



Christopher Hogwood

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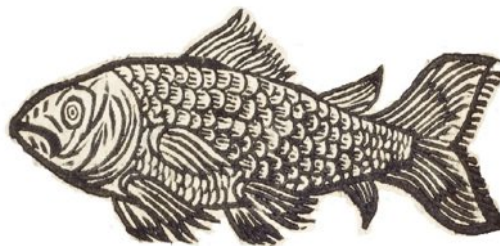
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FROM THE LIBRARY OF CHRISTOPHER HOGWOOD

BOOKS & MANUSCRIPTS ON FOOD & DRINK



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CHRISTOPHER HOGWOOD CBE (1941–2014)

Throughout his 50-year career, conductor, musicologist and keyboard player Christopher Hogwood applied his synthesis of scholarship and performance with enormous artistic and popular success. Spearheading the movement that became known as ‘historically-informed performance’, he promoted it to the mainstream through his work on 17th- and 18th-century repertoire with the Academy of Ancient Music, and went on to apply its principles to music of all periods with the world’s leading symphony orchestras and opera houses. His editions of music were published by the major international houses, and in his writings, lectures and broadcasts he was admired equally for his intellectual rigour and his accessible presentation.

Born in Nottingham, Christopher was educated at Nottingham High School, The Skinners' School, Royal Tunbridge Wells, and Pembroke College, University of Cambridge, where he read Classics and Music. After a year of postgraduate study in Prague, in 1965 Christopher joined the Academy of St Martin-in-the-Fields and became a founder member of the Early Music Consort before forming the Academy of Ancient Music (AAM) in 1973.

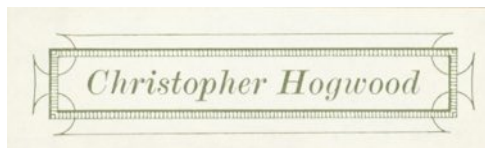
During his 33 years as Director of the AAM, Christopher produced more than 200 solo keyboard, chamber, orchestral, choral and opera recordings for Decca. He enjoyed the freedom to embark on major, ground-breaking projects — many were the first on period instruments — interspersed with less well-known repertoire, often from performing editions he had prepared himself and always as part of carefully-curated programmes.

As his conducting repertoire broadened to include 19th- and 20th-century works, Christopher established his reputation as a specialist in neo-Baroque and neo-Classical music, particularly that of Martinů, many of whose works he recorded with the Czech Philharmonic Orchestra. Christopher spent significant periods as Artistic Director of the Handel and Haydn Society, Boston, and as Principal Guest Conductor with the Saint Paul Chamber Orchestra, Minnesota, Kammerorchester Basel and the Poznań Philharmonic Orchestra. In addition, he directed acclaimed operatic runs at Covent Garden, La Scala, the Paris Opéra, the Deutsche Oper and the Sydney Opera House.

The full range of Christopher's conducting work was supported and often driven by his musicological activities. He produced more than 100 editions, including Brahms chamber music and Mendelssohn orchestral works for Bärenreiter, a substantial body of keyboard and chamber music with Edition HH, and volumes for Boosey & Hawkes, Faber and OUP. He was an editor and board member for the complete editions of C. P. E. Bach and Martinů, and the Founding General Editor of the *Francesco Geminiani Opera Omnia*, published by Ut Orpheus. Known early in his career as the presenter of *The Young Idea* on BBC Radio 3 and noted as one of the first musicians to address the audience during concerts, his precise, concise and engaging delivery was matched by his elegant prose in numerous articles and books, including *Music at Court* for The Folio Society, the BBC Music Guide to *The Trio Sonata*, and his classic 1984 biography of Handel, revised in 2007.

In recognition of his work, Christopher received Honorary Doctorates from the Universities of Cambridge, Keele and Zurich, and the Royal College of Music, as well as the Handel Prize, the Martinů Medal and the Distinguished Musician Award from the Incorporated Society of Musicians. He was created a CBE in 1989. At the University of Cambridge, he was Emeritus Honorary Professor of Music and an Honorary Fellow not only of his own college, Pembroke, but also of Jesus College. He was a Visiting Professor at both the Royal Academy of Music and King's College London, Professor of Music at Gresham College, a Tutor and Visiting Artist at Harvard University, and Andrew D. White Professor-at-Large at Cornell University.

Bernard Quaritch would like to thank the executors of Christopher Hogwood's estate, especially Christopher Lawrence, and Ryan Mark, for providing this biography, as well as for their support in the preparation of this catalogue.



INTRODUCTION

There's a lot of mystique about the original scores sort of thing, ... even a certain amount of rubbish about playing music with authentic instruments. And I found that if you translate the business into a question of recipes and ingredients, people feel a bit more entitled to make comments. ... Talking about music in terms of recipes gives rise to more speculation ... people begin to talk about what it was then, what it is now, and what the reasons are for changing. And they start to see how, if you change one ingredient, it really affects the final shape. The dish will come out different: it may be perfectly edible, but it won't be the dish that was described originally. And the same applies to music: substitute an instrument and a wrong sonority or style will result.

Christopher Hogwood, *New York Times*, 12 December 1990

Music and food were two of Christopher Hogwood's life-long passions, and in his quest for authentic ways to perform period music he found food a perfect metaphor for understanding the past through the senses: in his view, the experience of period food encouraged fruitful discussions about how one ingredient, or one instrument, will change the effect of a culinary or musical composition.

Hogwood hosted historical post-concert dinners for his musicians (often with recipes from the same period as the music previously performed, prepared by Heather Jarman, his Personal Manager); contributed recipes to the newsletter of Boston's Handel and Haydn Society (whose director he became in 1990); and gathered a remarkable library of historical books in his Cambridge home – from the Aga-housing basement kitchen, through the studies and shelf-filled drawing rooms at the heart of the house, to the guest rooms in the garrets. These books complemented the other collections that populated Hogwood's life, work and home: his pictures, porcelain and glass, his important working museum of keyboard instruments, and his music scores, books and recordings (now at Cambridge University Library).

The cookbooks presented in this catalogue, which Hogwood started to assemble when the holdings of the Cambridge University Library could not satisfy his appetite for historical recipes, are a defining core of his library. They date from the seventeenth to twentieth centuries, range from manuscript volumes to bestselling recipe books, and comprise a veritable feast for the senses from the bookshelves of Christopher Hogwood.

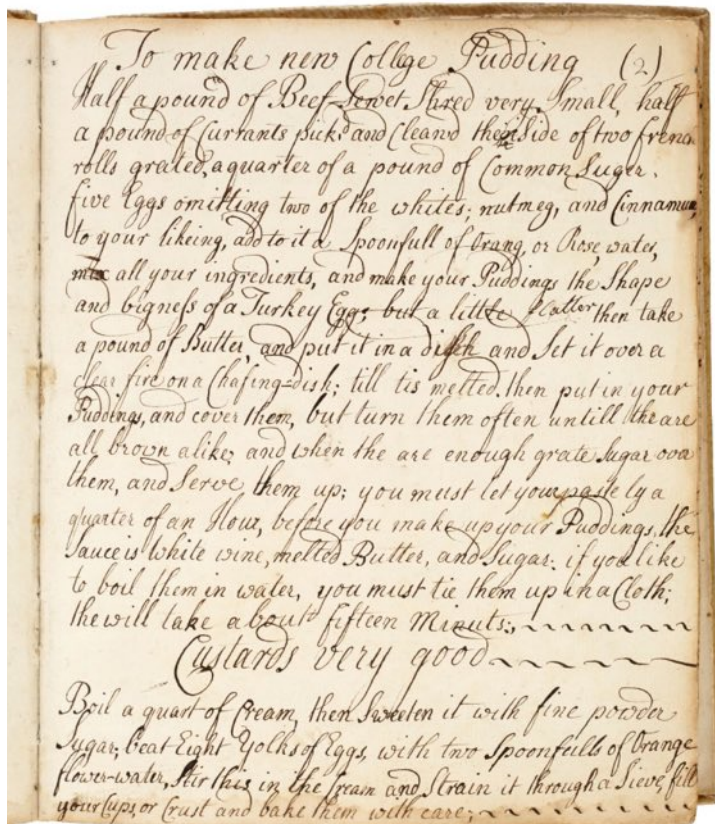


THE SEVENTEENTH CENTURY

1. ENGLISH RECIPES FOR SWEET AND SAVOURY DISHES – [Recipe compendium]. [England, 17th century].

4to (193 x 162mm), manuscript on paper, ff. [1 (list of contents)], [40], [3 (additions in a different hand, blanks)]; written in one main hand in ink on rectos and occasionally on versos, foliated in ink in a contemporary hand, one loosely-inserted printed recipe excised from a book (121 x 189mm), two loosely inserted ll. with recipes in near-contemporary hands; very occasional very light marking, loosely-inserted ll. a little creased and browned; original vellum over pasteboard, boards with blind double-ruled frame, spine with blind double rules and lettered in manuscript; extremities lightly rubbed, bumped, and with small losses, spine torn across first laced-through band without losses, rear hinge cracked and free endpaper removed, nevertheless an unusually clean, structurally sound, good manuscript; provenance: ?child's pencil trials on f. 36v – 'Coger' (loosely inserted early 20th-century letter fragment of 2 bifolia from unknown writer at Tasburgh Mill, Norwich, discussing the provenance of ?this manuscript) – sale, Sotheby's London, 10 July 2001 (part lot, unsold).

£3000



Whether it is a 'very good' custard or the roasting of a calf's head, the baking of French bread or the pickling of pigeons, the seventy-five recipes gathered in this manuscript served a seventeenth-century writer as a recipe book for all occasions. With two exceptions towards the end (on what would have been blank leaves at the original time of

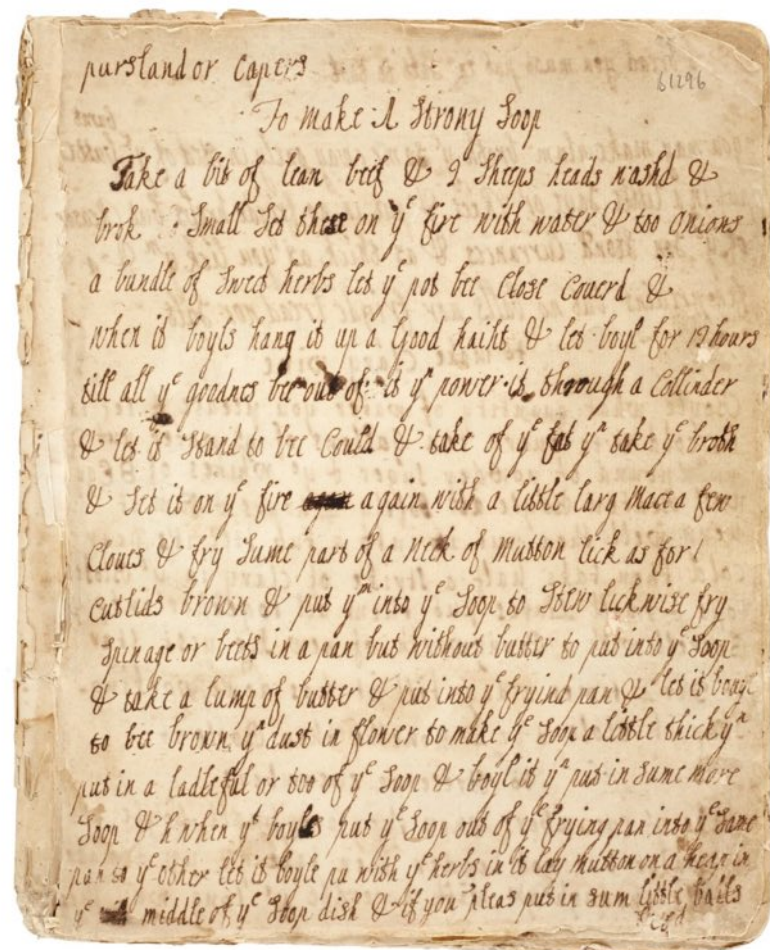
composition) the manuscript is written in one neat hand, and the clear layout (usually allocating two recipes to a page) and attractive use of tildes and lines as dividers suggests that this is a fair copy, perhaps from originally unbound notes. Some small corrections seem to suggest that the recipes were adjusted with increasing practice and experience of their implementation in the owner's kitchen.

A recipe for early modern macarons, a 'Pudding from Turkey' (using bread, anchovy and oysters) and pickled 'Indian crease [i.e. cress] Flowers' and barberries show the international influences on English cuisine in the period, while lemon syllabubs, mince pies and ratafia cakes

preserve the quintessentially English aspects of the practice, and hogs' feet and ears epitomise dishes which fell from favour and then became fashionable again at the end of the twentieth century.

2. ENGLISH RECIPES FOR WINES, PIES, DESSERTS, PRESERVES, ETC. – [Recipe miscellany]. [England, 17th century].

4to (210 x 165mm), manuscript on paper, ff. [53]; written in one main hand in ink, in part on rectos or versos only, with a different contemporary hand on the first page; lightly browned and marked, margins creased with minor losses but rarely affecting text, 2 or 3 more heavily affected by losses, one l. and medial bifolia loose, 2 ll. part-excised with losses, original initial 7 ll. excised; ff. stitched and enclosed in loose vellum wrapper of English manuscript indenture (with decorated script and red rules, otherwise written in a competent secretary hand, with delivery confirmation in manuscript on reverse, text mentioning date 1684); wrapper browned and creased with small losses at edges, nevertheless generally in very good condition; *provenance*: sale, Sotheby's London, 10 July 2001 (part lot, unsold). £700



Although it includes remnants of some cosmetic and medicinal recipes, this manuscript – as customised by owners with the help of ink and scissors – primarily records culinary recipes. The first section is dedicated to wines (cowslip, ginger, gooseberry, birch, etc.) and mead; a number of recipes for mushroom preparations and then pies follow; much space is given to desserts and preserves, followed by pickled vegetables, cakes and biscuits; and hams, potted game, and other occasional savoury recipes conclude the miscellany.

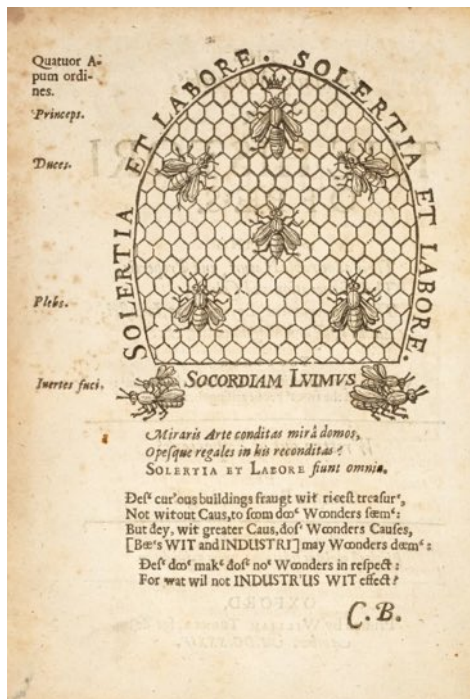
The manuscript appears to have been compiled over a period of time and in many campaigns, likely as recipes became available through books or manuscripts borrowed from others, and were then transcribed. Several recipes record one 'Mrs Stanley' as their source, one for preserving salmon names Lady Tunion, and another, for 'Angelet cheeses' references 'Lady Mary Bertie' (1655-1709), the wife of Charles Dormer, second Earl of Carnarvon.

'THE GREATEST EARLY BRITISH BEE BOOK' WITH A DISTINGUISHED MUSICAL PROVENANCE

3. BUTLER, Charles. The Feminin' Monarchi', or The Histori of Bee's. Shewing their Admirable Natur', and Propertis; their Generation and Colonis; Their Government, Loyalti, Art, Industri; Enemi's, Wars, Magnanimiti, &c. Together with the right Ordering of them from Tim' to Tim': and the Sweet' Profit Arising ther'of. *Oxford: William Turner for the author, 1634.*

4to (193 x 136mm), pp. [16 (title, epigraph, dedication, author's preface to the reader, printer's preface to the reader, commendatory verses, contents)], 182; wood-engraved illustrations and diagrams in the text, pp. 78-81 with music printed in moveable types, letterpress tables in the text, wood-engraved headpieces, and initials, type-ornament headbands; very light browning, some light spotting and occasional light marking, very fine marginal worming on a few ll., small burn holes on L1 and R1; 19th-century British purple hard-grain morocco gilt, boards with borders of double gilt rules, spine gilt in compartments and lettered directly in one and with the imprint at the foot, others decorated with central leaf tool, board-edges roll-tooled in blind, turn-ins gilt with a floral roll, marbled endpapers; spine slightly faded, corners very lightly rubbed, otherwise a very good copy; *provenance*: price of 4s 6d written on the title by an early hand – Joseph Widmerpole (early [?trial or ownership] signature on margin of p. 20) – marginal annotations (possibly in Widmerpole's hand) giving months on pp. 69, and 145-147 – JOHN BISHOP, CHELTENHAM (1817-1890, inscription on front free endpaper 'From the library of John Bishop, Cheltenham') – THOMAS WILLIAM TAPHOUSE, Oxford (1838-1905, music and instrument dealer and collector, ownership inscription on front free endpaper; *Catalogue of the Valuable and Interesting Musical Library... of the Late T.W. Taphouse*, Sotheby, Wilkinson & Hodge, 3-4 July 1905, lot 143, to:) – Milmer (buyer of record) – Christopher Hogwood (booklabel on upper pastedown).

£2,500



THIRD EDITION AND THE FIRST WITH BUTLER'S REFORMED SPELLING. The cleric, philologist, and apiarist Charles Butler (1560-1647) was educated at Magdalen Hall and Magdalen College, Oxford, and was appointed rector of Nately Scures, Hampshire, in 1593 and master of the nearby Holy Ghost School, Basingstoke in 1595. In 1600 he moved to the adjacent village of Wootton St Lawrence, where he remained until his death. Butler's *The Feminine Monarchie, or, A Treatise Concerning Bees* was first published in 1609, and is described by *British Bee Books* as 'the greatest early British bee book', while H.M. Fraser judged that, 'NO ENGLISH WORK ON SKEP BEEKEEPING HAS YET APPEARED WHICH SUPERSEDES IT. [...] It is a treatise on general beekeeping, and could even now be read with profit by a beginner. Butler, as his marginal references show, had read extensively, and the book contains some novel and original features, such as the description of the bee's external appearance and the detailed account of the preparation of honey, wax and mead' (*History of Beekeeping in Britain* (London: 1958), pp. 32-33). The book is particularly notable for establishing that bees were a female monarchy, and for correctly understanding the purposes of the queen and the drones. In the first edition, Butler attempted to record the piping of the queen at swarming time with musical notation, and in the second edition of 1623 he enlarged this into a four-part madrigal which appears on pp. 78-81; the music on the upper half of each of these pages is printed upside-down, so that two pairs of singers facing each other could share the book comfortably (this edition also added commendatory verses in Latin and English by George Wither and others).

Butler's other great passion was the reform of English spelling through the introduction of a phonetic system, which he elaborated in his 1633 book *English Grammar, or the Institution of Letters, Syllables, and Words in the English Tongue*. This third edition of *The Feminine Monarchie* was published the following year, and uses Butler's phonetic system printed with specially-designed types, giving it the distinction of being the first book published in Britain which uses a phonetic spelling system.

THIS COPY IS NOTABLE FOR ITS DISTINGUISHED PROVENANCE: it was previously in the collection of the musicologist John Bishop, the translator of Czerny and editor of Reicha, and then passed into the library of the English music and

instrument dealer and collector Taphouse, whose 'collection of early music and instruments, which contained numerous rare and some unique printed and manuscript items (including the only contemporary source of the Violin Sonata by Henry Purcell), became one of the finest in the country' (Albi Rosenthal, 'Taphouse, Thomas William', *Grove Music Online*). A sometime Sheriff and Mayor of Oxford, Taphouse was awarded an honorary MA by Oxford University for his contributions to the history of early English music.

British Bee Books 18; ESTC S106981; Fussell, I, pp. 27-28; Hagen, p. 110; Madan I, p. 177; STC 4194

A GLIMPSE INTO THE COURT'S PANTRY AND MEDICINE CABINET

4. [M., W.]. The Queens Closet Opened: Incomparable Secrets in Physick, Chyrurgery, Preserving and Candyng, &c. Which were Presented unto the Queen by the most Experienced Persons of the Times... Corrected and Reviewed, with Many Additions: Together with Three Exact Tables. *London: Nathaniel Brooke and C. Eccleston (I) and R. Wood for Nathaniel Brooke (II), 1662.*

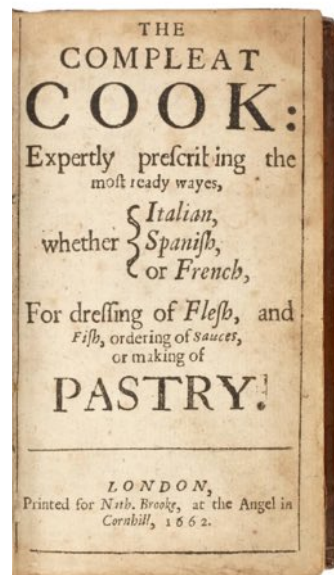
2 parts ('The Queen's Cabinet Opened: or, The Pearle of Practice' and 'A Queens Delight'), pp. [10 (title, verso blank, preface, blank, 'The Prescribers')], 1-192, [2 (part-title to 'A Queens Delight', verso blank)], 195-300, [23 (indexes to both parts)], [1 (blank)]; type-ornament headbands, woodcut initials, title and text within ruled borders; lightly browned, a few marks, skilfully-repaired tears on last l. of preface and E3, small burn-hole in F6-7, lacking frontispiece and one preliminary l. [?] Seventh edition. ESTC identifies two issues of the title of this edition: one printed for Nathaniel Brooke and C. Eccleston, and the second for Eccleston alone (ESTC R217342). ESTC R236799; Wing M-100A. [Bound after:]

[W.M.]. The Compleat Cook: Expertly Prescribing the Most Ready Wayes, whether Italian, Spanish, or French, for Dressing of Flesh, and Fish, Ordering of Sauces, or Making of Pastry. *London: Nathaniel Brooke, 1662.*

Pp. 1-123, [7 (index)], [14 (advertisements)]; type-ornament headbands, title and text within ruled borders; lightly browned, a few marks, some ll. cropped affecting borders, otherwise a very good copy. [?]Fifth edition. ESTC R232160; Wing M-92.

2 works bound in one volume, 12mo (143 x 77mm), 18th-century English polished calf, boards with gilt-ruled borders, spine in 6 compartments between raised bands, gilt red morocco lettering-piece in one, gilt frames and foliate tooling in others, fore-edges gilt, marbled endpapers; a few light marks, extremities lightly rubbed and bumped causing small surface losses, lacking front flyleaves, nonetheless very good copies of two rare works; *provenance*: James Barton, Red Lodge, Suffolk (offset ownership inscription facing title in I dated 1811, and ownership inscriptions on reverse of title of II (dated 1773), II, p. 146, verso of final index l. (dated 1769), and rear free endpaper (dated 3 November 1776 and 1 June 1811); pen trials/writing exercises on some ll.).

£1750



PROBABLE SEVENTH AND FIFTH EDITIONS, following Wing's sequence of editions. An early edition of *The Queens Closet Opened* bound with and preceded by the culinary miscellany *The Compleat Cook*. Oxford (pp. 26-27) comments that *The Queens Closet Opened* was formed of three parts – 'The Queen's Cabinet Opened: or, The Pearle of Practice', 'A Queens Delight', and 'The Compleat Cook' – and that 'The Compleat Cook' was 'sometimes published by itself' (as, apparently, here; Wing and ESTC treat them as two separate works).

The Queens Closet Opened was one of the most popular English recipe collections of the seventeenth century, not least because it purported to contain recipes used at the court of Henrietta Maria, the French wife of Charles I. The identity of 'W.M.', the author (or compiler) of these works, is uncertain, but one possible candidate is the courtier, cleric, and author Walter Montagu (1604/5-1677), who was Henrietta Maria's chamberlain and spiritual director (cf. A. Willan, *The Cookbook Library* (Berkeley, CA: 2012), p. 136).

Marketed at a time when a fascination for customs of the old aristocracy was increased by the institution of the Republic, the book appeared in no fewer than ten editions before the end of the seventeenth century. 'When the

book was first published in London for Nathaniel Brook in 1655, Oliver Cromwell as Lord Protector of England, and the Queen was in exile in her native land. As Cromwell was wholly intolerant of anything Royalist and also kept a tight control on publishing, it is a wonder that the appearance of this work and a further edition in the following year was tolerated' (Maclean, p. 119, footnote relating to the eleventh edition of 1710). 'The Pearle of Practice', the first part of *The Queens Closet Opened*, 'is medical, and equals, if it does not exceed, any of its predecessors' (Oxford, p. 27; Oxford particularly emphasises the preparations using animal excrement for externally applied remedies), and the second, 'A Queens Delight' concerns methods of preserving, conserving and candying, and also some medicinal preparations, including a recipe for a cake 'the way of the Royal Princess, the Lady Elizabeth daughter to King Charles the first'.

BOTH EDITIONS ARE RARE: ESTC only lists two institutions (both in the USA), which hold this issue of *The Queens Closet Opened* and five institutions holding this edition of *The Compleat Cook* (only one, the Wellcome Library, in the UK). This edition is similarly scarce in commerce: only one copy of the 1662 edition of the three parts can be traced in Anglo-American auction records in the past forty years and one copy of the 1662 edition of *The Compleat Cook* alone.

5. [M., W.]. [The Queens Closet Opened. Being Incomparable Secrets in Physick, Chyrurgery, Preserving, and Candying, &c. which were Presented to the Queen by the Most Experienc'd Persons of the Times, many whereof were had in Esteem when She Pleased to Descend to Private Recreations. The Tenth Edition...]. [London: E. Blagrove, 1696].

3 parts in one volume, 12mo (148 x 84mm), pp. 1-46, 49-102, 119-168, [193]-286, 295-332, 337-346, 349-382, 391-401, [8 (contents of 'The Compleat Cook')], [1 (blank)]; occasional light creasing or browning, worming in G9-H11, A12-B5 and I12 with modern repairs in margins, lacking A1-5, C11, F3-10, H12-I11, O5-8, Q4-5, Q11, S5-8, and frontispiece; contemporary sheep, boards with borders of double blind rules, single foliate roll along inner sides, rebaked, the calf spine gilt in compartments, gilt red morocco lettering piece in one; extremities lightly rubbed and bumped, leather cracked, skilful repairs on boards and corners; *provenance*: contemporary pen trials on rear free endpaper. **£300**

TENTH EDITION. This was the last edition of *The Queens Closet Opened* to be published in the seventeenth century, and it comprises three books: 'The Pearle of Practice', 'A Queen's Delight', and 'The Compleat Cook' (the last two parts have separate title-pages, that for 'The Compleat Cook' dated 1695). Two 'tenth editions' of the work were published in 1696, with different imprints.

ESTC R26187; Simon, BG 1239; Wellcome IV, p. 3; Wing 105a.

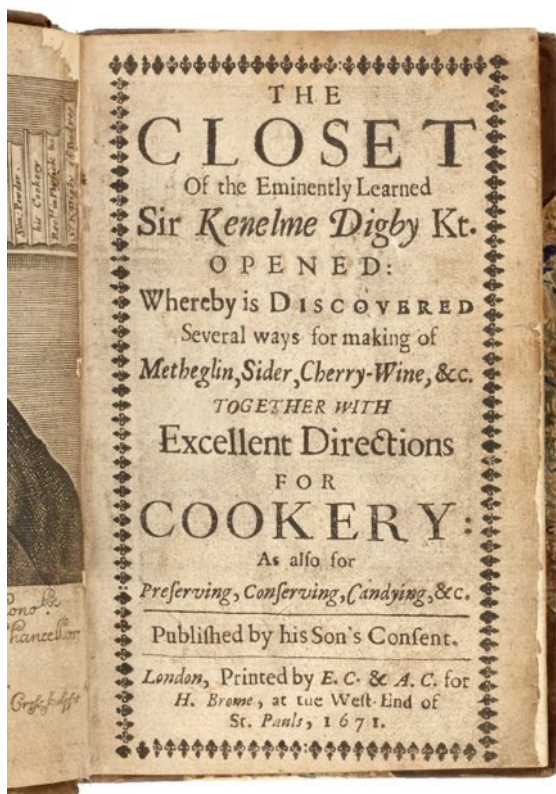
'ONE OF THE MOST POPULAR COOKERY AND WINE-MAKING BOOKS OF ITS AGE' (QUAYLE)

GIVEN TO CHARLES KEENE BY JOSEPH CRAWHALL

6. DIGBY, *Sir Kenelm*. The Closet of the Eminently Learned Sir Kenelme Digby Kt. Opened: Whereby is Discovered Several Ways for Making of Metheglin, Sider, Cherry-Wine, &c. Together with Excellent Directions for Cookery: As also for Preserving, Conserving, Candyng, &c. Published by his Son's Consent. *London: Ellen Cotes and Andrew Clarke for Henry Brome, 1671.*

8vo (138 x 87mm), pp. [4 (title, blank, preface)], 251, [8 (index)], [1 (blank)]; engraved portrait frontispiece by Thomas Cross, woodcut initials and ornamental rules; lightly browned, some light marking, a few page numbers slightly cropped, frontispiece and title laid down, light marginal worming on D8-G3 with skilful repairs on first few ll., touching text on F4-5, 19th-century half calf over marbled boards, roll-tooled in blind, spine gilt in compartments, lettered directly in one and with date at the foot, floral gilt stamps in the others, foliate gilt rolls at head and foot, all edges speckled; extremities lightly rubbed and bumped, some light damp-marking, hinges skilfully reinforced, light cracking on joints, nonetheless a very good copy; *provenance*: JOSEPH CRAWHALL II (1821-1896, wood-engraver, ownership signature on verso of frontispiece; gift to:) – CHARLES SAMUEL KEENE (1823-1891, illustrator and etcher, presentation inscription from Crawhall 'For my friend Charles S. Keene There. J.C. Feb 27. 87'; Keene's woodcut bookplate by Frederick Conway Montagu on upper pastedown) – sale, Sotheby's London, 15 November 1991, lot 695.

£2000



Second edition. Natural philosopher and courtier, '[e]x-naval commander and privateer, court intriguer and double-agent' (ODNB) Sir Kenelm Digby (1603-1665) had a multifaceted life, which included an apparent friendship with Cromwell, and being a co-founder of the Royal Society, an inconsolable widower, and unfailingly charismatic – the archetypal 'swashbuckling cavalier' whose fondness for food, however, 'wreaked havoc with his figure' in later life (Quayle, pp. 55-56).

Digby might seem an unlikely author of a recipe collection, but he was certainly a successful one – in spite of having written 'learned treatises on religious controversies and scientific affairs [...] his literary immortality stems from a manuscript cook book he compiled for his own amusement. It was certainly not intended for publication' (ibid., p. 53). In 1668, three years after Digby's death, his son John 'decided that the sheaf of culinary recipes and formulae for wine- and ale-making which had been left in manuscript amongst Sir Kenelm's papers deserved publication. Dozens of dishes that had particularly tickled the palate of his father's rotund and well-fed frame had been carefully noted down over the years, together with hundreds of recipes for making wines and ales of every type. After sorting and editing the manuscript,

John Digby commissioned a copperplate engraving as a portrait frontispiece, taken from the oil-painting by Sir Anthony Van Dyke at that time hanging in Kensington Palace. The book [...] soon established itself as one of the most popular cookery and wine-making books of its age' (ibid. p. 56), and also includes, among many other things, directions for preparing an exotic and fashionable new beverage -- tea. The first edition of 1669 was followed two years later by the present, second edition.

This copy has a particularly interesting provenance: it was once in the library of wood engraver, book illustrator, connoisseur, and patron of the arts Joseph Crawhall, who owned an extensive and important library. The ODNB judges that one of the most 'interesting aspect of Crawhall's life was the work emanating from his friendship with the *Punch* cartoonist Charles Keene. Crawhall's sharp wit and lively sense of humour led to a heavy involvement

with Keene. FOR MORE THAN TWENTY-FIVE YEARS HE PROVIDED HIS FRIEND WITH ROUGH DRAWINGS AND "PUNCH" LINES WHICH THE CARTOONIST THEN COMPLETED AND PUBLISHED'.

This volume was given to Keene – who had a notoriously poor sense of taste (cf. G.S. Layard, *The Life and Letters of Charles Samuel Keene* (London and New York: 1892), p. 86) – by Crawhall, towards the end of their lives. The single-word comment 'There' towards the end of the inscription appears humorous in nature, and possibly refers to an argument between the two men which Crawhall, with the giving of this book, considered settled.

ESTC R16124; Pennell, pp. 138-139; Wing D-1428; for the 1st ed. cf.: Bitting, pp. 124-125; Cagle 645a; Gabler G18390; Oxford, pp. 34-35; Simon, *BG* 502.



A SEVENTEENTH-CENTURY MANUSCRIPT VOLUME OF RECIPES, TREATING OF BROTHS, PIES, MEAT DISHES, CAKES, AND OTHER DELICACIES

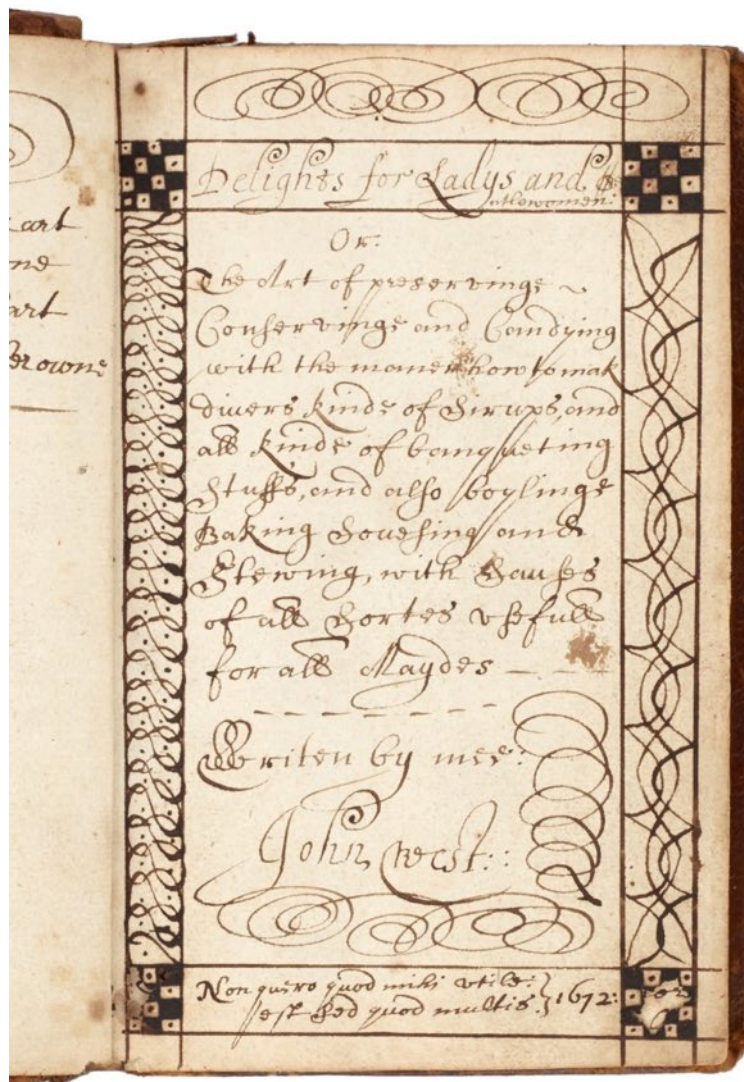
7. WEST, John. 'Delights for Ladys and Gentlewomen. Or: The Art of Preservinge Conservinge and Candyng with the Maner How to Mak Diuers Kinde of Sirups, and All Kinde of Banqueting Stuffs, and Also Boylinge Baking Souesing and Stewing, with Sauces of All Sortes Vsefull for All Maydes. Written by Mee: John West'. [*England, circa 1672*].

8vo (144 x 92mm), manuscript on paper, pp. [4 (title, blank, preferatory poem, blank)], 157, [4 (index)], [2 (blank)], [1 (recipe)], [3 (blank)], [2 (poems)], [1 (blank)]; written on rectos only (but pp. 66-67, 157 blank, pp. 80, 82, 88, 140, 148 filled with text), pp. 1-131 in one neat secretary hand of the 17th century with ornamental manuscript title borders, pen flourishes and some other decoration in ink, pp. 133-155 in another, manuscript poetic motto on verso of front free endpaper, recipes numbered at foot of each, main part additionally paginated in ink at top in a later hand; title very lightly marked and with very small losses in decoration due to ink corrosion, p. 61 torn at bottom with corner loss affecting a few words; contemporary English sheep, boards with borders of double blind rules, skilfully rebaked, spine divided into 5 compartments by double blind rules, all edges speckled red; extremities lightly rubbed and bumped with small losses to corners, 3 worm holes on lower board, one extending into the rear free endpapers, endpapers with minor marginal losses, nonetheless a VERY GOOD EXEMPLAR IN A CONTEMPORARY ENGLISH BINDING; *provenance*: Hannah Faber, 1672 (calligraphic ownership inscription in ink on rear free endpaper) – John Richardson Gould (contemporary ownership inscription in ink on front free endpaper) – contemporary pen trials on pastedowns and endpapers – D. Mellor & A.L. Baxter Ltd, London, 12 March 1992 (loosely inserted bookseller's letter to Heather Jarman, assistant to Christopher Hogwood).

