

The ninth part is divided into several subsections. The first is “On various Lenten dishes” and it includes recipes such as “Chopped fish soup;” “Clear fish soup;” a hearty broth that is made during the production of sausages (similar to the German Wurstsuppe); “Soup made from dried mushrooms;” and “Swabian soup.” Next are recipes for “Cooked eggs” such as “Stuffed eggs;” “Eggs baked into small pies” (Węgice w żemlových passtičkách); and “Eggs rolled up” (Rolátky z wegie). The third subsection is “On various dishes made of flour.” This includes varieties of pasta; a traditional Czech Easter cookie fried in butter (Boži milosti – “God’s graces”); small sweet buns that have a poppy seed filling (Buchtičky); and a traditional German and Austrian cake baked in a Bundt form (Gugelhupf).

The fifth subsection of part nine, returns to “Various Lenten preserved dishes.” These include “Mashed peas;” “Roulades with sweetened sauerkraut;” “Stuffed sauerkraut;” and “Dried cod (Stockfisch) with potatoes.” Lastly, there is a
section regarding “Preserved fruits,” including recipes for preserved peaches; walnuts; rose hips; and plums.

There are a few interesting notes on the preliminary and final leaves. On the verso of leaf [11], there is a note on adding salt and how “salt is a basis of dishes,” except for “certain sweet dishes, which are prepared with sugar.” On the recto of leaf [12] the recipes begin. It starts out with the note that “While it may appear unnecessary to include the recipe for basic beef soup, since doubtless any cook knows how to boil meat and prepare a soup from it, it is useful because it serves as the basis for so many other dishes.”

At the end of the manuscript, on page 240, is a three-page list entitled: “The order in which dishes are to be presented on the table one after the other.” On the final leaf is an unnumbered recipe, written in pencil and in a different hand, for “French strudel” (Franouzkáštrůdla). While still 19th century, it appears to have been added later and is not included in the table of contents.

This manuscript is similar to a well-known Czech cookbook that was published one year later, in 1809. Written by Václav Pacovský (or Wáclaw Pacowský), it is entitled Knížka kuchářská, aneb, Zřetelná ponaučení, kterak se rozličné pokrmy jak masité, tak postní dobře připravovati aneb strojití mají [A cook book, or, clear instruction on how to cook and prepare various dishes both meat-based and Lenten]. Pacovský is considered to be the first Czech professional cook to record and publish his recipes.

With the colorful woodcut bookplate of Harry Schraemli on the upper pastedown. Schraemli was one of the most important gastronomy collectors of the 20th century. In addition to his extensive cookbook collection, he is remembered for his history of gastronomy (Von Lucullus zu Escoffier, 1949), his two exhibition catalogues (Zweitausend Jahre gastronomische Literatur, 1942, & Bibliophile köstlichkeiten der Gastronomie 1952), and
his two auction catalogues, both at Sotheby & Co. (February 1971, & February 1972). This manuscript may have been in lot 232 that was sold at Schremsli’s sale on the 28th of February, 1972: “Four German and one Czech manuscripts containing cookery receipts.” It sold for £30. to “L. Blok.”

The colorful design on the title page is a wreath of flowers with the German inscription Wandle auf Rosen / Und vergiß mein nicht (Walk on roses/And don’t forget me) written around the perimeter. There was once something in the center of the wreath that has since been erased (a name?). The two pages of illustrations depict a stove and some unidentified (possibly cooking) tools; they are rather primitively drawn.

There is an ownership inscription to the recto of the first leaf written in pencil that we couldn’t decipher (this may be the same hand that wrote the abovementioned recipe in pencil). On the verso of the same leaf is the signature of “Amalie Weywoda, Budweis” (or, České Budějovice, in Southern Bohemia).

In good condition and bound in a nice contemporary binding.

[ 192 ]
The Emergence of the Paris Soup Kitchen,
Bound with the Extremely Rare
Addition of Ingredients &
Cooking Methods

64 (GASTRONOMY & economic precarity.)
Instruction sur les soupes économiques.
Paris: Imprimerie Impériale, 1812. Bound
with: Instruction sur les soupes économiques.
Paris: Imprimerie Impériale, 1812.

8vo. Woodcut vignette on title page, one woodcut in the text, and three engravings. 24, [1], [1–blank] pp.; 14, [2–blank] pp. Lovely red half morocco over decorative red paper (stamped to look like straight-grained morocco), marbled endpapers. $2,750.00

I. The rare FIRST EDITION of this popular and influential work on how to feed the poor. The work begins by noting that for a long time, people have been trying to figure out how to feed those living in extreme poverty, and how to do so affordably. For our anonymous author, the answer is soup.

With soup, less fuel is needed in its preparation than with other foods. It is nutritious. There is an economy of labor to produce it. And for les pauvres, especially those that are bashful, it is an easier donation to accept. The result, our author maintains, is less begging on the streets of Paris.

The author notes that the first such establishment, was created in Paris in 1800 on the rue du Mail. This has expanded to include six additional establishments in Paris (all of which are listed), which serve 3–4,000 soups per day between 7 and 11 am. To date, the author calculates that a total of 4,300,000 soups have been served to those in poverty in Paris at these soup kitchens. A soup recipe is provided, as well as a breakdown of the costs to produce the soup. There is also a description of the stove specially designed to cook such
large quantities of soup, with directions on how to fabricate the stove and its costs. The three engraved plates depict this stove (designed to cook 250 soup portions at a time).

A very good copy bound in a very handsome binding.

II. The extremely rare FIRST & ONLY EDITION. The second work, also entitled *Instruction sur les soupes économiques* (and published in the same year by the same publisher), is, in fact, a completely different work. The first part is concerned with what is put into such an economical soup to feed the poor, and the second part is concerned with the soup’s making. In the first part we learn that the substantiative part of the soup is made of barley, potatoes, lentils, peas, beans, and string beans. The broth of the soup is made of herbs and roots from the vegetable garden, including carrots, onions, leeks, celery, and sorrel.

In the second section, we read how to prepare and cook the above ingredients and in what proportion. The recipe given is for 300 portions, and includes the amount of wood that will be needed for cooking. A total of eight recipes are given, including those for rice soup; an herb soup; a root vegetable soup; and a *potage à la purée*.

A very good copy.
Potage À La Purée—Pour 300 portions

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Potatoes</td>
<td>40 pounds.</td>
</tr>
<tr>
<td>Powdered lentils or peas</td>
<td>8</td>
</tr>
<tr>
<td>Whole beans</td>
<td>16</td>
</tr>
<tr>
<td>Onions</td>
<td>3</td>
</tr>
<tr>
<td>Carrots</td>
<td>6</td>
</tr>
<tr>
<td>Bread</td>
<td>16</td>
</tr>
<tr>
<td>Water</td>
<td>380</td>
</tr>
</tbody>
</table>

Proportions of Salt, Pepper and Fat.

For the distribution of three hundred soups, [each portion] weighing twenty to twenty-two ounces, the proportions [of seasoning] are: salt, four pounds; pepper, one ounce; fat, a pound and a half.

*Item 64, Instruction sur les soupes économiques, Paris, 1812, p.13.*
I. OCLC: Yale, Library of Congress (the Bitting copy), and one location in Europe, to which should be added a copy at the University of Delaware. There are several other editions, most of which are printed in the same year, and all of which are known in either only one, or just a few, copies. II. OCLC records the copy at the Fisher Library only.

Written Nineteen Years Before the First Printed Mexican Cookbook

65 (MANUSCRIPT: Mexican cookery.) Arte de cocina. [1812].

14.8cm x 10.3cm. Written in red and black ink on laid paper without a watermark. 2 p.l., 128 pp. Contemporary polished marbled calf, expert restoration to the head and tail of the spine and the corners, two gilt roll patterns around edges of boards (one of which is very ornate), spine gilt in seven compartments with a black morocco lettering piece in the second compartment, edges of boards with a gilt roll pattern, speckled edges, marbled endpapers, occasional light thumbing of pages.

$35,000.00

This is the earliest Mexican cookbook we have ever handled, and certainly one of the most handsome. The manuscript is written in a legible single hand, includes 188 different recipes, and is in excellent condition (as is the binding). What is even more remarkable, is that this manuscript was written 19 years before the first cookbook was printed in Mexico. ⁴⁶

⁴⁶ In 1831, two different cookbooks were printed in Mexico City and priority has not been established. Both appeared anonymously: El Cocinero Mexicano, which was printed by Galvan, and the Novísimo arte de cocina, printed by Alejandro Valdés and later discovered to be written by Simón Blanquel.
ARTE

DE

cocina.

(Written in red ink.)
Ensalada Francesa

Peaches, pears, apples, quince and a variety of fruit as you like; peel them and cut into small pieces and do the same with such vegetables as beets, carrots, cabbage and baby lettuce; put all of this in vinegar for three days with salt and pepper to taste: At the end of the three days, drain and stir in a well washed and ground chile marinade that has powdered thyme, pepper, cloves and cinnamon; next add a lot of oil, salt to taste, tormachiles,* olives, and capers.

Item 65, (MANUSCRIPT: Mexican cookery, Arte de cocina, [1812], p.69

*An indigenous Mexican chile that comes pickled in vinegar.
On the recto of the second preliminary leaf it reads: “Colec-
ccion de varios apuntes, para guisar, hacer dulces, postres, mazas, 
y demas cositas para el paladar: acopiadas y del uso de mi Srâ. 
Doña Petrita Alvarez, de Gonzalez. año de 1812.” Roughly 
translated to: “Collection of several notes, to cook, make 
sweets, desserts, masas [dishes made from a cornmeal dough], 
and other things for the palate: collected and for the use of my 
Señora Doña Petrita Alvarez de Gonzalez, in the year 1812.”

