

BEN KINMONT, BOOKSELLER  
BOOKS & MANUSCRIPTS IN GASTRONOMY  
NEW YORK BOOK FAIR LIST  
PARK AVENUE ARMORY  
BOOTH C3  
5-8 MARCH 2020

*On the Use of Chemicals in Making Bread;  
Unrecorded*

I (BREAD.) Kuhlmann, F. Mémoire sur la fabrication du pain. Lille: L. Danel, 1831.

8vo. Three large folding tables. 36 pp. Contemporary blue wrappers, title in manuscript on upper wrapper, small early library shelf label at bottom of upper wrapper, faint foxing on some leaves, some wrinkling of leaves, untrimmed. \$2500.00

The FIRST & ONLY EDITION of Charles Frédéric Kuhlmann's study of the use of copper sulfate and other saline materials in bread making. Sections cover copper sulfate in general, and how it can be used in making bread; how to detect if copper sulfate is present in bread; of alum, its use in the bakery, and how to detect it; and other products used in bread (e.g. zinc sulfate, magnesium carbonate, and alkaline carbonates). There then follows an accounting of three experiments of baking bread with these various additives and a small section on the use of sea salt in bread making. The final chapter is "Sur la théorie de la fabrication du pain."

Charles Frédéric Kuhlmann (1803-1881) was a professor of applied chemistry in Lille who taught courses in agriculture and manufacturing. He also established a successful business for the fabrication of chemicals which later joined with other companies to become one of the largest such firms in France, Pêchiney-Ugine-Kuhlmann. When he vacated his academic position in Lille, it was filled by Pasteur.

In good condition.

¶ Not in Binder, *Die Brotnahrung: Auswahl-Bibliographie zu ihrer Geschichte und Bedeutung* the usual gastronomic bibliographies, or OCLC.

*Only one other copy Known*

2 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 Sexes, 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 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, pudding, 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 the copy at the Wellcome Institute Library only.

### *What Gives Wine Its Taste?*

3 CARLES, Le docteur P[ierre] [Paulin]. *Le bouquet naturel des vins et eaux-de-vie*. Bordeaux: Feret et Fils & Paris: Libraires Associés [Bordeaux: Gounouilhou], 1897.

8vo. 20 pp. followed by [4] pp. of advertisements. Original printed wrappers bound in quarter calf over marbled boards, some restoration to the edges of the wrappers (not affecting text), occasional red pencil lines in the margins (from having been read), an early inked number in the upper margin of p. [3]. \$1200.00

The rare FIRST EDITION of this study of the bouquet of various wines and eaux-de-vie. Doctor Paulin Carles was a professor of medicine and pharmacy in Bordeaux and in the current work, he tries to respond to the professional tasters of Bordeaux who would like to know what it is that determines a wine’s bouquet. Is it the skin of the wines, the fermentation process, the wine’s age? *Le bouquet naturel* tries to unlock these mysteries.

A good copy.

¶ Chwartz, vol. II, p. 23; Fritisch 141; OCLC: four locations in France only; and Simon, *Vinaria*, p. 71. OCLC also lists one location for an edition from 1861 (at the Bibliothèque de Sainte-Geneviève); this must be a ghost as the text refers to the tasting of a Médoc from 1895.

*The First Edition of the First Cookbook*  
*Written by a Woman in Mexico*

4 [CARRILLO, Antonia.] *Nuevo y sencillo arte de cocina, reposteria y refrescos*. Mexico City: Santiago Perez, 1836.

8vo. 2 p.l., 252 pp.; 166, [26] pp. Contemporary speckled calf, boards with a single gilt fillet and roll pattern around sides, spine richly gilt, expert restoration to head and tail of spine and corners, contemporary marbled paper, marbled edges, a few recipes have a penciled star next to them. \$6500.00

The very rare FIRST EDITION of the first cookbook in Mexico written by a woman, Antonia Carrillo. “Only one book printed before 1890 claimed a female author, the 1836 *Nuevo y sencillo arte de cocina, reposteria y refrescos, dispuesto por una mexicana, y experimentado por personas inteligentes antes de darse a la prensa* (New and Simple Art of Cooking, Baking, and Refreshments, arranged by a Mexican woman, and tested by intelligent people before being sent to the press).” – Werner, *Concise encyclopedia of Mexico*, p. 155. This work appeared five years after the first printed Mexican cookbook.

“Deciding what constituted the authentic national cuisine remained a source of ongoing concern. A few years after *The Mexican Chef* appeared, the *Nuevo y sencillo arte de cocina*...advertised recipes specifically ‘accommodated to the Mexican palate,’ which supposedly had no use for ‘European stimulants.’” – Pilcher, *Que vivan los tamales*, p. 45. Here is the full sentence that Pilcher is referring to (from the recto of the second leaf in the “Advertencia”):

*Está acomodada al paladar mexicano, adonde sin perjuicio de la salud no se puede usar de los estimulantes de la Europa, y por tanto se procurará que las viandas no queden a medio hacerse, ni menos las carnes crudas, sino cocidas, y en un perfecto sazón.*

*It is accommodated to the Mexican palate, where, without prejudice to health, it is not possible to use the stimulants of Europe, and therefore it will be ensured that the food is not half done, not less raw, but cooked, and in a perfect seasoning*

There are numerous chapters and hundreds of recipes, but two of the more interesting sections include *Guisados de vino* (stews made using wine, 54 recipes) and *Guisados de chile* (stews using chiles, 34 recipes). Recipes include *Conservas de Xonconostles* (conserves made from prickly pear; Xonconostles is a region of Mexico where it is from); *Chiles verdes rellenos de camarones* (green chiles stuffed with shrimp); *Sopa de tortilla* (tortilla soup); *Albondigas de carne de cerdo* (meatballs made from pork); *Frijoles con pulque* (beans cooked with *pulque*, an ancient fermented alcohol made from the agave plant); *Menudo* (a soup made with stomach and red chili paste); *Chiles capones* (a recipe with dried red jalapeno chile); and *Turco de masa de tamales* (tamales made with cornmeal).

With the contemporary signature of Matilde Rus on the verso of the title page.

In very good condition.

¶ OCLC: University of California (Davis) and the University of Indiana.

*Spectacular Art Work of Early Cutlery*

- 5 (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 14<sup>th</sup> and 15<sup>th</sup> centuries (some have argued for the eating of pasta<sup>1</sup>), the fork had only become widespread in Europe during the latter half of the 18<sup>th</sup> century. This catalogue can therefore be seen as evidence of this new necessity in the culture of the table.

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

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 Musterbücher und Kataloge, 1784-1914*. It only lists two similar catalogues printed before 1800. Winterthur has one of the best collections of decorative arts books in the United States and in their catalogue for the show *The Winterthur Library Revealed: Five Centuries of Design and Inspiration*, they included only one pre-1800 catalogue with original artwork illustrations (the *Gardiner's Island Glass Catalogue*, item no. 43). In the *Mein Feld* catalogue, only item no. 2, the sample book of Johannes Schimmelbusch & Soehne from Solingen in 1789 comes close to our book. It was of knife handles with proverbs in Dutch, presumably for the Dutch market.

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

¶ Not in OCLC.

---

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

*On the Cultivation of Olives in Mexico*

6 GARCIA, José María. El olivo. Mexico: Tipografía Mexicana, 1870.

8vo. 34 pp. Period half calf over marbled boards, spine gilt, black morocco lettering piece on spine, library stamp on title page (barely affecting text). \$950.00

The FIRST SEPARATE EDITION of Garcia's study of olive production in Mexico. Sections cover the climate and preparation of the land for planting olives; its cultivation and multiplication; how to transplant the tree; fertilizers to use; pruning techniques; grafting; the diseases that beset the olive tree; and harvest. The last small section describes how the wood is special and can be used for making furniture as well as musical instruments.

From the title page we learn that this essay first appeared in the *Boletín de la Sociedad de Geografía*.

In very good condition.

¶ OCLC: Tulane University, Harvard, University of Texas (Austin), University of Wisconsin (Madison), and one location in Mexico.

*Food for the Needy, Work for the Disabled*

7 (GASTRONOMY & economic precarity.) Grenet, le Citoyen. [Drop-title:] Mémoire sur les moyens de conserver la pomme-de-terre sous la forme de riz ou vermicel. [Paris: De l'Imprimerie de la Feuille du Cultivateur, rue des Fossés-Victor, n°. 12, c.1771-76.]

8vo. One folding plate. 1 p.l., 45, [1 - blank] pp. Early (not quite contemporary) blue wrappers, "Grenet" written in manuscript on the upper wrapper, untrimmed, occasional dampstaining, light foxing, edges a bit worn in places, clean tear to the margin of B<sup>+</sup> (just touching one word, sense still clear), stain to the margin of the final leaf and folding plate at the upper gutter. \$1750.00

The FIRST & ONLY EDITION (see below) of Citizen Grenet's announcement of his new invention to process potatoes so they can be used as a replacement for flour. At this time, there were food shortages in France and most French people believed that the potato caused leprosy. It was only through the efforts of Parmentier in the 1770s that the potato was understood to be safe for human consumption.

Grenet gives credit to Parmentier in his first paragraph, and goes on to note that "Depuis que l'on a acclimaté en Europe, et sur-tout en France, la pomme-de-terre, originaire du nouveau-monde, sa culture a été progressivement multipliée." (Since it has been acclimatized to Europe, and above all to France, the culture of the potato, originally from the new world, has gradually multiplied.) After mentioning that he has spent three years perfecting and using this device, Grenet describes methods of processing potatoes; how to best dry the potato for conservation; the possibilities of freezing potatoes; drying methods used by Parmentier, "Cadet Devaux" (i.e. Cadet de Vaux), Aviat, and Guillaume; and lastly a section on how to make bread from potatoes (including a recipe).

There is also a "sketch" of how to set up a kitchen "workshop" (*atelier*) to cook and process the potatoes on a large scale. The utensils, drying ovens, stove, and the handling of the potatoes are covered, as well as a consideration on where to find the labor to keep the costs down and the potato flour affordable (p. 30):

*Pour économiser le prix de la main-d'oeuvre de cette mouture par des moulins à bras, et en même tems faire gagner la vie aux citoyens infortunés qui ont perdu la vue, on pourroit les faire tourner par les aveugles.*

(Roughly translated to:) *To save on the cost of the labor for this type of milling through the use of a hand mill, and at the same time earn a livelihood for those unfortunate citizens who have lost their sight, we could have [the hand mills] turned by those that are blind.*

The folding engraved plate show six figures depicting how the potatoes are processed and dried.

The estimated date was based on an examination on OCLC of those dated publications issued by the publisher when at rue des Fossés-Victor, n°. 12.

¶ OCLC: University of Kansas, National Agriculture Library, and two locations outside of the United States. It should be noted that OCLC has two other entries, both dated 1794, for a total of five additional locations: University of Idaho and four outside of the United States. The publisher, pagination, and engraving match, so it is my guess that these are all the same work and edition, just catalogued slightly differently and therefore coming up as different OCLC records.

*Dedicated to those Who Protect the Needy;  
the First Recipe for Bouillabaisse*

8 (GASTRONOMY & economic precarity.) Fournier, J.B. and Le Normand, Louis-Sébastien. Essai sur la préparation, la conservation, la désinfection des substances alimentaires. Paris: L'Auteur, Delaunay, Redon, Guilleminet, 1818.

8vo. Three folding engraved plates, 1 p.l., viii, 647 pp., [1]. Contemporary quarter-calf over blue pastepaper boards, orange morocco lettering piece on spine, spine richly gilt, vellum tips, occasional spotting (mostly in signature 19). \$2250.00

The FIRST & ONLY EDITION of this important work on the preparation of affordable foods and food preservation. On page 410 appears the first ever printed recipe for “Bouille-baisse de Poissons.” “Il n’est pas rare, à Marseille et à Toulon, où le poisson et l’huile sont à bon marché, de voir une famille de sept à huit personnes prendre un bon repas moyennant un modique dépense de deux centimes et demi (deux liards,) par tête, pour la bonne chère, c’est-à-dire sans y comprendre le pain.” Bouillabaisse for 2.5 cents per person! – during my last visit to Marseille, I paid fifty euros for the fish stew.