£3500

Containing sixty-five and twelve recipes in two different hands of the late seventeenth century, this manuscript is a remarkable collection of culinaria, including poems and mottoes relating to food. Although its title, *Delights for Ladys and Gentlewomen. Or: The Art of Preservinge Conservinge and Candyng* [etc.] is similar to, and certainly reminiscent of, Sir Hugh Plat's *Delights for Ladies* (1609) and *Closet for Ladies and Gentlewomen* (1608), this collection appears to be a selective adaptation of the publication of the same title (first edition published in London by H. Ballard for Arthur Johnson in 1608, and entered at Stationer's Hall as early as in 1602). This excerpt, however, does not include the 'Diuers Soueraigne Medicines and Salues, for Sundry Diseases' named towards the end of the printed title, and contains textual variations typical of the manuscript tradition.

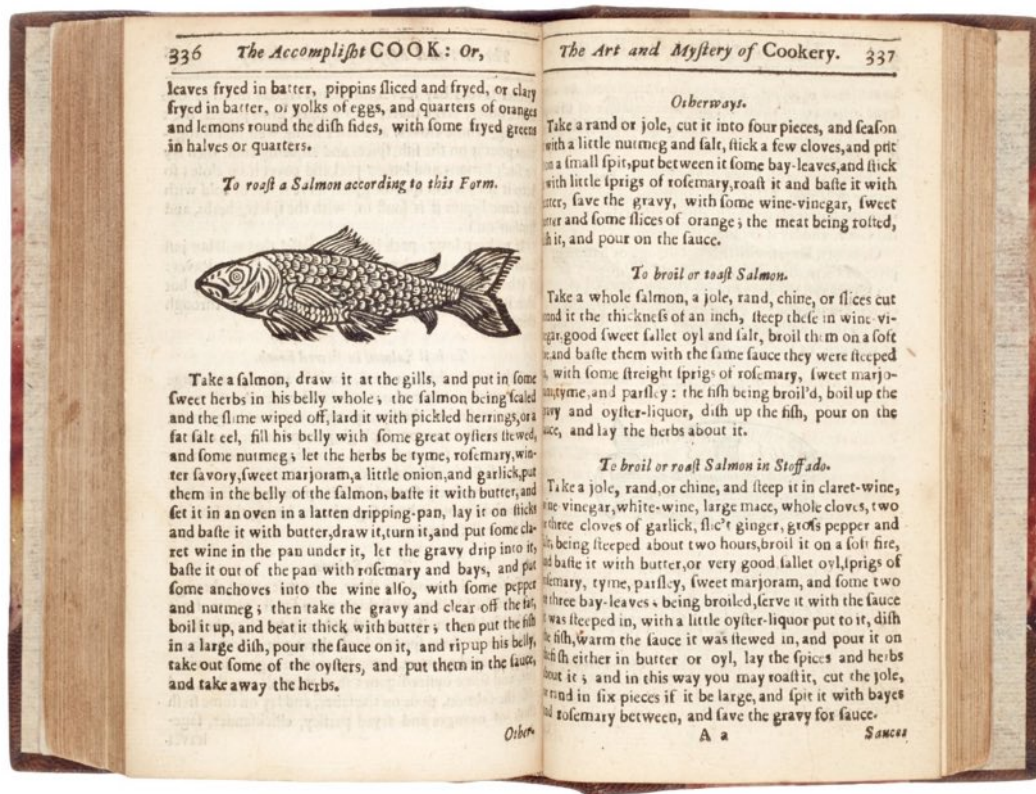
The first few recipes concern sugar, especially its clarification and preparation. Particularly interesting here is recipe 4: 'How to know when your sugar is at manus Christi height', indicating a consistency of sugar that 'will draw between your fingers' and was commonly used in sugar-based medicines in medieval pharmacies. The following stage prepared the sugar for candy making. The second group of recipes is on biscuits, macarons, 'royal paste', and various pastes from pippins, barberries, or in the Geneva fashion. Marmelades, preserves and 'quodanay' (elsewhere called 'quodiniacke', a jelly preserve intended for decorative reliefs made in moulds) follow. A significant number of savoury recipes, mostly meat dishes, broths and pies, appear in the middle of the volume,



amidst a mouth-watering range of cake recipes. The additions in a second hand written towards the end of the volume expand the collection's range of recipes, and are from other sources. Taken together, these recipes provide a fascinating insight into the dishes and culinary practices of Restoration England.

8. MAY, Robert. *The Accomplisht Cook, Or the Art and Mystery of Cookery... The Fourth Edition, with Large Additions Throughout the Whole Work: Besides Two Hundred Figures of Several Forms for all Manner of Bek'd Meats, (either Flesh, or Fish) as Pyes, Tarts, Custards, Cheesecakes, and Florentines. London: Obadiah Blagrove, 1678.*

8vo (166 x 105mm), pp. [32 (blank, frontispiece, title, blank, dedication, preface, other preliminaries)], 461, [10 (table of contents)], [1 (publisher's advertisements)]; engraved portrait frontispiece, woodcut border on title, type-ornament headbands, numerous woodcut illustrations in the text; occasional spotting, light offsetting and marginal creasing on first and last ll., L8 torn at margin with loss to final words of 11 lines, frontispiece chipped and reinforced with Japanese paper at margins, lacking 4 plates; modern half sheep over marbled boards, boards ruled in blind, spine in 6 compartments between raised bands, lettered directly in one, nonetheless a good copy of a rare work; *provenance*: N. Slade (ownership inscription in ink on title) – Mary Jones (ownership inscription in ink on verso of frontispiece) – Edward [?]Lowis, 3 November 1807 (ownership inscription in ink on verso of frontispiece) – offsetting from loosely-inserted sheet written in ink onto final page (sheet now missing). £1000



FOURTH EDITION, Obadiah Blagrove issue. Robert May (? 1588-ca 1664), after 'entering the service of the Dormers through his father's influence, [...] was sent to France by the family to learn further secrets of the cook's profession, apparently in the household of Achille de Harlay (1536-1616), first president of the parlement of Paris' (ODNB). In Paris, May reports later, he used his newly acquired linguistic proficiency in French to study culinary manuscripts as well as printed cookbooks, and would later supplement this by reading their Italian and Spanish equivalents. '[T]here can be few who, at this date, could have claimed so extensive a study of both English and French methods' (ibid.), and, as Oxford notes, '[t]his training accounts for his giving nine recipes for preparing snails and one for baking frogs' (p. 30). May returned to England at an unknown date, and enjoyed employment under a long line of distinguished men and women (who are listed in the 'Short Narrative of Some Passages of the Author's Life', the biographical sketch by 'W.W.' which appears in the preliminaries). *The Accomplisht Cook* is based on his extensive experience – which stretched to 55 years of service, according to the title.

'*The Accomplisht Cook* was the first substantial English recipe book to appear after the Restoration and was to go into five editions by 1685. It was a book that looked back to a golden

age of generous hospitality and magnificence, but also recognized more recent developments, such as the publication in France of François Pierre de la Varenne's *Le Cuisinier François* (1653). May's work was a longer and more complete collection of recipes than had appeared before in English, and made use of illustration in a way that had not yet been seen' (ODNB).

First published in 1660, *The Accomplisht Cook* contains some very ambitious bills of fare for feast days, while other dishes did not require expensive ingredients to be made, and yet others imitate foods that were out of season or otherwise difficult to obtain, in a manner reminiscent of 'austere war-time recipes' (Quayle, p. 51); these are illustrated by numerous woodcuts, which make the book both charming and instructive, even to the modern reader.

The fourth edition of 1678 was issued under two imprints: Obadiah Blagrove's (as here) and Robert Hartford's, and THE EDITION IS RARE IN EITHER ISSUE: ESTC records only three copies in institutional libraries, two in the USA (Huntington and LoC) and one in the UK (Wellcome).

Bitting, p. 318 (note); ESTC R202887; Pennell, p. 138 (now LoC); Simon, BG 1029; Wellcome IV, p. 88; Wing M-1393B.

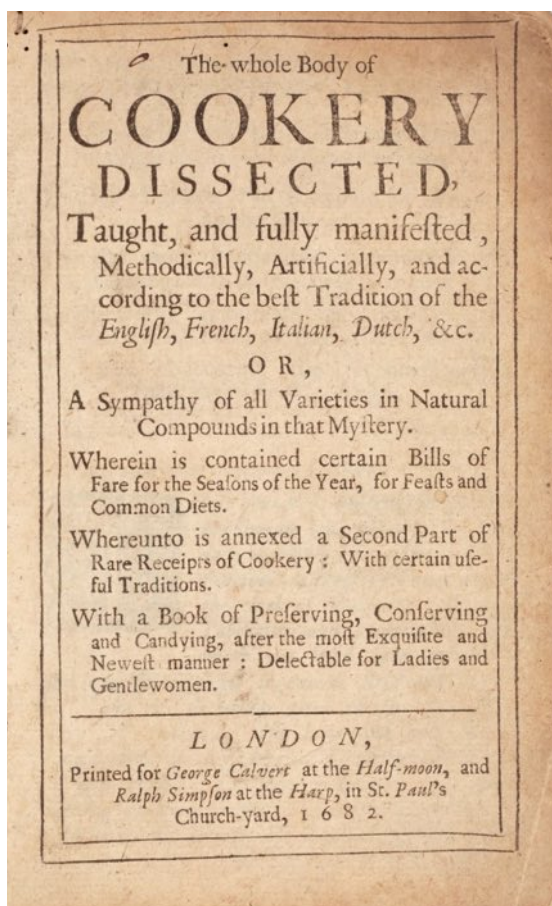


ERIC QUAYLE'S COPY OF A RARE, RESTORATION-ERA CULINARY CLASSIC

9. **RABISHA, William.** *The Whole Body of Cookery Dissected... Or, A Sympathy of all Varieties in Natural Compounds in that Mystery. Wherein is Contained Certain Bills of Fare... Whereunto is Annexed a Second Part of Rare Receipts of Cookery... With a Book of Preserving, Conserving and Candyng, after the Most Exquisite and Newest Manner: Delectable for Ladies and Gentlewomen. London: George Calvert and Ralph Simpson, 1682.*

8vo (168 x 105mm), pp. [39 (title, blank, dedication, preface, poem, bills of fare, table of contents)] [1 (blank)], 289, [1 (blank)], [6 (preface, blank, 'A great feast made by George Nevill Chancellor of England, and Arch-Bishop of York, in the dayes of Edward the Fourth, 1468')], [1 (blank)]; pp. 102, 103, and 175 misnumbered '112', '113', and '17' respectively; woodcut rules, ornamental title borders and initials; lightly browned and creased with occasional marginal chipping and occasional very small marginal losses, top corner of R8 torn with loss of page number, marginal tear in S6 with old tape repair, slight, unobtrusive worming around top gutter; contemporary British sheep, boards with borders of double blind rules, spine divided into

compartments by double rules, manuscript paper title-label in one; extremities somewhat rubbed, bumped and scuffed with some small superficial losses on boards and more substantial losses to head and foot of spine, hole in rear free endpaper, nevertheless a very good copy of a rare edition; *provenance*: Elizabeth Sherman (early ownership inscription in ink on front free endpaper and ?ink corrections in the table of contents) – H.W. Pratley, Tunbridge Wells (1905-1987, bookseller and proprietor of Hall's Bookshop from 1932 to 1967; sale of his private collection, Sotheby's London, 13 January 1988, lot 232) – ERIC STANLEY QUAYLE (1921-2001, bibliophile and culinary historian; sale, Sotheby's London, 10 April 1997, lot 347, purchased by:–) Christopher Hogwood. £2750



Fourth edition. First published in 1661, this cook book was written by William Rabisha (fl. 1625-1661), who signed the dedication and was likely from Yorkshire. In his preface, Rabisha introduces himself as a cook who had worked in aristocratic and ambassadorial kitchens in England and abroad before the civil war, and his intended audience as 'the ingenuous practitioner' (originally the 'young practitioner' in the first edition). The book is dedicated to the dowager Duchess of Richmond and Lynox, the Duchess of Buckingham, Lady Jane Lane, Lady Mary Tufton and Lady Agnes Walker – five women with royalist sympathies. Further, Rabisha hints at his service at the king's court. 'It is therefore unclear whether Rabisha the cook was also the Captain William Rabisha who brought the news of the fall of Wexford from Cromwell to parliament in 1649 and who wrote the heterodox *Adam Unveiled, and Seen with Open Face* (1649) and a tract on Christopher Love's plot of 1651. The royalism of the cookery book must have been meant either to distance the author from his parliamentarian past, or to distance him from a parliamentarian name-sake' (ODNB).

The Whole Body of Cookery Dissected 'begins with bills of fare for very grand dinners, of between forty and seventy separate dishes, and continues with recipes on an equally lavish scale, for instance for caviar, baked swan, and roast porpoise. It concludes with a modernized text (perhaps taken from John Murrell's *Two Bookes of Cookeerie and Carving*, published in 1631) of the *Boke of Keruyng*, which had originally been printed by Wynkyn de Worde in 1508; and with a description of George Neville's vast installation feast of 1468, which was purportedly taken from "the Records of the Tower" (Rabisha, 159) but which was possibly taken from the text printed as *The Great Feast at the Intronization of... George Neuell* (c. 1570)' (ODNB).

THIS EDITION IS RARE: ESTC lists only 4 copies, and only two other copies are recorded in Anglo-American auction records since 1975.

Bitting, p. 387 (note); Cagle 943; ESTC R232126; Oxford, p. 31 (note); Simon, BG 1248 (note); Wellcome IV, p. 461; Wing R-116A.

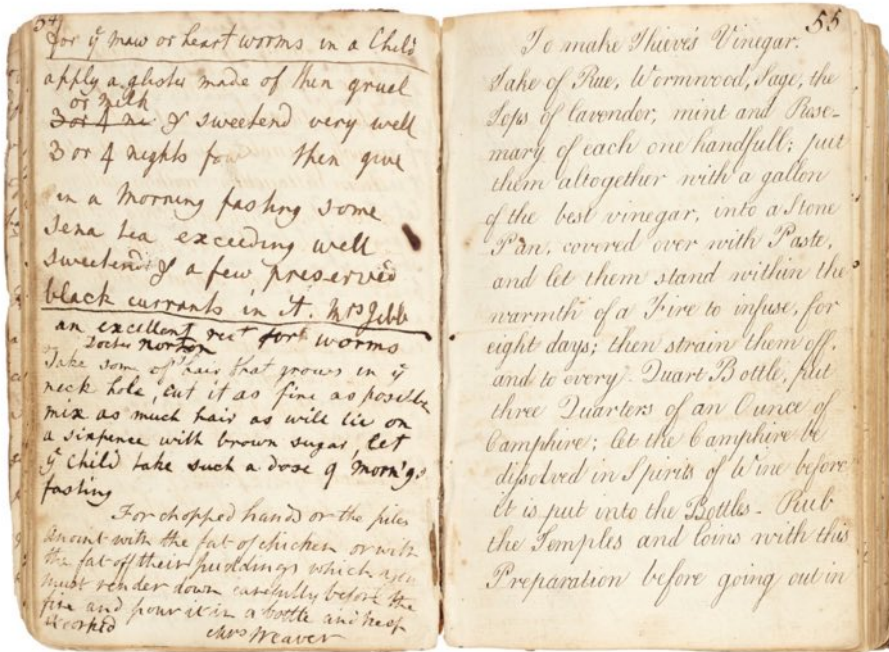


THE EIGHTEENTH CENTURY

COLLABORATIVE COOKERY MANUSCRIPT

10. RECIPES – A manuscript compendium of culinary and medicinal recipes. [England: 18th century].

8vo (184 x 120mm), manuscript on paper, pp. 1-96, 98-179, [2 (loosely inserted l.)]; written and annotated in several hands in ink, with additions on pastedowns, paginated in a contemporary hand (omitting one page between p. 96 and p. 97); occasional light foxing, marking and creasing, very occasionally resulting in marginal tears with minor losses, affecting a couple of letters on first few ll. and the head of pp. 37/38; a few early ll. loose or detached; original sheep-backed pasteboards; rubbed, extremities worn with losses, joints cracked, nevertheless an interesting, complete manuscript; *provenance*: Anne Maloy Lee (early ownership inscription in ink on front pastedown). £2000



This early modern recipe collection is a written memento compiled by several generations of women: from the different hands and successive additions of recipes, corrections and annotations on the pages (occasionally resulting in palimpsests) it seems that more than half a dozen individuals who fed their households and kept them healthy created this volume over an extended period of time.

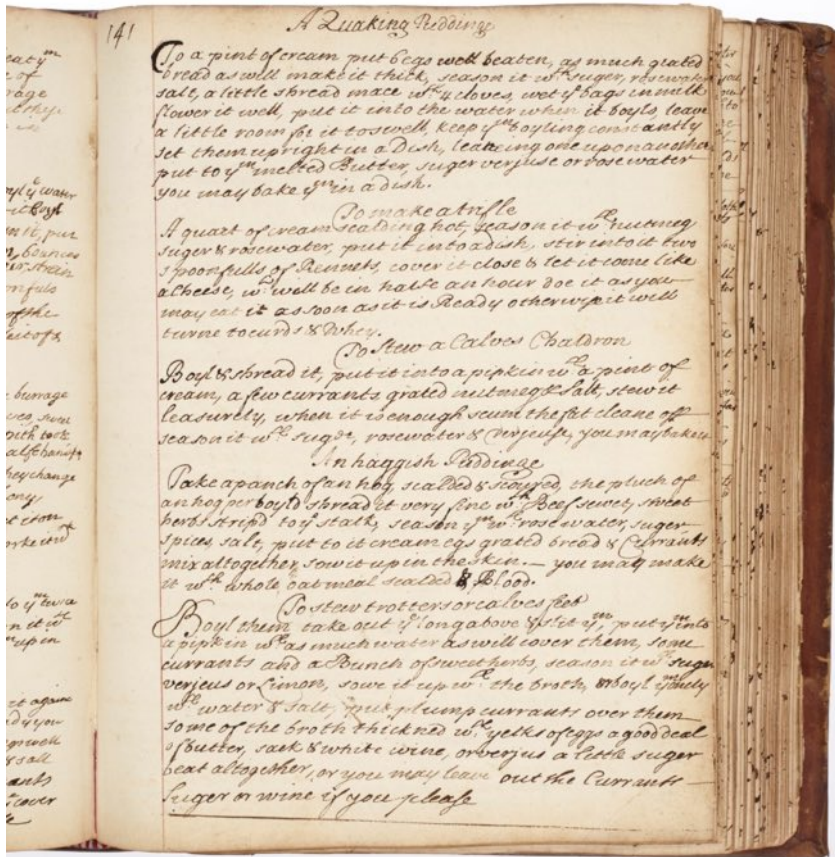
A possible connection with, proximity to or at least affinity with Oxford emerges in the first few leaves, which preserve culinary recipes such as 'New College Pudding' and 'Oxford Sausages', although the cumulative group of recipes recorded here is as wide-ranging as that of any printed cookbook from the period. The true miscellany character of the manuscript is

evidenced by the fact that culinary recipes

are given beside medical ones, e.g. for remedies against piles, rheumatism, worms and dropsy, and using anything from Peruvian bark to quicksilver, from the first pages onwards. Many recipes acknowledge their (presumably local) sources, and were overwhelmingly passed on by women, but also sometimes by (male) medical doctors.

The most interesting aspect of this manuscript is possibly its historically interactive character: later readers have not only added further recipes onto every free space (including the pastedowns), cross-references between recipes, page numbers, and an index on p. 1, but also made the manuscript more useful over time, incorporating their experiences with making the dishes and remedies: some are crossed out, others annotated with additional information or emendations, and yet others refer to other volumes in the household library. A fascinating, many-layered documentation of the recipes used by English households through the eighteenth century.

AN EARLY 18TH-CENTURY MANUSCRIPT RECIPE COLLECTION
FROM THE LIBRARIES OF WILLIAM KITCHINER AND ERIC QUAYLE



11. CULINARY AND MEDICAL
RECIPES. 'Recipes and Cures' [titled
thus on spine]. [England: c. 1700].

4to in 8s (226 x 175mm), manuscript on
paper, pp. [4 (blank)], 278, [5 (blank)], [8
(index, ending on recto of endpaper)];
written in ink on paper in two main hands
with further additions in other hands
towards the end; 2 tipped-in notes in a
contemporary hand; top right corner a little
creased, bottom of pp. 275-276 excised;
contemporary English calf, boards panelled
in blind with double rules, floral corner
pieces, panel decorated with foliate tools,
border of double rules with floral corner
pieces, skilfully rebaked, spine divided into
6 compartments between raised bands, gilt
morocco lettering-piece in one, retained
original marbled endpapers, all edges gilt;
lightly rubbed, corners bumped and with
skilful repairs, hinges skilfully reinforced,
generally in very good condition.

[With, tipped onto flyleaf:]

William KITCHINER. Autograph letter signed [?to Simpkin & Marshall], 43 Warren St, London, 24 February 1827.
8vo, one page, folded for dispatch.

Provenance: WILLIAM KITCHINER (1778-1827, 19th-century inscription on front free endpaper of volume 'This M.S. Belonged to the celebrated Dr Kitchiner') – Thomas Dawson (1811-1895, engraved armorial bookplate on upper pastedown and ownership signature on front free endpaper, pencil annotation on tipped-in letter 'Written four days before his death') – ERIC STANLEY QUAYLE (1921-2001, culinary historian, sale, Sotheby's London, 10 April 1997, lot 370).

£3500

This manuscript, which contains several hundred recipes for culinary and medicinal preparations, formerly belonged to the self-styled doctor William Kitchiner, who, thanks to an inherited fortune, was able to pursue his many interests (including the writing of cookbooks) throughout his later life (*see also below*, items 60-62). The bulk of the manuscript appears to have been written by two hands over a relatively short period of time, either in fair copy from pre-existing notes, or directly from a borrowed manuscript. Additions in one main hand with several further additions occur from p. 249 onwards, and demonstrate later generations' uses of the manuscripts. The recipes cover anything from minor ailments (wind, headaches) to dropsy, rickets and the plague, from caring for wounds to curing violent hiccups, with a significant number relating to children's health. The culinary recipes seem particularly gravitate towards cakes, desserts, wines and pickles.

It appears that this manuscript came into William Kitchiner's possession after its completion (it is not in his hand, and seems to have been copied for a lady: one recipe

on p. 109 is headed 'Dr Ratliffs receipt in a Letter to your Ladyship'). It then passed into the collection of the lawyer Thomas Dawson JP, who most probably inserted the autograph letter from Kitchiner, which he wrote just before his death in 1827. The letter, which mentions Mr Cadell of Edinburgh and the printer Baylis, and was possibly addressed to the publishers Simpkin & Marshall in London, concerns author copies of Kitchiner's 'Cookery' (i.e. *The Cook's Oracle*, of which 'a new edition' appeared in the same year). Kitchiner proposes to visit when travelling 'Easterly' and hoping 'to hear a good account of the progress of an new Edition' (the next would appear posthumously, in 1829). This volume was later in the library of the bibliophile and culinary historian Eric Quayle, who dedicated no fewer than fourteen pages to Kitchiner and his recipes in *Old Cook Books* (pp. 149-163).



AN INSCRIBED PRESENTATION COPY

12. TWINING, Stephen H. The House of Twining, 1706-1956: Being a Short History of the Firm of R. Twining & Co. Ltd, Tea and Coffee Merchants, 216 Strand London W.C.2. *London: W.S. Cowell Limited for R. Twining & Co. Ltd, 1956.*

8vo (241 x 149mm), pp. xi, [1 (illustration)], 115, [1 (acknowledgements)]; mounted colour-printed portrait frontispiece after Hogarth, one folding family tree, illustrations in the text, printed in black, green, and brown; original green-and-black printed paper-covered boards, pictorial endpapers; extremities lightly rubbed and bumped, spine a bit scuffed with very small losses, otherwise a very good copy.

£50

FIRST AND ONLY EDITION, PRESENTATION COPY inscribed on the front free endpaper 'With the author's compliments Stephen H. Twining'. A history of the Twining dynasty, written by a member of the family and spanning 250 years. The congratulatory poem prefacing the volume was composed by humourist, novelist, playwright and British M.P. Sir Alan P. Herbert.

The foreword was provided by James Laver, the Keeper of the Departments of Engraving, Illustration and Design, and of Paintings, at the Victoria & Albert Museum. A charming production.



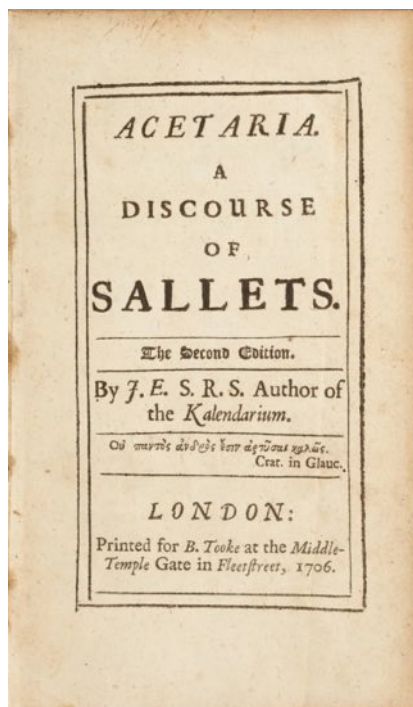
‘HE SETTS UP FOR A GREAT VIRTUOSO IN SALLATTING’
JOHN EVELYN ON SALADS, FROM THE EVELYN LIBRARY

13. EVELYN, John. *Acetaria. A Discourse of Sallets. The Second Edition. London: B. Tooke, 1706.*

8vo (162 x 95mm), pp. [42 (title, verso blank, dedication, preface, ‘The Plan of a Royal Garden’, errata, blank)], 192, [48 (appendix and table of contents)]; title and bifolium M3.4 *cancellantia*; one folding letterpress table; some quires heavily browned, folding table creased and split on one fold, title and l. A1 detached, bound without preliminary blank; contemporary English speckled sheep, boards with gilt-ruled borders, spine gilt in compartments, gilt morocco lettering-piece in one; corners slightly rubbed and bumped, spine-ends chipped, splitting on joints, otherwise a very good copy; *provenance*: A. Halkett (early 18th-century engraved armorial bookplate with manuscript pressmark on upper pastedown [Franks 13280]) – T. Blyth (18th-century ownership inscription on upper pastedown) – THE EVELYN LIBRARY (‘JE’ monogram booklabel on front free endpaper; sale, Christie’s London, 13 July 1978, lot 1681). £950

Second edition, a reissue of the sheets of the first edition with a *cancellans* title. In 1652 Evelyn began to create the garden at Sayes Court, which led to a serious interest in botany and gardening, and in turn caused him to begin work on his *Elysium Britannicum*, ‘an encyclopaedic history of gardens and gardening practices that occupied him for most of his life’ (ODNB). After thirty years of work, Evelyn’s work remained a large, unordered mass of manuscript, but from it he extracted the chapter ‘On Sallets’ and ‘decided with many misgivings to print [it] separately, thus giving to the world his last book, called *Acetaria, A Discourse of Sallets* [...] He prided himself on his knowledge of the subject, as Charles Hatton wrote to Viscount Hatton [...]: “Mr. Evelyn hath been with me and tells me he hath a new book of salletting just finish’d at the press, and will be publish’d next week. He sett’s up for a great virtuoso in sallatting. In his booke he takes notice that juice of oranges in salets is preferable to vinegar. But the oranges must be

cut with a silver knife, for a steele blade will give a tincture of steel to the juice” (Keynes p. [236]).



Distilled into a slender volume, Evelyn’s researches cover most aspects of the subject: ‘[t]he text describes 73 sorts of pot-herbs, and then enters on a discussion of the philosophy of salads, including an account of their medicinal properties. Directions on how to gather, prepare and dress them are followed by a seasonal table of salad-plants [...]. There follows a discourse of salads and their eaters worthy almost of Sir Thomas Browne in its eloquence and learning. Numerous recipes for preparing, mixing, and dressing salads are given in an appendix, and there is an unusually full index’ (*op. cit.*, p. 237). This volume was published in the year of Evelyn’s death, and appears to have entered the Evelyn family library later in the eighteenth century.

Bitting, p. 149 (note); *Cleveland Collections* 317; ESTC T131416; Henrey 118; Keynes 106; NLM/Blake, p. 139; Oxford, p. 46 (note).

14. [KING, William]. *The Art of Cookery, in Imitation of Horace's Art of Poetry. With some Letters to Dr. Lister, and Others: Occasion'd Principally by the Title of a Book Publish'd by the Doctor, being the Works of Apicius Coelius, Concerning the Soups and Sauces of the Antients. With an Extract of the Greatest Curiosities Contain'd in that Book. To which is Added, Horace's Art of Poetry, in Latin. By the Author of the Journey to London.* London: Bernard Lintott, [1708].

8vo (192 x 119mm), pp. [8 (half-title, blank, title, blank, 'The Publisher to the Reader')], 160; woodcut initials, head- and tailpieces; occasional light browning and spotting, half-title slightly marked and chipped; brown modern half calf over marbled boards by James Ashton, London; a very good copy, retaining the half-title. **£500**

FIRST AUTHORISED EDITION. *The Art of Cookery*, a satire on Horace's *De arte poetica*, was written by William King (1663-1712), first king's scholar at Westminster School and king's student at Christ Church, Oxford, and then a student of civil law. 'At Oxford he read widely but, as Dr Johnson calculated, could hardly have dispatched in eight years the twenty-two thousand books and manuscripts alleged, from his *Adversaria* by Joseph Browne' (ODNB). King's writing career was, however, undoubtedly prolific, starting with a co-authored defence of Wycliffe (1688) and moving on to a large number of poems, satires (including one on the Royal Society's secretary, Hans Sloane, in 1700) and polemical letters. His *A Journey to London* (1698, the work which identifies King as the author of *The Art of Cookery* on its title) was a successful and witty parody of Martin Lister's somewhat confused *Journey to Paris*. His later writing career, following an unexplained move to Dublin between 1701 and 1707, faltered at times, although King found a supporter in Jonathan Swift later in life.

The Art of Cookery was composed around the time of King's return to England after his Dublin years. 'King was now dependent on his income as a writer: Bernard Lintott paid

him 30 guineas each for *The Art of Cookery, in Imitation of Horace's Art of Poetry* ([1708]) and *The Art of Love: in Imitation of Ovid De arte amandi* ([1708]). The poems' popularity prompted Lintott to print a two-volume collection of King's *Miscellanies* ([1708-9]); also his *Historical Account of the Heathen Gods and Heroes*, much used in schools' (ODNB).

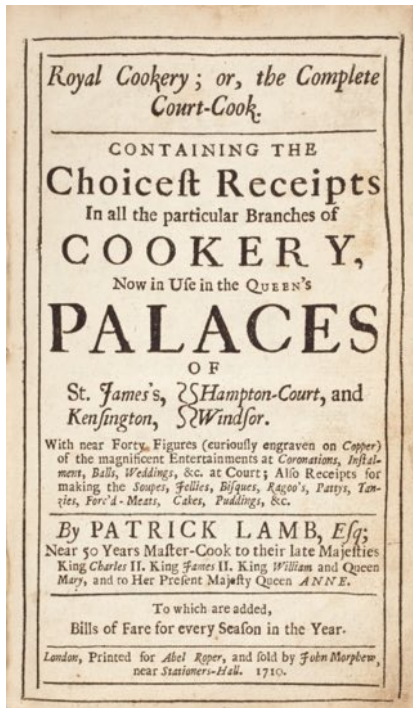
The book is a typical and attractively visual display of satire with nods to the classical poetical tradition: King's text and Horace's *De arte poetica* are printed on the verso and recto leaves respectively (pp. 52 to 135), offering the reader an opportunity to appreciate the full extent of his translation of the genre into the very distinctive culinary English context of its time. The *Daily Courant* for 8 January 1708 records the publication of this authorised edition of *The Art of Cookery*, which was preceded by an unauthorised and incomplete folio edition, issued in December 1707 but dated '1708'.

Bitting, p. 260; Cagle 794; ESTC T22442; Foxon K57; Maclean, p. 84; NLM/Blake, p. 243; Oxford, p. 51; Pennell, pp. 142-3; Simon, BG 908; Vicaire col. 475.

ROYAL COOKERY

15. LAMB, Patrick. *Royal Cookery; Or, the Complete Court-Cook. Containing the Choicest Receipts in All the Particular Branches of Cookery, now in Use in the Queen's Palaces of St. James's, Kensington, Hampton-Court, and Windsor. With near Forty Figures... of the Magnificent Entertainments at Coronations, Instalment, Balls, Weddings, &c. at Court... To which are added, Bills of Fare for Every Season in the Year.* London: 'Printed for Abel Roper, and sold by John Morphew', 1710.

8vo (174 x 104mm), pp. [16 (half-title, blank, title, blank, preface, contents, illustrations)], 127, [1 (blank)], [12 (bills of fare)], [4 (publisher's advertisements)]; 34 (of 35) engraved plates with bills of fare, of which 30 folding; some light marking, some plates with short tears (occasional old repairs), or cropped, sometimes cutting along folds, half-title partially detached, lacking plate opposite p. 35; contemporary British Cambridge-panelled calf, boards with blind-ruled panels with floral cornerpieces, spine in 6 compartments between raised bands with blind double rules, traces of sealing wax on pastedowns; lacking free endpapers, rubbed and scuffed causing some losses, joints cracked, old repairs at spine-ends, lacking endpapers, otherwise a very good copy. £3500



FIRST EDITION, ROPER AND MORPHEW ISSUE (another issue of the first edition was published in London by Maurice Atkins in the same year). Patrick Lamb (c. 1650-1708/9) began his career in the royal household as a young servant in the pastry. Following his appointments as master cook to the queen consort and sergeant of his majesty's pastry in ordinary in 1677 he was finally, in 1683, promoted to master cook to the monarch, and held the position until the end of his life, serving King James II, King William III and Queen Mary, and Queen Anne.

'His services as a royal cook encompassed the provision of prepared dishes for daily and extraordinary consumption by the monarch and his guests at table. He also undertook provisioning contracts for the pastry and kitchen departments of the household, supplying commodities such as flour, eggs, and condiments. Lamb appears to have continued to hold his father's privileges in purveying wine, spirits, and tobacco at the court, revealed in a royal warrant of January 1683' (ODNB), and his skills were particularly effectively shown in special events such as coronations, weddings, and other official occasions. 'Most spectacular of all were his arrangements for the coronation feasts of James II in 1685, William and Mary in 1689, and Anne in 1702, recorded in extensive detail in the lord steward's accounts for those years. The 1689 coronation cost £4931 to stage, and Lamb was presented with £100 for his pains in its planning' (ibid.) – these feasts and banquets provide the foundation of Lamb's successful posthumous book, *Royal Cookery*.

'It was not long before *Royal Cookery* set the fashion in culinary affairs for those who could afford to follow his extravagant advice. The chefs in charge of the kitchens of the wealthiest aristocrats and landowners in the early part of the eighteenth century were soon designating their dishes for the larger banquets as being "after Queen Anne's fashion"' (Quayle, p. 63). Lamb's recipes include one of the earliest to make use of the newly created champagne wine. 'Patrick Lambe [sic] was the foremost exponent of *haute cuisine* [...]. By the time of his death in 1709 he had more than earned the title of "King of Royal Cooks"' (ibid., p. 65).

Bitting, p. 271; ESTC T91554; Lehmann, pp. 434-435; Maclean, p. 88; Oxford, pp. 52-53; Simon, *BG* 939 (note); Vicaire col. 490 (note); cf.: Cagle 89 (Atkins issue, lacking half-title); Pennell, p. 144 (Atkins issue, imperfect).

THE EARLIEST KNOWN MANUSCRIPT COLLECTION OF AYRES' RECIPES FROM NEW COLLEGE, OXFORD

16. AYRES, Ralph. 'Ralph: Ayers: cook: oxon: 1713 Master of these Arts'. Oxford, 1713.

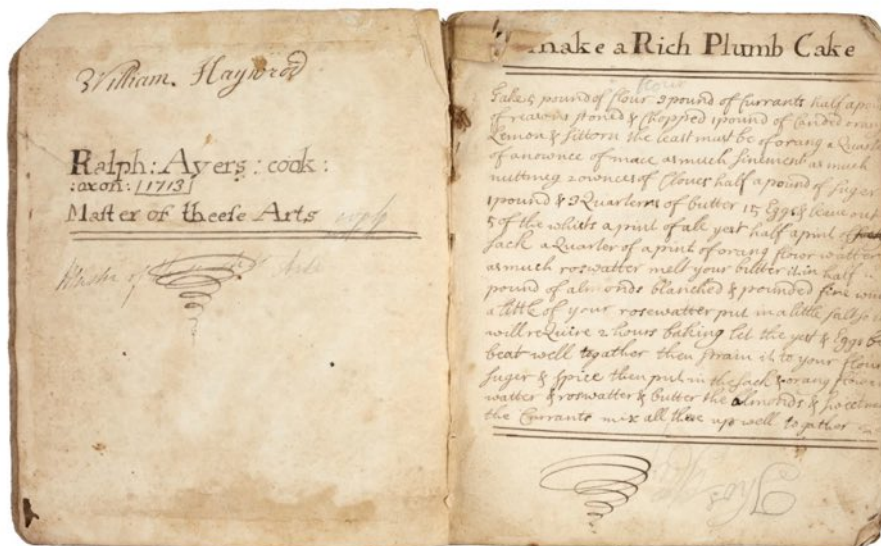
4to (187 x 155mm), manuscript on paper, pp. [44]; written in one early 18th-century secretary hand in ink with roman script headings, on rectos only (with later additions on some versos), with double rules and pen flourishes for ornamentation; lightly browned and marked, some damp staining, slight creasing at corners with occasional small losses at margins, not affecting the text; original covers of patterned paper over thin pasteboard, sewn, modern card folder with fabric ties; extremities worn, cockling and darkened with losses, especially around spine and corners, small traces of worming on endpapers and outer ll., flyleaf with short tear and detaching at head, otherwise very good; *provenance*: William Haywrod (contemporary ownership inscription in ink on front free endpaper) – Thomas Hay (contemporary inscription in pencil, upside down, on p. [1]) – some amendations in contemporary hands in the text – loosely-inserted bookseller's description, post-2006. **£2750**

This manuscript recipe collection, compiled by Ralph Ayres at Oxford in 1713, records hearty recipes that would have been welcome at hall in Oxford during foggy autumn evenings. It brings together recipes for pie crusts and baked goods such as biscuits, 'Rich Plumb Cake', pancakes, mince pies and cheese-cake, as well as cake decoration with icing, and candied angelica stalks; desserts including the famous New College Pudding, drenched in a sugar-butter syrup, but also lemon and orange puddings; preparations for kidney beans, cabbage and pickled vegetables, spices and nuts (as well as barberries); and meat and fish dishes such as potted beef, calf's head, eels and 'Scottch Chollops'.

