



Books *for* Cooks

Catalogue 6

California ~ February 2025



[1] ADAMS, TATE (1922-2018)

Diary of a Vintage

Diary of a Vintage: the work cycle of the year 1979 at Wynns Coonawarra Estate in South Australia - depicted in twenty-six wood engravings and text by Tate Adams - with an introduction by David Wynn.

Melbourne : Lyre Bird Press, September 1981. First and only edition. Signed in the plate, Limited #35 of 375 signed and numbered copies. Introduction by David Wynn.

Small quarto (210x210mm) burgundy silk cloth, gilt lettered boards in matching slipcase; xvi,42,[2]pp. Slight and small blemish to the slipcase recto, else fine. All the illustrations in this book were engraved in boxwood by the artist and the edition printed directly from the artist's blocks, thus making all the illustrations artist's original prints.

Tate Adams AM was an Australian print-maker and engraver. Widely regarded as the 'Godfather' of contemporary Australian printmaking, Tate taught printmaking to many of Australia's greatest print-makers, established print specialist galleries and founded and supported Lyre Bird Press to print high calibre printed works.

Wynns Coonawarra Estate is a famed winery in the township of Coonawarra, South Australia. Coonawarra is region that has a singular story based on a unique cigar-shaped strip of terra rossa soil over limestone. Established as a 'fruit colony' in the 1880s, the region provided grapes for many of the great wines of the early 20th century. After a long period of significant decline, the region became known for quality wine again after David Wynn established Wynns Coonawarra Estate in 1951. Through the second half of the 20th

century Coonawarra, and particularly Coonawarra Cabernet, was one of the most sought after wines and wine regions in Australia. Older vintages of Wynns 'Black Label' and 'Red Stripe' hold a special place in Australian wine lovers' cellars and hearts.

Over the years David Wynn engaged a number of artists and writers such as Tate Adams and Walter James to record and celebrate the Coonawarra region and Wynns Coonawarra Estate.

An excellent copy and a significant work in the canon of Australian wine literature and art.

§ OCLC only records 5 copies outside of Australia; 4 in the USA, Sonoma, UCLA, Penn State and Carleton

§ Gabler G7040.

Item #0949844017-03

US\$300

[2] BILGRAY'S GARDEN

[Menu] Bilgray's Garden Wine List

Colon, Republic of Panama : Imp. Minerva, [ca.1938].

Single leaf (270x140mm) stiff cream card, printed verso & recto. Lightly soiled, ink stamp adding *Milwaukee Brewing* drinks to bottom; some signs of commercial use; central crease, rust mark left from a paperclip attaching a daily special to the list.

Max Holmer Bilgray (1884-1958) was a saloon keeper in Chicago, Reno and Wyoming. When the Volstead Act was passed establishing Prohibition, he moved to the Panama Canal Zone. He opened Bilgray's, Tropic Bar & Restaurant in 1921 in Colon, at the eastern or Caribbean end of the otherwise dry Panama Canal Zone. A haven for ex-patriates, Bilgray's regular customers were business owners, society figures, movie stars, sophisticated gamblers and US Military officers,¹ (Bilgray's was off-limits to enlisted personnel): the central American version of Rick's Place in Casablanca, Bilgray's was often the model for the matinee comic romances produced during the 1930s involving cabaret performances in outdoor tropical settings and actors such as Dorothy Lamour, Ginger Rogers, Fred Astair and the likes. The bar became internationally famous in 1930 in

connection with the 'Hallelujah' cocktail, a drink invented by Bilgray and dedicated to the American evangelist and prohibitionist Aimee Semple McPherson "*in honour of [her] visit, (incognito) to Bilgray's Cabaret*".² The cocktail: brandy and rum, shaken with lemon, vermouth and grenadine³.

In 1938, Bilgray's Garden was established as an open-air cabaret with dancing, floor shows and cabaret. The spirits and cocktails offered were sophisticated and included the Hallelujah. Native spirits were offered as well as American and European traditional spirits. Slings, Rickies and Fizz were also popular. The wine list offers appellation wines from Europe, even Champagne, all in quarts and pints (no bottles!). The beers appear to be local imitations as Bass is spelt *Bass's* and Guinness is '*Ginnes's Stout*'.

A rare ephemeral item evoking the heady days of the 1930s.

§ Unrecorded.

¹ Berry, Jeff & Wondrich, David. *The Oxford Companion to Spirits and Cocktails*. New York : Oxford University Press, 2022. pps.81-82.

² Ibid.



³ Baker, Charles Jnr. *Jigger, Beaker & Glass*. New York : Derrydale Press, 1939 p.49.

Item #10714

US\$125

[3] BENAVENTO, TEÓFILA¹. [PSEUDONYM OF MRS SUSANA PETRONA RITA EDUARDA SUSANA TORRES DE CASTEX (1866-1937)]

La Perfecta Cocinera Argentina: difundido libro de cocina propiedad de la Sra, Susana Torres de Castex generosamente cedido, por su hija la Sra. Susana Castex de Apellaniz a beneficio de las obras del Divino Rostro.

Buenos Aires : no publisher stated, 1940. Final [22nd]² edition. In Spanish

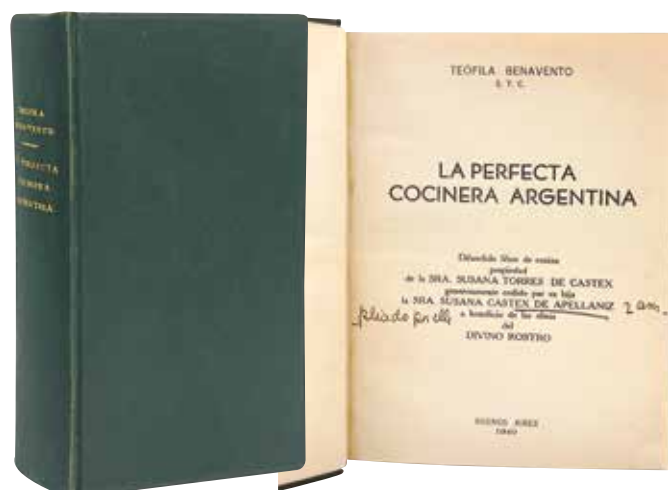
Sextodecimo (180x135mm) green cloth boards, gilt title to spine, [4],430,[2]pp. Board edges lightly rubbed; top-edge a trifle dusty; notation in ink to title-page; faint foxing to endpapers.

The first edition of *La Perfecta Cocinera*, published anonymously in 1888 with 413 recipes, was the first Argentine cookbook. It recorded the beginnings of Argentinian cuisine, incorporating French, Hispanic and indigenous Creole dishes. Many traditional and rural Argentine recipes were first recorded here. Each subsequent edition was enlarged, capturing the recipes of recent immigrants, and dishes encountered by the author. As such it represents a manual of cuisine for the Belle Epoque and the Interwar periods.

This final edition, published posthumously in 1940, for the first time reveals the identity of the author. It contains 1052 recipes, organised alphabetically and incorporates Italian, German, English and American recipes as well as the reworkings of traditional French and Hispanic Creole dishes.

The author was the daughter of Gregorio Torres, a leading landowner and political figure in the National Autonomist Party. A wealthy leading socialite in Buenos Aires, Susana wrote the book anonymously when only 22. Later estranged from her husband, Susana was well known for her independence, political and commercial involvement, and 'eccentricity', (she maintained her own household, kept a box at the Columbus Theatre and enjoyed fishing alone every summer) and was well known for serving Argentinian Creole food at her famous society dinner parties³

Scarce. The final edition of Argentina's first cookbook and an intriguing summary of the culinary influences in Argentina before the Peronist era.



§ This edition not recorded in OCLC.

¹ translates as "Theophilia Blessed"

² The 21st edition, some 350pp, was published in 1931.

³ Torres, Natalla. "La asombrosa historia de Susana Torres de Castex, escritora "oculta" del primer libro de cocina argentino" Big Bang News 19 April 2020.

Item #10906

US\$250

[4] BLANKAART, S. [STEPHANUS M.D. (1650-1702)]

De Borgerhyke Tafel

De Borgerhyke Tafel, om lang gefond fonder ziekten te leven. Waar in van yder spijs in't besonder gehandelt werd... Mitsgaders een beknopte manier van de schikkelijkhe wijzen die men aan de tafel moet houden. Nevens de Schola Salernitana.¹

Amsterdam : Jan ten Hoorn, boekverkooper over het Oude Heeren Logement, 1683. First edition. In Dutch.

Duodecimo (135x80mm) contemporary vellum over boards, handwritten title in ink to spine, [8],192,[16]pp : π4 A-H¹², I⁸. Monochrome frontispiece of a dining table with a kitchen behind, engraved by Jan Luyken, two floriated initials and a tailpiece to the preface, unidentified watermark. Vellum lightly patinated, faint shelfwear, edges faintly worn; paste downs free; edges agetoned, top-edge a trifle dusty.

There are thirty-seven chapters, followed by the text '*Schola Salernitana*', a table of contents and an alphabetical index. Most of the chapters are dietetic advice on specific ingredients including the new drinks tea, coffee and chocolate. There are chapters on table manners, carving and social etiquette. There are no recipes or kitchen instructions (these are added in the 1690 expanded edition, the recipes coming from *De Verstandige Kock*).

Blankaart was a physician and scientist in Amsterdam in the latter half of the seventeenth century. As a physician he was known for his investigations of the capillaries, injection technique, syphilis and children's medicine. As a scientist he worked as an entomologist, working with Merian on occasion. He wrote a number of books mostly on health and popular medical subjects, but also on tea, botany, insects and dietetics, mostly in Dutch, for the emerging middle class (i.e. the burghers of humble origin in Dutch towns and cities). A follower of Franciscus Sylvius, he was an iatrochemist; rejecting the traditional Galenic approach to medicine and diet, firmly believing that medicine and diet could be explained in chemical terms and thus perceiving illness as an imbalance between acids and alkalis in the body, which could be cured by an acidic or alkaline diet and the partaking of alkaline foods as a preventative measure. These ideas were the subject of rigorous academic debate during Blankaart's life.



In *De Borgerhyke Tafel*, Blankaart advocates a diet of clean water, beer, coffee, tea, chocolate, tobacco, spices, salads, cooked vegetables, ripe and cooked fruits, unsalted meat, butter and oil and recommending the avoidance of acidic foodstuffs such as lemons, vinegar, unripe fruits and fish. He particularly championed the drinking of tea as a preventative and cure and wrote separately on the subject a few years later. The views and writings of Blankaart and his compatriot Dutch physicians, Johan van Beverwijck, and Petrus Nylandt on diet and taste are now seen as having had an

influence during the early Enlightenment on the emerging national identity and tastes of the Dutch burgher.² One intriguing question is the extent to which La Varenne's seminal *Le Cuisinier François* (1651) which deposed Humanist or Galenic cooking techniques in France (and Europe) in favour of a new secular and distinctly modern culinary methodology, influenced Blankaart's views on diet and if so whether the advice given in *De Borgerlyke Tafel* provides some indirect evidence of an iatrochemical origin for the principles behind La Varenne's *Le Cuisinier François*.³

A popular book at its time, published by a progressive and populist publisher, *De Borgerlyke Tafel* provides an intriguing insight into the dietary habits, advice and debates of the ordinary middle class citizens of Amsterdam that resonates with current dietary debates and the publishing of dietary tracts and cookbooks in the twenty-first century, e.g., the alkaline diet.

Rare. An excellent copy.

§ OCLC records only 14 holdings, only 1 outside of Europe, Harvard;

§ Witteveen & Cuperus, 482; Waller, 263; Not in Notaker, cf 745.2; nor Cagle.

¹ translates as "The Civil Table, to live a long healthy life without illness: in which every ingredient is treated separately. Furthermore with a concise manual of the cutting of the dishes, and an education in table matters."

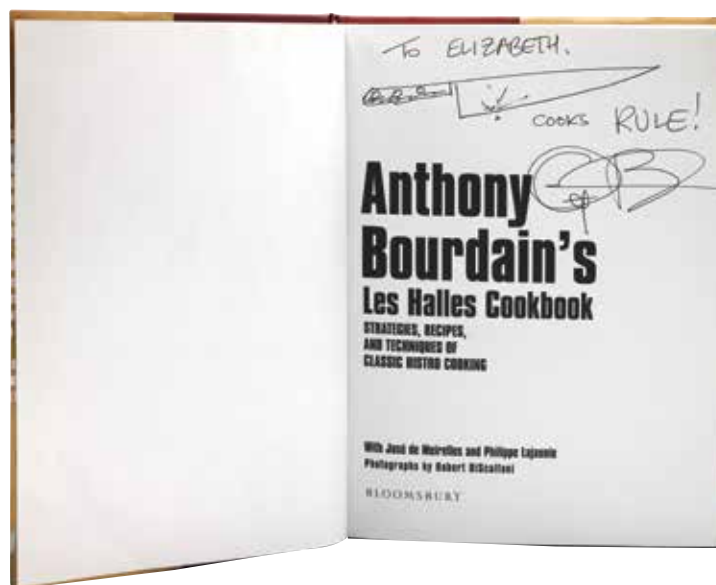
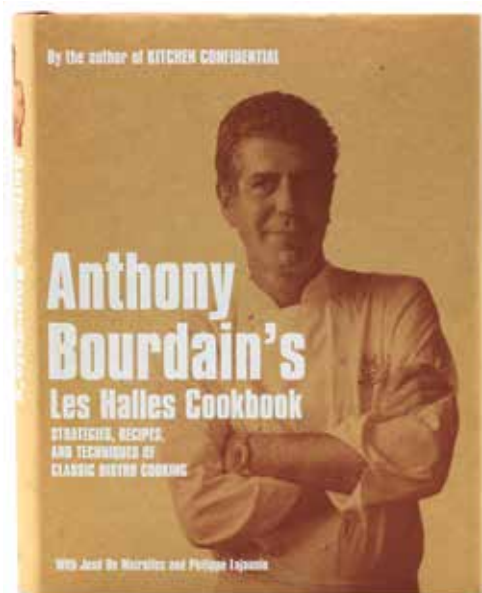
² Hendriksen, MMA. *Making the Body Politic Through Medicine: taste, health and identity in the Dutch Republic, 1636-1698*. BJHS Themes 7, pp.181-203.

³ Laudan, Rachel. *But Why? Just What was La Varenne up to?* *Petits Propos Culinaires* 53, Prospect Books: London, August 1986, pp.47-49.

Item #10874

US\$3,250

Anthony [Michael] Bourdain (1959-2018) was an American celebrity chef, best-selling author (fiction and non-fiction) and award winning food and travel journalist and presenter, best known for his raw, some-what drug fuelled memoir "*Kitchen Confidential: adventures in the culinary underbelly*" and his direct, blunt, sometimes satirical observational commentary on food, culture and the human condition. A cult figure in the hospitality industry until his death, Bourdain was a significant voice championing cultural differences, peasant food and the all-encompassing humanity of a shared meal.



[5] BOURDAIN, ANTHONY WITH DE MEIRELLES, JOSÉ AND LAJAUNIE, PHILIPPE

Anthony Bourdain's Les Halles Cookbook: strategies, recipes, and techniques of classic bistro cooking

London: Bloomsbury, 2004. First edition, first impression UK. Printed by Artegrafica S.p.A, Verona. Photography by Robert DiScalfani.

Quarto (240x190mm) kraft, sepia pictorial, printed dust jacket, claret paper boards blind-stamped with a skull, toque and chef's knife design, pictorial end-papers, 304pp. Dust jacket unclipped, small blemish to upper board and rear edge fold; small soy sauce stain to the fore-edge, else fine.

Les Halles was a New York restaurant serving classic French bistro and brasserie food. Bourdain, a graduate of the Culinary Institute of America, joined the kitchen as Executive Chef in 1998. After several years as Executive Chef,

Bourdain, by then an internationally famous celebrity chef, author, journalist and television presenter, became the restaurant's "Executive Chef at Large".

Filled with classic and traditional recipes and enriched by Bourdain's bold, earthy, gonzo-esque, plain-speaking prose and instructions, this is one of the most practical and 'real' books on bistro and brasserie food written to date. Equal parts charm, bravado, and great food (and advice). As noted by Jacques Pépin on the rear of the dust jacket: "Don't be misled by Anthony Bourdain's witty, irreverent style. His *Les Halles Cookbook* is solid, smart and informative, and his recipes are bona fide bistro fare. From the onion soup to the real kidney to the gratin dauphinoise, this is the bonest,

unpretentious, comforting and abundant food I loved as a youth in France and am always ready to enjoy with my family and friends; Anthony has given us an instant classic"

A presentation copy from the author to Australian chef, Chinese cookery book author and TV presenter, Elizabeth Chong "To Elizabeth, Cook's Rule!" with his trademark illustration of a chef's knife.

A fine signed first edition from one of the most iconic of food writers of all times with provenance.

Item #9780747566885-3

US\$750

[6] BOURDAIN, ANTHONY

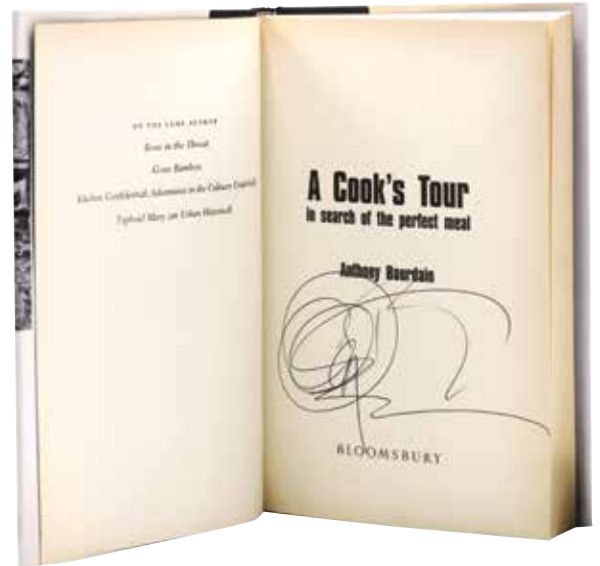
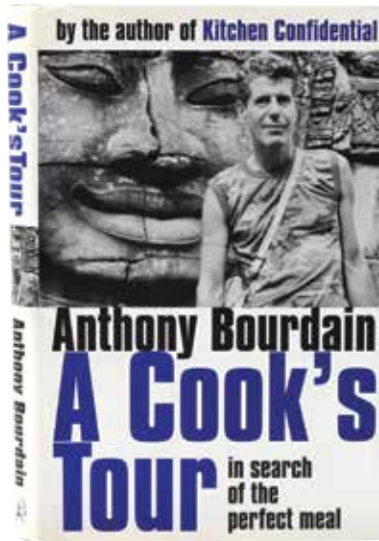
A Cook's Tour: in search of the perfect meal

London : Bloomsbury, 2001. First Edition, first impression, UK. Printed by Clays Ltd, St Ives.

Octavo (240x160mm) pictorial dust jacket, black paper boards, title in silver to spine, x,274,[4]pp. Signed in ink to the title page, no inscription. Dust jacket unclipped, edges faintly sunned, faintly creased, preliminaries and page edges lightly aged.

A Cook's Tour was Bourdain's follow up project to the best-selling success of *Kitchen Confidential*. Originally conceived as a stand-alone book documenting Bourdain's travels to out of the way countries and cities in search of a perfect meal; and where he eats with the locals, the project became a 22 episode television series filmed for the Food Network. The series aired in 2000 and 2001.

The book whilst a companion to the series, stands alone as a continuing exploration and statement of Bourdain's culinary adventures and philosophy. Written with equal parts bravado, charm and insight *A Cook's Tour* confirmed Bourdain's transition from Executive Chef to Executive Chef at Large; in other words, a compelling food media personality. Each chapter has Bourdain travelling to a new destination, new dishes and new insights - none of it fine dining - all of it 'real food'.



Significant as the impetus for the wave of food tourism orientated television that has followed in its footsteps.

An excellent signed First Edition from one of the most iconic food writers of all times and certainly one of the most influential of recent times.

Item #9780747556862-2

US\$600

[7] BOURDAIN, ANTHONY

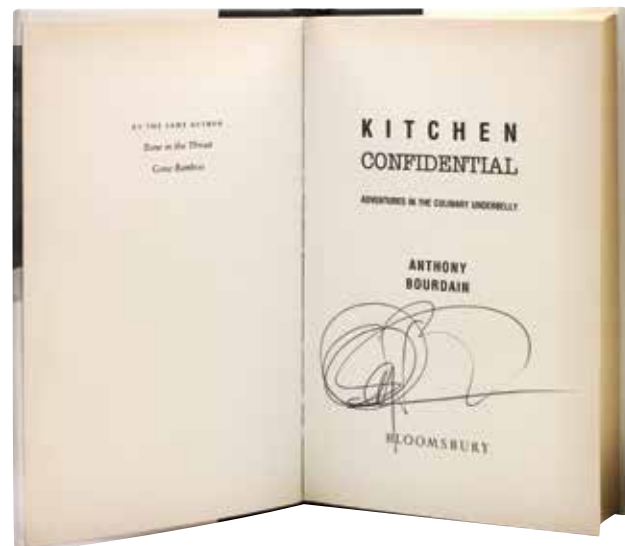
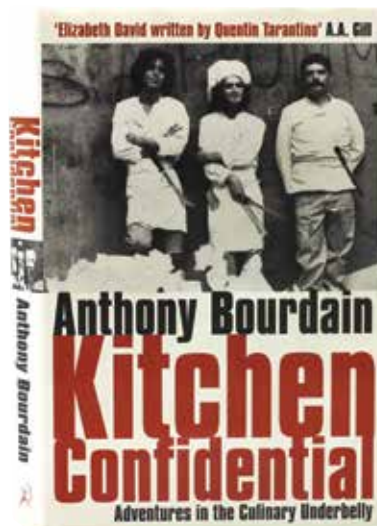
Kitchen Confidential: adventures in the culinary underbelly

London : Bloomsbury, 2000. First Edition, first impression, UK. Printed by Clays Ltd, St Ives.

Octavo (240x150mm) pictorial dust jacket, black boards, title in red to spine, x,307,[3]pp. Signed in ink to the title page, no inscription. Dust jacket unclipped, edges faintly sunned, faintly creased; preliminaries and page edges lightly aged.

