

CABINET of CULINARY CURIOSITIES



William Mitchell. 18 minutes for the cat. From the book.

Books & Manuscripts from the Mortimer Rare Book Room

Book Arts Gallery
Neilson Library, Smith College
September 5, 2010 – January 20, 2011

FOR MORE INFORMATION: 413-585-2906 OR MRBR@SMITH.EDU

A cabinet of curiosities is a private collection of esoterica from the realms of natural history, geology, archaeology, religious relics, artwork, and antiquity. The classic style of these cabinets emerged in the 16th century as one or more rooms overflowing with fascinating objects.

Six recipes for puff pastry from 1669 to 1970. Eating ice cream in France in the late 19th century. Dining with gladiatorial entertainment. These are just three of the offerings included in *Cabinet of Culinary Curiosities: Books & Manuscripts from the Mortimer Rare Book Room*. Other items feature: a tribute to Julia Child and her fellow Smith College classmate, cooking teacher, and writer, Charlotte Turgeon; Jack Sprat and the space race; cooking and dining for kings, queens, and mice; and French opinions about Chinese food and table manners. This array of more than fifty culinary curiosities from books and manuscripts features images and descriptions of food and eating from the 16th through the 21st centuries.

My inspiration for creating *Cabinet of Culinary Curiosities* was *Table for Ten: The Art, History and Science of Food*, a series of exhibitions and events organized for the fall of 2010 by Museums10, a group of museum and historical sites in the Pioneer Valley of Massachusetts. Although there are some cookbooks and housekeeping manuals here, I tried to find unusual, and often amusing, images and text within the culinary theme. Thus, I included a late-19th century etiquette manual which includes rules for proper decorum at the dinner table, the first Betty Crocker picture cookbook, another cookbook with an aluminum cover, and an English diagram of plates of food laid out for a royal banquet in 1710. I also chose to show a 16th-century description of honey bees written in Latin, an account of an Amsterdam merchant cooking tulip bulbs as if they were onions, and a modern artist book with printing plates made from cooked spaghetti.

The exhibition is organized in these topics: sixteenth & seventeenth centuries, chocolate, puff pastry, Julia Child & Charlotte Turgeon, artist books (including some by Smith College students), efficiency, fun & games, Asia & the Americas, dining, manuscripts & menus, apples, carving & serving, sugar, confectionery & ices, trade cards & miniatures, and Diderot's *Encyclopédie*. Contact the Mortimer Rare Book Room for more information or to consult items (except those marked "on loan").

Barbara B. Blumenthal

MORTIMER RARE BOOK ROOM BOOK ARTS SPECIALIST and
CURATOR OF *Cabinet of Culinary Curiosities*

Cabinet of Culinary Curiosities

FOOD IN ROMAN HOMES



De partibus aedium is a well-known treatise on a typical ancient Roman house, knowledge gathered and presented more than two centuries before the discovery of preserved dwellings at Pompeii and Herculaneum. This work is not only a description of the actual construction of a villa, but also on how to furnish every part of a country house and administer the household. In the gastronomic realm, this includes the cellar with its wine and foodstuffs—how to store and serve them—and the kitchen and dining room with all of their necessary equipment.

The book also deals with the library and how to store books in cases and chests; Grapaldi refers to papyrus, vellum, ink, and writing instruments, and he describes the process of papermaking. The woodcut portrait of the author, who died in 1515, shows him writing, with a quill in one hand and a knife for sharpening the point in the other.

Francesco Mario Grapaldi. *De partibus aedium*. 1516.

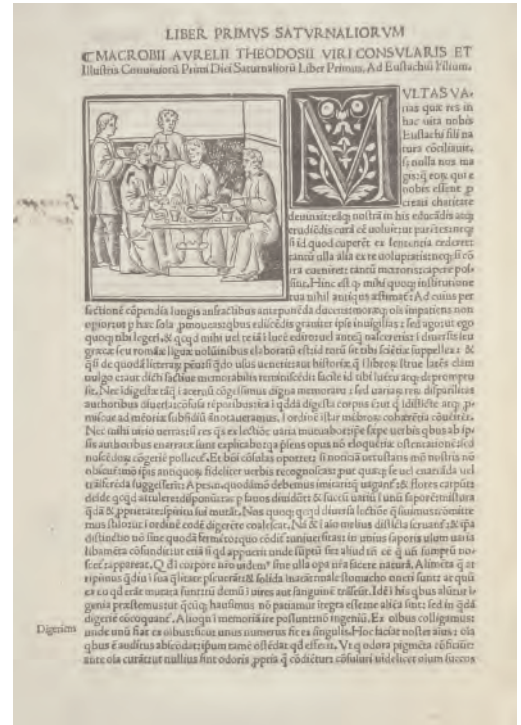
TABLE TALK DURING SATURNALIA

Little is known about the 5th-century Roman author Macrobius, who may have been of African origin. His *Saturnalia* is a dialogue in seven books, purported to be conversations at a banquet during the Saturnalian festival between a number of distinguished Romans. Macrobius begins by directly addressing his son: “Many and various, Eustachius my son, are the things on which in this life of ours Nature has led us to set our affections; I regard your education as my chief care. I propose to put my own reading at your disposal. In this way the whole of the material carefully gathered by my labors from different works in Greek or Latin will furnish you with knowledge.”

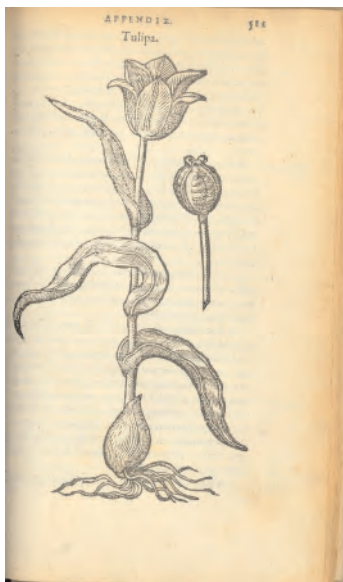
Macrobius comments that just as food must be digested in order to nourish the body: “... so it is with the food of the mind: we must see to it that we do not allow what we have absorbed to remain unchanged and thus fail to assimilate it To do otherwise is to feed the memory, not the mind.”

The *Saturnalia* includes a wide range of topics, such as dancing, religion, philosophy, and extensive analysis and criticism of Virgil’s works. There are many references to individual foods—honey, milk, oysters, pears, pepper, fish, etc.—as well as digestion, the sense of taste, and the proper number of guests for a dinner party—“no less than the number of the Graces [3] and no more than the number of the Muses [9]”. Wine is a constant theme; its properties, drunkenness, medicinal and ritual uses, and proper storage are all discussed. As an example of unrestrained gluttony, there is mention of a “Trojan pig, full of other creatures shut up inside it just as the famous Trojan Horse was full of armed men” (echoed in the modern-day turducken, a turkey stuffed with a duck and a chicken). The diners even discuss the age-old philosophical question: “Which came first—the egg or the hen.”

Macrobius. *Saturnalia*. 1513.



FRIED TULIPS



Charles de l'Écluse (1526-1609), better known by the Latin name of Carolus Clusius, was a pioneering Flemish botanist, professor at the University of Leyden, and creator there of one of the earliest formal botanical gardens in Europe. In addition to his own works, Clusius translated and published works by other travelers and collectors of plants. He was an associate of various notable botanists and also was the friend of Ogier Ghislain de Busbecq (1522-1591), imperial ambassador to the Turkish court. Busbecq sent the first tulip bulbs from Turkey to Europe, specifically to Clusius, who laid the foundations of the Dutch tulip breeding industry. His observations of the feathered and flamed patterns on tulips (now known to be caused by a virus) contributed to the speculative tulip mania of the 1630s.

In this work in which he classified and carefully described plants, Clusius included a discussion of tulips. After speculation about whether tulips were known in classical antiquity, Clusius adds this anecdote:

“Some years ago a certain merchant of Antwerp could perhaps have had something to say on this subject. For he had taken delivery of a not inconsiderable number of these bulbs [tulips] which had been sent to him by a friend from Constantinople, wrapped in pieces of linen. He thought that they were onions [cepas] and he gave orders for a number of them to be fried and prepared for his supper in vinegar and oil. The rest he planted in his garden among cabbages and other vegetables. They were neglected and soon died. A few were taken by George Rye, a merchant of

Mechelen, who was extremely learned about plants. Thanks to his diligence and hard work we can report that it was possible for us later to see the blooms from these bulbs, which were a beautiful sight [spectabiles] because of their very pleasing variety.”

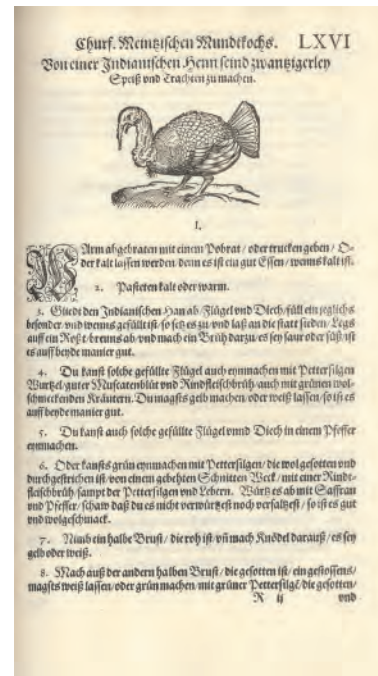
Carolus Clusius. *Rariorum aliquot stirpium per Hispanias observatarum historia*. 1576.

TURKEY FIRST DEPICTED IN A COOKBOOK

Turkeys, native to the Americas, most likely arrived in Germany by 1530 and quickly became an important food. Marx Rumpolt's *Ein New Kochbuch* includes about twenty recipes for Indianishen henn in the section on birds, which includes recipes for eagle, ostrich, peacock, ducks, geese, starlings, swallows, and other sorts of small birds. What is notable here is the woodcut illustration of the bird itself, attributed to Virgil Solis, said to be the first image of a turkey in any cookbook. It is interesting that in this, and many other early cookbooks, the illustrations are of the “raw” ingredient, not the finished dish as in most modern cookbooks. The recipes using turkey are relatively simple, such as turkey dumplings (essentially meatballs), turkey meat in pastry, and turkey broth. Rumpolt advises a cook to use all parts of the bird, including the gizzard, liver, intestines, and blood.

Little is known about the book's author, other than what he wrote about himself in the cookbook. Rumpolt claimed to be Hungarian by birth and to have worked as a chef in many countries; on the title page, he is identified as a private cook to the Prince Elect of Mainz. The volume begins with a description of the different tasks for servants, including the cook, in a princely house, followed by a section of banquet menus for royalty, different levels of nobility, the bourgeois, and farmers. The recipe section contains about 2000 recipes arranged into chapters for meat from domestic and wild animals, poultry, fish, side dishes, pastry, soups, and conserves.

Marx Rumpolt. *Ein New Kochbuch*. 1604.



CACAO IN GERARD'S HERBALL



John Gerard's *Herball* relied heavily on previously published botanical compendiums, primarily Dodoens's Latin herbal of 1583. As with other herbals, Gerard's is valuable to culinary historians because it records which plants were known and how they were used up to the 17th century. Gerard has this to say about cacao and chocolate, twice mentioning the bitter taste. The seeds are shown here, one part of a larger plate illustrating various plants:

"The Cacao is a fruit well knowne in divers parts of America, for they in some places use it instead of mony, and to make a drink, of which, though bitter, they highly esteem. The trees which beare them are but small, having long narrow leaves, and will onely grow well in places shadowed from the Sun. The fruit is like an Almond taken out of the huske, and it is covered with a thinne black skin, wherein is contained a kernel obliquely divided into two or three parts, brownish, and distinguished with ash coloured veines, of an astringent and ungratefull taste."

John Gerard. *The Herball or Generall Historie of Plantes*. 1636.

CACAO IN SURINAM

Captain J.G. Stedman was a distinguished British-Dutch soldier and noted author. He spent the years 1772 to 1777 in the multi-cultural colony of Surinam in South America. The published account of his time in Surinam includes detailed descriptions of the physical environment and of visits to colonial plantations, which were heavily dependent on the labor of African slaves. The natural beauty of the landscape is presented in sharp contrast to the widespread violence and cruelty which Stedman saw firsthand. Although Stedman's book is not anti-slavery, his insights into the slave trade were praised, and his book became an important tool for early abolitionists.

Stedman's expeditions included a visit to a cacao plantation, and he describes the trees, the harvesting of the fruits, and the process of converting the nuts "into that well-known and agreeable beverage called Chocolate." He notes that cultivation of cacao produces "considerable ... profits" because "fewer slaves are required than in any other branch of the planting business." The illustrative engraving, showing various parts of the cacao tree and its fruit, was made from Stedman's own drawing.



John Gabriel Stedman. *Narrative, of a Five Years' Expedition, Against the Revolted Negroes of Surinam*. 1806.

THEOBROMA CACAO AT SMITH



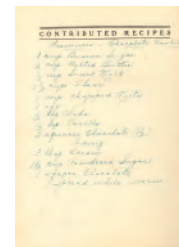
The Botanic Garden of Smith College commissioned a pen and ink drawing of its cacao tree on the occasion of the centennial of the Botanic Garden. The drawing by Pamela See, class of 1973, follows in the tradition of botanic illustration, including a branch with leaves, flowers and fruits growing from a section of branch, and closed and open pods of cacao. The pen and ink drawing was reproduced in a edition of 150 copies, twelve of which were signed and hand-colored by the artist.