Little is known about the writer, who was cook at New College in the eighteenth century, and Ursula Aylmer and Carolyn McCrum describe Ayres as 'a culinary mystery' – not because of 'the recipes, which' show a 'Georgian taste

for excessively rich ingredients, but [...] [because of] the man, about whom we know surprisingly little'. Apart from the present manuscript, four other similar manuscript volumes of recipes bearing Ayres' name are known, all of similar length to this, but with later dates: (i) a manuscript dated 1715, c. 50 pp., previously in the collection of Lord Westbury, and sold Sotheby's, 15 February 1965, lot 310, to L.P. Lee (present whereabouts unknown); (ii) a manuscript dated 1719 held by

the Archives of New College, Oxford (no. 962); (iii) a manuscript dated 1721, apparently in the same hand as the previous manuscript, which was purchased from P.L.H. Smith by the Friends of the Bodleian Library on behalf of the Library (MS Don. e. 89; reproduced in *Ralph Ayres' Cookery Book. With an Introduction and Glossary by Jane Jakeman* (Oxford: Bodleian Library, 2006)); (iv) a second manuscript dated 1721, edited and published by L.G.



Wickham Legg as *A Little Book of Recipes of New College, Two Hundred Years Ago* (Oxford: privately printed, 1922), which could not be traced by Jakeman.

The preface to *Ralph Ayres' Cookery Book* notes that, '[a]ll the three manuscripts [i.e. ii-iv] appear to have been bound in a flowery patterned paper over thin pasteboard; and all were copied in a similar way, with Ralph Ayres' recipes on the recto of each leaf, and the verso left blank for subsequent additions. [...] The collection of recipes is substantially the same in all three manuscripts: the recipes

occur in the same order [...] Yet there are one or two odd and apparently inexplicable differences' (p. [6]). While the present manuscript appears to be similarly bound and is apparently in the same hand as iii (and therefore probably ii), the contents are arranged quite differently to those of iii, and vary significantly. This is the earliest of Ayres' culinary manuscripts that we have been able to trace; it seems likely that the structure of the text became more stable as time passed (perhaps as Ayres settled upon a repertoire of dishes) and therefore the later examples are more homogenous.

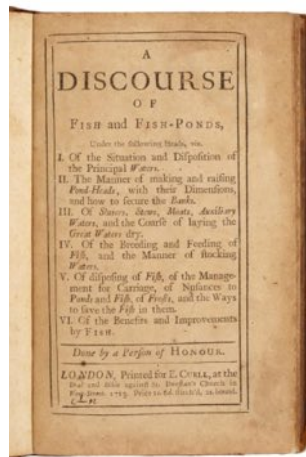
17. [NORTH, Roger]. *A Discourse of Fish and Fish-Ponds... Done by a Person of Honour. London: E. Curll, 1713.*

8vo (170 x 108mm), pp. [8 (title, verso blank, introduction, contents)], 79, [1 (publisher's advertisements)]; type-ornament headbands, wood-engraved tailpieces and initials; light spotting and browning, title more heavily browned; contemporary British speckled sheep, skilfully rebaked, spine gilt in compartments, gilt morocco lettering-piece in one, extremities a little rubbed, corners bumped with small losses, otherwise a very good copy; *provenance*: small note [?price code] in an early hand at the foot of the title.

£500

FIRST EDITION. Written by the polymathematical lawyer, politician, and writer Roger North (1653-1734), *A Discourse of Fish and Fish-Ponds* was based on the author's own experience, gained at his estate in Rougham, Norfolk. North had a very practical disposition, was a skilled mathematician and friend of Sir Christopher Wren. He had designed his own house at Rougham, and the experience he gained is recorded in this volume 'for the benefit of his posterity and neighbours', who may wish 'to divert themselves with the most reasonable employment of beautifying and improving their own estates' (A2v). As the title-page states, the twenty chapters which comprise the work are gathered into six sections, which are titled: 'Of the Situation and Disposition of the Principal Waters'; 'The Manner of Making and Raising Pond-Heads, with their Dimensions, and how to Secure the Banks'; 'Of Sluices, Stews, Moats, Auxiliary Waters, and the Course of laying the Great Waters Dry'; 'Of the Breeding and Feeding of Fish, and the Manner of Stocking Waters'; 'Of Disposing of Fish, of the Management for Carriage, of Nusances to Ponds and Fish, of Frosts, and the Ways to Save the Fish in them'; and 'Of the Benefits and

Improvements by Fish'. The work appears to have been popular, and further editions appeared in 1714 (a reissue of the first with a reset title and an errata leaf), 1715 ('second edition'), and 1726 (a reissue of the second edition).



'With mathematics, music 'was North's dominant passion and one which he pursued all his life. [...] North was interested not only in performance. His many manuscript treatises on music and their preliminary essays deal with both the science and the art of music. Kassler points out how North's writings on music are innovative: in his attempts to understand the production of sound in wind instruments; in his elaboration of a "physics of beauty"; in his development of "a theory of harmony as individual chords that function in relation to a chord root and within a key"; and in his theory of the origins and history of music' (ODNB). As such, North's writings were a valuable and important resource for the music of the

period, which Christopher Hogwood drew upon in his work.

ESTC T81654; J.C. Kassler, *The Honourable Roger North (1651-1734)* (Farnham: 2009), p. 380; Kress 2864; Westwood and Satchell, p. 157.

THE FIRST PUBLISHED RECIPE FOR MODERN-DAY MARMALADE

18. [KETTLILBY, Mary]. A Collection of above Three Hundred Receipts in Cookery, Physick and Surgery; for the Use of all Good Wives, Tender Mothers, and Careful Nurses. By Several Hands. The Second Edition. To which is Added, a Second Part, Containing a Great Number of Excellent Receipts, for Preserving and Conserving of Sweet-Meats, &c. London: 'Printed for Mary Kettilby and sold by Richard Wilkin', 1719.

2 parts in one volume., 8vo (184 x 113mm), pp. [14 (half-title, blank, title, blank, preface)], 1-163, [12 (index)], [1 (blank)], [1-6 (part title, blank, preface)], 7-86, [7 (index and publisher's advertisement)], [1 (blank)]; type-ornament headbands, woodcut tailpieces, initials set in type ornaments; some light browning, paper-flaws causing marginal loss on i, B8 and D1, ii, F1 marked; brown modern half calf over marbled boards, spine gilt in compartments between 5 raised bands, directly lettered in one, all edges speckled; extremities lightly rubbed and bumped, bound without [?blank] ll. A1 and F8, nonetheless a very good copy, retaining the half-title; *provenance*: Palmer (?19th-century signature in ink on half-title) – N. Porter, London (19th-century bookseller's ticket on rear pastedown) – Mary Augusta Strachey Elton (1838-1914; retained lithographic bookplate with book motif in black and red, motto 'non norunt haec monumenta mori', on upper pastedown). **£800**

SECOND EDITION OF PART I AND THE FIRST OF PART II. Little is known about Mary Kettilby apart from the fact that, '[a]lthough the title-page clearly states that this work was "by several hands", there is little doubt, from evidence in later editions, that Mary Kettilby was the principal author' (Maclean, p. 82). Her collection of recipes was very popular indeed: four editions appeared during her lifetime (the first in 1714, the fourth in 1728), and she is credited, among other things, as recording the first known recipe for an orange marmalade comparable to today's preserve, using Seville oranges, and acidic lemon juice to set 'jelly'.

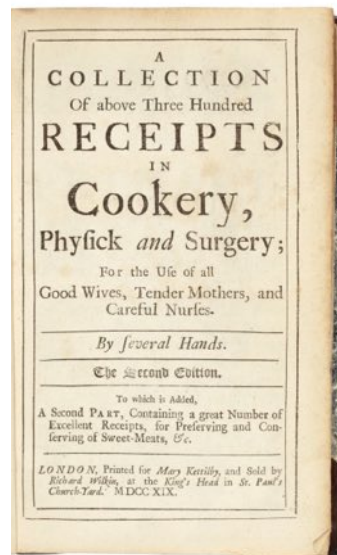
Kettilby's culinary recipes cover soups; fish, sea food, poultry, meat and game (including 'Westphalia Hams; absolutely the best way to do them', pp. 30-1); pickles; puddings and preserves; biscuits and cakes.

Kettilby's recipe for icing involves ambergris, a popular aromatic famously also used in Hannah Glasse's icing recipe in *The Art of Cookery* (1747) and through the nineteenth century, when it appears in Brillat-Savarin's preparation of chocolate for invalids – however, Kettilby advises: 'Leave out the Perfume, if it be offensive' (p. 70). Further, she lists

methods for making wines, spirits and cordials from stone fruit and herbs (often indicating English regions whence they originate). A charming recipe with bibliophile overtones is that for a stack of 'Thin Cream Pan-cakes, call'd a Quire of Paper' (p. 42).

Particularly interesting is Kettilby's combination of culinary, household and medical recipes – the latter were dismissed from inclusion, for instance, by Elizabeth Raffald for *The Experienced English Housekeeper* towards the end of the eighteenth century. Raffald emphasized that she had not 'meddled with physical receipts, leaving them to the physicians superior judgment, whose proper province they are' (see item 46, p. iii). Kettilby, by contrast, credits physicians as the source of most of the 'Prescriptions' she includes, and '[t]he rest are all Innocent and Safe; and both the

one and the other Approved (not from single Instances of Success, but) from a long and repeated Experience' (preface). Her medicinal preparations, at times sensibly placed individually between perhaps especially rich culinary recipes, but mostly confined to the second volume, include powders and drinks for internal use, to aid digestion,



but also the healing of wounds and fevers, as well as salves to be used externally for various complaints.

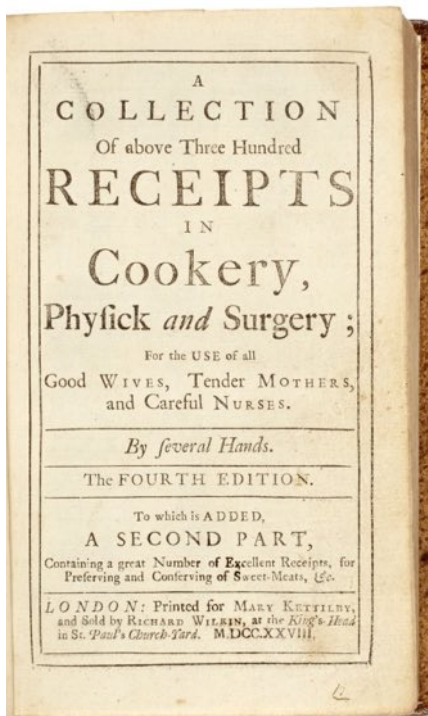
Mary Augusta Elton, former owner of this book, was the wife of lawyer and antiquary Charles Isaac Elton. The couple published their famous book on *Great Book Collectors* in 1893 and put together a large library, of which this volume

appears to have formed part at some time.

Bitting, p. 258 (note); Cagle 790 (lacking A1 and F8); ESTC T122869; Maclean, p. 79; NLM/Blake, p. 242; Oxford, p. 54 (note); Pennell, p. 146 (imperfect); Wellcome, III, p. 389.

THE LAST EDITION PUBLISHED IN THE AUTHOR'S LIFETIME

19. [KETTLILBY, M.]. A Collection of above Three Hundred Receipts in Cookery, Physick and Surgery; for the Use of all Good Wives, Tender Mothers, and Careful Nurses. By Several Hands. The Fourth Edition. To which is Added, a Second Part, Containing a Great Number of Excellent Receipts, for Preserving and Conserving of Sweet-Meats, &c. London: 'Printed for Mary Kettilby and sold by Richard Wilkin', 1728.



2 parts in one volume, 8vo (187 x 115mm), pp. [i]-viii, [9]-272, [4 (part ii index)]; woodcut head- and tailpieces, and initials; lightly browned, occasional light marking, some ll. with very light damp-marking, final l. S2 reinforced at fore-edge and torn with small loss, skilfully repaired with manuscript facsimile; modern Cambridge-panelled calf, spine in compartments between 5 raised bands, gilt red calf lettering-piece in one, board-edges roll-tooled in blind, retaining historical front free endpaper, a very good copy; *provenance*: Sarah Holmwood (early ownership inscription in ink on front free endpaper) – occasional short early pen trials or ink traces in margins – modern pencil annotation on p. 77. **£700**

FOURTH EDITION OF PART I AND THIRD EDITION OF PART II. The final edition published during Kettilby's lifetime contains interesting 'Additions to Part I' (p. 170 ff.), starting with a recipe for ketchup that will stay 'good' for 20 years, and (p. 177 ff.) medical recipes for, among other things, 'Dr. Wadenfield's Remedy for Lunacy', and an ointment made from 'Ground-Ivy' and herbs, also to be taken internally, diluted in a glass of beer. Early pen trials and the ownership inscription of one Sarah Holmwood testify to the fact that this copy was well-used in its time.

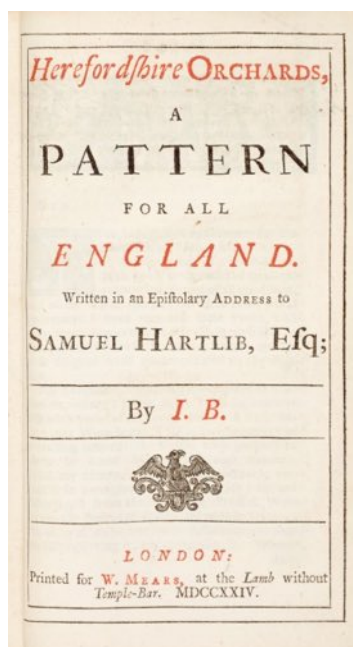
Christopher Hogwood owned both this popular, expanded and arguably last authoritative edition, and the second edition of 1719, which represents Kettilby's collection of recipes at an earlier stage (*see the previous item*).

Bitting, p. 258 (note); Cagle 791; Maclean, p. 82; NLM/Blake, p. 242; Oxford, p. 54 (note); Simon, BG 904; Wellcome, III, p. 389.

20. **BRADLEY, Richard**. New Improvements of Planting and Gardening, both Philosophical and Practical. In Three Parts. I. Containing, A New System of Vegetation. Explaining the Motion of the Sap, and Generation of Plants. Of Soils, and the Improvement of Forest-Trees. With a New Invention, whereby More Designs of Garden-Plats May be Made in an Hour, than Can be Found in All the Books of Gardening yet Extant. II. The Best Manner of Improving Flower-Gardens, or Parterres; of Raising and Propagating all Sorts of Flowers, and of the Adorning of Gardens. III. Of Improving Fruit-Trees, Kitchen-Gardens, and Green-House-Plants. With the Gentleman and Gardener's Kalendar... The Fourth Edition. To which is Added, that Scarce and Valuable Tract Intitled, Herefordshire-Orchards. London: W. Mears, 1724.

5 parts in one volume, 8vo (192 x 115mm), pp. i: [16 (title, verso blank, dedication, preface)], [1]-63, [64 (blank)]; ii: [8 (part-half-title, verso blank, part-title, verso blank, dedication)], [65]-183, [184 (blank)]; iii: [8 (part-half-title, verso blank, part-title, verso blank, dedication)], [185]-435, [1 (blank)]; iv: [2 (title to *The Gentleman and Gardener's Kalendar*, verso blank)], [1]-104; v: [2 (title to *Herefordshire Orchards*, verso blank)], 36, [16 (index, corrigenda, addenda, errata, publisher's catalogue)]; title and part-titles printed in red and black, 11 engraved plates by E. Kirkall, *et al.*, 8 folding, wood-engraved head- and tailpieces, and initials, type-ornament headbands and tailpieces; occasional light spotting or marking, very light, marginal damp-marking in some quires, minor marginal worming affecting a few quires, heavier worming affecting 3 plates and text of 4 ll., one folding plate cropped and torn (reinforced on verso with adhesive tape); contemporary British calf, the boards panelled in blind, inner panel enclosed by floral roll, floral cornerpieces, blind-ruled border, rebaked, the modern spine ruled in blind and lettered directly in gilt; somewhat rubbed and wormed, causing small losses on boards, otherwise a very good copy; *provenance*: early manuscript notes on the verso of title of pt v (referring to the *Gentleman's Magazine* of December 1753) and at the foot of pt v addenda (referring to 'Millers Dictionary on Gardening and Planting') – Edmund Lamplugh Irton, Irton Hall, Cumberland (1762-1820, engraved armorial bookplate on upper pastedown). £700

FOURTH EDITION, I.E. THE FIRST TO INCLUDE JOHN BEALE'S *HEREFORDSHIRE ORCHARDS*. The botanist and writer Richard Bradley FRS (?1688-1732), 'was one of the most prolific and popular writers on gardening in the [eighteenth] century. [...] Though Bradley is said to have gained his professorship of botany at Cambridge through skulduggery, and was little esteemed among his peers, he made a notable contribution in instructing his time in horticulture. George W. Johnson wrote in *A History of English Gardening* (1829) [...] "[Bradley] wrote luminously on the buds of trees; on bulbs; and especially on the mode of obtaining variegated plants and double flowers. He must be looked upon as a benefactor of Horticulture"' (Hunt).



Bradley's *New Improvements in Planting and Gardening* was first published in three separate parts by Mears in 1717 and 1718, and was followed by his *The Gentleman and Gardener's Kalendar*, which was issued by Mears in 1718. These four parts were then issued by Mears in one volume, dated 1717, which was followed by a second corrected edition in 1718, a third edition in 1719, and this fourth edition, to which Bradley added Beale's *Herefordshire Orchards* as a fifth part (this had originally been published under the title *The Hereford Orchards* in 1657).

ESTC T112715; Goldsmiths 6264; Henrey 501; Hunt 449 (note).

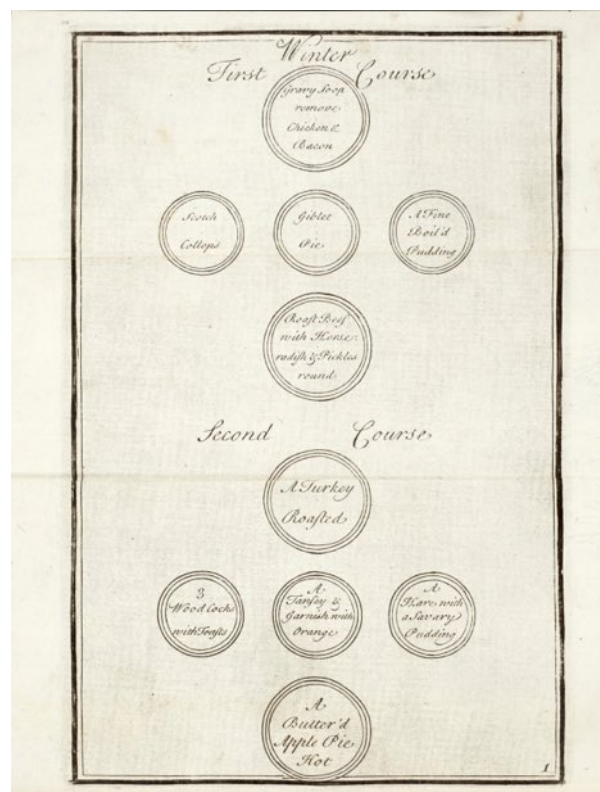
'I HAVE BEEN CONSTANTLY EMPLOYED IN FASHIONABLE AND NOBLE FAMILIES'

21. SMITH, Eliza. *The Compleat Housewife: Or, Accomplish'd Gentlewoman's Companion: Being a Collection of upwards of Five Hundred of the Most Approved Receipts... And also Bills of Fare for every Month in the Year. To which is Added, a Collection of Above Two Hundred Family Receipts of Medicines... The Seventh Edition, with Very Large Additions; Near Fifty Receipts being Communicated just before the Author's Death. London: J. and J. Pemberton, 1736.*

8vo (199 x 120mm), pp. [16], 352, xv, [1 (blank)]; 6 engraved folding plates with table settings, woodcut head- and tailpieces, and initials; very occasional spotting, some marginal damp-marking and worming, occasional marginal paper-flaws, clean tear on one plate; contemporary British speckled calf, modern calf spine in 6 compartments retaining original gilt morocco lettering-piece in one, boards with borders of rules and rolls in blind, board-edges roll-tooled in gilt; extremities lightly rubbed, bumped and scuffed with small losses at corners, nevertheless a very good, fresh copy. **£700**

SEVENTH EDITION. First published in 1727, *The Compleat Housewife* is one of the most influential cook books of its time, and the first to conquer America (see also the 11th edition below). It gathers recipes for savoury food and confectionary, baked and preserved goods, as well as beverages and, in the medical addenda, 'drinks, syrups, salves, ointments, [and various] other things of sovereign and approved efficacy in most distempers, pains, aches, wounds, sores, &c. [...] fit either for private families, or such publick-spirited gentlewomen as would be beneficent to their poor neighbours' (subtitle). This final part was particularly aimed at charitable gentlewomen who, at the time, often perfected the art of distilling spirits and waters (especially *aquae vitae*) for medicinal uses in their kitchens and laboratories.

'After Hannah Glasse and, perhaps, Elizabeth Raffald, Eliza Smith is one of the best known of 18th-century cookery writers... Unlike Glasse and Raffald, very little is known about her, except that in one of her prefaces she wrote: "...what I here present the World with, is the Product of my own Experience, and that for the Space of thirty Years and upwards... I have been constantly employed in fashionable and noble Families...". We can also infer from the addition of recipes 'communicated just before the author's death' from the 5th edition onwards that Eliza Smith died in c. 1732. 'In his foreword to the facsimile edition [...] of the 15th ed. of 1753, Lord Montagu of Beaulieu wrote: "When I was first shown 'The Compleat Housewife' I was fascinated to find that several of the recipes contained were identical to those in manuscript form in my books. Although it is not known which great houses Mrs. E. Smith worked, it is more than probable that some of these dishes were originally created in one of my ancestor's kitchens'" (Maclean pp. 134-135).



THIS EDITION IS SCARCE, and ESTC lists only 2 copies in British institutions and another 2 overseas. ESTC T139021; Maclean, p. 134; Oxford, pp. 60-61 (note); Vicaire col. 794 (note).

‘WITH VERY LARGE ADDITIONS’

22. SMITH, E. The Compleat Housewife: or Accomplish'd Gentlewoman's Companion: Being a Collection of upwards of Six Hundred of the Most Approved Receipts... And also Bills of Fare for every Month in the Year. To which is Added, a Collection of Above Three Hundred Family Receipts of Medicines... The Eleventh Edition, with Very Large Additions; not in Any of the Former Impressions. London: J. and H. Pemberton, 1742.

8vo (197 x 123mm), pp. [19 (title, blank, preface, bills of fare)], [1 (publisher's advertisements)], 366, xiv; engraved frontispiece, 6 engraved folding plates with table settings, woodcut head- and tailpieces, woodcut initials; occasional light spotting, unobtrusive marginal damp-marking, a little marginal worming on the first and last ll., and T6-X6, last folding plate with skilfully-repaired tear; contemporary sheep gilt, boards with borders of double gilt rules and blind roll, spine gilt in 6 compartments between raised bands, gilt red morocco lettering-piece in one; a little rubbed and chipped, extremities bumped, cracking on joints, otherwise a very good copy. **£700**

ELEVENTH EDITION. In comparison with the seventh edition (see above), this edition not only introduces a larger number of recipes – these rise from ‘above two hundred’ to ‘above three hundred family receipts in medicine’, which include ‘Mrs. Stevens’s medicines for the cure of the stone and gravel’, and Dr Mead’s famous receipt for the cure of a bite of a mad dog – but also an engraved frontispiece of a lively kitchen scene.

Interestingly, the first American edition was published by William Parks, Williamsburg, VA in the same year: ‘it was her [Smith’s] work which, in 1742, became the first cookbook to be published in America’ – almost 250 years after the first printing of a cookery book in England (Maclean, p. 134).

THIS EDITION IS UNCOMMON: ESTC lists only 2 copies in British institutions, 2 in the US, and one in Australia.

ESTC T139023; Maclean, p. 134; Simon, BG 1392; Vicaire col. 794 (note).



THE MOST SUCCESSFUL COOKERY BOOK BEFORE MRS BEETON'S *HOUSEHOLD MANAGEMENT*,
WITH GLASSE'S ENGRAVED TRADE CARD TIPPED IN

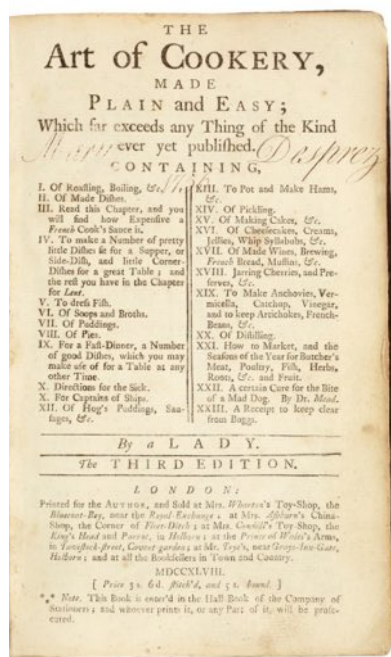
23. [GLASSE, Hannah]. The Art of Cookery, Made Plain and Easy; Which Far Exceeds Any Thing of the Kind Ever Yet Published... The Third Edition, *London*: 'The Author', 1748.

8vo in 4s (203 x 120mm), pp. [2 (title, blank)], iv, [28 (subscribers, contents)], 330; p. 57 misnumbered '7', p. 231 '223', and p. 247 '243'; engraved trade card for 'Hannah Glasse Habit-Maker' tipped in at end; occasional light spotting, some marking, generally light, but heavier in quire N, trade card cropped at the head; contemporary British mottled calf, spine gilt in 6 compartments between raised bands, gilt red morocco lettering-piece in one, gilt ornaments in others, board-edges roll-tooled in gilt; extremities slightly rubbed and bumped, joints cracking and with old repairs, otherwise a very good copy; *provenance*: Marin Desprez, 1749 (ownership inscription 'Marin Desprez his book' on rear pastedown) – Mary Desprez, 1756 (dated ownership inscription on title and list of subscribers, and name on 'To the Reader' and on upper pastedown) – John Price, London (bookseller's loosely-inserted description). £3000

THIRD EDITION. Hannah Glasse (*née* Allgood, 1708-1770), married at a young age, had several children, and started cooking for her family from recipes that she later gathered

in *The Art of Cookery*. It was first published in 1747, followed by a second edition in the same year and this third edition in the following one. The boast on the title that this was a book 'Which Far Exceeds Any Thing of the Kind Ever Yet Published' 'was well founded, for the clear and precise fashion in which its many recipes were set out, the clarity of the instructions given to inexperienced readers trying their hand at the more adventurous dishes, and the fact that there was a list of chapter headings at the front of the work [...] set it well above any previous publication of this type. It became an immediate and enduring best seller (it was still being reprinted as late as 1824). Not until the appearance of Mrs. Beeton's classic well over a hundred years later was its success exceeded' (Quayle, p. 71). Indeed, the contents of *The Art of Cookery*, from the first recipe for roast beef to the last few

miscellanea including a cure against the plague, are so fascinating that Quayle dedicates an entire section to the book (pp. 69-82).



Boswell famously disputed Hannah Glasse's authorship of this work, asserting that it was written by one Dr. Hill; Samuel Johnson similarly famously refuted the argument that such a well-ordered book could not possibly have been written by a woman by pointing out a mistake in her understanding of saltpetre and sal-prunella – a mistake that could not possibly have been made by a man. Hannah Glasse was certainly a many-skilled person: the rare, tipped-in engraved trade card at the back of this copy shows the royal coat of arms and specifies her to be the 'Habit-Maker, to Her Royal Highness the Princess of Wales', detailing different types of clothes she could make to order. This trade card was included in the fourth edition of 1751, and it seems likely that the example here was extracted from a copy of the fourth edition.

Bitting, p. 187; Cagle 697; Maclean, p. 59; Oxford, p. 77 (note); Simon, BG 763; , p. 122.

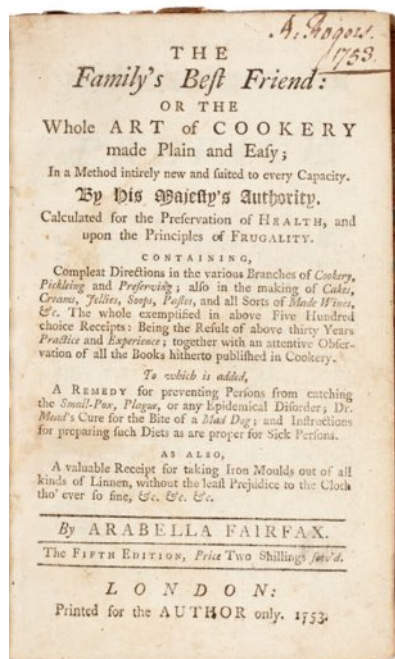
24. **FAIRFAX, Arabella.** *The Family's Best Friend: Or the Whole Art of Cookery Made Plain and Easy; in a Method Interely New and suited to Every Capacity. By His Majesty's Authority. Calculated for the Preservation of Health, and upon the Principles of Frugality... To which is Added, a Remedy for Preventing Persons from Catching the Small-Pox, Plague, or any Epidemical Disorder... The Fifth Edition. London: 'Printed for the Author only', 1753.*

8vo in alternating 8s and 4s (157 x 97mm), pp. [1]-81, 92-103, 134-147, 150-258 (complete); woodcut headpiece and initial; 24 ll. bound in after text, 2 with manuscript recipe, the remainder blank; a couple of ink marks in A; contemporary half calf over marbled boards, spine gilt in 6 compartments between raised bands, all edges speckled red, modern cloth-backed clamshell box; extremities rubbed and lightly bumped causing small losses, joints cracked, front free endpaper detached, nevertheless a very good copy of a rare work; *provenance*: A. Rogers, 1753 (ownership inscription in ink on title, manuscript addition on final ll., and manuscript notes in the text; see further below). **£2000**

'FIFTH' (FIRST RECORDED) EDITION. A compilation of culinary and medicinal recipes somewhat typical of cookery books of the mid-eighteenth century, Arabella Fairfax's *The Family's Best Friend* is, nevertheless, surrounded by mystery: its author is historically elusive, and the work is only extant in this 'fifth' edition and one later, undated edition of c. 1755, suggesting that this may, indeed, be the first edition.

Maclean observes that the title-page of *The Family's Best Friend* shows similarities with that of Penelope Bradshaw's *The Family Jewel*, commenting that 'it is probably either a slightly earlier edition of a book by Penelope Bradshaw using a pseudonym, or, more likely, a pirated version of it'; however, Lehmann states, 'I think this unlikely; I am more struck by the similarity of Bradshaw's 1754 title-page to Moxon's' (p. 117, n. 35). The preface of *The Family's Best Friend* (which is printed in an unusual cursive type), emphasises the 'extraordinary demand for her [i.e. Mrs. Fairfax's] Book [which] is a Proof of the Approbation it has met with', and moves directly to the potential threat of plagiarism: 'And in order to prevent unfair Traders from reprinting, or in any wise defrauding

the Author or the Publick [...] the Purchasers are desired to take Heed that the Preface be printed in this remarkable Character, purchased on purpose to prevent Impositions, and without which the Books cannot be depended on to be authentick and compleat' (p. 4).



According to the inscription on the title, one A. Rogers owned this copy in 1753, very likely a female historical owner. Rogers added a further recipe, for 'Portable Soop' from Hannah Glasse's *The Art of Cookery* onto the rear blank leaves (cf. *The Art of Cookery*, 3rd ed., p. 128) and amended some of Fairfax's printed recipes, likely from experience: most intriguingly, she crossed out the 'little beat Pepper' used in the preparation of 'Oysters in Scallop Shells' (p. 183).

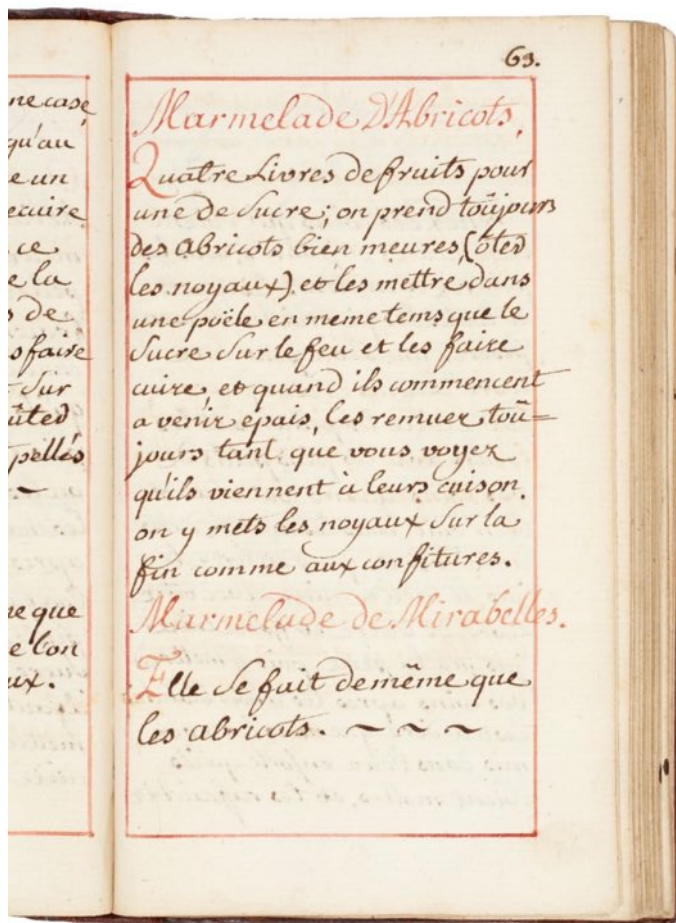
THIS WORK IS RARE, and ESTC records only two complete copies (Kansas State University and New York Academy of Medicine), and a third, imperfect copy at the Alexander Turnbull Library (lacking bifolium S2.3); Maclean adds a third complete copy at the NYPL. No copy can be traced in Anglo-American auction records since 1975.

ETSC N16762; Maclean, pp. 47-8; Oxford, p. 85; Simon, *BG* 651 (note).

25. **MATHIEU, Laurent.** 'Livre de cuisine, patisserie, confitures, liqueurs et remedes a l'usage des curieux a Blament. Chez L. Mathieu, organiste de la ditte ville, proche leglise'. *Blâmont: 1755.*

8vo (164 x 94mm), manuscript on paper, pp. [2 (title, blank)], 140, [10 (contents)]; manuscript written in ink in neat 18th-century hand, title, headings, ruled borders on each page, and initials in red ink, some decorative ink sketches as tailpieces; very lightly foxed, very occasionally very lightly marked, light worming on upper pastedown and first few ll. affecting a letter or two, unobtrusive old repair on front free endpaper and title; contemporary mottled calf, spine in 4 compartments between raised bands, manuscript paper spine-label in one; extremities lightly rubbed, boards pitted due to mottling, skilfully rebacked retaining original spine, lettering-piece chipped with small losses, nonetheless a very attractive and well-preserved manuscript; *provenance:* sale, Hauff und Auvermann, Berlin, 4 November 2010, lot 1907 – loosely-inserted bookseller's description.

£2500



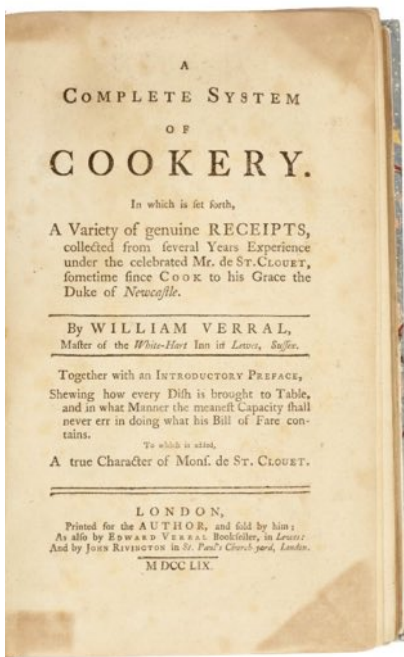
This charming manuscript was the work of Laurent Mathieu (b. c. 1705), who was the local organist at Blâmont, Lorraine from 1738 onwards, and died in 1761. It collects French country recipes and remedies, and preserves the spirit of rural France and its culture in the mid-eighteenth century. The culinary recipes gathered by Mathieu include various meat and vegetable dishes and a wide variety of omelettes, as well as tarts and preserves, which often make use of a local Lorraine specialty, the Mirabelle plum.

A sizeable section on liquids covers tisanes, flavoured waters and vinegars as well as wines (including absinthe wine) and liqueurs, while the medical remedies are preparations against all sorts of physical complaints (including specifically feminine ones), culminating in scurvy, the plague, and hangovers. An entertaining and enlightening read, and an aesthetically pleasing manuscript.