The first part of this study of *substances alimentaires* covers foods that can be eaten by humans and animals alike (corn, rice, chestnuts, vegetables, and lentils, for example). This is then followed by chapters on foods from animal products (i.e. meats, fish, butter, and fats) and their conservation. (At this point, the work of Appert is thoroughly discussed.) Then, there are chapters on organizations to distribute food to the poor; recipes for soups to feed the poor; ways to prepare the soups (per 100 portions); and the various uses of potato and corn as food. The second part of the book, pages 465-638, concerns food technology. The folding plates relate to this section and show new stoves and various apparatus designed to prepare food.

“Cet ouvrage très important traite des soupes économiques, de la cuisine de ménage. Il explique les différentes formules de Helvetius, Vauban et Rumford et donne les propriétés, les usages et les recettes des céréales, légumes secs, herbes, fruits, oignons, poireaux, carottes, navets, pommes de terre....La façon les oeufs, le lait, etc. Recettes de potages, soupes, pélaus, riz au lait....Un chapitre traite des tagliatelles, plusieurs autres donnent des recettes a base de pommes de terre et de maïs.” – Oberlé 191.

A handsome copy.

¶ OCLC: Schlesinger Library and three locations in Europe.

*Will you think of those that are Hungry  
when you next stand before  
a Feast?*

9 (GASTRONOMY & economic precarity.) Arago, Jacques. Comme on dine a Paris. Paris: Berquet et Pétion, 1842.

12mo. Wood engraving on the 2 p.l., xviii, [19]-291, [1] pp. Original illustrated yellow wrappers, corners and head and tail of spine a bit worn, untrimmed. \$1250.00

The FIRST EDITION of Jacques Arago's unusual work on the eating habits of Parisians, but with a consciousness of those who are going hungry. The content of the work is, perhaps, best exemplified by the illustration on the upper wrapper: it shows a homeless person picking up food off the street while behind him, through a window, a rich couple happily eat and drink dinner.

Earlier in the same year, Arago had written another gastronomy book entitled *Comme on dîne partout* concerning the foods and eating customs in various exotic places around the world.<sup>2</sup> In the preface of our work, he explains that he has written *Comme on dine a Paris* in answer to his friends and critics who have asked him why he had ignored the restaurants of Europe. As they put it (sarcastically) to Arago, "Vous nous donnez des pommes de terre apres nous avoir promis des truffes; merci du cadeau!" (You have given us potatoes when you promised truffles; thanks for the gift!)

Arago's response was to write a work which described the meals of the poor in Paris. In the preface, Arago explains that he has written only what he has seen with his own eyes. The first chapter is a plea to the rich who walk the streets of Paris to give to those poor that they see begging on the street (pages 25-26):

*...cet infortuné qui chemine à vos côtés est un homme.*

*Un homme, entendez-vous? un homme!*

*Riches, donnez un sou à cet homme, et les flots jaunâtres de la Seine charrieront demain un cadavre de moins dans leurs plis dévorants.*

*...this unfortunate who walks alongside you is a man.*

*A man, do you hear? a man!*

*Those of you who are rich, give this man a penny, and the yellowish waves of the Seine will carry one less corpse tomorrow in their devouring folds.*

The other chapters include *Diner a la Pêche* (a place where food is cooked in a large communal pot and for five cents you can fish out some food with your fork; there is also a fountain of free clean drinking water); *Diner a 4 sous* (i.e. a dinner for 20 cents which is served around a fountain and at tables with umbrellas); *Diner a 8 sous* (a. 40 cent dinner which is for the *brave ouvrier* brave factory worker who has been working 15 hours a day); *Diner a la Seringue a 45 centimes* (dinner by syringe on 45 cents a day); and so on.

Jacques Arago (1790-1855) was the brother of the well-known astronomer Dominique François Jean Arago (1786-1853) and a well-know traveler who took part in L. C. de S. de Freycinet's exploring voyage in the *Uranie* from 1817 to 1821.

In good condition. The first two leaves are a repeat of the half title and title page leaves (i.e. they are there in duplicate). With the small ink stamp on the first title page of the Collection Debusson, Paris (not affecting image or text).

¶ OCLC: Stanford, Johns Hopkins, Detroit Public Library, University of Wisconsin (Madison), and seven locations outside of the United States.

### *In a Fine Contemporary Binding*

IO 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 Gelleroy's extensive cookbook, here in a particularly well-preserved contemporary binding (and especially for a cookbook). On the title page we read that Gelleroy 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.)

---

<sup>2</sup>The regions Arago covered included Patagonia, South Africa, China, the Caroline Islands in the South Pacific, Brazil, the Sandwich Islands, and Papua. There was even a chapter describing a cannibalistic meal and another with a Black Sorcerer.

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 9<sup>th</sup>, 1761, the day that Sir Samuel Fludye Bar.<sup>1</sup> 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.

The recipes are organized as follows: "Of Soops, Broths, and Gravey;" "Of Pancakes, Fritters, Possets, Tanseys, &c.;" "Of Fish;" "Of Boiling;" "Of Roasting;" "Of Made-Dishes;" "Of Poultry;" "Sauces for Poultry;" "Sauces for Butchers-meat, &c.;" "Of Puddings;" "Of Pies, Custards, &c.;" "Of Tarts, Custards, &c.;" "Of Sausages, Hogs Puddings, &c.;" "Of Potting and Collaring;" "Creams, Jellies, &c.;" and "Of Made Wines." The section on wines is 23-pages long and includes 51 recipes.

One sample recipe is "Pigeons *in a Hole*," perhaps an upper class version of the famous English recipe "Toad in the hole"?<sup>3</sup> 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.*

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.

*By a "Free Cook of London"*

I I HALL, T. *The Queen's royal cookery*. London: C. Bates, 1713.

12mo. Woodcut frontispiece (A<sup>1v</sup>) and one full-page woodcut (F<sup>2v</sup>) in the text. 180 pp. Contemporary calf, expertly rebacked with original spine laid down, corners bumped, boards with double-fillet blind rules around edges, lightly browned throughout due to paper quality, occasional spotting, the word "The" on the title page trimmed into by the binder's knife as is the outer edge of the woodcut in the text. \$3500.00

The very rare Second Edition of this influential and highly sought-after early 18<sup>th</sup>-century English cookbook. The first edition (1709) is extremely rare with ESTC recording three locations only (Leeds, Harvard, and the New York Public Library). *The Queen's royal cookery* "has a singular Advantage over most Books of this kind....First, It is not stuff'd with superfluous Trifles, as most of its Nature are; or with old and antiquated Receipts; but with Things wholly new and useful, which are daily the Practice of every Nobleman's and Gentleman's Kitchen, as well as Taverns, Eating-Houses, and other Places." – from the Preface.

In addition to classic English recipes such as "To make excellent Hare-Pies" "To make Marrow Puddings" and "Pike boil'd after an excellent manner," the recipe book includes directions for candying flowers and fruit, making wines, and for various health and beauty remedies.

---

<sup>3</sup>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.

The frontispiece depicts a bust of Queen Anne above a scene showing a kitchen, three women making pastry, and a woman distilling. The full-page woodcut depicts various prepared pies.

Early ownership inscription on the recto of the upper free endpaper of "Hannah Lincoln her Book." Page 158 is misprinted as 159 and 159 is misprinted as 158. Portion of the lower free endpaper is cut away.

A good copy.

¶ Cagle 719; ESTC & OCLC: Kansas State University, Library of Congress, University of California (Los Angeles), Columbia University, Indiana University, and outside of the United States at the Wellcome Institute and British Library; Oxford pp. 51-52; Maclean p. 65; Pennell p. 145; Vicaire col. 436. To this should be added a copy at Yale. Not in Bitting (who does list a 1730 edition).

### *From Shrubs to Gin to Cowslip Wine*

I2 HARTLEY, Joseph. The Wholesale and retail wine & spirit merchant's companion, and complete instructor to the trade. London: Printed for the Author, 1835.

Svo. 1 p.l., ii, 208 pp. Contemporary half-calf over marbled boards, title and single fillet in gilt on spine, wear to the head of the spine, new upper endpapers. \$850.00

The FIRST EDITION of Hartley's guide to the making and maintenance of various alcoholic drinks. Written for the dealer of spirits, the bar tender, and the victualer, Hartley begins by explaining necessity of owning a hydrometer and thermometer as well as knowing the current laws pertaining to the sale of alcohol. The work is then filled with hundreds of easy to read and easy to follow recipes such as "To make gin;" "To make English brandy imitate the French;" "Cherry bounce or cordial;" "Martinique noyau;" "Milk punch;" "White spruce beer;" "Champagne wine, imitation of;" "Pearl gooseberry wine;" "Sage wine;" "Finings for red Hermitage wine;" "Finings for a pipe of Madeira;" "To sweeten musty casks;" "Cider, how to make;" "London ale;" "Burton ale;" "Windsor ale;" "Brown stout;" "Reading beer;" "How to fine beer and ale;" "Macaroni cordial;" "To make vinegar from sugar;" "To make rum shrub;" and "Of Leeward Island rum." There are also practical guidelines such as "Of the management of the retail bar or counter;" "Management of ale;" "Fermentation;" and "Bottling Porter and Ales."

An interesting glimpse into a rapidly growing trade. Later editions appeared in 1839 and 1843.

On the original upper pastedown (seen through a window of the new pastedown) is an inscription "Ge° Bowen, Thetford, 1835."

¶ OCLC: New York Academy of Medicine, North Bay Cooperative Library System, University of California (Davis), Sonoma County Library, University of Virginia, and two outside of the United States.

### *The Rare & Very Much Expanded Second Edition*

I3 HUBER, Vincenzo. Saggio di enologia pratica. Milan: Sonzogno, 1824.

Svo. Three folding engraved plates. lxxvi, 591, [1 - blank], lxxiii, [1] pp. Original printed wrappers, some spotting and wear to wrappers, stain to the upper corner of the last four signatures barely touching text, untrimmed throughout. \$2500.00

The very much expanded Second Edition of this rare study of wine making in early 19<sup>th</sup>-century Italy. When one considers that the first edition (*Estratto del saggio di enologia pratica*, 1823) was one quarter the size of the current work, it could be argued that this Second Edition is a new work entirely.

In the *Saggio di enologia pratica*, Huber follows the method of wine making as invented by Mademoiselle Elizabeth Gervais, the first important female wine-maker in history. Her patent had been obtained through her brother in 1820 and word of her methods spread rapidly throughout Europe and the United States. Gervais' invention was to use a valve during

fermentation that allowed for the expanding gas to escape while preventing additional oxygen from coming in. One added benefit of this method was that a greater portion of wine was preserved through the reduction in evaporation.

The current work begins with a useful 25-page index of the many subjects covered, followed by various chapters breaking down the steps in making wine. In addition to the work of Gervais, Huber discusses the contributions of writers such as Bosc, Burel, Chaptal, Dandolo, Gay-Lussac, Herpin, and Leonardi. The wines and their grape varieties from the Austro-Hungarian Empire are covered (including Lombardy, Veneto, Tyrol, Istria, Dalmatia, Austria, Hungary, Bohemia, and Transylvania) as well as those from Portugal, Spain, France, Switzerland, Germany, Russia, the Ottoman Empire, Turkey, Persia, Africa, and North and South America.

Laid in are four pages of manuscript notes concerning cloudy wine and how to clarify the wine. They appear to be notes from an article by Prof. Peyron in the 1869 edition of the *Economia rurale*.

With the ownership inscription of Giandomenico Protasi on the recto and verso of the upper wrapper.

¶ B.IN.G. 1036, OCLC: California State University (Fresno), University of California (Davis), and four locations outside of the United States; Paleari Henssler 392; Simon, *Gastronomica* 867; Westbury, p. 122. Not in Vicaire.

### “A Well-Directed Female Education”

14 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 U<sup>3</sup> (text still legible). \$7000.00

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, pasty-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 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 University, 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).

*On the Pâtés of Périgueux;  
Privately Printed*

I 5 LA TOMBELLE, Baron Fernand de. Les patés de Périgueux. Périgueux: H. Ronteix, 1909.

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

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

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

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

Inscribed by La Tombelle to M<sup>r</sup> 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).

*The Second Known Copy*

I6 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 with sugar, mace, nutmeg, cinnamon, rose-water, and marrow, then, when serving, "cut your lid in quarters and put in a white-wine caudle").

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 18<sup>th</sup> 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.