Kitchen Confidential, Bourdain's break out memoir, was a New York Times bestseller both on release and after Bourdain's death by suicide in 2018. Episodic, and equal parts a raw 'behind-the-scenes' commentary on chefs and the restaurant industry and a 'no-holds-barred' personal confession, *Kitchen Confidential* has achieved a cult status similar to a book that influenced Bourdain when writing it, George Orwell's *Down and Out in Paris and London*.

From the dust jacket: "Elizabeth David written by Quentin Tarantino", A.A. Gill; [Bourdain] takes a cup of 'Down and Out', adds a dash of 'Fear and Loathing' and whips up a gonzo memoir of what's really going on behind those swinging doors", Newsweek.



An excellent signed First Edition from one of the most iconic of food writers of all times and certainly one of the most influential of recent times. A landmark in any collection on contemporary gastronomy.

Item #9780747550723-3

US\$950

Brillat-Savarin was a French lawyer and politician during and after the French revolution. Renowned as an epicure and gastronome, he worked on *Physiologie du Gout*, all his life, assembling it just before he died; it was privately published at his expense just two months before his death. Neither a cookery book nor a memoir, it is rather a discussion of the nature of eating in its widest sense. It starts with twenty gastronomic “*aphorismes*”, perhaps the best known being “*TV, tell me what you eat and I will tell you who you are*”; then thirty “*méditations*” and finishes with twenty-seven ‘*variétés*’ in the form of anecdotes, adventures, recipes and inventions.

“For the French and outsiders alike, this work early attained the status of an exemplary culinary text, perhaps the exemplary text.... the Physiology of Taste civilizes eating. Moreover, it socializes food, and it does so by recounting in story after story our social relations with food.... [it] appears to us today as something of a sociology of taste ahead of its time” (Priscilla Parkhurst Ferguson, *Accounting for Taste: The Triumph of French Cuisine*, Chicago: University of Chicago Press, 2004, p. 31)

Perhaps the most renowned book on gastronomy.

[8] BRILLAT-SAVARIN, JEAN-ANTHELME (1755-1826)

The Physiology of Taste: or, transcendental gastronomy illustrated by anecdotes of distinguished artists and statesmen of both continents.

Philadelphia : Lindsay & Blakiston, 1854. First US Edition and first edition in English.

Octavo (200x135mm) blind stamped, gilt decorated original publisher's brown cloth boards, top-edge gilt, xx (pps. ix-x out of sequence), [1], 26-347, [1 blank], [4 publisher advertisements] pp. Translated from the last French edition by Fayette Robinson.

Recently professionally re-backed in tan cloth, new end-papers. Very faint foxing to preliminaries. Owner name ‘*John S Cunningham*’ neatly stamped and inked to half-title, title-page and contents page; several discrete neat pencilled marginal marks.

Brillat-Savarin spent several years in New York as a refugee from the French revolution before returning to France and eventually becoming a

judge on the French Court of Appeal; a post he held until retirement.

“One of the most witty discussions on food ever written... The work is filled with entertaining anecdotes and commentary on good eating, including several pages of impressions about the United States” (Feret, Barbara. *Gastronomical and Culinary Literature*. The Scarecrow Press, 1979 p. 38).

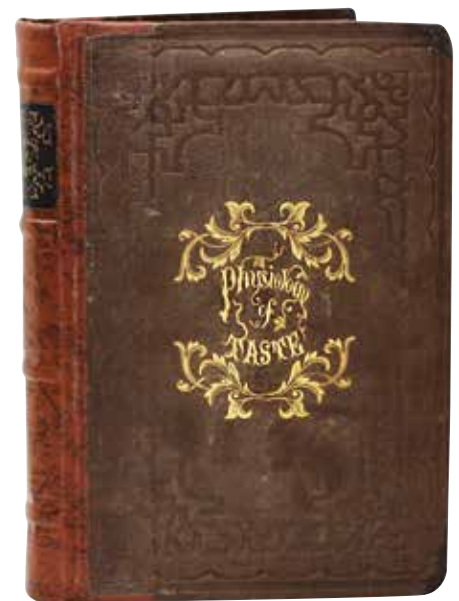
Scarce. A nice copy.

§ OCLC records only 2 holdings this edition, but no details; Huntington records 1 holding; Copac records 5 UK holdings.

§ Bitting p.60; Cagle & Stafford 103; Lowenstein 639; Wheaton & Kelly 876.

Item #9869

US\$2,500



[9] BRILLAT-SAVARIN, JEAN-ANTHELME (1755 -1826)

Physiologie du Gout: avec un preface par Ch. Monselet. Eaux-fortes par Ad. Lalauze.

Paris: Librairie des Bibliophiles, 1879. Limited Edition. Printed by Imprimerie Jouaust, Rue Saint-Honoré, Paris. Bound by Blanchetière-Bretault.

In two volumes. Octavo (180x110mm) half bound red morocco, marbled paper boards and end-papers, spine decorated and lettered in gilt, inlaid dark green morocco, top-edges gilt, else untrimmed, ribbon marker, frontispiece, [4], xvi, 296, [4] pp + [8], 320, [4] pp. One of 170 copies on Holland Paper (Van Gelder watermark); total edition 260 copies; this copy unnumbered. In French.

Preface by Charles Monselet. Illustrated with 63 pictorial engravings by Adolphe Lalauze including the frontispiece portrait as well as numerous sculptured head and tailpieces.

The Librairie des Bibliophiles was established in 1869 by Damase Jouaust (1834-1893)

publishing French classics in small, limited, fine print editions.

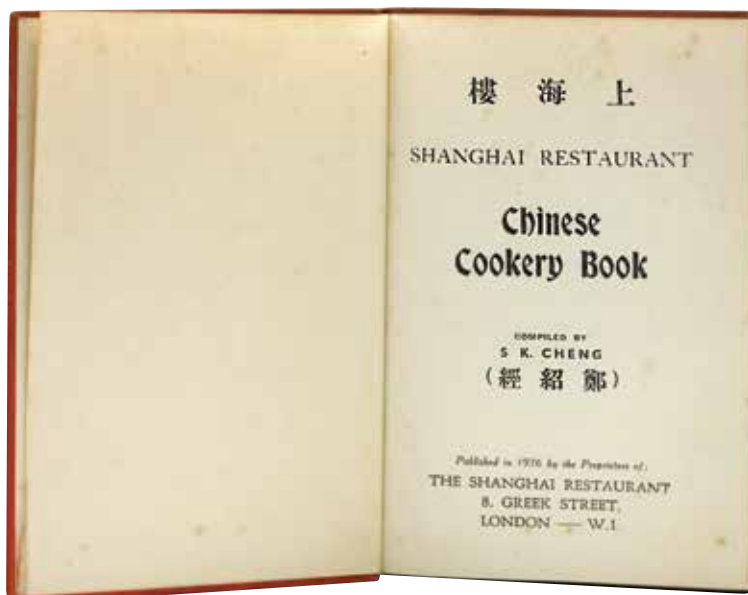
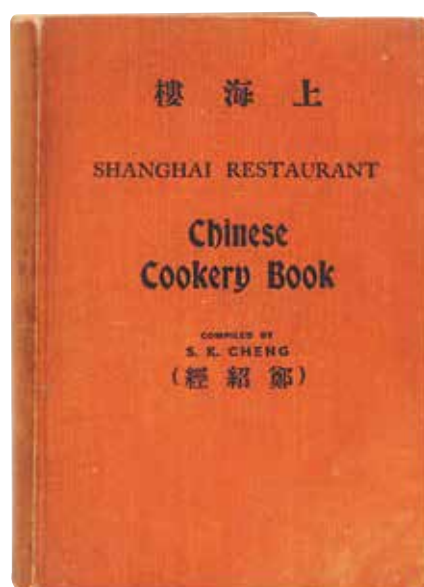
Monselet (1825-1888) was a French journalist, novelist, poet and playwright, nicknamed “*the king of the gastronomes*” by his contemporaries and a close friend of Baron Léon Brisse. Lalauze (1838-1906) was a French engraver, illustrator and painter, known for his fine steel engraving technique. Lalauze illustrated many of Jouaust's publications.

A fine illustrated copy of the most renowned book on gastronomy in an elegant binding.

Item #10098

US\$1,500





[10] CHENG, S K 鄭紹經 [ZHENG, SHAOJING OR CHÈNG, SHAO-CHING OR CHENG, SHUI KUN (CIRCA 1888-1936)]

Shanghai Restaurant Chinese Cookery Book 樓海上

London : The Proprietors of the Shanghai Restaurant, 8, Greek St, 1936. First and only edition. Printed by Beck's Printing Works, London.

Octavo (190x125mm) black lettered, orange linen grain cloth boards, [8],102,[2]pp. Boards lightly soiled, spine slightly darkened, corners gently bruised; faint foxing to preliminaries; pages faintly age-toned, faint signs of kitchen use; lacks the extremely scarce dust jacket.

The origins of the Shanghai Restaurant in Greek Street Soho, London are a little unclear, but by the late 1920s, S K Cheng had established by the restaurant at No.8 and the Shanghai Emporium at No 6#.¹ The Emporium sold a wide range of Chinese goods, ingredients and foodstuffs. This cookery book was published in part to promote the purchase of Chinese ingredients from the Emporium (all the ingredients mentioned in the book were available from the Emporium).

Following the preface, a short chapter 'General Information' provides guidance on cooking rice properly, making black bean paste, making Chinese stocks and shredded egg garnish; followed by a suggested banquet menu for 8 people. There are then 28 'chapters' of recipes grouped by principal ingredient; 118 recipes in all, all of Cantonese origin notwithstanding the restaurant's name. Each recipe is titled in English and Romanised Chinese and lists the ingredients before a step-by-step method. Chinese ingredients are listed in Chinese, with an English translation in italics. The recipes are well indexed both in the table of contents

and the alphabetical index (also by ingredient). Interestingly, there are a number of recipes for 'Jook' otherwise known as 'congee'. Authentic recipes for Birds Nest Soups, Shark Fin, Pigeon, Duck and Jelly Fish can be found as well as four quite luxurious recipes for Chop Suey.

Such a detailed book on Chinese cuisine was quite unusual for its time, particularly self-published. Perhaps the author was inspired by being a consultant to the Countess Morphy for the China chapter of her *Recipes of All Nations* which describes the Shanghai Emporium: "Mr S K Cheng, of the Shanghai Emporium and Restaurant, Greek Street, London, to whom I am indebted for much of my information on Chinese cookery, explained that where in a European restaurant only two chefs would be required to prepare food for a certain number of people, seven chefs were employed in his restaurant to cook for the corresponding number. We only have to visit a Chinese shop like the Shanghai Emporium to realize the antithesis of East and West. The neat rows of jars and bottles, the sacks and bags, the boxes, all containing things unheard of in this country, are as strange and weird to us as the exhibits to be seen at the Museum of the Royal College of Surgeons are too the layman. Mr Cheng kindly let me roam about in the shop and explained that 'mut-jin' wre preserved dry lotus seeds, 'jooki san' means bamboo-shoots, 'ling ou' are water-lily roots 'ying wah' are birds' nests used for soups - and very expensive they are - and 'yu-chi' or shark fins, is another costly item on the menu. What do we know of such delicacies as dried prawn eggs, or dried ink fish, extra fine dry cuttle fish, or 'ji choy' a special kind of edible seaweed? Mr Cheng showed me various kinds of Chinese noodles some as fine as human hair, which put the very

finest vermicelli to shame." The Countess having explained the 'un-Chinese' character of Chop Suey, then included two recipes for Chop Suey as provided by the Shanghai Restaurant.²

The Shanghai was also mentioned in Townley Searle's *Strange News from China* (1932) in his review of London's Chinese restaurants: "... into Greek Street, where we come out by the Canton Restaurant, a ground floor with windows full of Chinese delicacies. Almost opposite is the Shanghai, which shares with the "Chinese" in Piccadilly the honour of having been one of the first to open on this foreign shore. The "Shanghai" is much frequented by literary types, and has been "mentioned more than once in the public prints." "³

After the author's death the restaurant was run by his surviving family before being sold just before WWII.

Scarce. An excellent copy.

§ OCLC records no holdings outside of North America or Europe.
§ Newman 122;

¹ The Shanghai Restaurant first appears in the *Post Office London Directory* in 1928.

² Morphy, Countess. *Recipes of All Nations*. London : Selfridges, [1935]. p.711-13.

³ Searle, Townley. *Strange News From China: a first Chinese cookery book. : with 101 rare and choice chinese recipes*. London : Alexander Ouseley, Ltd, 1932.

Item #10875

US\$425



[11] DAVID, ELIZABETH [NÉE GWYNNE (1913-1992)]

'A Book of Mediterranean Food' and 'French Country Cooking': Elizabeth David's first two books recently finely rebound in tan morocco backed cloth boards, housed together in a matching double slip-case.

Both volumes, true first editions, published London, by John Lehmann Ltd, large crown octavo (205x135mm) quarter bound tan morocco, brown cloth boards, five raised bands, six gilt decorated compartments, burgundy morocco spine labels, marbled endpapers, decorations by John Minton; printed by Purnell & Sons Ltd, Paulton.

A Book of Mediterranean Food. 1950. xi,[3],15-191,[1]pp. Half title faintly offset toned; top edges lightly soiled; all edges lightly age-toned; a few faint hints of kitchen use.

French Country Cooking. 1951. x,11-247,[1]pp. Fore-edge lightly soiled; all edges lightly age-toned; a few hints of kitchen use.

In the introduction to *A Book of Mediterranean Food*, David quotes one of her favourite authors, Marcel X Boulestin: "It is not really an exaggeration to say that peace and happiness begin, geographically, where garlic is used in cooking." Judging by the instant success on publication, many readers agreed, notwithstanding that her recipes called for ingredients such as aubergines, basil, figs, garlic, olive oil and saffron, which at the time were scarce if not unknown to war weary Britain.

On release, *A Book of Mediterranean Food* received many enthusiastic reviews, for example: "It is a pleasure to read a cookery book written with such charm and discrimination... All who appreciate this kind of fare should hasten to buy a copy at once. They will be delighted at once by its authenticity, by its admirable production, and most of all by the young author's choice and enthusiasm."¹

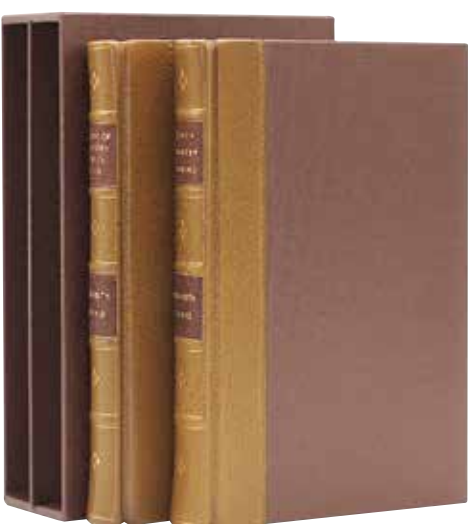
French Country Cooking was published to instant acclaim and success, a year after her highly successful *A Book of Mediterranean*

Food. Intended to be a companion and extension of her first book, it was assembled from her ever-growing collection of French and Mediterranean recipes. David also drew upon her personal experiences in France, particularly in 1930 when she lodged with a French family whilst studying at the Sorbonne.

Acutely aware of her readership, David collected the recipes: "most of which derive from French regional and peasant cookery, which, at its best, is the most delicious in the world; cookery which uses raw materials to the greatest advantage without going to the absurd lengths of the complicated and so-called 'Haute Cuisine'... Good cooking is honest, sincere and simple..."² New chapters on 'Batterie de Cuisine' and 'Wine in Cooking', previously published in part elsewhere provided solid and entertaining instruction to her readership (an ongoing signature of her writing in future years); making the simple, but beautifully prepared dishes of rural France immediately accessible.

Part of the immediate charm of David's first two books are the evocative decorations throughout by John Minton [John Francis (1917 - 1957)]. Minton was a British painter and illustrator who taught at several art schools including the Royal College of Art, a prolific book and print illustrator, set and costume designer: a contributor to almost every field of design at the time.

"When she began writing in the 1950s, the British scarcely noticed what was on their plates at all, which was perhaps just as well. Her books and articles persuaded her readers that food was one of life's great pleasures, and that cooking should not be a drudgery but an exciting and creative act. In doing so she inspired a whole generation not only to cook, but to think about food in an entirely different way."³



To many, David is without question, the best British writer on food and drink of the twentieth century; effortlessly blending a literary style rich with historical anecdotes and sharp wit, with a no-nonsense, yet accessible approach to the best cooking.

Excellent, handsomely bound copies of two of the landmark cookery books of the twentieth century. Scarce.

¹ *The Queen (Magazine)*, 1951.
² *French Country Cooking* p.ix.
³ Cooper, Artemis. Elizabeth David. *The Oxford Dictionary of National Biography*. 50960.

Item #10736
US\$2,000

[12] DAUTRY, MARC (1930-2008)

Le Marchand de Truffes 1961

Monochrome burin engraved intaglio lithograph print, 170x135mm on cream handmade paper (330x250mm). Limited edition N° 24/100, signed by the artist in the plate and in pencil to the margins. Small pin hole to margin, small bookplate "*exlibris Jacques & Helene Bon*" to the verso margin.

A portrait of a truffle merchant, capturing the weathered, somewhat stoic and secretive demeanour of a truffle merchant of South-West

France. An offset print of this engraving was used to illustrate Armand Got's, *Sa Majesté La Truffe: livre d'or de la reine des festins*, published in 1966.

Dautry was a French engraver, sculptor and painter who lived and worked near Montauban. Dautry specialised in copper burin engraving,

Item #9884

US\$295



[13] EVANS, LEN (1930-2006)

The Len Evans' Wine Options Game (Australian Edition)

[Sydney] : Len Evans, 1985. First and only edition.

Yellow printed cardboard box (455x295x50mm) containing: 1 Wine master's Options Board; 1 Wine master's Easy-find Index; 1 Wine master's Bottle Mask; 8 Player's Playing Place mats; 6 State Cards; 23 Wine Producing Area Cards; 42 Grape Variety Cards; 175 Winegrower's Cards; 30 Vintage Cards; 10 Wild Cards; 38 Golden Grape Medallions; 41 Sour Grape Medallions; 2 Golden Grape Awards; 2 Sour Grape Awards; 10 \$10 Tokens; 28 \$5 Tokens; 41 \$1 Tokens; 1 Set of Rules; 1 Score pad. Inside of box lid faintly foxed in a few places, else fine. Unused.

Len Evans was an Australian promoter, taster, wine judge, consumer, teacher, journalist, writer, wine entrepreneur and raconteur who "*did more to advance the cause of wine in Australia than any other individual*".¹ One of his many achievements was to convince Australians during the 1960s and 1970s to drink table wine thus sparking the rebirth of the Australian wine industry; something encouraged by his transformation of the practice of 'blind tasting' to a fine art, a competitive sport, (held weekly on a Monday at his table at his restaurant in Bulletin Place, Sydney) and a popular game played at wine related events and at hugely successful charitable fund raising events.

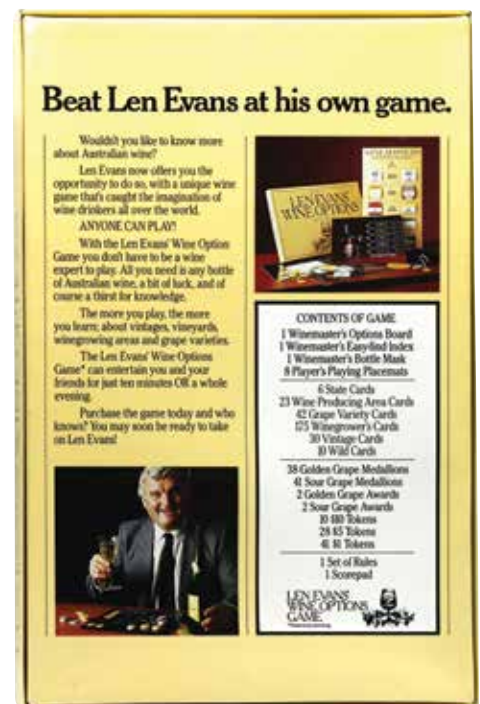
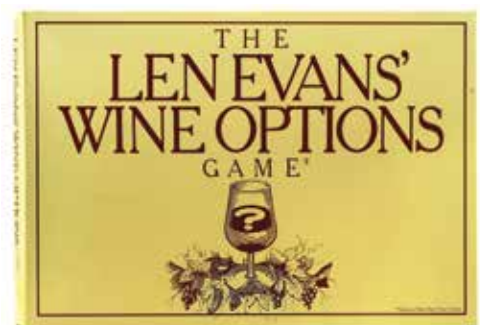
Played informally, the game was presented by an 'informed quiz master' who would present players with a masked wine, and then once tasted, ask a series of increasingly precise options for the identity of the wine. Players remain in the game only by choosing the right option. Evans was famous for his extraordinary palate and memory, as were other regular participants at his table such as James Halliday, John Beeston, and Tony Albert (the

founders of Brokenwood winery in Australia's Hunter Valley). International guests at his table (and participants in the game) were a who's who of the professional wine communication and wine making worlds and included, Hugh Johnson, Robert Mondavi, Christian Pol Roger, Jancis Robinson, and Michael Broadbent.

This is the blind testing board game '*developed for both enjoyment and learning about the wonderful world of wine*'² by Evans in 1984-1985 based on the wine options game made famous by his tasting table. Players attempt to identify one or more bottles of Australian wine from a blind tasting, in sessions taking as little as ten minutes or with more bottles during an entire meal. The wine master opens the wine in secret and removes tell-tale caps or branded corks, masks the bottle with the black cloth bag, pours everyone a taste and asks the first of a series of questions, 'What state does this wine come from?' with cards indicating responses to be placed on a board. Players also bet on wine producing area, wine grower, grape variety and year of vintage, and the current winner and the person running last are awarded the coveted Golden Grape Award Medallion and the not so desirable Sour Grapes Award Medallion. Wild cards are included to cater for emerging areas, producers and grape varieties.

Although examples of the board game are extremely rare, the informal 'wine options game' developed by Evans is now a cultural phenomena, played in wine drinking circles, professional, educational and domestic throughout the wine-loving world.