'A TRUE PICTURE OF FRENCH COOKERY IN ENGLAND IN THE MIDDLE OF THE EIGHTEENTH CENTURY'

26. VERRAL, William. *A Complete System of Cookery. In which is Set forth, a Variety of Genuine Receipts, Collected from Several Years Experience under the Celebrated Mr. de St. Clouet, sometime since Cook to his Grace the Duke of Newcastle... Together with an Introductory Preface... To which is added, A True Character of Mons. de St. Clouet. London: 'Printed for the Author, and sold by him; as also by Edward Verral... in Lewes: And by John Rivington... London', 1759.*

8vo (204 x 124mm), pp. [13], [1 (blank)], xxxiii, [1 (blank)], 240; woodcut head- and tailpieces, and initials; very light browning and occasional spotting, light offsetting onto first and last ll.; late 20th-century calf-backed marbled boards, spine gilt in compartments between raised bands, gilt morocco lettering-piece in one, others with central gilt tools; extremities lightly rubbed and bumped, overall a very good copy. **£1200**



FIRST EDITION. William Verral (1715-1761) succeeded his father as the innkeeper of the White Hart Inn in Lewes, Sussex, in 1738, after a period of working in the kitchens of the Duke of Newcastle, Thomas Pelham-Holles, who had been the patron of the family businesses (William's uncles managed a coffee house catering for the duke's political supporters). In the ducal kitchens, probably at Newcastle House in London, Verral had worked under the famous French cook Pierre Clouet – a role that Verral somewhat exaggerated in his *A Complete System of Cookery*. Nevertheless, his 'recipes offer an illuminating glimpse of French "nouvelle cuisine", with its light, simple dishes, as it was practised in England in the 1730s and 1740s'; it is 'one of the very few to give a true picture of French cookery in England in the middle of the eighteenth century. Verral's recipes are clear and well explained, with comments on the relative merits of French and English cookery, and on the success of particular dishes' (ODNB).

Indeed, *A Complete System of Cookery* found much approval in other quarters throughout the centuries, from poet Thomas Gray to Elizabeth David in the twentieth century. Its recipes seem surprisingly modern, and its methods instructive: macaroni ('macaroons') with parmesan and soups 'without meat' are juxtaposed with 'The best method of dissecting, preparing, and dressing of a turtle' (p. 235 ff).

Particularly charming (although at the time controversial) is Verral's introduction, which presents anecdotes about his neighbours' tastes, kitchen equipment (often

remarkably Spartan) and understanding of food, or rather lack thereof. These anecdotes invariably end well thanks to Verral's initiative and advice. *The Critical Review* (No 8 (1759), p. 284 ff.), however, criticised Verral's Francophile tendencies harshly: 'We wish there may not be some Jesuitical ingredients in this French cookery. If there is anything of that sort in the oven, we hope you have had no finger in the pye'. The *Review* continues to spot political metaphors even in the recipes. 'For example, "Potage a la Reine – what queen I know not." Don't you, indeed, Mr. Verral?' (p. 286).

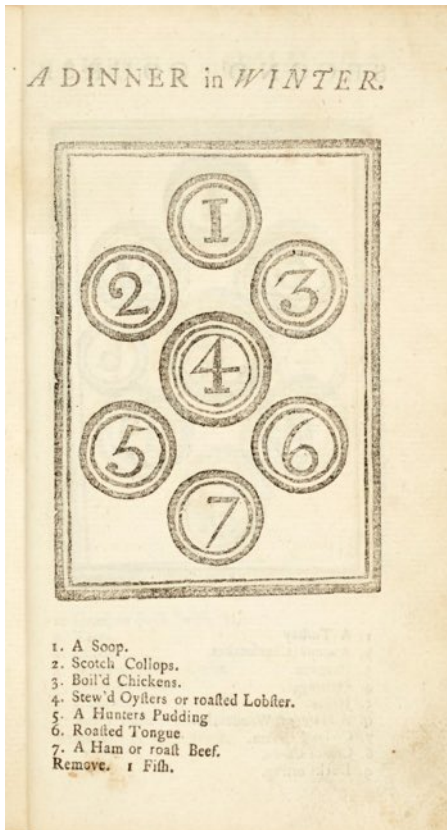
Bitting, p. 477; Cagle 1043; Lehmann, p. 456; Maclean, p. 147; Oxford, p. 89; Pennell, p. 158; Simon, *BG* 1553; Vicaire cols 859-860.

'THE FIRST COOKERY BOOK TO TRAVEL FROM THE PROVINCES TO THE CAPITAL, RATHER THAN VICE VERSA'

27. **MOXON, Elizabeth.** *English Housewifry. Exemplified in above Four Hundred and Fifty Receipts, Giving Directions in Most Parts of Cookery... With Cuts for the Orderly Placing the Dishes and Courses... With an Appendix, Containing upwards of Sixty Receipts... The Ninth Edition, Corrected. Leeds: Griffith Wright for George Copperthwaite 'and sold by Mr. B. Dod...; Mrs. Richardson...; and Mr. Johnson..., London', 1764.*

2 parts in one volume, 8vo in 12s (168 x 102mm), pp. 203, [1 (blank)], 25, [1 (blank)], [15 (Supplement)], [1 (blank)], [8 (index)]; 6 woodcut illustrations showing table settings, one full-page engraving with Copperthwaite's details, woodcut and type ornament head- and tailpieces; light and variable spotting or marking throughout, some light occasional creasing, marginal tear with small loss due to paper flaw on E11, lacking 2 folding plates (as often); contemporary British sheep, rebaked, boards with border of double blind rules, spine divided into compartments, gilt calf lettering-piece in one, dated in blind at the foot, endpapers renewed; extremities rubbed and bumped causing small losses at corners, date rubbed off spine, nevertheless a very good, internally clean copy.

£500



NINTH EDITION. Elizabeth Moxon (fl. 1740-54) is best remembered for this work, *English Housewifry*, which was first published in 1741. In her title and preface, Moxon communicates her intention for *English Housewifry*, which was meant to instruct 'Mistresses of Families, higher and lower Women Servants' in the preparation of healthy, frugal and yet 'substantial and splendid' meals, based on thirty years' experience. Moxon's own marital status and identity, however, have not been confirmed to date. 'Moxon's recipes do not particularly reflect a regional taste. However, with every edition from the second (c.1743), distributed in London as well as Leeds and other Yorkshire towns, *English Housewifry* was arguably the first cookery book to travel from the provinces to the capital, rather than vice versa' (ODNB).

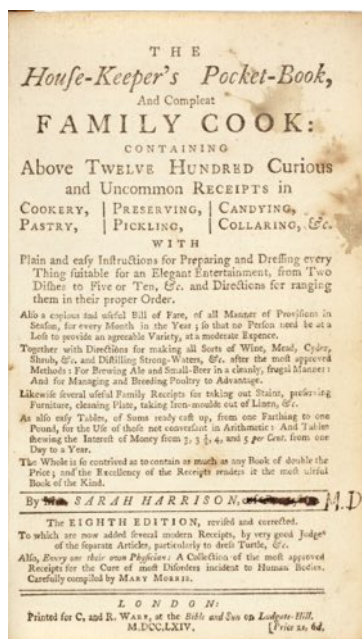
Moxon's role in the development of the publishing trade in Leeds was perhaps even more considerable than her culinary achievements. 'The *Leeds Mercury* carried an advertisement for it in September 1740: "Ready for the Press, price bound 5s. English Housewifery... by Elizabeth Moxon, Leeds. Printed by James Lister, by whom subscriptions are taken in" [...]. Lister was the owner-publisher of the newspaper and a key figure in the expansion of publishing in Leeds. Producing a book like Moxon's, even via subscription, was a gamble. Nevertheless, even at a relatively costly 5s., the book proved highly saleable' (ODNB). A quick succession of both authorised and, from 1766 onwards, spurious editions followed. The Supplement included here was first bound and sold separately in 1758, but had been conjoined with *English Housewifry* in the preceding, eighth edition, which was also (like the seventh and the Supplement) published in 1758. THIS EDITION IS SCARCE: ESTC lists only five copies; of these, the British Library and NYPL copies appear to be (respectively) parts one and two only.

Bitting, p. 334 (note); ESTC T127778; Maclean, p. 105; Simon 1072; Oxford, p. 78 (note); Pennell, pp. 159-160 (imperfect).

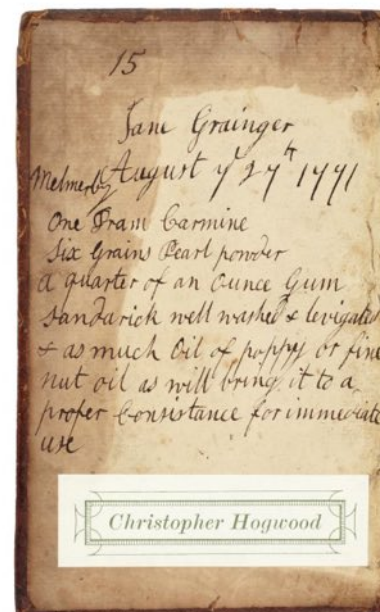
AN ENGLISH COOK- AND REMEDY BOOK WITH RECEIPTS FOR AN AMERICAN READERSHIP

28. HARRISON, Sarah. *The House-Keeper's Pocket-Book, and Compleat Family Cook: Containing above Twelve Hundred Curious and Uncommon Receipts... The Eighth Edition, Revised and Corrected. To which are Now Added Several Modern Receipts... Also, Every One their Own Physician: A Collection of the Most Approved Receipts for the Cure of Most Disorders Incident to Human Bodies. Carefully Compiled by Mary Morris. London: C. and R. Ware, 1764.*

12mo in 6s (163 x 100mm), pp. [4 (title, blank, contents)], 215, [1 ('Tables' explanation)], 36 ('Every One their Own Physician'), [24 (tables), misbound], [8 (index)]; type-ornament headbands, woodcut tailpieces and initials, 20 lettered woodcuts of table settings; a little foxed throughout, especially in margins; contemporary British full speckled calf, rebaked retaining original endpapers, boards with borders of double blind rules, spine divided into 5 compartments between raised bands; extremities lightly rubbed and bumped, nonetheless a very good copy; *provenance*: Jane Grainger, 27 August 1771 (ownership inscription and recipe in ink on upper pastedown) – manuscript recipe in ink on front flyleaf, dated 6 August 1773 – manuscript amendments on title – Christopher Hogwood (book label on upper pastedown). **£900**



EIGHTH EDITION. First published in 1733, Sarah Harrison's *The House-Keeper's Pocket-Book* is one of a large number of recipe collections that entered a very fruitful British publishing market in the early- to mid-18th century. This edition combines culinary recipes with medicinal ones and 'Tables, of Sums ready cast up, from one Farthing to one Pound, for the Use of those not conversant in Arithmetic: And Tables shewing the Interest of Money from 3, 3 1/2, 4, and 5 per Cent, from one Day to a Year' (title). Additionally, the subtitle promises more than 1200 'curious and uncommon receipts in cookery, pastry, preserving, pickling, candying, collaring, &c. With plain and easy instruction for preparing and dressing every thing suitable for an elegant entertainment, from two dishes to five or ten, &c. [...]. Also a copious and useful bill of fare, of all manner of provisions in season, for every month in the year [...] [and] directions for making all



sorts of wine, mead, cyder, shrub, &c. and distilling strong-waters, &c. [...]: For brewing ale and small-beer in a cleanly, frugal manner: and for managing and breeding poultry' and household recipes for cleaning.

Little is known of the author, Mrs. Sarah Harrison of Devonshire, although a contemporary reader felt moved (likely due to the medical content) to amend her title from 'Mrs' to 'M.D.' on the title. The book contains evidence of at least two further early owners, who both (as was common practice at the time) added recipes by hand, dated for 1773 and 1771 (the latter also recording her name).

The first edition is recorded in all major bibliographies, and the work was so popular that nine editions appeared by 1777; all from the 6th edition of 1755 onwards include the medical addendum, 'Every One their Own Physician'. The medical section by one Mary Morris is curious: 'Though published in Great Britain, "Every One Their Own Physician" was compiled with American readers in mind. The recipes included "The Negro Caesar's cure for the bite of a rattle-

snake," a recipe which would have been superfluous to the book's British readers' (Kevin J. Hayes, *A Colonial Woman's Bookshelf*, Eugene, OR: 1996, p. 93).

THIS EIGHTH EDITION IS SCARCE, and ESTC lists only 5 copies in libraries, of which only 2 are in the UK (BL and Leeds).

ESTC T90919; Maclean, p. 66; Oxford, pp. 63-4 (note).

A FRENCH CLASSIC WITH DISTINGUISHED PROVENANCE

29. [MENON]. *La cuisiniere bourgeoise, suivie de l'office, a l'usage de tous ceux qui se mêlent de dépenses de maisons. Contenant la maniere de disséquer, connoître & servir toutes sortes de viandes. Nouvelle édition, augmentée de plusieurs ragoûts de plus nouveaux, & de différentes recettes pour les liqueurs. Brussels: François Foppens, 1767.*

12mo (167 x 95mm), pp. 492; woodcut title-vignette, woodcut and type-ornament head- and tailpieces, woodcut initial; occasional light foxing, very occasional light damp-marking; contemporary mottled calf, boards with blind-ruled borders, spine gilt in 6 compartments, gilt-ruled board-edges, all edges red, marbled endpapers, green silk marker; lacking lettering-piece, a little worn with some small losses, nevertheless an internally fresh, sound copy; *provenance*: FRANCESCO HERMET, Trieste (1811-1883, Triestine patriot, politician, and theatrical impresario, inkstamp on title) – ANDRÉ LOUIS SIMON (1877-1970, culinary historian, writer and bibliophile) – ELEANOR LOWENSTEIN (1909-1980, author and bookseller, her 'ALS' bookplate on upper pastedown) – MARY CHADSEY (collector of cookery books, booklabel on upper pastedown; sale Sotheby's London, 28 January 1999, lot 85, part) – Bibliotheca Gastronomica, Zurich (loosely-inserted catalogue description). **£400**

'NOUVELLE ÉDITION'. With this classic French cookbook, first published in 1746, the famous author Menon (*see also next item*) wished to address the tastes of the *bourgeoisie* rather than the 'Grand Seigneurs', who were the audience of his earlier writings, such as *Nouveau Traité de la cuisine* (1739) and its third volume, *La nouvelle cuisine* (1742). The sixteen chapters of *La cuisiniere bourgeoise* present a wide variety of French cooking adapted to its audience, with an emphasis on palatability and presentation, while conscious of economy and the prohibitive costs of some ingredients featuring in other works by Menon. Since three or more recipes are given on each page, the reader is typographically aided in navigating the groups of soups, meats, fish and vegetable dishes, the patisserie and dessert masterpieces, and the exquisite sauces by marginal markers and keywords.

La cuisiniere bourgeoise became one of the most successful

gastronomic works of its time, with an unprecedented 'appeal to a culinary public' (Priscilla P. Ferguson, *Accounting for Taste: The Triumph of French Cuisine* (Chicago: 2004), p. 40), and was the cookbook reprinted the most often in the century following its publication: Vicaire provides a list of eleven significant editions for the eighteenth century, and a further twenty-six through to 1857, emphasising that his list is not complete. Notably, this was the only cookery book dating from before 1789 to be reprinted after 1800, and it inspired many imitations.

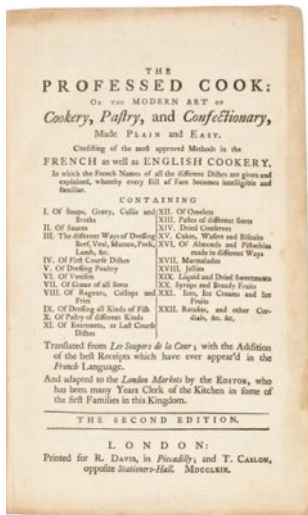
This copy has passed through a number of distinguished libraries, including those of the Triestine patriot Hermet; the bibliographers, historians and bibliophiles André Simon and Eleanor Lowenstein; and the collector of culinaria Mary Chadsey.

Vicaire cols 235-6 (note).

A RARE EDITION OF A FRANCO-BRITISH CLASSIC

30. [MENON]. The Professed Cook: Or the Modern Art of Cookery, Pastry, and Confectionary, Made Plain and Easy. Consisting of the Most Approved Methods in the French as well as English Cookery... Translated from *Les Soupes de la Cour*... by the Editor, who has been Many Years Clerk of the Kitchen in some of the First Families in this Kingdom. The Second Edition. London: R. Davis and T. Caslon, 1769.

8vo (208 x 123mm), pp. [i]-xvi, [48 (contents)], [1]-286, [2 (blank)], [2 (part title, verso blank)], 289-588, [2 (blank l.)]; p. 463 misnumbered '46'; type-ornament headbands, woodcut tailpiece; light marginal foxing and browning, especially on outer quires; contemporary British sheep, boards with borders of double gilt rules, spine gilt in compartments, all edges speckled red; rubbed and scuffed, small losses at extremities, joints cracked, nevertheless an internally fresh and clean copy, retaining the medial and final blanks T8 and 2P8; *provenance*: M. Findlater (near-contemporary ownership inscription on front free endpaper) – 'The Property of a Lady' (sale, Sotheby's London, 10 April 1997, lot 337). **£1500**



SECOND ENGLISH EDITION. Originally published as *The Art of Modern Cookery Displayed* in two volumes in 1767, *The Professed Cook* is a translation of the cookbook *Les soupers de la cour; ou, L'art de travailler toutes sortes d'alimens* (1755). *Les soupers* had been written by one 'Menon', one of the most prolific culinary writers of the mid-eighteenth century, a proponent of modern cuisine and also, since his lifetime, one of the most well-received authors in his field: Quayle considers this

current edition of *The Professed Cook* '[p]robably the most important title to appear in England in that year [1769], other than Mrs. Raffald's classical work [i.e. *The Experienced English Housekeeper*]'.

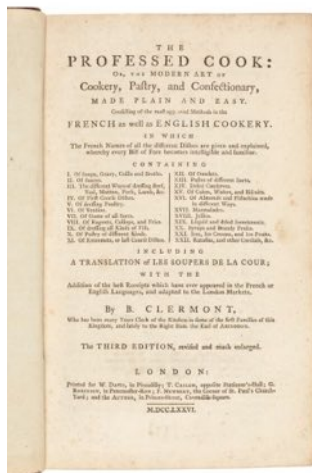
This second edition retains the running title *The Art of Modern Cookery Displayed*, volume signatures and part-title from the first edition, but does not yet reveal the name of the translator and editor, Bernard Clermont, which would be printed on the title of the third edition (for which see the following item), where Clermont also stated that he was most recently employed by the Earl of Abingdon.

As a French work translated to the English language and culture, *The Professed Cook* is very interesting: the translator-editor explains that he brought back the French original from the continent for his own use, found it most useful in the kitchen, and was thus inspired to translate and explain 'the French Names of all the Different Dishes [...], so that] Every Bill of Fare Becomes Intelligible and Familiar'. He also emphasises that every attempt was made to adjust the seasonality of produce from the French to the London markets, with the help of tradesmen handling fish and poultry, and a gardener (see preface). Overall, this work provides a glimpse into the market baskets and dining-rooms of English diners with French affinities: exotic sausages require definition in English terms; the *crème brûlée* contains orange flowers and 'citron'; more than a dozen omelette variations are given; and unfiltered Turkish coffee is presented as the best, ending on the note that '*Caffé au Lait*, viz. with Milk, is very much *à la mode* in France' (p. 585).

THIS WORK IS RARE, particularly in this edition: ESTC lists only two copies of the second edition (British Library and Harvard), to which can be added the Lilly Library's copy (lacking blanks T8 and 2P8); similarly – apart from this copy, which was sold at Sotheby's in 1997 – only one copy of the second edition is recorded by Anglo-American auction records since 1975.

Bitting, p. 92 (note); Cagle 605 (lacking T8 and 2P8); Maclean, p. 99; Oxford, p. 101; Simon, BG 354.

31. [MENON]. The Professed Cook: Or, the Modern Art of Cookery, Pastry, and Confectionary, Made Plain and Easy. Consisting of the Most Approved Methods in the French as well as English Cookery... Including a Translation of Les Soupers de la Cour... By B. Clermont, who has been Many Years Clerk of the Kitchen in some of the First Families of this Kingdom, and Lately to the Right Hon. the Earl of Abingdon. The Third Edition, Revised and Much Enlarged. *London: W. Davis, T. Caslon, G. Robinson, F. Newbery, and The Author, 1776.*



8vo (210 x 127mm), pp. x, [48], [2 (blank)], 610; p. 361 misnumbered '316'; type-ornament headbands; occasional, very light marking, mild foxing from quire 2G to end, small marginal wormholes from Z7 onwards with unobtrusive historical repairs on some ll., bound without final blank l. 2R2; contemporary British polished sheep, board-edges roll-tooled in gilt, spine gilt in compartments; cracking on joints, rubbed and scuffed with surface losses on boards and chipping at spine-ends, nevertheless a sound, internally very clean copy. **£1000**

THIRD EDITION. This was the first edition to mention the name of the translator, Bernard Clermont, which is printed on the title, together with the information that he was for 'many years Clerk of the Kitchen in some of the first families of this kingdom, and lately to the Right Hon. the Earl of Abingdon'.

Bitting, p. 92 (note); Cagle 606; Maclean, p. 99; Oxford, p. 101 (note); Roscoe A84; Simon, BG 355.

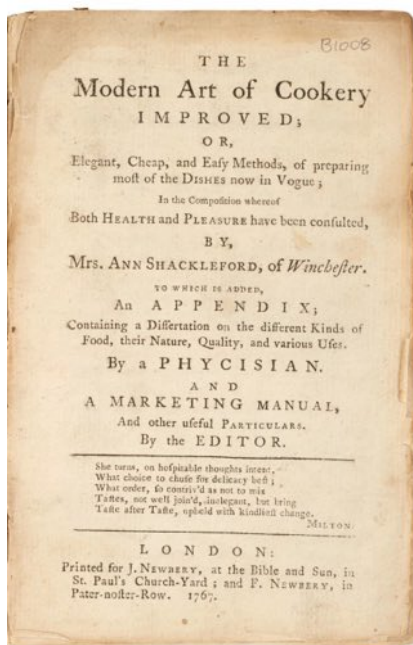
'OECONOMY AND PRUDENCE, AS WELL AS HEALTH AND PLEASURE'

32. SHACKLEFORD, Ann. The Modern Art of Cookery Improved; or, Elegant, Cheap, and Easy Methods, of Preparing most of the Dishes now in Vogue; in the Composition whereof both Health and Pleasure have been Consulted... To which is Added an Appendix, Containing a Dissertation on the Different Kinds of Food, their Nature, Quality, and Various Uses. By a Phycisian [sic]. And a Marketing Manual, and other Useful Particulars. By the Editor. *London: J. Newbery and F. Newbery, 1767.*

12mo (165 x 105mm), pp. xxiv, 284, [14 (index)], [2 (final blank)]; type-ornament headband, letterpress tables in the text; some light damp-marking or creasing, a few light marks, title slightly chipped; contemporary British calf gilt, boards with gilt-ruled borders; boards a little worn and detached, spine lacking, free endpapers, title and some leaves detached, splitting on block, otherwise a very good copy retaining the final blank O6; *provenance*: contemporary note on front free endpaper – Elizabeth Harris (18th-century ownership inscription on final blank). **£800**

FIRST EDITION. The author describes herself on the title-page as 'Mrs. Ann Shackleford, of Winchester', and it appears that she was the sister-in-law of the book's publisher, John Newbery (in his will of 1767, Newbery wrote 'I give to my Sister in Law Mrs Ann Shackleford Twenty pounds'; cf. C. Welsh, *A Bookseller of the Last Century* (London: 1885), p. 163). *The Art of Modern Cookery* was intended particularly for an audience which sought both

economical and healthy cooking, as the preface explains, stating that the book is 'the result of long experience, and in its composition the author has always had oeconomy and prudence, as well as health and pleasure in her eye; for we find particular regard is everywhere paid to those dishes which are cheap and profitable, as well as wholesome and pleasant. She has avoided the errors which those people give into, who are unacquainted with the nature and



affinities of the materials they have in hand, namely that of using ingredients that counteract each other, and thereby increase the expence of the dish without improving its flavour. But errors of this sort not only make dishes expensive, they are also by that means frequently rendered unwholesome' (pp. iii-iv).

In order to avoid this, the text was examined by 'a physician of eminence' (p. iv), who also provided the appendix, 'An Essay on Aliments or Food' (pp. 267-284) – this physician may possibly have been Newbery's friend and commercial partner Dr Robert James (bap. 1703, d. 1776), who was a fashionable London physician and the author of a number of medical works (some of which included contributions by his lifelong friend Samuel Johnson). James was also the inventor of a fever powder, which was exclusively retailed by Newbery from 1746, and promoted in the books he published (for example, the father of the heroine of *The History of Little Goody Two-Shoes* (1765) dies due to the lack of the fever powder). The main text is preceded by a 'Marketing Manual' and 'Marketing Table' on pp. [v]-xxiv – essentially a guide to seasonality, which advises the reader on the livestock, poultry, and fish which is in season at a particular time and how to select it well, and also the prices that should be paid for beef, mutton, veal, lamb, and pork.

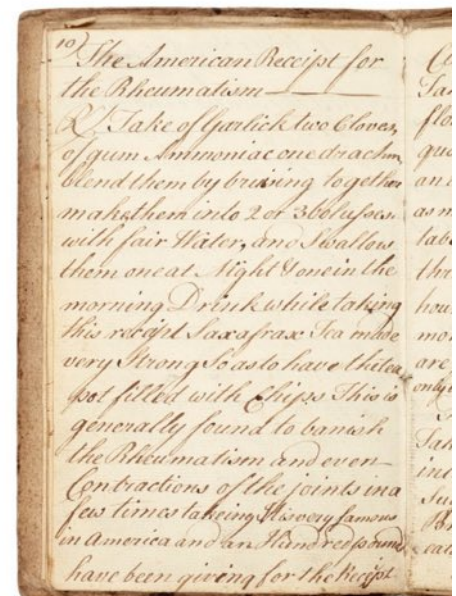
Bitting, p. 430 ('rare'); Cagle 985 (lacking O6); ESTC T119096; Lehmann, p. 449; Maclean, p. 131; Oxford, p. 95; Pennell, p. 160; Roscoe A494 (1); Vicaire col. 791.

A MANUSCRIPT CONTAINING MEDICAL, VETERINARY, AND HOUSEHOLD RECIPES, FROM THE LIBRARY OF ERIC QUAYLE

33. **HERRING, Thomas**. 'Receipts for Several disorders in Human Species. Horses Cattle &c.'. *Witton Gilbert, County Durham: 1768-c. 1774*.

8vo (168 x 108mm), manuscript on paper, pp. [3 (contents)], [1 (blank)], 1-33 (recipes), 34-44 (blank); written in one main hand in ink, paginated in manuscript, further recipes on inner lower wrapper and notes on outer lower wrapper in the same hand; one loosely inserted handwritten sheet and one newspaper clipping; original card wrappers, sewn, titled in manuscript on upper wrapper; extremities lightly rubbed, bumped and marked, generally in very good condition; *provenance*: ERIC STANLEY QUAYLE (1921-2001, bibliophile and culinary historian; sale, Sotheby's London, 10 April 1997, lot 370 (part), purchased by: – Christopher Hogwood. £500

A collection of fifty-one medical and veterinary recipes compiled by one Thomas Herring of Witton Gilbert, supplemented with a further two on the lower wrapper, and a charm on a loosely inserted leaf. The initial forty-seven recipes, which cover anything from 'gripping in infants' to jaundice, and from sprains in horses to 'the rot in sheep', appear to have been written in one campaign, while



the later additions were done individually, with the penultimate remedy dated for 1774. The inner lower wrapper adds two household recipes, for blacking shoes and 'Best Black Balls'.

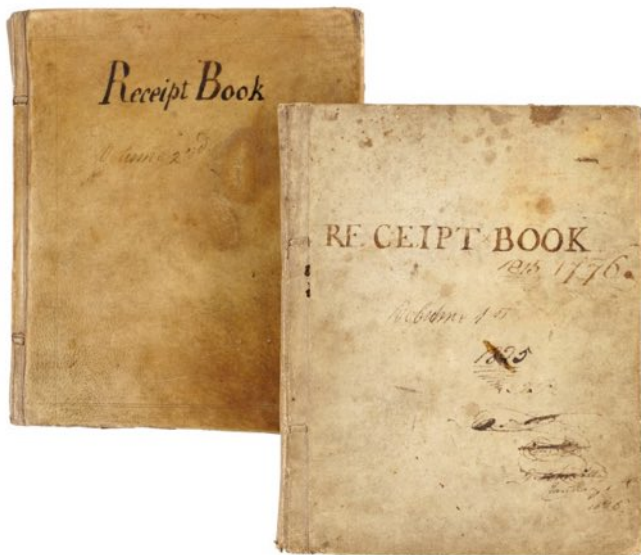
Rather intriguing is the loosely inserted sheet, written in the same hand and showing 'A Medicine For The Wil[d]fire' (in fact a charm to ward off a disease), which has to be passed on (according to a note) from a person of one gender to a second person of the other gender. A later owner added the note: '1787 This learnt from S. Forster Broomywham Dec[embe]r'; and in 1903, another reader added: 'This would

be the wife of Matthew Forster, to whom the Lay of Redewater Minstrel is dedicated', referring to Robert Roxby's *The Lay of the Redewater Minstrel* (Newcastle: 1809), which was dedicated to Matthew Forster of Broomyholme. The latter reader has also added this item to the table of contents in the manuscript proper. A newspaper clipping from the Newcastle Daily Chronicle dated 9 January 1904 in manuscript explains that 'Wildfire' was a new disease in sheep that was afflicting the country at the time; whether this was the same disease referred to in the manuscript note is uncertain.

MANUSCRIPT RECIPE COLLECTION: GENERATIONS OF USEFUL KNOWLEDGE IN TWO VOLUMES

34. NICOLLS, Elizabeth *et al.* 'Mrs Nicolls's Receipt Book 1776' [--'Miss Eliz[abet]h Nicolls her Book, Sept. 20th 1781']. [?Winchester]: 1776-c. 1815 and 20 September 1781-c. 1827.

2 volumes, 4to in 16s and 12s (197/188 x 155mm), manuscript on paper, I: [1 (title, blank)], [68] ll.; II: [1 (notes)], [58], ll.; written in several hands, numerous tipped-in manuscript notes, letters (some retaining partial wax seals) and excerpts from newspapers, including a 19th-century bookmark torn from receipt by haberdasher J. Lacey, Winchester in I, and a smaller quire of 4 ll. and one additional I. inserted with pins, one loosely-inserted note in envelope to 'Henry [illegible]' containing a lock of red hair, one loosely-inserted prescription/recipe for cough mixture blind-stamped 'R Whelpton, Dispensing Chemist', Maidstone, a further 6 loosely-inserted ll. and one bifolium with manuscript recipes in different hands, and one inventory list in II; margins occasionally a little creased, occasional light marking, individual tipped-in ll. a little loose, 2 ll. excised from I, 12 ll. and final 2 quires from II, inserted ephemera variously worn; original vellum over pasteboards, boards of II with blind-ruled



border, manuscript titles in ink on upper boards; extremities lightly rubbed, bumped and marked, minor worming in joints of I, spine of II creased with small losses and boards slightly bowing, nonetheless a very good set of manuscripts; *provenance*: Elizabeth Nicolls (name recorded with title in ink in both volumes) – later historical ink trials and notes on upper boards and several ll. of both volumes. **£2500**

This two-volume manuscript – a veritable micro-library of culinary, cosmetic, medicinal and household recipes – was begun by one Elizabeth Nicolls in the last quarter of the eighteenth century and completed, amended and altered by a number of successive owners and users over the course of more than half a century.

The culinary recipes, gathered on the pages as well as on additional leaves (some of which letters), range from Scotch egg and mince pies, 'Lobster sauce to last three Years' and instructions for how to dress a turtle, to an eighteenth-century recipe for curry (with the spices 'parched' or roasted in a Dutch

oven before grinding in a coffee mill and adding the wet ingredients), the preparation of wine with antimony, and the manufacture of 'English champagne' from unripe gooseberries.

The cosmetic and medicinal preparations range from hand lotion and rheumatic balsam to remedies 'for the bite of a mad dog' and stomach soothers, often interspersed between the numerous recipes for cakes, preserves and desserts. Interestingly, one of the loosely inserted leaves in the volume is a prescription issued by dispensing chemist R. Whelpton of Maidstone, who also advertised his remedies (Whelpton's Camomile, Rhubarb & Dandelion Pills for indigestion and Whelpton's Poor Man's Pills and Ointment for sore legs etc.) in *The Chemist and Druggist* in the late 1860s – a rare survival of a blindstamped (with the chemist's details) and numbered prescription listing ingredients, method and advice on taking a 'Cough Mixture'; the paper is

further headed with a small blindstamp with the motto 'acta non verba'.

The household recipes are similarly intriguing and, like their culinary counterparts, often rendered with a note of their source – presumably local women, and certainly (in the eyes of the compilers) authorities in their fields. The household-related instructions concern, for instance, the safe and efficient cleaning of mahogany, and include directions 'For making Books Water-proof' and for making ink, with one recipe 'For permanent ink from Lady Seymour'.

As a manuscript, this set preserves much evidence of women's lives and the vibrant exchange of recipes and ideas in the eighteenth and early nineteenth centuries. It also shows amendments based on their experience in the house and kitchen: one culinary recipe was almost furiously crossed out by a later owner or reader, presumably because it produced less than delectable results.

'A WELL-ORDERED ENGLISH EIGHTEENTH-CENTURY HOME [AND] ITS ACCOMPLISHED MISTRESS'

35. **WHATMAN, Susanna.** Susanna Whatman; Her Housekeeping Book. Introduced by Thomas Balston. *Cambridge: The Printer of the University of Cambridge, 1952.*

4to (239 x 166mm), pp. viii, 40; collotype portrait frontispiece after George Romney, engraved title-page by H.K. Wolfenden, 14 engraved head-and tailpieces, and illustrations by and after Lawrence Josset; original black cloth with onlaid cloth title-panel lettered in gilt on upper board, spine with 'SW' monogram in gilt; spine slightly faded, extremities very lightly rubbed, nonetheless a very good copy.

£175

FIRST EDITION, ONE OF 250 COPIES, 'printed for presentation to the friends of the Printer of the University of Cambridge at Christmas 1952'. The daughter of a Huguenot exile, Susanna Bosanquet (1753-1814) married the celebrated paper maker James Whatman II in 1776, and lived with him first at Turkey Court, near Maidstone, and then, in 1787 or 1788, at the adjacent Vintners. Her housekeeping book contains notes on all practical aspects of the running of the Whatman household, including cleaning, the care of the library – '[t]he books are not to be meddled with, but they may be dusted as far as the wing of a goose may go' (p. 13) – the days on which the cook should bake (Wednesdays and Saturdays), the care of food that would go off in a hot kitchen, the laundry maid's duties, etc., together with notes on receipts for apples, sweetmeats, and walnuts.

The housekeeping book remained in Susanna's family, and a copy was made for a family member in 1896, from which this text was edited by Thomas Balston. The book was printed by Brooke Crutchley as a Christmas book, since – although the household notes 'add nothing to our knowledge of [James Whatman] or his business' – they 'tell us a good deal about a well-ordered English eighteenth-century home [and] its accomplished mistress' (p. [viii]).

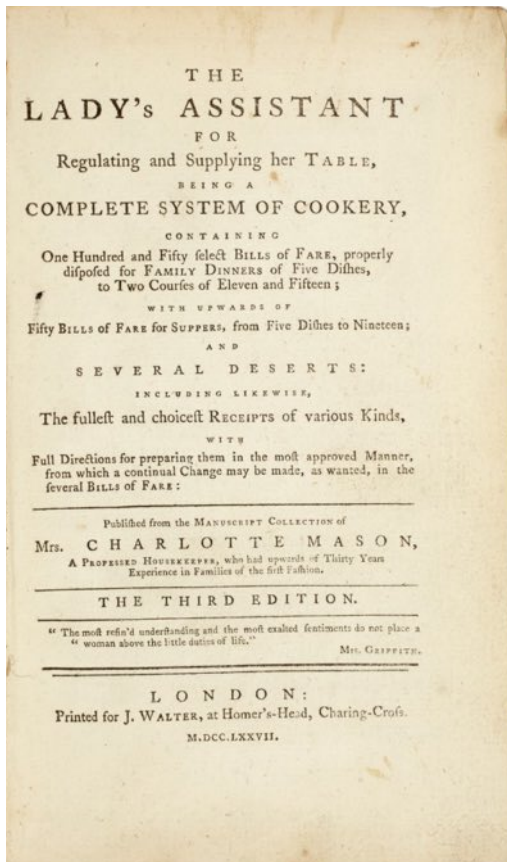


36. **WHATMAN, S.** *The Housekeeping Book of Susanna Whatman, 1776-1800.* Edited by Thomas Balston. *London: Geoffrey Bles, 1956.*

8vo (185 x 124mm), pp. 45, [1 (blank)]; portrait frontispiece after an engraving by E. Gulland after Romney, one plate after a miniature by John Smart, wood-engraved illustrations by Frank Martin in the text, James Whatman's watermark device on title; original cream paper-covered boards, upper board lettered in blue with a later version of Whatman's watermark device in gilt, spine lettered in gilt, historical glassine wrapper; extremities lightly rubbed and bumped, very lightly browned at upper and lower edge, a very good copy; *provenance*: Christopher Hogwood (pencil monogram and date '14:v:62' on front free endpaper). **£75**

FIRST TRADE EDITION, and the first illustrated by Martin, preceded by a 1952 printing as a Christmas Book by Cambridge University Press. Susanna Whatman's *Housekeeping Book* was not published until 1952 in an edition of 250 copies (*see the previous item*), and this was the first trade edition.