The cookbook is organized into ten chapters: Antes, Postres, 
y Repostería (appetizers, desserts, and pastries - 83 recipes); 
Buñuelos (fritters - 12 recipes); Bocadillos (canapé-like snacks - 7 
recipes); Caxetas (dishes made with caramelized goat milk - 14 
recipes); Ensaladas (salads - 5 recipes); Frutas curadas, i Pasadas 
(dried fruits and jams - 6 recipes); Guisos (stews - 39 reci-
pes); Mazas (dishes made from cornmeal dough - 13 recipes); 
Turrones (nougats - 5 recipes); and Bebidas (drinks - 4 recipes).

There are many recipes which are specific to Mexico that 
appear in the manuscript. For example, on page 49, there is 
a recipe for maiz cacahuacincle which begins with the instruc-
tion that one must mill the corn as you would for tamales. 
Cacahuacincle (or “cacahuazintle”) is a special type of corn 
found in Mexico that is also used in pozole (a Mexican corn 
soup). There is a recipe for Mole verde on pages 67-68 that calls 
for pepita poblana and chocolate; both the dish and the poblano 
chile are from Mexico and an important part of Mexico’s culi-
nary identity. On page 116, there is a recipe for Turron de Oaxaca 
(made with sugar, honey, and vanilla) and on page 59 is the 
recipe De Xicama (jicama cut into small pieces and served with 
anise seed). Oaxaca is a region in Mexico and jicama is a root 
vegetable native to Mexico. A recipe for Quesadillas de Queso 
Fresco (a quesadilla made with fresh cheese) appears on page 
109 and lastly, on page 119, is a recipe for Chile atole, a Mexican 
drink that goes back to pre-Hispanic times.

Unfortunately, the name of who actually wrote the manu-
script for Señora Doña Petrita Alvarez de Gonzalez is not
provided. The recipe for *Mole verde* may have been written in another early hand (and it does not appear in the index).

An absolutely lovely manuscript, and an exciting discovery.

*To be a Boulanger...*

66 (BREAD.) *Arrêté relatif à l’exercice de la profession de boulanger dans la ville de Nismes.*

Nismes: Blachier-Belle, [1814-15].

Broadside: 83cm x 54.5cm. One woodcut at the top, ornamental borders between the columns of text, printed on two large sheets glued together, all deckles remaining. $1200.00

The extremely rare, and very large, FIRST & ONLY EDITION of this broadside regarding bread being made in Nismes, a city in the Namur Province, Belgium. The announcement declares that anyone wanting to be a *boulanger* (baker) in the city of Nismes, must first present themselves to the City Hall to be approved, and then they must follow the city regulations. It also specifies, that the police will monitor the making and selling of bread in Nismes to make sure that these regulations are being followed.

The rules start out by declaring that, in the city of Nismes, all loaves of bread are to be round. The three types of bread that can be made are *le pain blanc* (made from white flour), *le pain rousset* (made from wheat and rye flour), and *le pain bis* (a brown bread that still has its bran and germ). “Long” breads can be made if specially requested, but only with the first two types of bread. (It is noted that the round loaves are really more economical.) Other rules specify weights required; how those weights are determined; where the bakers can work and sell their breads; how they must follow the authorized prices; the size of rolls and type of flour that can be used to make them; and so on.
The regulations are signed (in print) by the Chief of Police Le Baron Rolland, approved by Minister of the Interior, L’Abbé de Montesquiou, and copies of the broadside can be obtained from the Mayor of the City of Nismes, the Baron de Daunant.

The fine woodcut at the top is of the city coat of arms.

On the verso is written a few calculations in manuscript as well as “Reglement de la Boulangerie / 7 Xbre [December] 1814.”

In fine condition, and rather remarkable, especially considering its size.

¶ Not in OCLC.

What was Grimod de la Reynière Reading?

67 (MANUSCRIPT: Grimod de la Reynière.)

Note de livres pour M. Grimod extraite du catalogue de M. Maradan libraire à Paris.

c.1816-1817.

23.8cm x 20cm. Written in brown ink recto and verso, light foxing, small piece of wax seal on each side (affecting two words on the recto), remains of early tape on the left side of the recto along the outer edge (not affecting text).

$2500.00

A remarkable glimpse into the mind of one of the most important writers of gastronomy. This is a letter from Grimod de la Reynière to Claude-François Maradan to order fifty-eight books from Maradan’s recent bookseller’s catalogue. What is of particular interest, is that Maradan was also Grimod’s publisher.

When listing the books he is ordering, Grimod includes the books’ formats (8vo, 12mo, 16mo, or 18mo), the number of volumes, the “prix de catalogue” (the price published in Maradan’s catalogue), and the “prix marchandé” (the trade price). Interestingly, the trade price is roughly 20% less than the catalogue price. At the bottom of the first page (the list
is 1 ½ pages long), Grimod tallies the subtotal of his order, and then on the verso, after calculating the total cost (both for catalogue price and trade price), Grimod then gives himself an additional 10% discount. In the end, he owes Maradan 217.50 francs, which comes to a total discount of 27% off the catalogue price. (A tough customer!)

Most of the books Grimod ordered are literature (some of which are works translated into French from German and English), a few titles are on regionalism and agriculture, some are for young readers, and a few are about theater. There is La Fontaine’s *Amours de Psyché* (12mo., catalogue price 2 francs, market price 1.5 francs); Goethe’s *Alfred* translated into French (3 vols, 12mo., fig. [i.e. illustrated], catalogue price 5 francs, market price 4 francs); Cambry’s *Voyage en Suisse et en Italie* (2 vol., 8vo., fig., catalogue price 9 francs, market price 7 francs); *Cours d’agriculture pratique* (3 vol., 8vo., catalogue price 12 francs, market price 10 francs); *Magasin des enfants* (4 vols., 18mo., catalogue price 3 francs, market price 2.5 francs); and La Harpe’s *Commentaire sur le théâtre de Voltaire* (8vo., catalogue price 6 francs, market price 5 francs). Although Grimod does not specify the dates of the works in the book list, after consulting OCLC, those that I’ve been able to identify range from 1801 to 1816.

Below the prices, there are three works which are categorized as “Completto” and without prices. As these are all multi-volume works, published over a period of years, I believe that these are works which Grimod has already paid for, and that Grimod is reminding Maradan to send the latest installments of the sets listed.

The final part of the manuscript lists one work alone, written within a large bracket. This work is “*Les Métamorphoses d’Ovide, [traduit] par l’Abbé Bannier, 3 vol. in . 12 . reliés.*” I have been able to locate only one such edition and it was published in Paris in 1787 by Didot. Grimod explains that
he will pay for this work “comptant” (in cash – the underlining is Grimod’s) when he is next in Paris. Because Grimod refers to this as a “commission,” and considering the date of the edition, it seems likely that this work was not in Maradan’s catalogue and that Grimod was asking Maradan to locate and purchase the work for him. From this manuscript, it is clear that Maradan was helping Grimod to put together his personal library.

Claude-François Maradan (1762-1823) was a Parisian bookseller and publisher. He began his apprenticeship in March of 1787, and set up on his own in December of the same year. He went bankrupt a couple times (1790 and again in 1803), but managed to continue in the trade and become a licensed bookseller (breveté libraire) in October of 1812. On his death in 1823, his assistant Jean-Pierre Grimbert, took over Maradan’s premises on rue Grand-Augustins, n. 47. Although the only Maradan catalogues that we’ve been able to trace date from 1788 to 1810, 48 from an inspection of the titles on this list, it is probable that Grimod placed this book order sometime around 1816 or 1817 (the latest date we have been able to identify for the books on the list is 1816).

But, what is of particular interest about this book order, is the relationship between Maradan and Grimod. Maradan was the bookseller who published the first six years (1803-1808) of Grimod’s ground-breaking Almanach des gourmands. 49 With that in mind, is it possible that the order of 21750 francs of books was against an amount owed by Maradan to Grimod for the

47 In Homosexuality in French History and Culture, Merrick and Sibalis note that Maradan also sold pornographic literature and was “nicknamed ‘the doll of the quai des Augustins’” (p. 80).

48 See OCLC and the catalogue of the Bibliothèque nationale de France.

49 The final two years (the seventh and eighth Almanach) were published by Chaumerot in 1810 & 1812.
If so, this would explain Grimod’s noting that the Ovid would be paid for in cash. Perhaps the Ovid wasn’t in Maradan’s catalogue, in which case Maradan would have had to use his own funds to purchase it for Grimod, and for this reason Grimod agreed to pay him in cash when he saw him next.

I have been able to trace one other similar piece of correspondence between Maradan and Grimod. In this second letter, Grimod sent Maradan a list of books in his library and he asks Maradan to arrange for them to be bound in calf and sheep. This manuscript letter was also two pages, was dated 1820, and sold for €2,800 ($3,725) in Paris seven years ago.

A word about Grimod’s handwriting. We have had Grimod’s manuscripts before and they are very peculiar, and for good reason. When Grimod was born, his hands were not fully formed. “As he grew up, Grimod had false hands fitted and Monselet, one of his earliest biographers, informs us that they were ‘made out of iron and springs, and covered with white skin gloves.’”50 For this reason, Grimod’s handwriting is easy to identify, but also hard to read. It is also why we usually sell Grimod’s manuscript material with a transcription (as we do here).

This manuscript is not only a wonderful peek into the reading habits of one of the greatest minds in gastronomic literature; it is also a glimpse into the relationship between a writer and his publisher, as well as between a bibliophile and the bookseller with whom he is building his collection.