Pamela See. *Theobroma cacao*. 1995.

A NEWLYWED'S BROWNIES

Based on her own twenty years of experience, Laura Davenport selected and arranged what she termed "a superior collection of thoroughly tested practical recipes specially adapted to the needs of the young house-keeper." The recipes are intended to be economical as well as practical, so they are designed to serve two or three persons only. Davenport felt that "the mistress of her own home must know how to cook as well as manage. This holds true whether or not one has servants."

The Bride's Cook Book provided recipes, menus, and household hints. There also are blank pages at the back, labeled "Contributed Recipes," for the owner to add her own recipes acquired from family and friends. The owner of this copy recorded one recipe: "Brownies—Chocolate Cookies."

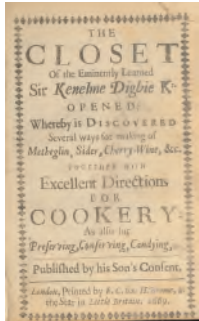


Laura Davenport. *The Bride's Cook Book*. 1908.

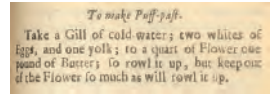
PUFF PASTRY

Pâte feuilletée is a classic flaky pastry. The 1961 English language edition of *Larousse Gastronomique* offers several theories about its invention in France in the 17th century, but contradicts this by stating that flaky or leaved pastry was known in the middle ages and even as far back as ancient Greece. Whatever its true origins, puff pastry is famous for its hundreds of layers of butter and dough. The technique for almost all recipes involves the gradual incorporation of butter into the pastry by means of repeatedly rolling, folding, and turning the dough.

This section features six recipes for puff pastry dating from 1669 to 1970. Note that in the earlier versions eggs are added to the dough, which is not done in modern recipes. Until the 20th century the recipes usually are quite brief; they list ingredients, but very little in the way of method. This is typical of early printed cookbooks, which assume the reader has much knowledge of the techniques of cooking which were passed down through generations of cooks. Modern cookbooks took on the responsibility of teaching the reader how to cook as well as what ingredients to use. Illustrations, too, are common in more recent cookbooks.



Kenelm Digby was a 17th-century English courtier, diplomat, and natural philosopher. Aside from his scientific inquiries, he is known for the publication of this book, compiled from his notes and first published several years after his death. The Closet is a notable contemporary source of recipes for beverages, including mead.

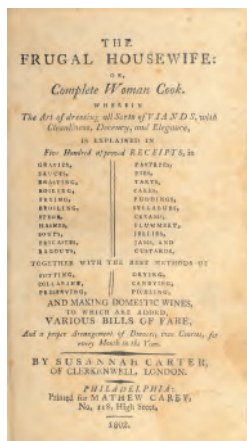
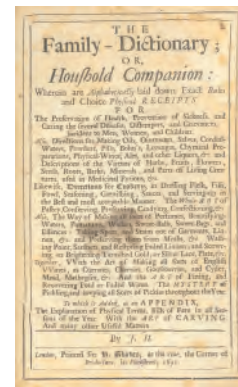
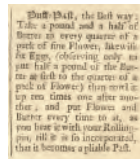


A gill is 1/4 pint (four U.S. ounces or five Imperial ounces). The word is a corruption of gille, a kind of cup used to measure wine in France. Its ultimate origin was probably a Latin word gillo meaning small pot. Although it is spelled the same as the organ on a fish, it is pronounced like the woman's name Jill.

Sir Kenelm Digby. *The Closet of the Eminent Sir Kenelm Digbie Kt. ... Together with Excellent Directions for Cookery.* 1669.

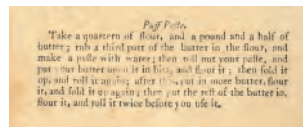
The extensive wording on this title page documents the inclusion of “receipts” for “the preservation of health,” etc., as well as “directions for cookery,” wine-making, and an appendix including the Art of carving. And many other useful matters.”

J. H. *The Family-Dictionary; or, Household Companion.* 1695.

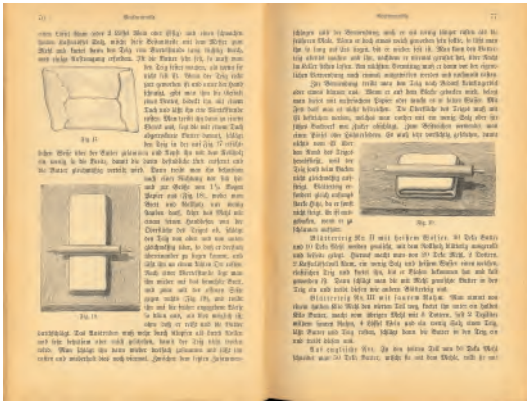


This book includes “approved receipts,” menus, and proper arrangements of dinner. Many 18th- and 19th-century cookbooks also were concerned with, as this title page states, “cleanliness, decency, and elegance.” A quarter is one fourth of something, especially of some weights and measures.

Susannah Carter. *The Frugal Housewife: or, Complete Woman Cook.* 1802.



PUFF PASTRY (continued)

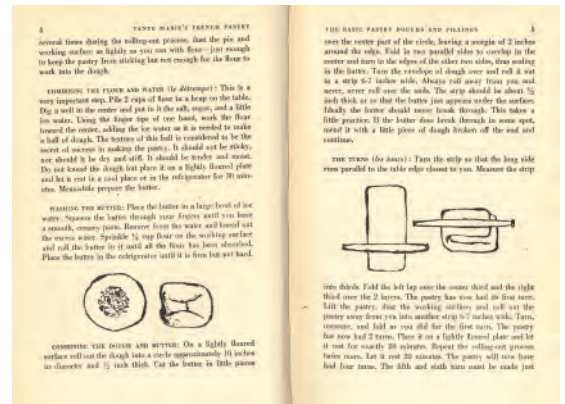


This recipe for “Butter-oder Blätterteig” (Butter or Flaky Dough) from *The Southern German Kitchen for the Novice and Practical-Minded Female Cook* includes detailed instructions for making the pastry accompanied by several drawings of the rolling out and folding of the dough.

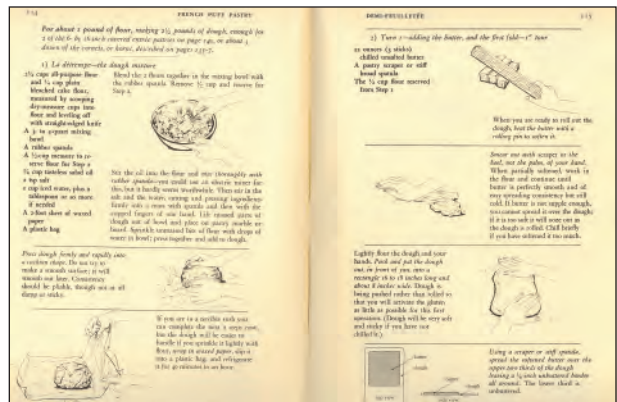
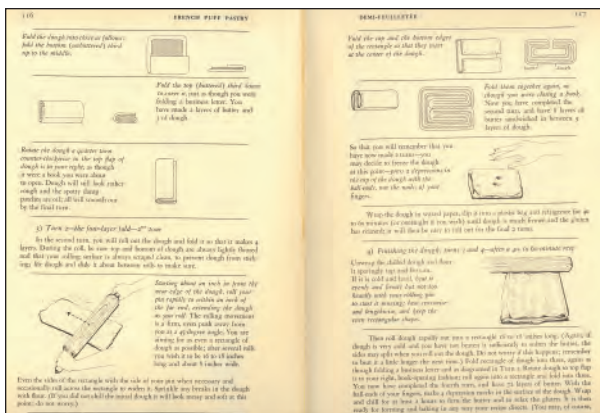
Katharina Prato. *Die Süddeutsche Küche. Für Anfängerinnen und praktische Köchinnen.* 1911.

Charlotte Turgeon, Smith College class of 1934, studied at the Cordon Bleu in Paris in the late 1930s. This is one of her numerous cookbooks; it was first published in 1954. The four pages of instructions and advice are detailed and precise, aimed at making this classic pastry accessible for the home cook: “Follow the directions carefully and you will soon be competing with French chefs.” She also includes a recipe for “quick flaky pastry,” which takes much less time than the classic method.

Charlotte Turgeon, translator. *Tante Marie's French Pastry.* 1959. (ON LOAN)



Mastering the Art of French Cooking was first published in one volume in 1961. This ground-breaking cookbook did not include a recipe for one of the most famous of French pastries, *pâte feuilletée*. A revised edition was first published in two volumes in 1970, including much more in the way of *pâtisserie*. An 11-page entry for puff pastry appeared in volume 2, accompanied by detailed illustrations of the method used to prepare this buttery dough. The drawings by Sidonie Coryn were based on photographs of Julia Child by her husband Paul. Julia Child was determined to demystify French cooking and empower American home cooks to create the cuisine she came to love while living in France in the late 1940s and 1950s. Four of the eleven pages are pictured here.



Julia Child and Simone Beck. *Mastering the Art of French Cooking.* New revised edition. 1983. (ON LOAN)

Cabinet of Culinary Curiosities

JULIA CHILD AND CHARLOTTE TURGEON

JULIA MCWILLIAMS CHILD, 1912-2004



Julia Child needs no introduction. She was the author of numerous cookbooks and hosted a number of PBS television series, including *The French Chef* and *Baking with Julia*. Her book, *Mastering the Art of French Cooking*, which provides culinary aspirants with one of the most accessible collections of French recipes available in English, is credited with changing the way we think about food in America. Even in the non-culinary world she is known through television parody and film. Julia (as many people refer to her) is also claimed by Smith College, from which she graduated in 1934. She was a very loyal alumna, often returning for reunions and at other times to provide recipes and expertise for planning special events, such as Mary Maples Dunn's inauguration as Smith's president in 1985. She also visited the campus at various times to cook and dine with students in their houses. Child donated her house in Cambridge, Mass., to Smith, which she had lived in from 1956 to 2001. Proceeds from the sale of the property supported construction of the Campus Center. Smith has hosted a Julia Child Day in November since 2004, using Julia's recipes for meals and sponsoring a panel discussion or other food-related event. Julia Child Day 2009 culminated in a "culinary smack-down" competition between French and Italian cuisine.

Yearbook photographs courtesy of the Smith College Archives

CHARLOTTE SNYDER TURGEON, 1912-2009



Charlotte Turgeon is well-known to local food enthusiasts as a cooking instructor, gracious hostess, author of approximately 50 cookbooks, and a champion of French cuisine. Raised in Winchester, MA, Charlotte graduated from Smith College in 1934, along with her friend Julia Child. During her junior year, Charlotte studied in Italy where she met her husband Frederick King Turgeon, a professor of Romance languages at Amherst College. While the Turgeons were living in Paris, King encouraged her to attend the renowned Cordon Bleu Academy there. Back in Amherst, Charlotte employed the cooking techniques she had learned and shared her passion for French food at dinner parties and other social events for the next sixty years.

Charlotte's first cookbook, a translation of a family cookbook first published in France in 1903, was *Tante Marie's French Kitchen*, published in 1949. Charlotte's cookbooks offered advice on entertaining and recipes for French cooking, as well as healthy cooking, Scandinavian cuisine, holiday meals, cooking for large numbers of people, seasonal cooking, etc. Her social and culinary skills were used for events and ceremonies at both Amherst College and at her alma mater, where she sometimes collaborated with Julia Child on special occasion meals at the college.

Charlotte Turgeon also was an active member of the Hampshire County Smith Club of local alumnae. She founded a tea for the Club, held at the Alumnae House each year in early November, making many of the delicate tea sandwiches and pastries herself. She also brought a large selection of her own porcelain tea cups for serving the tea brewed in silver teapots. The design of each tea cup was unique, so part of the fun of the tea party was selected one's cup.

COOKING AND JOKING WITH JULIA AND CHARLOTTE



Julia Child and Charlotte Turgeon both graduated from Smith College in the class of 1934. Although they did not know each other well at college, their culinary careers and love of French food led them to be lifelong friends. Many people assumed they were rivals, but Charlotte's son Charles insists they were great friends: Julia sometimes sought refuge at Charlotte's Amherst house when she was visiting Smith, and Charlotte was known to be the recipient of Julia's hospitality at her home in Provence in southern France. According to Charlotte, in conversations recounted in the journal *Gastronomica* in 2005, she and Julia actually cooked together two or three times, all at Smith College reunions. Charlotte said: "We were both clowns—never rehearsed a thing and had a lot of fun." Charlotte would bring props from her garage for their demonstrations, including "golf balls, rackets, all kinds of things."

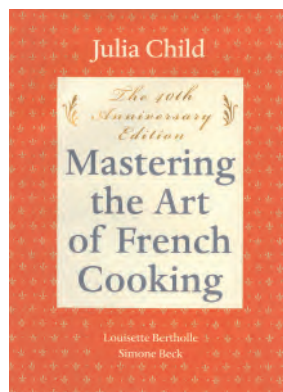
This photograph documents their appearance together on June 6, 1964, at their own 30th class reunion. The class of 1934 reunion chairman, Julia Pitt Wadsworth, asked Julia and Charlotte to give after-dinner talks at the Friday night reunion dinner "on the culinary arts naturally! Imagine such wealth of talent in one class! I'll bet we are the only class at Smith that can boast of two internationally-famous cooks." In February 1964, Charlotte proposed that she and Julia offer a program "in the form of giving one another a cooking lesson, which I see might have great possibilities of fun and laughter for all." Fellow classmate Margaret Sussman took photographs of the event in the Smith Field House, as Julia and Charlotte hammed it up cooking a tennis shoe. They also each contributed a recipe from one of their cookbooks for the dinner.