'THE MOST COMPLETE BOOK OF COOKERY HITHERTO EXTANT'



37. **MASON, Charlotte.** *The Lady's Assistant for Regulating and Supplying her Table, being a Complete System of Cookery...* Published from the Manuscript Collection of Mrs. Charlotte Mason,... The Third Edition. *London: J. Walter, 1777.*

8vo (212 x 130mm), pp. [4], 436, [21 (index)], [1 (publisher's advertisements)]; one engraved folding plate of a table setting ('My Lady Arrans Daughters Wedding Supper, June 6, 1699'), type-ornament headband and rules; occasional ink and burn marks, light foxing and very small, unobtrusive worming on U7-Y3, short tears on 2G2-3, folding plate with neat tear along main fold; half calf over contemporary marbled boards, modern calf spine divided into 6 compartments by raised bands and double-blind rules, gilt red morocco lettering-piece in one; boards worn and scuffed with small losses to corners, nevertheless a very good copy; *provenance*: Sarah Ann Park, John Street (early ownership inscription in ink on upper pastedown) – pencilled lists of vegetables planted in a garden, dated 7 and 11 April 1874, on front free endpaper.

£750

THIRD EDITION. Bills of fare according to the rules of polite society are the main subject of *The Lady's Assistant*: its first 124 pages contain text-only arrangements for between five and nineteen dishes as well as simple cold suppers. The subsequent wealth of recipes, including some relating to New England cooking, are interspersed with pithy information about the resources required by a good cook including an entire section on spices, their origins and uses, and condiments (pp. 290-92). The work closes with

lists of seasonal fruit, vegetables and meat for all months of the year, and an extensive index.

The Lady's Assistant was first published in 1773. Little is known about the author, Mrs. Charlotte Mason, whose active period ended with the eighth, i.e. final contemporary edition of this book in ca. 1800: in the subtitle, Mason declares herself 'a professed housekeeper, who had upwards of thirty years experience in families of the first fashion', and references her manuscript collection as a source for the material published in this book. The text is preceded by the introduction to the first edition, the

'Advertisement to the Second Edition' – which notes that the text has been revised and enlarged, with 'a full, select, and really useful collection of receipts and amendments, which makes *The Lady's Assistant* [...] the most complete book of cookery hitherto extant' – and the 'Note to this Edition', which states that, '[t]he continued quick sale of the last corrected edition of this publication [...] ascertains the merits of the book'.

ESTC N12254; Maclean, p. 95 (noting an appendix published in the same year as the third edition and sometimes bound together with it, but not present here); Simon, *BG* 1013.

THE RARE SEVENTH EDITION

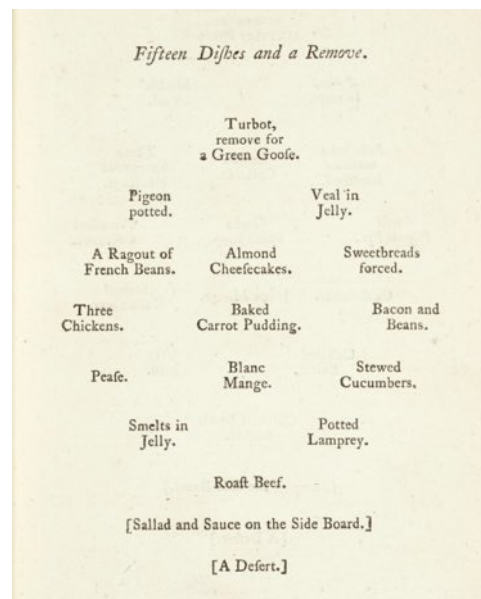
38. MASON, C. *The Ladies' Assistant for Regulating and Supplying the Table; being a Complete System of Cookery, &c...* Originally Published from the Manuscript Collection of Mrs. Charlotte Mason... The Seventh Edition, Enlarged, Corrected, and Improved to the Present Time. *London: J. Walter, 1793.*

2 parts in one volume, 8vo (214 x 130mm), pp. [18], 1-484, [19 (index)], [1 (blank)], [2 (title to Appendix, blank)], 1-23, [1 (publisher's advertisement)]; bound without [?half-title] A1; contemporary British calf gilt, boards with roll-tooled gilt borders, modern calf spine divided into 6 compartments by raised bands, gilt black morocco lettering-piece in one, all edges speckled; slightly marked and scuffed, extremities lightly bumped, skilfully recorned, generally a very good copy; *provenance*: MARY CHADSEY (bookplate on upper pastedown; sale Sotheby's London, 28-29 January 1999, lot 82) – John Price, London (bookseller's loosely-inserted description). **£800**

SEVENTH EDITION. Published twenty years after its first appearance, this edition of Charlotte Mason's *The Ladies' Assistant* includes the *Appendix to Mrs. Mason's Cookery, &c.* which had first been printed at the same time as the third edition of 1777.

THIS EDITION IS RARE: ESTC lists three copies: the British Library, the University of Wisconsin-Madison, and Michigan State University; however, Michigan State University's online catalogue indicates that they only hold the appendix to the 1793 edition. COPAC adds the Bodleian Library's copy, so it seems likely that there are only three copies held in institutional collections worldwide. Similarly, Anglo-American auction records only show this copy at auction since 1975.

ESTC N11608; Maclean, p. 95.



OF FARMING AND BEES: AN UNCOMMON EIGHTEENTH-CENTURY WORK

39. [?HARVEY, Richard]. *The Farmer's Wife; or Complete Country Housewife. Containing Full and Ample Directions for the Breeding and Management of Turkies, Fowls, Geese, Ducks, Pigeons, &c... Ample Directions Respecting the Management of Bees, with an Account of the Use of Honey. To which is Added The Art of Breeding and Managing Song Birds in General: Likewise a Variety of Receipts in Cookery. London: Alexander Hogg, [1780].*

12mo in 6s (169 x 104mm), pp. 132; engraved frontispiece by Page, type-ornament headbands and woodcut tailpieces; very occasional very light spotting; modern grey wrappers and new endpapers; a very good copy. £375

?FIRST EDITION. A rich collection of recipes and household advice, here in a very crisp copy, *The Farmer's Wife* may have been written by one Richard Harvey of Bungay, Suffolk, whose mathematical *School Exercises. A New Edition* is advertised on p. 8. The frontispiece, showing both women and men at work on a farm, certainly adopts a didactic meaning with the subscribed motto: 'To tend the Dairy and the Poultry rear, / Bake, Brew, and hive the Bees in seasons fair, / Taught by our Work, the Housewife learns with ease, / And while she learns still finds her Stock increase'.

The section on bees covers thirteen pages, and integrates traditional recipes for dressing the hives with very detailed instructions on how to prepare a garden and hive, which bee stocks to cultivate for good honey, and how to process and prepare the honey. However, H.M. Fraser's *History of Beekeeping in Britain* (London: 1958), comments that, '[t]he wording' of the sections on bees in *The Farmer's Wife* and

Josiah Ringsted's *The Farmer* (1775) 'in each is identical; it has not been copied from elsewhere wholesale, but it contains no original matter, and probably little importance was attached to beekeeping except in ensuring the completeness of the book' (p. 55).

This work is known in two forms, both probably published around 1780: the present edition with 132 pages and another edition of 125 pages with a slightly different title (*The Farmer's Wife; or the Complete Country Housewife ...*), which gives Hogg's address as 'in Pater-noster Row', rather than 'No. 16, in Pater-noster Row', as here (both editions are priced at 1s 6d on their respective title-pages and it is not known which was published first). Of this present edition, ESTC lists 5 copies in the UK and 3 in the US.

British Bee Books 134; Cagle 680; ESTC T55601; Oxford, p. 111; cf. Maclean, p. 52 (125-page edition).

'PROBABLY THE MOST POPULAR COOKERY BOOK, IN ENGLAND, DURING THE LAST DECADE OF THE EIGHTEENTH CENTURY'

40. HENDERSON, William Augustus. *The Housekeeper's Instructor; or, Universal Family Cook. Being an Ample and Clear Display of the Art of Cookery in All its Various Branches... To which is Added, The Complete Art of Carving... Also, Bills of Fare for Every Month in the Year... Together with Directions for Marketing, and the Management of the Kitchen and Fruit-Garden... The Fifth Edition. London: W. and J. Stratford, [?1793].*

8vo in 4s (204 x 130mm), pp. 448, [16 (index)]; engraved frontispiece by and after Collinger, 11 engraved plates, 2 folding; occasional light foxing, light damp marks at the top of frontispiece and first and last few quires, lacking 3M5-6 (subscribers, directions to the binder and advertisements); 20th-century half brown crushed morocco over marbled boards, boards with blind double-rules, spine gilt in 6 compartments between raised bands, lettered directly in gilt in one, central gilt tools in others, a very good copy; *provenance*: contemporary marginal markings, annotations in ink on p. 336 and several in the index.

£700

FIFTH EDITION. According to Simon, William Henderson's *The Housekeeper's Instructor* was 'probably the most popular cookery book, in England, during the last decade of the eighteenth century. There were ten editions published before 1800'. The work comprises hundreds of recipes and an introduction to the art of carving, as well as bills of fare and a housekeeper's calendar. The supplement (p. 383 onwards) is especially interesting, containing 'Directions for preserving various necessary Articles for the Use of those in Maritime Employ, and particularly for such as go long Voyages', on making bread, breeding and rearing poultry, the management of a dairy (with recipes for cheese), and the management of kitchen and fruit gardens.

The frontispiece emphasises the book's utility by depicting it being used in a kitchen, as the caption explains: 'Lady presenting her servant with the UNIVERSAL FAMILY COOK who diffident of her own knowledge has recourse to that work for information. On the right hand a person instructing a young man in the ART OF CARVING by referring to a print on that subject'.

Cagle 739; ESTC T63893; Maclean, p. 69; Simon, BG 832.

41. HENDERSON, W.A. *The Housekeeper's Instructor; or, Universal Family Cook... The Eleventh Edition. London: J. Stratford, [?1803].*

8vo in 4s (200 x 125mm), pp. 440, [16 (index)], [8 (advertisements)]; engraved frontispiece by and after Collinger, 11 engraved plates, 2 folding; occasional light spotting and ink-marking, folding plates silked; 20th-century maroon calf retaining earlier free endpapers, spine ruled in gilt and with gilt red morocco lettering-piece, marbled endpapers, all edges with earlier marbling; skilful repair on retained front free endpaper, otherwise a very good copy; *provenance*: Mrs W. Penrose, 1848 (ownership inscriptions on verso of frontispiece and title).

£500

ELEVENTH EDITION. A later edition of Henderson's *The Housekeeper's Instructor*, which had proved very popular since its first appearance in *circa* 1790. The standard bibliographies assert that ten editions appeared before 1800, and the dating of this eleventh edition is uncertain, but it was probably published in about 1803. It clearly remained a popular work, as Mrs W. Penrose's mid-nineteenth-century ownership inscription demonstrates.

Oxford, pp. 133-4 (note); Simon, BG 833 (dated 1800); Wellcome, III, p. 245 (dated 'c. 1802').

WITH CONTEMPORARY ANNOTATIONS

42. HENDERSON, W.A. and Jacob Christopher SCHNEBBELIE. *The Housekeeper's Instructor; or, Universal Family Cook... The Fourteenth Edition. Corrected, Revised, and Considerably Improved... by Jacob Christopher Schnebbelie. London: J. Stratford, 1808.*



Item 40

8vo in 4s (207 x 128mm), pp. 448, [16 (index, directions to the binder)]; p. 189 misnumbered '187', p. 413 misnumbered '143'; engraved portrait frontispiece of Schnebbelie by A.W. Warren after Uwins and 11 engraved plates, 2 folding; some spotting, offsetting, and marking, occasional damp-marking, a few paper-flaws, neatly repaired tear on 3B3, folding plates torn and repaired; contemporary brown calf, rebaked, spine gilt in compartments and lettered directly in gilt; extremities rubbed and bumped, causing small losses, otherwise a very good copy; *provenance*: manuscript annotations in various hands (*vid. infra*). **£500**



FOURTEENTH EDITION. Henderson's *Housekeeper's Instructor* underwent certain changes at the hands of one Jacob Christopher Schnebbelie from the twelfth edition (1804) onwards. According to the title, Schnebbelie was 'apprentice to Messrs. Tupp and Perry on Oxford Street; afterwards principal cook at Melun's hotel, Bath; and now of The Albany, London'.

Previous owners from the nineteenth and twentieth centuries have annotated this volume; these annotations include pen trials on the front pastedown, and a number of full recipes on the verso of plate II, and rear endpapers, all of which are for cakes.

Cf. Bitting, p. 224 (14th ed., dated 1807).

43. HENDERSON, W.A. and J.C. SCHNEBBELIE. *The Housekeeper's Instructor; or, Universal Family Cook... The Seventeenth Edition. Corrected, Revised, and Considerably Improved...* by Jacob Christopher Schnebbelie. *London: J. Stratford, 1811.*

8vo in 4s (208 x 130mm), pp. 448, [16 (index, directions to the binder)]; p. 409 misnumbered '439'; engraved portrait frontispiece of Schnebbelie by A.W. Warren after Uwins and 11 engraved plates, 2 folding; occasional unobtrusive marginal marking, plates very lightly foxed; contemporary sheep, rebaked, spine with blind-ruled compartments and gilt black morocco lettering-piece; extremities lightly rubbed and bumped causing small losses at corners, generally a very good, clean copy; *provenance*: Cooks Books, Rottingdean (bookseller's ticket on lower pastedown). **£300**

SEVENTEENTH EDITION. The revised *Housekeeper's Instructor* proved very popular: this was the seventh edition of Schnebbelie's improved text to have appeared since 1804.

Cagle 742; Oxford, pp. 133-4 (note); Vicaire col. 441; Wellcome, III, p. 245.

44. HENDERSON, W.A. and J.C. SCHNEBBELIE. *The Housekeeper's Instructor; or, Universal Family Cook... The Seventeenth Edition. Corrected, Revised, and Considerably Improved...* by Jacob Christopher Schnebbelie. *London: Thomas Kelly, [1823].*

8vo in 4s (203 x 133mm), pp. 464; engraved portrait frontispiece of Schnebbelie by A.W. Warren after Uwins, additional engraved title 'Domestic Cookery In all its Branches', and 11 engraved plates; some light, occasional spotting and browning, a few light damp-marks; 20th-century brown morocco backed marbled boards retaining original spine, spine lettered and decorated in gilt; overall a very good copy. **£250**

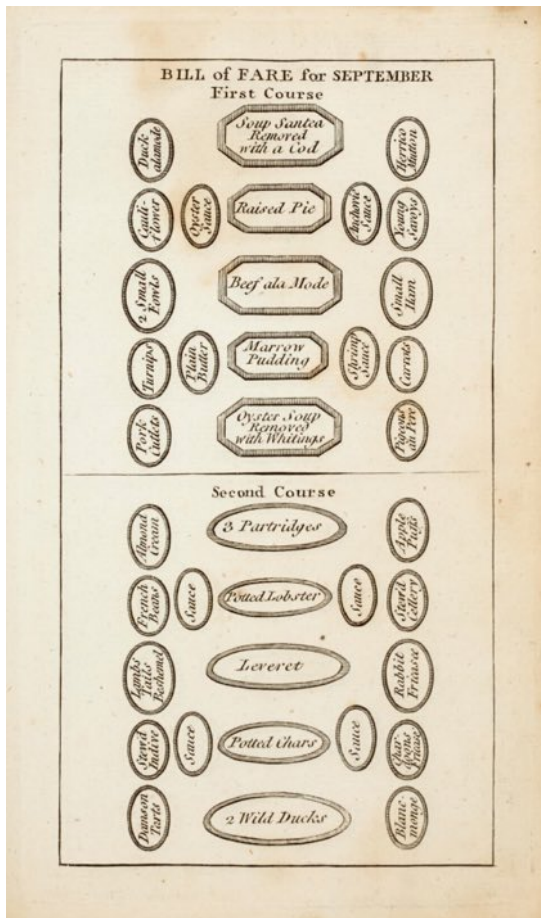
KELLY RE-ISSUE OF THE SEVENTEENTH EDITION. With its undated title and additional engraved title, and the replacement of the folding plates with regular plates showing table settings, this edition appears to have been re-issued by publisher Thomas Kelly some twelve years after its original publication. Wellcome, III, p. 245.

A GROUND-BREAKING WORK

SHOWING GERMAN, SPANISH, WEST INDIAN, ITALIAN, DUTCH, FRENCH, AND JEWISH INFLUENCES

45. **BRIGGS, Richard**. *The English Art of Cookery, According to the Present Practice; being a Complete Guide to all Housekeepers, on a Plan Entirely New... With Bills of Fare for Every Month in the Year... The Third Edition*. London: G.G. and J. Robinson, 1794.

8vo (208 x 128mm), pp. [i]-[iv] (title, blank, preface), [i]-xx (contents), [1]-564; p. 501 misnumbered '510'; 12 engraved plates with bills of fare; some light spotting and marking, damp-marking affecting plates and final ll., K8 with clean marginal tear, plate 7 with small loss at top corner; contemporary British tree calf, spine gilt in compartments, gilt black morocco lettering-piece in one; slightly scuffed, extremities rubbed and bumped, endpapers renewed, skilfully rebacked retaining original spine, generally a very good copy; *provenance*: 'A MB' (early monogram on fore-edges) – John Price, London (bookseller's loosely inserted description). **£1250**



THIRD EDITION. Not much is known about the author of *The English Art of Cookery*, which, following its first publication in 1788, became popular in England, Ireland and America (under the title *The New Art of Cookery*, 1792 *et seq.*). Nonetheless, it seems that Richard Briggs was a cook at the Globe tavern, the White Hart, and the Temple Coffee House in London.

Briggs appears to have based this work on John Farley's *The London Art of Cookery* (1783, *see item 48*), and indeed improved it: 'Cooking times, methods, and quantities of ingredients are often clarified and Briggs includes a wider range of foods – notably fish and vegetables. Interestingly he broke new ground by including recipes for fish rarely mentioned in eighteenth-century cookery books [...]. Although the book was predominantly about English food there were none the less German, Spanish, West Indian, Italian, Dutch, French, and Jewish influences in the recipes. Some were adapted and others are identical with recipes found in Hannah Glasse's *The Art of Cookery* (1747) and Elizabeth Raffald's *The Experienced English Housekeeper* (1769)' (ODNB).

Bitting, p. 60 (note); Cagle 579; ESTC T91032; Lehmann, p. 398; Maclean, p. 16; Oxford, pp. 115-6; Pennell, p. 166; Vicaire col. 116; Wellcome, II, p. 238.



'THE MOST CELEBRATED ENGLISH COOKERY WRITER OF THE 18TH CENTURY' AFTER HANNAH GLASSE

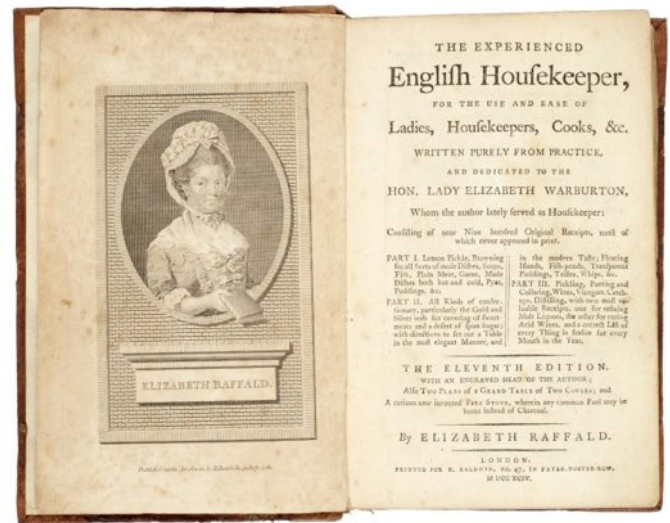
46. RAFFALD, Elizabeth. *The Experienced English Housekeeper, for the Use and Ease of Ladies, Housekeepers, Cooks, &c. Written Purely from Practice, and Dedicated to the Hon. Lady Elizabeth Warburton, whom the Author Lately Served as Housekeeper: Consisting of Near Nine Hundred Original Receipts, Most of which Never Appeared in Print... The Eleventh Edition. With... Two Plans of a Grand Table of Two Covers; and A Curious New Invented Fire Stove, wherein any Common Fuel may be Burnt instead of Charcoal.* London: R. Baldwin, 1794.

8vo (202 x 130mm), pp. [4 (title, blank. dedication)], iii (preface to the first edition), [1 ('Description of the Plate')], 384, [14 (index)], [2 (publisher's advertisements)]; 361 misnumbered '331'; engraved portrait frontispiece and 3 engraved folding plates (stove-fires for the kitchen, table settings for first and second course), type ornament headbands, initial set in type ornaments and woodcut facsimile of Raffald's signature (for authentication) on p. 1, woodcut Boswell crest with motto 'Vraye Foy' and initials 'JB' after index; some variable, generally light spotting, small marginal tear in X7; contemporary full sheep, skilfully rebacked, spine divided into compartments by 5 raised bands, lettered directly in 2, board-edges roll-tooled in gilt; extremities lightly rubbed and bumped, recornered, overall a very good copy; *provenance*: contemporary manuscript corrections in ink on pp. 116 and 244, and first p. of index. £700

Eleventh edition. Elizabeth Raffald, *née* Whitaker (bap. 1733, d. 1781) met her husband, gardener John Raffald, while she was a housekeeper to Lady Elizabeth Warburton at Arley Hall, Cheshire, and she opened a shop for 'cold Entertainments, Hot French Dishes, Confectionaries, &c.' (*Manchester Mercury*, 29 November 1763, cf. ODNB) close to her husband's florist's shop in Manchester. Over the next few years she moved and expanded her business to include a cookery school, ran two inns, and proved to be an ingenious publicist for her work.

With the publication of her highly successful recipe collection *The Experienced English Housekeeper* – a book that was issued in 15 authorised editions between 1769 and 1810, and some 25 spurious ones – Raffald became, 'after Hannah Glasse, the most celebrated English cookery writer of the 18th century' (Maclean p. 123 n1). R. Baldwin, who printed and sold this work, saw a financial opportunity and 'reportedly paid Mrs Raffald £1400 for the copyright. Apparently when he suggested certain northern expressions in her work be altered, she replied: "What I have written I proposed to write at the time; it was written deliberately, and I cannot admit to any alteration"' (ODNB).

Mrs Raffald offers a wealth of recipes and advice on eighteenth-century culinary crafts, from meat and fish to



preserves and distilling, and from pies and puddings to table decorations, with an eye on economy and practicality. In her introduction she emphasises her fifteen years of experience in service prior to running her confectionary shop, and explains her mission: 'I have made it my study to please both the eye and the palate, without using pernicious things for the sake of beauty'; and 'though I have given some of my

dishes French names as they are only known by those names, yet they will not be found very expensive' (p. ii). Her work is now, among other things, recognised as a landmark in the development of the English wedding cake, recording the use of marzipan and royal icing for the first time.

The portrait frontispiece, based on a painting by Patrick John McMorland, had only been included in *The Experienced English Housekeeper* from the eighth edition onwards; during her lifetime, Mrs Raffald had never entertained the idea of publishing her portrait. The two diagrams for table settings are as elaborate as others of the period, while the folding plate of thrifty stoves, using coal or embers instead of charcoal, addresses particularly the problem of ventilation in the kitchen. The appearance of the Boswell crest underneath the index in this edition presents a puzzle; it may be worth noting that Henry Baldwin, presumably a predecessor of the printer R. Baldwin had also

published Boswell's *Journal of a Tour to the Hebrides* (1785), which used the same device on the title page.

CHRISTOPHER HOGWOOD USED RECIPES FROM RAFFALD'S *EXPERIENCED ENGLISH HOUSEKEEPER* FOR ENTERTAINING. The meal he prepared for *New York Times* journalist Nancy Harmon Jenkins in 1990 included both Raffald's stewed spinach (p. 77, using spinach, salt, and much butter), and her 'burnt cream' (now known as crème brûlée), which uses a little lemon peel and orange flower water (p. 253), and has the sugar burned on with a salamander until it 'looks like a glass plate put over your cream'. This was a particularly appropriate dessert to have in Cambridge – Trinity College claims to be the place where it was first invented. THIS EDITION IS SCARCE, and ESTC only locates five copies.

Bitting, p. 387; ESTC N31563; Maclean, p. 123; Wellcome, IV, p. 463.

RAFFALD REPLICATED: A SPURIOUS EDITION OF 1807

47. RAFFALD, E. *The Experienced English Housekeeper, for the Use and Ease of Ladies, Housekeepers, Cooks, &c. ... A New Edition. In which are Inserted some Celebrated Receipts by Other Modern Authors. London and Manchester: R. & W. Dean for 'All the Booksellers and R. & W. Dean', 1807.*

8vo in 4s (200 x 125mm), pp. vii, [1 ('Description of the Plate')], 344; p. 119 misnumbered '191'; engraved portrait frontispiece and 3 folding engraved plates; some light browning and spotting, some light damp-marking, paper flaw on 2H1, folding plates creased and very small marginal tears; late 20th-century calf-backed marbled boards, spine gilt in 6 compartments between raised bands, gilt morocco lettering-piece in one, others with central gilt tools; extremities lightly rubbed and bumped, generally a very good copy.

£600

'New Edition'. A posthumous edition of Raffald's celebrated *Experienced English Housekeeper*, which was issued in 15 authorised editions between 1769 and 1810, and some 25 spurious ones, including this: not only does it not bear a facsimile of her signature on the first leaf of the text proper, but the frontispiece is clearly a copy, unattributed, undated, and pertinently eliminating the small book that Raffald holds in the original version (printed by R. Baldwin, 1782) and that usually extends out of the oval framing Raffald's portrait.

As such, this edition is a product of the enthusiastic and still insatiable market for cook books around the turn of the

nineteenth century, and particularly for Raffald's seminal work. The title promises additional 'celebrated receipts by other modern authors' on the title; but while the index certainly contains some entries not present in the early authorised editions, the additions seem to be confined to the first few index entries (e.g. recipes for artificial flowers and larded beast's heart).

THIS 1807 EDITION IS SCARCE, and COPAC only records two copies in British libraries (BL and Leeds).

COOKERY AS A LONDON ART

48. FARLEY, John. *The London Art of Cookery, and Housekeeper's Complete Assistant. On a New Plan. Made Plain and Easy to the Understanding of every Housekeeper, Cook, and Servant, in the Kingdom. ... To which is Added, An Appendix ... The Eighth Edition. With the Addition of Many New and Elegant Receipts in the Various Branches of Cookery.* London: J. Scatcherd and J. Whitaker, B. Law, and G. and T. Wilkie, 1796.

8vo (210 x 126mm), pp. viii, [19 (contents)], [1 (blank)], 459, [1 (blank)]; p. 259 misnumbered '25'; engraved portrait frontispiece of Farley above the London Tavern, 12 plates with bills of fare for each month of the year, woodcut signature at foot of preface, letterpress tables; very occasional light marking or spotting, occasional marginal creasing or short tears, some causing small losses, small marginal wormhole in latter quires, frontispiece damp-marked; contemporary British tree calf gilt, skilfully rebacked, boards with roll-tooled gilt borders, spine divided into compartments by blind rules, gilt black morocco lettering-piece in one; extremities lightly rubbed and bumped causing small losses at corners, generally a very good copy; *provenance*: Jaeds George Bear, Woodchurch, Kent, 1796 (ownership inscription on verso of frontispiece). **£400**

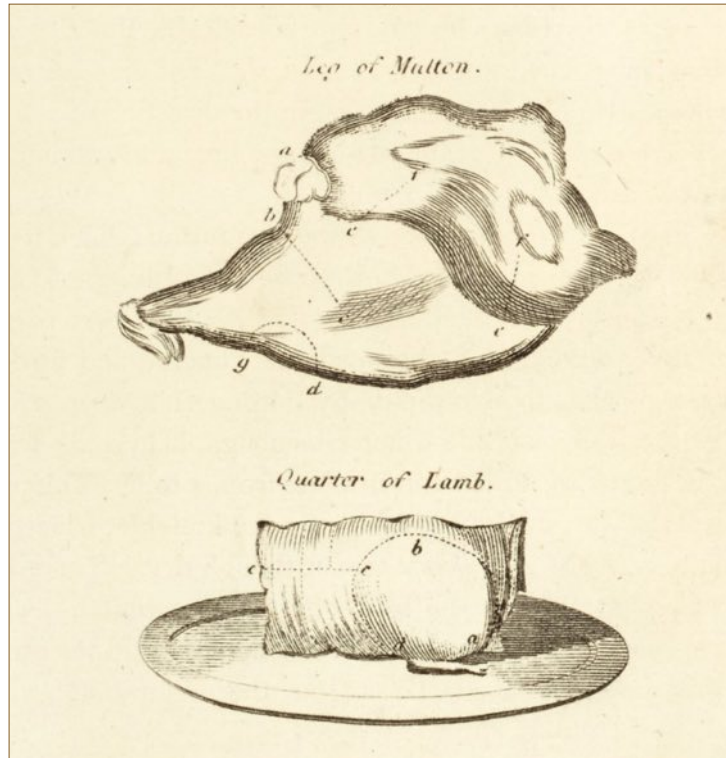
EIGHTH EDITION. Farley was, according to the title, 'principal cook at the London Tavern', and 'contributed much to the popularity of the London Tavern as an eating house, an inn whose generous helpings attracted customers from far and wide' (Quayle, p. 111); he was not, however, the author of this book, which was compiled by the printer and hack-writer Richard Johnson and first published in 1783. 'Fiona Lucraft has shown that Farley's book lifted 390 receipts from Elizabeth Raffald and 343 receipts from Hannah Glasse, making a total of over 90 per cent of his book from those sources. He also borrowed from E. Smith and Charlotte Mason. [...] Only one receipt, for beef tea, remains unsourced' (Lehmann, p. 416). Johnson later used this text as the basis for another work commissioned by Scatcherd, *The Universal Cook*, which purported to be the work of 'Francis



Collingwood, and John Woolams, Principal Cooks at the Crown and Anchor Tavern in the Strand' (see the following item).

The introduction leads from the self-sufficient fruit and vegetable-based diets of 'the early ages of the world' to cookery in Farley's immediate environment, and characterises London cookery as a cosmopolitan art: 'The introduction of trade and commerce into Europe, soon made us acquainted with the products of other countries [...]. A regular apprenticeship is now served to it, and the professors of it are incorporated by charter, as forming one of the livery companies of London. [...] [C]ookery must be considered an art' (pp. 2-3).

ESTC T121903; Maclean, p. 50; Oxford, p. 114 (note); Simon, BG 661 (misdated '1790'); Vicaire cols 355-6 (misdated '1790').



THE NINETEENTH CENTURY

PURPORTING TO BE THE WORK OF TWO COOKS AT THE CROWN AND ANCHOR TAVERN,
THE HOME OF THE ORIGINAL ACADEMY OF ANCIENT MUSIC

49. COLLINGWOOD, Francis and John WOOLLAMS. *The Universal Cook, and City and Country Housekeeper. Containing All the Various Branches of Cookery...* Third Edition. London: C. Whittingham for J. Scatcherd, H.D. Symonds, and Hurst, Richardsons, et al., 1801.

8vo (207 x 125mm), pp. [28 (half-title, blank, title, blank, preface, contents)], 451, [1 (advertisements)]; engraved portrait frontispiece, 12 engraved plates of bills of fare and one engraved plate of carving instructions; loosely inserted l. with manuscript notes on ingredients; occasional light foxing, marking or creasing, plates a little browned, manuscript l. browned, foxed and chipped with small marginal losses; contemporary British sheep, boards with borders of double blind rules, skilfully rebaked, spine gilt in 6 compartments, gilt red morocco lettering-piece in one; lightly rubbed and scuffed, corners slightly bumped, rear free endpaper with light dampmark, overall a very good copy; *provenance*: William Jackson, London (contemporary bookseller's ticket on upper pastedown) – contemporary manuscript inventory numbers on upper pastedown – R.M. Bloch (20th-century ownership inscription on upper pastedown) – The Atlantis Bookshop, London (bookseller's ticket on upper pastedown). **£750**

THIRD EDITION. One of the best-known culinary publications of the final years of the eighteenth century, *The Universal Cook* introduces the main methods of cooking and types of food in a chapter of 'General Observations' (beginning with 'Cleanliness the first duties of a Cook'), before dedicating individual sections to the methods of dressing beef, veal, mutton, lamb, pork, poultry and game (and the trussing of the same), and fish; to sauces, soups, vegetables, and elegant supper dishes; to all manner of sweets, desserts, cakes and preserves, as well as savoury pantry items such as pickles and hams; and, finally, providing instructions for shopping for and carving meat, the preparation of alcoholic beverages and cordial waters, for baking bread (including 'The London Method'), and for the management of poultry, the dairy, and the kitchen and fruit gardens. The preface defines cooking as a well-developed science that, thanks to the authors' experience, is here reduced to its essential ingredients: a simplification and hence elevation of cooking as it was done at the end of the eighteenth century, rather than a reinvention of the art.

Although the title states that the authors were the 'principal Cooks at the Crown & Anchor Tavern in the Strand', the origins of the text are more complicated. In 1783 J. Scatcherd and J. Whitaker published *The London Art of Cookery... By John Farley, Principal Cook at the London*

Tavern (see the previous item), which had actually been compiled by the printer and writer Richard Johnson from well-known contemporary sources, including Elizabeth Raffald and Hannah Glasse. Nearly ten years later, Scatcherd and Whitaker commissioned *The Universal Cook* from Johnson, who was paid £31 10s in March 1792 for 'compiling' the work, which he based on *The London Art of Cookery* (cf. Lehmann p. 408). The Crown & Anchor Tavern was also the home of the original Academy of Ancient Music, which was founded in 1726 — and refounded by Christopher Hogwood in 1973.

The first edition of *The Universal Cook* (1792) was followed by a second in 1797 and this edition in 1801. A German edition appeared in 1794, under the title *Neues Londner Kochbuch, oder allgemeiner englischer Küchen-Wirthschafter*, and Quayle notes that this was 'a work successful enough to be translated into French for an 1810 edition' (p. 114). THIS THIRD EDITION IS SCARCE. COPAC only records three copies in British institutions, and Maclean only knew of a single reference to it (misdated for 1792) in a catalogue of Maggs Bros. of 1937 (*Food and Drink through the Ages: 2500 B.C. to 1937 A.D.*, catalogue No 645, p. 101; Maclean, p. 31).

Bitting, pp. 94-95; Maclean, p. 30.

50. [LÖFFLER, Friederike Luise]. Neues Kochbuch oder geprüfte Anweisung zur schmackhaften Zubereitung der Speisen, des Backwerks des Confekts, des Gefrornen und des Eingemachten... Vierte durchaus verbesserte und vermehrte Auflage. *Stuttgart: Johann Friedrich Steinkopf, 1806.*

8vo (179 x 100mm), pp. [10 (series title, blank, title, blank, prefaces)], [1]-158, 161- 616, [28 (index)]; printed in gothic type; woodcut vignette on series title, woodcut diagram of biscuit form and woodcut bills of fare in text; some foxing, neat repairs on retained front free endpaper, π1, and 2S2-6, ll. K1-7 and retained rear free endpaper with paper flaws or tears causing small loss, lacking K8; modern green-marbled boards, maroon morocco spine label gilt, red edges, grey endpapers; extremities very lightly rubbed; *provenance*: additional recipes in ink and pencil in two contemporary hands on retained free endpapers. **£200**

FOURTH, REVISED AND AUGMENTED EDITION. Friederike Luise Löffler (1744-1805), the anonymous author of this cookbook and its sequel (first issued in 1791 and 1804 respectively), was housekeeper and cook at the court of Duke Carl Eugen von Württemberg. Her *Neues Kochbuch* was the first publication in the series 'Oeconomisches Handbuch für Frauenzimmer', and became very popular, appearing in numerous editions well into the twentieth century (indeed, it has been said that this cookbook was one of the small number of titles that enabled Steinkopf, its publisher, to survive during the Napoleonic wars). Löffler's daughter Henriette continued to publish under the familiar name of Löffler, even though her married name was Huttenlocher.

The recipes recorded here testify to both the eighteenth-century fashion for English dishes (such as roast beef, a recipe version for which is given on p. 41) and the distinctive national and local cuisine of Germany and Stuttgart: pp. 222-223, for example, introduce a recipe for peacock pie among recipes for game pies, instructing that old peacocks require more careful preparation; and p. 449 provides directions for the pickling of Sauerkraut – in a baking section, with the express future use of Sauerkraut in cake recipes.

Weiss, *Gastronomia* 2348 (note).

DANISH COOKBOOK WRITTEN FOR THE MISTRESSES OF HOUSEHOLDS

51. PETERSEN, Hans Henrich. Nye original Dansk koge-bog for fruentimmer, som selv forestaae deres kokken eller vil have tilsyn ved dets bestyrelse. *Copenhagen: Johan Frederik Schultz for Hegelund, 1806.*

8vo (168 x 105mm), pp. XXXII, 399, [1 (publisher's advertisements)]; printed in gothic types; occasional light browning, very faint damp-marking in some quires; contemporary sheep-backed marbled boards, spine decorated with gilt rolls and central gilt urn tool, gilt morocco lettering-piece; extremities somewhat rubbed and bumped, paper lifting from boards and torn with small losses, spine slightly marked, lettering-piece worn, nevertheless a good, sound copy. **£200**

FIRST EDITION. Addressing women overseeing the work of their cooks, the *Nye original Dansk koge-bog for fruentimmer* is a typical product of its time: previously the main audience for Danish cookbooks had been professional chefs, but in the late eighteenth century a female readership was first explicitly addressed on the title-pages of household and cookery books, and this change became widespread throughout the nineteenth century.

The book presents exactly 500 recipes: it introduces preparation methods from blanching to making a roux for brown sauces, before presenting recipes for soups, sauces,

meat, poultry, and fish dishes, including no fewer than forty-six vegetable preparations; followed by puddings and desserts, advice on game, eighty-four baked items and finally a range of preserved goods. All of them provide a rich impression of the produce, meats, seafood and other ingredients available to the Danish cook of the early nineteenth century, as well as the distinctive Danish tastes, with some French influences.

Vegenfeldt and Kornerup 970; cf. *Bibliotheca Danica* II, col. 261 (2nd ed.).