*A Lovely Copy of an Important Early Work on Perfume,  
Beauty, & Women's Health*

I7 LE FOURNIER, André. La decoratiõ Dhumaine nature et aornement des Dames. Lyon: [Claude Veycellier, 1 March 1531].

Small 8vo. Title page printed in red and black ink, decorative woodcut title page border, woodcut initials, printed in Bâtarde type. I, [6] ll. Early 19<sup>th</sup>-century red calf, double gilt fillet, double blind fillets, and two roll-tooled borders around sides, flat spine gilt, gilt edges, marbled end papers. \$11,000.00

The extremely rare Second Edition of Le Fournier's early guide to beauty (first ed. Paris: 1530). Le Fournier's collection of recipes relies on readily available foods and plants and many of the directions require no more than a stove and an occasional alembic for distillation. Recipes include those for scented waters; perfumed powders and lotions; various essences; how to lighten and darken one's hair; how a woman can improve the color of her breasts and maintain their health (including how to make one's nipples firm and pretty); scented soaps; how to whiten teeth and the powders to keep them clean; how to make special waters which will add color to one's face ("et retournera en la premiere belle couleur"); how to combat acne; lotions to be applied after being in the sun; how to prevent a suntan; how to abolish wrinkles; and various medicinal ointments.

Other than the floral ingredients used to scent various beauty products (roses being by far the most common), many of the ingredients found are culinary in nature (e.g. white wine, chicken fat, cinnamon, lemons, and eggs). There are also instructions for distillation.

André Le Fournier (fl. 1518) was a French chemist and doctor who joined the Faculty of Paris in 1518. His *La decoratio dhumaine* was very popular and by 1582 was in its tenth edition. It should be noted that all early editions are extremely rare and that OCLC lists only three locations for the first edition (none of them in the US), and only two locations of the Lyon second edition (Princeton and Minnesota). There was also a Paris edition from 1531 (Harvard and three in Europe), but priority has not been established.

The binding is signed "Simier" at the foot of the spine. On the final blank page are contemporary notes in Latin regarding the work. The book collates to A-G<sup>8</sup>; the colophon information is on G<sup>2</sup>.

A very handsome copy.

¶ Baudrier XII, 428; BM/STC French p. 260; Brunet vol. III, col. 932; Gültlingen, *Bibliographie des livres imprimés a Lyon au seizième siècle*, VI: 107, no. 8; Fairfax Murray/French 307; Ferguson, *Books of Secrets*, S. III, p. 16, no. 21 & Index no. 499; OCLC: University of Minnesota and Princeton; Wiggishoff p. 33. Not in Montesquiou, *Pays des Aromates*, or the Bibliotheque Nationale. OCLC also records an edition of the same year published in Paris by Saint-Denys et L. Longis.

### *Vegetarianism Made Easy*

I 8 LINAND, Barthelemy. L'abstinence de la viande rendue aise'e, ou moins difficile à pratiquer. Paris: Pierre Bienfait, 1700.

8vo. woodcut headpieces and initials, 12 p.l., 225, [1] pp. Contemporary calf, gilt spine, slight wear to head and tail of spine, light oil stain on the final leaves, corners bumped. \$2000.00

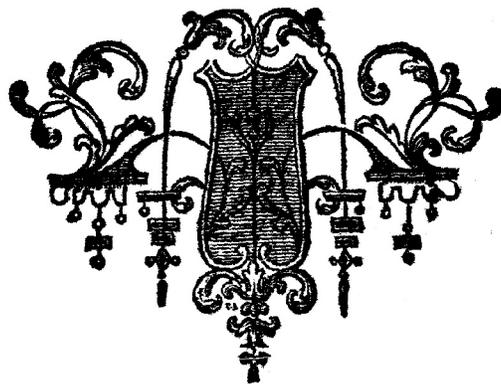
The rare FIRST & ONLY EDITION of Linand's study of the vegetarian diet and how to follow it with ease. Sections provide arguments for a meatless diet; how to live well without meat; dietary restrictions on *cuisine maigre* days; and the particular uses of different foods such as grains, milk, fruits, and vegetables.

From the title page we learn that Barthélemy Linand was a medical doctor. The book is dedicated to Louis Antoine de Noailles, Archevesque de Paris. Linand had also written a work on the mineral waters of Forges four years earlier.

With the bookplate of Dr. Maurice Villaret on the upper pastedown.

In good condition.

¶ Bitting p. 288; Cagle 286a; OCLC: Harvard, Indiana Univ., New York Academy of Medicine, University of Minnesota, and eight locations in Europe. Not in Spencer's exhaustive work on the history of vegetarianism entitled *Heretic's Feast*.



*The Most Interesting and  
Mysterious of All Carving Books,  
Twice*

19 (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.]

26.3cm x 18.2cm. Forty-eight engravings and twenty-four pages of manuscript on [45] ll. 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.

WITH:

(MANUSCRIPT & engravings.) [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.]

23.4cm x 18.6cm. Forty-one engravings and twenty-seven pages of manuscript on [39] ll. Contemporary vellum wrappers, later manuscript label on upper wrapper erroneously reading "Lecuyer tranchant anno 1560," worn along edges, bumped and rubbed, 17<sup>th</sup> century dark blue endpapers, leaves strengthened in the gutters with early brown paper tape (probably in the later half of the 18<sup>th</sup> century), paper moderately browned throughout, one leaf with water damage, numerous leaves with damage due to the large flourishes of ink "burning" through the paper, some of the ink holes have been repaired at a very early date with brown paper tape, in some cases affecting the images on the plates and the text, five leaves with lower portions cut away (again due to ink "burning"), one of the cut portions has affected the text (two lines were removed), the images were not affected by the cut portions, occasional spotting, ink flourishes often bleed through from one side of the page to the other.

The two copies together:

\$60,000.00

NO CARVING BOOK HAS EXCITED AS MUCH INTEREST or fascination as that of Jacques Vontet. Jacques Vontet was a 17<sup>th</sup>-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. In the copies I have had studied,<sup>4</sup> 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 *écuyer-tranchant* was a noble one, dating back to the Middle Ages. *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 *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 *Maitre d'Hôtel*, and at times he even had his own *brigade*, or staff, to help him.

---

<sup>4</sup>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 the copy at the École nationale supérieure de Beaux-Arts de Paris (reproduced in its entirety in photographic reproduction).

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<sup>th</sup> century by Pierre Petit, and then later in the 19<sup>th</sup> century, when Grimod de la Reynière used them as his source for the carving methods and plates included in his *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. 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.

*From The Use of the Philosophers Egge  
to Red Deer in a Claret Sauce*

20 (MANUSCRIPT: English cookery and medicine.) A book of receipts. [c.1690-1720.]

24cm x 18.7cm. [180] leaves ruled in red throughout, paginated variously (no evidence of leaves missing, but errors in pagination), of which 78 leaves are blank (i.e. ruled only). Contemporary vellum, double blind-fillet forming a large rectangle on the boards, double fillet forming a smaller central rectangle, diagonal single fillet from corners of internal rectangle to the corners of outer rectangle, soiled and rubbed, light occasional foxing towards the margins, joints strengthened, some shadowing of the ink through the page when the manuscript hand has a large flourish. \$18,500.00

A VERY LEGIBLE & INTERESTING ENGLISH RECIPE MANUSCRIPT, bound in a contemporary vellum binding, and probably written during the late 17<sup>th</sup> Century and early 18<sup>th</sup> Century. Numerous attributions are included as well as the note *probatum est* (in a different hand) when the recipe had been tested.<sup>5</sup>

The manuscript is organized into four sections: medicine; recipes coming from Lady Bray; distillation; and cookery. The first part is entitled "A Book of Receipts. The first Part Containing usefull Receipts in many dangerous Distempers, being all approved." These are written on leaves [2-34] and are paginated "1," [1 - blank], 2-26, 28-36, 38-65. Written in at least two different hands, the recipes include "For a Boyle;" "For ye Stone in the Bladder or Kidney's;" "The use of the Philosophers Egge" "Against Miscarrying;" "For a Thrush in a Childs Mouth;" "For Green Wounds and Burn's when y<sup>e</sup> fire is out;" and a "Mordiall Water to made w<sup>th</sup> y<sup>e</sup> Chine of a Stag." At the bottom of the verso of leaf 34 (p. 65) it is written "End of y<sup>e</sup> 1<sup>st</sup> Part."

The second part is "The Lady Brays Receipts &c:" and it is written on leaves [35-54] and paginated 66-104. Although most of the directions are related to medicine, perfume, and cosmetics, there are also several culinary recipes. Included are remedies "ffor ye Black Jaundices;" "ffor the deaffness;" "A very Good Syrrup for a Cough;" "For Madd People;" "To make Currant Wine;" "ffor a Pearl in y<sup>e</sup> Eye;" "An Excellent ointment for Numed Limbs or for the Palsie;" "Mrs Duncumbs Dyett Drink;" "To make a Cake;" "An Approv'd Drink for the Scurvy;" "To Make Elder wine;" "For the Kings Evil;" and "For 2 Hams." "Lady Brays Receipts" are written in two new hands; in fact, and it may be that the second hand has written the rest of the manuscript described below (excepting the few random recipes at the end that are after the indices).

I have been unable to identify who Lady Bray is. In *The Queens Closet opened*, 1659 (& other editions), there is "An approved Medicine by the Lady Bray for the Ague falling into any part of the Body," but this is the only reference I have been able to locate.

The third section is "Of Distillations" and it is on leaves [55-78] and paginated 106-152. It includes recipes to "Distill Strawberry Water;" "The Saffron Water;" "Captain Greens Powder that makes his Red water;" "Doct<sup>r</sup> Willowbys Precious Water:" several remedies for the plague; "To make Carroway Cakes;" "The virtue of Popy Water;" "Fresh Cheese of Almonds;" "ffor the Weakness of a Childs ffundament;" "Perfume of Roses;" "ffor a Woman in Travel to be soon Delivered;" and "For ye sting of an Adder." The recipe for "Snow Cream" includes an unusual instruction on how to make a whisk (p. 149):

---

<sup>5</sup>In some cases, the name of the person who tested it is also provided.

*Take 3 Pints of Cream, and the Whites of Seaven Eggs, and a Little Rose water and as much Sugar as will make them Sweet, then take a Stick like a Childs Arm, and Cleave it into 4 fingers and beat your Cream with it, into suds, then take it up with a Light Spoon and put it into a Cullender that the thin may Run from it and when you have sufficient of this Cream, take what is Left and put it into a Skillet, to seeth and to it put a Whole Stick of Cinamon with Cloves and a Little Ginger being bruised and set it till it be thicke like Curds then strain it and when it is Cold put it in a Bottle and as you please Lay your Snow on.*

The final part of the manuscript is entitled “Of Cookery Book 4<sup>th</sup>.” Recipes include those for “Cornish Cakes;” “White Quince Marmalet;” “Sack Posset;” “Apricock Past;” “To Bake Red Deere;” and “Pickle Pidgeons.” There is also a cheese recipe from Lady Digby<sup>6</sup> that starts with “2 Gallons of Strokings” (i.e. “strokings,” the last milk drawn from a cow). The recipe “To Bake Red Deere” includes a lovely wine sauce. It begins:

*ffirst Parboyle it, then take Lard, and cut it in Peper and Vinegar and Lard the Red Deer with then Season your Red Deer with pepper and Salt Nutmegs and Cloves and so bake it, when it is almost baked, take Claret wine Vinegar and Brown Toast and strain them through a Cloth together, then put in a Little Cinnamon and Ginger and a Little Sugar [into the sauce], Boyling them altogether and put them into the Venison when it is almost baked.*

The recipe for a “Collar of Beeffe” is also interesting and is as follows:

*Take of the Skin of the Collar Beefe, and cut all the Gristles, then take two Gallons of Pump water, and one Quarter of a Pound of Apanish Salt, and two Handfulls of Bay salt, put into the water then put the Beefe into it, and Let it Lye in the water Six days then take it out, and Let it hang up over night then Beat it well and take one Nutmeg, 6 Blades of Mace, a few Cloves a Little Pepper one Race of Ginger beat them very Small, then take Thyme Majorum and Rosemary Shrid them very Small, and Rub these Herbs, with the Spices into the meat. The Next morning then Role it up very Close with a Little Salt in the Seasoning then take a piece of Tape, that is Broad and bind it very Close, then take a Round pot, that doth Almost fit the Collar, but Let him be Higher then the Beeffe, then take two pound of Suet, and Shrid it ver Small, and put into y<sup>e</sup> Pot with a Quart of Clarret wine, then take Som Course Past and cover it up Close, set it in the Oven with a Batch of Household Bread, Let it Stand in y<sup>e</sup> Oven 4 or 5 Hours then take it forth and Let stand 2 or 3 Hours in the Pot then take Liquor from and Let it Stand till it be Cold and so serve it up to the Table with Mustard & Sugar.*

After the culinary section, there are four different indices, one for each section. These appear to be written in the same hand as the person who wrote the second part of Lady Bray’s recipes, the distillation section, and the cooking section. There are then two pages containing five recipes (in hands different from those above) and on the verso of the second to last leaf, there is one more recipe “To make oring Wine.”