Julia and Charlotte collaborated on menus and festivities at Smith a number of other times, including Carol Christ's presidential inauguration in 2002. Years earlier, in October 1981, they also did a cooking demonstration together to raise funds for the scholarship fund of the Hampshire County Smith Club. This was followed by an elaborate dinner using their recipes at the Smith Club. Guests dined on Charlotte's ceviche salad and Julia's chicken breasts *en piperade* and caramelized pear tartlets.

Photograph by Margaret Sussman, class of 1934, courtesy of Smith College Archives. Quotations from letters in the Smith College Archives.

Cabinet of Culinary Curiosities

MASTERING THE ART OF FRENCH COOKING



In the culinary world, *Mastering the Art of French Cooking* needs no introduction. Julia Child's most well-known work is also the first of her dozens of publications. While living in Paris shortly after World War II, Julia Child was encouraged by her diplomat husband Paul to attend the Cordon Bleu cooking school. Afterwards, she met Simone Beck and Louisette Bertholle, and they embarked on years of effort to create what become a landmark book in the culinary world. Both Childs were in love with French cuisine, and Julia in particular was determined to make the techniques of French cooking attainable by the American home cook. The book was not intended to be a book for beginning cooks, but it is famous for its meticulousness and clarity.

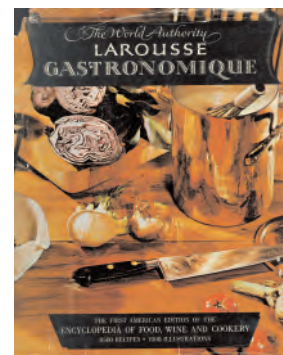
Mastering the Art of French Cooking presents detailed recipes forming the basis of French cookery, accompanied by Sidonie Coryn's illustrative line drawings, based on photographs by Paul Child. *Mastering* has endured. It was first published on October 16, 1961 and reprinted nineteen times before new plates were created in October 1971 for the twenty-first through thirty-third printings. The work was revised for the thirty-fourth printing in 1983. The Smith College copy is the fortieth anniversary edition, first published in 2001.

Julia Child, Louisette Bertholle, and Simone Beck. *Mastering the Art of French Cooking*. Fortieth anniversary edition (second printing). New York: Alfred A. Knopf, 2002.

FIRST ENGLISH LANGUAGE EDITION OF LAROUSSE GASTRONOMIQUE

Prosper Montagné (1865-1948) was an acclaimed French chef, whose most celebrated work is *Larousse Gastronomique*, first printed in 1938 and acclaimed by many as the bible of cooking. Montagné compiled his encyclopedic work to showcase the glory of the French kitchen and the noble history of French cuisine.

Charlotte Turgeon graduated from the famous Cordon Bleu cooking school in Paris in 1937, about a decade earlier than her fellow Smith College classmate, Julia Child. Charlotte went on to write, translate, and edit nearly fifty cookbooks. One of her most notable achievements is as co-editor with Nina Froud of the first English language edition of *Larousse Gastronomique*, published in 1961 (the same year as Julia Child's masterpiece, *Mastering the Art of French Cooking*). *Larousse Gastronomique* was printed ten times in French before it was translated. The English language edition, containing 8500 recipes and 1000 illustrations, is arranged alphabetically, with cross-references to French titles and a complete French index. Many factors, including weights and measures, cuts of meats, and types of sugar and flour, are adapted for the American cook. There have been three subsequent English editions: in 1988, 2001, and the most recent revised edition in 2009.



Prosper Montagné. *Larousse Gastronomique: The Encyclopedia of Food, Wine & Cookery*. Edited by Charlotte Turgeon and Nina Froud. New York: Crown Publishers, 1961. (ON LOAN)

COOKBOOKS BY CHARLOTTE TURGEON

These are three of the earliest publications of Charlotte Turgeon's impressive output of cookbooks which she wrote, compiled, or translated. Her first, *Tante Marie's French Kitchen* (1949) was followed by *Tante Marie's French Pastry* in 1954. The books were warmly received and were republished as a single volume in 1962. This publicity photograph of Charlotte taking cream puffs from the oven was used to promote the sales of the *Tante Marie* books.

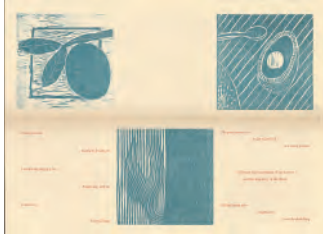


Charlotte later turned from translation to original works to promote her growing conviction that American home cooking and entertaining were undergoing major changes due to social, economic, and technological changes. Charlotte also taught cooking classes in her homes in Amherst and Friendship, Maine, and also led culinary tours to France.

Tante Marie's French Kitchen. New York: Oxford University Press, 1949 (5th printing, 1955)
Summer Cookbook. New York: Thomas Y. Crowell, 1961.

Cooking for Many on Holidays and Other Occasions. New York: Gramercy Publishing, 1962. (ON LOAN)

PLAYING WITH FOOD



“Cut and dried” usually implies something that is ordinary or lacking in imagination. However, this book, produced by book arts students at Scripps College in California, combines vividly colored photographs and woodcuts with original poetry to produce a thoughtful book about food. Scripps professor Kitty Maryatt explains its inception in the foreword or “Appetizer”: The typography students this semester decided to take an extensive but light-hearted look at food from multiple viewpoints while developing technical and creative skills in drawing, photography, wood-cutting, writing, typesetting, printing and binding. Basically, they gave themselves permission to play with food.

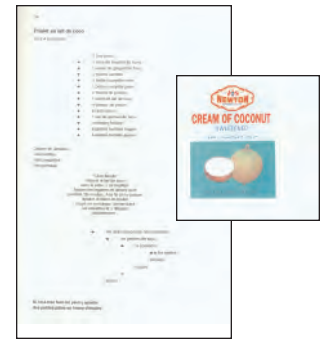
Cut & Dried. 2004.

PERFECT FOR THE KITCHEN?

This unusual boxed set contains a cookbook with 24 actual recipes, presented as concrete poems, and 39 images taken from photographs, wrapping papers, labels, instruction books, and early prints, all related in some way to cooking or eating. Each image was retouched or hand-colored by the artists, Thorsten Baensch and Christine Dupuis. The box also contains a second set of the recipes, unbound and laminated, and backed by an illustration. The bound book also is accompanied by a “survival kit,” a cardboard box filled with a selection of food items, seeds, and herbs. All of the components, one of an edition of 50 copies, are padded and protected by two starched and embroidered dishtowels.

Thorsten Baensch, born in Germany in 1964, has lived in Brussels since 1991. He studied painting and is an artist, bookseller, and book production manager in Germany and New York. In 1995 he established Bartleby & Co., which creates and publishes artists books and limited editions; Bartleby & Co. has published other books on food. Christine Dupuis, born in Belgium in 1946, also lives in Brussels. She is an artist and an expert on food. Dupuis and Thorsten collaborate to create artists books and to present culinary performance art.

Thorsten Baensch and Christine Dupuis. *Cookbook: Dans une cuisine ce serait idéal*. 2000.



COOKING UP FRIENDSHIPS WITH JULIA CHILD



Book artist Angela Lorenz divides her year between Massachusetts and Bologna, Italy. A number of her well-researched and whimsical works are in the Mortimer Rare Book Room, and Angela is a friend and frequent visitor at Smith. Around 1995 she met Julia Child, Smith College class of 1934, through her friend Pat Pratt, Smith College class of 1951. Angela, fluent in English and Italian, became their guide on various culinary adventures in Italy. When Julia Child died in 2004, Karen Kukil, associate curator of special collections, invited Angela to offer her reflections for publication, possibly in the *Smith Alumnae Quarterly*. Angela, ever the book artist, created “special packaging” for her essay, which recalls Julia Child’s interest in food, of course, but more importantly, in people. Angela wrote this epitaph for her book:

Quarterly. Angela, ever the book artist, created “special packaging” for her essay, which recalls Julia Child’s interest in food, of course, but more importantly, in people. Angela wrote this epitaph for her book:

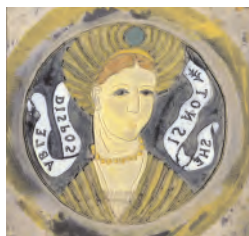
When Julia Child was guest or host,
Even if the meal was toast,
The meat of the meal would be,
Her interest in company.

Angela Lorenz’s tribute is printed on potato starch pages, which are laminated to keep them spill-proof, typical of many cookbooks. The tomato seeds for the covers came from Julia Child’s friend Faith Willinger in Florence, Italy. The one-of-a-kind book was presented by Angela to the Mortimer Rare Book Room with an apron from the Cipriani Cooking School in Venice, signed by Julia Child and several of her friends, and a reproduction tile of the flooring in Julia Child’s kitchen in Cambridge, Massachusetts (which is now housed in the Smithsonian Museum in Washington, DC).

Angela Lorenz. *Julia Child and the Art of Cooking up Friendships—A Tribute*. 2005.

ARTIST BOOK BASED ON RENAISSANCE ITALIAN ART

This work by book artist Angela Lorenz was inspired by *belle donne* plates, which were produced in various regions of Italy during the Renaissance. They portrayed idealized images of women, with inscriptions proclaiming the woman to be *diva* (divine), *graziosa* (charming), or more commonly, *bella* (beautiful). Not intended for everyday use, the plates were presented to women on occasions such as courtship, engagement, or marriage. The paper plates created by Angela include not women’s names, but this text:



She is round
 She is idealized
 She hangs on the wall
 She is not to be used
 She is not disposable
 She’s a dish



The plates are surrounded by frames and housed in a wooden plate rack. The images were printed from printing plates created using cooked spaghetti, the “recipe” for which is included in the book. Angela gave one of the printing plates to the Mortimer Rare Book Room to join the book which was purchased in honor of Julia Child by a group of her friends and Smith alumnae. Angela Lorenz knew Julia Child because she served a number of times as her translator and guide in Italy.

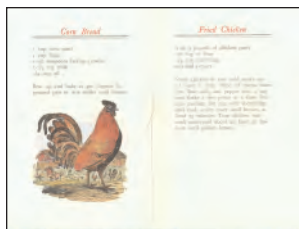
Angela Lorenz. *Paper Plates: She’s a Dish*. 1993.

CULINARY BOOKS CREATED BY SMITH STUDENTS

Since the 1950s, Smith students have studied typography at Smith College—with Leonard Baskin, Elliot Offner, and Barry Moser—and have designed and produced small editions of letterpress-printed books in the Smith College Student Printing Office in Hillyer. Cookbooks have been a popular genre through the years. Each student usually presents a copy of her book to be added to the rare book collection.

1. *The Quantum Cookbook*. Collected and illustrated by Abigail B. Quandt, class of 1977.

Abbie Quandt, currently a conservator at the Walters Art Gallery in Baltimore, lived at Smith in Tenney House, a co-op where students do their own cooking and housekeeping. Abbie’s frontispiece illustration immortalizes the restaurant-style Viking gas stove used for decades in the Tenney House kitchen.



2. *The Most Requested of Mama’s Recipes*. Collected by Harriet Alston Madar, class of 1993.

Harriet Madar’s cookbook features woodcut illustrations by Thomas Bewick (1753-1828), handcolored by Harriet. Her selection of recipes has Southern roots, including Blackeyed Peas, Fried Chicken, Hush Puppies, and Sweet Potatoes.

3. *Apple Pie for Breakfast: A Collection of Favorite Recipes*. Compiled and illustrated by Lynn Sluiter, class of 1977.

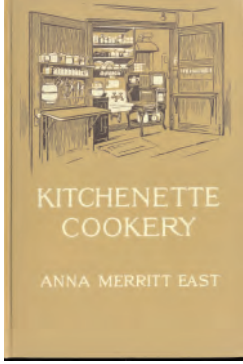
Lynn Sluiter combined recipes with quotations about food by various authors; she illustrated her book with brightly-colored silkscreens.



4. *An Herbal Recipe Book*. Compiled and illustrated by Selma Swartz, class of 1962.

Selma Swartz continued her artistic studies after graduation from Smith and printed this book in 1964 at the Museum School of Fine Arts in Boston. In it, she presents descriptions and comments about various herbs from 17th- and 18th-century herbalists in addition to recipes and her own woodcut illustrations.