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50 MacDonogh, A Palate in revolution, p. 7.
ART
DE CULTIVER
LA VIGNE,
et
DE FAIRE DE BON VIN
MALGRÉ LE CLIMAT
ET L'INTEMPÉRIE DES SAISONS

SUIVI
Des moyens, 1°. de faire, avec les Vins de la Basse-Bourgogne,
du Cher, de Touraine, etc., du Vin de Saint-Gilles, de
Roussillon, de Bordeaux ; 2°. de composer avec les Vins
de ces derniers pays, du Vin de première qualité de Bour-
gogne et de Bordeaux ; 3°. de fabriquer les Vins de liqueurs,
les Eaux-de-Vie, les Vinaigres ; 4°. de retirer .. Potasse
des produits de la Vigne ;

PAR M. SALMON,
CHIMISTE ET MARCHAND DE VINS EN GROS.

A PARIS,
CHEZ Mme. HUZARD, IMPRIMEUR-LIBRAIRE,
RUE DE L'ÉPERON, N°. 7.
1826.
68 SALMON. Art de Cultiver la Vigne, et de Faire de bon Vin Malgré le Climat et l’Intempérie des Saisons, suivi de moyens, 1. de faire, avec les Vins de la Basse-Bourgogne, du Cher, de Touraine, etc., du Vin de Saint-Gilles, de Roussillon, de Bordeaux; 2. de composer avec les Vins de ces derniers pays, du Vin de première qualité de Bourgogne et de Bordeaux; 3. de fabriquer les Vins de liqueurs, les Eaux-de-Vie, les Vinaigres; 4. de retirer la Potasse des produits de la Vigne. Paris: Huzard, 1826.

8vo. Two folding lithographed plates. 2 p.l., vi, 282 pp. followed by a 6 pp. bookseller’s catalogue, Huzard for August, 1826. Period red quarter-calf over marbled boards by Laurenchet, spine richly gilt, marbled endpapers. $2000.00

FIRST EDITION of this interesting guide to wine making. Salmon, who is both a chemist and wine merchant, explains that after years of experience tasting and handling wine, he has developed a means to select and maintain their best qualities. Various chapters discuss different varieties of wine, the influence of climate in determining the quality of the grapes, diseases of the vine, obtaining the best grapes, their pressing, and wine making methods in Burgundy.

Additional sections discuss the wines of Basse-Bourgogne, Cher, Touraine, St. Gilles, Roussillon, and Bordeaux. There are also chapters on the chemistry of wine and methods used to make dessert wines.

A handsome copy.
With an Unpublished Manuscript Poem
by Brillat-Savarin

69 [BRILLAT-SAVARIN, Jean Anthelme.]
Physiologie du goût. Paris, A. Sautelet et Cie, Libraires, Place de la Bourse, 1828.

8vo. Woodcut device on title pages. Two volumes. 412 pp.; 440 pp. Contemporary tree calf, spine richly gilt, black morocco lettering pieces on spines, edges of boards with a gilt roll pattern, marbled edges, marbled endpapers, faint occasional foxing due to paper quality. $6000.00

PHYSIOLOGIE
DU GOÛT,
ou
MÉDITATIONS DE GASTRONOMIE
TRANSCEDANTE

Second Edition. A lovely example of the most famous book in the history of gastronomy. After being involved in the various political vicissitudes of France before and during the revolution, Brillat-Savarin (1755-1826) fled to New York City where he taught French lessons and played violin at the John Street Theater. In 1797, he was allowed to return and was appointed counselor to France’s Supreme Court of Appeal, a post he held until his death.
During his adult life, Brillat-Savarin “remained a bachelor and spent his leisure time drafting various treatises on economics and history and an essay on the duel. He was interested in archaeology, astronomy, chemistry, and, of course, gastronomy, appreciating good restaurants....He entertained frequently at home in the Rue de Richelieu in Paris and cooked some specialities himself, including tuna omelette, stuffed pheasant garnished with oranges, and fillet of beef with truffles....On 8 December 1825, two months before his death, the book which was to make him famous had appeared in the bookshops: *Physiologie du gout...*” — Larousse. The initial 500 copies of the first edition sold out immediately and it has been in print ever since.

This is an especially interesting copy because it includes an unpublished three-page manuscript poem by Brillat-Savarin (bound into volume one). Written in October of 1820, the poem celebrates a rural retreat that he must now leave. In themes that are bucolic and gallant, as well as political, Brillat-Savarin describes a grove of trees that was once the setting of heroic events and shows signs of battles, including an ancient oak which has been damaged by cannon fire. He also references
the women of the area and how they have made his visit more pleasant: “compagnes de l’amour [sic] dont les qualités séduisantes savent embellir ce séjour.” He ends the poem with a reference to the recent birth (September, 1820) of “l’enfant du miracle” born to the Duke of Berry after the Duke’s death. Apparently, Brillat-Savarin was writing his Physiologie du goût during this period while on visits, such as this, to the countryside (see MacDonough’s Brillat-Savarin: the judge and his stomach, p. 207).

This second edition includes a nine-page biography of Brillat-Savarin not found in the first edition.

A handsome set. With the early engraved bookplates of the Bibliothèque du Château de Varennes on the upper pastedowns.

Oberlé 145; OCLC: University Club Library (NY), Cornell University, University of California (Los Angeles & Santa Barbara), Boston Athenaeum, Harvard, Indiana University, Rutgers University, Case University, Princeton, Pennsylvania State University, University of Florida, and four copies outside of the United States; Vicaire col. 117.

An Immigrant’s Story, with much about the Foods of New York City


37.3cm x 25cm. One large woodcut at top. $2750.00

The FIRST & ONLY EDITION of this extremely rare broadside (no location in OCLC), an immigrant’s story, told in the first person singular by Reuben Lane, formerly of Norwich, England, and newly arrived to New York City. The work begins “I promised to send you a true account of America, concerning the price of wages, provisions…”

Lane starts his “account” with a description of the voyage (“a fine gale, which nearly carried away three of the seamen, and tore the sales that it took two days to repair”), and
how upon their arrival to New York, the passengers were quarantined. Their first meal in America was at a lodging house where, after having had only “hard biscuits and salt meat” during the trip, “the delicacies set before us were demolished in fine style; but, being a temperance house, we could get neither beer or spirits, which would have been a treat, we had however, good coffee.”

Next, he discusses how wages are higher in New York than in London; how the city “is very densely populated; the number of coaches and omnibuses make it appear constantly in a bustle;” and how the markets are large and covered, and the foods for sale “are most delicious.” There is fresh fish (most of which he doesn’t recognize); the “beef is most excellent;” mutton; lamb; turkeys (“cheaper at Christmas”); pork; grey squirrel (“considered a delicious treat”); “India flour” (i.e. Indian flour or cornmeal); wheat flour; buckwheat (“the Americans being partial to cakes made of that material, and, indeed, they are very good”); apples; cabbage; and potatoes. In all cases he gives prices (e.g. “I bought a pig’s head, the other day, nearly a stone, for 1s 3d.”).

Lane goes on to talk about more personal issues. The cost of housing is high, but he has been able to make ends meet “by exercising my Musical abilities as regards to teaching.”
He has also visited parts of the country, where he “found the musquitos troublesome, they being determined to congratulate new comers; and they amused themselves, when I was musing on the rock where WASHINGTON first raised the standard of independence.” The bites on his arms and legs lasted a fortnight.

There is also one section that discusses political events. “Since I have been here the elections for governor, deputy governor, representative, and senator, took place, and, the polling-place for the ward being within 20 yards from my lodgings, I had a good opportunity of seeing the whole; but there was neither drunkenness or fighting the whole of the day; and, had it not been for the immense number of persons, I should not have known that polling was taking place. When the returns were received from all the places in the state the winning party made a splendid procession, by torchlight; and I did not see a person of the opposite party insulted.”

At the end he returns to the price of food (tea, coffee, and figs), but especially of offal: “Hundreds of plucks [organ meats] and sheeps’ heads are given away to any person asking for them, and thousands are thrown into the rivers; selected ones you may have for 1d each! And the finest pigs’ naslets I have bought for 3d. A fine ox’s head is only 6d.”

In the imprint, at the bottom of the broadside, the printer, William Upcroft of Magdalen Street, St. Clement’s Norwich, is described as also being a “Book-Binder.”

The striking 9cm x 9cm woodcut at the top depicts a ship out on the open sea (presumably meant to represent the ship Lane traveled on). The woodcut is signed “WAJ.”

¶ Not in OCLC; however, there are other works listed by William Upcroft in Norwich; most are broadsides, known in one copy only, with dates ranging from 1832-1869.
An Important Literary Figure
in the Czech National Movement
& “The Foremost Czech Cookery Writer”

71 RETTIGOVÁ, Magdalena Dobromila.

8vo. Four pages of printed menus & table settings in the text.
vi, 387, [17] pp. Contemporary half-sheep over decorative paper boards (stamped to resemble straight-grained morocco), corners bumped, hinges a bit worn, moderate foxing throughout, marginal worming to some leaves, light browning to the first and final leaves. $3000.00

An extremely rare mid-19th century edition of the first Czech cookbook (first ed.: 1826), an extremely influential work despite the fact that very few early copies survive. Our edition is either the 4th or 5th edition published in the original Czech and is known by only one other copy (British Library). All early Czech editions are known in only one or two locations (usually in Czechoslovakian libraries only, according to OCLC). Despite this rarity, Rettigová is so famous within her home country that there is a museum devoted to her in Všeradice in Central Bohemia.