Rare. An excellent, fine object recording a significant cultural trend in wine appreciation created by one of the great personages of wine of the twentieth century.



§ OCLC records only holding, National Library of Australia

§ Not in Gabler

¹ *The Oxford Companion to Wine* (5th Ed). Oxford University Press: Oxford, 2023. p.273

² From the box.

Item #10723

US\$400

[14] FOILLARD, LÉON (1880-1964) AND DAVID, TONY

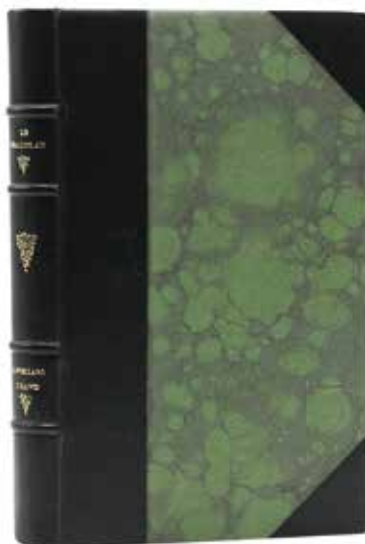
Le Pays et le Vin Beaujolais, suivi d'une anthologie bachique.

Villefranche en Beaujolais : Chez Jean Guillermet, Libraire-Editeur, 1929. First edition. In French. Introduction by Henri Béraud, preface by Justin Godart. Printed by M Audin, Lyon.

Octavo (230x145mm) recent half bound, dark green morocco, green marbled boards and endpapers; spine in five compartments, gilt lettered and decorated; original wrappers bound in, xix,[1],199,[5]pp: π⁴, [1]⁸, 2-13⁸, 14⁸. A colour engraved frontispiece of Moulin-a-Vent by Philippe Burnot, 16 out-of-text monochrome photographic illustrations; numerous in-text monochrome engraved head and tail pieces, and full page illustrations by J Limonon; a monochrome map of Beaujolais; a colour folding map of the region showing the travels of the authors. Wrapper edges slightly chipped; one folded corner; faint age-toning; faint offset toning from several of the photographic illustrations not affecting the text.

A signed presentation copy from Foillard to Michel Trone of Chatelard Lancie (a significant site in Northern Beaujolais) thanking him for the provision of important documents during the preparation of the book.

Foillard was a French wine merchant, writer and local politician. Together with Tony David he operated Foillard & David, a negociant in the region. Colloquially referred to as the



'father of Beaujolais', Foillard was an active promoter of the wines of the region. He was the founding member (with Godart) of the Order of the Companions of Beaujolais and received the Legion of Honour in 1948 for his tireless efforts in developing the reputation of Beaujolais wine; a reputation continued today by his relatives, particularly the celebrated producer of Cru Beaujolais, Jean Foillard. The author of the foreword, Godart (1871-1956) was the Mayor of Lyon and a French Government minister and a life-long champion of the wines of Beaujolais. Philippe Charles

Burnot (1877-1956) was a French artist and engraver also from the Beaujolais region.

Uncommon in this condition. An excellent copy of the definitive work on the origins of Beaujolais.

§ OCLC records only 10 holdings; and only 4 outside of Europe - SLSA, UC Davis, Library of Congress (the Bitting copy); Fresno.

§ Bitting p.161; not in Noling

Item #10865

US\$300

[15] CANTINETTA DI PALAZZO ANTINORI

[Menu] Cantinetta di Palazzo Antinori [circa 1972]

Bifolium (305x225mm) light off-white printed card, [4]pages. In Italian. Handwritten specials to p.2. Recto faintly soiled; very small scuff to bottom edge.

The cover is a reproduction of the monochrome watercolour illustration of "Firenze - Piazza e Palazzo Antinori" by Seve Sospizio, 1960. Page 2 has: *Tartine e Panini, Salumi e Sott'olio della Fattoria di S. Cristina, Minestre - Pietanze - Insalate*. Page 3 has *Formaggi, Frutta e Dessert, Vini, Bevande*. The rear cover is blank save for the restaurant's mark.

Cantinetta Antinori, is a wine bar and restaurant, that was established in the centre of Firenze in 1957 by the Antinori family in their 15th century Palazzo. The Palazzo, which has been in the family since 1506, is considered to be one of the finest examples of early renaissance architecture in Firenze and has remained in the ownership of the Antinori family since then. Tracing the family's involvement in the Tuscan wine industry back to 1385, Antinori is Tuscan and wine-making nobility and their wines, particularly Tignanello and Solaia, are considered some of the finest in Italy. Antinori is one of the oldest continuously operating family businesses in the world.

The Cantinetta has always served traditional Tuscan cuisine, featuring local seasonal produce, olive oil and wine (both by the bottle and the glass) from the Antinori estates. Today it is considered one of the more elegant (and expensive) Florentine dining experiences. Circa 1972, the menu and fare were simpler and perhaps more affordable.

Here the dishes are typical Florentine wine bar fare including Tuscan breads, schiacciata, salumi, salsiccia di cinghiale and fagioli all'uccelletto. The specials include 'Trippa Fiorentina' a very traditional dish once served as street food. The wine selection is all from the Antinori estate but predates the establishment of the now renowned super-tuscans, Tignanello and Solaia. The premium wine offered was the Antinori 'Chianti Classico' Rosso Riserva 1967; a sangiovese made in the traditional style with two years bottle age. 1967 was an exceptionally fine vintage in Tuscany and is considered as the vintage of the 60s in Italy. Coincidentally it was also the year the DOC regulations were introduced to Chianti. In recent years, sister Cantinetta Antinori restaurants have been opened in Zurich, Vienna, Moscow, Monte Carlo and most recently, London. Seve Sospizio (1908-1962) was a self-taught Italian

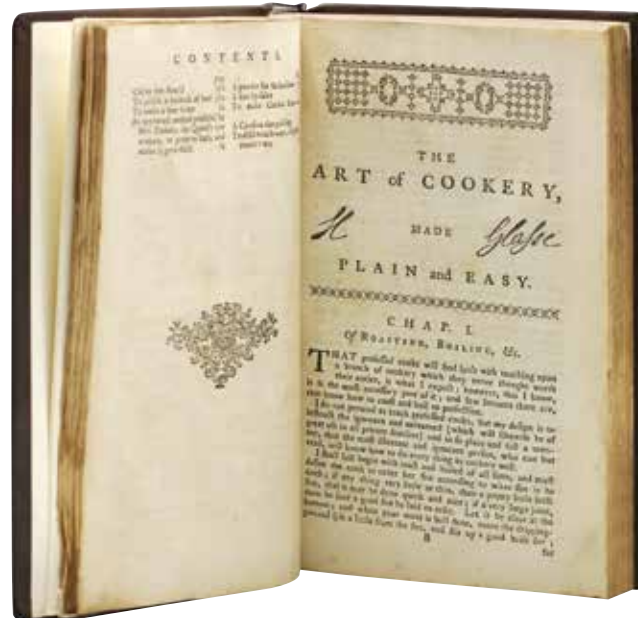
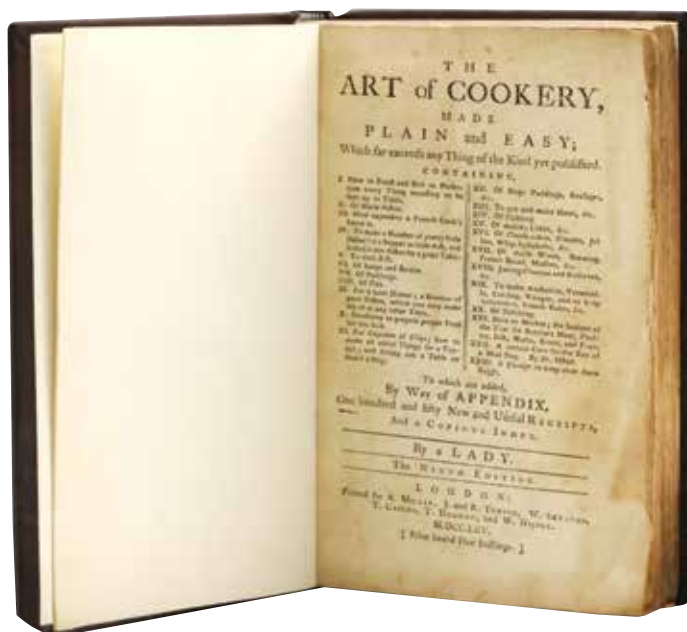


landscape artist who lived most of his life in Firenze. His works can be found in the Uffizi Gallery, on display in the Vasari corridor and in the Pitti Palace.

An excellent ephemeral item.

Item #10712

US\$125



[16] A LADY [GLASSE (NÉE ALLGOOD), HANNAH (1708-1770)]

The Art of Cookery, Made Plain and Easy; which far exceeds anything of the kind yet published. Containing, I. How to roast and boil to perfection every thing necessary to be sent up to table. II. Of made-dishes. III. How expensive a French cook's sauces is. IV. To make a number of pretty little dishes for a supper or side-dish, and little corner-dishes for a great table. V. To dress fish. VI. Of soops and broths. VII. Of puddings. VIII. Of pies. IX. For a Lent dinner; a number of good dishes, which you make make use of, at any other time. X. Directions to prepare proper food for the sick. XI. For Captains of Ships; how to make all useful things for a voyage; and setting out a table on board a ship. XII. Of hogs puddings, sausages, &c. XIII. To pot and make hams, &c. XIV. Of pickling. XV. Of making cakes &c. XVI. Of cheese-cakes, creams, jellies, whip-syllabubs, &c. XVII. Of made wines, brewing, French bread, muffins, &c. XVIII. Jarring cherries and preserves &c. XIX. To make anchovies, vermicella, catchup, vinegar, and to keep artichokes, French beans, &c. XX. Of distilling. XXI. How to market; the seasons of the year for butchers, meat, poultry, fish, herbs, roots and fruit. XXII. A certain cure for the bite of a mad dog. By Dr Mead. XXIII. A receipt to keep clear from Buggs. To which are added, by way of appendix, one hundred and fifty new and useful receipts, and a copious index.

London : Printed for A. Millar, J. & R. Tonson, W. Strahan, T. Caslon, T. Durham, and W. Nicoll. 1765. Ninth Edition.

Octavo (205x125mm) recently rebound in contemporary style plain full brown calf boards, four raised bands, five compartments, simple gilt tooled spine, edges lightly sprinkled red, [2],vi,[24],336,48,[24]pp : A⁸, a⁸, B-Y⁸, ²A⁸ (-A1), ²B-²D⁸, ²E⁴. Printed signature "H. Glasse" to B1 and ²A2. New endpapers, top edges trifle dusty, tight-backed; lightly foxed; unevenly trimmed; bookplate "Ex Libris Trevor Nottle" to front pastedown. This edition published with no illustration. P.273 misprinted as p.373.

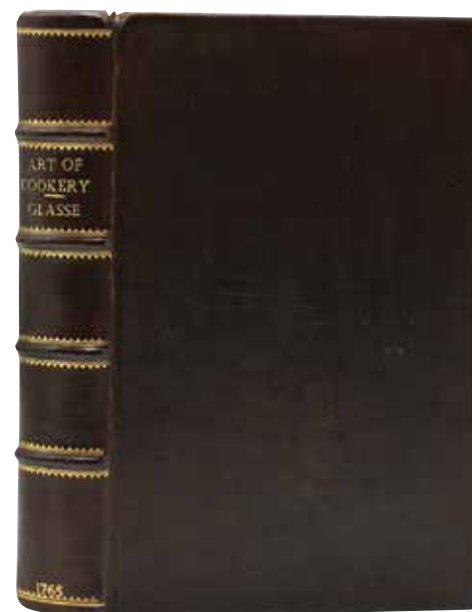
First published anonymously, in 1747, *The Art of Cookery* is perhaps best known for a phrase attributed to it, that it does not contain, "First Catch Your Hare" although it does contain an excellent recipe for roast hare. Glasse's authorship, revealed in the fourth edition, was disputed until 1937. Enlarged and enhanced by Glasse up to the sixth edition, *The Art of Cookery* is noteworthy not only for very early recipes for ice-cream and curry, but also a marked emphasis on precision of cooking times and directions, and clarity and simplicity

of language. It went on to become the most successful and popular cookery book of the later half of the Eighteenth century (at least twenty-one editions up to 1852); much admired, much pirated, and much plagiarised (although Glasse had also borrowed liberally from her predecessors).

In 1754, Glasse became bankrupt, owing more than £10,000. As part of the resolution of her bankruptcy, the copy[right] in her best selling book and the printed sheets of the fifth edition were sold to Andrew Millar and his 'conger' of bookseller partners. In 1758 Millar printed the 'copious index' (recording his copy in the Stationers Register) and the 6th edition 'for' Glasse. This ninth edition published in 1765 was the third to be published without Glasse's involvement. Glasse did go on to write two other cookery books about this time. Millar and his conger of varying bookseller partners were responsible for ongoing editions of *The Art of Cookery* for the next forty-five years.

An excellent elegantly plain bound example of an important Georgian cookery book.

§ OCLC records 3 holdings of this uncommon variant,



Enoch, Virginia and Leeds; 21 of the more common edition that incorporates the appendix into the pagination. Only one copy any variant held in Australasia, SLA. § ESTC, N14611; Maclean, p.59; Oxford p.77 in a note; cf Cagle 700-702 and Vicaire 414 for adjacent editions.

Item #10821

US\$950



[17] HAMILTON, LUCY [LATER REID (1923 - ??)]

Junior Red Cross Presents: "The Food Fairies"

Melbourne : Australian Red Cross Society, Victorian Division, [ca.1942]. First Edition. Printed by F W Niven, Melbourne.

Quarto (215x280mm) stiff card illustrated colour wrappers, stapled [32]pp. Illustrated by Margery Luth. Eight colour illustrations, five large black and white illustrations, thirty-one small black and white vignette illustrations. Rear wrappers lightly soiled and scuffed, else crisp and bright.

An interesting and richly illustrated example of nutrition information provided to young readers via the Food Fairies Alastair A, the twins, Robbie Riboflavin and Terry Thiamin, Cynthia C, Doreen D and of course Kenny Calcium

and Peter Protein. Presciently there is a strong warning to not play or listen to Sally Sugar.

Born in Geelong, Hamilton trained at the Emily MacPherson College in dietetics, and as part of her course, she published in 1941 a childrens' book on vitamins for the Red Cross, "The Food Fairies". Hamilton went on to become a nutritionist in the Department of Health, Port Moresby, Papua New Guinea from 1949-1957. During that time, she was involved in a number of nutrition surveys, which were conducted under the auspices of the Australian Institute of Anatomy, for the Department of External Territories. Her most celebrated work was the dietary surveys she conducted as part of the international

team, which discovered kuru, a variant of human spongiform encephalopathy. Kuru is a sub-acute degenerative disease of the central nervous system, similar to Creutzfeldt Jakob Syndrome, which was widespread in the Fore/Okapa area of PNG in the 1950s.

The illustrator, Margery Luth is unknown.

Scarce. An excellent copy

§ OCLC records only 8 holdings, 7 in Australia and one at Princeton. One holding also at Virginia Tech
§ Muir 3259

Item #9674

US\$195

[18] H J HEINZ CO

Eight (8) Heinz Sweet Pickle 'Little Ladies' promotional embossed trade cards (or bookmarks) of varying designs.

Pittsburgh: H J Heinz Company, [ca.1900].

Each, embossed stiff card, printed both sides, approximately 130x50mm die-cut in the shape of a pickle. Several with faint edge-wear, about near fine; one with adhesion marks to verso from removal from album, recto near fine.

H J Heinz Co created an extensive range advertising culinary ephemera from the 1860s onwards to promote the wide range of products sold by H J Heinz Co. One of the most iconic was the Sweet Pickle 'Little Ladies'; images of little girls, babies and young women perched on or looking out from a pickle and often holding another Heinz product such as Spaghetti, Tomato Soup, Peach Preserves or Heinz Sweet Pickles.

Near fine ephemeral promotional items.

§ Weaver, William Woys. *Culinary Ephemera: an illustrated history*. University of California Press, 2010, illustrations 295 & 296.

Item #9476

US\$325



[19] HOLBROOK, M L [MARTIN LUTHER (1831-1902)]

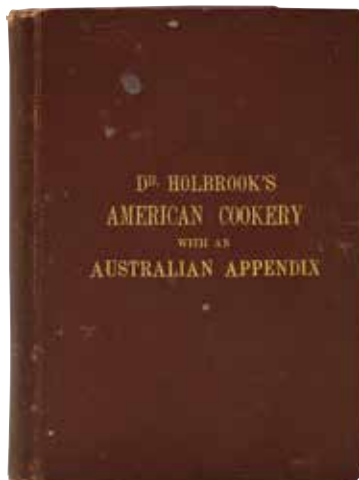
Dr Holbrook's American Cookery, a book comprising (1) the science of eating – (2) 500 receipts for wholesome cooking – (3) 100 receipts for wholesome drinks – (4) 100 answers to questions relating to diet and health with an Australian Appendix of over 100 refreshing drinks for all seasons.

Melbourne : E W Cole, Book Arcade, [1888].
First Edition thus. Printed by Pater & Knapton, Printers, E., Melbourne.

Octavo (180x120mm) russet Morocco-grained, blind stamped boards, tilt stamped title to upper board, all edges red; stapled and sewn, [1-13], 14-174, [2]pp. Numerous Australian advertisements with engraved illustrations throughout the text.

Board edges rubbed, corners lightly bruised, a few blemishes; endpapers offset-toned; hinges softening and partially exposed but holding; lacks pp113-114 (a blank page entitled "Page for Notes and Memoranda"); spine cracked at pps.80-81 and 128-9; staples starting, small, closed tear to p.164 not affecting the text.

The preface by W T Pyke (E W Cole's first assistant) notes that it was reprinted from the 7th American edition [of Holbrook's "Eating for Strength", the Author [ca.1888]]. The author of the Australian Appendix is not given. The Appendix subtitled "Easily Prepared Drinks for All Seasons" (pps.147-161) contains drinks from fresh ingredients and powders, Soyer's new and cheap drinks, sick room drinks, winter drinks and Dr Chases's temperance beverages. There are numerous recipes for ginger beer.



Holbrook was a physician and vegetarianism activist based in New York, associated with the natural hygiene and physical culture movements of the 1870s-1890s. A successful author, Holbrook self-published most of his books.

An early Australian published cookery book, mostly American (and mostly vegetarian) with additional Australian content published (and possibly compiled) by one of the most unusual,

eccentric, and successful booksellers of all time, E W Cole.

Scarce in this format with the added appendix.

§ OCLC records 7 holdings, 6 in Australia and UC San Diego.

§ Hoyle 639; cf Biting p.232 for the American edition "Eating for Strength"; not in Cagle & Stafford;

Item #10114

US\$500

[20] HUMELBERGIUS, DICK SECUNDIS. [PSEUDONYM]

Apician Morsels; or, tales of the table, kitchen and larder: containing a new and improved code of eaties; select epicurean precepts; nutritive maxims, reflections, anecdotes, &c. illustrating the veritable science of the mouth; which includes the art of never breakfasting at home, and always dining abroad.

New York : Printed by J. & J. Harper, 82 Cliff St, 1829. First American edition, originally published, London, 1829.

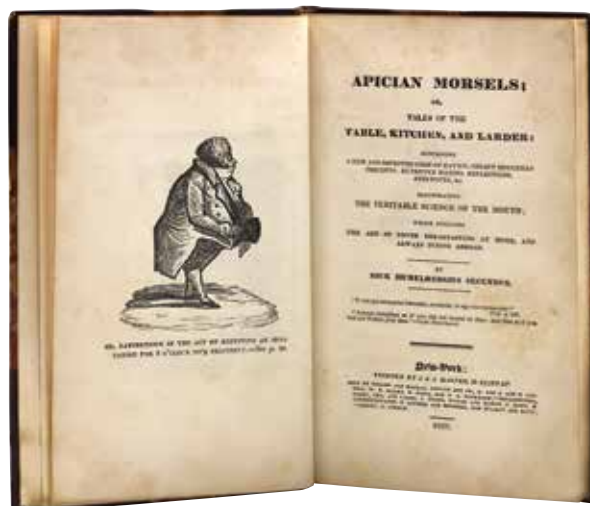
Octavo (190x110mm) half bound burgundy morocco, rose marbled boards and end-papers, raised bands, spine in six compartments gilt edged, ruled, titled and decorated with fleurons, top-edge gilt, [2 incl engraved illustration "The Roman Senate debating on the Turbot"], 212, [2]pp. Engraved Frontispiece "Mr Eatingtown in the act of receiving an invitation for 5 o'clock very precisely". Both illustrations repeated in the text. Illustrations re-engraved after the originals by R Cruikshank in the English edition.

Corners, edges and boards lightly rubbed, joints lightly worn, striking art deco bookplate "Ex Libris Sidney-L-Nyburg" to the front paste-down; faint foxing and age-toning; small tear to head of front hinge; neat penciled note to p.125. '1942' penciled to the rear free end-paper. The author's pseudonymous name, "Dick Humelbergius Secundus", is likely a nod to Gabriel Hummelberger (Humelbergius), the sixteenth-century annotator of the work of the Roman chef Apicius. Debated attributions are the Gothic novelist William Beckford and Richard Chenevix, reviewer



for the Edinburgh Review.

Who ever wrote it, it's drily humorous, witty, and littered with puns and a cornucopia of droll opinions on all things culinary; such as an essay on toothpicks or the manner in which gourmands should address each other at table. Sidney L[jauer] Nyburg (1880 -1957) was a Baltimore lawyer, bibliophile and a prominent American Jewish novelist in the early part of the twentieth century;



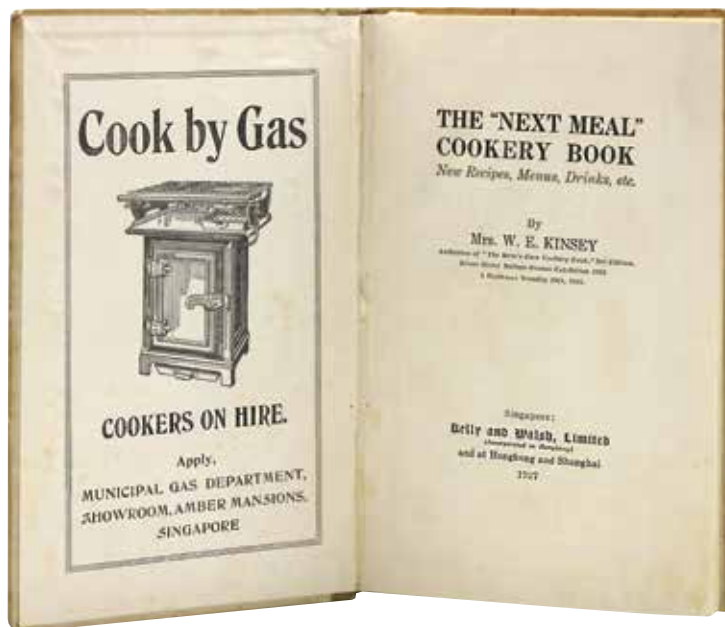
his works include "The Chosen People", "The Conquest" and "The Gate of Ivory".