A SMALL & EFFICIENT KITCHEN



This charming book was offered by its author "to you, friends of the business world, who must needs eat and mayhap, too, love to cook what you eat rather than sit forever around a boarding-house table." Anna East's solution is the kitchenette, "a wee kitchen," which can be fit into a closet space in an apartment. She includes plans and suggestions for efficiently organizing the kitchenette so that it can contain all things necessary for food preparation, cooking, and clean-up. Ms. East offers not only itemizes necessary cooking equipment, but also grocery lists, menus, and recipes. All of these have an eye on cost and time limitations of those who work outside the home. Note that the gas stove, by far the most expensive item for the kitchenette, cost \$28.00 in 1917, and that a pressure cooker cost half as much at \$14.00. Chapter titles include "Breakfast on a Time Limit," "Luncheons at Home and by Box," "Dinners for Self and Friends,"

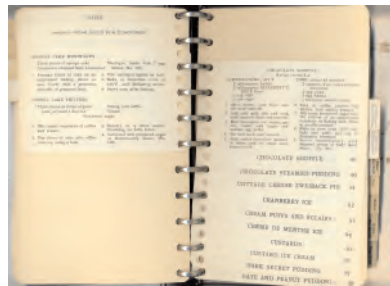
Item	Price	Item	Price
Gas stove	\$28.00	1 chair stool	\$1.00
Refrigerator	\$12.00	1 built-in oven	\$1.00
1 sink for wash	\$12.00	1 wooden box	1.00
1 wooden sink stand	\$12.00	1 built-in stove	\$1.00
1 wooden empty shelf	\$12.00	2 built-in chairs for breakfast	\$1.00
1 sink	\$2.00	1 kitchen sink	\$1.00
2 wooden stools	1.00	1 sink stand	1.00
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		
1 sink	1.00		

"Half-a-can Recipes," and "A Bite to Eat at Bedtime." Illustrations include the kitchenette itself, as well as table settings for various meals. The kitchenette is reproduced as part of the decorative cloth book cover.

Anna Merritt East. *Kitchenette Cookery*. 1917. (ONE COPY ON LOAN)

HOW TO KEEP A COOKBOOK CLEAN

It is not unusual to present recipes in a spiral bound book, so that each page lays open flat for easy reading. This cookbook from Pillsbury has the additional striking feature of an aluminum binding, which shuts to completely enclose the printed pages to keep them clean. The recipes are organized into categories, each marked with a convenient tab, including: Bread, Cakes, Meat and Fish, Pies, Salads, and Vegetables. Each recipe is printed on a small card; the recipes are precise and well-organized with ingredients listed at the top and numbered instructions at the bottom. Extra blank recipe cards were included at the back of the book, to be used for the addition of the cookbook owner's favorite recipes.



These recipes were compiled under the direction of Mary Ellis Ames, head of the staff of Pillsbury's cooking service. Pillsbury maintained a "home-type experimental kitchen" in order to develop new time-saving and economical recipes and "to improve the flavor and food value of meals. This kitchen is maintained entirely for service to the women of America." The Pillsbury Company began as a flour milling company in 1869 and grew to be a manufacturer of numerous prepared doughs and other food products. It is well known in the U.S. for the Pillsbury Bake-off, a cooking competition held since 1949, in which contestants develop recipes which utilize Pillsbury products. Since 2001, the Pillsbury Company has been owned as a subsidiary of General Mills.

Mary Ellis Ames. *Balanced Recipes*. Pillsbury Flour Mills Company, 1933. (ONE COPY ON LOAN)

USES FOR STALE BREAD & SOUR MILK

This book presents itself as "a manual of practical economy of money, time and labor in the preparation and use of food." Isabel Curtis, associate editor of *Good Housekeeping Magazine*, writes that these recipes provide the solution to a problem that faces every housekeeper daily: "What shall I do with the left-overs?" In order to create and test recipes for this book, Mrs. Curtis began a course of training at the New England Cooking School of the Good Housekeeping Institute, "giving special attention to the dainty and most appetizing methods of serving left-overs." Isabel Curtis was born in Scotland in 1863 and came to Springfield, Massachusetts, to do newspaper work in 1886. In 1900 she joined the editorial staff of *Good Housekeeping Magazine*. *Left-overs Made Palatable* was the first of several books by her on homemaking and cooking.

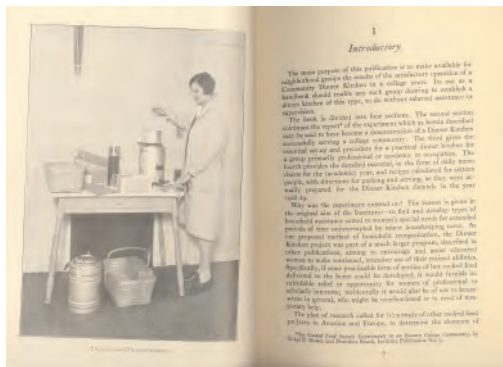


(continued on next page)

The Good Housekeeping Institute sought to improve methods of housekeeping, cooking, diet, and hygiene, “the very essence of life, of health, prosperity and happiness.” To this end, one of its activities was the founding of cooking schools, such as The New England Cooking School, established in Springfield, Massachusetts, in February 1901. The women who enrolled hoped to learn a rational approach to cooking and housekeeping and to apply it in their own homes. Good Housekeeping magazine editorials from March and April 1901 stated: “Trained mistresses, ... quite as truly as trained servants, will insure businesslike methods and harmony in the conduct of the house.” At demonstration lessons at the cooking school, students learned not only “how to make an excellent dish, [but also] economy, the proper use of utensils, the easiest method of attaining results, perfect order at a kitchen table and personal cleanliness.”

Isabel Gordon Curtis. *Left-Overs Made Palatable: How to Cook Odds and Ends of Food into Appetizing Dishes*. 1902.

SMITH COLLEGE COMMUNITY KITCHEN



The Institute for the Co-ordination of Women's Interests was established at Smith College in 1925 under the leadership of Ethel Puffer Howes, an advocate of domestic reform. Mrs. Howes founded the research institute to develop methods of combining efficient home management with serious intellectual endeavors. Between 1926 and 1929, at least nine publications were issued by the college documenting the Institute's work, but without a renewal of funding by the Rockefeller Foundation, the Institute ended in 1931. One of the Institute's primary goals was to guide women into professions and activities which could be combined with marriage. The Institute studied domestic and landscape architecture and free-lance writing as possible occupations compatible with family life. The second primary objective was to find practical ways to make household chores easier for women. In order to find ways to help married women lighten their daily routines, the Institute conducted “experiments” to provide home assistance through cooperative nursery schools,

dinner kitchens, and cooked food delivery services. Cooperative community kitchens in the U.S. started out of necessity during World War I, but were disbanded when “household helpers” left munitions factories and returned to their former occupations.

The workings of the Smith College community food experiments are revealed in two publications. *Cooked Food Supply Experiments* included a list of cooked foods, with prices, made by neighborhood women. Most of the offerings are baked goods, but Mrs. H of the Mary Marguerite Tea Room also could provide soups, meats, macaroni and cheese, etc. *The Dinner Kitchen Cook Book*, which included the report of the Smith College “Dinner Kitchen Experiment” included details on the operation of a community kitchen, instructions for the set-up and functioning of “a practical dinner kitchen for [a] group primarily professional or academic in occupation,” daily menus and recipes, and directions for packing and serving the food. All of this information was based on the actual operation of the Dinner Kitchen during 1928-1929. Meals were prepared to be picked up or delivered to members of the nearby community, and people could also come in and make use of the kitchen. The Dinner Kitchen, called the Demonstration House, was located at 58 Kensington Avenue, adjacent to the college campus.

APPENDIX			APPENDIX		
Food	Price	Notes	Food	Price	Notes
Cake			Bread	\$ 2.00	Per dozen
Pie			Roll	1.00	Per dozen
Apple pie			Roll	1.00	Per dozen
...

Institute for the Co-ordination of Women's Interests. Northampton, Massachusetts: Smith College. *Cooked Food Supply Experiments in an Eastern College Community*. 1928 and *The Dinner Kitchen Cook Book*. 1930.

Institute for the Coordination of Women's Interests Records, Smith College Archives

THOMAS ROWLANDSON'S CARICATURES

Thomas Rowlandson (1756-1827) was the most famous political satirist and caricaturist during the reign of King George III in Britain. He is most renowned for his illustrations for William Combe's *Dr. Syntax* series, picaresque stories about the mythical Syntax written in the form of long poems. Rowlandson was a talented draftsman, etcher, and engraver of aquatints, who worked for the London publisher of this book, Rudolph Ackermann, whose firm was noted for high-quality hand-colored lithographs and aquatints.

In a sequel to the *Three Tours of Dr. Syntax*, William Combe presents the adventures of Johnny Quæ Genus. The main character is in the employ of Sir Jeffrey Gourmand, who suffers from gout but, as can be seen here, still indulges in eating rich food and wine. While Sir Jeffrey sleeps off a heavy meal, Johnny Quæ Genus shares some wine with Molly. At the far right of the scene, "Tall Margery" surveys the scene, is jealous, and tries to surreptitiously pilfer a bottle from the sideboard. Here are William Combe's clever lines describing her failed theft:

Tall Margery was passing by
By chance or curiosity:
She glanc'd at all was onward going,
And what Ezekiel [Johnny] was bestowing;
When, as she cast her leering eye,
Thus thought her rising jealousy.
"If, Sir, you give Miss Moll the glass,
I'll try to make a bottle pass;"
Then push'd her stout arm by the door,
The sideboard's juices to explore.
If 'twas by chance the action came,
Or if a purpos'd trick's to blame,
A smart kick caus'd the door to close
And caught the damsel by the nose.



William Combe. *The History of Johnny Quæ Genus, the Little Foundling*. 1822.

MIND YOUR MANNERS



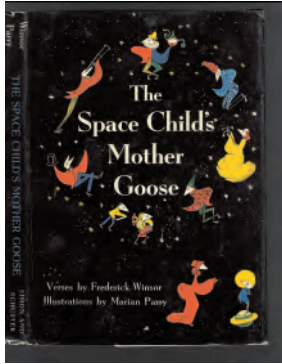
Many Americans in the nineteenth century were concerned about how to establish order and authority in a society which was becoming increasingly urban and industrialized. Etiquette, in the broad sense of correctness in many facets of both business and personal life, was one way to address this problem. Hill's Manual, first published in 1873, presented proper letter-writing, penmanship, legal forms, family records, and "speaking and acting in various relations of life." The section of this comprehensive volume entitled, "The Laws of Etiquette: What to Say and How to Do," included advice on: manners, the use of calling cards, conduct when shopping, how to engage in conversation, rules of parties and dances, courtship and marriage, traveling, proper behavior in church and school, etc.

"Etiquette of the Table" is featured here. Politeness at the table is to be cultivated; ways to achieve this are outlined on one page and illustrated with properly dressed and well-behaved diners. "Errors to be Avoided" are presented on the preceding page, along with a depiction of "Bad Manners at the Table," including: Never make an effort to clean your plate or the bones you have been eating from too clean; it looks as if you left off hungry. Never encourage a dog or cat to play with you at the table.

Some of Thomas Hill's advice may seem comical or overly fussy to the modern reader, but we must consider that many Victorians, in both the U.S. and elsewhere, were seriously concerned with promoting civility in all aspects of life. In an updated Hill's Manual, perhaps we would add: Do not talk on your cell phone or text at the table.

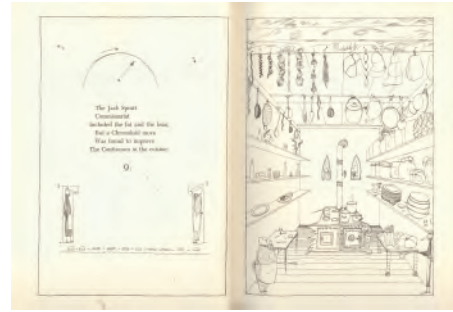
Thomas E. Hill. *The New Revised Hill's Manual of Social and Business Forms: A Guide to Correct Writing*. 1897.

CHILDREN’S RHYMES AFTER SPUTNIK



The Soviet Union launched Sputnik I on October 4, 1957. It was the first artificial satellite sent into earth orbit, and it is credited with starting the space age and the space race between the United States and the U.S.S.R. Presumably inspired by Sputnik’s orbit of the earth, Frederick Winsor penned *The Space Child’s Mother Goose*. Marian Parry, an artist who lives in Cambridge, Massachusetts, provided the whimsical illustrations for Winsor’s verses. Here is their version of “Jack Sprat could eat no fat, his wife could eat no lean.” Even though the verse is rather nonsensical, Parry’s drawing of a kitchen includes fairly familiar foodstuffs and culinary equipment.

Frederick Winsor. *The Space Child’s Mother Goose*. Illustrations by Marian Parry. 1958. (ON LOAN)

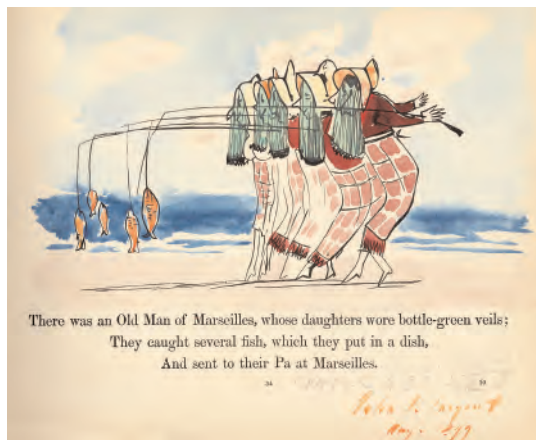


HAND-COLORED GUEST BOOK

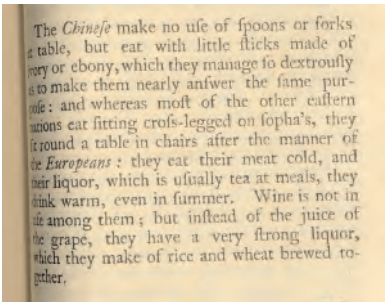
This printed copy of Edward Lear’s popular book of limericks was used as a visitors’ book by Thomas Lister, 4th Baron of Ribblesdale, an English politician who lived at Gisburne Park, Yorkshire. Sixty-eight of the 100 illustrations, including the title page, were enhanced with watercolor by 50 guests (some of whom decorated multiple pages). Pages were completed primarily between 1890 and 1921, with sporadic use between 1924 and 1950; one page was colored by Simon Fraser, Lord Ribblesdale’s great-grandson. Those who signed the guest book include various members of the Ribblesdale, Tennant, and Lovat families, most of whom were amateur artists, writer J.M. Barrie, British peers, and politicians—including prime ministers W.E. Gladstone and A.J. Balfour. Lord Ribblesdale’s daughter, Laura Lister, annotated some of the pages in pencil.