Magdalena Dobromila Rettigová (1785-1845) “thought of herself...as a worker for the Czech national awakening.” She was supportive of women’s education (she helped found a school for girls), was critical of the nobility, and believed in hard work and thrift for progress for the Czech people. As noted by Lesley Chamberlain and quoted by Alan Davidson in the Oxford companion to food: “the foremost Czech cookery

51 Iggers, Wilma. Women of Prague: ethnic diversity and social change from the eighteenth century to the present, p. 30. The chapter on Rettigová is the first in the book and provides 19 pp. on her life and contributions to Czech history.
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**Zářezi**
writer was Magdalena Dobromila Retigova, a literary figure of the early part of the 19th century who was prominent in the Czech National Revival movement. The full title of Rettigová’s work, translated into English, is *A Household cookery book or a treatise on meat and fasting dishes for Bohemian and Moravian lasses*. The recipes were for home-cooked recipes prepared as Rettigová’s mother and grand-mother prepared them. The more than 700 dishes are arranged according to type and then indexed at the end.

The interesting illustrations are of dishes and table settings with the names of the dishes present through the use of type. What is unusual is that the tables and dishes themselves are represented through the use of lead tool-lines and typographical ornaments. Normally, this would have been done with an engraving or woodcut; this is the first time I have seen it drawn with typographical ornaments, and the result is lovely!

An important work from a chapter of culinary history not well documented.

¶ OCLC: British Library only. Not in the usual gastronomic bibliographies (although the German translations do appear).

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*Domáči Kuchařka*

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52 *Oxford companion to food*, p. 239.
Original Artwork Illustrating
Edible Sculptures

72 (MANUSCRIPT: French gastronomy.)
Buchillot. Modeles de piece montees. Semur & Auxerre, 1855 [-1858].

Oblong: 11.5cm x 18cm. [38] leaves. Contemporary pebbled cloth, “ALBUM” stamped in gilt on the upper board, edges rubbed, very faint spotting, leaves slightly dirty. $5000.00

A lovely pocket-sized manuscript, made up of drawings in pencil and color of edible sculptures known as pièce montées. In France during the 19th century, pièce montées were the pinnacle of achievement in pastry making, most famously exemplified by the recipes and work of Marie-Antoin Carême (1783-1833), who was sometimes called “the Palladio of French cuisine” due to his edible architectural creations. Pièce montées date back to the 17th century and were usually made from sugar and pastillage to look like fanciful architectural creations; sometimes, they represented actual gardens and buildings, and on even rarer occasions, they were savory. Mid-19th century in France is considered the apogee of the art form with famous examples coming from not only Carême, but Urbain Dubois (1818-1901) and Émile Bernard (1868-1941).

The manuscript is a complete album of original artworks. The title page is ornately drawn in a calligraphic style, with added coloring painted in. The following explanatory text appears on its verso: “Album. Comence le 1 Mars 1855 a Lemur, finit le 1 Août 1858 a Auxerre.” There is a town of Semur-en-Auxois about 80 km to the southeast of Auxerre; both are in the region of Burgundy.

53 Arndt, Alice, ed., Culinary biographies, p. 90.
54 Larousse: “Pastillage. A paste, used in confectionery, made from a mixture of icing (confectioner’s) sugar and water with the addition of gelatine or gum tragacanth and powdered starch.
Thirty-seven drawings of various edible sculptures then follow, drawn on the rectos only (versos blank) of each leaf. Each is titled in an ornate calligraphic hand, and in some cases, the person for whom the pièce montée was made is indicated.

Several are titled simply “Nougat”55 or “Croquante,”56 but others are “Pièce en Oranges;” “Corbeille Africaine” (African basket); “Corbeille Cicilienne” (Sicilian basket); “Pyramide Chinoise;” “Dome Méditia” (Méditia is a city in the Ivory Coast of Africa); “Coupe Peruvienne;” “Cour Indienne;” “Pyramide Japonaise;” “Mat-de-Cocagne” (a greasy-pole game where participants try to climb up to grab the free food at the top – there is also a second one, “Le Mât de Cocagne Oriental”); “Le panier de fruits;” “Panier enchâté;” “Le Jet d’eau artésien;” “Coupe printanière;” “La Flèche Élégante;” “Dôme rêvé;” “La ruche printanière” (the spring beehive); and “La Jardinère Nouvelle.”

The pièce montées that were either made for, or simply reference, specific people include “Souvenir du prince Jérome 1857” (two different examples are drawn); “Trophee de la Moisson, Souvenir du Comte Duchatel 1857” (representing a sheaf of wheat with harvesting tools); and “Souvenir du Comte Duchatel 1857 Trophee des Arts.”

55 From Larousse: “Nougat. A sweetmeat made from sugar, honey and nuts. Although the recipe for the Roman sweet nucatum (from the Latin nux, nut), described by Apicius, was based on honey, walnuts and eggs, nougat in its present form appears to have been invented in Marseille in the 16th century, also based on walnuts. In about 1650, following the introduction of almond trees to the Vivarais region of France by Olivier de Serres, Montélimar became the manufacturing centre of nougat based on almonds.”

56 Ibid. “Croquante. A large item of pâtisserie formerly used as a table decoration. It was made of interlaced strips of cooked almond paste, placed on a pastry base and iced with green or pink sugar; the whole preparation was decorated with hollowed-out rounds of puff pastry, garnished with glacé (candied) cherries.”
Three of them are my favorites. The “Chamiere Allégorique” which shows a staircase spiraling around a round stone wall, on top of which sits a three-storied cottage made up of colorful candies; on one side is a similarly constructed small guardhouse and on the other, a green tree growing out of the rocks. Then there is the pièce montée for Burgundy. Entitled “Souvenir de la Bourgogne,” it has a grape vine, laden with bunches of grapes, growing out of a basket that sits on a candied crown. Lastly, is the “Souvenir d’un Bonapartiste” which is a domed castle inside of which is an edible sculpture representing a crown and eagle, Napoleon Bonaparte’s crest.

“A Prison Gastronome Sends You His Greeting”

73 (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 Prison in Richmond, Virginia, one of the worst prisons in American history.

57 The 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. 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.

58 For 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)\(^{59}\) 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.\(^{60}\)

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.

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\(^{59}\) Kitchiner first published *The Cook’s Oracle* in 1817; it was a 19th-century bestseller in both England and the United States.

\(^{60}\) Soyer’s *Culinary Campaign* was first published in 1857.
A Suite of Original Drawings on Gastronomic Themes


Round, each measuring between 21.7cm - 22.5cm in diameter. Six original ink drawings, gouache highlights in pink and white, ink wash, each with a painted gilt edge applied over green watercolor, gilt rubbed away on the edges of two of the drawings and showing the green watercolor underneath.

$7500.00

Six lovely drawings by Eugène-Henri Millet (1847-1887)\(^6\) for designs on dinner plates to be made by the Jules Vieillard & Cie porcelain manufacturer in Bordeaux. Each of the six plates tells the gastronomic story of a particular food or drink. The six subjects are: bread, fruit, jams, pastry, milk, and wine. Each drawing depicts its subject, at all stages of production, with a sympathetic eye towards the laborer making the product. The skill and dexterity of the drawing combined with the gouache highlights and ink wash painting, render the scenes both beautiful and compelling.

Each plate tells a narrative around the gastronomic subject represented. For example, on the plate devoted to “Le Pain” (bread), on the left side, there is a farmer leading a horse which is pulling a wooden harrow through a field. In the background is a windmill grinding wheat into flour and in the foreground is

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\(^6\) The only place that I was able to find these dates for Millet was on the gallery website for Les Galleries du Luxembourg. Most references to Millet just give the dates of “active 1866-75” (e.g. OCLC).
a scythe laying on the wheat. On the right side of the plate is a street crier carrying a backpack laden with large loaves of bread. In the foreground is a stack of loaves and croissants, and to the right is a round wooden container marked “Farine” (flour). In the distance, behind the man carrying bread, you can read part of a store sign reading “Boulang[er].” Lastly, at the center and bottom of the plate, is the arched opening of a bread oven. The closed oven doors read “LE PAIN.”

Millet has given the same level of detail to each of the six plates and, in all cases, the workers who make the food are included in the story. For the fruits, there is a mother and child picking apples. For “Les Confitures” (jams) there are people harvesting fruit from a tree, a baby eating jam out of a jar, and two women in the kitchen stewing the fruit. For “La Patisserie,” there are drawings of different pastries, people lining up to buy galettes (a type of flat cake), and a crowd trying to get into a Parisian pastry shop. For “Le Lait” (milk) there are cows and goats in the field, a man and woman tending the cows, and another woman trying to feed milk to her baby with a spoon. Lastly, for the plate about wine, there are workers in the vineyard during harvest, little putti (naked winged baby angels) climbing into wine glasses, and a man on horseback speaking to a woman working at an auberge who is offering him some wine.

Each scene is drawn in ink on thick beige paper, with additional ink washes and highlights in pink and white gouache. Around the perimeter of each drawing is a thin border of gilt paint, under which is a pale green watercolor line (visible where the gilt is rubbed away). Each of the drawings is signed by Millet and attached to a larger sheet of modern black or blue paper.

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62 Millet’s signature begins with a reversed “E” which is attached to the first vertical line of the “M” when he writes out “Millet.” We have been able to identify which “Millet” this is by comparing the signature with those documented on Artnet and other online valuation and auction sites.
In addition to being the in-house painter and designer for the Vieillard porcelain company in Bordeaux, Millet was a well-regarded artist who exhibited his paintings (and, on one occasion, his ceramic designs) in the Paris Salons from 1866-1875. By way of context, the Salon des Refusés was in 1863 and the Impressionists started their own Salons in 1874. Although Millet would not be considered as part of the avant garde, his working for a ceramics factory was unusual and his interest in depicting those laboring was distinctly modern. Millet also made six etchings for Jean Dolent’s *Petit manuel d’art: à l’usage des ignorants* (Paris: Lemerre, 1874), all of which depict the life of the working artist.