Many of the recipes are attributed to specific people, both male and female, ranging from midwives and doctors to housewives and aristocrats. As mentioned above, there are also the names of some of those who have been cured or tested it (*probatum est*). Some of the names mentioned in the manuscript are Mr. Drew; Dr. Duadat; Capt: Green; Mrs Day; Capt Palmer; Mr Vaux; Mrs Doysley; Mrs Elmes; Mrs Harbet midwife; Mrs Martha Bell; old Mrs Chandler of Windsor; Mr Cook; Lady Dorot [hy] Hastings; Lady Backhouse; Mrs Smith of Solyhill; Sr. Leyonard of Tolmach [Sir Lionel Tollemache]; Mrs Shelton; Mrs King; Dr. Harvey; Mrs Chaney of Yardley; Mr Cook; Mrs Gill; Countess of Oxford; Mr Almer Foliatt [Aylmer Ffolliott]; Lord Sheffield; Lady Backhouse; Mr Cook from Dr Matthias, and so on (and this is just a portion of the names from the first 35 pages).

One of the names that is mentioned repeatedly in the manuscript is Aylmer Ffolliott (spelled variously). Ffolliott (1591-1679) was the son of Sir John Ffolliott (b. c. 1567) of Pirton and Elizabeth Aylmer (1572-1632). He married Barbara Smallbrook, of Blakesley Hall, Yardley, near Birmingham, in 1620.

Some of the places mentioned are East Clandon, Surrey; Fisherwick, Staffordshire; Hampshire; Oxford; Solyhill or Solly Hill (possibly Solihull, Birmingham); Suffolk; Windsor; and Yardley.

Laid in are three early pieces of paper, each with a recipe in manuscript. They are “To make a drink for worms;” “For a diet drink;” and “the daseys Elixer.”

---

<sup>6</sup>For more on Lady Elizabeth Digby and her recipes, see *Female alliances: gender, identity, and friendship in Early Modern Britain* by Amanda Herbert, pp. 106 & 112 (referring to Digby’s recipe book from 1650). Herbert’s book also has a discussion of the role of recipe sharing in creating a sense of community among women in 17<sup>th</sup>-century Britain.

The watermark is a Strasbourg lily (a fleur-de-lis on a shield surmounted by a crown) with a crossed “4” (where the horizontal extender of the “4” has a small vertical line forming a cross) and “WR” below. This is very similar to Briquet 7211 (dated 1589-1640), though not precisely the same (our watermark lacks the “IS” shown on either side of the fleur-de-lis and is without the three small round circles in the crown rim). The other uses of a crown, shield, and the special crossed “4” and “WR” that I have been able to find are all dated to the 16<sup>th</sup> century.<sup>7</sup>

Considering the hands in the manuscript, however, it is more likely that the watermark’s “WR” refers to William of Orange, who was King of England from 1689-1702, and that this paper was made in England during that time.

### *An Early Mexican Collection of Family Recipes*

21 (MANUSCRIPT: Mexican cookery.) Cuaderno p<sup>a</sup>[ra] el modo de hacer Dulces. Pertenece á María Dolores Bustamante. Mejico, 8bre de 1836. [c.1770-c.1840.]

22cm x 15cm. [86] leaves of laid paper stitched into seven different gatherings. Contemporary limp calf binding (without endpapers), tail of spine worn, rubbed, most gatherings loose in the binding, a few leaves with clean tears (sense still clear), some leaves of 7<sup>th</sup> gathering have pieces in margin and gutter missing affecting some words, usually sense still clear, occasional spotting, evidence of several leaves removed at the end (but not the final leaf). \$25,000.00

AN AMAZING DISCOVERY. This appears to be a family’s collection of more than 400 recipes dating from the later half of the 18<sup>th</sup> century through the beginning of the 19<sup>th</sup> century. Collated and stitched into seven different gatherings, there are at least twenty-six different hands, the uppermost (and most modern of which) is dated 1836. On the binding’s upper limp calf wrapper it is written “Sirbo a M.<sup>a</sup> D. Bustam.<sup>te</sup> Año de 1826;” Dolores Bustamante has also inscribed her name on the verso of the final leaf. To put this into context, the first cookbook was not printed in Mexico until 1831.<sup>8</sup>

On the first leaf of the first group of recipes it is written “Cuaderno p<sup>a</sup>[ra] el modo de hacer Dulces. Pertenece á María Dolores Bustamante. Mejico, 8bre de 1836.” Throughout the manuscript are recipes representative of Mexican cuisine, many of which have ingredients specific to Mexico and Central America. Recipes include *Mole Gachupin* (no. 13, 2<sup>nd</sup> gathering); *Quesadillas travieras* (no. 28, 2<sup>nd</sup> gathering); *Conserva de Xoconostles* (a cactus fruit; no. 34, 2<sup>nd</sup> gathering); *Conserva de Chiles de rellenas*; (no.39, 2<sup>nd</sup> gathering); *Ante de huevos moles* (no. 64, 2<sup>nd</sup> gathering); a *torta* made with *zapote* (sometimes spelled *sapote*, it is a sweet fruit whose name comes from the Nahuatl word *tzapotl*; no. 71, 2<sup>nd</sup> gathering); *Enchilados* (no. 104, 2<sup>nd</sup> gathering); *Albondigon* (no. 115, 2<sup>nd</sup> gathering); *Morisqueta* (no 137, 2<sup>nd</sup> gathering); *Albondigas rellenas* (no. 147, 2<sup>nd</sup> gathering); *Gallina enchilada* (no. 154, 2<sup>nd</sup> gathering); *Gallinas rellenas de dos modos* (no. 155, 2<sup>nd</sup> gathering); *Mole Poblano* (verso of 4<sup>th</sup> leaf, 3<sup>rd</sup> gathering,); *Huevos moles*, (verso of 3<sup>rd</sup> leaf, 4<sup>th</sup> gathering); *Modo de huevos moles* (verso of the 7<sup>th</sup> leaf, 5<sup>th</sup> gathering); *Caxetas* (i.e. cajetas, recto of the 1<sup>st</sup> leaf, 6<sup>th</sup> gathering); *Agiaco* (recto of 3<sup>rd</sup> leaf, 6<sup>th</sup> gathering); *Guayavate* (i.e. guava, recto of the 7<sup>th</sup> leaf, 6<sup>th</sup> gathering); and *Dulce de Papaya* (recto of 12<sup>th</sup> leaf, 7<sup>th</sup> gathering). A few of the recipes are initialed.

In the third gathering, at the top of the page, there are two references to the date “98” (one for January, another for October). From an examination of the paper and hand, this is clearly 1798, and since the hand that appears to be from the later half of the 18<sup>th</sup> century is further on (in the fifth gathering), it confirms the idea that these gatherings are roughly organized with the most recent towards the top, and the earlier hands towards the back.

---

<sup>7</sup>For example, see the paper used by Dürer for *The Rhinoceros* dated 1515 at the Pushkin State Museum of Fine Arts, “German prints: Albrecht Dürer and his teachers;” the Getty’s *The secret life of drawings* exhibit showing a watermark on paper used by Jacques de Gheyn II and dated 1598-99; and Gravell Watermark Archive SLD.014.1 (which is at the Folger and dated to 1599). The early papers with this watermark are thought to be by Wendelin Riehel, “a printer who rented a paper mill in Strasbourg during the sixteenth century.” *Appendix I, watermarks and paper types*, p. 263 (<http://vdgs.org.uk/indexmss/08%20Watermarks.pdf>).

<sup>8</sup>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 *Novisimo arte de cocina*, printed by Alejandro Valdés and later discovered to be written by Simón Blanquel.

There are several watermarks, most of which can only be seen partially. They include the following: "Giovanni Battista" under an ornate shield with a rampant eagle over a turret; "Varenna" and "Ghigliotti 3;" something with a little bird at top and a small cluster of grapes at the bottom; a shield with an "X" and a crown surmounting; "Grillo;" "Francesco" under a large shield with a diagonal band, something like a cantaloupe surmounting; "Capellades;" a series of stacked circles surmounted by a Papal cross, the uppermost circle with a crescent shape at the upper edge and an "I" in the center; and "Tomas."

Most gatherings in very good condition.

*Folk Remedies, Incantations,  
& Magic*

22 (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 countering 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:

SATOR + L + BFHB + S  
ARINRIAREBT  
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.

### *A Tea Room for a Samurai*

- 23 (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

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

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

The current scroll is richly painted in various greens, dark yellow, pinks, blues, browns, reds, white, oranges, and black. Depicted are tea bowls; the equipment needed to prepare and serve tea; the tables used; side dishes filled with food; screens; rice and various boxes; the art work and shelves in the room; bonsai arrangements; incense and incense holders; sake containers; trays; vases and flowers; a mirror; a candle; and scrolls, brushes, ink stones, and brush washers. The scroll is especially interesting, and representative of the Ogasawara School, as it includes the bows, arrows, swords, and samurai armor in the decoration of the tea room.

In good condition and preserved in a Japanese box.

### *A Beautiful Cookery Manuscript, Written for a Noblewoman*

- 24 (MANUSCRIPT: Austrian cookery.) Seravieus [or Seravicus], Frantz. Koch Büch: Von Ferschiedenen Speissen= Ünd Torten= Gebäckst= aüch Andere dergleichen Eingemachten Sachen...Marckt Kurzen Zwetl, ao: 1795.

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: "dise büch 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] Klavick Von Marckt = Kürzen = Zwetl." Kurzen Zwetl is in Upper Austria and was a market town near the abbey since the 14<sup>th</sup> century.

A wonderful manuscript cookbook, in very good condition.

*Written Nineteen Years Before  
the First Printed Mexican  
Cookbook*

25 (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.<sup>9</sup>

On the recto of the second preliminary leaf it reads: "Coleccion de varios apuntes, para guisar, hacer dulces, postres, mazas, y demas cosas 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 Reposteria* (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 recipes); *Mazas* (dishes made from cornmeal dough - 13 recipes); *Turrone*s (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 instruction 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 culinary 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 anis seed).

---

<sup>9</sup>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 *Novisimo arte de cocina*, printed by Alejandro Valdés and later discovered to be written by Simón Blanquel.

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 manuscript 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.

*Japanese Carving Methods*  
*from the 9<sup>th</sup> Century*

26 (MANUSCRIPT: Japanese gastronomy.) Kokubu Den'emon Moriyoshi & Miura Eizo Naomori.  
[On the *Shikinoshiro* method of *Hochodo*.] Meiji 17 [1884].

15.5cm x 20.8cm. [22] folding leaves. Contemporary wrappers with early stitching, worn and chipped, upper wrapper with portion torn away revealing other decorative paper beneath. \$4500.00

A handsome Japanese *Shijoryu* manuscript, or carving book, coming out of the *Hochodo* cooking tradition, a ritualized carving method that flourished in court cuisine in Japan and originated during the early Heian period (9th century). The current copy of this manuscript was made in 1884 by Kokubu Den'emon Moriyoshi and Miura Eizo Naomori for Koyama Gizo Naonobu. The forty-one pages of beautiful illustrations are painted in red, blue, and black ink.

*Hochodo*, or “The Way of the Knife,” was first documented in the late 15<sup>th</sup> century in the private records and secret manuscripts of various chefs. “These writings reveal the precision of movement required to execute a knife ceremony, suggesting that knife ceremonies could be appreciated as an art not simply for the various designs created from fish and fowl but also as a type of seated dance. Chefs, however, viewed knife ceremonies as more than simple entertainments: they describe the religious significance of these rites at great length in their culinary writings.” – Rath, *Food and fantasy in early modern Japan*, p. 39.