A number of the limericks mention food, such as: the old man of Vienna took camomile tea; “an Old Person whose habits induced him to feed upon rabbits,” turned green when he had eaten eighteen; an old person of Leeds ate gooseberry-fool. This page, colored and signed by American artist John Singer Sargent in May 1899, features fish in Marseilles. Sargent is best known for his society portraits, and he painted or drew at least ten of the contributors to the guest book, including Balfour and Lord Ribblesdale himself.

Edward Lear. *The Book of Nonsense*. Twenty-seventh edition. 1889.



EUROPEAN VIEWS ON CHINESE FOOD



In his dedicatory remarks, the translator of this comprehensive account of China states that it is remarkable that “so considerable a people on the Continent could remain so long unknown to our Western World.” The section of the book which deals with the manners and customs of the Chinese includes marriages, funerals, and other festivities, their dress and character, and “Their Manner of Eating.” The author notes that ordinary food is rice, peas, carrots, and other grains; the “poorer sort eat indifferently the flesh of horses, dogs, cats, rats and serpents,” which are commonly sold in the markets. But it is also noted that “amongst their most delicate dishes” are pork and birds’ nests. Also, the Chinese do not use spoons or forks at the table, “but eat with little sticks made of ivory or ebony, which they manage so dexterously as to make them nearly answer the same purpose.”

This work by de Marsy is sometimes attributed to Voltaire. The book contains accounts of the history of China and descriptions of the country, its government, commerce, arts and sciences, religions, manners, and particular customs. The fold-out map of China and neighboring territories was “Drawn from surveys made by the Jesuit missionaries, by order of the Emperor” by Emanuel Bowen, geographer to His Majesty of England. Note that the scale of the map, in the lower righthand corner, is given in Chinese, French, and English measurements.



François Marie de Marsy. *The History of China* ... Translated from the French. 1763.

EARLY MEXICAN COOKBOOK



Mexican cooking is considered by culinary historians to be a fusion of indigenous, Spanish, and French cuisines. This anonymous cookbook, *The Mexican Cook, or Collection of Best Recipes*, is one of the earliest of its kind printed in Mexico, published just ten years after Mexico’s independence from Spain. Some early Mexican cookbooks which claim to be nationalistic contain no recipes for enchiladas, tamales, and other corn-based dishes now considered quintessentially Mexican; *El cocinero Mexicano* does mention enchiladas. Yet, the book emphasizes the importance of stocks and attention to digestion, both of which are foundations of French cuisine, and includes methods and recipes for Spanish, Italian, and English cooking. It is divided into sections on soups, sauces, light lunches, stews, and pies. It describes kitchen appliances and how to have decent table service. *El cocinero Mexicano* was one of the most influential cookbooks of the nineteenth century in Latin America; nine editions were published between 1831 and 1891. There is one image in the first volume showing cooking vessels.

The Mortimer Rare Book Room has only the first volume of this 3-volume edition. It came to Smith College from the library of Elizabeth and Dwight Morrow. It was a gift to them from William Spratling, an American-born silversmith and artist who lived in Mexico starting in 1929. For more on the Morrows and Spratling, see Casa Mañana, below.

El cocinero Mexicano, ó Coleccion de las mejores recetas para guisar al estilo Americano. 1831.

THE MORROWS’ MEXICAN HOME

Dwight W. Morrow was an American lawyer, financier, and statesman, who was appointed by Calvin Coolidge as ambassador to Mexico in 1927. He and his wife, Elizabeth, lived in Cuernavaca in a house which they expanded with the aid of the master mason of the town, “an Indian named Pancho Rebollo.” The house featured numerous patios or open courtyards, gardens, and a central swimming pool. It was furnished entirely with old and modern items of Mexican manufacture. Mrs. Morrow wrote this book about their neighborhood in Cuernavaca and about their house, which they called Casa Mañana. Here she describes one culinary feature of the rambling house: ‘In the lowest patio we put up a little guest house, detached and complete in itself, with a real outdoor Mexican kitchen hung with cazuelas or earthen cooking utensils in circles above the charcoal stove of red tiles.’



Elizabeth Cutter Morrow graduated from Smith College in 1899, and she served as Smith’s acting president from 1939-1940. Morrow’s book about her house in Mexico was illustrated with drawings by William Spratling, an American-born artist and silversmith, who is best known for his influence on 20th-century Mexican silver design. At the same time Spratling was working on Morrow’s drawings, he also was promoting the work of Mexican artist Diego Rivera in New York City.

Elizabeth Morrow. *Casa Mañana*. Drawings by William Spratling. 1932.

CORN AS FOOD FOR ALL



In this 1850 report on American Indian artifacts held by the state of New York, there are numerous colored illustrations of exquisite fabrics and embroidery. There also is a description of the preparation of a very important foodstuff: corn. According to the article, corn—white, red, and white flint—has always been an essential food staple of the Seneca and Iroquois Indians. Corn was processed for human consumption in a number of ways. In general, it was not roasted and consumed when fresh, as we tend to do today. It could be hung to dry until ready for use, at which time the kernels were removed and processed by boiling in ashes and water to remove the outer husk. The washed kernels were pounded into flour in a wooden mortar and pounder, as shown here. The resulting corn flour was made into small loaves or cakes which were cooked by boiling them in water. Some fresh, green corn was charred in the field when it was picked; the roasted corn was shelled and dried in the sun in order to preserve it to provide sustenance on long journeys. Other methods of processing corn are also documented. Corn is praised:

“It is the cheapest and surest of all the grains to cultivate; and is, also, the cheapest article of subsistence known among men. Although wheat can be cultivated in nearly all sections of the country; although its production can be increased to an unlimited degree by a higher agriculture; we have yet great reason to be thankful for this secondary grain, whose reproductive energy is so unmeasured as to secure the millions of our race, through all coming time, against the dangers of scarcity or the pressure of want.”

Third Annual Report of the Regents of the University, on the Condition of the State Cabinet of Natural History, and the Historical and Antiquarian Collection, Annexed Thereto. Revised edition. 1850.

CANNIBALISM IN THE AMERICAS?

Arnoldus Montanus, a 17th-century Dutch teacher, author, and Jesuit priest, authored books on theology, history, and the geography of Holland and distant countries. Montanus never visited the “New and Unknown World” described in his most famous work, so it is not surprising that it contains numerous errors and fantastic concepts about the people and animals of the Americas. In this section about Brazil, a group of cannibals are pictured roasted large, recognizable human body parts on spits over a roaring fire. The text about the “Motayas” states, in part, that they are “klein en bruin” (small-statured and of brown complexion), and that they are “menschen-eters” (man-eaters).

Jacob van Meurs, the publisher, was an Amsterdam bookseller and engraver who specialized in works of history, geography, and travels. In 1671, editor and map publisher John Ogilby plagiarized much of Montanus’s text and illustrations under the title, *America, Being an Accurate Description of the New World*.

Arnoldus Montanus. *De nieuwe en onbekende weereld: of beschryving van America en ‘t Zuid-land*. 1671.



DINING WITH GLADIATORS



Saturnalia was an ancient Roman week-long festival of feasting and revelry, held in December at the time of the winter solstice, to honor the god Saturn. Gladiatorial games were a part of the festival. Justus Lipsius (1547-1606) wrote extensively about gladiators and the Saturnalia in this work. In chapter VI, Lipsius expounds on gladiators at the table/feasting. The accompanying engraved illustration portrays many elements in the scene. Men, most with laurel wreaths on their heads, have removed their sandals and recline around a table laden with fruit on platters, breads, and wine. Note—near the center of the scene—that blood from a stabbed gladiator’s neck is about to land on the face of the nearest spectator.

Lipsius was a Belgian philologist and humanist, who is noted for his works on stoicism and Christianity and for his critical editions of the work of Seneca and Tacitus. Among his close friends was Christopher Plantin of Antwerp, the progenitor of the notable 16th-century fine printing family, which printed many of Lipsius’s works.

Justus Lipsius. *Saturnalium sermonum libri duo: qui de gladiatoribus*. 1590.

FOOD FIT FOR KINGS & QUEENS

Eighteenth-century English title-pages, with their copious wording, reveal much about the contents that follow. The title-page of *Royal Cookery* tells us that its author was for nearly 50 years “Master-Cook to their late Majesties King Charles II, King James II, King William and Queen Mary, and to Her Present Majesty Queen Anne.” These times featured elaborate ceremony at meals, with a hierarchy of diners and servers. Patrick Lamb presents “choicest” recipes for “soupes, jellies, bisques, ragoo’s, pattys, tansies, forc’d meats, cakes, pudding, &c.,” as well as suggested menus for every season in the year.

Royal Cookery, published after Lamb’s death, includes numerous engraved plates illustrating the layout of serving plates for “magnificent Entertainments at Coronations, Instalment, Balls, Weddings, &c. at Court.” All the dishes for each course in the meal—which could include nearly a hundred different foods—were laid out symmetrically on the table. The first course usually included most of the major meat dishes, with fish and soups, while the second offered lighter meats, game, and sweet dishes. Similar schemes were followed on tables at every level of polite society, even when only 5 dishes appeared at each course.

However, this is royal cookery. The first plate in Lamb’s book, identified as “A Coronation-Dinner,” includes 23 dishes, each repeated twice for a total of 46 plates. In the center of the table there are an additional 5 plates, including lobsters. Other offerings include: pigeon pies, rabbits, pullets, veal, mutton, tongue and udder, sturgeon and other fish, puddings, dessert, turkey, various types of beef, venison pie, peas, and French beans. The plan also specifies that the middle of the table should be raised higher than the two outside rows.

Patrick Lamb. *Royal Cookery; or, The Complete Court-Cook*..1710.



A FEAST FIT FOR CATS



This charming watercolor drawing is one of three which depict cats dressed as English gentry and engaging in the pastimes of the nobility: hunting (mice, not fox), socializing, and featured here, dining. The cats have a varied feast, including platters of insects, a covered pie, and fish soup (live fish swimming in the tureen). A server approaches the table with a plate with one very large rodent.

These watercolors are attributed to William Mulready (1786-1863), an Irish-born painter who lived in London. He was best known for his scenes of rural life and did much illustration for books for both adults and children. These three scenes may have been done for *The Cat’s Festival*, a children’s book published about 1808, which seems to have subsequently disappeared.

DELICATE FEASTING & DINING



Theodore Child (1846-1892) presents a wide range of material in his book, which he addresses “both [to] those who cook and [to] those who eat.” He begins with numerous aphorisms about gastronomy, such as: “The most artistic and the most wholesome ways of preparing food are the simplest.” Child writes about the chemistry of cooking and methods of preparation of all sorts of foodstuffs; he devotes an entire chapter to the dressing of salads. He suggests that one of the prerequisites for healthy digestion is to have food of good quality which is properly cooked.

As the title of Child’s book foretells, *Delicate Feasting* also includes the topics of the dining room and its décor, dining tables, table service, and the art of eating at table. Child begins with the dining room itself: “Doubtless the best ornament for a dining-room is a well-cooked dinner, but that dinner will taste all the better in a room that is rationally furnished, agreeably decorated, and heated just to the right point.”

Concerning the actual dining table, Child complains about modern round or square tables which result in inconvenient service: “What can be more disagreeable than the ordinary modern system of service executed by waiters who approach the diner treacherously from behind, pass the dish over his left shoulder, and occasionally pour a few drops of gravy over his coat-sleeve?” Child favors more rational round tables in which pages or waiters can easily bring food to diners, serving from the center of the table. He contends that this manner of dining was borrowed from the usage of abbeys and convents, in which diners sat on one side of the table only.



The cloth binding for this book incorporates striking geometric patterns in its design. Many book covers from this period until the mid-20th-century featured colorful illustrative designs. The Mortimer Rare Book Room has approximately 2000 decorated publishers’ cloth bookbindings in its collections.

Theodore Child. *Delicate Feasting*. 1890.

A BANQUET FOR THE HOLY ROMAN EMPEROR



This elaborate festival book documents the coronation of Joseph I as Holy Roman Emperor in Vienna on September 22, 1705. Verses written in honor of Joseph I and lists of invited guests are presented on nearly fifty pages of text. There are twelve large engraved plates: one shows the arrival of distinguished guests, one records the procession from the palace to the Cathedral of St. Stephen, and four others document the coronation ceremonies. The other six illustrations—fully half of them—depict the various banquets held in honor of the investiture.

Plate VI is titled “The Kaiser’s Table in the Knight’s Chamber,” and depicts Joseph I and Marie dining at a raised table, attended by dozens of guards, members of the court, attendants, and bearers of covered plates of food. There is an elaborate display of silver cups and plates on tiered shelves near the window, and a small chamber orchestra (in a balcony at the upper right) provides music. The other five food-related plates in this volume show other dining rooms in the palace, crowded with invited dignitaries, tables covered with plates of food, servants waiting on tables, and dogs waiting for scraps to fall on the floor.