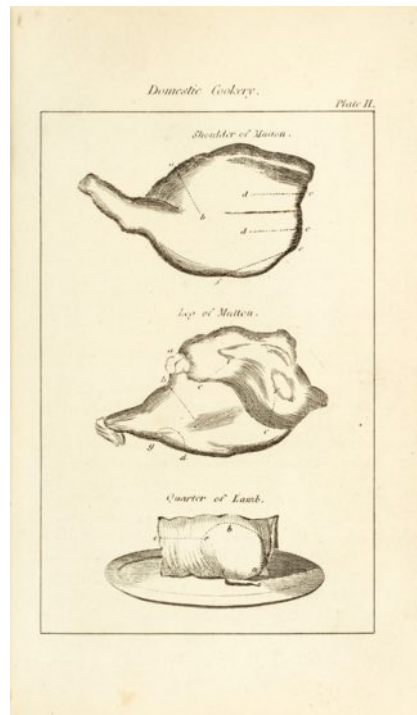
THE MOST POPULAR ENGLISH RECIPE BOOK OF THE EARLY 19TH CENTURY

52. [RUNDELL, Maria Eliza]. A New System of Domestic Cookery; Formed upon Principles of Economy. And Adapted to the Use of Private Families. By a Lady. A New Edition, Corrected. *London and Edinburgh: W. Wilson for John Murray, J. Harding and A. Constable & Co., 1807.*

12mo (152 x 98mm), pp. [22 ('advertisement', directions to the binder, contents, introduction)], xxx, [1]-28, 28*-29* (l. signed C* inserted between C2 and C3), 29-351, [1 (publisher's advertisements)]; engraved additional title and 9 engraved plates; occasional light spotting, additional title and title a little spotted, creased and chipped, small marginal burn mark affecting a few ll; modern brown cloth, spine lettered in gilt; overall a very good copy; *provenance*: early owner's name erased from head of title causing loss of printed letter 'A' – occasional later pencil annotations and marginal markings. **£500**

'NEW' [?THIRD] EDITION. Maria Eliza Rundell (*née* Ketelby, 1745-1828), was the anonymous author of this, the most popular book on cookery, medicinal remedies and household management of the early 19th century. Upon becoming a widow in 1795, Rundell placed her two youngest daughters into the care of relatives and started to collect recipes and household tips for them, and in 1805 she 'sent the manuscript to the publisher John Murray, of whose family she was an old friend, and it was [first] published in 1806 under the title of *Domestic Cookery* [...]. The book had an immediate success, 5000-10,000 copies were printed annually, and succeeding editions were enlarged and embellished by engravings'. They frequently, as here, just mentioned 'A Lady' as author, but sometimes correctly attributed the work to Rundell. 'It became one of Murray's most valuable properties and in 1812, when he bought the lease of his premises in Albemarle Street, the copyright of *Domestic Cookery* formed part of the surety' (ODNB).

The later publishing history of the work is complicated, and involves a lengthy lawsuit between Mrs Rundell and Murray. Despite this, the 'book continued to earn its keep. It was translated into German in 1841 and the sixty-fifth English



edition appeared in the same year' (ODNB). *A New System of Domestic Cookery* was also the first cookbook of its period to conquer America, where earlier popular English cookbooks like Mrs Raffald's *Experienced English Housekeeper* (1769) had become somewhat old-fashioned and outdated; American editions of *New System of Domestic Cookery* were published in Philadelphia and Boston in 1807, and the fifteenth and last American edition of the work appeared in 1844.

In the 'Advertisement' at the beginning of the book, Rundell states that she intended the book for the use of her daughters, and hence 'avoided all excessive luxury, such as essence of ham [...]. Many receipts are given for things, which being in daily use, the mode of preparing them may be supposed too well known to require a place in a cookery-book; yet how rarely do we meet with fine melted butter, good toast and water, or well-made coffee! She makes no apology for minuteness in some articles, or for leaving others unnoticed, because she does not write for professed cooks. This little work would have been a treasure to herself when she first set out in life, and she therefore hopes it may prove useful to others'. The book divides into different parts for fish; meats; poultry and game; soups and

gravies; sauces; pies, puddings and pastry; vegetables; sweet dishes, preserves, sweetmeats; and perhaps most intriguingly, the various receipts and directions to servants, which include recipes for cosmetics, soaps, ink, tracing paper for patterns, dyes and cleaning solutions. The book concludes with listings of seasonal fruit, vegetables and meats, suggestions for dinner menus, and an extensive index. The engraved plates illustrate cuts of meat, and methods of carving and trussing.

Following the first edition of *A New System of Domestic Cookery* in 1806, a second, enlarged edition of the work was published in 1807, and this 'new [...] corrected' edition presumably appeared later in the same year, and should therefore be considered the third.

Cagle 971; Oxford, pp. 135-6; Vicaire 812.

A RARE EDITION IN THE ORIGINAL CLOTH

53. [RUNDELL, M.E.]. *A New System of Domestic Cookery; Formed Upon Principles of Economy, and Adapted to the Use of Private Families...* By a Lady. *London: John Leighton 'for the Booksellers', 1846.*

12mo in 6s (159 x 102mm), pp. [4 (title, imprint, advertisement, directions to the binder)], [i]-xii (table of contents), [i]-xxiv ('Miscellaneous Observations'), [1]-28, 28*-29* (an integral l. D3), 29-361, [1 (blank)]; p. '251' misnumbered '25'; engraved frontispiece of a kitchen scene, and 8 lithographic and one engraved plates illustrating cuts of meat, carving and trussing; occasional very light marking, some plates a little darkened and creased around the edges, frontispiece lightly spotted; original purple cloth, boards with blind-ruled borders, spine blocked in gilt, lemon-yellow endpapers; a few light marks on boards, extremities lightly rubbed, bumped, nonetheless a very good copy. **£300**

[?]Seventieth edition. A later edition of *A New System of Domestic Cookery*, which remained popular for some decades after its author's death; Murray identified his 1846 edition as the sixty-ninth, and the present edition was followed in 1847 by an edition by Bohn and Murray's seventy-second edition, indicating that it was the seventieth.

THIS EDITION IS RARE, and COPAC only records one copy in the UK (Wellcome)

Cagle 977 ('No other copy of this edition located'); Wellcome IV, p. 590.

54. [RUNDELL, M.E.]. *A New System of Domestic Cookery; Formed upon Principles of Economy, and Adapted to the Use of Private Families. By a Lady. With the Addition of Many New Receipts. A New Edition. London: Milner and Company Limited, [c. 1870].*

8vo (162 x 102mm), pp. [4 (title, blank, advertisement, blank)], [vii]-lii, [1]-350; mounted colour-printed woodcut frontispiece on printed mount, and 9 woodcut plates, loosely inserted manuscript recipe in an early hand; a little browned and very occasionally, very lightly marked, ?lacking engraved additional title; original structured dark blue cloth, upper board blocked in gilt and black, spine lettered in gilt with ornamental device at foot; extremities somewhat rubbed and bumped with losses at corners and spine-ends, cracking on upper hinge, front free endpaper creased with small tears at fore-edge, nevertheless a good copy. **£75**

Another edition of *A New System of Domestic Cookery*, dating from the late nineteenth century. COPAC identifies two similar editions (or, possible, simply one edition) with the same pagination and the title imprint found here ('LONDON: / MILNER AND COMPANY, LIMITED, /

PATERNOSTER ROW.'), which are dated to c. 1865 and c. 1870; however, they both have an additional title (not present here, possible lacking) and a different, monochrome frontispiece – we have not been able to trace any copy of this edition in COPAC.

A RARE EDITION OF NUTT'S CELEBRATED *COMPLETE CONFECTIONER*

55. NUTT, Frederick. *The Complete Confectioner, or, The Whole Art of Confectionary Made Easy; with Receipts for Liqueures, Home-Made Wines, &c. The Result of Many Years Experience with the Celebrated Negri and Witten...* Fifth edition. *London: J. Smeeton for Mathews and Leigh, 1808.*

12mo (170 x 104mm), pp. xxiv, 269, [1 (blank)], [6 (publisher's advertisements)]; engraved frontispiece, 9 engraved plates of bills of fare, 3 folding, and one engraved plate of an icing syringe; woodcut headpiece; very occasional light spotting on plates, skilful marginal repair on A10; 20th-century full calf gilt, boards with gilt-ruled borders, spine gilt in 5 compartments, gilt red morocco lettering-piece in one, lettered directly with the date at the foot; extremities minimally rubbed and bumped, overall a very good copy, retaining the half-title; *provenance*: Alesandra Muratori, 1809 (ownership inscription in ink on half-title) – 19th-century annotations on p. 240 – Liz Seeber, Brighton (bookseller's ticket on rear pastedown). **£400**

FIFTH EDITION. Nutt's *Complete Confectioner*, a feast for lovers of cakes, desserts and liqueurs, was first published anonymously in 1789, and the author simply stated that he had been trained at the famous confectionary of Messrs Negri and Witten on Berkeley Square, London – the house later occupied by booksellers Maggs Bros. and famously rumoured to be haunted. Nutt's name would only appear on the title from the fourth edition onwards, and his aspirations rose over time – his 1809 cookbook, *The Imperial and Royal Cook*, transcended the confines of 'genteel families' that were still identified as key audience for the first edition of *The Complete Confectioner* to address a more elevated audience (cp. Maclean, pp. 127-9).

The preface to this considerably enlarged edition states: 'It is very extraordinary, that only one work [Hannah Glasse's *Complete Confectioner*], except the present, was ever presented to the Public, on the Art of Confectionary; that production has already met with the contempt which it justly deserved' (pp. v-vi).

Nutt presents recipes for biscuits (including Toad in a Hole Biscuits – egg-free almond biscuits with dried cherries as 'toads'); wafers (lemon, barberry, orange, bergamot, violet and peppermint); drops; 'prawlongs' (i.e. pralines); jellies for ices, to pour over fruit, and calf's foot jelly; jams and related desserts including 'Everlasting Whipsyllabub' and 'Millefruit Rock Candy'; essences for ices and waters for 'rouths'; no fewer than 32 ice cream and 24 water ice recipes; fruits preserved in brandy, preserved sweetmeats, and dried fruits; liqueurs (including cinnamon, coffee, and chocolate liqueurs); cheeses with fruit; just three puddings proper (lemon, carrot, and rice cheese cake); and finally, homemade wines, closing with 'Imperial Fish Sauce'. The plates depict bills of fare for confectionary arrangements.

THE FIFTH EDITION IS RARE: COPAC only records copies at the Warburg Institute and Leeds, and WorldCat adds a further copy at Historic Deerfield Library (lacking one plate), which is also the only copy listed in Anglo-American auction records since 1975.

IN THE ORIGINAL HALF-ROAN BINDING

56. NUTT, F. and J.J. MACHET. *The Complete Confectioner; or, The Whole Art of Confectionary Made Easy: also Receipts for Home-Made Wines, Cordials, French and Italian Liqueurs, &c...* Eighth edition, Corrected and Improved by J.J. Machet. *London: C. Baldwin for Samuel Leigh, and Baldwin, Cradock, & Joy, 1819.*

12mo (169 x 100mm), pp. xxiv, 261, [1 (blank)], [2 (publisher's advertisements)]; engraved portrait frontispiece by Woodman after Satchwell, 9 engraved plates of bills of fare, 3 folding, and one engraved plate of an icing syringe; variable light spotting, a couple of plates unevenly folded causing slight marginal browning and creasing, light damp-mark affecting preliminary ll.

and frontispiece; original half black roan over marbled boards, spine lettered and decorated in gilt; extremities somewhat rubbed, bumped and scuffed, upper hinge splitting, lacking front free endpaper, nonetheless a very good copy in the original binding, which retains the half-title; *provenance*: C. Chapple, Pall Mall, London (contemporary bookseller's ticket on upper pastedown).

£300

Eighth edition. Nutt's *Complete Confectioner* had first been published in 1789 and enjoyed great popularity; as the preface records, this eighth edition 'is a flattering testimony of public approbation' (p. vi). Like the seventh edition of 1815, the eighth edition was revised by the French confectioner and distiller J.J. Machet, the author of *Le*

confiseur moderne (1803) and other works, while Mrs Smith, the author of *The Female Economist* (London: 1810), 'furnished the receipts for home-made wines, &c.' (p. vii). This copy is in the original publisher's binding of half roan, lettered 'NUTT'S CONFECTIONER' in gilt on the spine; according to the half-title, the work was sold at '8s. 6d. half-bound'.

Although the work contains an advertisement for Nutt's *Imperial and Royal Cook* (p. viii), declaring it 'just published', the first edition had appeared ten years earlier, in 1809: this refers to the publication to the second edition in 1819, 'including the latest improvements in fashionable life'.

Bitting p. 347 (note); Gabler G31070 (note); Oxford, p. 117 (note).

A RARE EDITION OF AN IMPORTANT WORK ON BRITISH WINES

57. DAVIES, John. *The Innkeeper's and Butler's Guide, or, A Directory for Making and Managing British Wines; with Directions for the Managing, Colouring and Flavouring of Foreign Wines and Spirits, and, for Making British Compounds, Peppermint, Aniseed, Shrub, &c. Tenth edition, Revised and Corrected. Leeds: W. Preston and Co. [? for J. Davies], 1809.*

12mo in 6s (182 x 108mm), pp. iv, 199, [1 (blank)]; p. 175 misnumbered '571'; some light browning and spotting, especially on outer ll., light damp-marking on outer quires; modern boards, title reproduced on upper board, uncut; endpapers spotted, extremities lightly rubbed and bumped, boards slightly marked, nevertheless a very good copy; *provenance*: contemporary annotations in ink on O3.

£300

TENTH EDITION. 'Whole Pipes of Wine have turned sour for want of a proper method in managing them' this book on the production and preservation of wine states in its preface (p. iii). First published in 1805 and expanded in a quick succession of subsequent editions, *The Innkeeper's and Butler's Guide* gathers the 'very best and most approved Receipts, which are at present in use', compiled by one John Davies, who 'spent some years in the south of France' and its vineyards.

The first 52 pages are dedicated to English wines, from claret and fruit wines (quince, raspberry, etc.) to English grapes – complete with instructions on improving 'Vitiated Wines' and those that are 'Prick'd', sour, decaying, 'ropy' or in a musty cask, or suffer from an 'ill scent' (a deficit which is addressed by hanging a roll of baked dough pricked with

cloves into the cask). The following parts of the book then deal with foreign wines, or 'The Method of Making Wine in Grape Countries', including the preparation of oyster powder; cider and perry; malt liquors for brewing ale, beer and related beverages; vinegar; brandy; rum, including methods of diluting and colouring it; 'Geneva'; 'British compounds' including wormwood, 'usquebaugh' and various types of alcoholic cordial; and a very useful as well as insightful list of 'necessaries' for one's cellar, from ropes, whisks and funnels to 'A leather boot, to buckle on the knee, to hold the bottles in when corking them' (p. 186).

THIS EDITION IS RARE, and we cannot trace it in COPAC or WorldCat.

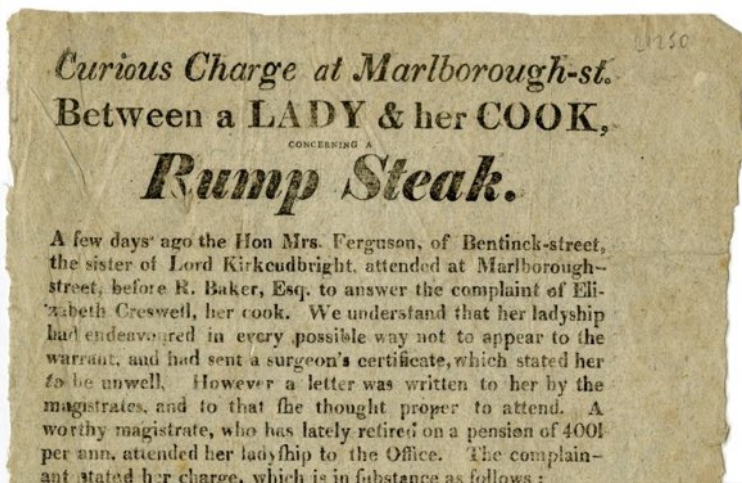
Cagle 641 (note).

58. **SHELLEY, Percy Bysshe.** *An Essay on the Vegetable System of Diet.* Widdington, Essex: The Linden Press, 1940.

8vo (215 x 138mm), pp. [2 (title, colophon on verso)], 12, [2 (limitation statement, verso blank)]; wood-engraved title-illustration printed in green and wood-engraved illustration printed in green above limitation statement; some light foxing; original green-cloth backed boards, letterpress title-label on upper board, dustwrapper with the wood-engraved title-illustration repeated in maroon; dustwrapper slightly marked, edges slightly creased and chipped, otherwise a very good copy with the rare dustwrapper; *provenance*: Cook Books, Rottingdean (bookseller's ticket on lower pastedown). **£175**

SECOND EDITION, LIMITED TO 120 COPIES. Shelley probably wrote *An Essay on the Vegetable System of Diet* in 1813, but it remained unpublished until 1929, when it appeared in a privately-published edition of 12 copies. That was followed by the Linden Press edition, which was 'printed with the kind permission of Sir John C.E. Shelley-Rolls, Bart' (colophon) and edited by Shelley Fausset. Loosely inserted in this copy is a printed receipt dated 26 April 1941 acknowledging receipt of the sum of 25 9d (presumably the price of the book), signed by Fausset.

AN UNRECORDED CATNACH BROADSIDE DESCRIBING AN UPSTAIRS / DOWNSTAIRS DISPUTE OVER RUMP STEAK



59. **CATNACH, James, publisher.** *Curious Charge at Marlborough-St. Between a Lady & Her Cook, Concerning Rump Steak...* From the *Observer*. London: James Catnach, [c. 27 July 1818].

4to (248 x 173mm), broadsheet printed on recto only, roman and italic types; lightly darkened and creased, 3 small paper flaws, nonetheless generally very well preserved. *** £400**

An unrecorded broadside bearing a description of a truly curious event published in *The Observer*, and reprinted as a broadside by Catnach in a typographical arrangement that highlights the two protagonists of the dispute ('a LADY & her COOK') as well as the bone of contention -- a rump steak.

The Hon. Mrs. Ferguson, the 'Lady' in question, accused her cook (one Elizabeth Creswell), of having bought a piece of steak larger, and consequently dearer, than the size she had indicated to her 'by the corner of her shawl'. The mistake was, according to the cook, a mistake of the butcher's. Nevertheless, '[a]t this piece of intelligence her ladyship flew into a violent rage, and without any provocation, threw the steak at her head, pinched, scratched, and finally kicked her down stairs!', also calling the cook a 'filthy impertinent wench'. The matter was settled out of court. The story was published in *The Observer* on 27 July 1818, and this broadside, which was presumably printed at or shortly after that date, follows the text of the article, apart from the omission of the words 'being in attendance was called before the Magistrate and' in the fourth sentence.

THIS BROADSIDE IS RARE, AND WE CANNOT TRACE IT IN COPAC OR WORLDCAT.

60. [KITCHINER, William]. *The Cook's Oracle; Containing Receipts for Plain Cookery on the Most Economical Plan for Private Families...* The Whole Work has Again been Carefully Revised... The Fifth Edition. *London and Edinburgh: James Moyes for A. Constable & Co. and Hurst, Robinson, & Co., 1823.*

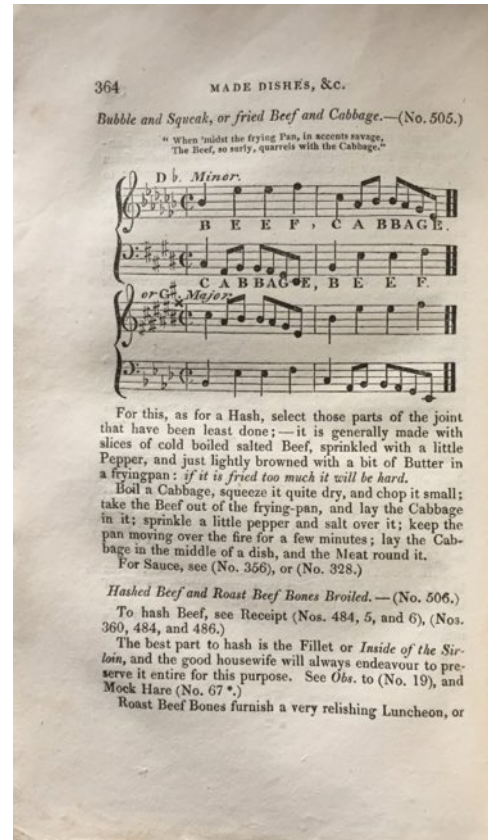
12mo (195 x 110mm), pp. xx, 484; woodcut music on pp. 88 and 364, woodcut illustrations; occasional light foxing or marking; original paper-backed blue boards, printed paper spine-label, uncut; lightly marked, extremities rubbed and bumped causing small losses, joints cracked, nevertheless a very good, uncut copy in the original boards.

£400

FIFTH EDITION. A curious classic of the early nineteenth-century canon of cookery books, the first edition of *The Cook's Oracle* was published under the title of *Apicius Redevivus, or The Cook's Oracle* in 1817. Later simply known as *The Cook's Oracle*, this work gathers recipes of dishes William Kitchiner (1778-1827) served at his home in Warren Street, Marylebone, to eminent members of society during his famous luncheons and dinners. The dishes for this 'committee of taste' were sometimes prepared with the help of Henry Osborne, chef to Sir Joseph Banks, and were accompanied by music and lively discussions.

Although issued anonymously, *The Cook's Oracle* refers to its eccentric author in the title by declaring the recipes 'the Result of Actual Experiments Instituted in the Kitchen of a Physician'. Kitchiner had, indeed, constructed his vita and persona carefully, claiming to have been educated at Eton and to have obtained 'a Scottish medical degree' from Glasgow – a qualification 'which barred him from practice in England, [so that] he could style himself Dr Kitchiner MD, and as he possessed an extensive library of medical books, this title was not challenged' (ODNB).

Thanks to a large inheritance Kitchiner was able to spend much of his time and efforts on his passions: optics (which gained him a fellowship of the Royal Society), music, and gastronomy. *The Cook's Oracle* by far his most famous and popular cook book, and is described by the ODNB as 'written in a down-to-earth style', which demonstrates his 'familiarity with the entire process, from shopping, through preparing and serving the dishes, to cleaning up. It was an



acknowledged source of inspiration for Mrs Beeton, and was mined by the writers of other household guides'. Quayle, by contrast, finds the book 'interesting and unwittingly amusing', and aligned with the fashion for 'outlandish publications' following the close of the Napoleonic wars (Quayle, *Old Cook Books*, pp. 151 and 149). Most interesting, however, is the perception of one of the guests of his dinners, journalist William Jerdon who, in *Men I have Known* (1866) recalls: '[h]is medical and gastronomic practices were wonderfully combined as Peptic Precepts, insomuch that it

was not always easy to tell, in partaking of what was before you, whether you might be swallowing a meal or a prescription at his hospital, or as the case might be, his hospitable board... However, the dinners at which he entertained his friends were by no means as bizarre as rumour gave them out. If the oddities were there, there was always a fair counterbalance of the relishable and genuine' (ibid., pp. 152-3).

The popularity of *The Cook's Oracle* ensured that some twenty editions had appeared by 1840, and this 'carefully revised' fifth edition was followed by a sixth later in the same year.

Bitting, p. 262; Wellcome III, p. 399.

A COMPANION TO *THE COOK'S ORACLE*,
INTENDED TO PROTECT YOUNG HOUSEWIVES FROM 'IMPOSITIONS' AND 'EXTORTIONS'



61. **KITCHINER, W.** *The Housekeeper's Oracle; or, Art of Domestic Management: Containing A Complete System of Carving with Accuracy and Elegance; Hints Relative to Dinner Parties; the Art of Managing Servants; and the Economist and Epicure's Calendar, Shewing the Seasons when all Kinds of Meat, Fish, Poultry, Game, Vegetables, and Fruits First Arrive in the Market – Earliest Time Forced – When Most Plentiful – And when Best and Cheapest... To which is Added a Variety of Useful and Original Receipts.* London: J. Moyes for Whittaker, Treacher and Co., 1829.

12mo (173 x 100mm), pp. [4 (title, imprint, preface, blank)], 344; engraved portrait frontispiece by E. Finden after a drawing by W.H. Brooke of a bust by J. Kendrick, woodcut illustrations and letterpress tables in the text; occasional light foxing or marking, paper flaws and old repairs on B12-C6, D2-7, E1-5, F3, L2-3, O2 minimally affecting text, occasional short marginal tears, Q1-4 guarded in; 20th-century grey paper boards, printed spine label; spine slightly faded, light marking on boards, otherwise a good copy; *provenance*: Cooks Books, Rottingdean (bookseller's ticket on lower pastedown). **£250**

FIRST AND ONLY EDITION. *The Housekeeper's Oracle* was published two years after Kitchenier's death, and, as his son W.B. Kitchenier explains in his preface, it 'was intended by the late Dr. Kitchenier to have been a Companion to the Cook's Oracle [see the previous item] [...]. The object was to guard young housewives against the impositions – of dishonest servants, or the extortions of – extravagant tradespeople' (p. iii). Apart from providing useful advice for the acquisition and processing of food, it also gathers further recipes for food and wine, and instructions for keeping a household clean and running smoothly, on a restricted budget.

A contemporary review in *The Atheneum* mocked Kitchiner's style as 'the highest effusions of the lyric muse', written in what 'must certainly have been an amazingly excited state', and pronounced that it 'is really not doing the work justice to call it simply "The Housekeeper's Oracle;" it ought to have been entitled a treatise on the *omne scibile* at

least'. Certainly, Kitchiner's eclectic yet effusive miscellany on all things useful for the household was considered unique, in parts baffling, but overall thoroughly entertaining by its readers through the centuries.

Cagle 803; Oxford, pp. 162-3; Simon, *BG* 920; Wellcome III, p. 399.

62. KITCHINER, W. *The Traveller's Oracle; or, Maxims for Locomotion: Containing Precepts for Promoting the Pleasures and Hints for Preserving the Health of Travellers... With Seven Songs, for One, Two, and Three Voices...* Third Edition. *London: Henry Colburn, 1828.*

8vo (172 x 108mm), pp. [iii]-vii (title, blank, contents), [1 (instructions for plate placement)], 278; 6 double-page engraved plates of music by Sidney Hall *et al.*, one printed recto-and-verso, and one plate of wood-engraved music by J. Lee; occasional light spotting or creasing, offsetting onto title, bound without half-title, plate 6 in reverse order; later blue paper boards, manuscript spine-label, uncut; lightly rubbed, extremities bumped, joints cracked causing small losses, nevertheless a good, uncut copy; *provenance*: newspaper clipping from *The Times*, 25 February 1927, tipped onto upper pastedown and front free endpaper – Cooks Books, Rottingdean (bookseller's ticket on lower pastedown). **£250**

THIRD EDITION. Kitchiner's self-styled profession of medicine not only informed his cookery books, but also his other treatises, such as this one on the peculiarities of travel, its effects on the human body, and on ways of anticipating and controlling the same. Originally published in September 1827 (six months after his death), *The Traveller's Oracle* was Kitchiner's last work. Perhaps ironically, given the breadth of topics and areas covered in the book, Kitchiner had never travelled abroad. His advice touches upon appropriate food and drink for travel; essential items to take on a journey (such as medicine chests, well-fitting shoes and a copy of *The Cook's Oracle*, see *item* 60); accommodation and monetary matters; and

songs to pass the time and confirm the traveller's English identity, which are given, together with their melodies, on the plates of music.

The first and second editions of the work were issued in two volumes, comprising this text and a second volume containing part ii, John Jervis' *Horse and Carriage Keeper's Oracle*. For this third edition, the reference to the second part was removed from the title page of *The Traveller's Oracle*; Jervis' work was issued separately by Henry Colburn as *The Horse and Carriage Oracle* (1828), and either sold as a discrete work or as a set with *The Traveller's Oracle*.

Wellcome III, p. 399.

THE RARE FIRST EDITION IN THE ORIGINAL PUBLISHER'S BINDING

63. MACKENZIE, Colin. *Five Thousand Receipts in all the Useful and Domestic Arts, Constituting a Complete and Universal Practical Library, and Operative Cyclopædia.* *London: G. Sidney for Sir Richard Phillips and Co., 1823.*

Square 12mo (142 x 138mm), pp. [i]-iv, [5]-815, [1 (imprint)]; text printed in 2 columns; woodcut illustrations in the text; occasional very mild spotting or marginal creasing; original publisher's calf, upper board lettered in gilt 'Family Library', later cloth spine; slightly rubbed and scuffed, spine-ends frayed, upper hinge split, 2 ll. detached, otherwise a good, generally clean, copy. **£250**

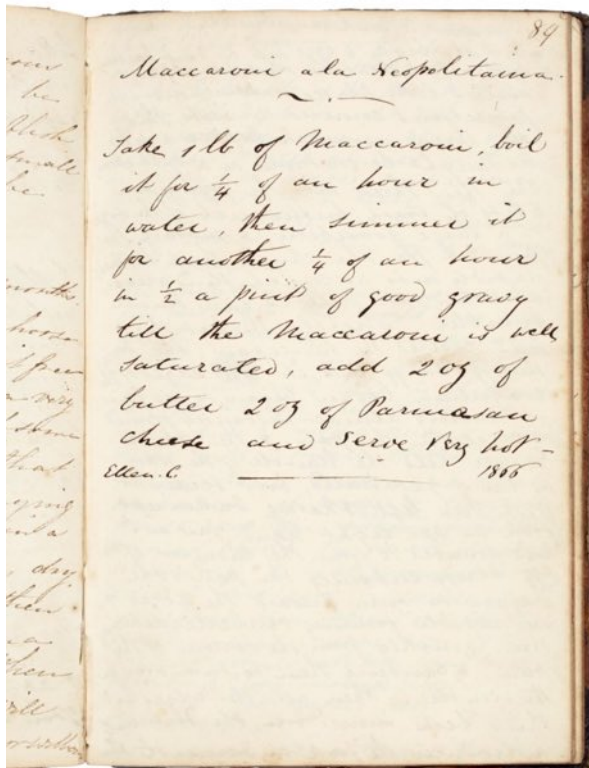
FIRST EDITION. An early nineteenth-century collection of household recipes by Colin Mackenzie, the author of *One Thousand Experiments in Manufactures and Chemistry*, this work is as emblematic of the contemporary enthusiasm for public science education, as it is ambitious in its aim: 'if all other books of Science in the world were destroyed, this single volume would be found to embody the results of the useful experience, observations, and discoveries of mankind during the past ages of the world' (p. iii).

The recipes collected here cover the areas of metallurgy, varnishing, oil and water colours, miniature painting and lithography, engraving, dyeing and bleaching; brewing wine and distillation; cooking, baking, pickling and preserving; perfumes and cosmetics, inks; medicine (by far the largest

section); and farriery, horticulture, husbandry, rural and domestic economy, pottery, glass, and miscellaneous others. The volume ends with a description of an 'Improved Coffee-Pot', declared to be a Parisian invention, which details the working of what we would now consider an Italian stove-top coffee maker. The title-page states that the work was available at '10s. 6d. bound, or 12s. calf gilt' and this copy is in the calf binding, blocked in gilt 'Family Library' on the upper board with the distinctive cursive fount used for the publisher's bindings. THE FIRST EDITION IS RARE, and COPAC only identifies copies at two libraries in the UK (British Library and St Andrew's).

Oxford, p. 152; cf. Attar 191.1 (2nd ed.).

THOROUGHLY ENGLISH COOKING: A HOUSEHOLD MANUSCRIPT FROM THE NINETEENTH CENTURY



64. CHURTON, Elizabeth. 'Receipt and Cookery Book 1828'. [?Birmingham, c. 1828-c. 1887].

8vo (177 x 114mm), manuscript on paper, pp. [2 (title, blank)], 1-91 (culinary and cosmetic recipes), 92-104 (blank), 105-121 (medicinal recipes), 122-127 (index), [1 (blank)]; written in ink in one main hand with only few additions in another; light occasional spotting, one quire slightly shaken, pp. 87/88 removed (but preceding and following recipe complete); original half hard-grained black morocco over marbled boards, roll-tooled in blind, spine divided into compartments by double blind rules, all edges marbled, marbled endpapers; extremities lightly bumped and somewhat scuffed with small losses, nevertheless a well-preserved manuscript; *provenance*: Kirton (remnant of a bookseller's or - binder's ticket on the upper pastedown) – Elizabeth Churton (compiler; presumably by descent to:) – William Churton, 209 Broad St, Birmingham (loosely inserted postcard postmarked 20 December 1906, image dated 1906 in manuscript) – ERIC STANLEY QUAYLE (1921-2001, bibliophile and culinary historian; sale, Sotheby's London, 10 April 1997, lot 370 (part), to:) – Christopher Hogwood.

£1250

The recipes in this manuscript collection, compiled by one Elizabeth Churton (possibly of Birmingham), are decidedly oriented towards English cookery: recipes for delicacies like Devonshire, plum- and 'New College' puddings, orange marmalade, blanchmange and trifle, and Shrewsbury Cake and Sussex Biscuits are interspersed with recipes for hand cream and lip salve, inks (including marking ink), and cleaning solutions in the first part. The vast majority are recipes for cakes and desserts, although recipes for mock turtle soup and veal, champignon ragout and pork pie are also recorded. The sources are occasionally acknowledged (one H. Anderson for two recipes, a Mrs Owen for several others, etc.), and the majority of the texts were clearly not copied from a printed source. The final recipe in this section (pp. 90-1), for omelette, however, references George Musgrave's *Ten Days in a French Parsonage in the Summer of 1863* (1864).

Musgrave's cure for dysentery ends the second part of the manuscript, which concerns medical household remedies. Like the culinary recipes, these are all otherwise collected from various private sources including 'a Lady at Sandal' and a Mrs Barnes, and treat anything from indigestion, colds, and tooth ache to rheumatism and cholera.

The dating of the manuscript is slightly uncertain: Elizabeth Churton has signed her name, titled the volume and dated it for 1828 on the title leaf, but also put her name and the date 1804 (both subsequently crossed out with vigour) at the bottom of p. 1; the most recent of the dated recipes are dated for 1887. The manuscript appears to have stayed in Churton's family into the twentieth century, and was later owned by culinary historian Eric Quayle, before it passed into the collection of Christopher Hogwood.

A FEMINIST AUTHOR'S COOKBOOK

65. [JOHNSTONE, Christian Isobel]. *The Cook and Housewife's Manual: A Practical System of Modern Domestic Cookery and Family Management. The Fourth Edition, Revised and Enlarged...* by Mistress Margaret Dods... *Edinburgh and London: John Johnstone for Oliver & Boyd and Simpkin & Marshall, 1829.*

8vo in 12s (190 x 112mm), pp. [4 (half-title, epigraph, title, imprint)], [i]-xii, [13]-132, 131-552; woodcut illustrations of carving techniques in the text; first and last ll. a little foxed; 20th-century brown, morocco-backed cloth boards, gilt calf lettering-piece on spine, uncut; extremities very lightly rubbed, slight 'bubbling' of cloth, otherwise a very good copy retaining the half-title; *provenance*: 'Miss Cumming' (19th-century pencil inscription on title). **£250**

FOURTH EDITION. Published under the pseudonym of 'Mistress Margaret Dods of the Cleikum Inn, St Ronan's', *The Cook and Housewife's Manual* was in fact written by the Scottish journalist and author Christian Isobel Johnstone (née Todd; previous married name M'Leish, 1781-1857). Johnstone had published her first novel anonymously in 1815, and published later novels (including children's books) under the name of Aunt Jane. From 1817 onwards she published the *Inverness Courier* with her husband – a paper which she gave 'a literary distinction not usually found in provincial newspapers' (ODNB), and in which she wrote on domestic topics. These articles were collected in the first edition of *The Cook and Housewife's Manual* (1826), and the

first and later editions were so successful that they provided the author with a steady income for nearly three decades.

Some of *The Cook and Housewife's Manual's* success can be attributed to Johnstone's engaging writing: the book starts with an article on Sir Walter Scott's Cleikum Club, hosted at the Cleikum Inn, where the supposed author of this work provided food and drink for the debating gentlemen, and gives details of its culinary lectures (starting, 'Gentlemen, -- Man is a cooking animal'). Illustrated directions for carving follow, as well as bills of fare (in typographical rather than engraved form). The main part of the book explains cooking methods through groups of related recipes, with extensive

sections on French cuisine and cooking, and on 'National Dishes, Scottish, Irish, Welsh, German, Spanish, and Oriental' (p. 378 ff.).

Johnstone later became editor of *Tait's Edinburgh Magazine* – thus becoming the only female journalist to edit a major

Victorian magazine prior to the 1860s – where she concentrated on political issues, employed women writers, and found a great following for her largely feminist articles.

Cagle 647; Oxford, p. 158 (note); Simon, *BG* 515.

NUTRITIONAL SCIENCE IN THE MID-NINETEENTH CENTURY

66. LANKESTER, Edwin. On Food: Being a Course of Lectures Delivered at the South Kensington Museum. First Course. London: Robert Hardwicke, 1861.

8vo (185 x 123mm), pp. [4 (half-title, diagram, title, blank)], 174, [8 (publisher's advertisements)]; wood-engraved frontispiece, one wood-engraved headpiece and 41 wood-engraved illustrations in the text, letterpress tables in the text, one full-page; occasional light creasing, browning and marking, slight foxing on outer ll., light liquid mark on first few ll.; original printed flexible cloth covers, publisher's advertisements on lower cover; covers slightly marked, extremities lightly rubbed and bumped, causing small losses at spine-ends, small hole in upper cover, nevertheless a good copy; *provenance*: pencil sketches of two flasks/bottles on half-title.