In Europe, the carving master was an important contributor to the art of the table, and his performance of cutting meat, fish, and fruit was a form of entertainment, as well as a sign of power for the nobleman for whom he worked. This was also true in Japan, with one important exception: in Japan, during *Hochodo*, the food was never touched by human hands, and it was never eaten afterwards. That the carved meat was not touched, was due to the abovementioned religious nature of *Hochodo*: the carver and the animal could be spiritually contaminated through mutual contact.

However, there was a second reason that such dishes were not eaten. In *Hochodo*, the final creation was also seen as a form of art on the table, or as Rath has noted, the dishes were seen as “objects of intellectual curiosity and aesthetic evaluation at elite banquets” (ibid., p. 30). As such, it can be argued that the sculptural nature of *Hochodo* relates as much to the European tradition of *pièce montées* (edible sculptures) as that of European carving.

Among the various styles within *Shijoryu*, this particular manuscript focuses on the way to fillet wild birds (known as *Shikinoshiro*). In almost all the images, each part of the dissected birds is numbered to show the order of cuts to be made, their relation to one another, and how they should appear on the table. On one of the final leaves, the ceremonial metal chopsticks and carving knife are shown.

Six kinds of wild birds are shown: crane, hawk, swan, eagle, duck, and pheasant. Although the consumption of meat was uncommon in early Japan, aristocratic and samurai families did eat wild bird meat because it was a symbol of the privileged class and was called for during specific ancient ceremonies. From the Meiji period onwards, meat eating habits caught on from the West, so the general population also began to eat meat, however, the custom of eating large, wild birds such as cranes, hawks, and swans soon disappeared.

Although the wrappers are worn, internally the manuscript is in very good condition.

*A Jewish Manuscript Cookbook Written  
While in a Concentration Camp*

27 (MANUSCRIPT: German & Hungarian cookbook.) WOLF, Lilly. Geschrieben im Jahr 1944-1945 im Lager Lenzing-Oberdonau.

22cm x 9cm. [33] leaves with manuscript on rectos only followed by [27] blank leaves. Thin wax paper leaves stitched together with brown thread, manuscript written in pencil with the exception of the first leaf which is written in ink (and probably written slightly later), a few pages wrinkled due to folding of paper, edges of paper irregular. \$15,000.00

ONE OF THE MOST INCREDIBLE, AND MOVING MANUSCRIPTS WE HAVE EVER HANDLED: a manuscript cookbook written by a prisoner in a concentration camp. Written on waxy recycled paper in pencil, the author was Lilly Wolf and she wrote the manuscript while an inmate of the Lenzing concentration camp.

The eighty-six different recipes include sweets and savory dishes and are primarily in German, with the exception of three that are in Hungarian (including one for the famous Hungarian *Dobos torte*). These were recipes for the imagination, written as the women were themselves starving, and literally being worked to death. Recipes include those for *Bohnen Torte*; *Chokolade Torte*; *Honig Kucken*; *Kartoffel Torte*; *Servietten Knödel* (a side dish formed into a roll by a napkin and cooked in water); *Pörkölt* (a Hungarian stew); *Milch Brot*; *Bettler Strüdel* (beggar's strudel); *Speck Knödel*; and *Butterteig mit Topfer Nudel*.

I had been unaware of such recipes being written *in extremis*, until last year when I handled a similar work, but printed, from an English POW in Malaysia.<sup>10</sup> The author, P.C.B. Newington, was starving to death in an all-male POW camp, but would meet weekly with a group of his fellow prisoners around a piece of found asbestos to have an imaginary meal. They would exchange recipes, talk about their preparation, and what they were "eating."

Apparently, a similar thing occurred in concentration camps. It has been documented, especially among women prisoners who suffered constant hunger, that a common reaction to such deprivation was the imagination of all kinds of delicate and rich dishes. To talk about and exchange such imagined meals was a way to bond with and hold together as a community. These women "cooked with words – to bring back memories of home, assuage their constant hunger, and provide their campmates with food for thought in the true sense of the expression. They talked with each other about recipes and cooking, and sometimes they were fortunate enough to have a scrap of paper and a stub of pencil to write down their recipes."<sup>11</sup> This is one such collection of recipes and, as such, it is a remarkable survival.<sup>12</sup>

Lilly Wolf was born Lilla Rácz, daughter of Ákos Ráca and Olga Berger in Osiejek (Hungarian spelling: Eszék), Croatia. She arrived at the Lenzing camp together with a transport of about 500 mostly Hungarian Jewish women from Auschwitz, sent there via Mauthausen.<sup>13</sup> Lenzing was established in late October of 1944 as a subcamp of the Mauthausen concentration camp in Austria. The exclusively female inmates were relocated there to work at local construction sites and at two nearby factories: Papierfabrik Lenzing, and Lenzinger Zellwolle-AG (which produced synthetic products, including fabric for the uniforms worn by the Wehrmacht). Survivors reported the extremely harsh circumstances, famine, skin diseases, and frequent injuries due to the highly toxic nature of the work, including blindness as a result of working with sulfuric acid.<sup>14</sup> In January of 1945, the factories ceased production, probably due to the lack of supplies and raw materials.

---

<sup>10</sup>Newington later published the recipes in a work entitled "Good Food." Ipoh: Charles Grenier, [1947].

<sup>11</sup>Saidel, R. G. *The Jewish Women of Ravensbrück Concentration Camp*. Madison: The Univ. of Wisconsin Press, 2004. p. 54

<sup>12</sup>A few such cookbooks can be found in museums: *Ravensbrück Cookbook* at the Sydney Jewish Museum; Irena Matusiak's cookbook featured in The Virtual Museum of the Holocaust and the Resistance, launched by McMaster University Library; and Edith Gluck's recipe booklet held at the Montreal Holocaust Museum.

<sup>13</sup>Geoffrey P. Megargee, ed., *Encyclopedia of camps and ghettos, 1933–1945*, Vol I, part B, p. 925. For more on the atrocities of Lenzing, see pp. 925–927.

<sup>14</sup>*Ibid.*, p. 926.

According to the Mauthausen prisoner cards data system, Lilly Wolf was a Hungarian born in Osijek on the 20<sup>th</sup> of February, 1910, and was prisoner number 952.<sup>15</sup> The Lenzing concentration camp was liberated by U.S. troops on May 5, 1945,<sup>16</sup> after which time, Lilly Wolf made her way back to Osijek, Croatia.

The manuscript comes with two sets of Lilly Wolf's identity papers, issued not long after she was liberated. Both include photographs of her.

All items are in very good condition.

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

28 MARKHAM, Gervase. *Country contentments, or the English huswife*. London: J. B. For R. Jackson, 1623.

4to. 4 p.l., 80, 79-174, 173-233, [1 - blank] pp. (Without the final blank leaf, Hh<sup>+</sup>). 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 17<sup>th</sup> 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"<sup>17</sup> 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 'fricassees', 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.'"<sup>18</sup>

The *English housewife* was first published as the second of two books in *Country 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 17<sup>th</sup> 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,<sup>19</sup> in the first edition, the cookery section was only 35-pages long; in our edition, it has been expanded to 97 pages.

---

<sup>15</sup>Holocaust Survivors and Victims Database: [www.ushmm.org/online/hsv/person\\_view.php?PersonId=4493203](http://www.ushmm.org/online/hsv/person_view.php?PersonId=4493203).

<sup>16</sup>In the US Holocaust Memorial Museum there is a picture of the women at Lenzing just after they were liberated (see <https://www.mauthausen-memorial.org/en/History/The-Mauthausen-Concentration-Camp-19381945/Female-Prisoners>).

<sup>17</sup>Michael R. Best, *The English Housewife*, a critical edition of the work issued by McGill-Queen's University Press, 1986

<sup>18</sup>Mennell, *All manners of food*, p. 85.

<sup>19</sup>*Printed cookbooks in Europe, 1470-1700*, no. 518.

*Country contentments, or the English huswife* is organized into seven chapters. The first has a running title of "The English Hous-wifes 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 Drunkenesse;" 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 Olepotrige" (a type of rich stew); "To stew a Trout;" "Of the toasting of Mutton;" "To bake an Oliuepye;" "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, preseruing and helping of all sorts of Wines, and first of the choice of sweet Wines;" "To make Muskadine, and giue it a Flauer;" "To make a white Bastard" (a type of sweet wine from Spain or Portugal that was popular in the 16<sup>th</sup> and 17<sup>th</sup> 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; dyeing 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.

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<sup>4</sup> to R<sup>1</sup>). 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.

¶ ESTC: Folger Library, Huntington, New York Public Library, US Agriculture Library, University of Michigan, and six locations outside of the United States. Not in Gabler (who does list Markham's translation of the *Maison rustique*, London, 1600, though).

### *One of the Most Important 17<sup>th</sup>-Century English Writers on Agriculture*

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

8vo. One large engraving in the text. 13 p.l., 133, 136-188, [2 - blank] pp. Lacking the initial blank, A<sup>1</sup>. Later speckled calf, triple gilt-fillet around sides, rosettes in the corners, spine richly gilt in six compartments, red morocco lettering pieces in the second and third compartments, gilt dentelles, marbled endpapers. \$4200.00

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

The first part of the *First Booke* discusses horses and how to maintain their health. For example, sections cover specific types of horses (for Princes, hunting, coaches, pack horses, for carts, traveling, and for running); the training of horses; breaking a colt; on riding in general; and so on. The next section is on the "Bull, Cow, Calf, or Oxe," and talks about the mixing of breeds; health preservation; "Of the loss of the Cud;" how to treat broken bones; and on the nourishing of calves. The section on sheep includes a discussion of "When Ewes should bring forth;" "Of wilde-fire;" and "A few precepts for the Shepheard." The last three sections of the *First Booke* are on goats, swine, and conies (rabbits).

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

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

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

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

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

A very good copy in a handsome, if later, binding. Lacking the initial blank, A<sup>1</sup>.

¶ 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 Discovery of an Imaginary Manuscript!*  
*A Fantastic Story of Sex, Conjuring,*  
*and Bodily Fluids!*

30 [MEAD, Richard.] The life and adventures of Don Bilioso de l’Estomac. London: Bettenham for Bickerton, 1719.

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 Diarrhaea* 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.

¶ OCLC: Yale, Johns Hopkins, University of California (Los Angeles), National Library of Medicine, University of Minnesota, Duke, University of Virginia, and four locations outside of the United States.

*How to Become a Well-Informed Cook  
in Pre-Revolutionary France*

3 I [MENON.] *Traité historique et pratique de la cuisine ou le cuisinier instruit*. Paris: Cl. J. B. Bauche, 1758.

12mo. Four folding plates; woodcut initial, woodcut head and tailpieces, and woodcut illustrations in the text. 2 p.l., clvi, 468; 2 p.l., 552, 84, [4] pp. Two volumes. Contemporary calf, elaborately gilt spine with raised bands and six compartments, expert restoration to hinges and spine, marbled endpapers, edges stained red, dampstaining to the lower 1-3 inches of volume II.

\$3000.00

The FIRST and ONLY EDITION of this extensive French cookbook, sometimes attributed to Menon, it is “the last of the notable pre-revolutionary cookbooks, but it probably supplies the best single introduction to eighteenth-century French cookery....Second, the *Traité historique et pratique de la cuisine* is the first French cookbook to use illustrations of how foods are to be presented and, so far as I know, the only one before the Revolution.” – Wheaton, *Savoring the past*, p. 206 (and see pp. 207-8 for more on this important work).

Although OCLC and Vicaire list this work under Menon, most historians now doubt that attribution (see the exhibition catalogue *Livres en bouche* no. 215 and Wheaton above).

The location of the 84, [4] pp. of the section “*Traité abrégé de la maniere de faire*,” appears to vary from copy to copy, in some it is included in the first volume and in others it is included in the second (such as in ours and Cagle’s). Despite several minor misprints in pagination, our copy is completely complete.

The numerous woodcuts in the text depict various dishes and the folding plates are of table settings.

Each volume with a bookplate from the library of Claudio Benporat, the famous twentieth-century scholar, author, and food historian, on the verso of the upper free endpaper.