Ludwig von Gulich. *Erb-Huldigung [Offering of Allegiance]*. 1705.

TWO DISTINGUISHED BANQUETS



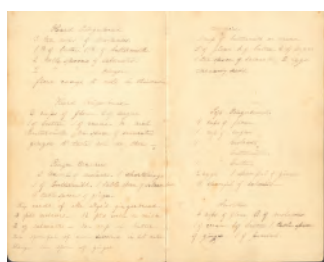
These two menus are for banquets held in 1903 and 1957, both featuring notable guests. The elaborate booklets contain lists of speakers and other distinguished guests, musical offerings, and the actual menus. Both menus list the geographic origin of some foods. This is common today as people want to eat locally, but here it is likely due to pride of place.

President Theodore Roosevelt was the honored guest at this formal dinner hosted by an association of Milwaukee businessmen on April 3, 1903. The booklet cover is signed by Roosevelt and by John Burroughs, an American essayist and naturalist who was an important figure in the U.S. conservation movement.



A dinner in New York City on October 21, 1957, for the present Queen of England, was hosted by two groups—The Pilgrims of the United States and The English-Speaking Union of the United States—just four years into a reign which is now in its fifty-eighth year. The elegant booklet was printed in New York by the Spiral Press, a fine letterpress shop owned and operated by Joseph Blumenthal from 1926 until 1971.

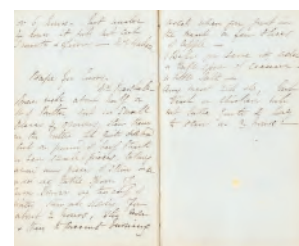
HANDWRITTEN RECIPES



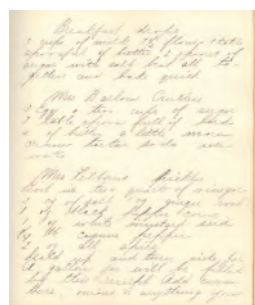
Cornelia Hubbard was born in Northampton, Mass., in 1807; she was the second wife of Charles Hitchcock, whom she married in 1843. While living in Hadley in 1848, Mrs. Hitchcock began keeping this collection of personal recipes, some of which she gathered from friends and relatives. It was common, even in the nineteenth century, to compile a receipt book by hand as a supplement to printed cook-books, which were relatively expensive. Mrs. Hitchcock's small book includes more than 70 culinary recipes, including 41 for various cakes, as well as recipes for making candles and black ink, and for remedies for burns and whooping cough. Shown here is a recipe for cookies with caraway seeds and six recipes for various types of gingerbread.

C.H.W. Hitchcock. Recipe book. circa 1848.

Many manuscript recipe books are anonymous, but Janet Alves has signed her name, address, and the year 1850 at the front of hers. There are handwritten recipes on the first 41 pages; poetry and prose selections are given starting at the back of the book. Her recipes include: mock turtle soup, sponge cake, potato pudding, and mock ice cream, which is essentially thickened flavored cream that is shaped in a mold. Shown here is a "Recipe for Curry," attributed to a Mrs. Marshall, which includes beef steak, curry powder, onions, and apples.



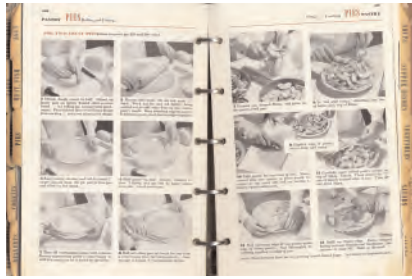
Janet Alves. Recipe and commonplace book. circa 1850.



While at Utica Female Seminary, Maria Cushman wrote and copied prose passages, historical facts, and Roman and French history time-lines in her composition book. About half-way through the book, there are four pages of recipes written in someone else's hand. The recipes recorded are for: meat loaf, pickling plums, salad dressing, good yeast, sponge cake, Boston brown bread, breakfast drops, "Mrs. Barlows Crullers," and "Mrs. Kilborns Pickles," the last perhaps from an ancestor of the donor of this book. These would be spicy cucumber or onion pickles, as the recipe calls for ginger root, black peppercorns, mustard seed, and cayenne pepper.

Maria S. Cushman. Composition book. circa 1857.

THE FIRST BETTY CROCKER COOKBOOK



From the 1940s on, Betty Crocker became a widespread symbol of the competent homemaker who created delicious home-cooked meals. She first appeared as an advertising tool in 1921 for the Washburn-Crosby Company, which in 1928 was merged into General Mills. Between 1930 and 1950, various Betty Crocker pamphlets were issued, but this is the first edition of a full-scale Betty Crocker cookbook. Between 1950 and 1991, the book was published in seven editions and sold more than 26 million copies. Spiral-bound for convenience, the cookbook featured well-organized written recipes, often promoting the use of General



Mills’s own products. True to its title, many colored illustrations were featured, as well as detailed photographs of culinary processes, such as making the crust and filling for an apple pie, shown here.

General Mills, Inc. *Betty Crocker’s Picture Cook Book*. 1950.

PLAYFUL COOKING

Michel Oliver wrote and illustrated this children’s cookbook, originally published in Paris in 1963. The bilingual edition, with the English title *Cooking is Child’s Play*, was translated by Charlotte Turgeon. Charlotte graduated from Smith College in 1934, attended the Cordon Bleu cooking school in Paris in 1937, and was a cooking instructor and cookbook creator for the next seventy years. She writes: “Cooking is child’s play when you follow the simple recipes designed by Michel Oliver, but the results are far from childish. Any child who cooks from this book is well on the road to culinary success, and his elders will have to borrow the book or hire a French chef to keep up with him.” This is the recipe in French for preparing an individual pork chop with apples.



Michel Oliver. *La cuisine et un jeu d’enfants*. English translation and adaptation by Charlotte Turgeon. 1965.



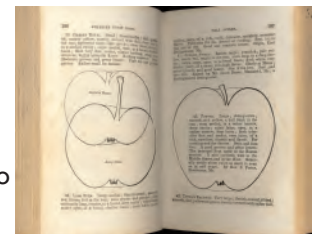
COOKING WITH CHILDREN

This charming illustrated cookbook, aimed at a young audience features “simple receipts for little folk with important cooking rules in rhyme.” One such rule is: “Never slam the oven door; Cakes will fall to rise no more.” The kitchen scene depicted on the cover of the book shows two young girls, one stirring a bowl and the other seated peeling apples. This cloth bookbinding design is signed with the monogram “DD,” used by members of a group called Decorative Designers, who created hundreds of pictorial cloth bindings for publishers during the early twentieth century.

Constance Johnson. *When Mother Lets Us Cook*. 1909.

THE SHAPES OF APPLES

This manual by S.W. Cole, editor of *The New England Farmer*, contains instructions for “raising, propagating, and managing fruit trees, shrubs, and plants.” The text is embellished with numerous illustrations of fruits, trees, insects, grafting, budding, training, etc. Fruits are depicted with simple outline drawings of their shapes, often with explanatory text printed within the outline. In order to illustrate the maximum number of fruits, more than one is sometimes superimposed on the same page, the two fruits distinguished from each other by the use of a solid or a dotted outline.

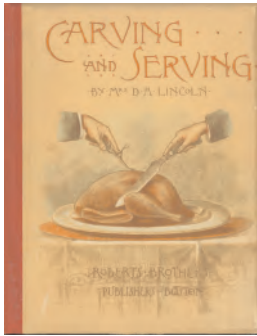


Cole’s enthusiasm for fruits—particularly those native to the New England region— led him to adapt his book “to the wants, and within the means, of every family in the country,” with practical information written in familiar language, with few technical terms. Many of the apple varieties described are, of course, no longer in cultivation. Note that #42 Porter is a variety that was grown nearby in Shelburne, Massachusetts.

S.W. Cole. *The American Fruit Book*. Boston: John P. Jewett; New York: C.M. Saxton, 1849.

CARVING AND SERVING

A MANUAL FOR PROPER CARVING



These instructions for carving and serving were written by Mrs. D.A. Lincoln, the first principal of the influential Boston Cooking School. Carving and Serving is not illustrated, except for the cover, but provides detailed written directions for carving all sorts of meats, poultry, and fish, as well as serving salads, vegetables, soups, tea and coffee, pies, puddings, and molded desserts, including ice cream. Mrs. Lincoln also discusses the thickness of slices and utensils needed for carving and serving. “Last but not least” she suggests that her readers “be attentive to all the minor words and the common acts of life.” Therefore, she recommends: “In offering a second portion of anything do not remind one that he has already been helped.”

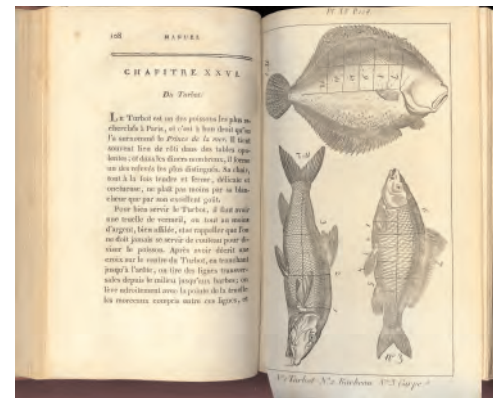
Mary Johnson Bailey (Mrs. D.A.) Lincoln. *Carving and Serving*. 1891.

FRENCH CARVING INSTRUCTIONS

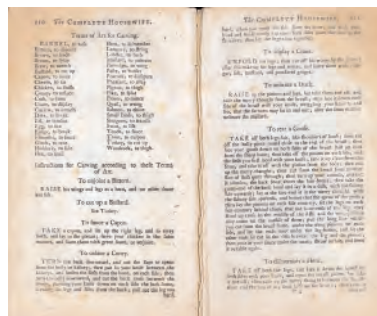
This “Manual for Hosts” contains a treatise on the “dissection” of foods at the table, offers menus for each season and for varying numbers of diners, and discusses elements of the polite enjoyment of food. The text on carving is embellished with sixteen engraved plates indicating lines along which to cut. The author also writes about the characteristics and quality of the foods to be carved and served. He writes that turbot is called “the prince of the sea,” is found on opulent tables, and has a firm, delicate, and oily flesh.

Alexandre Grimod de La Reynière (1758-1837) trained as a lawyer, but was famous during Napoleon’s reign as a lavish gourmand, who hosted large and extravagant dinner parties. He was a public critic of food and an early reviewer of the restaurants which opened in late 18th-century Paris. *Manuel des amphitryons* was preceded by eight issues of *Almanach des gourmands*, food lovers’ almanacs, which were essentially restaurant guides.

Alexandre Balthazar Laurent Grimod de La Reynière. *Manuel des amphitryons*. 1808.



ANTIQUATED CARVING TERMINOLOGY



Culinary terminology has changed over the centuries. This is dramatically shown by these “Terms of Art of Carving” in *The Complete Housewife*. Numerous terms are listed for carving various meats, poultry, and fish, followed by instructions for performing each operation. The term for carving a turkey, is “to cut up,” which doesn’t sound that odd to the modern reader, but one “barbs” a lobster, “sauces” a flounder, and “disfigures” a peacock.

The Complete Housewife was one of the most popular English household manuals, first published in London in 1727. The full identity of the author, E. Smith, is still unknown today, although it is generally accepted that she was a woman. She does refer to her qualifications in the Preface:

“What I here present the world with, is the product of my own experience, ... for the space of thirty years ... during which times I have been constantly employed in fashionable and noble families, in which the provisions, ordered according to the following directions, have had ... general approbation ...”

In typical 18th-century style, the title page lists nearly the entire contents of the book, which encompass “upwards of seven hundred of the most approved receipts” for all aspects of “cookery,” menus for the entire year, recipes and applications for home remedies (drinks, syrups, salves, and ointments), methods of cleaning fabrics and silver, and even “Directions for Marketing.” The Preface includes remarks by the publisher regarding the improvements and additions offered in this 18th edition of the work: “Most publications of this nature are confined to the business of the kitchen; but this enters on a more copious plan, and includes every article, which can add to the knowledge of the housewife ... In short, we flatter ourselves that ... we shall now present the public with a book, which will have a just claim to the title of THE COMPLETE HOUSEWIFE ...”

The publisher also states that the book has been reorganized, and recipes are grouped together by cooking method—boiling, frying, roasting, etc.—rather than by foodstuff—meat, poultry, fish, etc.—and that there is no index. The illustration facing the title page shows an English kitchen where wild game is hung to age, cooking is done over an open fire at the hearth, and food is being carried from the kitchen to the nearby dining room.

E. Smith. *The Complete Housewife: or, Accomplished Gentle-woman’s Companion*. 18th edition. 1773.

“OUR HOUSEKEEPING”

Charles Dickens’s picaresque story of the life of David Copperfield is a classic tale. When Copperfield marries his childlike bride, Dora, they set up housekeeping, although Dora has few domestic skills and very little common sense. One of their first attempts at housekeeping was to invite David’s good friend Tommy Traddles to dinner. Dickens’s description of the ensuing scene is one of the most amusing dining scenes in English literature. Copperfield starts to recount the evening: “I could not have wished for a prettier little wife at the opposite end of the table,” but the table, and the entire room, are hopelessly cramped and cluttered. Their dog is another distraction:

I could have wished ... that Jip had never been encouraged to walk about the table-cloth during dinner. I began to think there was something disorderly in his being there at all, even if he had not been in the habit of putting his foot in the salt or the melted-butter. On this occasion he seemed to think he was introduced expressly to keep Traddles at bay; and he barked at my old friend, and made short runs at his plate ...