£150

FIRST EDITION. Edwin Lankester (1814-1874) was a public health reformer and (like his wife and son) a natural historian; a medical doctor (he was educated at the universities of London and Heidelberg) and epidemiologist (his work on cholera resulted in his appointment as the first medical officer of health for Westminster); a writer for the *Daily News* and *The Athenaeum* and a friend of Charles and Catherine Dickens; a fellow of the Linnean Society and the Royal Society; and a lecturer in medicine and natural science at prestigious institutions including the Grosvenor Place medical school and New College, London. Lankester was a very successful populariser of science, through his lectures and numerous publications, such as his editions and translations of popular scientific works including Kuchenmeister's *Die in und an dem Körper des lebenden Menschen vorkommenden Parasiten* (1855), which became a seminal work in British dermatology, as well as his own works such as *The Natural History of Plants Yielding Food* (1845), and his immensely popular and frequently reprinted *Half Hours with the Microscope* (1859), which consolidated his reputation as a gifted microscopist.

'In 1858 he followed Lyon Playfair as superintendent of the food collection at the South Kensington Museum, where he reorganized and relabelled the exhibits to the benefit of the

lay public, and published his associated lectures' (ODNB). This is the first part of Lankester's South Kensington course, 'On Food', written down from shorthand notes taken during his extemporaneous lectures which he delivered 'for the purpose of exhibiting, in a popular form, the scientific principles by which the supply of food to the human system is regulated'; they are here 'illustrated by the collection of food-products in that Museum' (preface), with more than forty engravings of microscope slide views and botanical drawings. The individual sections are on food groups still identifiable in nutritional sciences today: water; salt; 'heat-giving foods' (focusing on sugar and starch); oil, butter and fat; 'flesh-forming food' (mostly pulses and grains); and 'animal food': milk, meat and fish.

'His employers considered that he had exceeded his brief and terminated his appointment in 1862. From 1856 to his death both Lankester and his wife published with Robert Hardwicke. Lankester advocated the teaching of physiology in schools and held advanced views on the place of women in society' (ODNB). His other publications are advertised on the peripheral parts of the present volume; the second course was published in the following year.

Cf. Cagle 813 (second edition of both courses).

67. HOLMES, Mrs. [Manuscript recipe miscellany.] [England: c. 1860].

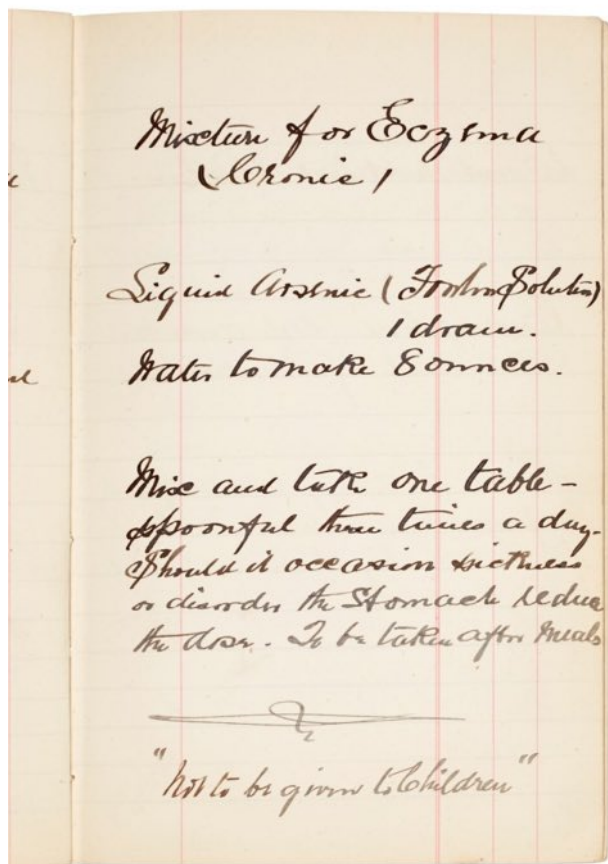
12mo (163 x 102mm), manuscript on paper, pp. [1 (text on upper pastedown)], [88], [1 (text on lower pastedown)]; manuscript written in one hand in ink on account book paper pre-lined in blue and pink; very mild browning on first and last ll.; original quarter red roan over blue-grey watered silk boards, all edges marbled in red and blue; extremities slightly rubbed and scuffed with small losses, otherwise generally a good exemplar.

[With, loosely inserted:]

Manuscript recipe for pomatora. [England, c.1675-1725].

1 l. (289 x 193mm), recipe written in one hand, addressed 'To Mrs Jobber' with note on verso in another, folded into letter package; a little creased and browned, somewhat worn at folds with small losses, 3 small historical repairs.

Provenance: ERIC STANLEY QUAYLE (1921-2001, bibliophile and culinary historian; sale, Sotheby's London, 10 April 1997, lot 370 (part), to:) – Christopher Hogwood. £950



A collection of remedies, culinary and household recipes, this manuscript appears to be a fair copy with later annotations in the hand of one Mrs Holmes (whose name appears on the upper pastedown), dating from the last half of the nineteenth century. It begins with a well-known if unattributed set of three couplets as a motto ('Heaven bless the wives/ They fill the hives...'), and indeed the collection provides advice on anything from how to wash hair and bleach freckles, how to cure a cold and treat neuralgia, to the preparation of roasted suckling pig and jugged hare, cakes, puddings, jams and other delicacies.

The medical recipes show an astute awareness of children's care, and are often annotated with warnings which remedies are not suitable for children, or are specifically prepared for them. The culinary recipes, often sourced from female friends and acquaintances, appear to have been tested and approved, and annotated accordingly. The resulting impression is that of a family keeping healthy and clean, and enjoying food with much gusto.

The loosely inserted recipe is not only interesting because of its comparative age, but also since it seems to have been a letter passed from one woman to another and back again, or indeed onwards to a third, and thus contains evidence of 'the female republic of letters' surrounding recipe culture at the time. The reverse, addressed 'To Mrs Jobber', also contains a request: 'If you can send mee a qu[a]rter of a pinte of the same ink you writ with youl obledg mee'.

COOKING, CARVING, BAKING, AND PUDDING-MAKING:
A RARE COLLECTION, NOT RECORDED IN BRITISH LIBRARIES IN THIS FORM

68. FAMILY HERALD HANDY BOOKS – A Household Handybook; Showing how to Cook; with Useful and Practical Instructions on Marketing, and the Choice of Articles of Food. How to Carve, and how to Serve a Dinner. How to Bake; from a Batch of Bread to a Biscuit. The Family Pudding Book; Containing 300 Receipts. *London: William Stevens, [1866]*.

4 parts in one volume, 16mo (140 x 90mm), pp. i: [2 (title, blank)], [i]-iv (part-title, blank, contents), [5]-[64]; ii: [2 (dedication, blank)], [vii]-ix, [1 (blank)], [11]-62; iii: [i]-iv (part title, blank, contents), [5]-60; iv: [1]-64, [4 (publisher's advertisements)]; wood-engraved carving illustrations in the text of part II; occasional light spotting; original structured green publisher's cloth, boards with black double-ruled borders, upper board lettered in black; extremities slightly rubbed and bumped, a few light marks, hinges cracked, otherwise a very good copy; *provenance*: Mrs C. Sander, 1870 (ownership inscription on upper pastedown) – Miss Rosina August, 29 Grafton Square, Clapham Common (ownership inscription on upper pastedown, with line erased below – John Price, bookseller (loosely inserted bookseller's description). **£500**

FIRST EDITION THUS IN BOOK FORM. This volume comprises four slim recipe collections first published in the 'Family Herald Handy Books' series in the early 1860s. 'Founded in 1842, the *Herald* was the longest-running and most respectable of the Victorian "penny-novel-journals," as they were designated by Wilkie Collins [...]. By the 1860s [...], the *Family Herald* was aiming principally at a female readership from the respectable working and lower-middle classes and relying heavily on contributions from women writers [...]. At the same time, the new owner William Stevens moved to further exploit the value of the title by launching a series of supplements, including the *Family Herald Extra Numbers* listing healthy outdoor pursuits and indoor amusements for both boys and girls, *Family Herald Handy Books* of the "How To" variety with cookery to the fore, and the *Family Story-Teller*, which reprinted complete novels originally serialized in the *Herald* itself' (P.K. Gilbert, *A Companion to Sensation Fiction* (Malden, MA: 2011), [n.p.]).

The number of recipes – recorded pragmatically with three or more to a page – is much greater than the title suggests: the cookery pamphlet contains 228 recipes alone, followed by detailed instructions for carving fish, poultry, beef, mutton, pork, veal, game, ham and tongue at the dinner table, a large number of recipes for biscuits, cakes, breads and the proper handling of yeasts, and (according to its

title) a further 300 dessert recipes in the final part, ending with sweet dumplings.

The advertisements in the back, beginning with a notice of No 24 of the *Family Herald* 'Now Ready' suggests that this composite volume was published in 1866. The volume is complete in spite of the lack of a half-title and title proper for the Carving section which are likely the cause for the start of the pagination at p. [v]: the quires are complete, and the unusual pagination likely a result from the consolidation of the different pamphlets for this issue.

THIS COMPOSITE VOLUME IS VERY SCARCE and no other copy with these parts can be traced in libraries worldwide. In the UK, a variant volume survives at Cambridge University Library and the National Library of Scotland only, with the parts on cooking, carving and baking followed by 'How to brew; from a barrel of beer to a bowl of bishop' and 'How to pickle and preserve'. Similarly, the individual parts are also scarce: only the Bibliothèque nationale et universitaire, Strasbourg, holds all four pamphlets; the second part ('How to carve, and how to serve a dinner') survives at Oxford and Cambridge, and the third part ('How to Bake') at Cambridge, the National Library of Scotland, and two libraries in the USA.

DUTIES 'DOWNSTAIRS' IN THE MID-NINETEENTH CENTURY

69. **SARGEANT, Anne Marie**. The Maid-of-All-Work's Complete Guide; Being Plain and Accurate Instructions for Properly Arranging and Correctly Performing the Duties of a Maid-of-All-Work, in Good Families; Including the Most Exact Directions for Every Kind of Thing in the Art of Plain Cookery, that her Situation Can Require; and for Washing, Starching, and the Management of Family and Household Linen. With a Few Other Important Instructions, and Receipts... A New and Correct Edition. *London: Dean and Son, [c. 1865-71]*.

12mo (163 x 100mm), pp. [i]-iv, [5]-72; lightly foxed, top corner browned, corners of outer ll. a little creased; original coated grey wrappers; extremities lightly rubbed, marked and creased with minor losses to corners, and loss of most of spine, nonetheless a very good copy in the original wrappers; *provenance*: E. Langham (contemporary ownership inscription and quotation from Ecclesiastes 9.10 on inner upper wrapper).

£200

'NEW' EDITION, (?fourth edition, later issue). Little is known about Anne Marie Sargeant, who also wrote and published poetry and stories in the mid-nineteenth century. Her first works on domestic tasks were *The Housemaid's Complete Guide* and the anonymously published *The Cookmaid's Complete Guide*, both published in 1846, a year before the first edition of *The Maid-of-All-Work's Complete Guide* which, in turn, appeared in at least three further revised editions within the following seven years. Like the earlier editions, this volume was likely part of 'Dean and Son's series of six-penny original useful books'.

In her preface, Sargeant states: 'As many highly respectable families find it convenient to keep only one servant, it is of course necessary for that servant to understand the duties both of Cook and Housemaid; and it is also desirable that she should have a good deal of method, to avoid getting her work into confusion' (p. iii). These instructions start with the

making of coffee (the 'old-fashioned' way in a coffee pot, in a percolator, or in a cafetiere) and toast, moving on to breakfast and the cleaning of bedrooms; the preparation of dinner and tea; the management of laundry; and ending with advice on the preservation of health and an index.

This appears to be a later issue of the fourth edition, which first appeared in 1854 (cf. Attar), since the note at the foot of the preface reads '[i]n the third, and also in the fourth edition, [...]'; this copy presumably dates from the period between c. 1865 and 1871, when Dean and Son were based at 65 Ludgate Hill, the address at the foot of the title. ALL EARLY EDITIONS OF THIS WORK ARE SCARCE: WorldCat lists just one copy of the fourth edition (British Library), to which can be added another at Boston Public Library.

Cf. Attar 418.2.

NINETEENTH-CENTURY AMERICAN RECIPE BOOK,

APPARENTLY COMPILED BY AN EARLY ALUMNA OF MOUNT HOLYOKE FEMALE SEMINARY

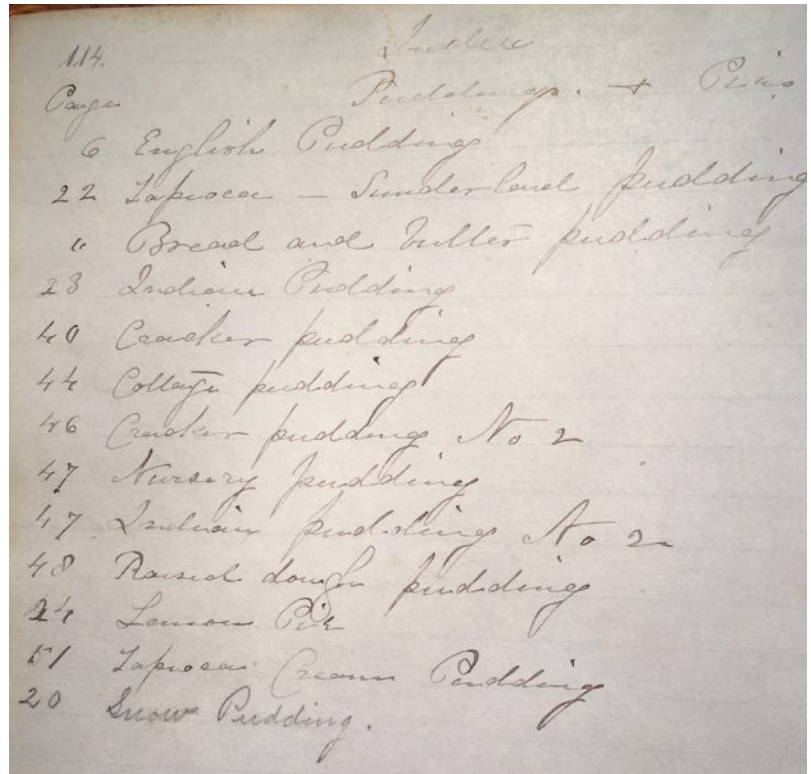
70. **[?SMITH, Lucy]**. 'Recipes'. [*?Middlefield: late 19th century*].

Square 4to (196 x 175mm), manuscript on light blue lined paper, pp. [4 (blank)], [2 (title, blank)], 115, [1 (blank)]; written on most pp. in ink in one main hand with additions in at least one other, newspaper clippings with recipes etc. tipped in; 4 loosely-inserted ll. (c. 141-216 x 83-115mm) with recipes on rectos, 2 loosely-inserted ll. from *Hood's Cook Book* (Lowell, MA: c. 1876; one with another printed l. of recipes pasted onto the verso), 3 loosely-inserted late 19th-/early 20th-century newspaper/magazine clippings with recipes, and 2 loosely-inserted autograph letters signed from Edward Payson Smith to 'My dear sister Lucy' (8pp. together on bifolia, East College Street, Oberlin, 5 and 12 August 1867); occasional offsetting, marking and other signs of usage, loosely-inserted ll. from recipe book with marginal creasing and losses; original marbled boards, rebaked with fabric tape; extremities rubbed, spine worn with some losses, hinges split, first quire loose.

£750

This essentially American manuscript, compiled in one hand over a period of time (and leaving room for further additions), neatly records recipes primarily for baked goods (bread, cakes, cookies, doughnuts, waffles, and corn flour muffins); puddings and candy; and preserves and pickles (including 'Green Tomato Pickles No 2 [...] From Marion Holmes Cook Book', likely *How to Cook* (Chicago: Belford, Clarke & Co., 1880); here p. 19). These are rounded off with household tips and a few recipes for savoury dishes, and indices for the different categories of recipes.

The two letters inserted in the volume are from E.P. Smith (1840-1892), the son of Samuel Smith of Middlefield, MA (1797-1877, a farmer and teacher, who contributed to the foundation of Mount Holyoke Female Seminary), to his sister Lucy Smith (1823-1903). E.P. Smith studied at Amherst College, graduated in 1865, and, after teaching in the United States, he continued his education in Halle, Germany between 1870 and 1871. In 1872, on his return to America, he was appointed Professor of English and Modern Languages at the Worcester County Free Institute of Industrial Science, holding the position until his death. It seems likely that this volume of recipes, written systematically in a clear, educated hand, was compiled by his sister Lucy Smith (1823-1903), who was educated at Mount Holyoke Female Seminary and graduated



in 1843, after which she taught in Middlefield, Honsdale, PA, and Brandon, VT; she was remembered as 'an excellent teacher, Town Librarian for many years and a faithful member of the Baptist Church' (E.C. Smith and P.M. Smith, *History of the Town of Middlefield, Massachusetts* (1924), p. 601).

71. ACTON, Eliza. *Modern Cookery, for Private Families, Reduced to a System of Easy Practice in a Series of Carefully Tested Receipts, in which the Principles of Baron Liebig and Other Eminent Writers have been as much as Possible Applied and Explained... Newly Revised and Much Enlarged Edition.* London: Woodfall and Kinder for Longman, Green, and Co., 1875.

8vo (175 x 113mm), pp. [i]-xlvii, [1 (blank)], [1]-643, [1 (blank)], [1]-32 (publisher's catalogue dated November 1874); engraved frontispiece and 7 engraved plates, all by H. Adlard, wood-engraved illustrations in the text; some light spotting and marking, half-title foxed; contemporary [?German] full pigskin, boards with blind-ruled borders, spine gilt in compartments, gilt morocco lettering-piece in one, comb-marbled endpapers, all edges sprinkled; rubbed, upper hinge cracked, otherwise a very good copy, retaining the half-title and catalogue; *provenance*: stencilled [?pressmark] label on upper pastedown – B. Schmitt (cancelled booklabel on upper pastedown) – loosely-inserted German-language bookseller's description.

£200

New edition. The schoolteacher, poet, and cookery writer Eliza Acton (1799-1859) published a number of poems as a young woman, and '[i]n 1837 [...] [h]er publishers, Longmans, suggested she should write something more practical than poetry so, for the next few years, she applied herself to meticulous research for the work by which she is best known: *Modern Cookery for Private Families*, first published in 1845. This was an immediate and lasting success running into several editions, and was the standard work on the subject until the end of the century, establishing Eliza Acton as the first of the modern cookery writers. She wrote with great charm and clarity, but what marked the book as innovative was her original plan of listing, very exactly, the ingredients, the time taken, and

possible pitfalls for the inexperienced cook. This was a completely new format, all other books on the subject being far less exact in their instructions. This became the standard way of writing cookery books, except that Eliza Acton's summary of ingredients followed the recipe, whereas it is now more usually at the beginning. [...] The descriptions and asides in the writing show clearly that she knew her subject well, and she wrote that the recipes "were all proved under our own roof, and under our own personal supervision"' (ODNB).

Cf. Bitting, p. 2 (London: 1859 ed.); Simon, BG 23 (London: 1874 ed).

COOKING AT THE UK NATIONAL TRAINING SCHOOL,
FROM THE LIBRARY OF QUEEN VICTORIA'S PHYSICIAN IN ORDINARY

72. CLARKE, Edith ('Mrs. Charles'). High-Class Cookery Recipes. London: W.H. Allen & Co. for The National Training School for Cookery, 1885.

8vo (179 x 120mm), pp. i-xiv, [15]-163, [1 (imprint)], [10 (advertisements)], [48 (publisher's advertisements)]; original green publisher's cloth, upper board and spine lettered gilt, blue-grey endpapers with printed advertisements; small ink mark on upper board, extremities lightly rubbed and bumped causing minimal losses, text block slightly shaken, generally a very good copy; *provenance*: WILSON FOX, Field Foot, Rydal (1831-1887, ownership inscription on title). £175

FIRST EDITION. The National School of Cookery in South Kensington began its life in the building of the International Exhibition of 1873, and provided practical instruction, by female cooks for female pupils, while the public were admitted to observe the work on a regular basis. Both pupils and the public received the cookery books, which the school's Lady Superindendent, Edith Clarke, compiled with much enthusiasm, including *High-Class Cookery Recipes* (which would reach a fourteenth edition in 1921).

Clarke (*née* Nicolls, 1844-1926) had become responsible for the cookery school by both circumstance and skill: in 1875, she 'contributed a biographical introduction to Henry Cole's edition of the works of [her maternal grandfather] Thomas Love Peacock [...]. Cole, chairman of the Society of Arts, was a close family friend, and in 1873 was primarily responsible for the establishment of the National Training School for Cookery in London. Early in 1875 Edith Nicolls

was appointed the second principal of the school, remaining in the post for forty-four years, until her retirement in 1919. [...] Under Edith Clarke the National Training School became the model for other cookery schools, notably at Leeds, Liverpool, Glasgow, and Edinburgh. [...] She acquired a reputation for efficiency and thoroughness. She paid great attention to hygiene and was as concerned about the level of scullery-work in her school as she was about the standard of cookery' (ODNB). Clarke was appointed MBE in recognition for her work in 1918.

Mrs Clarke was encouraged to publish this selection of high-class, mostly French recipes by the success of her publication of *Plain Cookery Recipes* (1883). In her preface, Clarke explains: 'I have adopted the present style, hoping to avoid the fault of most cookery books, namely, that you must be a good cook before you can cook satisfactorily from the instructions given' (p. v).

THIS FIRST EDITION IS SCARCE: COPAC notes only five holding institutions in the UK (BL, NLS, Wellcome, Oxford and Cambridge), and WorldCat records two institutions in the USA (Harvard, Indiana), one in Australia (Monash) and one in Canada (Guelph).

This copy was previously in the library of the physician Wilson Fox MD, FRS, FRCP, who was educated at

University College, London, later becoming Professor of Pathology at UCL, and holding the positions of Physician, University College Hospital, Physician Extraordinary (later Physician in Ordinary) to Queen Victoria.

Cf. Bitting p. 90 (7th ed.).

BY THE AUTHOR OF THE *BOSTON COOK BOOK*

73. LINCOLN, Mary Johnson Bailey ['Mrs D.A.']. *Carving and Serving*. Boston, MA: University Press: John Wilson and Son for Roberts Brothers, 1890.

4to (172 x 134mm), pp. [i]-iv, [5]-52, [4 (publisher's advertisement)]; very lightly and evenly browned; original quarter red cloth over bevelled boards with printed chromolithographic illustrations, all edges red, light grey endpapers; extremities lightly rubbed, chipped, and bumped, spine slightly darkened and slightly frayed at the ends, nevertheless a very good copy. £75

Early reprint. *Carving and Serving* was one of the many cookery and food-related publications by Mary Johnson Bailey Lincoln (1844-1921), a famous teacher at The Boston Cooking School. It was first published in 1886, two years after Mrs Lincoln's very popular *Boston Cook Book*, which was one of the most influential American cookbooks of the nineteenth century.

While *Carving and Serving* is not illustrated, like its predecessors of previous centuries, this is a deliberate choice: 'such illustrations seldom prove helpful'; and while one might think this book mainly directed at a male readership,

Lincoln insists that, '[e]very lady should learn the art. There is no reason why she may not excel in it, as she has every opportunity to study the joint or fowl before cooking. Strength is not required so much as neatness and care' – and even children should be included in the practice (pp. 8-9).

In addition to carving instructions, the book also provides guidance on the serving of side-dishes and other courses, and on further skills for the perfect host or hostess, such as offering second helpings without embarrassing his or her guest.





MENU *For* JUNE



march menu



MENU *For* MAY



M E N U
for February



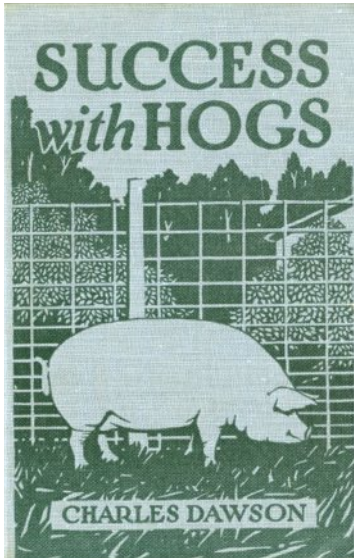
MENU *For* APRIL



MENU FOR JANUARY

MODERN COOKING

'EVERY HOG RAISER NEEDS THIS BOOK'



74. **DAWSON, Charles.** *Success with Hogs.* Chicago: Forbes & Company, 1920.

8vo (187 x 122mm), pp. 268, [2 (advertisements)]; 12 full-page illustrations and tables in the text; occasional light foxing, pp. 257/8 with small marginal tear at foot; original light blue cloth blocked with illustration of pig in yard on upper board, spine lettered and ruled in green, dustwrapper repeating the design of the upper board; extremities lightly rubbed and bumped, small indentation on lower board, endpapers and edges a little foxed, dustwrapper with minor chips and tears, nonetheless a very good copy. **£50**

[?]Second edition. Christopher Hogwood acquired a small collection of books on hogs and other pig-like creatures, in a whimsical reference to his surname. This book on husbandry was written by the son of H.C. Dawson, 'one of the originators of the Poland-China breed of swine' (p. 7), and was first issued in 1919.

The dustwrapper blurb states that, '[i]n this important book everything connected with the raising of hogs is thoroughly treated in a clear, practical and reliable manner by an authority of long and wide experience. It gives the latest and best methods for the feeding, breeding and care of swine. Every hog raiser needs this book'.

WRITTEN BY JOSEPH CONRAD'S WIFE, WITH A PREFACE BY CONRAD

75. **'CONRAD, Jessie'** [i.e. Jessie KORZENIOWSKI]. *A Handbook of Cookery for a Small House...* With a Preface by Joseph Conrad. Garden City, NY: Doubleday, Page & Company, 1923.

8vo (188 x 124mm), pp. viii, [4 (contents, blank, part-title, blank)], 142; title printed in red and black and with publisher's device in red; original dark blue publisher's cloth, upper board with blind-ruled border and onlaid printed title label, spine lettered in blind with printed title label, one blue and one red silk marker, cream dustwrapper printed in black and brown (price-clipped); light offsetting on front pastedown and free endpaper (? from press clipping), dustwrapper slightly marked, edges slightly creased and with a few small tears, nonetheless A VERY FRESH, BRIGHT COPY; *provenance*: The White House, San Francisco (bookseller's ticket on lower pastedown). **£250**

FIRST AMERICAN EDITION. Written by Joseph Conrad's wife, *A Handbook of Cookery for a Small House* contains 191 quick recipes ('[o]ne hour and a half to two hours for lunch, and two and a half for dinner is sufficient', p. 1) with particular emphasis on cooking without lingering odours or an unduly large array of utensils.

The book had been long in the making: as early as 25 January 1907, Joseph Conrad wrote from Montpellier to his literary collaborator and co-author Ford Madox Ford, 'Jessie's cooking book is written and quite ready and corrected with [...] Prefaces by yours truly – all wanting to be retyped clean and nice. [...] She's in a state of delightful excitement about it and very grateful to you the "Onlie begetter" of this work of art' (MS BL Ashley 2945, published in *The Collected Letters of Joseph Conrad* (Cambridge: 1988), vol. III, p. 410). Yet the publication was only addressed properly when, in 1921, 'Samuel A. Everitt of Doubleday's enquired of Conrad's literary agent if it were

true, “as literary notes are now pointing out” that Mrs Conrad had written a cookery book, and [...] expressed an interest in publishing it’ (H.R. Stevens and J.H. Stape, *Joseph Conrad. Last Essays* (Cambridge: 2010), p. 253; Conrad had published his introduction privately in an edition of 100 copies in 1921, which may have prompted Everitt’s enquiry). It was finally published in London in February 1923, and the American edition followed later in the same year.

In his preface, Conrad defines cooking as a moral agent, one that promotes health better than any ‘quack without a conscience’ (p. vii), and pronounces: ‘I come

forward modestly and gratefully as a Living Example of her practice. That practice I dare pronounce most successful. It has been for many priceless years adding to the sum of my daily happiness’ (p. v). Jessie Conrad’s culinary skills are further recorded by none other than Lady Ottoline Morrell, who enjoyed the Conrads’ hospitality in 1913 with Bertrand Russell; she wrote about Jessie: ‘she seemed a nice and good-looking fat creature, an excellent cook, as Henry James said’ (*Memoirs of Lady Ottoline Morrell; a Study in Friendship, 1873-1915* (New York: 1964), p. 233).

Bitting, p. 97; Ehrensam 2334.

‘NOW NEWLY SERVED UP IN ENGLISH: AD MAJOREM GASTRONOMIAE GLORIAM’ –

AN ENGLISH TRANSLATION OF BRILLAT-SAVARIN'S *CHEF D'OEUVRE*

76. BRILLAT-SAVARIN, Jean Anthelme. The Physiology of Taste, or Meditations on Transcendental Gastronomy... With an Introduction by Arthur Machen; and Embellished with Designs by Andrew Johnson. *London: T. and A. Constable Ltd for Peter Davies, 1925.*

8vo (273 x 180mm), pp. xx, 326, [2 (blank l.)]; portrait frontispiece and 40 wood-engraved headpieces by Johnson; a few light marks, fore-edges slightly dusty; original vellum-backed marbled boards, spine lettered and ruled in gilt, uncut; extremities and spine slightly rubbed, otherwise a very good, fresh copy; *provenance*: ‘W.S.B.W. from C.H. Jan 1st 1926’ (presentation inscription on front free endpaper).

£200

FIRST EDITION OF THIS TRANSLATION, NO. 379 OF 750 COPIES, and the first publication of Johnson’s illustrations and Machen’s introduction. A finely-produced and -illustrated, English edition of *Physiologie du goût*, the gastronomic *chef d’oeuvre* by Brillat-Savarin (1755-1826), with wood-engraved headpieces by Andrew Johnson. First published in French in late 1825 (but dated ‘1826’), the work was partially translated into English in 1859, and further editions followed through the nineteenth century. Nimmo and Bain published a complete English translation in 1883, based upon the French edition published by the Librairie des Bibliophiles in 1879; further, the bibliographical note at the end of the biographical note in this edition states that, apart from the Nimmo and Bain edition, ‘No other complete translation has been published in England: and the present version, if it is only a pale shadow of the original,

may at least claim to adhere more faithfully to the spirit of that original than its above-mentioned predecessor’ (p. xiv). Published in the centenary year of the first edition, the text of this edition concludes ‘So ends the *Physiologie of Taste*, composed in French one hundred years ago by *Jean Anthelme Brillat-Savarin*; now newly served up in English: *ad majorem Gastronomiae gloriam*’ (p. 326). There was also an American issue of this edition, published in New York by Doubleday, Page and Company in 1926 in an edition of 500 copies.

Recognised and celebrated as a classic of gastronomic literature in France and abroad, *Physiologie du goût* has been characterised by Marguerite Patten as, ‘a book in which cooks will find enjoyable anecdotes and comments on the way of life enjoyed by the author and his friends, interspersed with outstanding recipes’ (*Books for Cooks*, no. 204).

Cf. Bitting, p. 61 (the US ed.).

ILLUSTRATED BY LABOUREUR

AND ANNOTATED BY 'TROIS ÉMINENCES "GASTROLOGIQUES" DE L'ÉPOQUE'

77. BRILLAT-SAVARIN, Jean Anthelme and Jean-Émile LABOUREUR, *illustrator*. *La physiologie du goût*. Paris: Maurice Darantiere for Éditions Jean Budry & Cie, 1926.

4to (238 x 195mm), pp. [4 (blank ll.)], [4 (half-title, verso blank, title, verso blank)], XXXII, 403, [2 (colophon, verso blank)], [2 (blank l.)]; etched frontispiece and one etched plate by and after Laboureur, both retaining tissue guards; light browning on tissue guards, light offsetting [?from newspaper clipping] affecting 2 pp.; original printed wrappers, uncut; wrappers slightly creased and chipped at edges, short splits on spine, otherwise a very good, fresh copy; *provenance*: Emile Rossier (presentation inscription on front flyleaf, 'A Monsieur Emile Rossier Hommage de reconnaissance en souvenir du 25 août 1917. Commémoré en votre compagnie le 25 août 1937. Aug. Fallet').

£250

FIRST EDITION THUS, NO. 131 OF 400 COPIES ON PAPIER VERGÉ D'ARCHES. First published in 1825 (but dated '1826') Brillat-Savarin's *Physiologie du goût* soon established its place in the pantheon on nineteenth-century titles on gastronomy. This edition is described on the upper wrapper as 'édition du centenaire', and Brillat-Savarin's text is annotated by 'trois éminences "gastrologiques" de l'époque' (Oberlé): Prosper Montagné (1865-1948), Maurice des Ombiaux (1868-1943), and Édouard de Pomiane (1875-1964). The work is illustrated with two etchings by the artist Laboureur (1877-1943).

Carteret, V, p. 37 ('intéressante publication'); S. Laboureur, *Catalogue complet de l'oeuvre de Jean-Émile Laboureur* (Neuchâtel: 1989-1991), II ('Livres illustrés'), no. 331; Oberlé 160 ('beau livre').

ÉDOUARD DE POMIANE

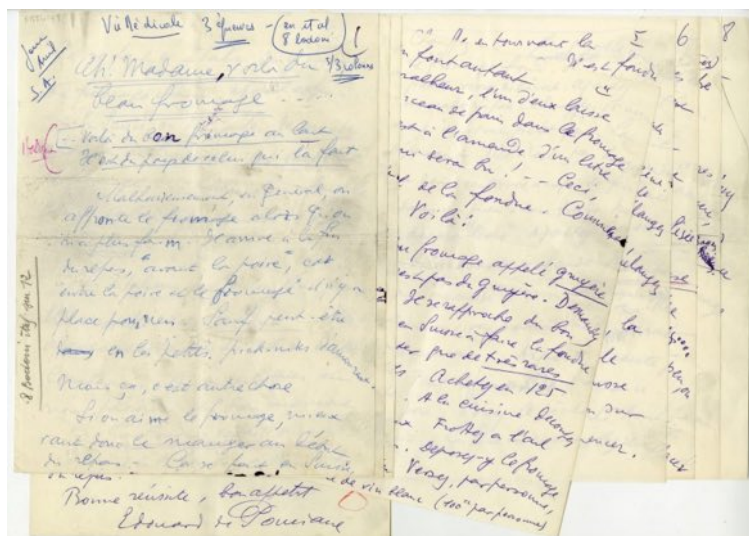
Édouard de Pomiane, the French physician, scientist, and writer and broadcaster on gastronomy, was born in 1875 to Polish parents, but brought up in France, where he changed his surname from Pozerski to de Pomiane. He studied in Paris, where he was awarded doctorates in medicine (1902) and natural sciences (1908), and worked at the Institut Pasteur for much of his life.

In tandem with his work as a scientist, de Pomiane also enjoyed a highly successful career as a food writer and broadcaster – indeed, he is generally believed to be the first person to broadcast a regular programme on food and gastronomy. A relentless opponent of culinary obscurantism, his writings were founded in a scientific and medical understanding of gastronomy. He was greatly admired by Elizabeth David, who wrote,

'[m]any before him had attempted to explain cookery in scientific terms and had succeeded only in turning both science and cookery into the deadliest of bores. De Pomiane was the first writer to propound such happenings as the fusion of egg yolks and olive oil in a mayonnaise, the sizzling of a potato chip when plunged into fat for deep-frying, in language so straightforward, so graphic, that even the least scientifically minded could grasp the principles instead of simply learning the rules. In cooking, the possibility of muffing a dish is always with us. Nobody can eliminate that. What de Pomiane did by explaining the cause was to banish the *fear* of failure. Adored by his public and his pupils, feared by the phony, derided by the reactionary, de Pomiane's irreverent attitude to established tradition, his independence of mind backed up by scientific training, earned him the reputation of being something of a Candide, a provocative rebel [...] questioning the holy rites of the "white-vestured officiating priests" of classical French cookery'.

An Omelette and a Glass of Wine (London: 1984), pp. 175-6.

IN PRAISE OF COOKED CHEESE: 'CE QUI FAIT LE GLOIRE DE LA CUISINE SUISSE C'EST LA FONDUE'



78. POMIANE, Édouard de. Autograph manuscript signed of an essay on cheese and fondue. [France, s.d.].

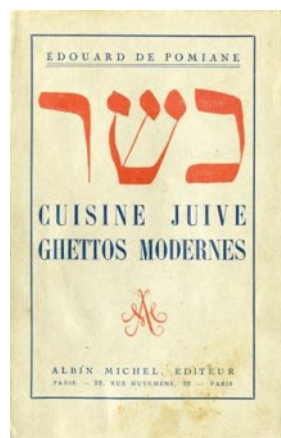
gll., 4to (270 x 210mm), 9 pp. written on rectos only, with corrections and annotations, further annotations by the printer giving details for typesetting; lightly creased and marked, some ink marking at lower edge, otherwise in very good condition. * £600

AN ESSAY ON CHEESE AND THE DIFFERENT TECHNIQUES FOR FONDUE. The manuscript is headed by an epigraph, which is taken from a French children's song: 'Ah! Madame, voilà du beau fromage ... / ... voilà du bon fromage au lait / Il est du pays de celui qui l'a fait!', and begins with the observation that, '[m]alheureusement, en générale, on affronte le fromage alors qu'on n'a plus faim'.

Decrying the tradition of concluding a meal with cheese, Pomiane proposes that, '[s]i on aime le fromage, mieux vaut donc le manger au début du repas', and praises the Swiss and Italian traditions of eating it in cooked form at the beginning of a meal. Under the headings of 'La fondue valaisienne' and 'La fondue piémontaise', Pomiane then discusses the preparation of the different dishes, the best cheeses to use for them, how they are served, etc.

Pomiane has corrected the manuscript heavily, and it has then been annotated by the printer, indicating typographical specifications, *mise en page*, etc., and some words which are unclear have been overwritten. The article concludes with the words, 'Bonne réussite, bon appetit' and de Pomiane's signature.