¶ Cagle 346; OCLC: New York Academy of Medicine, Library of Congress, Lilly Library, University of California (Berkeley), University of Pennsylvania, one location in Canada, and four locations in Europe; Simon, *Gastronomica* 1043; Vicaire col. 592. Not in Bitting.

*With an Engraving of Grimod de La Reynière à la Table*

32 (MENU.) Au gourmand. Corcellet, M[agasin] de comestibles Palais Royal, N.º 104. à Paris. [Paris, c.1800-1825].

41.5cm 25.2cm. Large engraving at the top. Printed recto & verso, signs of having been folded, three small holes at folds (one affecting one letter). \$6500.00

AN EXTREMELY RARE & WONDERFULLY ILLUSTRATED EARLY MENU of the cooked and prepared foods as well as groceries, wines, liqueurs, and “English Articles” to be found at the Corcellet *magasin* in the Palais Royal. At the end of the 18<sup>th</sup> century and beginning of the 19<sup>th</sup> century, the Palais Royal was the birthplace of the restaurant and this menu is from the most famous *magasin* that operated there.

The image at the top of the broadside shows Alexandre Balthasar Laurent Grimod de la Reynière eating alone and digging into a grand meal. Numerous dishes and bottles surround him, his legs are sticking straight out (to make room for his stomach), and discarded bones are on the floor. Grimod was the author of the *Almanach des gourmands*, *Manuel des amphitryons*, and the *Journal des gourmands*, and the first restaurant critic in history. The Musée Carnavalet, Histoire de Paris, has the original painted wood sign for the Corcellet *magasin* and it depicts the same scene. It was painted c.1801 by Philibert Louis Debuchout (1755-1832) and was used as the cover illustration for Macdonogh’s biography of Grimod (see below).<sup>20</sup>

As an engraving, this is extremely rare. There is one example at the Staatsbibliothek zu Berlin that uses the same image, but has a very different list of dishes and groceries available. It is dated “1800s.” There is also a *very* similar engraving that was used on two receipts printed for Corcellet that have the title “Au Gourmand” engraved at the bottom; in our version it is engraved at the top and there is a potted pineapple plant on each side of the image. These two receipts are dated (in manuscript) 1808 and 1825 and are held at the Rothschild’s Waddesdon Manor Collection and at the British Museum, respectively.<sup>21</sup>

The list of more than 400 foods and drinks available at Corcellet are organized into the following categories: dishes with truffles; *patés a croute et en terrines aux truffes* (paté in a pastry crust and terrines with truffles); *patés simples* (simple pat patés); *viandes fraîches* (fresh meats); *charcuteries, marinés et salines* (cured meats, marinated and salted seafood); *fruits et légumes conservés en bouteilles* (canned fruit and vegetables); *fruits frais* (fresh fruit); *fruits et légumes secs* (dried fruit and vegetables); *vinaigres et préparations de maille* (flavored vinegars); *fruits et légumes au vinaigre* (pickled fruits and vegetables); *moutardes en poudre et préparées* (mustards prepared as a paste or in powder form); *épiceries* (groceries, including tea, coffee, sugar, and chocolate); *épices* (spices); *biscuits et autres* (cookies); *fromages* (cheeses); *farineux* (flour, rice, and beans); *fruits a l'eau-de-vie* (fruit preserved in brandy); *confitures* (jams); *sirops* (syrops); *parfumeries* (colognes and perfumed vinegars); and a *catalogue des vins, eaux-de-vie et liqueurs étrangères* (about 150 options from Clos Vougeot to Sauterne to Tokay to an eau-de-vie made from quince).

Lastly there is a special area on the menu for “English Articles.” The categories are cheeses; mustards; spices; and “delicious, sauces pickles and other delicacies.” Some of the foods include Scotch orange marmalade; green truffles; India pickles; coratch (a rich sauce made of ketchup, soy and anchovy that is served with meat), double Gloucester cheese; Japan soy; and Fine India arrow-root. Just outside of the double-fillet border it is printed “English spoken.”

In Galignani’s *New Paris Guide for May, 1827*. “Corcellet (*au Gourmand*)” is listed as an “Italian Warehouse [that]...has long enjoyed a high and well-merited reputation. Not only may the rarities from all parts of the globe usually found in the Italian warehouses of London be purchased here, but likewise the most exquisite and delicious solid viands. English spoken.” – p. lxxxiii.

In very good condition. On the verso, outside of the ornamental border, is the small ink stamp of the Collection Debuissou, Paris.

¶ Not in OCLC. There is a copy at the Staatsbibliothek zu Berlin (dated 1800s) that has been scanned and is similar, however the dishes offered are different and on the back there is a large blank area where one’s purchases can be written in manuscript. That area of our menu is filled with various wines and liqueurs.

---

<sup>20</sup>The Musée Carnavalet notes that Louis-Léopold Boilly (1761-1845) also painted this scene. There is a well-known portrait of Grimod painted by Boilly at the Musée Marmottan Monet.

<sup>21</sup> The only real way to distinguish those prints from our engraving is by looking at the placement of the bones at his feet and the folds of the tablecloth.

“Ce célèbre Hotel des Americains”  
– Grimod de la Reynière

33 (MENU.) Hôtel des Américains, Magasin de Provence. Paris: Gillé, [1813].

40.7cm x 26cm. Printed recto & verso, signs of having been folded with light browning at folds and a few tiny holes at folds not affecting text, manuscript on verso. \$5500.00

A REMARKABLE SURVIVAL! This is an early menu offering the various cooked dishes and prepared foods for take out, as well as groceries, perfumes, liquors, and wines of the celebrated food emporium, the Hôtel des Américains. This *magasin* was located at 147 rue St. Honoré, one block from the Louvre, which had opened ten years earlier.

At the top of the menu is an ornamental arch, supported by two African heads, with the address line that reads: “Rue Saint-Honoré, entre l’Oratoire et la rue des Poulies, aux DEUX TÊTES NOIRES.” Next, they advertise that they have access to live fish kept in a reservoir “sur Le Rhin, A Strasbourg” (carp, pike, perch, trout, salmon, and crawdads).

The incredible list of various foods then follow. Included are four different types of prepared birds cooked with truffles (beginning with *dindes aux truffes du Périgord*); thirty-two different *patés*; fourteen different fresh meats (including *ortolans de Gascogne*); eighteen different types of *charcuteries* (including *cervelas de Lyon, aux truffes*); twelve different cured or salted fish; seventeen different prepared vegetables and fruits (e.g. *culs d’artichauts* and *conserves de tomates*); nine different mustards (*faites et en poudre*); sixteen different beers and foods from England (porter, Stilton cheese, and curry powder); eighteen different *vinaigres et préparations* (including tarragon vinegar, little onions, and corn meal); fifty-three different *confitures* (ranging from *petits citrons d’Amérique* to *marrons glacés*); twelve different cheeses; fourteen different spices (includes coffee); seventeen different dried fruits; five different fruits and nuts preserved in *eau de vie*; twenty-four different types of flour; ten different perfume products; and no less than one hundred and eighteen different liqueurs. There are also *tabelettes de bouillon pour les voyageurs* on offer.

In the section on wines we see twelve different types of red Burgundy (including Clos Vougeot, Romanée, and La Tache); six different white Burgundies (including Montrachet and Chablis); three different Champagnes (with a focus on *Sillery mousseux*); nine different red Bordeaux (including “La Fitte,” Château Margaux, Saint-Emilion, Saint-Julien, and “Haut Brillon”); five white Bordeaux; five wines from the Rhone (including Côte Rôtie and Condrieux); and twenty-seven different sweet wines (from Tokay to Absinthe).

Grimod de la Reynière wrote several times in his *Almanach des gourmands* about the Hôtel des Américains, singing its praises. This is what he wrote in 1812, just one year before our menu:

“Ce célèbre Hotel des Americains (rue Saint-Honoré, no 147), fondé par M. Lavoyepierre, auquel a succédé M. Labour, est tenu aujourd’hui par MM. Labour neveu et Mielle, et n’a jamais joui d’un plus grand éclat: c’est vraiment le chef-lien de l’Europe gourmandé, et le magasin le mieux assorti de tout ce qui peut concourir à stimuler, à flatter et à satisfaire la sensualité de l’homme le plus exigeant. C’est là que se rendent, des quatre coins du Globe, les meilleurs Comestibles, les Vins les plus recherchés, les Liqueurs les plus exquis; et l’on peut y acheter avec d’autant plus de confiance, que d’une part la probité de ces Négocians garantit l’origine de tous leurs articles, et que de l’autre, le débit prodigieux qui s’en fait les renouvelant sans cesse, on peut être sûr des les avoir toujours frais et d’excellente qualité. – p. 256.

He then goes on to write about the “catalogue” of their goods, that also functions as a receipt, that all purchasers receive. This is what we have here.

Nous renvoyons au Catalogue imprimé qui accompagne toutes les factures de l’Hôtel des Américains, pour prendre une légère connoissance des Marchandises qui s’y trouvent; nous disons une connoissance légère, car la nomenclature exacte de toutes ces excellentes choses rempliroit un volume. – pp. 256-57.

One of the wonderful elements about this broadside is that it is dated (“29 mai 1813” in manuscript) and the imprint information is included (printed in the lower corner of the verso). Often such information is lacking from the menus and culinary ephemera from this period. As Grimod mentions above, there is also space for the *facture* (invoice) of the goods purchased. In our copy, there are twenty different things listed, including fresh oysters, a *mignonette* (for the oysters), *Lazaigne d’Italie*, mustard from Dijon, and one *falcon d’huile d’Aix avec goût*. The total spent was 64 francs 95 cent. and the purchaser was “M.<sup>r</sup> La Briffe.”

The *magasin* was famous for its breadth of foods available as well as the reach of its clientele. In July of 1830, in *Galvani’s new Paris guide*, Mielle and Labour’s Hôtel des Américains is described as a “Wine, liqueur, and Italian warehouse;

the oldest of the kind in Paris [Grimod notes that it was around before the Revolution], having connexions with every quarter of the globe. This establishment has, for the last 15 years, furnished his Britannic majesty and the principal personages of his court with its numerous and select articles" (p. lxxvi).

A wonderfully interesting and rare glimpse into the foods on offer during the this golden age of French culinary history, when the idea of gastronomy was first emerging.

¶ Not in OCLC. However, OCLC does list one similar example from 1822 at the New York Public Library, which no longer includes Mielle as one of the *magasin* owners.

*"We should not Look upon the Wine when it is Red,  
and Giveth its Colour in the Cup,  
When it Maketh it Self Aright"*

34 [MORTON, Charles.] The great evil of health-drinking. London: Jonathan Robinson, 1684.

8vo. xvi, 128p. Contemporary calf, spine expertly renewed, some corners a bit dusty.

\$3500.00

The FIRST & ONLY EDITION of this cautionary text against drinking, and especially the giving of toasts ("Healthing") while drinking. Chapters cover the ceremonies that lead to excessive drinking; past discussions around giving toasts; the history of drinking wine and its role in friendships and brotherhoods (including the ancients and Christians); arguments against toasting; and the "Remedies and Antidotes against Healthing."

The author must, himself, have been an appreciator of wine at one time because when he makes his arguments, he reveals a sensitivity to the color and sparkle of wine in the glass. For example, on pages 83-4 he writes:

*Solomon doth advise and charge us, that we should not look upon the Wine when it is red, and giveth its colour in the Cup, when it maketh it self aright : For the Colour will inflame the Appetite, when it is look'd upon in earnest; and then when the inflamed Appetite, when it is look'd upon in earnest; and then when the inflamed Appetite must be fed, Sin preys upon the ensnared Sinner; when it smiles in the Glass, it bites and stings like a Serpent in its Effects...It is not required that we must drink blindfolded, we may see what we drink; but if the sparkling of the Wine makes us dote upon it, and excessively covet it, then we are poisoned by it, and it goes down smoothly, but bites like a Serpent, and stings like an Adder.*

Reprinted in black letter at the end is a proclamation from Charles II to dissuade people from drinking to his health as it leads to bad behavior:

*There are likewise another sort of Men, of whom we have heard much, & are sufficiently ashamed, who spend their time in Taverns, Tipling-houses, and Debauches, giving no other Evidence of their Affection to us [the King], but in Drinking Our Health, and inveighing against all others, who are not of their own dissolute temper...*

Lastly, Morton gives a cautionary anecdote about a man at a tavern near Cheapside in London, who "lays hold on a Pottle-pot full of Canary, swears a deep Oath, What will none here drink a Health to my noble Lord and Master?" and then downs the wine. He falls asleep, is kindly covered in a blanket by one of the servants of the tavern, but is then found "irrecoverably dead" two hours later.