All of this is quite hilarious and is captured in the illustration. Another problem in the ill-fated meal is that Copperfield fails in his attempt to carve the “boiled leg of mutton.” Carving was often reserved for the master of the house or for distinguished guests, and gentlemen were expected to know the exact way to carve any dish before them. As he struggles with the joint of meat, Copperfield asks Dora about another dish at the table. Dora had innocently purchased a little barrel of oysters. Alas, the Copperfields “had no oyster-knives—and couldn’t have used them if we had; so we looked at the oysters and ate the mutton.”

The Personal History of David Copperfield was originally published in London in serial parts in 1849-50. The book in this exhibition is part of a 23-volume set published by The Nonesuch Press, which reprinted the illustrations by H.K. Browne from the original plates.

Charles Dickens. *The Personal History of David Copperfield*. 1937-38.



HONEY: AN ANCIENT SWEETENER



Honey may have been collected by humans from wild bee hives as long as 10,000 years ago, but domestication of bees is only about half that long. The bee does appear in Egyptian hieroglyphs, and honey appears as an emblem of the ideal in very early literature, including the Old Testament. Honey was a prominent ingredient in both the cuisine and culture of ancient Greece and Rome. Honey had a revered status in part due to the lack of knowledge of its origins; it was considered a gift from the gods. Although cane sugar began to surpass honey as a sweetener around 1500, honey wine or mead remained very popular in Europe as late as the 17th century. Many recipes for mead are included in *The Closet of the Eminently Learned Sir Kenelme Digbie*; a 1669 edition of this work is featured in the Puff Pastry section of this exhibition.

Ortus sanitatis (*Garden of Health*) was first published in Mainz, Germany, in 1491. It is a compilation, probably by its original printer, Jacob Meydenbach, of animal and vegetable *materia medica* from the Middle Ages, including as much superstition as fact. It contains accepted knowledge and folklore about plants, animals, and minerals. In the section “De Avibus” (Of Birds), an essay about *Apis* (Bee) is sandwiched between *Ardea* (Heron) and *Basiliscus* (Basilisk). The essay on bees unites information

from several authors. There is much misinformation: bees have no blood; they do have teeth; they don’t take in air or breath. Yet, there is much accuracy: bees hate smoke; they are busy about their work; they fly in swarms; various bees are set in order for various tasks; they have a king [what we know now to be a queen]. Bees are also praised for being preeminent among other animals due to their very distinguished gifts: nobility, etc. and their dedication to their work. The essay ends with references to wax and honey in two other texts in this book.

Chapter XII also quotes 22 lines (although not consecutive nor in accurate Latin) from book IV of Virgil’s *Georgics*, in which he unfolds “a wondrous spectacle of minute creatures, the customs of an entirely ordered nation, its population, industries, its battles and stout-hearted leaders.” Two of these lines are eloquent reflections on these busy, virtuous insects:

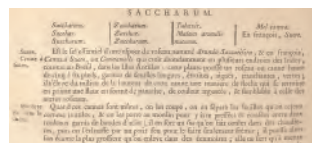
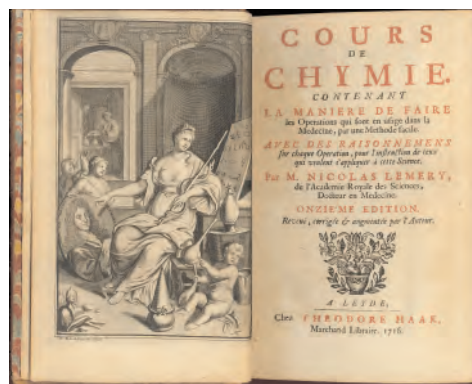
Tantus amor floribus et generandi gloria mellis.
Such is their love of flowers and the pride of making honey.

Fervet opus redolentque thymo fragrantia mella.
Their labor is a-boil, and the fragrant honey is redolent with thyme.

Ortus sanitatis. 1511.

MEDICINAL USES OF SUGAR

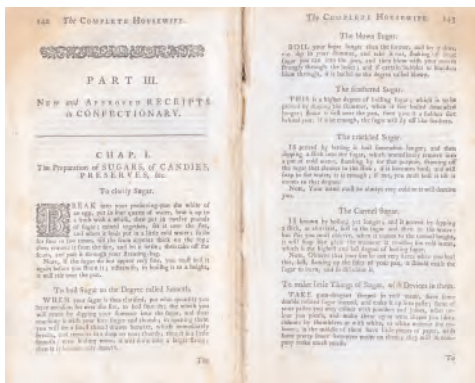
In his 1825 treatise *Physiologie du Gout* (*The Physiology of Taste*), Brillat-Savarin wrote: “Sugar is important, whether as food or as a medicine ... Sugar made its entry into the world by way of the apothecary’s laboratory.” In the early 16th century, sugar began to replace honey as a sweetener, in part due to its easier storage and transport properties. At one time, only apothecaries (pharmacists) were allowed to sell sugar, which was indispensable for making medicinal remedies palatable. Sugar was an expensive foodstuff in medieval and renaissance times, but from the 16th century on it was used to candy fruits, make conserves and jellies, and for many other preparations. There were significant advances in science in the 17th and 18th centuries, and chemists began to analyze substances to determine their properties and value. The study of sugar revealed its many benefits, leading to the discovery of practical methods for removing impurities from the sap of cane sugar to refine it into a useful form.



Nicholas Lemery (1645-1715) was a French chemist and medical doctor, who favored scientific facts revealed through experimentation over theoretical speculation. In his *Cours de Chymie*, sugar (sucre) is included in the discourse on vegetable matter. The frontispiece depicts the female figure of Chemistry looking at a chart with chemical notation and pointing to the oval portrait of Lemery, in a curled wig and ruffled cuff, holding a copy of his book. A male assistant is shown in the background, doing the work of experimental chemistry. Sugar is identified as an important “simple drug” in Lemery’s *Dictionnaire Universel des Drogues Simples*. Its cultivation, purification, types, and sweetness are discussed under the Latin name *saccharum*.

Nicolas Lemery. *Cours de chymie*. 11th edition. 1716 and *Dictionnaire universel des drogues simple*. New edition. 1759.

STAGES OF SUGAR BOILING



The third part of this 18th-century English cookbook and household manual contains recipes for candy, preserved fruits, custards, cakes, biscuits, and more. The section begins with directions for clarifying sugar to remove any impurities and continues to describe the various stages in boiling sugar—smooth, blown, feathered, and crackled. These terms are better known to modern cooks as small and large thread, small and large ball, and small and large crack. The final stage is still referred to by the earlier term: caramel (spelled carmel here). The final chapter of this section deals with “elegant ornaments for the table,” many of them made with spun sugar.

These pages on sugar terminology are reproduced here. *The Complete Housewife* is much more than a cookbook, but is a guide for food preparation, care for the sick, and household management. This popular volume (note that this is the 18th edition) includes more than 700 receipts for cookery and more than 300 for medicines, menus

to use throughout the year, and even “Directions for Marketing.” The book appears again in this exhibition and is discussed in greater detail in the section on Carving and Serving.

E. Smith. *The Complete Housewife: or, Accomplished Gentle-woman’s Companion*. 18th edition. 1773.

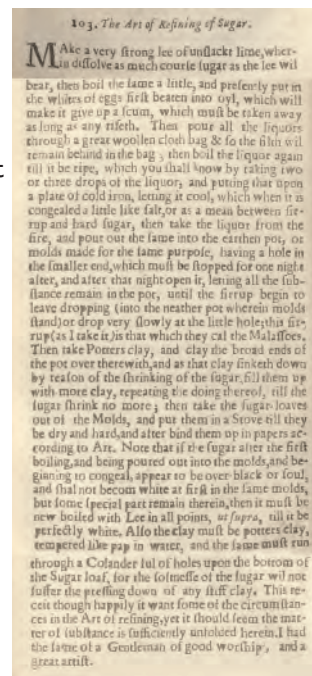
EARLY RECIPE FOR REFINING SUGAR

Sir Hugh Plat (1552-1608) is said to have been knighted for his ingenuity. After early literary studies, Plat developed an intense interest in natural science in its broadest sense: mechanical inventions, alchemy, chemistry, metallurgy, and food cultivation. He read extensively in many fields, and much of his own published writing was gleaned from earlier authors. The Jewel House of Art and Nature, first published in 1594, presents 150 experiments, observations, and recipes, including:

- #1. Sundry new and artificial ways for the keeping of fruits and flowers in their fresh hue;
- #8. How to write a letter secretly ... [invisible ink]
- #28. Sweet and delicate Cakes made without either Spice or Sugar [using “sweet Parsnip roots”]
- #46. To make an egg to stand alone without any help
- #82. An excellent mixture to scour pewter withal.

“The art of refining sugar” appears as #103 in *The Jewel House*. It describes the four basic stages in traditional sugar production: clarifying the sugar cane juice by boiling it in lime and adding egg whites which coagulate and remove impurities; boiling the juice again to concentrate the sugar (“boil the liquor again till it be ripe ...”); separating out the “sirup ... which they call[] the Mallassoes [molasses]” by letting it drip from a perforated cone-shaped mold; and “claying,” a process of packing loose, wet clay on top of the sugar, so the clay runs out through the block of sugar and removes impurities, leaving behind white sugar crystals.

Hugh Plat. *The Jewel House of Art and Nature: Containing Divers Rare and Profitable Inventions Together with Sundry New Experiments in the Art of Husbandry*. 1653.



(composite image)

BOTANICAL & COMMERCIAL CHARACTER OF SUGAR

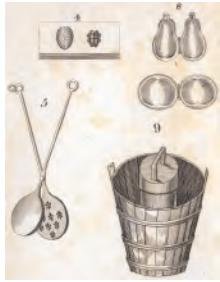


This popular work is devoted to “the commercial products of the Vegetable Kingdom.” Thomas Archer writes in the preface to his *Popular Economic Botany*: “Vegetable products ... furnish us with the bulk of our food and clothing, our medicine and our building materials, and with many other necessities and luxuries ... The investigations of botanists have added hundreds of articles to our list of commercial products.”

Sugar is presented with other substances used for food. Archer concentrates on the description, history, and processing of cane sugar (pictured here with four other food plants), but also discusses three other sources of sugar: beet-roots, which he says are cultivated mainly in Europe, especially in France; dates, the sugars of which are mostly consumed in India; and sugar maples: “From the juice of these trees, which runs out of incisions made in the stem, large quantities of a coarse uncrystallizable sugar is manufactured in North America. The Maple sugar is a domestic manufacture, and is only used in the country districts.”

Thomas Croxon Archer. *Popular Economic Botany; or, Description of the Botanical and Commercial Characters of the Principal Articles of Vegetable Origin*. 1853.

CULINARY CONFECTIONS



Confectionery first developed in the pharmacy, as formulations of refined sugars into syrups and other preparations for medicinal use (to soothe coughs, etc). The confectionary art expanded into the culinary realm, as exemplified by William Jarrin's book. Jarrin (born in Italy in 1784) was an "ornamental confectioner" at Gunter's, a fashionable restaurant in London. Jarrin discusses how to make fruit, sugar syrups, jellies, candies, (including chocolates), and the molding of sugars and confectionery pastes into decorated, but still edible shapes. Many of the elaborately sculpted pastes were rendered inedible after being gilded or colored.

The Italian Confectioner also includes recipes for ices and ice creams, beginning with this summary and advice: "Ices are composed of the juice of fruits, creams, and of liqueurs, prepared and congealed by means of pounded ice, mixed with salt, or with salt nitre, or soda. The freezing pot should be always of pewter, because

it prevents the contents of the vessel from congealing too quickly, and there is time enough to mix them thoroughly; for on this circumstance ... depends the excellence of the ice."

The "freezing pot" needed to be opened and the contents stirred every few minutes during the freezing process, to keep the sugar well distributed and to prevent lumps. Ice cream freezers with internal paddles did not come into use until about 1840. Jarrin also mentions that flat or rolled wafers—very popular thin cookies with various flavorings—were used to decorate "creams." These wafers eventually became what we now know as the ice cream cone.

Three items used in making ices are shown here in a detail from plate II: "an iron tool to make wafers" (#5); "a mould in lead for ice fruits, it must have a hinge ..." (#8); "a tub containing the freezing pot for ices ..." (#9) Jarrin provides detailed instructions for freezing and coloring ices in molds shaped like their respective fruit flavors.

William Alexis Jarrin. *The Italian Confectioner, or, Complete Economy of Desserts*. 1820.

SUGAR PRODUCTION IN THE UNITED STATES

When President Abraham Lincoln established the U.S. Department of Agriculture in 1862, he chose Isaac Newton as the first commissioner. Newton (who ancestor may have been the renowned Sir Isaac Newton) was a highly regarded Pennsylvania dairy farmer; butter from his farm was sent each week to the White House. Newton notes in this Department of Agriculture Report for 1866 that "agricultural restoration ... in States lately in rebellion" is fueled in part by the need to "diversify" farm industry: "... while cotton ... will ever be a prominent crop, ... it will never overshadow and dwarf other interests ..."