An excellent copy.

§ OCLC unclear but suggests only 4 holdings this edition; COPAC records 2 holdings this edition, 11 of the English edition.

§ Axford p.14; Cagle & Stafford 391; Lincoln, 100; Lowenstein, 115; cf Biting p.237, Oxford p.164 UK ed; cf Vicare 448 later UK ed. Item#10099

US\$450



[21] KINSEY, MRS W E. [MRS WILLIAM EDWARD]

The 'Next Meal' Cookery Book: new recipes, menus, drinks etc.

Singapore : Kelly & Walsh Limited, and at Hongkong and Shanghai, 1927. First Edition.

Octavo (225x140mm) quarter bound beige oatmeal cloth, offwhite black printed boards, [6],158,[4]pp: $\pi^{\text{R}}(-2)$, 1-10^R. Sixteen pages of in-text advertisements as well as to pastedowns and front (an advertisement in Malay for Shell Kerosene) and rear boards.

Boards edges faintly soiled and rubbed; corners gently bruised; possibly lacks a front free-endpaper (no extant copy to compare to) pps 3-6 top edge slightly mis-trimmed; pps 6 and 9 small closed tear to margins not affecting text; small blemish to p.156l top edges trifle dusty; else internally fine.

The Next Meal Cookery Book is the scarce companion book to *The Mem's Own Cookery Book*, published some seven years later, with all new recipes, cross referenced to the third edition of *The Mem's Own Cookery Book* and written in the same way. Here the recipes are not segregated by origin (as often happened with Colonial cookery books) but grouped together by course: a crab mulligatawny is followed by bouillabaisse, a recipe for sheep's heart is followed by recipes for sambals for

curry, a chicken and macaroni dish is followed by three recipes for Mah Mee and '*An Excellent Chicken Curry*' using traditional Malayan ingredients and spices (named in Malay) and then a selection of savouries that would not be out of place in a London club, save for the one using curried onions and dried shrimp.

Mrs Kinsey was a British ex-patriate who lived in Seremban, Malaya, with her husband, a businessman, mines inspector, and forestry officer. In 1920 she wrote a bestselling cookbook *The Mem's Own Cookery Book* published in Singapore by Kelly & Walsh for European women keeping house in Malaya claiming "*five years of practical experience*". The 420 recipes are practical, often using local measures or prices (e.g., 1¢ worth) and ingredients, written not for the archetypal Colonial housewife who relied wholly on servants, but "*to help those 'mems' who are keen on taking advantage of the possibilities of catering in this country*".¹ The recipes were also written longhand, not in the formal economical method common to British cookbooks post Isabella Beeton. Notwithstanding this difference, Mrs Kinsey has often been described as the "*Mrs Beeton of Malaya*" due to the success and influence of her books².

The chapters on Pickles, Chutneys, Jams and Preserves are particularly interesting for their use of local ingredients, local measures and unusual combinations, for example Coconut Shoot Pickle or Rambutan Jam. *The Next Meal* concludes with small chapters on cooking hints (e.g., how to buy a charcoal cooking pot for grilling 'sati' (recommended!)), household hints (mostly for preventing insect damage) and menus (e.g., 'Household Menu for Two Weeks for Two Persons')

Of particular interest to scholars, collectors and cooks interested in Asian Colonial foodways and the history of the adoption/adaptation of Asian indigenous cuisines.

Rare. An excellent copy.

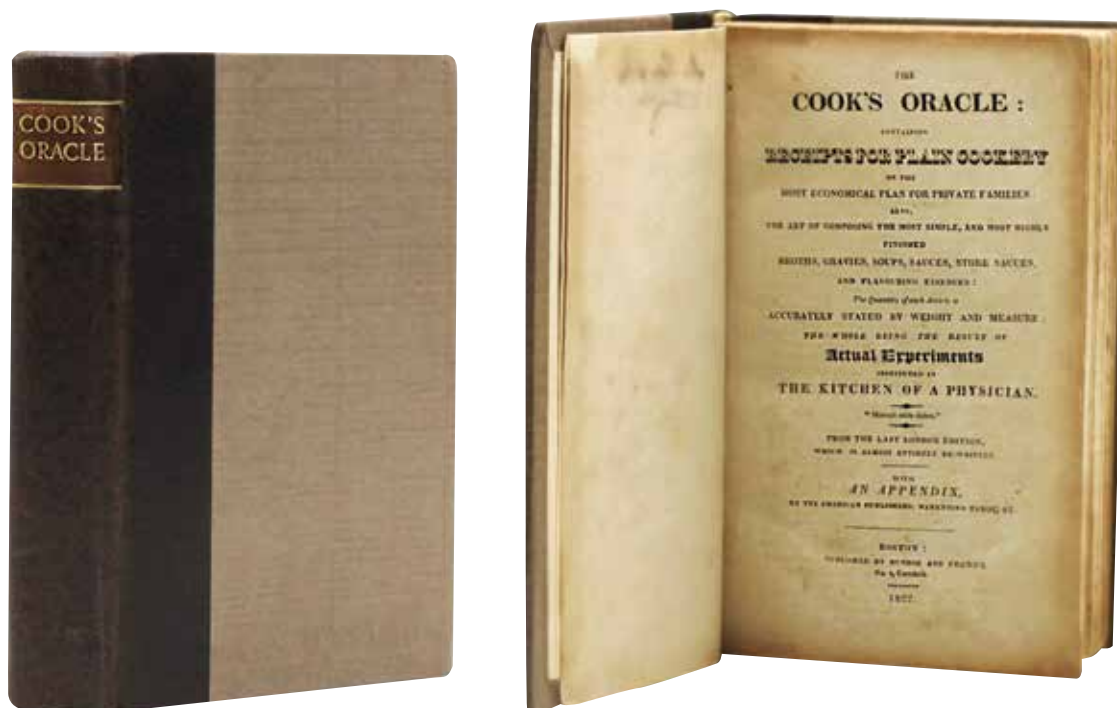
§ OCLC records only two holdings: National Library Board, Singapore and Los Angeles Public Library
§ Neither in Oxford, neither Biting.

¹ Kinsey, Mrs W E. *The Mem's Own Cookery Book*, Kelly & Walsh, Singapore 1920.

² Loo, Janice. "*Mrs Beeton*" in *Malaya: Women, Cookbooks and the Makings of the Housewife*. BiblioAsia Vol 9, Issue 3

Item #10897

US\$1,500



[22] [KITCHINER, WILLIAM (1778-1827)]

The Cook's Oracle: containing receipts for plain cookery on the most economical plan for private families: also, the art of composing the most simple, and most highly finished broths, gravies, soups, sauces, store sauces, and flavouring essences: the quantity of each article is accurately stated by weight and measure; the whole being the result of actual experiments instituted in the kitchen of a physician. "Miscuit utile Dulce." From the last London edition, which is almost entirely re-written. With an Appendix by the American publishers, marketing tables, &c.

Boston : Munroe & Francis, no.4 Cornhill, 1822. First American edition. Originally published as *Apicius Redivivus; or The Cook's Oracle*, London, 1817.

Duodecimo in sixes, (180x110mm) quarter bound, smooth brown calf, gilt lettered calf spine label, brown paste boards, viii,[9]-37,46-380pp : 1-3⁶, 4², 5-30⁶, 31⁴, 32⁶ (leaf 4 is p.37 on the recto and p.46 on the verso); in-text engraving on butchering beef at p.360¹. Professionally rebound mid-twentieth century, new endpapers. Front free endpaper repaired, with owner names "Miss Susan Fiske" in ink and "Edward Fiske" in pencil; small margin tear to pps.32 & 59, p.66 slightly mistrimmed, pinhole to p.220, small loss to the top edge p.313 all not affecting the text; lightly and evenly foxed.

Kitchiner was one of the Regency period's great eccentrics. Although he claimed to be an M.D, this is no evidence of him ever completing a medical degree. Equally his claimed schooling at Eton is apparently untrue. Known principally for two obsessions - optics, telescopes etc and cookery, he wrote books on both. He was also a regarded

amateur musician and composer. *The Cook's Oracle* contains several of his songs as well as advertisements for his spectacles. Much like his French contemporary Grimod de la Reynière, Kitchiner was a regular dinner host, convening a 'Committee of Taste' which purportedly trialed all of the recipes for *The Cook's Oracle*. The Committee included guests such as Sir Joseph Banks, Sir John Soane and the Prince Regent. The Committee met by invitation and prompt attendance at 7 and departure at 11 was mandatory.

Despite Kitchiner's eccentricity, *The Cook's Oracle* was a best-seller, going into a number of editions, notable for the early adoption of careful and consistent use of weights and measures. "It was written in a down-to-earth style, and demonstrated Kitchiner's 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."² One of Kitchiner's other eccentricities was to travel with his invention "The Magazine of Taste" (recipe 463 at p.303) being a sauce box with 28 sauces, catchups, spices and flavourings and requisite implements. There are a number of recipes for catchups,

condiments, powders and flavourings as well as an advertisement for his proprietary bottled sauce 'Zest' (p.239) somewhat like Worcestershire sauce. There is also a recipe for *WowWow Sauce for Stewed or Bouilli beef* (recipe 328 at p.260).

Completely rewritten for the American audience, the American edition is notable for the large number of footnotes, an extended introduction, and an illustrated appendix providing a marketing table, a 'translation' of English beef cuts and suggested alterations for American kitchens and palates.

Scarce. An excellent copy of an influential early nineteenth century cookery book.

§ OCLC records 26 holdings, all in North America.

§ Cagle & Stafford 416; Lowenstein 92; Longone p.23, Bitting p.262 in a note; Wheaton & Kelly 3338.

¹ The mispagination at p.37/46 conforms with the Radcliffe and Lilly library copies and the text is contiguous; a complete copy.

² ODNB #15690

Item #10541

US\$750

[23] LAFON, RENÉ

La Culture de la Vigne dans L'Arrondissement de Barbezieux: ouvrage publié sous le patronage de M Jean Hennessy, Député de la Charente.

Paris : Librairie J.-B Baillière et Fils. 1912.
First edition. Printed by Imp. G. Roy, Poitiers.
Preface by M Jean Hennessy.

Octavo (230x140mm) quarter bound green chagrin, raised bands, six compartments, gilt lettered spine, marbled boards and end-papers, original olive gray printed front wrapper bound in, [6 blank],[2],169,[1],[6 publisher advertisements],[6 blank]pp; 49 in-text engraved illustrations and photographs. Bookplate of "Kilian Fritsch" and binder's stamp "Lobstein-Laurenchet" to the front free-endpaper verso; faint foxing in a few places, else a fine copy.

An excellent monograph on the viticulture of the Petit Champagne region of the Charente; which grapes are used for the production of Cognac

and eaux-de-vie. The text addresses vineyard location, varietal selection, root-stock, grafting, pruning, trellising, cultivation, and vine diseases.

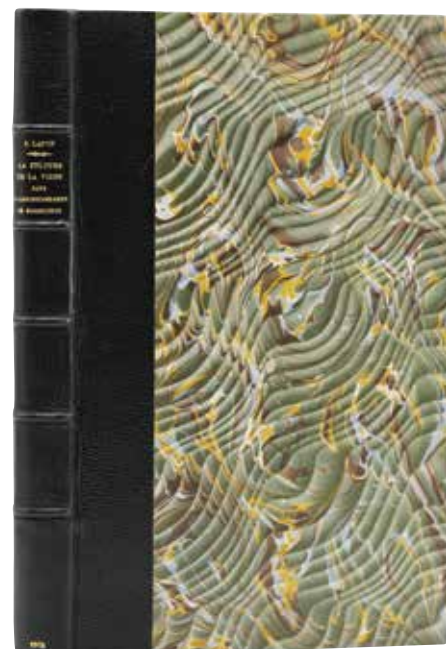
Lafon wrote several books on viticulture in the Charente and in relation to Cognac distillation. He is best known for his 1921 book on Vine pruning using the Poussard method to address Esca or vine trunk disease.

Scarce, with impeccable provenance and beautifully bound.

§ OCLC records only 5 holdings, 4 in France, 1 in Germany
§ Oberlé Fritsch 382; Bibliographe de la France 101 Année, 2 Serie, No 1 p.801 [11027];

Item #10434

US\$750



[24] LAMB, CORRINNE. [CORINNE MARGARET NÉE GOODNIGHT (1900-1945)]

The Chinese Festive Board.

Peiping : Henri Vetch, The French Bookstore, 1938. Second edition. First published Peiping, 1935. Printed by The Willow Pattern Press, Shanghai. Line-drawings and cartographic endpapers by John Kirk Sewall.

Octavo (200x130mm) colour illustrated dust jacket, tan/ochre boards 153,[1]pp. Frontispiece, seven out-of-text plates, five monochrome full page photographic illustrations, three monochrome engraved illustrations, in-text illustrations, tipped in, a sample invitation to a Chinese dinner party; gastronomic maps of China to front and rear endpapers. Dust jacket creased and edges lightly worn, light shelfwear.

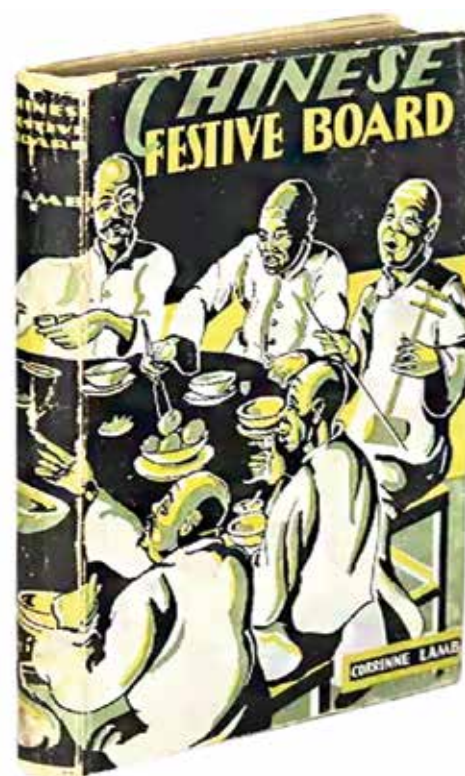
Although not evident from the preface and introduction, the author had far more lived experience in 'real' China than one would normally accord a Western woman living in Shanghai during the 1920s and 30s. The author arrived in China in 1921 via Manilla. In 1923 she married Gene Lamb. Their honeymoon was the thirteen month long Trans-Asia Photo-Scientific Expedition, which Lamb was the cinematographer and leader. Leaving Shanghai, they crossed the Gobi desert (apparently making her the first Western woman recorded to have done so) and travelled through far Western China, Mongolia, Turkestan and Tibet¹. Over ensuing years, the Lambs participated in other scientific expeditions sponsored by Yale, the American Museum of Natural History producing film and delivering items and materials to various institutions.² During this time the Lambs also produced films of their travels and operated a cinema in Shanghai. They remained in China until 1940.

An extremely practical book, *The Festive Board*, provides detailed guidance on

Chinese gastronomic etiquette and customs; instructions on dining out, dining in, entertaining and being entertained. This extends to illustrations on how to use chopsticks, guidance on Chinese drinking games, an explanation of Chinese wines and the Chinese kitchen. In the second half of the book there are fifty recipes, well explained, named in English, romanised Chinese and traditional Chinese with pronunciations. Quantities and cooking times are given, and the ingredients are broadly authentic. Although there is a recipe for 'Chop Suey', Lamb gives short shrift to the suggestion that the dish is of Chinese origin. A varied and attractive selection of practical recipes. The closing chapters explain local restaurant menus providing a detailed trilingual glossary and menu guide (with prices), and a trilingual guide to ingredients. Armed with *The Festive Board*, any epicurean new to China would have been well served.

The illustrator, Sewall, is best known for his illustrated and highly collectible maps of Peiping produced during the 1930s. In the preface, the author thanks for their assistance and encouragement first her publisher Henri Vetch (1898-1978) (a French ex-patriate who ran a famous and culturally important bookstore in the centre of Peiping and published many academic, cultural and regarded books on China, Peiping and Shanghai) and second, Harold John Timperley, (1898-1954) the Australian journalist and author ("*What War Means*" (1938)) based in Hong Kong, Shanghai and Peiping.

Scarce. An excellent copy of a much underappreciated work.



§ Although widely held in various editions by North American institutions, OCLC records only one non-facsimile holding, any edition, in Asia or Australasia, National Library of China (this edition)

§ Newman; cf Axford p.62 and Bitting p.271 first edition.

¹ "*Spokane Girl's Honeymoon Tour to Tibet*" The Spokesman-Review (Spokane, Washington) Sun, Jul 5, 1925, p28.

² "*Corrinne Lamb*" [obituary] News-Pilot (San Pedro, California) Sat, Jan 13, 1945, p.2

US\$375



[25] LA VARENNE, FRANÇOIS PIERRE DE (1618 - 1678)

Il Cuoco Francese oue e insegnata la maniera di condire ogni sorte di viuande, e di fare ogni sorte di pasticcerie, e di confetti, conforme le quattro stagioni dell'Anno.¹

Bologna : [Giacomo Pellegrino] il Longhi, 1693.
First Italian edition. In Italian ².

Duodecimo (140x75mm) contemporary vellum, spine in four compartments with title in ink [9], 544pp : π⁴, A - Y¹², Z⁸. Floriated initials to the first part and decorative tail piece to each chapter. Vellum lightly patinated, faint pencil and ink note to upper board; owner name in ink to ffep "Licio Salice"; small chip to half-title; small closed tears to B11 and X12; lower margins of some signatures discretely wormed not affecting the text; ink scribbles to margins of H12vr, I1r, S6v and V1v; faint dampstain pps.498-544.

Often misdescribed as the first Italian edition of La Varenne's 1651 work *Le Cuisinier François*, a close textual analysis suggests this to be the first Italian edition of *L'Ecole de Ragouts ou le Chef- D'Oeuvre de Cuisiner, du Pâtissier & du Confiturier*³ a compilation of texts of unknown origin (but bearing much similarity in content if not detail to La Varenne) first published under this title in 1668 by Jacques Canier (1646-1692) and then from 1680 under the title *Le Cuisinier François... par le Sieur de La Varenne*.⁴

Canier, like Varenne, was from Lyon and he published several editions of Varenne's work

in the 1660s-1670s. The origins of the first part of this work are not clear. Nor is it clear why the title is changed to refer to La Varenne (unless it can be said that it refers to the 'style' of La Varenne, as the new dominant culinary trend in Europe at the time). The recipes (in both the French and Italian editions) cover similar ground as *Le Cuisinier François* and use similar flavourings and techniques but the instructions and method are much simpler and have been described as less sophisticated or cruder. Ragouts, roux based sauces, mushrooms, seasonal cooking, all appear here. Whether this derives from Varenne's work having been widely published across Europe for over thirty years, and so only broad brush instructions were required, or it was meant to be a form of aide-memoire for professional chefs/household cooks or there was a commercial reason for the publisher to do so is entirely unclear.

Similarly the origins of the remaining parts of the work on patisserie and confectionery are not clear. They were certainly not written by Varenne. They are similar to the parts in the original compilations attributed to Varenne, but again are much simpler. Even in the case of the original compilations, there have long been questions about the authorship of these parts.⁵

Rare. A bibliographical conundrum that raises many interesting questions about the transmission of culinary technique at both professional and domestic levels in Europe in the late seventeenth century.

§ OCLC records only 7 holdings: NYPL, UChicago, Harvard, Oxford, two in Italy and one in Germany.
§ Paleari Henssler II p.409; BING 1063; Bitting p.276; Georg 116; Drexel, 783; Notaker 918.4; cf Simon BG 470; Vicaire 501 (note); Westbury p.130 : 2.

¹ translates as "The French Chef is taught the way of seasoning all kinds of dishes, and making all kinds of pastries and confetti, according to the four seasons of the year."

² Vicaire p.503

³ See Notaker 627.10, Simon BG 469;

⁴ Introduction by Philip & Mary Hyman to *The French Cook*. Lewes : Southover Press, 2001. p.vii, fn.4, p.xii.

⁵ Willan, Anne & Cherniavsky, Mark. *The Cookbook Library*. Berkeley : University of California Press, 2012 pps.156-168. See also, Scully, Terence. *La Varenne's Cookery*. Totnes : Prospect Books, 2006. pp. 22-38

Item #10873

US\$3,000



[26] LAMB, PATRICK (circa 1650-1709)

Royal-cookery : or, the Compleat Court-Cook. Containing the choicest receipts in all the several branches of cookery, viz. for making of soups, bisques, olio's, terrines, surtouts, puptons, ragoos, forc'd-meats, sauces, pattys, pies, tarts, tansies, cakes, puddings, jellies, &c. as likewise forty plates, curiously engraven on copper, of the magnificent entertainments at coronations and instalments; of balls, weddings, &c. at court; as likewise of city-feasts. To which are added, bills of fare for every month in the year. By Patrick Lamb, Esq; near fifty years master-cook to their late Majesties King Charles II. King James II. King William and Queen Mary, and Queen Anne. The Second Edition, with the Addition of several new cuts, and above five hundred new receipts, all disposed alphabetically.

London : printed for J. Nutt, and A.Roper; and to be sold be E.Nutt at the Middle-Temple in Fleet Street, 1716. Second Edition, first published 1710.