Charles Morton (b. 1627 in Cornwall) was a Nonconformist minister who fled England and came to the Massachusetts Bay Colony two years after this work was published. His teachings and writings were quite modern for his time and included the works of Hooke, Boyle, Descartes, and Galileo. Once in New England, he became Harvard College's first vice-president and was influential as a clergyman, including in his role as one of the supporters of the prosecutions against witchcraft in Salem, Massachusetts. He died at Charlestown in 1698.

On the verso of the upper free endpaper is a note regarding other similar works; this is written in what appears to be a 19<sup>th</sup> c. hand. One corner of this endpaper is cut away (perhaps to remove an early signature).

Some portions printed in black letter.

In good condition

¶ ESTC & OCLC: Huntington, Yale, Newberry Library, Johns Hopkins, Haverford, University of Texas, University of Wisconsin (Madison), Folger Library, Library Company of Philadelphia, and seven locations outside of the United States.

*The Kitchen as Paper Theater*

35 (PEEP-SHOW: KITCHEN SCENE.) Augsburg: Engelbrecht, c. 1720.

Box: 39cm long x 19cm wide x 12cm high. Cards: 9cm x 14cm each. Six engraved hand-colored cards displayed in a black walnut peep-show box. \$8500.00

An extremely rare hand-colored Engelbrecht peep-show depicting a kitchen scene. This is a particularly nice example as it includes its original folding envelope (with the title in manuscript) and is presented in a black walnut display box. At one end is a window through which you can view the original envelope, preserved in its own compartment. At the other end is a window for viewing the six cards lined up down the length of the box.

The peepshow can be viewed either with its clear acrylic top in place, which allows all cards to be illuminated simultaneously, or with the sliding walnut lid, which has a window for manipulation. With the walnut lid, the viewer can slide the top from front to back thus creating a sense of motion as one looks from one kitchen scene to the other. This movement of your gaze through a three dimensional room, from one character to another, makes evident how peepshows have a place within early cinematic history.

Martin Engelbrecht (1654-1758) was an engraver in Augsburg who made etchings based upon old master paintings as well as fine plates illustrating the decorative arts and children's literature. His peep-shows function as a type of "paper theater" and were made to entertain and delight both children and adults.

In our example, Engelbrecht has depicted an active kitchen scene: on the rear card is a cook chopping meats; as you move forward the next card depicts a woman carrying bread and a child chasing a dog; next are two women working around a stove; the fourth card depicts a more finely dressed woman (the matron of the house?) who is speaking with another woman tending an oven; fifthly there is a woman washing dishes in a basin; and, lastly and most forward is a young woman chasing the ubiquitous kitchen-cat which has run off with some food in its mouth.

Beautifully colored and in excellent condition with a handsome peepshow box.

*Outstandingly Beautiful!*

36 (PERFUME.) A sample album from the Piver perfume house. Paris, c.1820-1870.

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, 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 Spiritueuse*; dental powders; an extract of crystalized vinegar for headaches; and an aromatic vinegar to be used against typhus and the plague.

Two of my favorites 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.<sup>ge</sup> des Panoramas, N.º 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 des Panoramas in 1806 and left in 1844. But it was for their contribution to the history of photography that they are remembered. By 1839, the brothers had signed a contract with Louis Daguerre to manufacture the first commercially available cameras, an exclusive right they shared with Alphonse Giroux. The Susse Frères success at selling the cameras was satirized in a lithograph by Theodore Maurisset entitled *La Daguerriotypomanie* in 1839.

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

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

Small 8vo. Woodcut initials and headpieces. 175, [1] pp.; 8 p.l., 159, [1] pp. Contemporary sheep, spine expertly renewed (possibly in the 19<sup>th</sup> 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, 19<sup>th</sup> century endpapers. \$9500.00

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

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

The current volume is comprised of two of Plat’s works. The first, *The Garden of Eden*, is described on the title page as being in its “fifth edition.” It is a re-issue of Plat’s *Floraes paradise* (first ed.: 1608) and is Plat’s most important work on gardening. Charles Bellingham was responsible for its reissue under the new title of *The Garden of Eden* (first appearing in 1653) and writes the following about Plat’s work: “As for this Collection of *Flowers* and *Fruits*, I would say...that no *English man* that hath a *Garden* or *Orchard* can handsomely be without it, but at least by having it, will finde a large benefit, And all Ladies and Gentlemen by reading these few leaves may not only advance their knowledge and observation when they walk into a Garden, but discourse more skilfully, of any Flower, Plant, or Fruit than the Gardiner himselfe, who (in a manner) growes there night and day.” From the dedication.

*The Garden of Eden* is an extensive work on Renaissance gardening. It begins with a useful index and, in addition to covering plant propagation, grafting, and how to obtain seeds from your garden, it describes numerous foodstuffs including apples; apricots; artichokes; candying flowers; carrots; cherries; garlic; herbs; leeks; lettuce; melon; nuts; onions; parsnips;

peaches; pears; plumbs; quince; grape vines; and walnuts. One of the charming aspects of Plat's work is that in addition to being practical and to the point, he is generous in the credit he gives to the various gardeners who helped him along the way.<sup>22</sup>

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

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

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

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

The largest section on wine is on pages 54-70. Here he speaks about how to plant vines that will produce "both full and rich wines of our growing" (i.e. good English wines); pruning methods; of bringing vine stocks from other countries to get the wines desired; of blending wines; and of "Malmseys and Muskadines" and "Canary Sack." He even critiques wine makers for spending too much time in their cellars messing with their wines, a comment that is typical even today amongst viticulturists:

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

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

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

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

Each with a publisher's catalogue that includes Shakespear's *Merchant of Venice*, which William Leake had published in 1652. Both are in very good condition.

¶ I. ESTC & OCLC: Boston Public, University of Wisconsin (Madison), University of California (Berkeley, Davis, and LA), University of Rochester, Yale, University of Florida, and 7 locations outside of the US. II. ESTC & OCLC: Boston Public, Folger, Huntington, University of California (LA), University of Illinois, and seven locations outside of the US.

---

<sup>22</sup>See Henry, *British botanical and horticultural literature before 1800*, vol. I, p. 156.

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

38 (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, lightly 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 as well, 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 Most Beautiful Study of the Potato;  
The Fürstenberg Copy*

39 PUTSCHE, Carl Wilhelm Ernst. Versuch einer Monographie der Kartoffeln. Weimar: Landes Industrie Comptoir, 1819.

4to. Thirteen plates (nine of which are carefully hand-colored). x, 158 pp. Contemporary quarter calf over marbled boards (to look like tree calf), spine gilt, contrasting lettering piece on spine, crisp throughout. \$8000.00

The FIRST EDITION of Putsche’s famous monograph on the potato (*solanum tuberosum*) with descriptions of thirty-three different varieties, their qualities and cultivation, and eventual use in food. In the preface, Putsche (1765-1834) states that the work is meant to remedy the scarcity of information about how to use one of the staples of the world’s diet. The work proceeds to examine the history of the potato, as well as potato nomenclature, hybrids, diseases, growing practices, and uses (including paper making). Putsche also includes a bibliography and descriptions of potato processing machinery.

In his *History and social influence of the potato*, Salaman notes that “it was not until the early nineteenth century that any serious interest was shown by the scientific world in the cultivation of the potato or the creation of new varieties.” – p. 164. Chief among the agricultural writers Salaman mentions is Putsche, who is described as having published “an invaluable description with abundant illustrations of the varieties current in his day.” – *ibid*.

The colored plates are particularly handsome and include those of the potato flower, a flower which was beautiful enough for Marie Antoinette to wear in her hair before Parmentier made the potato famous in France. In addition, there are hand-colored engravings representing forty-one different potatoes and four non-colored plates depicting various potato processing apparatus.

A very fine copy from the library of His Serene Highness the Prince Fürstenberg of Donaüschingen (with the ownership inscription in red ink on the verso of the title page). Lacking from all the major gastronomic bibliographies (see

below). It should be noted that although this title is not uncommon in institutional collections (especially that of botanical libraries), it is extremely rare in the market.

¶ OCLC: Brooklyn Botanical Garden, NY Botanical Garden, University of California (Berkeley), Yale, University of Iowa, Chicago Botanical Garden, Field Museum (IL), Perdue University, Harvard, Hunt Institute, Cornell, National Agriculture Library, Penn. State University, and nineteen locations in Europe. Not in Bitting, Cagle, Drexel, Georg, Horn Arndt, Simon, or Vicaire.

### *On the Making and Sale of Aguardiente in Mexico*

40 REGLAMENTO que se ha de observar...de aguardiente de caña...19 de Marzo de 1796. Mexico [City]: Mariano de Zúñiga y Ontiveros, [1796].

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, 1<sup>st</sup> 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.

### *An Early Attempt to Understand Anorexia*

41 REYNOLDS, John. A discourse upon prodigious abstinence. London: R. White, 1669.

4to. Woodcut initials and headpieces. 3 p.l., 37. [1 - blank] pp. (Collation: A-E<sup>4</sup>, F<sup>2</sup>.) Bound in modern quarter calf over marbled boards, red morocco lettering piece on upper board, additional material bound in (see below), small hole in E<sup>3</sup> affecting one word on each page (sense still clear).

\$5500.00

The extremely rare FIRST ISSUE of the FIRST EDITION of this unusual and curious medical account of fasting in general, and of Martha Taylor and her "Twelve Moneths Fast" specifically. Taylor, who was also known as the "Derby-shire Damosell," had refused all food and drink until she became so emaciated that she bore "the ghastliness of a Skeleton." In the current work, John Reynolds looks to historical precedent and medical studies to explain fasting and how Taylor was able to survive her anorexia.

The work begins with a recounting of those who have fasted in history, the veracity of those tales, and whether the "Abstinentes" (those abstaining from food and drink) could have been fed by angels or demons. Reynolds then follows with a series of questions regarding the importance of eating for one's survival, the necessity of food to be able to sleep, and the role that food plays in the health of the blood. Reynolds points out that without food, essential functions of the body cannot occur. For example, there can be no bodily evacuations; a person's bodily heat cannot be preserved (including "the actual flame

of the blood kindled in the heart”); fermentation, which Reynolds believes occurs in the blood, cannot happen without the chyle generated by food; and the brain’s distillation and “freeing the spirits from the entanglements of other principles” while in the blood, can not occur if the body abstains from food.

Most of the examples Reynolds gives are of women. “These things being evidently so, ‘twill much strengthen our Hypothesis to observe that most of these Damosels fall to this abstinence between the age of fourteen and twenty years when the seed hath so fermented the blood, that various distempers will probably ensue without due evacuations” – page. 21.

He also notes that sometimes narcotics can replace the benefit of food in inducing sleep and restoring the blood. “‘Tis apparent that Narcoticks, as *Opium*, and in their measure, Wines, Tobacco, &c. provoke sleep...by adding such a ferment to the blood, as renders the spirits separated in the brain more torpid, ignave, and consequently inept to motion, and the execution of their offices” – page 31.

Reynolds also argues that one must be well fed and rested in order to understand the world around oneself. For example, before one can become cognizant of outside “objects,” one must have an awareness of them, “an actual attendance of the sensitive spirits upon the sensible objects...a conveyance thereof to the understanding” (page 31). Furthermore, he argues that such awareness is not obtained through one’s passions nor singularly imposed on the mind from objects outside. To prove his point, he asks: “Can you imagine *Columbus* his journey to the *Indies*, his surveying that unknown World, and returning a map thereof to his own Countrey-men, was a meer passion of his, and only the action of a novel Jig of American Atoms?” (ibid.). For Reynolds, Columbus was only able to do what he did because he was of sound mind, which meant, that he was well fed.

Pages 33-34 give the story of the “Abstinent” Martha Taylor. She was born of “mean Parentage” and “became a prisoner to her bed for several days” after receiving a blow to her back. She recovered briefly, but then had to return to her sick bed, at which time she ceased to consume “meats and drinks, except now and then a few drops of the Syrup of stew’d Prunes, Water and Sugar, or the juice of a roasted Raisin.” When her lips became dry, she took “water and sugar with a feather” and she was so emaciated, that “her belly flap’d to her back-bone.” News of her condition spread widely, and she became something of a spectacle and object of curiosity for doctors and the public.