All six drawings are in very good condition.

*An Outstandingly Beautiful Sample Book!*


Oblong: 21.5cm x 29cm. [29] leaves of artwork mounted on rectos only. Contemporary dark purple morocco, ornately gilt and blind stamped, with red, green and yellow inlay, spine gilt and blind-stamped in five compartments, edges gilt, white *papier moiré* endpapers, gilt dentelles. $28,000.00

This is the most exceptional perfume album we have ever seen. Approximately 220 different printed and hand-painted labels for perfume and various cosmetics are included, most of which are richly ornate and presented on hand-painted lithographed images of perfume bottles as well as various boxes, tubes, and little packages. In addition to perfume and cologne, we find products such as oils, scents, waters, aromatic vinegars, aromatic vinegars.

[223]
soaps, bouquets, essences, extracts, creams, powders, ointments, and various health products. In terms of printing techniques, there are engraved labels, lithographed labels, labels printed in color, and those embossed in gilt and various bright colors. The condition is very fine and all samples are well preserved.

Products include various lavender waters; a Huile Antique; a cream for a woman’s hair called Crème nutritive a la Duchesse; an Opiat Carbonique (perhaps a pick-me-up?); an almond paste; various types of rose waters and essences; a soap powder made especially for the beard; an Essencia de Portugal; a double-rectified cologne; a Pommade de Macassar; a Savon au Magnolia and a Savon de l’Impératrice du Brésil; a soap made with bitter almonds; a jasmine oil extract; a Pommade Coquette; vanilla oil; a perfume made from almond flowers and violets that can also whiten one’s hands; perfumes for fabric and clothes; brown and black dyes for one’s moustache; a beef marrow pomade to be applied to one’s hair; a Vinaigre Radical; an Eau
Spirituose; dental powders; an extract of crystalized vinegar for headaches; and an aromatic vinegar to be used against typhus and the plague.

Two of my favorite products include the perfume Bibliothèque de Flore and the ointment Admirable Graisse d’Ours (an admirable bear grease). The first is a hand-painted lithograph that depicts a beautiful young woman sitting on a cloud, surrounded by flowers with a butterfly above. She is carefully taking a green book out of an ornate bookcase. The second is a finely drawn lithograph label printed in black ink on green paper which is then mounted onto a 3d red box. The label shows a bear approaching two women in a teepee with two Indians talking to each other off to the right. The label assures us that the bear grease was produced in Canada is “pour l’entretien et la beauté de la tête” (for the maintenance and beauty of the head).

Piver is one of the first important perfume houses in France, and is still in business today. It was founded in 1774 and was the perfumer to King Louis XVI as well as Napoleon and Empress Josephine. The Paris addresses listed on the various labels include 10 Boulevard Strasbourg and three addresses on Rue St. Martin (nos. 103, 111, and 155). Many of the bottles also mention an address at 160 Regent St., London and one mention is made of St. Petersburg, Russia. There is also mention of an award from 1851.

One of the most incredible attributes of this album is the elegant binding. It is in an eggplant purple morocco, ornately gilt and blind stamped, with a central diamond-shaped gilt-stamped medallion with red, green and yellow inlay. The condition is impeccable.

On the verso of the upper free endpaper made of papier moiré, is the small engraved ticket that reads “SUSSE, Pass. 8e des Panoramas, N.° 7 et 8 à Paris.” It is interesting to note that the Passage des Panoramas was one of the first covered walkways in Paris. The Susse Frères started at 7 & 8 Passage
Including Five Gastronomic Maps of France


Oblong: 30.8cm x 21.2cm. Twenty full-page maps in black ink, watercolor, and colored pencil. [17], [1 - blank]; [12], [25 - blank] ll. (Foliation includes the maps.) Original block-
stamped pebbled black morocco in blind and gilt, all gilt edges, gilt dentelles, marbled endpapers, light foxing to the first two leaves, some light thumbing on a few leaves. $3500.00

A lovely manuscript, written by Eugénie Giraud, aged 14 years old, while a student at the Élève des Religieuses de Sains-Charles à Chouzé-sur-Loire. The care and precision taken in this manuscript belies her age. Giraud begins the manuscript with France’s “Situation astronomique” drawn in pink pencil and black ink; followed by the “Montagnes de France” in purple and black ink; and then the “Carte des Versants” (Map of Watersheds) in blue and black ink. Throughout, she accompanies each of the full-page maps with pages of explanatory text written in a clear hand. Next, there is a map showing France’s five major river basins; this is drawn and painted in yellow, blue, and black ink. Then there are five river maps, one for the Rhône, Rhin, Seine, Loire, and Garonne, drawn in various colors (pink, purple, blue, green, and brown).

The second part of the manuscript is of the products of France and it is in the later half of this section that there is much of interest to the culinary historian. The first half represents the mineralogy of France through five maps that show where granite, slate, clay, marble, sandstone, alabaster, coal, graphite, iron, lead, and copper (amongst many other minerals) are to be found. Next is a map showing where the mineral waters are located in France. All of them are beautifully drawn, each with their own legend of symbols.

There then follow five different culinary maps; these are the most colorful and detailed of all of the maps in the manuscript. The first is of “France Végétale – 1er Devoir” showing where wheat, rye, corn, and buckwheat are grown. Not surprisingly, buckwheat, the flour used in a galette, is concentrated in Brittany, the origin of this savory crêpe. This map is primarily in yellow and black ink, but with different colored miniature plants and symbols for each of the crops drawn in their specific regions.
The next map is in pink, with watercolor symbols painted in for barley, oats, potatoes, beets, and hemp. Beets are shown as concentrated in the north of France and potatoes in Alsace. The third “Devoir” shows where linen flax is cultivated as well as saffron, tobacco, madder, pastel, and rapeseed. The fifth map shows where apples for cider, pears, hops, olives, mulberries, walnuts, chestnuts, and fresh fruits are cultivated. In her description, Giraud notes that cider is made in parts of France where vineyards don’t grow, with Normandy being of the first order, and Brittany the second.

One of the most interesting sections is devoted to the “Vignobles” of France, with a map drawn in green pencil and black ink and clusters of yellow and purple grapes painted in to represent different regions. The six regions described are those for the “Vins de Bourgogne,” “Vins de Champagne,” “Vins du Bordelais,” “Vins de la Charente,” “Vins du Midi,” “Vins du Rhône,” and the “Vins du Centre.” Each region has different wines listed, including for Burgundy: Beaune, Nuits, Chambertin, Pommard, Clos Vougeot, Volnay, La Romanée, St. Georges, Joigny, Tonnerre, and Chablis; for Champagne: “Aï de Syllery” and “de la Côte d’Epernay;” for Bordeaux: Château Margaux, Château Lafitte, Château Latour, St. Emilion, and “le vin de blanc de Sauternes;” and for the Rhone: “Condrieux,” “l’Ermitage,” and “Château-neuf-du-Pape.”

On the half-title of the manuscript is written “Arrondissement de Chinon. Canton de Bourgueil. Commune de Chouzé-sur-Loire (Indre-et-Loire).” This is where Eugénie Giraud’s school – the Elève des Religieuses de Sains-Charles – was located.

A note about the binding: the block-stamped black morocco has grape canes and vines of flowers in relief on both boards. In the center of the upper board is the word “ALBUM” written with letters made from gilt-stamped logs. A spectacular project for a 14-year old.

In very good condition and quite lovely.
A Lovely Copy of the First Printed French Cookbook; Number 44 of 50 sur Papier de Hollande

77 TAILLEVENT [Tirel, Guillaume]. Le Viandier. [With the Supplément volume.] Paris: Techener, 1892.

4to. Title page printed in red and black ink, engraved frontispiece, and six plates (one of which is folding and two are double-page); woodcut head and tailpieces, woodcut initials, and in the text are three full-page facsimile leaves, and one small woodcut in the text. 3 p.l., lxviii, 178, [2] pp.; [3], 184-297, [3] pp.

Two volumes. Original wrappers bound in handsome period blue straight-grained half-morocco over marbled boards by Trevor Lloyd, spine gilt, raised bands. $4750.00

The FIRST EDITION of Baron Jérôme Pichon (1812-96) and Georges Vicaire’s (1853-1921) edition of Le Viandier, the first printed French cookbook (first ed.: 1486). This is a particularly lovely copy bound in a sumptuous binding and in fine condition with all the plates, tissue guards, and the original wrappers bound-in. It is number 44 of 50 printed sur papier de Hollande.

“Taillevent’s Le Viandier is a storehouse of the medieval cooking tradition. As a cookbook author, Taillevent is unique, and his book was widely read throughout Europe for more than three centuries. First printed in Paris in 1486, Le Viandier remained in print for over two centuries, a remarkable feat even by the standards of today. The manuscript originated at the French court, probably around 1375 during the reign of King Charles V. Until 1505, it was the only French cookbook in print, so popular that at least twenty-four editions followed the first, ending in Lyon in 1615. The book was even reincarnated in a nineteenth-century reprint of three early manuscript versions, compared and annotated by Baron Jérôme Pichon [our current edition].” — Willan, The Cookbook Library, p. 54.
The bibliographical essays and notes are written by Pichon and Vicaire. At the time of publishing *Le Viandier*, Pichon was the president of the *Société des Bibliophiles François* and Vicaire, who was friends with Pichon and had worked with him on other projects, had just written his ground-breaking *Bibliographie gastronomique* two years earlier.