Octavo (200x125mm) professionally rebacked sympathetic spine, five raised bands, blind tooled compartments, red morocco, gilt lettered recent spine label; contemporary ornamental blind tooled 'Cambridge style' panelled mottled calf boards, gilt decorated edges, [8], 302,[10] pp : [A]4. B-U8, X4. Forty out-of-text engraved copper plates showing bills of fare, thirty-three folding. Ex-libris bookplate "Robert Carl & Marion Oak Sticht. 1909" to front pastedown. Boards lightly worn, corners bruised; endpapers replaced circa 1900; pages agetoned, lightly foxed, more to the margins; plates all correct but showing some wear, edges occasionally soiled, creased or small closed tears; G2 offset toned; Tab 16 closed tear; bottom free corner of the text block stained.

Patrick Lamb had a fifty-year career in British Royal kitchens from the Restoration to the beginnings of the Hanoverian dynasty, serving Charles II, James II, William and Mary and Anne. Despite this career, not much is known of Lamb, other than can be determined from the menus and books he left behind. In the late seventeenth century Court cookery was heavily influenced by French tastes and trends. The first edition, published posthumously in 1710, begins with elaborate or courtly receipts, some taking up 6 pages, however, it contains only 87 or so detailed recipes for cookery. The second edition was much expanded and contains 'above five hundred new receipts'. There are many echoes of Massialot in Lamb's enlarged and re-organised alphabetically second edition; thus raising in some minds, questions as to

authorship. Lamb's receipts reflect Court tastes with French-style stewed and braised rather than boiled dishes. There is an emphasis on 'ragoos' and 'cullis' [coulis or sauces]!. His recipes use French seasonings and call for the use of a butter and flour liaison (roux base) for sauces. Table settings whether for dinners or feasts were elaborate (as illustrated by the plates) and ceremonial. Dishes and menus are included for each of Lamb's Royal employers with many of the plates showing the tables set for the Stuart Court, Dutch recipes for William and Mary and menus for dinners for Queen Anne. *Royal-Cookery* represents the zenith of Courtly cuisine and the endpoint of the influence of the nobility on the fashion, social and dining trends of Britain. Post Lamb, (*Royal Cookery* was published again in 1726 and 1731) the increasingly wealthy emerging middle-classes, sought a simpler, less grand, more domestic table and economy. Perhaps in keeping with this, the authorship of popular cookery books in the eighteenth century changes from professional male chefs (of which Lamb was one of the last) to female domestic servants and cooks such as Ann Cook, Hannah Glasse and Elizabeth Raffald.

Sticht (1856-1922) was an American born metallurgist who ran the remote Mount Lyell copper mine in Queenstown, North West Tasmania from 1895 until his death. A man of many interests, between 1900 and 1913. Sticht assembled an exceptionally fine private library and art collection which included *incunabula*, manuscripts, Caxton Bibles, Reformation tracts, early editions of Shakespeare and Australiana. His art collection included Dürer woodcuts and Rembrandt etchings. After Sticht's death the collection was disposed of. Some

of the collection (books and art) is housed in the National Gallery of Victoria, and other public institutions, acquired through the Felton Bequest. A large portion of the remaining library was then placed with A H Spencer of the Hill of Content for sale. Sticht had three bookplates produced for his collection. Two were designed by Sticht from woodcut engravings in his collection and produced by the Melbourne firm Osboldstone and Atkins; this is the second of those plates.² An excellent copy of one of the definitive British cookery books of the early Eighteenth century, complete with the provenance of a significant Australian collector. Scarce.

§ OCLC records 21 holdings, almost all in the USA, none in Australasia

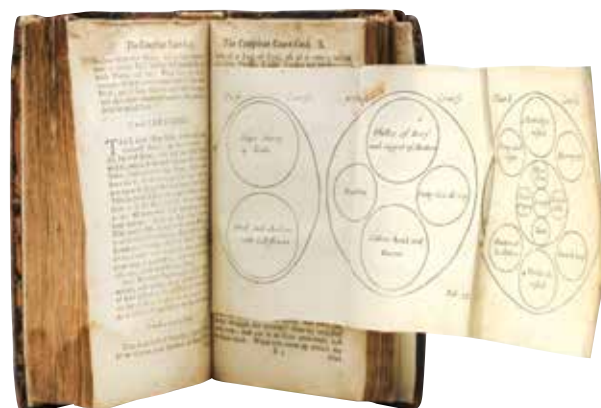
§ Cagle 810; Maclean, p.88; Oxford, p.53 see note; Schraemli (1) 262; Vicairie 490; Simon BG 939, other editions; Biting p.271, earlier edition.

¹ Willan, Anne *The Cookbook Library: four centuries of the cooks, writers & recipes that made the modern cookbook*. Berkeley : University of California Press, 2012 p.197.

² Lowe, Heather. *The Robert Carl Sticht Collection: a forgotten legacy*. Melbourne : Art Journal 38,1997.

Item #10542

US\$3,000



[27] MAILLET, JOSÉ

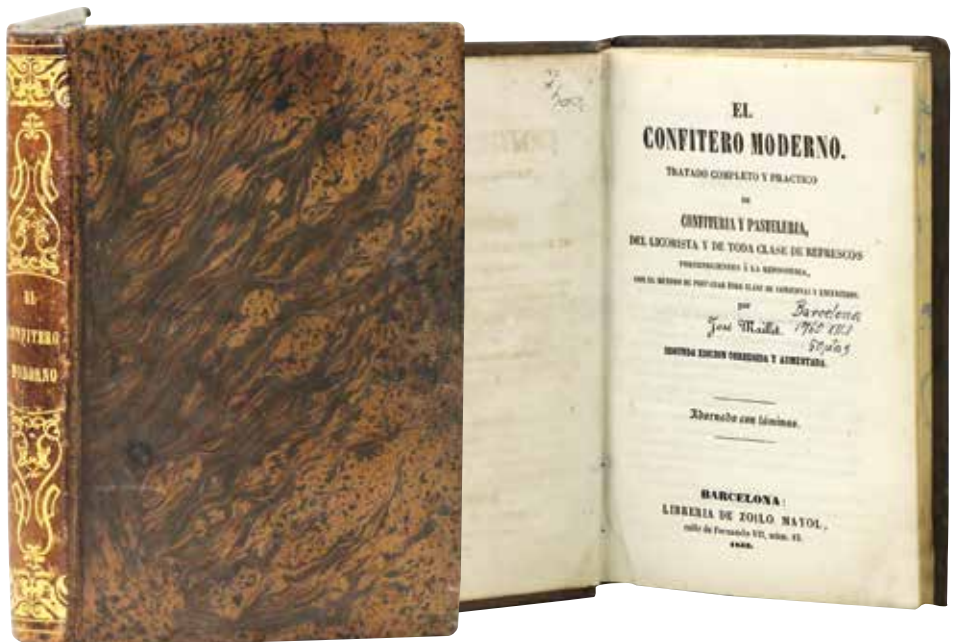
El Confitero Moderno: tratado completo y practico de confiteria y pasteleria, del licorista y de toda clase de refrescos pertenecientes a la reposteria, con el tedoco de preparar toda clase de conservas y encurtidos.

Barcelona : Liberia de Zoilo Mayol, 1859.
Second edition, corrected and enlarged.
First published 1851. Printed by Imp de El Porvenir, Barcelona. In Spanish.

Octavo (185x120mm) contemporary tree calf boards, gilt decorated and lettered smooth calf spine, marbled end-papers, all edges marbled, [4],314pp, three folding plates : π²,1-19⁸,20⁵, three folding plates. . Neat ink notation to title page 'Barcelona | 1960 XII.I | 50 p^{stas}'; a few folded corners, faint foxing, faint signs of kitchen use; folding plates stained but legible.

The title translates as *The Modern Confectioner. Complete and Practical Treatise of Confectionery and Pastry, the Liquorist and all kinds of Refreshments pertaining to Pastry, with the Method of preparing all kinds of Preserves and Pickles*. The work comprises five parts: basic ingredients; pastry, patisserie and cakes; distillation and liquors; ices; and a vocabulary/lexicon of technical terms and methods. Despite some superficial similarities with J J Machet's earlier work *Le Confiseur Moderne*, *El Confitero Moderno* is quite different. There are approximately 480 recipes, written longhand. Ingredients are not listed before the method. Quantities are not always specified. Although many of the recipes are French or pan-European confectionery, there are many that are traditional Spanish. There are a number of savoury filling recipes for pies and raised pastries as well as a number of preserves and pickles. Of particular interest are the regional variations for drinking and making chocolate; quince paste (membrillo) and the regional Spanish confections. There are also a number of recipes for Spanish nougat with regional variations.

As the destination port for chocolate and sugar from the Spanish New World colonies,



Barcelona has had a long and continuing relationship with chocolate and confections. Today there are many confectioners and chocolate manufacturers in Barcelona and a number of the artisanal/family businesses dating from the nineteenth century claim to make traditional confectionery and drinks based on Maillet's recipes.

Not much is known about Maillet. From the preface he claims to have spent many years in Spain and France working in confectionery and honing his craft and expertise. He claims to have written the book for all people not just professional confectioners; certainly many of the recipes seem achievable, although many of the preparations would take a lot of time and commitment. Maillet does not seem to have had a confectionery outlet in Barcelona, but

he was manufacturing essences/extracts which could be bought at the confectionery store of Don Pedro Roca, calle de Jaime 1, Barcelona.

The engraved plates by Baynolt, Barcelona bear some passing resemblance to plates in Jarrin's *The Italian Confectioner* and the sugar and pastillage centrepieces in Careme's *Le Pâtissier Pittoresque*. Scarce. A very good copy in a lovely binding of an important and influential work on Spanish and Catalan confectionery.

- § OCLC records one holding this edition, University of Barcelona; and only three holdings of the first edition, all in Spain or Chile.
- § Palmer Gastronomía Española 2003 ed (but not the 1977 ed).

Item #10371

US\$600





[28] MURREY, THOMAS J [JEFFERSON, (1844 - 1900)]

Salads & Sauces

New York : Frederick Stokes & Brother,
1889. Reprint; originally published 1884.

Octavo(160x110mm) quarter bound green cloth, colour illustrated paper over boards 297,[3 blank]pp (pp135 and 167 uncut). Bookseller's ticket "Dymocks Book Arcade 50 George St Sydney" to front paste down. Boards fading, corners rubbed and lightly bruised; light foxing to prelims and occasional spotting throughout text. Top edges toned.

The largest of a uniformly bound and illustrated series of a number of volumes written between 1884 and 1889 that included: *Luncheon*, *Cookery for Invalids*, *Breakfast Dainties*, *The Book of Entrees, Puddings and Dainty Desserts*, *Practical Carving*, *Oysters and Fish*, *50 Soups*, *50 Salads* and *The Chafing Dish*.

After an informative, almost contemporary, opinionated essay on the importance of fresh oils in salad dressings, Murrey provides an exhaustive, and entertaining, A-Z encyclopaedia of salad ingredients, salads and sauces. Entries on sea vegetables and seaweeds and a number of other unusual or exotic ingredients are interspersed with recipes for classical French and American cooking; an unusual and thorough compilation.

According to his obituary in "The Sun" New York, May 23 1900 p2: "Murrey [originally 'Murray'] began his career in hospitality as a hotel clerk and drifted into the culinary branch of the

business. He then secured a place as steward of an uptown hotel and from there went to the Astor House as steward. Finally he became news reporter on a daily paper retaining the place for five years. In that time he wrote a book on the art of cooking. Then he was appointed manager of the House of Representatives [bar and] restaurant [where he gained his nickname "Terrapin Tom"]. This was in 1892. He remained there until 1897 (a popular confidant to politicians on all matters culinary) when a political change bought a new caterer to the House. "

Murrey kept a record of the kind of food which each Congressman or Senator had a liking for and when he left Washington he said to a friend: 'I am going to write a book on the effect of food on legislation. I have copious notes. In fact a library of diaries showing just what each Congressman ate on the day that he did any remarkable thing in his place as a representative.

I will show what dish led to a magnificent forensic outburst.... I will show what infernal compounds led up to damn fool legislation."

Unfortunately Murrey committed suicide before this last gastronomic work came to fruition.

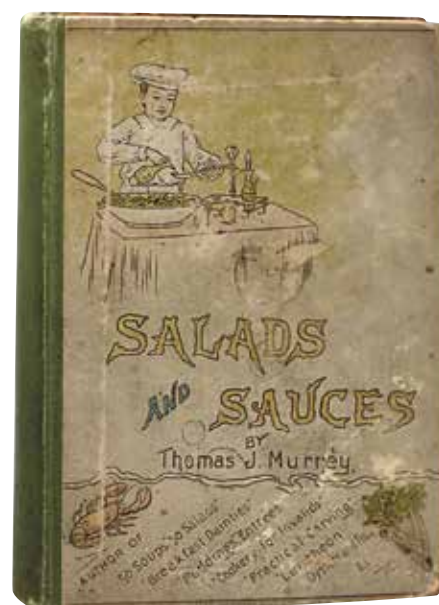
Scarce in any edition. A lovely copy.

§ OCLC records 7 holdings of this edition.

§ Bitting, page 337; neither in Cagle & Stafford nor Brown.

Item #9924

US\$225



[29] NEWINGTON, P. C. B.
[PHILIP CAMPBELL BEATSON
NEWINGTON (1888–1964)]

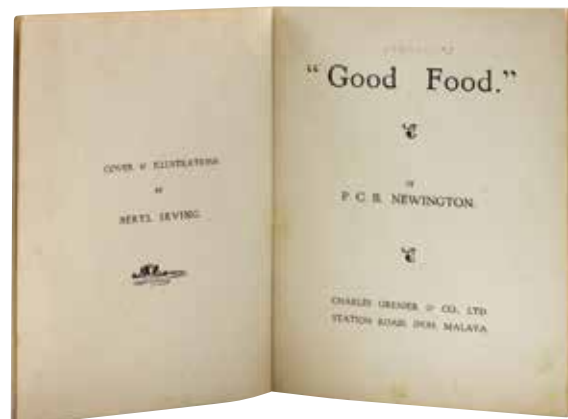
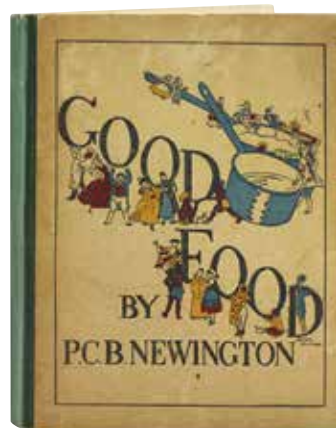
Good Food

Ipoh : Charles Grenier & Co, 1947. First and only edition.

Octavo (180x135mm) quarter bound green cloth, illustrated coloured boards, flush cut edges [6],ii,[2],160,[4]pp. Illustrated by Beryl Irving. Forward by A J H Dempster. Boards faintly soiled and lightly age-toned; endpapers lightly offset toned; top edge a trifle dusty; rear top corner gently bruised. Owner name in pencil to ffpf "Heard [?] White Poggio 1963, Piazza del Pesce"

Newington entered the British Colonial Office as a District Officer in Sarawak. He later became a plantation owner there. Between 1942 and 1945 he was interned as a prisoner of war by the Japanese, first in Changi Prison and then at the Sime Road Camp. From the preface:

"'Good Food' came into being during the period I was interned (sic) in Changi Criminal Prison and Sime Road Camp, Singapore, by the Japanese from February 1942 up to date of our release in August 1945. It is an extraordinary thing how one's thoughts turn to food when one is starving. Our food had steadily been decreased until our staple dish in May 1945 was 4 ozs of rice a day. I started in the Changi days by writing down in a note book all the



recipes that I could remember and when I was transferred to Sime Road Camp I started a Gourmets Club which was called "Good Food". The Club would meet on the embankment outside my hut, once a week and for an hour food was discussed as follows:- A menu was produced and each course from Cocktails to Savouries was discussed in detail, ingredients, method of cooking, serving, etc. Notes were taken by those interested and after everyone had dined sumptuously in imagination, a Speaker was appointed for the next meeting."

Recipes were also exchanged with ladies in the Women's Camp; all of which combined became the book "Good Food".

A significant chapter of authentic curries from across India, Ceylon, Burma, Malaya, Singapore etc, complements the standard colonial dishes such

as Mulligatawny, Sago Pudding and Kedgeree. Malayan recipes are also found in all the other chapters. There are several laksa recipes, as well as recipes for spice blends, local fruits and fish. A number of the European dishes incorporate South East Asian ingredients, particularly chilli; a feature that distinguishes colonial Malayan cookery books from other contemporary books from other parts of the British Empire. As noted in the foreword "no epicure came to Malaya to live on roast beef".

Rare. An excellent copy and a rare example of an internment camp cookbook.

§ OCLC records only eight holdings; none in Australia.

Item #10732

US\$650

[30] [ANON]

A Life Time Collection of 688 Recipes for Drinks

London: Herbert Jenkins Ltd, 1934. First edition. Printed by Purnell & Sons, Paulton & London.

Octavo (170x110mm) ecru, black lettered cloth boards, viii,[2],11-124,[4 advertisements]pp.

Original dust jacket, un-clipped, spine lightly soiled and darkened, discrete 3mm hole to spine, small closed tears, otherwise uncommonly bright and crisp; original boards top edge faintly foxed, discrete discolouration at spine foot, top edges a trifle dusty; pages uncommonly crisp and clean.

An excellent reference for "drinks, cocktails, daisies, cobbler, collins, coolers, cups, egg nogs, flips, high balls, punches, rickeys, sours, fizzes, juleps, hot drinks, lemonades etc etc" that lists ingredients and quantities but gives only perfunctory instruction as to method, enlarged in the short introduction.

As noted in the introduction: "...if on checking the drinks at the end of a cheery evening, you find you've sampled every recipe in this book, you can rest assured your party was a big success."

Although the author is anonymous, some have suggested that the author was Robert Vermeire



or that the content or recipes were partially 'cribbed' from Vermeire's 1922 *"Cocktails: how to mix them"* also published by Herbert Jenkins (and which is advertised at the rear). There are some similarities in a few recipes and the introductory text has some similar turns of phrase, however there is little textual evidence to support the theory as there are far more cocktails in this volume (albeit a decade later) and there is very little repetition or recipes in a number of chapters. Vermeire had returned to Europe in the early 1920s and his bar failed in

1930 during the depression.

An almost near fine copy of a scarce cocktail book. Uncommon in this condition.

§ OCLC records 9 holdings all editions; Copac records 3 holdings, this edition.

§ Noling p.479; in EUVS; not in the Oxford Companion to Spirits & Cocktails.

Item #9936

US\$750



[31] RAFFALD, ELIZABETH [NÉE WHITAKER, (1733 – 1781)]

The Experienced English Housekeeper, for the use and ease of Ladies, Housekeepers, Cooks, &c. written purely from practice; dedicated to the Hon. Lady Elizabeth Warburton, whom the author lately served as housekeeper. Consisting of several hundred original receipts, most of which never appeared in print. Part I, Lemon Pickle, Browning for all sorts of made dishes, soups, fish, plain meat, game, made dishes, both hot and cold, pies, puddings, &c. Part II, all kinds of confectionery, particularly the gold and silver web for covering of sweetmeats, and a dessert of spun sugar; with directions to set out a table in the most elegant manner; and in the modern taste, floating islands, fish ponds, transparent puddings, trifles, whip, &c. Part III, pickling, potting and collaring, wines, vinegars, catchups, distilling; with two most valuable receipts, one for refining malt liquors, the other for curing acid wines; and a correct list of every thing in season for every month of the year. A New Edition. In which are inserted some celebrated receipts by other modern authors.



London : J Wilson, and sold by T Walker, Bookseller, Preston, [ca.1795-1800]. An unrecorded and probably unauthorised edition.

Duodecimo (175x105mm) contemporary tan full calf polished boards, re-backed calf spine, gilt lettered and ruled, seven ruled compartments; light blue laid paper; No illustration or plates (apparently as issued), 192pp. Boards and corners a trifle rubbed and bruised. Front free-end paper inscribed by previous owners, in various hands "Marg Willis 1800" "London on Warrford (?) " "M E Purchas Flanders Hall". Armorial Bookplate of the Chapman-Purchas family to front paste-down. Faint occasional foxing; a few neat ink marginal notes & marks; small chip to p.33 fore-edge.

Flanders Hall is an 18th century Grade II listed

Georgian country house in the picturesque village of West Burton, North Yorkshire in the Yorkshire Dales National Park. Built by the Purchas (later Chapman-Purchas) family between 1767 and 1780, and held by the family until 1920, Flanders Hall is now a private hotel. Marg(aret) Willis married William Purchas the Younger in 1808.

The author, Elizabeth Raffald was an extraordinary woman for her time, in addition to writing this best selling book, establishing Manchester's newspaper, first post office, first street directories, two inns, a servant's placement agency, a cookery school, a pastry cooks' shop, and a pleasure garden, she allegedly had some 15 or 16 children in as many years (she died when 48). First published in 1769, this was an extremely popular, and much

pirated work. Its popularity can be attributed to its simplicity and clarity, a style akin to the next generation's Eliza Acton. Many preserving and still-room recipes are included.

An excellent copy with provenance.

§ This edition not in OCLC

§ This edition is not recorded in the usual bibliographies. Cf Maclean pp.121-124, Oxford p.98, Simon 1249, Vicaire p.727, Cagle 944-953, Bitting p.387, Axford p.140, Hazlitt p.176, Pennell p.161 and Aylett & Ordish's *First Catch Your Hare* at p.130. Likely an unauthorised local edition (Preston was only 70 miles from Flanders Hall) particularly as there is no facsimile signature and no illustration. BBT1 records T Walker as bookseller in Preston, Lancashire between 1780 and 1800.

Item #9736

US\$500

[32] REDDING, CYRUS (1785-1870)

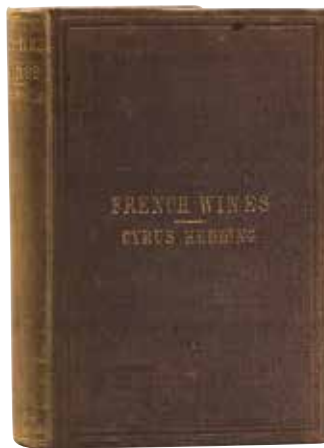
*French Wines and Vineyards;
and the way to find them.*

London : Houlston and Wright, MDCCCLX
[1860]. First Edition. Printed by H Tuck,
Aldersgate-Street, London.