JEWISH LIFE AND GASTRONOMY IN POLAND BETWEEN THE TWO WORLD WARS



79. POMIANE, É. de. Cuisine juive. Ghettos modernes. Paris: F. Paillart for Albin Michel, 1929.

8vo (190 x 119mm), pp. 241, [1 (blank)], [2 (colophon, verso blank)]; very light browning, a few short, marginal tears; original printed wrappers, uncut, quires 8-15 unopened, price label 'Prix 21fr' pasted onto spine; upper wrapper slightly marked, edges slightly creased, foot of spine chipped and with traces of restoration, nonetheless a very good, partially unopened copy. £100

FIRST EDITION, [?]later issue with revised price on spine. Pomiane travelled through Poland to collect the recipes presented here, and the first part, 'Ghettos modernes' is a narrative of his journey, which gives much interesting information on the culture and customs of Polish Jews between the two world wars (pp. 17-90). The second part, 'Cuisine juive', contains the recipes he gathered, arranged in sections, and covering savoury and sweet dishes of all varieties (pp. 91-232). The work concludes with indices for the two parts.

Bitting, p. 375; Oberlé 295.

INSCRIBED BY THE AUTHOR, THE FIRST FOOD WRITER TO BROADCAST REGULARLY

80. POMIANE, É. de. Radio-cuisine. Chroniques gastronomiques diffusées par T.S.F. Première série. *Paris: Ramlot & Cie for Albin Michel, 1933.*

8vo (187 x 118mm), pp. [2 (blank l.)], 339, [1 (blank)], [2 (colophon, verso blank)]; light browning, occasional spotting; original printed wrappers; wrappers faded and chipped at edges with small losses, otherwise a very good copy; *provenance*: Madame [?]Rane (inscription on flyleaf 'à Madame [?]Rane respectueusement Edouard de Pomiane Bon appetit') – ownership inscription dated 1 June 1934 on flyleaf – price in ink on margin of p. [7]. **£150**

FIRST EDITION. Pomiane is generally believed to have been the first regular broadcaster on food, with his series of weekly programmes, which began in 1923. This first volume of his *Radio-cuisine* groups the broadcasts thematically, and the text is followed by a table of contents and an index.

Bitting, p. 357.

INSCRIBED BY THE AUTHOR

81. POMIANE, É. de. Radio-cuisine. Chroniques gastronomiques diffusées par T.S.F. Deuxième série. *Paris: E. Ramlot & Cie for Albin Michel, 1949.*

8vo (190 x 119mm), pp. 447, [1 (colophon)]; light marginal browning, some quires clumsily opened causing tears; original printed wrappers; spine slightly faded, otherwise a very good copy; *provenance*: Madame and Monsieur Meyer (inscription on half-title 'à Madame et Monsieur Meyer Ces voyages gastronomiques Cordialement Edouard de Pomiane 1950'). **£100**

SECOND EDITION, '6e mille'. The second volume of Pomiane's *Radio-cuisine* was first published in 1936, and this second edition was published in the post-war period.

82. POMIANE, É. de. 365 menus, 365 recettes, précédés d'une étude sur le régime alimentaire de chacun. *Paris: Busson for Albin Michel, 1938.*

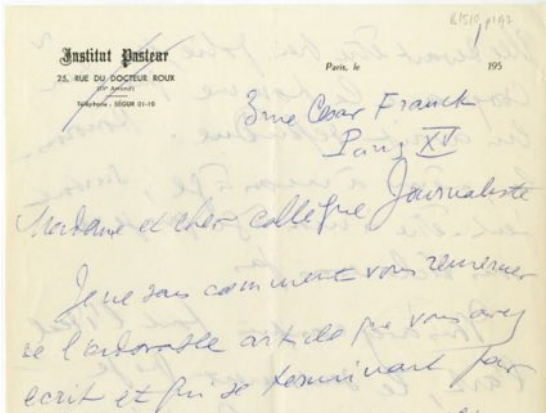
8vo (176 x 112mm), pp. [2 (inscribed half-title from another copy inserted before half-title)], [3]-258; very light browning, inserted half-title spotted; later textured cloth, spine lettered and ruled in gilt, original printed upper wrapper bound in, all edges speckled; a very good copy. **£75**

FIRST EDITION, later issue marked '5e mille' on upper wrapper. The inserted half-title in this copy is INSCRIBED BY THE AUTHOR 'à Madame Gilbert Martin respectueusement Edouard de Pomiane'. The preliminary sections provide information on how to construct a balanced menu, how to create a family meal, and how to follow a healthy diet; the main body of the work then presents a series of 365 menus, which follow de Pomiane's precepts.

'VOUS AVEZ COMPRIS TOUT L'IDEAL, L'ART, LE SENTIMENT QUE JE METS DANS MA CUISINE'

83. POMIANE, É. de. Autograph letter signed ('Edouard de Pomiane') to Marianne Langewiesche ('Madame et cher collègue journaliste'). 3 rue César Franck, Paris XV, [1955].

3 pages on 2 ll., 4to (270 x 210mm), with printed letterhead of the Institut Pasteur (cancelled by hand) and date 'Paris, le '195'; folded twice for posting, extremities lightly creased, otherwise very good; *provenance*: Eberhard Köstler, Tutzing (catalogue 'April, April' (April 2010), no. 64). *** £275**



Langewiesche (1908-1979) was a Jewish German novelist and journalist who, thanks to her marriage to dramaturg Heinz Kuhbier (known as 'Coubier'), managed to continue writing, in spite of her Jewish heritage, throughout the 1930s and 40s. Interestingly, Langewiesche must have been preparing her *Mit Federkiel und Besenstiel: poetische Gedanken einer Hausfrau* (Munich, 1956) at this time, and she mentions Pomiane, and (apparently) this letter on p. 33: 'Monsieur de Pomiane hat mir einen Brief geschrieben, und sogar mit der Hand! Vier Seiten ist er lang und ganz und gar französisch, nicht nur die Worte!'

This letter was written at a time when Pomiane had finished but not yet published his *Des honnestes voluptés de bouche et d'amour* (Paris: 1955; see the following item): 'j'en suis aux dernières pages de mon livre qui

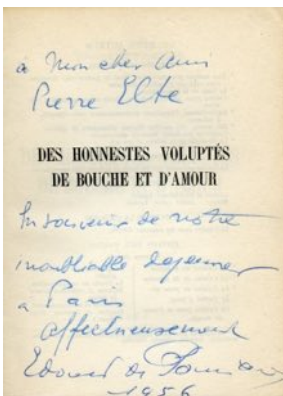
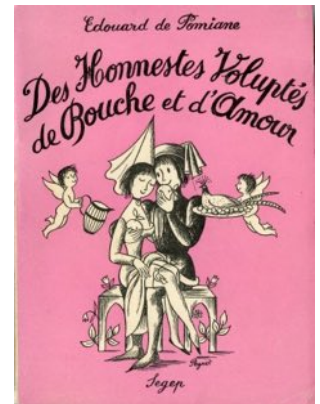
paraîtra, j'espère, en Decembre et qui traite de la cuisine et de l'amour' (p. [3]). Pomiane thanks Langewiesche for an article she had written, especially for her sympathetic portrait of his character and her insight into his approach to cooking: 'Vous avez compris tout l'idéal, l'art, le sentiment que je mets dans ma Cuisine. J'y mets de la Science, parceque je suis un homme de science'.

84. POMIANE, É. de. *Des honnestes voluptés de bouche et d'amour*. Paris: l'Imprimerie Régionale, Toulouse for SEGEF, 1955.

4to (190 x 140mm), 243, [1 (colophon)]; very light browning; original printed wrappers with design by Peynet; spine slightly faded, extremities slightly bumped, otherwise a very good copy; *provenance*: René Bron (presentation inscription on half-title 'à Monsieur René Bron confrere qui soigne le Mal d'amour, puisque c'est ainsi qu'on appelle le mal aux dents. Ses methodes sont moins brutals que les miennes. Heureusement pour ses clients. Elles doivent l'aimer... Il les anasthésie. Moi, mes clients en mal d'amour, ne sont jamais contentes. Cordialement Edouard de Pomiane').

£100

FIRST EDITION. An inscribed presentation copy of de Pomiane's work, which was inspired by Bartolomeo Platina's *De honesta voluptate et valetudine* (Venice: 1475), the first printed book on gastronomy.



85. POMIANE, É. de. *Des honnestes voluptés de bouche et d'amour*. Paris: l'Imprimerie Régionale, Toulouse for SEGEF, 1955.

4to (190 x 140mm), pp. 243, [1 (colophon)]; very light browning; original printed wrappers with design by Peynet; spine slightly faded, extremities slightly bumped, otherwise a very good copy; *provenance*: Pierre Elte (autograph presentation inscription on half-title 'à mon cher ami Pierre Elte [...] In souvenir de notre inoubliable déjeuner à Paris affectueusement Edouard de Pomiane 1956').

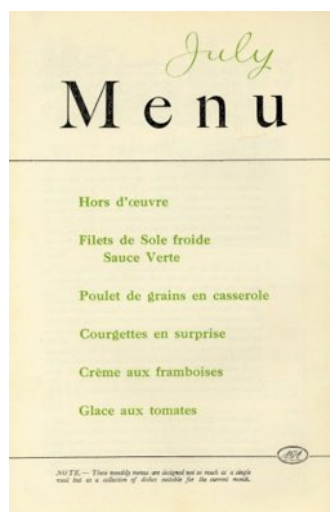
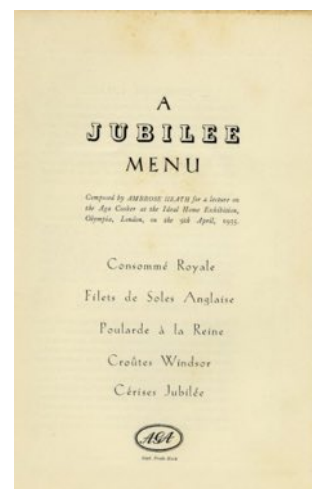
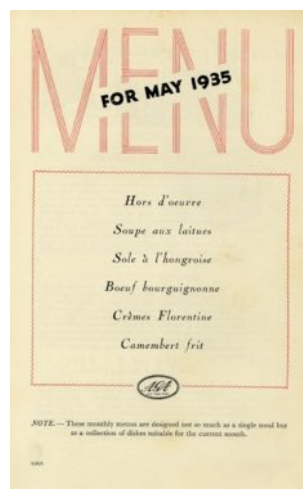
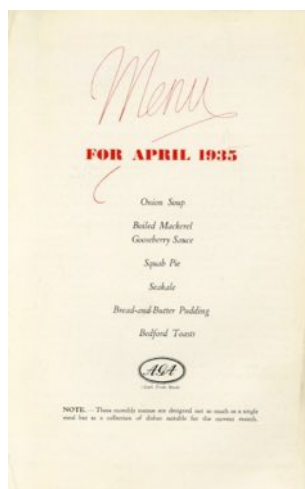
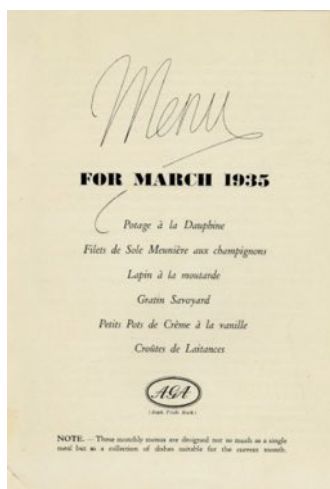
£50

FIRST EDITION. An inscribed presentation copy.

HOGWOOD'S HEARTH: AGA COOKBOOKS

The Aga cooker was invented by Swedish Nobel Prize winner, physicist and engineer Nils Gustav Dalen (1869-1937) in order to make his wife's life as a housewife easier. Following two years of perfecting its principles, it was launched in Sweden in 1924, and five years later it was introduced into, and soon made in, Britain. To this day it is a hearth that makes a home, and offers cooking possibilities that conventional ovens cannot provide.

Christopher Hogwood owned an Aga cooker that furnished his extensive kitchen well. The surrounding wooden kitchen bookshelves were, appropriately, not only filled with modern cookbooks, but also with the following historical Aga publications — a true meeting of taste and history.



86. **HEATH, Ambrose.** [A series of 11 'Menus' commissioned by Aga]. London: Cookery Advisory Dept. of Aga Heat Ltd., March-December 1935.

I: *Menu for March 1935*, pp. [4]; II: *Menu for April 1935*, pp. [4]; III: *A Jubilee Menu. Composed... for a Lecture on the Aga Cooker at the Ideal Home Exhibition... on the 9th April, 1935*, pp. [4]; IV: *Menu for May 1935*, pp. [4]; V: *Menu. June 1935*, pp. [4]; VI: *July Menu*, pp. [4]; VII: *Menu for August*, pp. [4]; VIII: *September Menu*, pp. [4]; XI: *Menu for October*, pp. [4]; X: *Menu for November*, pp. [4]; XI: *December Menu*, pp. [8], with loosely inserted printed card with Heath's greetings; I-X printed on folded bifolia, c. 178-211 x c. 124-135mm, IV-X with loosely-inserted single leaf 'Notes and News', printed on recto only, XI stapled as issued, 209 x 135mm; most printed in colours, numerous illustrations in the text, including headpieces after Edward Bawden, from Ambrose Heath's *More Good Food* (1933) in IV to XI; extremities lightly rubbed and bumped, occasional very light foxing at edges, otherwise very good exemplars of these rare and ephemeral items. **£500**

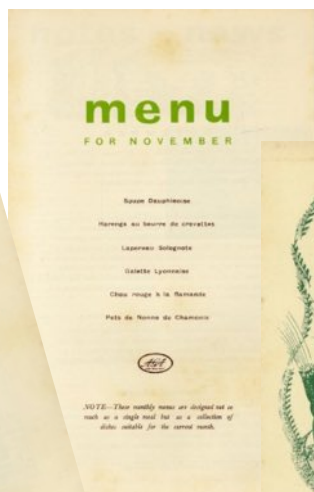
In 1933, the cookery writer and journalist Ambrose Heath (1891-1969), first published Aga-related recipes in his seminal cookbook *Good Food on the Aga*, which were newly-framed extracts from his *Good Food* cookbook (1932). *Good Food on the Aga* was a great success, and Heath, who was as enthusiastic about food as he was productive, soon started collaborating with the Aga company on these monthly menus.

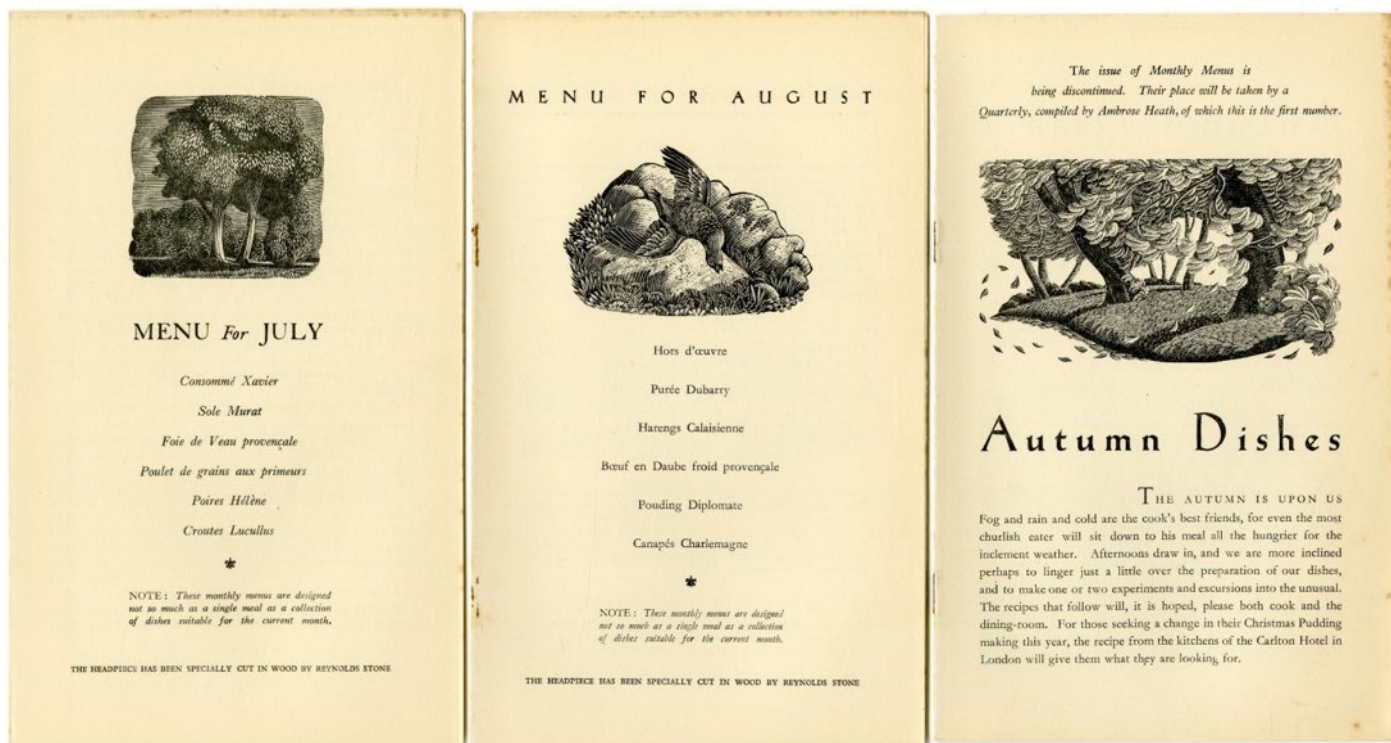
The illustrations in these leaflets from May 1935 onwards were taken from Heath's *More Good Food* (1933); the illustrator, Edward Bawden, had been recruited by Faber and Faber when E.H. Shepard, the illustrator of *Winnie the Pooh* and *The Wind in the Willows*, was

not available. Bawden's work proved so attractive that he continued to illustrate Heath's cookbooks, and these Aga menus are attractive examples of mid-1930s typography and design. Interestingly, the booklets were aimed at Aga owners who were not necessarily experienced cooks, and notes at the foot of the titles of the monthly issues comment that, '[t]hese [...] menus are designed not so much as a single meal but as a collection of dishes suitable for the current month'. Advertisements for recently published cookbooks of the period, which in the later issues appear on the loosely inserted 'Notes and News' sheet, were intended to offer further reading.

Of this group, the Christmas and Jubilee menus particularly stand out: the latter accompanied a lecture at the Ideal Home Exhibition at Olympia on 9 April 1935, and presents recipes for *Consommé Royale*, *Filets de Soles Anglaise*, *Poularde à la Reine*, *Croûtes Windsor*, and *Cérises Jubilé* – a 'sweet [which] should, of course be made with

fresh cherries poached in syrup, but in this case we must use the National Mark ones', with 'a coffee-spoonful of warmed Kirsch' so that you may 'set it alight as it approaches the table' (p. [3]).





87. **HEATH, Ambrose.** [A series of 9 'Menus' commissioned by Aga]. London: Cookery Advisory Dept. of Aga Heat Ltd., January-August and 'Autumn' 1936.

I: *Menu for January*, pp. [6]; II: *Menu for February*, pp. [6]; III: *March Menu*, pp. [6]; IV: *Menu for April*, pp. [6], with loosely-inserted l. of advertisements for Heath's books; V: *Menu for May*, pp. [6]; VI: *Menu for June*, pp. [6]; VII: *Menu for July*, pp. [6]; VIII: *Menu for August*, pp. [6]; IX: *Autumn Dishes*, pp. [8]; I-VIII letterfold, 202 x 127mm, and IX stapled, 203 x 129mm; wood-engraved cover illustrations by Reynolds Stone in I-VIII, wood-engraved cover and text illustrations in IX; margins very lightly foxed, a little offsetting from staples of VIII onto IX, otherwise a very well preserved set of these rare menus. **£500**

THE FINAL SET OF MONTHLY MENUS, TOGETHER WITH THE FIRST OF THE QUARTERLY ISSUES, FROM 1936. Continuing to encourage the use of Agas, these menus provide short and straightforward recipes throughout the seasons, entirely without measurements of weight or volume, which matches the unnecessary specification of temperatures for cooking nicely. They also include 'Hints and News', now an integral part of the leaf, which further promote the use of cookware matched to the properties of the Aga (e.g. Phoenix fireproof glass dishes in the January issue) and new books on food and wine. They further promote Ambrose Heath's books, and notably his appearances on BBC radio, which he had started with two broadcasts on 'Kitchen Sense' in the summer of 1935, and now continued with a programme on fashionable food crazes, as well as advising on the preparation of vegetables in C.H. Middleton's popular gardening show (13 January and 7 February 1936).

Particularly charming is the March issue, with a menu of a 'simple, little dinner' given by Ambrose Heath and his wife for a friend, and cooked entirely by Heath. The menu begins with soup, continues with fish (red mullet), veal and pigeon courses accompanied by grape salad, and closes with cheese straws and meringues, the latter apparently particularly well-prepared in an Aga. The note at the bottom reads: 'The savoury was put before the sweet so that we could finish drinking our claret without interruption by something sweet'. It closes with the wine list.

These leaflets include some of Reynolds Stone's earliest wood engravings. In the previous year, when he first started using the technique, Stone had produced forty-two headpieces for the Nonesuch Press' *The Shakespeare Anthology* and twelve wood engravings for *A Butler's Recipe Book 1719* for the Cambridge University Press,. These leaflets include some of his first commercial illustrations.

THESE MENUS ARE RARE, and complete series such as this are particularly scarce.

88. HEATH, Ambrose, *editor*. *Aga Quarterly*. Spring 1937 [–Summer 1938]. London: *The Curwen Press for Aga Heat Limited, 1937-1938*.

6 issues, 8vo (214 x 139mm), pp. I: [12]; II: [12]; III: [12]; IV: [12]; V: [12]; VI: [12]; printed on coloured paper stocks; original self-wrappers, upper wrappers printed in black and one colour with floral and decorative borders; extremities occasionally very lightly darkened or foxed, nonetheless a very good set.

£400



Six seasons of *Aga Quarterly* dating from a period of austerity and dramatic recession. The quarterly (rather than monthly) issues had been introduced in Autumn 1936 (*see the previous item*), and this new format and presentation were adopted first for the Christmas issue of that year. These booklets were printed by The Curwen Press, which had separated from the famous music publisher J. Curwen & Sons in 1933, and soon developed a high reputation for the fine quality of its presswork, which is evident here.

Tips and recipes in this series include advice on what to do with 'the shank end of a ham which refuses to get finished up' ('[f]ew things are more disconcerting!'); and advertisements of forgotten books pertinent to 1930s kitchens, such as Elsa Olga Hollis' *Mistress and Mädchen*, 'a comprehensive German and English domestic phrase-book with simple recipes in both languages' and Lewis R. Wolberg's *The Psychology of Eating*, including advice for the under- and overweight from an author who 'by the way, is not a follower of Dr Hay's dietetic principles' (both Summer 1937); advertisements for a lecture series at

Prunier's Restaurant, St. James's Street, London, with, among others, the director of the aquarium at the Zoological Gardens speaking on oysters, and Ambrose Heath presenting on grills, each lecture collecting for different charitable funds (Autumn 1937); advertisements for vegetarian cookbooks and a special list of books about English Cooking since there 'have not been a great many books published about the cookery of this country' – Christmas 1937); an accumulation of fish dishes for lent (Spring 1938); and the final issue in this series is a 'Cold number of the Quarterly' for the hot summer of 1938.

89. ALLIED IRONFOUNDERS LIMITED. AGA COOKER DIVISION. The Aga Recipe Book for 2 Oven Cookers [titled thus on upper board]. [*Sunbury-on-Thames: Allied Ironfounders Limited. Aga Cooker Division*], [c. 1956].

8vo (216 x 138mm), pp. 229, [1 (blank)]; colour frontispiece 'The Christmas Turkey' after A.R. Thompson, numerous black and white line drawings on section titles and as head- and tailpieces; original boards, upper board blocked in gilt, original pictorial dustwrapper; extremities lightly rubbed and bumped, dustwrapper with marginal tears, minor foxing on dustwrapper and boards. **£40**

A cookbook probably issued with Agas purchased in c. 1956. Its sections cover sauces, soups and stock, fish, meat, meat dishes, meat and pastry dishes, poultry and game, vegetables, sweets, pastry, savouries and supper dishes; bread, scones and yeast cakes; biscuits, small cakes and pastries, large cakes, cake fillings and icings, fruit bottling, preserves, and miscellaneous foods and drinks. The work concludes with a glossary of culinary terms and an index.

'A MINI BEST-SELLER'

90. RANDLE, Rosalind. Rose's Aga Recipes. *Andoversford, Gloucestershire: Whittington Press, 1991.*

8vo (184 x 130mm), pp. [ii (blank, frontispiece)], [41], [1 (limitation statement)]; frontispiece and 6 full-page section titles with linocuts by Judith Verity, versos blank; original red and white gingham cloth by The Fine Bindery, round pictorial printed title label on upper board, saffron endpapers, top edge saffron, uncut; an excellent, clean and attractive copy. **£45**

FOURTH EDITION, LIMITED TO 950 COPIES. A classic cookbook by the co-proprietor of the Whittington Press, which was originally conceived as a gift, but 'turned out to be a mini best-seller' (Butcher). Although the text of this edition follows the enlarged text of the third edition, the designs of the binding and title-page were changed; as the colophon records, the text was 'printed in 11-point Bell type on Zerkall Silurian mould-made paper'.

Butcher *Whittington* 75d.

MUSIC & COOKBOOKS

Christopher Hogwood owned a number of recipe books compiled by orchestras and music organisations on the occasion of anniversaries or for charity. These were kept, read and apparently used in his kitchen, alongside the Aga cookbooks and stove, and incorporated other musicians' passion for food into his home.

INSCRIBED BY THE ORCHESTRA'S MUSIC DIRECTOR, MSTISLAV ROSTROPOVICH, TO HOGWOOD

91. NATIONAL SYMPHONY ORCHESTRA. *The National Symphony Orchestra Cookbook. Washington, DC: FANS [Friends Assisting the National Symphony], 1984.*

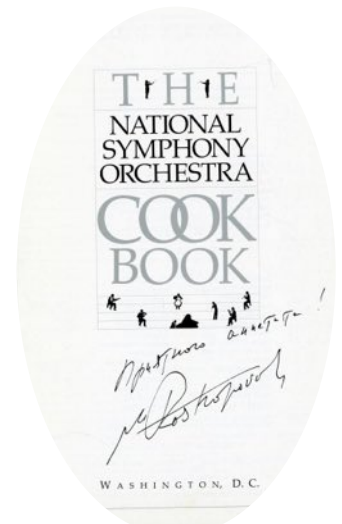
8vo (228 x 152mm), pp. [iv (title, imprint and acknowledgements, contents, blank)], 317, [1 (colophon)], [2 (unused order slips, blank)], [2 (unused cut-out template for spine for book)]; section titles with orchestral musicians' motifs printed in silver, black and white, reproduction of pen drawing of fish measurement on p. 90; spiral-bound, original glossy illustrated cardboard boards printed in black and silver, matte silver on reverse; covers slightly marked and extremities slightly creased, generally a good copy; *provenance*: MSTISLAV LEOPOLDOVICH ROSTROPOVICH (1927-2007, inscription on title in ink, wishing Christopher Hogwood 'Priiatnogo appetita!').

£150

Revised edition. This recipe book assembled by the National Symphony Orchestra comprises a large number of recipes contributed by the National Symphony Orchestra of the USA, each attributed to a specific member, former member of or musician linked to the NSO (including Yehudi Menuhin: 'Stuffed Aubergines', p. 206), the committee for the book, caterers and chefs (presumably employed by the Orchestra on occasion, including Jean-Pierre Goyenvallé of the Le Lion d'Or Restaurant: 'Soufflé Orange and Chocolate', pp. 298-9), and even other associated parties such as the Embassy of Lebanon ('Kibbeh Bil Sineych', a lamb dish, p. 160), Mrs Annerose Clausen of the Embassy of Austria ('Mohr im Hemd', an Austrian dessert, p. 302), Lady Henderson, the wife of the Ambassador of Great Britain ('Pudding de Noël', i.e. plum pudding, p. 295 – a recipe retaining not only a traditionally hefty host of dried fruit but also employing beef suet, beer and brandy), and her Norwegian counterpart, Mrs Knut Hedemann's 'Gavlaks' (p. 114).

Particularly interesting are the menus gathered on the final pages, before the exhaustive index – many of these menus mark recipes that are reproduced in the body of the book: 'Board of Directors Dinner for Sixteen Donated for an NSO/WGMS Radiothon' (p. 307); a fund raising dinner presented by the 1789 Restaurant (the dessert was 'Chocolate Mousse Cake 1789'); a 'Light Supper Before or After the Symphony', featuring, among other things, Walnut Brie Wheel, Puffed Chicken Pockets, and Lemon Mousse; and a 'Picnic to Enjoy at an Outdoor Concert', with Grand Marnier Cake for dessert.

This copy was inscribed by the conductor and cellist Mstislav Leopoldovich Rostropovich, who was the NSO's Music Director from 1977 to 1994 (and then Conductor Laureate), to Christopher Hogwood, whose most important role with the NSO was as the Artistic Director of the Mozart Summer Festival from 1993 to 2001.



92. FRIENDS OF THE ADELAIDE SYMPHONY ORCHESTRA. Culinaria. *Adelaide: Friends of the Adelaide Symphony Orchestra*, [1999].

8vo (210 x 148mm), pp. 1-148, 145-148 [duplicate ll.], 149-164; black-and-white photos of numerous contributing musicians in concert dress with instruments, and group photos of musicians in kitchens, cooking, on section titles; slight marginal creasing at inner corners, small translucent marking on title; original spiral-bound illustrated wrappers; extremities lightly rubbed and bumped, otherwise a very good copy. £50

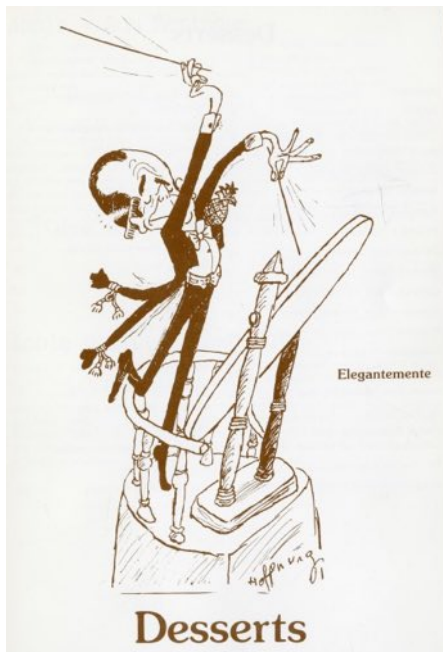
A recipe book wittily produced for fund raising by the Friends of Adelaide Symphony Orchestra. Robyn Archer ('good singer, good cook') notes in her foreword that 'we hunger for great music every bit as much as we need good food', so that the combination of both in this publication is a natural pairing.

Each section starts with a title showing groups of musician (sometimes with their instruments), cooking in a kitchen, headed by quotations or facts from the intersection between the culinary and the musical worlds – passages that would have delighted Christopher Hogwood, who 'understood perfectly that a convivial meal could bring friends closer together and facilitate business meetings. When asked to name a time for a meeting, there were only two answers: "Lunch" and "Dinner"' (Heather Jarman, 'Christopher Hogwood at Dinner'). The section on 'Meats and Sauces' informs: 'Rossini, 1792-1868, was a composer, but people also queued for his dinner parties. He was the creator of Tournedos Rossini' (p. 53); that on Poultry advises that 'Every duck served in La Tour d'Argent restaurant in Paris had its special number', and lists the numbers of those eaten by, among others, Marlene Dietrich, Franklin D. Roosevelt and J. Pierpont Morgan.

Apart from accumulating a large number of tried, tested and approved recipes, and bringing together a large number of members and Friends of the Adelaide Orchestra, this volume is particularly charming due to its illustration with black-and-white portraits of the musicians. It is rounded off with a list of 'Handy Hints' for cooking and an index by key ingredient.

Christopher Hogwood established many connections with Australia over the years. He was Artistic Advisor to the Australian Chamber Orchestra from 1989-93, and patron of the Sydney Classical Music Society from 1998 until the end of his life. He also worked with various Australian orchestras including Opera Australia and the Australian Youth Orchestra.





93. **NORTHAMPTON PHILHARMONIC CHOIR.** Cook Book. A Selection of Favourite Recipes. [?Durham]: W.E. Collins Limited for Dobson Books Limited, [c. 1980].

8vo (210 x 150mm), pp. [2 (title/contents, blank)], [2 (section title, section contents)], 1-12, [2 (section title, section contents)], 13-42, [2 (section title, section contents)], 43-62, [2 (section title, section contents)], 63-74. [2 (section title, section contents)], 75-86, [2 (illustration, 'Notes' page)]; 6 full-page illustrations from *The Maestro* by Gerard Hoffnung, text and illustrations printed in brown; 2 ll. damp stained; original spiral-bound illustrated wrappers; extremities lightly rubbed, bumped, faded with some small markings, otherwise a very good copy; *provenance*: Christopher Hogwood (manuscript notes of names and a phone number on upper and lower cover). **£40**

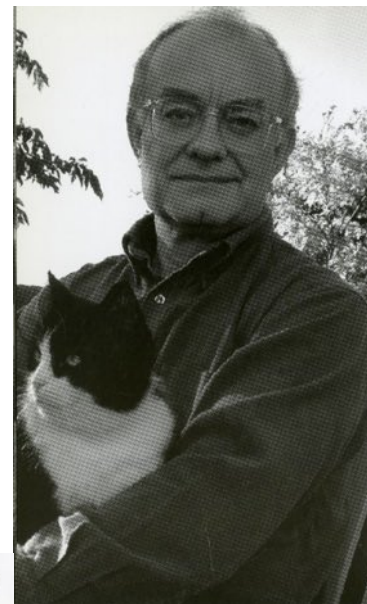
A cook book with recipes collected by members of the Northampton Philharmonic Choir, likely dating from the 1980s. Highlights include Julian Lloyd Webber's Carrot and Coriander Soup; a Lemon Cream Pie by composer John Milford Rutter CBE; Dame Gillian Weir's Pavlova; and composer Sir Edmund Rubbra's Sole Princess – a Dover sole, salmon, prawn and rice dish he adapted from an original recipe by Barry Walters. Intriguingly, the dessert section shows signs of usage. Since this was published to raise funds for the choir, *Cook Book* does not seem to have been distributed widely, and it cannot be traced in COPAC.

94. **MAKING MUSIC, THE NATIONAL FEDERATION OF MUSIC SOCIETIES.** Quavers and Flavours. Famous Musicians and their Favourite Recipes. London: Making Music, 2005.

Oblong 8vo (148 x 209mm), pp. [1 (title)], 108, [1 ('disclaimer')]; original spiral-bound wrappers; extremities lightly rubbed and bumped, otherwise a very good copy. **£30**

Making Music (formerly known as The National Federation of Music Societies), an association of amateur and semi-professional musicians including choirs and orchestras, produced this recipe book in 2005, to celebrate its 70th anniversary. The book includes a foreword by celebrity chef Sally Clarke, and recipes contributed by her. The musical contributors include Sir James Galway, Sir Peter Maxwell Davies and Dame Cleo Laine, Sir Cliff Richard, Diana Cummings, and the Hilliard Ensemble, and their recipes are as varied as the contributors and their musical styles.

This book was likely produced to raise funds and to promote Making Music. The work is not common, presumably because it was not distributed widely, and no copies can be traced in COPAC.



John Rutter - Composer

95. WESTBURY, Richard Morland Tollemache, *Baron*. Handlist of Italian Cookery Books. *Florence: Leo S. Olschki, 1963*.

8vo, pp. [2 (title, verso blank)], XXIII, [1 (bibliographies quoted)], 237, [1 (blank)], [2 (colophon, verso blank)]; folding frontispiece and illustrations in the text, some full-page; original printed wrappers, uncut and mostly unopened; wrappers very lightly marked and slightly creased at edges, otherwise a very good, fresh copy. **£75**

FIRST EDITION, no. 42 in the 'Biblioteca di bibliografia italiana' series. Westbury's *Handlist* (which was published posthumously) describes Italian books from 1475 to 1860, chosen using a very broad definition which includes agriculture, works relating to fish, books of secrets, etc. The catalogue is prefaced by a lengthy introduction by the author, which explains the grounds of his selection and an account of 'Travels Through the Low-Countries, Germany, Italy and France' undertaken by John Ray in 1664, which provides much interesting material on Italian gastronomy of the seventeenth century.

The *Handlist* is based upon the celebrated collection formed by the author, who succeeded his grandfather in 1930 as 4th Baron Westbury. Following service in the Royal Engineers in World War II, Westbury lived in both Cairo and Rome, concentrating on his interest in the history of gastronomy and acquiring a fine library of rare and important books on the subject, which was sold by Sotheby's on 15-16 February 1965.

96. PALEARI-HENSSLER, Maria. *Bibliografia latino-italiana di gastronomia*. Nuova edizione [—Indici]. *Milan: Chimera Editore, 1998*.

2 volumes, folio (297 x 210mm), pp. I: IX, [1 (blank)], 779, [1 (blank)]; II: [2 (blank l.)], [2 (title, imprint on verso)], 516, [2 (blank l.)]; publisher's device in red on titles; a few light marks; original green cloth, spines lettered and ruled in gilt; extremities very lightly bumped, otherwise a very good set. **£125**

New edition. The enlarged and revised edition of Paleari-Henssler's comprehensive and authoritative bibliography of works on gastronomy published between 1469 and 1899 in either Latin or Italian, which was first published in one volume in 1984. Volume I contains the entries for nearly

8,000 publications, which are arranged in alphabetical order, and volume II comprises the four indices (alphabetical by author or title, for anonymous works; chronologically; by short title; and by category), and a bibliography of references cited.



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