A spectacular set.

¶ OCLC: New York Public Library, Case Western University, Louisiana State University, Kansas State University, University of California (San Diego), and seventeen locations in Europe.
A remarkable menu for a banquet given in honor of a Russian squadron visiting Paris, during the period when France and Russia were seeking an alliance (which was achieved in the Franco-Russian agreement of 1893 later that year).

This dinner was given at a Parisian hotel on the 19th of October, 1893. The French squadron had gone to the Baltic two years earlier and this was Russia’s reciprocal visit. The Russian squadron arrived on October 13th, visited Toulon and Paris, and remained in France till October 29th. During that time, the Russians were treated to dinners, gifts, and receptions in an effort towards coming to an agreement.

The current menu is amazingly lavish. Engraved by Stern and with the coat of arms of Paris embossed in color and gilt, it is preserved in its original vellum and red and green morocco inlay binding, with pale blue silk endpapers. Signed by Bacquemont, the binding has the coats of arms of Russia and Paris stamped in gilt, floral designs in green morocco inlay, red morocco inlay over vellum, and the date and occasion of the dinner stamped in gilt. The name of the owner of this particular copy, Lafargue, is also stamped in gilt on the upper board. Monsieur Lafargue was from the Arcangues family, the Marquis d’Iranda. The Chateau d’Arcangues is in the Basque region of France.

Stunning!

Russian Vegetarianism

The extremely rare FIRST EDITION of “the most famous Russian vegetarian cookbook of the time” and one of the earliest vegetarian cookbooks published in Russia. On the title page, the author is given as “The Vegetarian Woman.” Her actual name was Olga Zelenkova and she had already published a series of four small pamphlets about vegetarianism. *I don’t eat anyone!* was Zelenkova’s first collection of actual recipes.

*I don’t eat anyone!* contains over 1000 recipes. Grouped within 365 menus, one for each day of the year, the dishes are structured around what a person needs nutritionally at that point in the calendar; for example, more proteins and calories are called for in winter, and in the summer, lighter meals that are rich in vegetables, fruits, and herbs are recommended. The author explains that she has taken

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65 The series was entitled *Nechto o vegetarianstve*, Saint Petersburg, 1902-1904.
flavor combinations into consideration when putting together each menu, and that the recipes preserve the nutritional value of the plant-based dishes, even when cooked. At the end is a useful ingredient index.

Olga Konstantinovna Zelenkova (née Sluchevskaya, 1845-1921) was born into an aristocratic family. Her first marriage was to an elderly general named Khomentovskiy. After he passed away, she married Dr. Alexander Petrovich Zelenkov (1850-1914), a well-known surgeon and the family physician to the Grand Duke Mikhail Nikolaevich. Together, Zelenkova and her husband ran a clinic based on natural remedies in the Royal residence town of Tsarskoe Selo. Her husband was a staunch advocate of vegetarianism ever since a serious illness had forced him to seek homeopathy and natural healing in Western Europe. Upon his recovery, he formed the Vegetarian Society of Saint Petersburg and became its president (1901).

Zelenkov saw vegetarianism as a philosophy of life, one where altruism, labor, and a non-meat diet were what made one’s mental balance and physical health possible. He argued that the human body was already perfect and that one could fight off any disease just by maintaining a nutritional balance.

Both of them wrote introductions to I don’t eat anyone! In Zelenkova’s introduction, she quotes the works of other authors regarding vegetarianism; describes the utensils needed in the kitchen; lists the vegetables to be bought month by month; and offers general culinary and gastronomic advice (e.g. how industrially produced vinegar is bad because it is made chemically and not naturally). She also tells the reader where to buy quality vegetarian products in Saint Petersburg; lists “some beautiful and fitting French culinary expressions” (e.g. fatigue la salade); and provides a bibliography of thirty-eight different French books about vegetarianism.

In Zelenkov’s briefer introduction, he mentions Tolstoy, who was himself a well-known vegetarian and a correspondent.
with Zelenkov.\textsuperscript{66} He also notes that “Vegetarianism does not dull one’s taste buds...on the contrary, it develops them to a point of refinement and therefore does not exclude refined gastronomy. This is not to mention that vegetarians have always enjoyed a healthy appetite, which has from olden times been considered the best chef.”\textsuperscript{67}

Temporary abstinence from animal products had been a common practice in Russian life due to the Orthodox Christian cycle of fasting.\textsuperscript{68} But the Zelenkovs were among the first Russians who chose a vegetarian lifestyle and advocated a meat-free diet for medical and ethical reasons. There were a few Russian publications which pre-dated Zelenkova’s cookbook and were works about vegetarianism. One was an article by Professor Andrey Beketov in the magazine \textit{Vestnik Evropy} (1878) and another was Tolstoy’s collection of the writings of others on vegetarianism entitled \textit{Bezuboinoye pitaniye ili vegetarianstvo} [Slaughter free nourishment](1903). There were also a few medical dissertations on the subject of vegetarianism and whether it was a healthy diet.\textsuperscript{69}

\textsuperscript{66} Earlier, on December 20th, 1901, Alexander had written to Tolstoy to tell him about the Vegetarian Society. Tolstoy replied, saying “I am very delighted to hear of its founding. I think that all questions of human life are decided, no doubt correctly and irrevocably, only in those instances where they are examined from a moral point of view. The same is true of vegetarianism: at its basis must be an awareness of the injustice and cruelty involved in killing live creatures, for our own enjoyment, for the pleasure of taste.” As quoted by Ronald D. LeBlanc, p. 33.

\textsuperscript{67} Ibid.

\textsuperscript{68} During the 19th century, the Russian Orthodox Church prescribed approximately 200 days of meat and dairy-free days (similar to the \textit{jours maigres}, in France, due to the Catholic calendar).

\textsuperscript{69} Ivan Medviedev, \textit{K ucheniiu o postie}, 1882; Sergiei Avsitiidiskii, \textit{Materialy k voprosu ob azotoobmienie kozhono-legochnykh poteriakh pri rastitel’noi dietie}, 1889; and Petr Dmitrievich En’ko, \textit{Zlo vegetarianstva}, 1893 (all St. Petersburg).
Eleven years after *I won’t eat anyone!*, shortly after the beginning of the Russian Revolution, the state banned the death penalty, a step which many vegetarians saw as an ethical move towards a preservation of all life. They were disappointed. Almost immediately, vegetarianism was also banned as “antiscientific” and a capitalist illusion created by the ruling class. It wasn’t until Gorbachev’s era of *glasnost* in the 1980s, that vegetarians could again organize themselves publicly.

*A note about the binding.* The well-preserved publisher’s binding represents plants and bees and is stamped in gilt, black, and blind. The endpapers are a richly gilt floral pattern and are especially lovely. The lower board is unusual and has two features that are especially helpful for a cookbook: there is an empty round sleeve attached to the edge of the lower board to hold a stylus or pencil for recipe note taking, as well as an expandable pocket to store those notes. Both are made out of the same blue cloth of the binding.

*A note about the provenance.* On the verso of the upper free endpaper is written “Viktoru Nikolaevichu – izvestnomu kulinaru (na zavist Pokhlyobkinu) v den rozhdeniya” [*Translates to: To Viktor Nikolaevich, famous cook (the envy of Pokhlyobkin) on his birthday. 18/X – [1974.]*] The reference is to William Vasilyevich Pokhlyobkin (1923–2000), a writer and expert on the history of Russian cuisine. The name “Natalia”

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70 In fact, as the Bolsheviks were suspicious of social organizations in general, after February, 1917, they started persecuting vegetarians as being on par with Tolstoyans and religious sectorians. In 1929, the Moscow Vegetarian Society was closed, its members arrested, with some sent to the Solovki concentration camp. This attitude toward vegetarians continued through the 20th century. As noted by LeBlanc: “Vegetarianism...had been demonized under Stalin as a pernicious and insidiously ‘antiscientific’ doctrine promulgated by the ideologues of the exploitative classes in the capitalist West.” – p. 1.

71 In 1996, a new edition of *I won’t eat anyone!* was reissued in Russian.
Les Patés de Périgueux

On the Pâtés of Périgueux;
Privately Printed


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 Mr 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).

From the Archive of Venustiana Carranza,
President of Mexico 1917-1920,
Revolutionary Photography

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

Contemporary print. 12.3 x 17.6 cm. $8000.00
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 Augustín 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 Venustiana Carranza.  
> La captó esta foto el lic. Jorge [?]  
> La persona que [?] fotografió  
> fue Eustachio Montoya  
> el [?] de Carranza.

Approximate translation: “From the archives of Venustiano Carranza. This photo was taken for lic. Jorge [Demayo?]. The person who took the photo was Eustachio Montoya. The [?]"
of Carranza.” In Marz’ *Photographing the Mexican Revolution*, Marz notes that Montoya was also a prolific film maker and by 1914, had become the official photographer of Venustiana Carranza, so the inscription is most likely correct.

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.

*Yerba Maté Farming in Argentina*

82 (MANUSCRIPT & photo album: Argentina & yerba maté.) Lundin, Al. Agricultural & horticultural photographs in zone of Argentine North Eastern Railway. [Argentina, c.1926.] **Bound with:** Lundín, Mary Helen. (Family travel photos to and in Argentina.) [Argentina, 1926-30s.] **Bound with:** Lundín, Mary Helen. Argentina, the story of yerba mata. [Argentina, c.1930s.]