Octavo (195x130mm) publisher's original claret brown ribbon cloth boards, blind ruled border, title and spine in gilt, pale yellow endpapers, xv,[1],240pp : [A]⁸, B-Q⁸. Board edges and spine lightly sunned, corners gently bruised; owner initials to title-page in ink; a few marginal pencil and ink markings not affecting the text; pps 209-232 unopened; bottom edge pps 129-136 mistrimmed not affecting the text; a few folded corners.

Redding was a British journalist and writer. Whilst working in Paris, he broke the news of Napoleon's defeat at Waterloo. He worked tirelessly for a number of newspapers and magazines including the Monthly and the Metropolitan. His most influential work was his *History and Description of Modern Wines* (1833, with later editions in 1836, 1851, and 1860); the text was based on careful personal observation and gleanings from many sources including Jullien and Chaptal.

Here Redding provides a more detailed examination solely of the wine trade in France



due to the importance and size of the trade with Great Britain, which had been recently encouraged by a liberalisation of trade laws and the taxation applied to French wines. In addition to the expected description of the major producing areas and celebrated vineyards there is a detailed discussion of wine making practices, viticulture, soils, the technical analysis of wine and distillation; comparative measurements, taxation and consumer trends. The major part of the work is devoted to the wines of the Gironde and the greater Bordeaux area. There are also sizeable chapters on Burgundy, Champagne, and the Loire. There is also a significant amount of statistical

information about French wine production, alcohol levels, pricing and taxation, together with a very useful Alphabetical Table of the important French vineyards and their departments as of 1860.

Scarce. An excellent copy and a cornerstone of any serious collection on the wines of France. Significant as a detailed record of French wine production and trade before the devastation of phylloxera.

§ Gabler G35830; Simon BV p.109; Simon BG p.121; Noling p.342; Bitting 391.

Item #9560

US\$950

[33] REDDING, CYRUS (1785-1870)

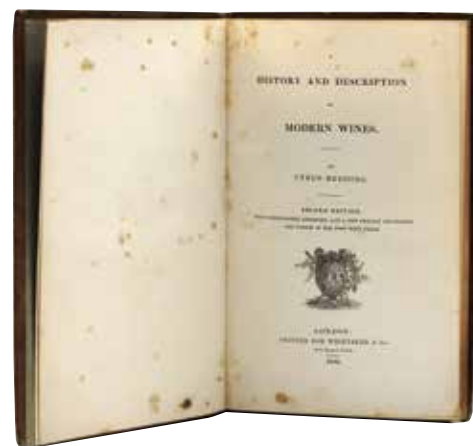
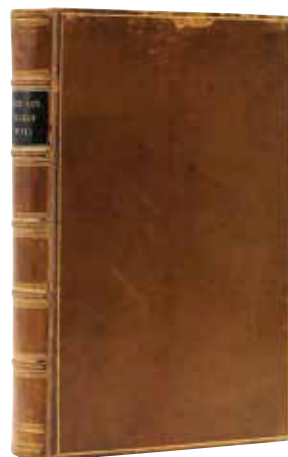
*A History and Description of
Modern Wines. ... with considerable
additions, and a new preface developing
the system of the Port Wine Trade*

London : Whittaker & Co., 1836. Second
Edition, first published 1833. Printed by
Gilbert & Rivington, Printers, London.

Octavo (220x140mm) contemporary full smooth calf boards, simple gilt ruled, board edges gilt tooled; spine, five raised bands, six gilt ruled compartments, black morocco gilt lettered spine label, grey endpapers, all edges speckled red, [2] xlviii,343,[1],[2]pp : [A]⁸, a-b⁸, B-Dd⁸, Ee⁴. Nineteen monochrome woodblock engraved illustrations, most chapter headpiece vignettes. Boards lightly scuffed, edges lightly worn; endpapers lightly foxed, armorial book-plate "Frederick Perkins, Chipstead Place Kent" to front paste down; binders ticket "Clyde O. Newman St"¹ to front free endpaper verso; faint occasional pencil marks to the margins.

Redding was a British journalist and writer. Whilst working in Paris, he broke the news of Napoleon's defeat at Waterloo. He worked tirelessly for a number of newspapers and magazines including the Monthly and the Metropolitan. This, his most influential work (with later editions in 1851 and 1860), was based on personal travel, careful personal observation and tasting and an independent consideration of many works including Jullien and Chaptal.

Redding included "Modern" in the title to differentiate his work from the earlier works of



Barry and Henderson, eschewing the classical wines of antiquity and focusing on the wines to had before the consumer. Chapters cover the usual regions of France, Germany, Portugal and Spain, as well as Italy, Hungary and Eastern Europe, Greece, Georgia, Persia, Armenia, India, China, and South Africa. There are several paragraphs alluding to the work of James Busby and the potential of wines from New South Wales, and a chapter on the wines of the Americas.

"This is the first book in English that deals exclusively with modern wines. It was an immediate success.... As a reference for information wines of the late 18th and early 19th centuries that are still produced today, there is nothing better in the English Language"²

"... no other book written in English on the subject of wines has ever been more popular not so copiously copied from by later writers..."³

A lovely copy of one of the foundational works on wine, with excellent provenance².

§ Gabler G35850; Simon BV p8; Noling, p.342; cf Cagle 958, first edition, Bitting p.391, third edition, and Simon BG 1265 & 1266 other editions.

¹ James Clyde (1796-1861) of Newman St was a bookinder from the 1830s to the 1860s. BBTI, London Book Binders

² Catalogue of the Library formed by the late Frederick Perkins... Important & Valuable Books and Manuscripts relating to Shakespeare and other Elizabethan Poets and Dramatists; Rare Productions from the Presses of Caxton, Wynkyn de Worde, Pynson... Beautifully Illuminated Horae... London: Sotheby's, 10 July 1889. Lot #1571. Sold for 5/- Frederick Perkins of Chipstead Place in Kent, was the third son of John Perkins, founder of the brewing firm of Barclay, Perkins of Southwark, and Amelia, sister of Benjamin Moseley M.D. of Chelsea Hospital and of Kingston Jamaica, and widow of Timothy Paul Bevan. He succeeded his father as head of the brewery. He married, 12 November 1801, Sophia, daughter of Samuel Sanders of Denmark Hill in the County of Surrey. He served as High Sheriff of Kent in 1843. He started collecting books about 1820 and left his library to his second son George who died in 1879. A portion, chiefly musical, was sold by auction in London by Puttick and Simpson 17 July 1861, and a second sale, rich in Shakespeare quartos and a first folio of 1623 took place at the rooms of Sotheby, Wilkinson and Hodge on 10 July 1889.

³ Gabler p.304

⁴ Simon BV p.8 Item #4502

US\$750

[34] SPEECHLY, William (1735-1819)

A Treatise on the Culture of the Vine: exhibiting new and advantageous methods of propagating, cultivating, and training that plant, so as to render it abundantly fruitful. Together with new hints on the formation of vineyards in England.

York: printed for the author by G Peacock; and sold by G Nicol, bookseller to his Majesty, Pall-Mall; J Debrett and J Stockdale, Piccadilly; and E Jeffery, near Carleton-Place, London, 1790. First edition.

Quarto (275x220mm) half bound, red straight grained morocco, marbled boards and end-papers, label to front board, spine and label lettered, ruled & decorated in gilt, xvi, [4 subscribers list], 224pp; five steel engraved plates, three folding; four of the plates are signed by James Basire, engraver. Three plates are after originals by Speechly, plate 4, of the great vine at Northallerton is by Samuel Hieronymus Grimm, and plate 5 of a terrace for vines by Hayman Rooke.

Engraved armorial bookplate of 'Vane Londonderry' (Charles William Vane, 3rd marquess of Londonderry) to front pastedown; closed tear to p.149, small chip to bottom edge p.151; small pinhole to p.223; faint edgewear; several faint spots, light offset-toning to several pps.

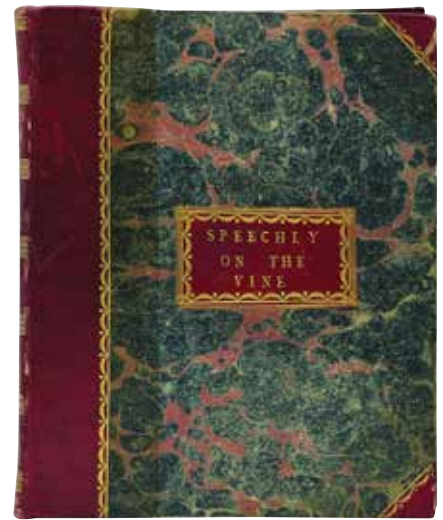
William Speechly (1723-1819) worked at Milton Abbey and Castle Howard before becoming gardener to the third Duke of Portland, at Welbeck Abbey in Nottinghamshire. With

the Duke's encouragement he began writing, contributing a description of tree-planting to Hunter's edition of Evelyn's *Silva*, then the much admired *A Treatise on the Culture of the Pineapple* (1779).

With *A Treatise on the Culture of the Vine*, Speechly made a significant contribution to English viticulture both in hothouses and in vineyards. Fifty species of grapes, a number for wine production, are discussed noting some of the vineyards planted and the wines produced; together with extensive details of hothouse design and cultivation, the construction and management of vineyards in the open air, pruning, irrigation, grafting, and insect and blight control. A second edition was published in 1805 and a third posthumously in 1821.

Vane (1778-1854) was a decorated Anglo-Irish cavalry officer who served during the Napoleonic Wars under Wellington, a diplomat of somewhat mixed reputation, later a politician, an industrialist and one of the wealthiest men in England in the early 19th century.

A near fine copy of what Henrey described as "the most important work on the culture of the vine in



the Eighteenth century" in an elegant nineteenth century binding.

§ ESTC T147497; Gabler G39990; Bibliotheca Vinaria, p.50; Henrey III, 1376; Pritzel 2985; Bibliotheca Gastronomica, p.132; Bitting, p.445 & Noling, p.387 (later edition).
§ OCLC records only 5 physical holdings of this edition.
Item #9676

US\$3,200

[35] SUTTOR, GEORGE (1774-1859)

The Culture of the Grape-Vine, and the Orange, in Australia and New Zealand: comprising historical notices; instructions for planting and cultivation; accounts, from personal observation, of the vineyards of France and the Rhine; and extracts concerning all the most celebrated wines. from the work of M. Jullien.

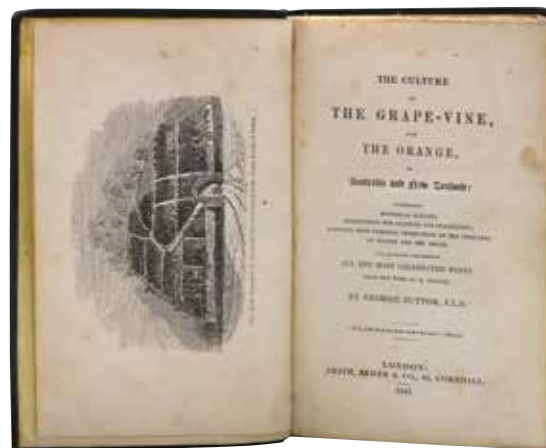
London : Smith, Elder & Co., 1843. First and only edition. Printed by Stewart and Murray, Old Bailey, London.

Octavo (210x130mm) green blind-stamped original green publisher's cloth with vine motif, title in gilt to spine, edges untrimmed, frontispiece view of Vineyard on the Castle Hill at Fribourg, Baden; viii, 184pp.

Edges and boards lightly rubbed; corners gently bruised; spine gilt a little worn; occasional faint foxing, page edges trifle dusty/soiled; binder's ticket to rear paste-down, "Bound by Westleys & Clark, London".

Trained originally as a market gardener, Suttor was the first to produce oranges on a commercial scale in the colony, one of the first suppliers of olive oil and one of the pioneers of wine making in Australia.

A protege of Joseph Banks, botanist, Suttor emigrated to Australia in 1799, charged with delivering vines and other plants selected by Banks for the Colonies. Suttor had to replace many of the vines at the Cape of Good Hope. Suttor was a supporter of Bligh during the period of the Rum Rebellion, which probably blunted his ambitions and access to capital. It certainly led to his imprisonment and appearance at Bligh's trial in London. He returned to Australia, after



Bligh's acquittal, with a further selection of vines and plants from Banks. He first planted vines at Parramatta in 1801, somewhat unsuccessfully. In the 1830s he had more success on his selection at Bathurst. In 1839-1844 he took an extended tour of European wine regions, first in 1840 recording his observations, interspersed with commentary from leading works on wine, (namely Julien). He noted soil types, vine height, trellising methods, and other vineyard details as well as commenting rather romantically on the various wine regions. In 1842 he returned to France to visit Chateaux Margaux and observe and record the vintage. These observations form the basis of this text. Important for Suttor's personal observations

on the birth of the Australian wine industry particularly in New South Wales as well as contemporary observations on the European wine regions and practices. Less well known than Busby, but nevertheless an important part in Australia's wine story.

Rare. An excellent copy.

§ OCLC records only 21 holdings worldwide, 6 in the UK, 10 in Australasia.
§ Ferguson 3731; Gabler G40640; Noling p.397; not in Simon BV.
#10076

US\$2,500



[36] WALSWORTH, HALEIGH & RIGAL, CAMILLE

Love is About Sharing: 12 recipes selected by Christian Louboutin.

[Paris] : Christian Louboutin, [Valentine's Day 2024]. First and only edition, limited. Illustrated by Gregory Lewis

(250x190mm) colour illustrated, grey linen cloth boards, 27,[1]pp. Fine.

Published in a very small limited edition as an exclusive memento of Valentine's Day 2024 for the VIP customers of Christian Louboutin¹, the richly illustrated recipes include Crème Brûlée, Strawberry Macaron,

Chocolate Tart, Molten Chocolate Lava Cake, and Chocolate Mousse.

La Maison Christian Louboutin is a Parisian luxury shoe brand famous for its stiletto heels and red soles, established in 1991. Christian Louboutin is the founder and creative director. Haleigh is a freelance creator in the fashion industry based in Paris. Her partner Camille worked as a pastry chef at the Michelin Starred Hotel Plaza Athenee and the Ritz Paris for almost

a decade. Gregory Lewis is an illustrator, artist and designer who has collaborated with Christian Louboutin on a wide range of projects.

Rare

§ Unrecorded.

¹ Haleigh Walsworth, December 2024.

Item #10899

US\$200

[37] WINTERLING, WILLIAM & SCHÖNFELD, BRUNO

Deutscher Fleischermarsch.

Leipzig : Friedrich Portius, [July 1894]. First Edition. In German.

Bifolium (350x270mm) two colour chromolithographic illustrated cover, sheet music for voice with piano, 4pp. Single leaf, libretto laid in. Hinge repaired, faint foxing.

A march for meat lover's with a distinctly anti-vegetarian tone and a rousing chorus. The verses, chorus and refrain, translated:

[Verse 1] *Look how smartly we butchers go. Our Aprons are white and dazingly beautiful. And our caps perky over our ears. That looks so sharp and we represent something.*

[Chorus] *Good meat and fresh sausage. Yes fresh sausage, yes, yes, fresh sausage. Always fresh sausage, sausage, sausage, sausage!*

[Refrain] *For in the flesh, in the flesh, in the flesh, there lies the strength, the flesh always provides us with the real lifeblood; for whoever eats meat becomes a strong, strong man and whoever perhaps doesn't believe it should look at the butchers.*

[Verse 2] *Anyone who lives on plant-based food will soon become rusty inside. If the wheel of life is to keep turning, it must be well supplied with fat.*

[Chorus & Refrain]

[Verse 3] *Look at yourself, a plant man, very closely and thoroughly. For even the smallest child can see that the slightest wind whistles through your cheeks.*

[Chorus and Refrain]

[Verse 4] *So reason teaches us. The best is the butcher's shop. The cook has her way too. That surely comes from the stock.*

[Chorus and Refrain]

[Verse 5] *It is the custom for an innkeeper to have a fat belly. Yes! Where did that come from if the butcher wasn't there?*

German national identity has always been associated with pork, sausage and meat consumption. The Leipzig Vegetarian Congress was held in Leipzig in 1892 confirming the amalgamation of several German Vegetarian Societies and establishing the Deutscher Vegetarier Bund (German Vegetarian Federation) in Leipzig. Leipzig, along with Dresden and Berlin, was one of the main centres of vegetarian activity during this time and two Vegetarian journals/newspapers were established in Leipzig. Vegetarianism was one of a number of threads to persistent philosophical debate in the Weimar Republic about social reform, health and the national identity of the German speaking people. So, although it is easy to dismiss as an amusing song, perhaps there is more to the lyrics than is obvious.

Rare. An interesting example of the debate in the Weimar republic over vegetarianism and social reform.



§ OCLC records no holdings.

§ Hofmeister, Friedrich. *Musikalisch-literarischer Monatsbericht über neue musikalien, musikalische Schriften und Abbildungen für das Jahr 1894.* p.254.

Item #10900

US\$300



[38] VARIOUS AUTHORS

In Bocca' [A Collection of fourteen titles in the 'In Bocca' and related series]

Milan and Palermo : Editrice de 'il Vespro', 1975-1979, Edikronos, 1982. (250x175mm) colour screen-print illustrated unbleached cardboard boards, unbleached 'cartapaglia' or 'oatmeal' paper, numerous colour illustrations, various paginations. Trilingual, manuscript in dialect, with translations in Italian and English. Generally very good to near fine.

Cardella, Antonioio. *Sicilia e le Isole in Bocca*, December 1978. First Edition thus. Preface by Michele Perriera, cover illustration by Rodo Santoro. Fore-edge lightly soiled
Celant, Ennio. *Valle d'Aosta in Bocca*, 1978. Preface by Toni Ortelli, cover illustration by Rodo Cantoro. With original publisher's belly-band.
Contini, Mila. *Milano in Bocca*, April 1976. First Edition. Preface by Pino Correnti, cover illustration by Piero Gauli.
Contini, Mila. *Veneto in Bocca*, March 1977. Preface by Giuseppe Maffioli, cover illustration by Piero Gauli. Text block bound in upside down, else fine.
Deplano, Francesco. *Sardegna in Bocca*, July 1979. Preface by Fernando Pilia, cover illustration by

Rodo Santoro
Ferrari, Ambra. *Emilia in Bocca*, September 1979. Preface by Franco Cristofori, cover illustration by Rodo Santoro. Hinges cracked, fore-edge lightly soiled
Grimaldi, Gianni. *Liguria in Bocca*, March 1979. Preface by Bruno Lauzi, cover illustration by Rodo Santoro.
Martini, Fosca. *Romagna in Bocca*, July 1977. Preface by Max David, cover illustration by Piero Gauli.
Righi, Igino. *Marche in Bocca*, 1978. First Edition. Preface by Angelo Agozzino; cover illustration by Rodo Santoro.
Sada, Luigi. *Puglia in Bocca*. September 1979. Cover illustration by Rodo Santoro. Boards lightly buckled; fore and top-edges lightly soiled; corners gently bruised.
Santolini, Antonella. *Napoli in Bocca*, Edikronos, September 1982. Preface by Nino Taranto, cover illustration by Rodo Santoro.
Santolini, Antonella. *Roma in Bocca*, September 1976. First Edition. Preface by Piero Chiara, cover illustration by Rosella Brambilla.
pp.131 mistrimmed

Santolini, Antonella. *Umbria in Bocca*, 1979. Preface by Enrio Vaime, cover illustration by Rodo Santoro.

Together with, in identical format the extremely rare companion volume (one of three): Romana. Franca Colonna. *Sicilia al Tappo*³, 1975. First Edition. Cover illustration by Felice Liotti and Vincenzo Chiappara.

'The young publishing house 'Il Vespro' of Palermo, attentive to the voices of minority cultures and popular additions, should be noted for the creation of a singular and original series of essays on regional gastronomy, Italia in bocca. Made of straw or rag paper with a color cover, in corrugated cardboard, which have allowed a silk-screened policy of price containment without giving up a pleasant, friendly and tasty editorial appearance, the volumes establish a perfect balance between graphic innovation and content. The texts are enriched by drawings and illustrations of various artistic orientations, by reproductions of authentic costumes, songs, nursery rhymes, popular proverbs, by a glossary.





The Publishing House has two essential cultural and educational purposes: that of defending gastronomic traditions with respect for the genuine recipes that are best preserved and still operate in the strata of popular culture; the other, of re-educating people not to a dream cuisine that rests on a completely mythical economy, as attested by the many volumes that have appeared in recent years, accompanied by sumptuous illustrations that capture the dish only 'from above', an object that is at once close and elusive, but a cuisine made of real dishes that can be packaged. Praise and credit to to the special authors and the staff of Il Vespro who have been able to remember, present and transmit to the reader the rich and genuine heritage of the foods and wines of every single Italian region, among the few elementary, irreplaceable, radically human values that sustain us.²

Belying its humble appearance, the series is a treasure trove of half-forgotten, regional and traditional recipes, mixed with regional and folk history, richly illustrated and enhanced by small essays on various aspects of regional traditional Italian gastronomy. Highly sought after for its evocative design and the rich and unusual historical gastronomic content. Much contained here is not to be found in other books on Italian regional food or gastronomy.

For example, the Puglia volume concludes with an exploration of the Pugliese tradition of 'crudo' or raw fish and its relationship with sushi and sashimi.

Scarce singly, and rare in any quantity.

Richly rewarding.

§ OCLC records only a few sporadic holdings of single volumes.