The perception and meaning of eating disorders has been broadly studied in recent years. In Caterina Albano’s chapter “Within the frame: self-starvation and the making of culture,”<sup>23</sup> she notes the relationship between anorexia and culture: “The various discourses which have engaged with eating disorder, whether medical or not, are equally culturally informed with notions of the self, gender, patriarchy, forms of consumption, family relations, ideas of control and achievement, beauty and body images. As with other illnesses, this process of enculturation is so rooted in anorexia as to render it ‘a metaphor for, and a manifestation of, contemporary socio-cultural concerns.’<sup>24</sup>”<sup>25</sup> For more on Martha Taylor and history of anorexia nervosa, see Albano’s chapter.

This work is bound with additional ephemeral material related to Taylor. First, there is a tipped in bookseller’s description of the second issue of this pamphlet with the price of £1 10s. I believe that this is from Pickering and Chatto in 1914. This is tipped onto the upper wrapper of the early 20<sup>th</sup> century wrappers that were bound in. Then follows a manuscript entitled “Extracts from a Pamphlet in the Bodleian Library at Oxford respecting a fasting Woman in Darbyshire in A.D. 1667;” it is dated “Jan. 10<sup>th</sup> 1822.” The first leaf of the manuscript also has a newspaper clipping that recounts Taylor’s story as told in the *Harleian Miscellany*. The manuscript is six pages long and written in three different hands. As mentioned, the first hand is dated 1822; the last hand appears to be late 19<sup>th</sup> or early 20<sup>th</sup> century. Next follows the printed pamphlet itself, followed by the lower wrapper bound in.

With the bookplate of H.P. Kraus on the upper pastedown.

In very good condition (though I think the binding is ugly).

¶ ESTC: Niedersächsische Staats- und Universitätsbibliothek only. Not in OCLC. However, ESTC & OCLC do list the second issue: Folger, Huntington Library, University of California (Los Angeles), Yale, University of Iowa, Louisiana State University, Harvard, National Library of Medicine, and eight locations outside of the United States.

---

<sup>23</sup>In *Framing and imagining disease in cultural history*, Rousseau, Gill, Haycock, and Herwig eds., 2003.

<sup>24</sup>Albano quoting Helen Malson, *The thin woman: feminism, post-structuralism and the social psychology of anorexia nervosa*, 1998, p. 94.

<sup>25</sup>*Framing and imagining disease in cultural history*, p. 51.

*On the Moral Superiority of Vegetarianism*

- 42 RITSON, Joseph. An essay on abstinence from animal food, as a moral duty. London: Richard Phillips, 1802.

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 promoteed by a vegetable diet;” “Nations and individuals subsisting entirely on vegetable food;” and “Humanity.”

“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.

*An Extremely Rare Wine Book in Lovely Original Wrappers*

- 43 ROURA, Jose. Memoria sobre los vinos y su destilacion; y sobre los aceites. Barcelona: J. Oliveres y Gavarro, 1839.

8vo. Lithographed title page and two folding lithographed plates. 1 p.l., 118, [8] pp. Original printed yellow wrappers with ornate typographical borders on both the upper and lower wrapper and spine, with an early ornamental library sticker on the spine. \$4000.00

A lovely copy of the very rare FIRST EDITION of this important treatise on viticulture and wine-making, *eau de vie*, and olive oil. Sections cover the chemistry involved as well as practical issues such as how to improve the color and taste of wine; on Burgundy wine; on Champagne; on the clarification of wine; on white wine made from the Albilla and Picardan grapes; on Port; and how to make *eau de vie* from wine. At the end is a short section on olive oil.

Based upon a trip that Roura took in 1834 around parts of Spain and France, the text is a technical and scientific work written to bolster the Catalan economy and modernize their industry.

The large plates show various wine-making and distillation apparatus and on the verso of the title page is an inscription by Jose Roura.

In very fine condition and preserved in a clamshell box.

¶ Chwartz vol. VI, p. 88 (reproducing the title page); Oberlé 973; OCLC: University of California (Davis), Washington State University, University of Wisconsin (Madison), and three locations outside of the United States.

*For the Shaker Kitchen Garden*

- 44 (SHAKER.) List of garden seeds, raised by the Society of Shakers. c.1885.

39.5cm x 14cm.

\$1500.00

An amazing survival and extremely rare piece of Shaker ephemera. This is a seed order form for the purchase of Shaker seeds from the Watervliet community near Albany. The seeds would have been carried on consignment by various country stores and this was the way in which farmers could purchase the seeds.

The list includes the different types of vegetable seeds available, with columns for the store owner to fill in how many packets were ordered and their cost. Among the vegetables are onions; six different types of cabbage; celery; sage; tomato; three different types of lettuce; parsley; five types of turnips; five types of radish; four types of cucumbers; four types of melons; carrot; three types of squashes; spinach; parsnip; five different beets; three different beans; corn; and four different types of peas.

The seed business was an important part of most Shaker communities. But after the Civil War, this market lessened as larger seed companies from the West began to dominate. A few Shaker communities struggled into the 1890s, including that of Watervliet and Mt. Lebanon, both in NY.

The current seed order form is an extremely rare piece of ephemera from the Watervliet community. Although quite a few seed packets, catalogues, and broadsides survive from Mt. Lebanon, very few remain from Watervliet (other than an occasional seed box). In Shaker history, Watervliet is very important as it was founded in 1776 and was the first Shaker community established in the United States.

At the top of the list, it is written: "Orders addressed to Philip Smith, Shakers, Albany, N. Y." At the time, Brother Philip Smith was a Trustee of the Watervliet. He was born in 1837 and came to the Watervliet Shakers as a child with his sister. By 1875, he had been appointed a Watervliet Trustee in order to conduct the community's seed business. He died in 1905 and the Church Family site was sold to Albany County in 1926.

In very good condition.

¶ OCLC: Hamilton College and Syracuse University.

*On the Sale and Price of Tea  
from China*

- 45 TWINING, Richard. An answer to the second report of the East India directors respecting, the sale and prices of tea. London: Cadell, [1785].

4to. 1 p.l., 88, 81-102 pp. Stitched as issued, unopened, untrimmed.

\$1250.00

The FIRST & ONLY EDITION of this pamphlet arguing for better laws governing the trade and sale of tea, written for the benefit of tea merchants and the public. Twining complains that the East India Company's first report "was fallacious with respect to the public, and injurious to the dealers in tea." At the time, there was a great deal of concern over tea that had been smuggled in to England and the high level of government taxation. This pamphlet is written as part of that ongoing battle. At the end is an appendix that has tables showing quantities of tea imported, both privately and by the East India Company. Teas include Souchong (also known as Lapsang souchong, a smoky black tea); Singlo (a green tea, the type destroyed in the Boston Tea Party); Hyson (green tea); Bohea (a black tea); and Congou (a black tea).

Richard Twining (1749-1824) was a celebrated tea and coffee merchant, and chairman of the London tea dealers. He joined the family business at the age of sixteen, was general manager, by 1771, and worked with William Pitt towards the drafting of the Commutation Act (which reduced the tax on tea from 119% to 12.5%). By 1793, he was elected as director of the East India Company.

There are two signature "L"s resulting in pages 81-88 being bound in twice. A very good copy, stitched as issued.

¶ OCLC: Columbia University, New York Public Library, University of California (Los Angeles), Yale, Library of Congress, University of Chicago, Kansas State University, Boston Athenaeum, Harvard, Johns Hopkins, Duke, Princeton and seven locations outside of the United States.

### *One of the Earliest French Monographs on Wine*

46 TURNÈBE, Adrien. *Libelli de vino, calore & methodo, nunc primum editi*. Paris: Claudium Morellum, 1600.

8vo. Woodcut vignette on the title page. 39 ll., [1 blank leaf]; woodcut vignette on the title page. 31 ll., [1 blank leaf]; woodcut vignette on the title page. 23, [1] ll.; woodcut vignette on the title page. 15 ll. (lacking the final blank D<sup>+</sup>). Handsome mottled calf in the style of the period, spine richly gilt, red morocco lettering piece on the spine, edges of boards with a gilt roll pattern, speckled edges of text block, early pastepaper pastedowns. \$9750.00

The very rare FIRST EDITION of four different works by Adrien Turnèbe' (1512-1565). The first is his *De vino libellus*, a popular study of wine and the effects of heavy drinking. "Although Turnèbe recognises that wine can have a therapeutic value, the focus of his text is very much on the dangers of over-indulgence. Some will think his subject inappropriate or ridiculous, but cannot deny that man is the sum of what he eats and drinks. Wine in immoderate quantities stunts physical and intellectual development, harms unborn babies, and brings in its train vices of all sorts. Plato forbade children under twelve from drinking wine, and Turnèbe urges the French to follow his example so that juvenile drunkenness should not be a common sight upon the streets of Paris." – John Lewis, *Adrien Turnèbe (1512-1565) : a humanist observed*, p. 212.

I know of only three other wine monographs that were published in France before Turnèbe's *De vino libellus*: Arnaldus de Villanova's *Tractatus de vinis* was published in Paris: 1500 (Villanova was Catalan, but lived and worked in Montpellier; earlier editions were published outside of France); Charles Estienne's *Vinetum*, Paris: 1537; and Jacques Gohorry's *Devis sur la vigne*, Paris: 1549. There were other, earlier books published in France that had sections on wine, but not monographs (that I am aware of).

*De vino libellus* was written sometime in 1544 or -45, but published posthumously (in 1600) by his sons along with three other works by Turnèbe, each with its own title page. The first, *De methodo libellus*, is concerned with how philosophy is taught through dialectics. The second, *De calore libellus*, is Turnèbe's study of classical thoughts concerning heat, especially Plato's view that all heat begins with *fervor aetherius*. The final work, *Aristotelis libellus de his quae auditu percipiuntur*, is Turnèbe's translation of a book (that may, or may not be) by Aristotle concerning the mechanics of sound.

Turnèbe was a French classical scholar, the Greek printer to the King of France, and the teacher of the polymath Justus Joseph Scaliger. Montaigne was a great admirer and wrote "Adrian Turnebus knew more and better, what he knew, than any man in his age or of many ages past."

*De vino libellus* was very popular and by the end of the 18<sup>th</sup> century, it had gone through eight editions.

In very good condition and bound in a handsome modern binding in the style of the period.

¶ OCLC: Yale, Folger Library, and eight locations outside of the United States; Simon, *Bibliotheca Bacchica*, no. 643; Simon, *Bibliotheca Gastronomica*, no. 1485; Simon, *Bibliotheca Vinaria*, p. 3; Vicaire col. 846.

*A New Viticultural Invention:  
"The Vinery"*

47 (WINE.) Grapes for the million. London?, c.1870.

25.7cm x 20.3cm. One illustration in the text. 4 pp. Unbound, signs of having been folded and pinned to something else.

\$350.00

An extremely rare piece of English wine ephemera, here illustrating and explaining an affordable "Portable folding ground vinery, with slate bottom, for growing and ripening grapes without artificial heat." The "vinery" that it would create "may be easily managed by any lady or gentleman without the assistance of a gardener, after once planting the Vine, this simplicity rendering them admirably adapted for Villa and Suburban Gardens of the smallest size."

The "vinery" is basically a low profile, triangular greenhouse (and is illustrated). The set up; planting; pruning; and harvest are covered; as well as costs (based on seven foot increments). The developer of the patent was able to produce twenty bunches of grapes from one fourteen foot length of "vinery." There is also a discussion of someone named Visper who had proposed and successfully pursued such a project in Chelsea in the 1780s.

At the bottom it mentions that B. J. Edwards of Bishopsgate Street are the sole London agents of this invention.

¶ Unrecorded.

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

48 THE YOUNG LADY'S COMPANION in cookery, and pastry, preserving, pickling candying, &c. London: Bettesworth et al., 1734.

12mo. 6 p.l., 204 pp. Contemporary mottled calf, gilt double fillet around sides, spine in six compartments, gilt double fillet on spine, hinges expertly repaired, otherwise crisp and bright internally. \$7250.00

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 Expence 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.