The Report of the Chemist contained information on three "sugar plants": sorghum, beets, and sugar cane. Benjamin Perley Poore, a prominent American newspaper correspondent, editor, and author, contributed a history of American agriculture to the volume. In the section on the French colonies, much of the discussion is about the cultivation and refining of sugar cane. According to Poore, Louisiana was the only French colony where "especial attention was paid to agricultural pursuits ... none ... as remunerative [now] as the sugar-cane ..." Cultivation began in the 1750s without great success, but was renewed in the 1790s and early 1800s. This engraving, which Poore says is of German origin, illustrates the process of sugar refining in Louisiana in 1751:



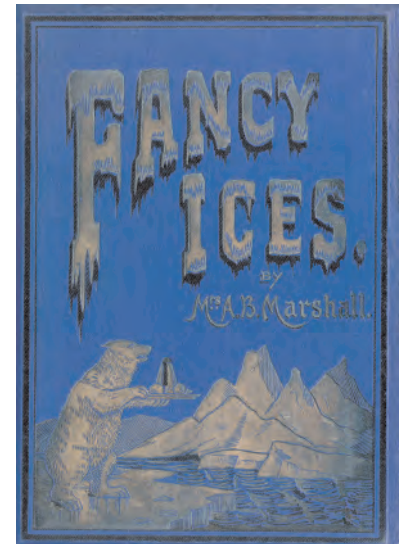
The cane was stripped of its leaves and ground, or rather crushed, by a heavy stone made to revolve by manual force. The expressed juice, after having been boiled in a cauldron, was ladled into large stone jars, which were exposed to the rays of the sun until the sugar crystallized.

No mention is made of the fact that African slaves are depicted doing this work. The production of sugar, as well as the rum distilled from it, were a part of the notorious "triangle trade" of the 17th through early 19th centuries. Slaves, cash crops, and manufactured goods were carried to be bought and sold between West Africa, Caribbean, or American colonies and European colonial powers.

Report of the Commissioner of Agriculture for the Year 1866. 1867.

MRS. MARSHALL'S ICES

Agnes B. Marshall's *Book of Ices*, her first cookbook, appeared in 1885, the same year she introduced her patent ice cream freezer and "ice cave," or storage box. Food historian Barbara Wheaton has summarized Mrs. Marshall's many culinary activities in London: "With her husband . . ., [Mrs. Marshall] operated a cooking school and an employment agency for superior cooks; she had a store which sold kitchen equipment, some of it her own design; she sold imported and specialty foods, lectured, and published a weekly paper and four cook-books." Mrs. Marshall's recipes are practical and most are still judged delicious. Some recipes were taken from Gunter's *Modern Confectioner* of 1867, since Messrs. Gunter's of London's ices were of the highest quality, to which all others were compared.



Fancy Ices was published in response to many readers of the *Book of Ices* who "have constantly asked for a fuller treatise on more elaborate styles of service." Recipes from the first book are not repeated in the second, a tactic to guarantee additional sales of the former. Many of Mrs. Marshall's recipes also called for products and equipment, such as molds, which she herself sold. Frozen desserts in the Victorian period could be quite elaborate, evidenced by these advertisements for molds for ices, sorbets, and ice creams. Note that the molds are shaped like vegetables, fish, and meats, as well as fruits. Some molded ices looked so

realistic that diners could be fooled into thinking they were about to eat a fresh peach or a spear of asparagus, rather than ice cream shaped like these. A digital reproduction of the decorative cloth bookbinding is also shown here, featuring a polar bear holding a tray of "fancy ices."

Mrs. A.B. Marshall. *Fancy Ices*. London: Marshall's School of Cookery and Simpkin, Marshall, [etc.], 1894. (ON LOAN)

EATING ICE CREAM AND CHOCOLATE IN NINETEENTH-CENTURY EUROPE

Maria H. (Dean) Thomae, together with her children, George and Virginia, sailed from Boston on May 13, 1863, on the steamship *Europa* for Liverpool. They traveled for five months through England, France, Germany, Belgium, Switzerland, and Scotland before returning to the U.S. in mid-October. Thomae's densely handwritten diaries record their visits to landmarks, the cuisine, military reviews, shopping, and other daily activities. Here are some culinary highlights, featuring ice cream, chocolate, and a reluctance to drink the local water:

Friday, June 5, they arrived in Paris and "ordered dinner or supper whatever it is called & got through it near 11 o'clk." Thomae also notes that "... we had a walk together & an ice cream."

Wednesday, June 10, Paris: "... returned to Hotel, but stopped on the way & got an ice cream as we were all very thirsty and cannot get nice water to drink in Paris."

On July 9, in Milan, Italy, they "went to [the public gardens] and got an ice cream and found it very nice."

In Vienna, Austria, on July 18, "Jinny had an orange ice which she did not eat."

In Hannover, Germany, August 5: "I took a roll & a cup of Chocolate." And again, on August 10, in Mayence on the Rhine River: "Jinny and I had a cup of chocolate and a roll." In Baden Baden, August 16: "Jinny got a glass of ice cream ... & I was so thirsty that I took a glass of beer which was warm & very poor. It is a common thing here for ladies to take beer & I really do now know what to drink as I am afraid to take much water ..."

Flavored ices have been made since the very earliest times and were introduced into France in the late 17th century. At first, ices were a luxury item, but by the second half of the 19th century, they became a treat for ordinary people.

Maria H. Thomae. Diary. 1863.

TRADE CARDS AND MINIATURES

FOOD IN ADVERTISING TRADE CARDS

Advertising trade cards were produced by a variety of manufacturers and retailers in the last half of the nineteenth century and the early years of the twentieth. Chromolithography was the primary means of reproduction, particularly of the graphic imagery; many also have letterpress or rubber stamp printed text. Most, but not all, of the trade cards in the Mortimer Rare Book Room were collected by Marjorie Bache Menden, class of 1930. Here are just a few of the cards with culinary themes.

DOUBLE-SIDED CARD



This clever two-sided card from Chase and Sanborn shows a scene from inside and outside the windows. The dialogue, titled “A Compromise,” promotes two of their products:

He: Seal Brand Coffee leads the rest
She: Royal Gem Tea Brand is best
He: Still we need not disagree
 Mine’s best coffee, yours best tea
She: Thus to fix it I’m not loath
 Since Chase and Sanborn import them both.

The name of the retailer, in this case, F.B. Gillett, was printed in the space left at the bottom of the card. (ONE CARD ON LOAN)

CARDS WITH CHILDREN

Many advertising trade cards were die-cut into shapes, such as this pickle-shaped one from H.J. Heinz Co. of Pittsburgh. It features two young children, one holding a jar of preserved fruits, the other a bottle of Heinz’s chili sauce.



The larger card is an advertisement for Highland Brand Evaporated Cream. John Meyenberg, a Swiss immigrant to the U.S., invented evaporated milk, a shelf-stable canned milk with about 60% of the water removed. He formed the Helvetia Milk Condensing Company in 1885, in Highland, Illinois. This card depicts one nanny feeding nine babies with nursing bottles. The style shown here—a glass bottle with a long metal tube fitted with a nipple-shaped mouthpiece—was introduced about 1864 in England. By the early 1900s, the tubes were replaced by rubber nipples stretched directly over the end of the bottles.

DINING SCENES

These two trade cards feature figures seated at the table enjoying food. At the top, two finely dressed mice and a frog toast each other with their wine, compliments of Henry Setzer, Jr., “dealer in meats, vegetables, canned goods, fish, poultry, &c.” at St. John’s Hall Market in Bridgeport, Connecticut. The other card shows three women having tea and cake using Granite Iron Ware.



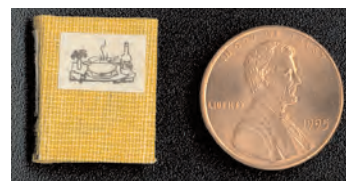
Cabinet of Culinary Curiosities

CONFECTIONERY AND ICE CREAM



Quite often, the images on trade cards had no relation to the products being promoted, as evidenced by these two cards. The front of the Gaylor's American Bakery, with two locations in New York City, shows a cat and goose accosting a young boy carrying a platter of cooked poultry. Yet, the text on the back of the card advertises cakes, éclairs, macaroons, various breads, and "French & American Ice Cream in bricks and fancy forms." George Gaylor also announces on this card that his "Ice Cream Saloon will open April 1st."

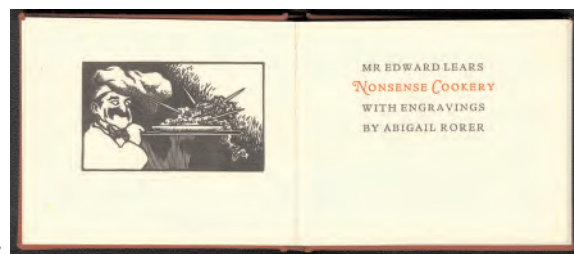
The two cards from N. Caduff, confectioner at 215 Sixth Avenue in New York, also feature unrelated text and image. What does a woman with a hunting rifle and dog have to do with French pastry and confectionery, ice cream, water ices, tea, coffee, and chocolate, and wedding and party supplies?



MINIATURE BOOKS

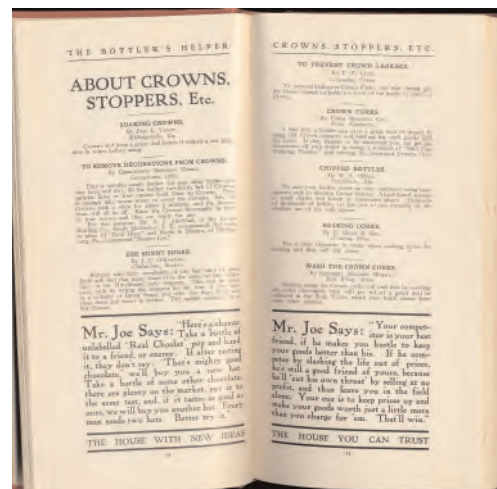
Cookbooks are a popular subject with makers of miniature books. Abigail Rorer, of Petersham, Massachusetts, illustrated the book of nonsense recipes by Edward Lear. Jane Bernier, of the Borrower's Press in Maine, issued dozens of dollhouse miniatures over the years. This one is on French cooking. The text is readable with a good magnifying glass.

Mr. Edward Lear's Nonsense Cookery. With engravings by Abigail Rorer. Carrollton, Ohio: Press on Scroll Road, 2002. (ON LOAN)
French Cooking. Winterport, Maine: Borrowers' Press, 1981. One of 350 copies.



CHOCOLATE

Blumenthal Brothers Chocolate Company of Philadelphia was best known for making Goobers, Raisinets, and Snocaps. Before the five brothers starting manufacturing chocolate and candies in about 1909, they produced flavorings and extracts for sodas, including one called "Real Choclat." In 1907 they compiled and published *The Bottler's Helper*, including comments and advice from more than 700 bottlers around the country. It addressed many concerns of bottlers, including making sugar syrups and carbonating gas, labeling bottles, keeping records, and even, as shown here, bottle stoppers and corks. *The Bottler's Helper* was ultimately an advertising venture, and at the bottom of each page, there are snippets of folksy advice from "Mr. Joe" (Joseph Blumenthal, founder and president of BB Co.) Blumenthal Bros. manufactured raw chocolate and candies as a family-owned company until 1969, when they were bought by Ward Foods. Since 1981, Nestlé has made Goobers, Raisinets, and Snocaps.



Two trade cards also are shown here from two other companies which manufactured cocoa powder. The card from Phillips' Digestible Cocoa, New York, features a uniformed maid sipping cocoa, possibly left-over from her lady's breakfast tray. The other is a die-cut card in the shape of a cocoa bean pod from Huyler's, also from New York.

M.L. Blumenthal, editor. *The Bottler's Helper: A Practical Encyclopaedia for the Bottler of Soft Drinks.* Philadelphia: Blumenthal Bros., 1907. (BOOK & DIE-CUT CARD ON LOAN)

FOOD IN DIDEROT'S ENCYCLOPEDIA

These two engravings from Diderot's *Encyclopédie* showing in detail an 18th-century French *confiseur*, or candy-maker, and a bakery. Artists visited actual ateliers and other sites in order to observe workers and machinery, resulting in accurate depictions of crafts, tools, and processes in this multi-volume work. Each plate commonly features a vignette at the top—showing a variety of activities—with detailed drawings (to scale) of individual pieces of equipment at the bottom or in subsequent plates. These and ten other illustrations dealing with some aspect of food cultivation or preparation were reproduced from the Mortimer Rare Book Room's copy of the *Encyclopédie* and arranged on the walls of the gallery in Neilson Library.

The *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers*, commonly referred to as Diderot's *Encyclopédie*, is one of the premier documents of the French Enlightenment. This monumental 43-volume work was published during a period of 30 years, from 1751 to 1780. Its primary editor was Denis Diderot, the son of a tanner, and Jean le Rond d'Alembert, a mathematician. They engaged hundreds of writers—including Voltaire and Rousseau—to provide knowledgeable articles on general history, sciences, the arts, natural history, and manufacturing (in the literal sense of the word: made by hand). Created on the cusp of the Industrial Revolution, the *Encyclopédie* was controversial in part because it argued that the teachings of the Church were not authoritative in matters of science, and, that the work of artisans, technicians, and laborers was equal to that of intellectuals, clerics, and rulers. The *Encyclopédie* is justifiably famous both for its thousands of written articles and its more than 3000 illustrations, ranging from musical instruments, shipbuilding, and wigmaking, to agriculture, printing, bookbinding, and papermaking.