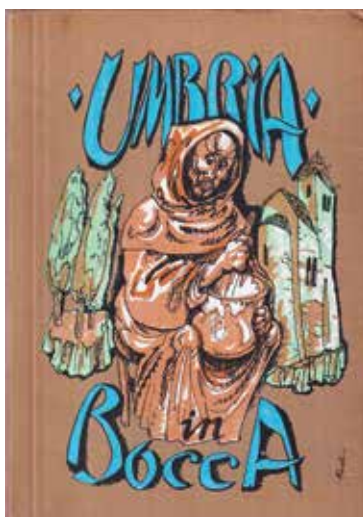
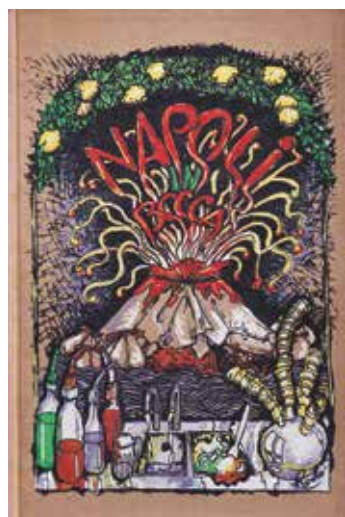
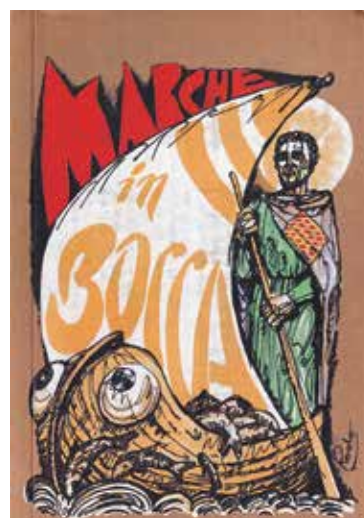
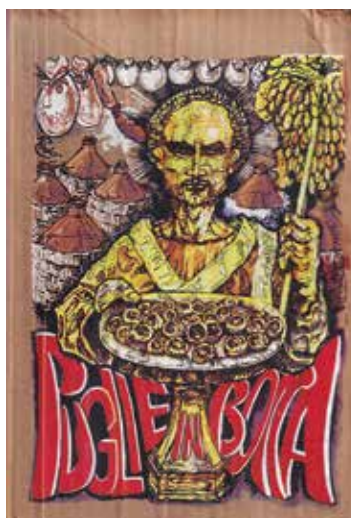
¹ 'in bocca' means 'in the mouth'

² 'al tappo' means 'corked' or 'stoppered' i.e., preserved

³ Sada, L. "Note de Bibliografie" Lares, Vol. 46, No. 3 (Luglio-Settembre 1980), pp. 401-2.

Item #10898

US\$4,000



[39] [ANONYMOUS]

(Shinpan) *Ryōri kondate shū* (zen) or 料理献立抄 [trans. Collection of Cooking Menus, New Edition, complete]

[Kyoto : Nagata Hanbei, Jokyo 3, 1686]¹ In Japanese, early Edo period calligraphic script.

Four hole stab sewn, professionally resewn, (225x160mm) sixteen leaves [32.pp], two double-page woodcut illustrations, two smaller partial-page woodcut illustrations. Leaf edges lightly age-toned, original wrappers, lightly soiled, worn and scuffed with some loss of colour; pencilled notes to rear paste-down; mid-twentieth century dealer catalogue entry tipped in to rear hinge.

The chapters (according to the table of contents) are: 正月より十二月まで汁の事 Soups from the first month through the twelfth month; 田舎雑汁並精進汁の事 Countryside stews and vegetarian soups; 魚鳥精進共に吸物の事 Soups with fish, poultry, or vegetarian; 肴魚鳥精進物取合の事 Combining with side dishes that are fish, poultry, or vegetarian; 祝言引渡の事 Delivery of festivities; 精進物魚鳥膾之事 Vegetarian, fish, and poultry pickled salads. The first five chapters listed are in this text. The sixth is not. Although mentioned in the table of contents, the text ends at leaf 16, with a deliberate blank space where in other editions, the sixth chapter commences (see note 1 below for a comparison); thus apparently a new “abridged” edition; or the first volume in a series of menu-books.

The contents are organized by month, beginning with shiru (soup), atsumono (another type of soup), side dishes (sakana), namasu (the predecessor to sashimi but with a vinegar dressing), aemaze (a type of salad, vegetarian), simmered dishes, sashimi, aemono (similar to aemaze but using fish or seafood), etc. There are ten examples of each dish per month.

The artist is not attributed, but the images are in the style of, and similar to the work of, Kyoto ukiyo-e artist Yoshida Hanbei.

The double page image on pp.[10-11] is a kitchen scene of food preparation; a chef is carving a crane, whilst an assistant is washing an octopus over a slated area that allows water to drain. Other ingredients (almost all allegorical) include scallops, abalone, periwinkles, the filleting of a seabass for sashimi (?), and eels (?). The first half of the image, which also shows tableware, trays and dishes, is similar in content to one by Hishikawa Moronobu from the same period. The double-page image on pp.[28-29] show a shikisankon drinking ceremony as part of either a wedding (most likely) or the formalisation of a relationship between a customer and a courtesan. The image on pp.[30] is of the 4 trays of a honzen style meal. The shallow tray in front of the main tray contains a grilled fish. The image on pp.[34] is of confectionery: mochi and higashi (dried sweets).

Not a cookbook as currently understood, *Ryōri kondateshō* is a list of dishes for menus or serving suggestions rather than recipes; seasonal meals could be constructed from the suggestions, although they assume much culinary knowledge. Some of the meals or suggestions taken in their entirety, are complex meals that most contemporary readers could not create, due both to the expense and complexity of the menu and the existence of strict class orientated sumptuary laws that prohibited the use of certain ingredients. For example crane, (as pictured pp.[10-11]) could only be served to someone of Daimyo or higher status; the wedding banquet illustrated calls for more than two trays of food, a style of serviced denied commoners under a bakufu edict of the mid 17th century. Further the chefs depicted are wearing formal dress with swords suggesting a ceremonial and elaborate purpose and confirming the need for an extensive kitchen staff.



Although not a recipe book, *Ryōri kondateshō* nevertheless provided a way for its readers to imagine formal and ceremonial banquets and to conceive of food beyond the meals they served at home. In this regard, there is much similarity with concept and purpose at its simplest of Ferran Adria's manifesto *elBulli*: 1983-2011.

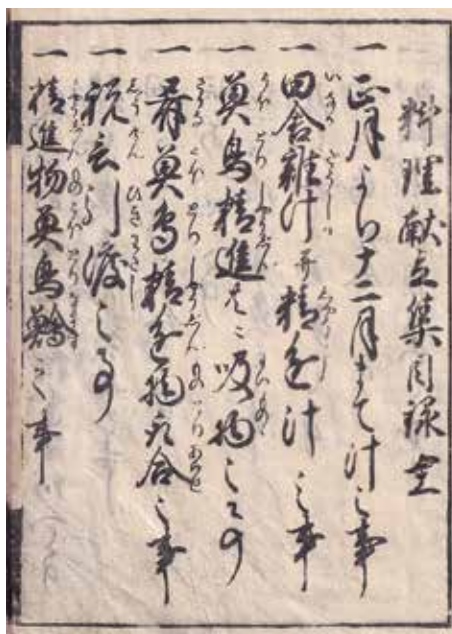
Rare in any format. A good copy of a “new” edition of a very significant book in the Japanese canon.

§ Unrecorded in this edition.

¹ <https://kokusho.nijl.ac.jp/biblio/100097761> cf at leaf 16ff

Item #10321

US\$3,800





[40] 歌川広重 [HIROSHIGE, UTAGAWA] [BORN ANDŌ TOKUTARŌ (安藤 徳太郎 (1797–1858)]

さかなつくし [Uo Zukushi] [Shoal of Fishes]

Tokyo : 大黒屋 [Daikokuya], Meiji 44, [1911]. First and only edition thus; illustrations first published Tenpō 3-4 [1832-3] and Tenpō 11-13 [1840-42]

(240x175mm) tatami mat style boards, illustrated colour title label, accordion or lepperello folding horizontal chūban album, cream handmade paper, seven nishiki-e woodblock engraved illustrations with kirazuri silver mica decoration. Boards faintly soiled, edges lightly frayed; hinges fragile, first fold small split; remnants of bookseller (?) ticket to front paste-down; faint age toning and soiling not affecting the illustrations.

Hiroshige is widely considered the last of the grand master printers of the Ukiyo-e tradition. In 1832-4 (Tenpō 3-4) he produced a series of ten illustrations of fish, with accompanying culinary herbs and vegetables, together with poems published by Eijudo. A decade later a series of a further ten illustrations were produced by Yamasho. The illustrations were then reproduced commercially bearing publisher and censor stamps. Together the two untitled series are known as “Large Fish” or “Shoal of Fishes” or “Every Variety of Fish”.

The illustrations here are a selection from both series: Carp (Koi), swimming amongst reeds, circa 1840-42 (Tenpō 11-13), poem by Makuzu; Abalone, (Anabi or Tokobushi) Needlefish (Sayori),

and Peach Blossoms, circa 1832-3 (Tenpō 3-4), poems by Kumogaki Fujimi and Miwagaki Mimiki; Black Sea Bream (Kurodai), Small Sea Bream (Kodai) Asparagus shoots and Japanese Peppercorns (Sansho), circa 1832-33 (Tenpō 3-4), poems by Tomigaki Uchiyasu and Echigo Kawabukuro Kaōan hōshi (Kaōan hōshi from Kawabukuro in Echigo Province); Lobster (Ise ebi) and Prawn (Ama ebi), circa 1832-33 (Tenpō 3-4), poems by Shimotsuke Edozaki Ryokujuen Motoari (Ryokujuen Motoari from Edozaki in Shimotsuke Province) and Nen’an Machikado; Flying fish (Tobino), White Croaker (Ishimochi, Guchi or Shiroguchi) and a lily, circa 1840-42 (Tenpō 11-13), poem by Toshigaki Maharu; Gurnard (Kanagashira), Right-Eye Flounder (Kono-gare), and Bamboo Grass (Sasa), circa 1832-33 (Tenpō 3-4), poems by Shimotsuke Edozaki Ryokujuen Motoari (Ryokujuen Motoari from Edozaki in Shimotsuke Province) and Jakuyakutei Chikuson; and, Japanese Sea Perch (Suzuki) and Red Bream (Kaneme-tai), and shiso leaves, circa 1840-42 (Tenpō 11-13), poem by Atsugaki.

To the front paste down is a calligraphic inscription 御うつくしみの波 [Waves of Imperial Beauty] by Maresuke Nogi, (1859-1912), a Meiji era career military man in the Japanese Imperial Army. A general in the first Sino-Japanese War (1894-5), the invasion of Taiwan and the Russo-Japanese War (1904-5), he was feted as a national hero for his role in

the capture of Port Arthur. He was also a man of letters and a renowned Kanshi poet, a form of Han Chinese poetry popular amongst the Japanese elite during his life. Several of his poems were very popular during the early decades of the Twentieth century. In 1912, Nogi and his wife committed ritual suicide by seppuku shortly after the death of Emperor Meiji in accordance with the samurai practice of following one’s master into death. At the time, Nogi became a public symbol of loyalty and sacrifice and there are several Shinto shrines to his memory in Tokyo and Kyoto.

Daikokuya was a multi-generational publisher of ukiyo-e prints, illustrations and later illustrated books from 1764-1931 in Edo/Tokyo. Artists published during the nineteenth century include Utagawa Hiroshige. Daikokuya were quite successful during the late Meiji era publishing many illustrated works relating to the Russo-Japanese War; perhaps explaining the inscription by Nogi.

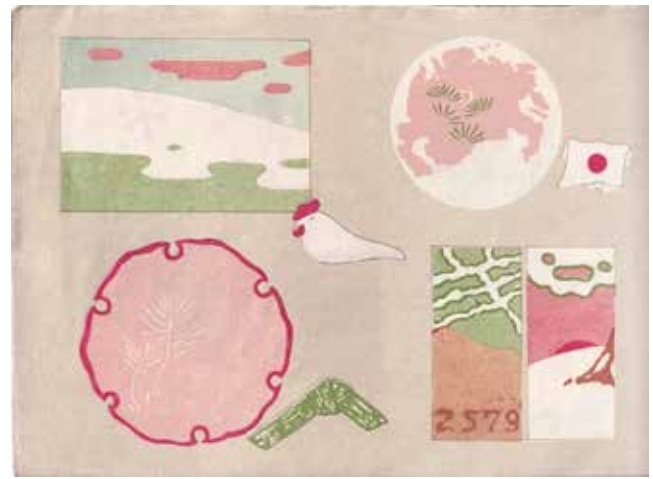
Rare. A lovely copy.

§ OCLC records no holdings. NIJL holds one copy.

Item #10476

US\$2,500





[41] 今枝庄一郎. [IMAEDA, SHŌICHIRO]

勅題干支図案帖：製菓用 [*Chokudai eto zuanchō: seikayō*]

[*Album of designs for sexagenary cycle and imperial poetic topic: for use in confections*]

Nagoya : 帝国菓子館新聞社. [Teikoku Kashiamie Shinbunsha] [Imperial Confections and Sweets News Company]. Taishō 7 [5 November, 1918]. In Japanese.

(175x250mm) four-hole stab sewn limp red and blue printed *washi* wrappers, aquamarine silk ties, 12 leaves illustrated, unpaginated, verso blank. wrappers and edges lightly rubbed and worn, small chip to rear wrapper; inside covers lightly stained; leaf [12] small, closed tear to the bottom edge repaired with archival *washū*; inside wrappers lightly stained, not affecting the text.

An album of approximately sixty designs for *wagashi* and possibly *yōgashi* 洋菓子. Each leaf has between 4 and 8 colour designs. *Wagashi* have been associated with the Japanese matcha green tea ceremony for centuries. An ambiguous confectionery, there are many forms of *wagashi* made from *mochi* (rice cake), *anko* (adzuki bean paste), sugar and fruit, moulded and formed into various seasonal, organic, artistic, poetic and ever-evolving shapes and designs. Many of the forms of *wagashi* have special significance for certain days, seasons or occasions and their beautiful designs, colours and symbolism often reference those occasions. *Yōgashi* are western-style confectionery and baked goods, some of which have been adapted and adopted as *wagashi* or *neo-wagashi*. In the Edo period, confectionery began to be given elegant names and designs based on classical literature and the four seasons. The square and rectangular designs may be for *Yokan*, a firm jelly made with agar agar, red bean paste, and sugar, but could also be for *Uiro*, a Nagoya specialty of chewy sweet mochi rice cake. One of the designs is like a Chinese style Moon cake. Other traditional designs include filled *mochi*, a traditional New Year treat. Some of the biscuit shapes, and tiles could have been for other Nagoya specialties such as *Dainagon* or *Sennari* or adapted for western style sugar work, biscuits and baked goods.

Traditionally Japanese confectionery was a specialised product mostly from the Kyoto region. From the Meiji restoration onwards, there was a significant growth in the production of confectionery and baked goods throughout Japan; both traditional and Western as well as adapted or hybridized western confectionery. This growth coincided with increased sugar imports (from Western nations who were also expanding sugar production throughout the world), the development of sugar cane production in Okinawa and the Japanese colony of Taiwan (from 1895) and the introduction of Western culinary influences.

In 1911, an Imperial Confections and Sweets Competition was established in Tokyo. The event has been held approximately every four years since then. In Showa 18, [1943] it was taken over by the Japan Confectionery Association and is now known as the National Confectionery Exposition. In 1919, the third such competition was held in Osaka. Although not stated, it is quite plausible that this is an album for confectionery designs to be used for goods to be exhibited at the upcoming Imperial competition in the New Year.

There are two main themes to the designs, the ram, and the shining snow in the morning sun. 1919 was a Year of the Ram in the Chinese sexagenary zodiac calendar. The shining snow in the morning sun (朝晴雪) was the theme for the 1919 *Utakai Hajime* 歌会始, the annual waka¹ poetry competition convened by the Emperor.

Marked "Not for Sale" on the rear wrapper, the author states in the preface that he is making the designs freely available to inspire confectionery artisans to create their own designs and that if the meaning of the designs was unclear, people could contact him.

Rare.

§ Unrecorded.

¹ A classic Japanese poetic form consisting of 31 syllables divided into five parts with five, seven, five, seven and seven (5-7-5-7-7) syllables in each.

Item #10776

US\$750



[42] 藤澤文次郎, [FUJISAWA BUNJIRŌ]

勅題干支新年菓帖巻の九 [*Chokudai kanshi: shinnen kachō maki no kyū*] [*An album of new-years sweets inspired by imperial topic and sexagenary cycle - volume nine*]

Kyoto : Mankadō Bunjirō Fujisawa, Meiji 42 [November 1909]. First and only edition. In Japanese.

(180x250mm) two-hole stab sewn limp tan printed *nashi* wrappers, red silk ties, 1 folded leaf, 13 single leaves verso blank (eight leaves, *nishiki-e* woodblock engraved colour illustrations of Japanese confectionery, 5 leaves monochrome illustrations), 3 folded leaves, illustrated, unpaginated. The first leaf is a manuscript preface by the author; the rear wrapper is inscribed by a previous owner, Mr. Umabuchi 馬淵. Wrappers lightly soiled, some light foxing, corners bruised and a few folded; some pages agetoned. The final three leaves are an explanation of the composition of the sweets and their symbolic importance.

An album of approximately sixty-seven designs for *nagashi* and *yogashi* for professional confectioners. Each illustrated leaf has between 3 and eight designs.

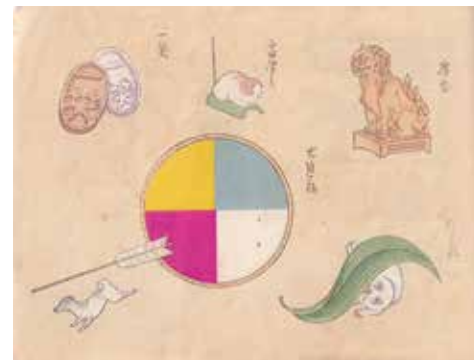
There are two main themes to the designs, the new year snow 新年雪, the theme for the 1910 *Utakai Hajime* 歌会始, the annual waka¹ poetry competition convened by the Emperor, and the dog (1910 was the Year of the Dog in the Chinese sexagenary zodiac calendar).

Rare

§ OCLC records only 1 holding, NDL. 485415

¹ A classic Japanese poetic form consisting of 31 syllables divided into five parts with five, seven, five, seven and seven (5-7-5-7-7) syllables in each.

Item #10901 **US\$750**



[43] 藤澤文次郎, [FUJISAWA BUNJIRŌ]

勅題干支 新年菓帖 巻の六 [*Chokudai kanshi shinnen kachō: maki no roku*] [*An album of new-years sweets inspired by imperial topic and sexagenary cycle - volume six*]

Kyoto : Mankadō Bunjirō Fujisawa, Meiji 39 [December 1906]. First and only edition. In Japanese. Edited by Konishi Daitō 小西大東 (d. 1944)

(180x245mm) two-hole stab sewn limp green and cream printed *nashi* wrappers, new white silk ties, 15 single leaves verso blank (8 leaves, *nishiki-e* woodblock engraved colour illustrations of Japanese confectionery, 6 leaves monochrome illustrations, 1 leaf text), 3 folded leaves, 1 single leaf, unpaginated. The rear wrapper is inscribed by a previous owner, Mr. Umabuchi 馬淵. Recently resewn, wrappers faintly soiled, some light foxing, corners bruised and a few folded; some pages agetoned. The three folded leaves are an explanation of the composition of the sweets and their symbolic importance.

The final leaf is an advertisement for confectionery trade wares.

An album of approximately fifty-three designs for *nagashi* and *yogashi* for professional confectioners. Each illustrated leaf has between 3 and six designs.

There are two main themes to the designs, the new year pine 新年雪, the theme for the 1907 *Utakai Hajime* 歌会始, the annual waka¹ poetry competition convened by the Emperor, and the goat (1907 was the Year of the Goat in the Chinese sexagenary zodiac calendar).

Rare

§ Unrecorded.

¹ A classic Japanese poetic form consisting of 31 syllables divided into five parts with five, seven, five, seven and seven (5-7-5-7-7) syllables in each.



Item #10902

US\$750

[44] 藤澤文次郎, [FUJISAWA BUNJIRŌ]

勅題干支 新年菓帖 巻の五 [*Chokudai kanshi shinnen kachō: maki no go*] [*An album of new-years sweets inspired by imperial topic and sexagenary cycle - volume five*]

Kyoto : Mankadō Bunjirō Fujisawa, Meiji 38 [November 1905]. First and only edition. In Japanese.

(175x250mm) two-hole stab sewn limp orange, cream and green printed *nashi* wrappers, purple silk ties, 13 single leaves verso blank

(9 leaves, *nishiki-e* woodblock engraved colour illustrations of Japanese confectionery, 5 leaves monochrome illustrations), 3 folded leaves, illustrated, unpaginated. The rear wrapper verso is inscribed by a previous owner, Mr. Umabuchi 馬淵. Purple *kadogire* chipped, Wrappers lightly soiled, remnants



of label to cover; a few small, closed tears; some light foxing, corners bruised and a few folded; some pages agetoned; small signs of kitchen use. The penultimate five leaves are an explanation of the composition of the sweets and their symbolic importance, the final leaf and wrapper recto are advertisements for professional confectionery products.

An album of approximately seventy-one designs for *nagashi* and *yogashi* for professional confectioners. Each illustrated leaf has between 3 and eight designs. There are two main themes to the designs, the

new year mountain 新年河, the theme for the 1906 *Utakai Hajime* 歌会始, the annual waka¹ poetry competition convened by the Emperor, and the horse (1906 was the Year of the Horse in the Chinese sexagenary zodiac calendar).

Rare

§ Unrecorded

¹ A classic Japanese poetic form consisting of 31 syllables divided into five parts with five, seven, five, seven and seven (5-7-5-7-7) syllables in each.

Item #10903

US\$750



[45] 藤澤文次郎, [FUJISAWA BUNJIRŌ]

明治三拾五年壬寅 勅題干支菓圖帖 [Chokudai kanshi shinka zuan] [Designs of new sweets inspired by imperial topic and sexagenary cycle]

Kyoto : Mankadō Bunjirō Fujisawa, Meiji 34 [November 1901]. First and only edition. In Japanese.

(175x2450mm) two-hole stab sewn limp cream and green printed *nusshi* wrappers, purple silk ties, 13 single leaves verso blank (9 leaves, *nishiki-e* woodblock engraved colour illustrations of Japanese confectionery, 5 leaves monochrome illustrations), 1 folded leaf, 1 single leaf, 1 folded leaf, illustrated, unpaginated. The first leaf is unfolded, the verso being a call by the author and publisher for contributions to a new confectionery magazine to be published quarterly. The rear wrapper verso is inscribed by a previous owner, Mr. Umabuchi 馬淵. Wrappers lightly soiled, some light foxing, corners bruised and

a few folded; some pages agetoned; small signs of kitchen use. The penultimate five pages are an explanation of the composition of the sweets and their symbolic importance, the final leaf and wrapper recto are advertisements for other professional confectionery books from the publisher.