Oblong: 38.7cm x 28.3cm (album measurements overall). [26] black paper leaves with 33 captioned (in yellow) and mounted silver gelatin photographs (18cm x 13cm each); [16] leaves (smaller white paper measuring 27cm x 20cm – not oblong), with 29 mounted silver gelatin photographs and original photograph postcards, as well as numerous magazine cutouts; [13] leaves (on the same white paper), with 21 mounted silver gelatin photographs (sizes vary) and original photograph postcards. Contemporary block-stamped cloth binding, the word “FOTOGRAFIAS” as well as a pastoral scene with a setting.
sun depicted in relief on the upper board, in muted tones of red, blue and yellow, spine and lower board expertly renewed with period materials to match.

$2750.00

This is a fascinating album during an important period of Argentine history. Comprised of three parts, the first section was made by Al Lundin, an agricultural developer who worked for the Argentine North Eastern Railway, a British Company that had interests in Argentina. The company was founded in 1887 and continued until 1948 when it became nationalized under president Juan Perón.

During the period of this album, Argentina experienced a boom in agricultural exports and investment from abroad. Because it was neutral during the First World War, Argentina profited considerably from exports to Britain (in fact, because of this trade, two of its ships were sunk by the Germans). After the War, and during the period of this album, there was considerable unrest between the Radicals and the Conservative side of the government. This Etapa Radical (Radical Phase, as it is known), which began in 1916, ended with a military coup in 1930 and the eventual rise of Juan Perón. Britain’s transportation lines in Argentina and the contracts for food exports would continue to be a major political force (and problem) in Argentina for decades to come.

The first few photographs show pictures related to various crops and their transportation (e.g. loading oranges at Corrientes, fruit wagons, and a log raft at Posadas), with a striking photograph of “Trees grown around Jesuit Ruins, San José.” Next is a large series of photographs documenting yerba maté\(^1\) production in San José. Trees are being pruned and harvested; the leaves processed; the yerba maté\(^72\) trans-

\(^{72}\) Yerba maté is a New World beverage that even today, is growing in popularity worldwide. A caffeinated infusion, it is usually drunk hot and has a slightly bitter, tannic taste. The drink originated in Argentina, Brazil, Paraguay, and Uruguay.
ported by horse-drawn wagons; and different Sapecadors photographed. (Sapecadors are the drying shacks that are used as one of the first stages of processing yerba maté.)

One wonderful photograph shows a smiling young woman holding a kettle and standing before her grass hut. Next to her, kneeling on the ground, are three men and a boy, one of whom is holding a yerba maté gourd with a metal straw (the traditional way to drink yerba maté). The handwritten caption reads “‘Maté’ time = English ‘Tea time’ or US ‘Coffee Break.’” Most of the captions (including the title page) are carefully written out in an opaque yellow paint, which stands out beautifully against the black paper. This portion of the album feels as though it was produced for the railway company.

The rest of the album is more personal. The second part is a collection of mounted photographs on thin (and smaller) white paper documenting the Lundin family trip to and within Argentina. There are a total of twenty-nine photographs as well as some magazine articles mounted on sixteen pages, with captions written in blue ink. Pictures start with two photographs going through the Panama Canal (dated December, 1929), “A typical scene in Barbados, 1926,” and then several pictures of Brazil. One picture helps to identify Mary Helen Lundin as the author of this section. Its caption reads “Few tourists have seen or even heard of the Guarva Falls. Father says they are well worth the trip.” Another is of “The Anglo-American hospital where I was born (Buenos Aires).” There is another picture showing Mary as a toddler being held by

73 An obituary notes that Mary Helen Lundin (1927-2019) was born in Argentina to Swedish and English parents. After her father’s assignment to develop citrus crops in Argentina ended, her family moved to Maxwell, California, where her father managed Mills Orchards. Mary worked for the Union Pacific Railroad and died in 2019, aged 92, in Ridgeway, Pennsylvania. (Sacramento Bee, August 11th, 2019.)
a man named Bennie, standing in front of the “Guest House Garage.” I suspect that this second part of the album was put together by Mary when she was an older girl, or young woman, to document this period of her life in South America. In this case, it is likely that the photographs date from the late 1920s, and the captions from the late 1930s.

The third, and final, part of the album is a manuscript written in a child’s hand. The paper is the same as that of part two. In ink, on what appears to be intended as the upper wrapper, it is written in an adult hand “Prepared by Mary Helen Lundin, Al Lundin (her father).” Below this, in pencil, is written “YERBA MATE” with a little sketch of the yerba maté gourd and straw. The next leaf has the title of Argentina. The story of yerba mate, followed by twenty-one real photograph postcards that show how yerba maté is made. Captions are written in Mary’s young hand in blue ink.

Mary’s story starts with the yerba maté trees; shows their harvest at 3-4 years old; the transportation of the harvest; the leaves ready for shipping; stripping the leaves; processing the leaves through the sapecador; a barbacua (showing both the “primitive type” as well as the “very fancy type” – the barbacua is a structure that dries the yerba maté and gives it a smokey flavor); methods of breaking down the dried leaves through hand thrashing or a donkey-pulled machine; and the weighing of sacks of yerba maté to take to market. If Mary was born in 1927, it is likely that this was written in the late 1930s.

From looking at the paper carefully and finding some glue remains, and a few captions without photographs, I would estimate that eight photographs are missing from the album as a whole.

A very interesting group of three documents, brought together in one album, concerning Argentina at the beginning of the 20th century, and the nature of yerba maté production.

In very good condition.

[ 242 ]
A Psychedelic Happening of Free Food, Drugs, Music, & Printing


Handout: 21.5cm x 28cm. Offset lithography in blue, red, and yellow. $900.00

FIRST & ONLY EDITION. A very fine copy of this psychedelic handout, printed by the Bindweed Press in San Francisco and designed by Dave Hodges.

The Bindweed Press was run by Frank Westbrook, a printer who was best known for his rock and roll and poetry posters from the 1960s (e.g. Jefferson Airplane & Michael McClure) as well as his printing for political causes such as the Black Panther Party. Just prior to the current Diggers handout, Westbrook had printed the poster for the famous Human Be-In held in Golden Gate Park on January 14th, 1967. At this event, Owsley Stanley distributed large amounts of his “White Lightning” LSD and the Diggers gave away free food (they cooked and served 75 turkeys).

The Invisible Circus was the Diggers follow up to the Human Be-In. For the Diggers, the Human Be-In fell short of its goals as it created a separation between the performers and audience, one where the public was not able to be an active participant in the happening. With The Invisible Circus, they sought to remove that division.

From the Diggers’ website:

The Invisible Circus was San Francisco’s digger underground answer to both the Trips Festival and the Human Be-In. The organizers (including members of the Artists Liberation Front, the Diggers, and Glide personnel) staged this happening at Glide Church, where the Artists Liberation Front had held one of the first Free Fairs the previous fall.
Originally advertised as a “72 hour environmental community happening,” the event started Friday night and finally dissolved into the dawn’s breaking light on Sunday morning. Nevertheless, the stories about those 36-plus hours became legend in San Francisco’s hip community for years...

One of the contemporary accounts of that night was as follows:

A usually reliable rumor has it that … doses of LSD … Live music … now happening downstairs … religious avant gardity with lights & electronic music in the sanctuary … gentlemen from The Chronicle are wandering through the halls in a dazed condition … food is downstairs … a UFO has been spotted hovering … do your thing, be what you are, & nothing can ever bother you. So it is written.\textsuperscript{74}

At the same time, there was also a nomadic printing press that was issuing flyers on the spot, and distributing them at the happening and out on the street. This was operated by Chester Anderson and Claude Hayward, self-described “outrageous pamphleteers,” who ran the Communication Company.\textsuperscript{75}

In fine condition.

¶ OCLC: New York Public Library, University of Virginia, Northwestern University, and the California Historical Society.

\textit{A Banana on a Table}

\textbf{84} ROT, Dieter \textit{[a.k.a. Dieter Roth & Diter Rot]}. \textit{Taschenzimmer}. Remscheid: Vice-Versand W. Feelisch, [1968].

\textsuperscript{74} This was one of the \textit{Flash} handouts that was printed that night by the Communication Company.

\textsuperscript{75} The printing was done with a Gestetner 366 Duplicator, a mimeograph printer. Anderson and Hayward are remembered in San Francisco printing history as being among the first to use the mimeograph as a creative tool within the growing counterculture in the Bay Area.
Dieter Rot (1930 - 1998) is one of the most important and influential artist book makers of the 20th century. He was from a circle of artists that included Joseph Beuys, Daniel Spoerri, Emmett Williams, Dorothy Iannone, and members of the artist group Fluxus. His works were often comprised of biodegradable materials that were foodstuffs—such as chocolate, fruit, cheese, yoghurt, and cake—and, as a result, many no longer survive.

Like books and prints, “multiples” are works which exist in an edition. From the Museum of Modern Art’s recent exhibition *The art of the multiple* (which included work by Rot):

*Multiples*—prints and objects produced in large, affordable editions—became an international phenomenon in the 1960s and 1970s. Artists who questioned the status of art as a luxury commodity embraced multiples as a more democratic art form. Joseph Beuys, for example, described his multiples as the “vehicles” through which his ideas could circulate among a broader public, beyond elite art networks. A multiple, he said, “is like an antenna which is standing somewhere and with which one stays in touch.”