An album of approximately forty-three designs for *nagashi* and *yogashi* for professional confectioners. Each illustrated leaf has between 3 and eight designs.

There are two main themes to the designs, the new year plum 新年梅, the theme for the 1902 *Utakai Hajime* 歌会始, the annual waka¹ poetry competition convened by the Emperor, and the water tiger (1902 was the Year of the Water Tiger



in the Chinese sexagenary zodiac calendar).

Rare

§ OCLC records only one holding, NDL 485389.

¹ A classic Japanese poetic form consisting of 31 syllables divided into five parts with five, seven, five, seven and seven (5-7-5-7-7) syllables in each.

Item #10904

US\$750

[46] 古川梅次郎 編, [FURUKAWA, UMEJIRŌ]

新年御題干支菓帖 九ノ巻 [New year imperial topic and sexagenary cycle inspired sweets album: volume 9]

Tokyo : 古川梅次郎商店, Furukawa Umejirō Shōten Taisho 15 [1926]. First and only edition. In Japanese.

(185x255mm) two-hole stab sewn limp green and silver *nusshi* wrappers illustrated with boats on a calm sea, bronze silk ties, 20 single leaves verso blank with *nishiki-e* woodblock engraved colour illustrations of Japanese confectionery, 3 double sided leaves, 10 double sided leaves, unpaginated. The rear wrapper verso has a manuscript inscription. Wrappers lightly soiled, some light foxing, corners bruised and a few folded; some pages agetoned and brittle particularly the advertisements; rear wrapper chipped, small loss; small signs of kitchen use. The penultimate three pages are a detailed explanation of the construction of the confections, identifying what each component is made from. The final 10 leaves and wrapper verso are advertisements for confectionery related products.

An album of approximately 100 designs for f'pulled', fresh and dried, *nagashi* and *yogashi* for professional confectioners. Each illustrated leaf has between 3 and eight designs and is attributed to various contributors from a range of confectionery businesses and institutions.

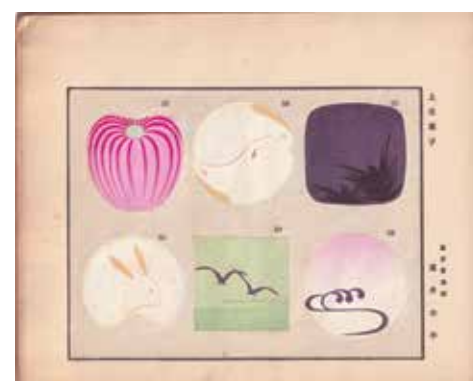
There are two main themes to the designs, calm sea winds 海上風静, the theme for the 1927 *Utakai Hajime* 歌会始, the annual waka¹ poetry competition convened by the Emperor, and the rabbit (1927 was the Year of the rabbit in the Chinese sexagenary zodiac calendar).

Rare

§ OCLC records only one holding, NDL 1183120

¹ A classic Japanese poetic form consisting of 31 syllables divided into five parts with five, seven, five, seven and seven (5-7-5-7-7) syllables in each.

Item #10905 US\$950





[47] 國菓圖鑑 [KOKKA ZUKAN]
[Atlas of National Confections]

Nishinomiya [Kansei] : Nishinomiya Shoin, Showa 12 [1937]. First and only edition, limited to 500 copies (this copy out-of-series). Printed 1936, published January 1937. Illustration by 亀井万年 [Kamei Mannen]; edited (and published) by 品川清臣 [Shinagawa Kiyoomi]. In Japanese

(240x325mm) four-hole stab sewn decoratively patterned turquoise green silk boards, title label black on white; large knotted gold silk ribbon ties, washi endpapers, three leaves text recto only, forty-five folded leaves, calligraphic inscription, thirty-six woodblock engraved colour illustrations of Japanese confectionery; printed tissue guard to first illustration, errata page tipped in, five folded leaves double-sided text. Contemporary tan *chitsu* 秩 case with gold highlights, title label black on silver, green silk ribbon tie. Faint offset toning to a few leaves, not affecting the illustrations; *kadogire* 角裂 chipped, small loss; case edges faintly rubbed.

The foreword/calligraphic inscription is by Ōgaki Yutaka 大垣豊, priest at Kaso Nakashima Shrine 菓祖中嶋神社, a shrine dedicated to Tajima mori no mikoto, the patron deity of confectioners and confectionery in Japan since the seventh century. The inscription says 香菓萬年 [Fragrant Confections for All Time!].

An album of approximately 118 designs for *nagashi*, 菓子 sixteen designs for baked goods, some of which are *yogashi* 洋菓子 (for example カステラ [Kasutera] [Castella] a cake derived from C16th Portuguese baking) and five for *dagashi* 駄菓子. Each leaf has between 3 and 9 colour designs. *Wagashi* have been associated with the Japanese matcha green tea ceremony for centuries. An ambiguous confectionery, there are many forms of *nagashi* made from *mochi* (rice cake), *anko* (adzuki bean paste), sugar and fruit, moulded and formed into various seasonal, organic, artistic, poetic and ever-evolving shapes and designs. Many of the forms of *nagashi* have special significance for certain days, seasons or occasions and their

beautiful designs, colours and symbolism often reference those occasions. *Yogashi* are western-style confectionery and baked goods, introduced in the late nineteenth century, some of which have been adapted and adopted as *nagashi* or *neo-nagashi*. *Dagashi* are a Japanese version of American or British fruit and sugar candy that developed in the late nineteenth century with the growth of the sugar industry in Japan.

Each illustration has a calligraphic theme, and designs for several *nagashi*. Each of the designs is rich with traditional Japanese symbolism. The verso of the preceding page provides the recipe/instructions for making/moulding/presenting the *nagashi*. The instructions are for professional confectioners, as much is assumed. For example, the first illustration is 千代の緑 [*Chiyo no midori*] [Greens for a thousand years], an assembly of molded sweets (*ashimono*, made from mochi rice, sugar and water) in the shape of a sunrise (*hinode*), pine leaves, crane and tortoise (symbols of nationalism, longevity and auspiciousness). The second illustration is 巣籠り [*sugomori*] [nesting], crane eggs made from sugar and pine leaves from sweet bean jelly). The third illustration is [The Glory of the Empire], three different sweets, brown yokan, formed with a bamboo mat, *shirayuki mochi*, and a chrysanthemum made of molded bean paste. The designs are stencilled or 'painted' on using white or coloured *yokan*. The final five leaves are detailed recipes with measurements (in Japanese



measures) for the various *nagashi* components and recipes for the baked goods including chocolate, peanut and coconut biscuits, and apple pie.

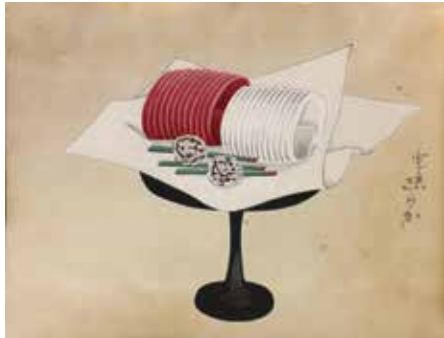
In the prefaces, by the publisher and author, Terada says that he was a Kyoto confectioner with more than thirty years experience (both in traditional and western confectionery) who had considered publishing a work of this stature but was not prepared to do so until he met with Shinagawa Kiyoomi (a publisher now most closely associated with the mid-century painter and designer Sanzo Wada 和田 三造). Terada also notes that he was not able to include all of his designs due to the limitations of publishing. Shinagawa says, adopting the late 1930s ultra-nationalist rhetoric of the time, that as Japan was taking a commanding position in the world, it was befitting that its national and traditional confections also stand out and be celebrated. Shinagawa also notes that the book was being distributed to professional confectioners in the hope that it would improved their products, designs and standing.

Rare. A fine example of a richly illustrated professional *nagashi* manual.

§ Unrecorded in OCLC. Not recorded in Japan's National Diet Library.

Item #10475

US\$2,250



[48] 著, 佐野文豊 [SANO, FUMITOYO] AND 京都菓匠會編纂部 [KYOTO KASHŌKAI HENSANBU] [KYOTO CONFECTIONERY CRAFTSMEN ASSOCIATION]

式事菓子婚礼之卷 上 [Shikiji gashi: konrei no maki (jō)] [Ceremonial Sweets: chapter/section on wedding confectionery] (volume 1)

Kyoto: 萬葉堂 [Mankadō], Taisho 10, [1921]. First and only edition. Calligraphy by 佐野文豊 [Sano Bunpō]. Printed by Mankadō Bunjiro Fujisawa.

(240x325mm) four-hole stab sewn dark brown decoratively printed silk cloth boards, beveled edges, title label black on cream with gold flakes, decorative endpapers, large silk ties, twenty-seven folded leaves, twenty-five *nishiki-e* woodblock engraved illustrations of Kyoto and Japanese confectionery. Boards faintly soiled, edges lightly worn, title label edges chipped, small loss; leaves faintly age-toned, faint occasional foxing not affecting the illustrations; final leaf small loss to gutter. No text. Volume

one of a two volume set; lacks volume two, "Wedding Scrolls". Rich bright colour illustrations with silver highlights. The first two illustrations are of table settings for celebratory Kyoto *wagashi* or *kyogashi*. The first evokes Hōrai Eishū 蓬萊瀛洲 the mythical islands in the East China sea where the immortals live in everlasting happiness. The second features a Bonsai tree, a traditional symbol of beauty and strength, conveying qualities such as harmony, serenity, patience, and elegance.

The remaining twenty-three illustrations are of plated *kyogashi*, often in paired designs. Many of the designs feature the symbol of a crane (happiness, good luck and longevity) and are red, white or black, the colours traditionally

worn by the bride and groom. Others are pink, evoking the cherry blossom in Spring and symbolising love and new beginnings. Several are accompanied by small tree twigs, *sakaki*, another symbol from a traditional Japanese wedding ceremony. In 1930 the authors published an equally rare two volumes on the *kyogashi* of the four seasons.

Rare. Beautifully illustrated in vibrant colour. A lovely copy.

§ OCLC records only one holding, Kyoto Ukyo Central Library (National Diet Library).

Item #10783

US\$1,000

[49] 阮淦鑒 [GEN KONRYŪ]

家庭宴會支那料理 [Katei enkai shina ryōri] [Household and Banquet Chinese cooking]

東京 [Tokyo]: 博文館. [Hakubunkan], Taisho 2 [November 1913]. In Japanese.

(225x150mm) four-hole stab sewn illustrated colour stiff card printed wrappers, title label, black on red with gold flakes, decorative endpapers, [2],[18],[6],[214],[8 adverts]pp; seven pages of engraved illustrations of kitchen equipment (woks, cooking pots, cooking tools, serving dishes) and table decorations. Wrappers a trifle soiled, faint edgewear; new ties; pages lightly evenly age-toned, a few small signs of kitchen use, else very clean and sound.

Despite a florid preface discussing the composition of a Chinese meal in terms of appreciating natural scenery and beauty, the book provides a practical reference for Japanese home cooks to cook Chinese food for both home meals and banquets. There are four chapters: An Introduction to Chinese Food and Cooking; Home Cooking; Banquet Cuisine; and, Banquet Etiquette. The Home Cooking chapter is divided into sections for steaming, grilling, main dishes, soups, braises, fried dishes, raw dishes, congee and rice. The Banquet Cuisine chapter is divided into dishes for Birds, Fish, Meat and Vegetables and Tofu. The final chapter provides advice on banquet menus, seating, etiquette and decoration in some detail.

The recipes are written longhand. Quantities and cooking times are rarely given. There are occasional mentions of comparative Japanese dishes for the cook's reference. At the end of the Home Cooking section there is advice on where to buy Chinese ingredients. The dishes are broadly southern and coastal Chinese, and otherwise not distinctly regional. There are no obvious recipes for breads, noodles or dumplings.

Although Chinese food traditions, ingredients and cooking techniques have influenced Japanese cuisine for centuries due to the long trading history between the countries, the cooking of Chinese cuisine (as distinct from using ingredients common to both cuisines) was unusual outside restaurants and eating houses catering for Chinese merchants in port trading cities and Chinatowns, such as in Kobe. As Japan opened to the West and modernised its economy and society, interest in the cuisines of other cultures rose. 'Chinese' restaurants serving Japanese versions of Chinese cuisine (as here) began to open in the major cities of Japan after 1910¹. The last seven pages of this book are advertisements for other uncommon cookery books, including *200 Pork Meat Preparations from Okinawa*, *Western Cooking Methods in Nagasaki Cuisine*, and a book on household cookery with chapters on Western cuisine and Western vegetarian dishes.

Rare. A very early detailed work introducing Chinese cuisine to Japanese households

§ OCLC records only one holding, National Diet Library of Japan; Japanese libraries hold five copies.

¹ Ishige, Naomichi. The History & Culture of Japanese Food. London: Kegan Paul, 2001 p.157-8.

Item #10775

US\$600



[50] IKEDA, Tōri. 池田東籬亭.

魚類精進早見献立帳.

[*Gyorui shōjin Hayami kondatechō*]

[*Fish and Vegetarian Dishes: menus at a glance*]

皇都書林 [Kōto Shorin] 京都. [Kyoto] :
Yoshinoya Jinsuke, Metogiya Sōhachi. Tenpō
5 [1834].

Original traditional Japanese binding, 130 x 180mm; sea-blue shell relief-moulded heavy card covers, traditional four-hole stab sewn binding in green silk; title page front free endpaper, 84 folded leaves; six monochrome woodblock illustrations of food preparation, service, cooking and the seating order of the guests. Covers lightly soiled with small signs of kitchen use, edges rubbed and worn, neat repair to tears in front paste-down; small blemish to first leaf; gutter tail to first seven leaves faintly wormed, barely visible, not affecting the text. In Japanese.

A delightful monochrome woodblock printed cookery book of fish and vegetarian dishes providing menus arranged for each month of the year with some general remarks on cuisine appropriate to each of the four seasons.

The introduction claims that the aim of the book is to provide a handy reference for the common people for meals, banquets and religious occasions. Guidance is provided as to proper serving style and etiquette (who should sit where, host, principal guest, secondary guest, etc) and how things should be presented noting the importance of selecting ingredients for their freshness. Each full menu consists of two soups and seven fish and vegetarian dishes. Innovatively, readers could compose menus of different complexity from the suggested dishes by using a numbering system. Many of the recommended dishes are numbered either “五 [5]” or “三 [3]” indicating that they can be used in a menu of five or three side dishes thus allowing

the reader to quickly compose an appropriate menu with the requisite number of dishes.¹

Also included are two indexes of main and side dishes. The ten principles of cooking and serving food are listed at the end of the work.

The author, Ikeda Tōri 池田東籬 (1788-1857) was a popular author of both practical guides and works of fiction in the late Edo period. The illustrations were drawn by Hishikawa Kiyoharu 菱川清春 (1808-1877) a ukiyo-e artist active in Kyoto. Katō Kansuke 加藤勘助 and Sofue Kippe 祖父江吉平 carved the block.



Scarce. A lovely copy demonstrating traditional Japanese cookery during the late Edo period and before the assimilation of Western ingredients and the broader consumption of meat.

§ OCLC records only 6 holdings in North America and Europe; at least one holding (digital) in Japan²

¹ Rath, Eric J. *Food & Fantasy in early modern Japan*. Berkeley : University of California Press, 2010 p.160.

² Diet Library <https://kokusho.nijl.ac.jp/biblio/100346968/1?ln=en>

Item #10393

US\$750

[51] ‘KAPPA’

Bartender's Guide to the Best Mixed Drinks カクテルの作り方.

Tokyo : Kasuga Boeki K.K., undated, circa. 1968¹. Reprint. First published circa 1952. Bilingual: English/Japanese. Distributed by Suido, Bunkyo-ku Tokyo office of Charles Tuttle & Co.

(150x110mm) illustrated, black printed, orange papered boards, [2],(6),[3 illust],[1],143,[1],7,[1] pp. Three out-of-text pages black and white photographs of bar utensils and glassware. Bookseller's stamp “Pymble Book Shop” to front free endpaper; light shelfwear.

A small, well indexed, guide to 220 cocktails, clearly designed for professional/commercial use in Japan issued shortly after the US occupation of Japan finished. Each cocktail recipe is in English and Japanese; the English index at the front and the Japanese at the

back. The Japanese title reads “How to Make Cocktails”. The contents page is subtitled “Contents of American-Japanese Bartenders Guide”.

Scarce in any edition. An interesting insight into Post World War II Japan and the adoption of American cocktail and drinks culture.

A Near Fine copy

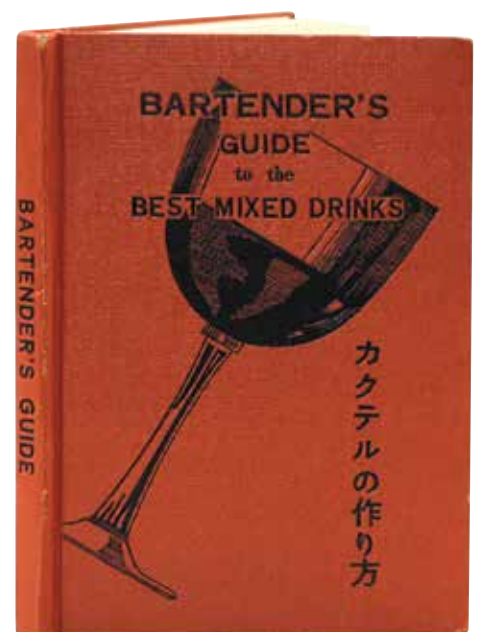
§ OCLC records two copies this edition, ten copies all editions and only four pre 1968. No Japanese holdings.

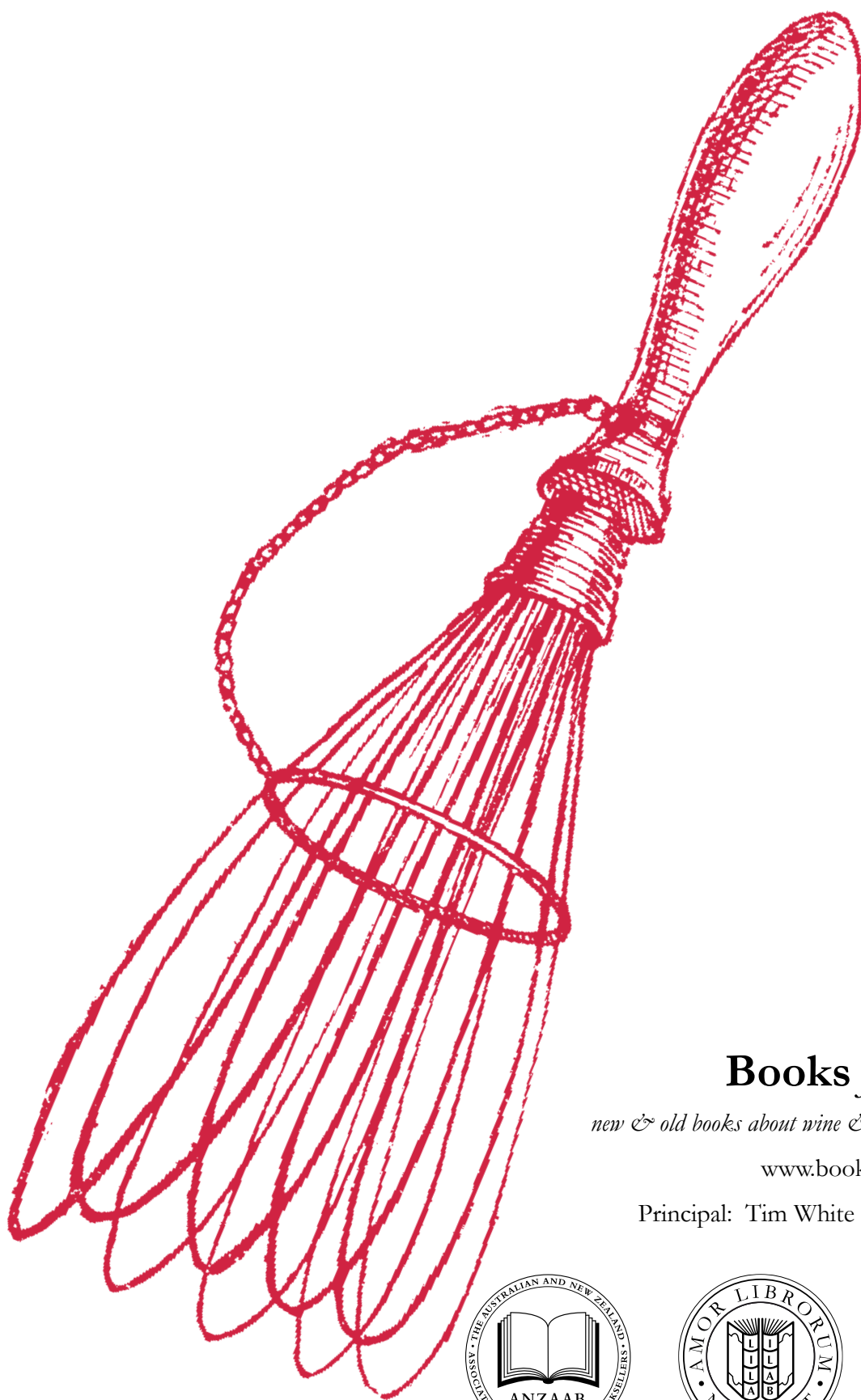
§ Noling p.687; not listed in EUVS.

¹ The ISBN 0-8048-0056-1 was issued to Tuttle and the series used in 1968.

Item #0804800561-01

US\$250



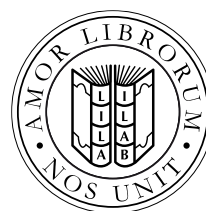
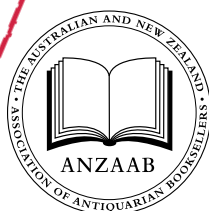


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