Many...multiples...mimic the appearance of popular products and packaging in order to comment on postwar consumerism. Some artists took advantage of new industrial materials, such as plastics, to fabricate objects that replicate the sleek look of contemporary housewares, while others used readymade products, food, or trash to address the culture of consumption and waste.
The current work by Rot exemplifies this spirit. It is a plastic box, with a transparent lid, that holds a card. The card is printed with an image of a modest table. Sitting on the card is an actual slice of banana, which at this point looks like a black-brown sun, radiating outward as it has decomposed. In the lower right-hand corner Rot has initialed and dated the work “D.R.69.” The plastic box sits in the original cardboard container which has the text “Taschenszimmer von Diter Rot” [A Pocket-room by Diter Rot] rubber stamped on the top of the box; the imprint information is rubber stamped on the inside. It is unknown how many of these were made as the edition is “unlimited” and unnumbered.

In very good condition.


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*A Black Panther Party Broadside*

*Printed at Fredy Perlman’s Detroit Co-Op*


Broadside: 73.5cm x 55.7cm. One quarter-inch tear at the top. $2250.00

[ 246 ]
The FIRST & ONLY EDITION of this rare Black Panther Party broadside announcing the Free Breakfast for Children Program in Chicago. Fred Hampton was the leader of the Chicago chapter of the Black Panther Party and, until his assassination in December of 1969, he had helped to organize a number of community assistance programs on the West Side, including the Free Breakfast for Children Program. Other services included a door to door health clinic (with sickle cell anemia testing); a medical center; blood drives; and community work with local gangs to reduce violence. For Hampton, the programs would be set up by the Black Panther Party but then continued and run by community members.

The image on the current poster shows a Black child sitting at a table. In front of him is a milk carton, a bowl, a spoon, and a glass. On his shirt is a large “FREE DAVID” button, and on the milk carton is an image of a Black man wearing glasses; the picture is of David Hilliard, who at the time, was in prison in California. The poster is printed offset with black ink, but the original art work and text, which the poster reproduces, appear to have been made in charcoal and paint, with the photograph of Hilliard collaged on.

David Hilliard was a childhood friend of Black Panther Party co-founder Huey Newton. Hilliard had read Malcolm X’s autobiography and preferred Malcolm’s militancy to the non-violence advocated by Martin Luther King, Jr. In 1966, while living in Oakland, Hilliard joined the Black Panther Party and was involved in a number of the community survival programs, including the Free Breakfast for Children Program. He also had a number of violent interactions with the Oakland police. While giving a speech in Golden Gate Park on November 15, 1969, he threatened to kill Richard Nixon; for this, he was

76 The artwork on this poster is drawn in the same style as that of another Black Panther Party poster that was used in Chicago. Entitled What will you do for the youth survival, it was also printed by the Detroit Printing Co-Op.
arrested and sentenced to one to ten years. This poster was made while Hilliard was in prison in Vacaville, California.

In the bottom right corner of the broadside is the printer’s mark for the Detroit Printing Co-Op. Designed by Fredy Perlman, it is in the shape of an eye and shows the Industrial Workers of the World (IWW) union logo in the center. Wrapped around the logo is written “ABOLISH THE WAGE SYSTEM / ABOLISH THE STATE / ALL POWER TO THE WORKERS!”

Fredy Perlman (1934-1985) was an author, teacher, printer, and activist who was born in Czechoslovakia. At age 4, his family fled the Nazis and moved to Bolivia. At age 11, he came with his family to the United States and settled in Kentucky. He went to various universities, eventually got a doctorate in philosophy, and wrote works on revolution, capitalism, anarchism, Marxism, and commodity fetishism. He participated in the May of ‘68 protests in Paris, and then returned to the United States and started Black and Red magazine in response to these events. In August of 1969, he moved to Detroit, translated Guy Debord’s Society of the Spectacle into English, and in the same year, set up the Detroit Printing Co-Op with several others, using equipment they had brought over from Chicago. The Co-Op printed fliers, newspapers, and books, and was a member of the IWW, which had ties to both socialist and anarchist labor movements.
The print shop was located at 3914 Michigan in South West Detroit. They used a 1920s Harris press and supported themselves through job printing (e.g. this broadside) and assistance from other groups such as Radical America (the unofficial magazine of the Students for a Democratic Society). The Printing Co-Op described themselves as follows:

_The equipment of the Printing Co-Op is social property. It is and shall be controlled by all individuals who need, use and maintain it._

_It is not and shall not be owned or controlled by any individual or group of individuals, whether they claim, to serve, represent, or speak for society, whether they are elected or self-appointed._

_The purpose of the Printing Co-Op is to provide access to printing equipment to all those individuals in the community who desire to express themselves (on a non-profit basis), with charges made only to maintain the print shop (rent, utilities, materials, maintenance of the machinery)._ 

_It is not the purpose of the Printing Co-Op to solve the problem of unemployment, nor to provide business opportunities for enterprising capitalists._

The press closed in 1980.
In very good condition.

¶OCLC: there appear to only be electronic versions listed.

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77 From the digital catalogue, _Unthinkable_, an exhibition of “artifacts from the collection of Lorraine & Fredy Perlman” at 2739 Edwin in Hamtramck, Michigan, April 2012. For more information, see http://2739edwin.com/unthinkable_catalog.pdf. The work from this exhibition was later donated to the Labadie Collection at the University of Michigan.
A Poem of Table Manners for Children


8vo. Four leaves of facsimile, with large woodcut letter “L” and a woodcut printer’s device on title, and thirty-six pages of commentary and translation. $500.00

FIRST EDITION. From the Introduction: “Les Contenances de la table presents a rare glimpse into the everyday life of late medieval and early Renaissance households. Many of the behaviors proscribed in this text on table manners may tend to reinforce stereotypes of culinary savagery and barbaric eating practices in the Middle Ages. However, the detailed, poetically rendered advice on how to behave—or how not to behave—handily puts such stereotypes into question. Given the clear resonance between bits of advice uttered in verse over five centuries ago and common reprimands about behavior passed around the modern table, we can begin to see how little distance separates us from our medieval counterparts. A book both for children and for adults, Les Contenances de la table remains a precious testimony of the past of interest to literary critics, historians, sociologists, and rare book enthusiasts alike.”

Reproduced from the original formerly in our inventory, this facsimile is accompanied by an introduction and translation by Timothy Tomasik, a specialist in French 16th-century culinary history. Patrick Reagh, formerly of the Plantin Press in Los Angeles, has designed and printed the book in letterpress in a limited edition of 100 copies. This is one of eighty copies bound in half-morocco over marbled boards. The binding is by Laurenchet, Paris.
Les con
tenances de la
table.
Subject Index in Item Numbers

Agriculture and farming: 14, 16, 39
Alcoholic drinks (other than wine & beer): 28, 54, 57
Alcoholism: 54
Alternative culture: 83
Americana: 8, 28, 51, 57, 65, 70, 73, 81, 82
Art: 25, 72, 74, 84
Artist Book: 84
Art of the table & service: 11, 17, 19, 43, 48, 53, 72, 74, 86
Banqueting: 43
Beer: 58
Bees: 16
Binding: 2
Book objects: 2, 24
Books and manuscripts about books: 67
Book selling: 22, 67
Bread: 46, 65
California: 83
Carving: 11, 17, 19, 20, 42
Children’s literature & games: 86
Chocolate: 26
Classical literature: 1, 6
Coffee: 21, 26
Cookbooks & recipes: 13, 14, 20, 29-34, 37, 38, 41, 42, 44, 47, 52, 55, 60, 63-65, 71, 77, 79
Culinary history: 77
Culinary journalism: 62
Dentistry: 34
Distillation: 28, 35, 57
Domestic economy: 13, 25, 33
Domestic violence: 54
Economic history: 3, 15, 22, 37, 45, 46, 51, 53, 64, 70, 82
Education: 36, 76
Encyclopedias: 1, 25
Fish & fishing: 8, 16, 45
Gardening: 16, 18

[ 252 ]
Gastronomic reflections: 62, 69
Gastronomy & economic precarity: 64, 73, 85
Herbs: 5, 9
Ice cream & sorbet: 26
Illustrated books, manuscripts, & broadsides: 17
Imaginary libraries, books, and manuscripts: 27
Immigration: 70
Indigenous culture: 28
Kitchen technology: 49
Law: 3, 15, 28, 56, 65
Magic: 25, 44
Manuscripts: 1, 3, 13, 17, 23, 30, 32, 33, 44, 48, 55, 56, 63, 65, 67, 69, 72, 74, 76
Maps & geography: 76
Meat: 47
Medicine, diet, health, & nutrition: 4-11, 13, 14, 21, 22, 27, 33, 34, 40, 44, 46, 54, 57, 61, 79
Menus: 43, 78
Mexico: 28, 57, 65, 81
Mushrooms (including truffles): 40
Pastry: 20, 32, 29, 34, 52
Pâté: 80
Perfume & cosmetics: 10, 23-25, 75
Philosophy: 69
Photography: 81, 82
Pickling: 29, 34, 38, 41
Pièces montées: 72
Poetry: 54, 73, 86
Political activism: 85
Potatoes: 51
Poverty & how to feed the poor: 64
Presentation, dedication, & inscribed copies: 80
Private press: 80
Provenance: 1, 9, 16, 46, 57, 63
Restaurant history: 62
Russia: 78, 79
Salt: 15

[ 253 ]
Sample books: 49, 53, 75
Social history: 22, 48, 62
Tea: 26, 48, 59
Vegetarianism: 61, 79
Veterinary science and zoology: 16
Wine and Viticulture: 1, 3, 7, 11, 14, 18, 22, 25, 34, 50, 56, 68, 76
Women's Studies: 10, 29, 34, 36, 37, 39, 41, 76
Yerba maté: 82
Sometimes a nicer sculpture
is to be able to provide
a living for your
family

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