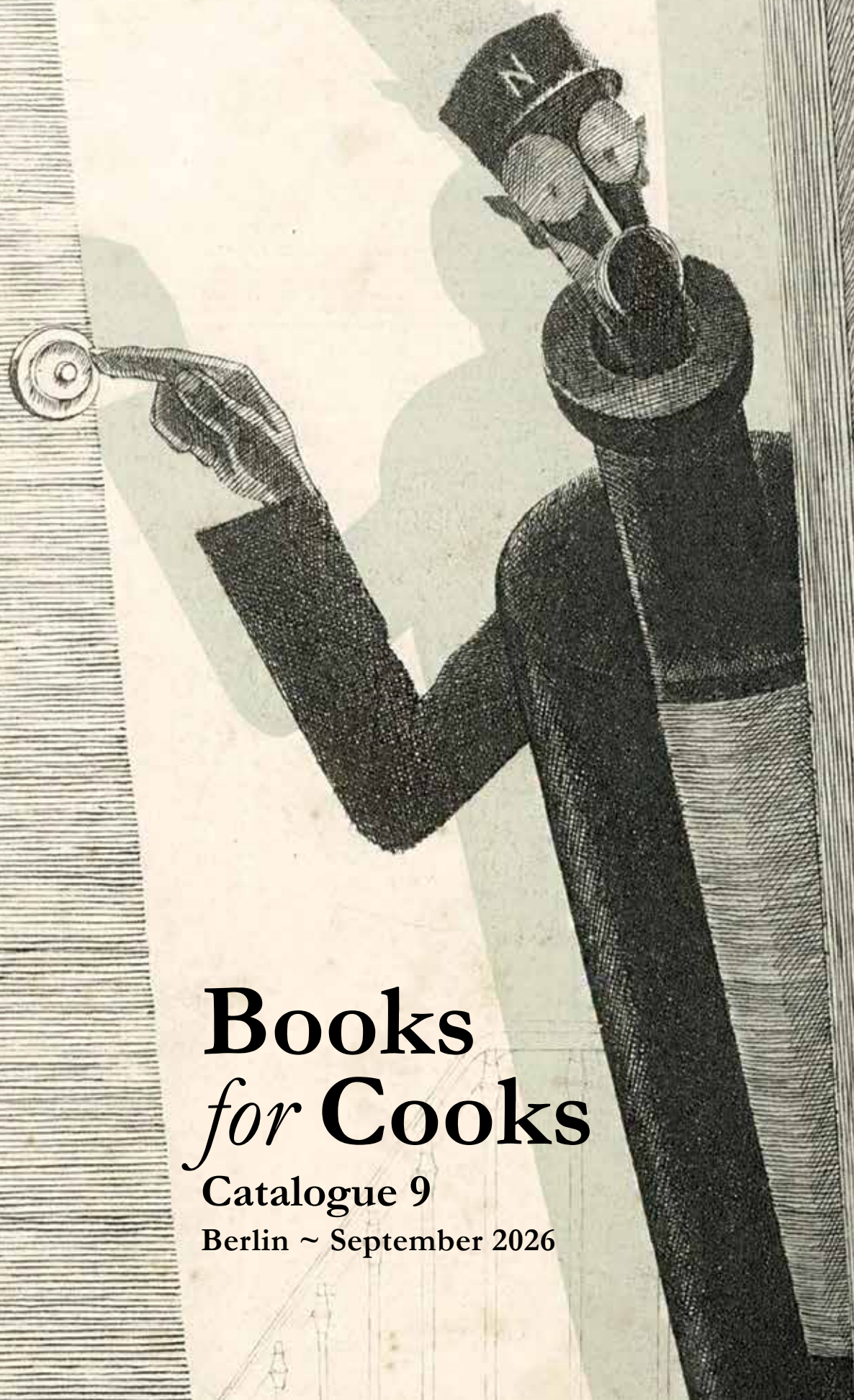




Books *for* Cooks

Catalogue 9

Berlin ~ September 2026

[1] [MENU]

Café de Paris Coronation Gala Dinner: festivities to celebrate the coronation of Her Majesty Queen Elizabeth II - for your entertainment - appearing in cabaret Noel Coward at the piano Norman Hackworth - 2nd June 1953.

(240 × 370 mm), white silk menu, printed in blue, red and yellow, the verso blank and lined in linen, printed within an attractive mid-century border, with the Crown and regalia above and a highly stylised royal procession below, finished with a tasseled silk border.

¶ A bright, well-preserved example; faint blemishes, not affecting the text or illustration. Presumably intended as the place-setting menu.

The six-course dinner comprises nineteen dishes, five named for members of the Royal family: *Déllice de Sole à la Royal*, *Traite Saumonée Froide à la Phillip*, *Suprême de Poularde Elizabeth*, *Fraise et Pêches Rafraîches Prince Charles* and *Bombe Glacée Windsor*. The dinner was reported as having sold out several weeks in advance, with 450 guests paying eight guineas (£8,8s.) per head, exclusive of drinks.¹

Scarce: the dinner was limited to 450 guests.

1. Manchester Evening News 1 June 1953.

Item #10145

€400 EUR



[2] [UNKNOWN]

新板單語野菜果物 Shinban Tango Yasai Kashimonoban [New Edition Word Chart of Vegetables and Fruits]

幾九重 [Ikukujū] : [Edo, Japan], [early Meiji period, circa 1870].

Original single leaf poster (365x245mm) woodblock ukiyo-e print on washi paper, twenty five four-colour illustrations, blank verso. Small wormhole to the margin of one illustration.

¶ An attractive and well-preserved *omocha-e* vocabulary sheet, designed for use in elementary education as both an instructional aid and a vehicle for educational play. The sheet comprises twenty-five colour woodblock illustrations depicting familiar seasonal fruits and vegetables, each identified in kanji, hiragana, and katakana, thereby reinforcing literacy through visual association. The subjects include lotus root, bamboo shoot, eggplant, mandarin orange, peach, ginger, mushroom, yard-long bean, pomegranate, chestnut, taro, daikon, cucumber, grapes, Asian pear, burdock root, carrot, pumpkin, loquat, persimmon, green onion, turnip, rice, watermelon, and apple.

Omocha-e (“toy pictures”) are a distinctive sub-genre of *ukiyo-e* printmaking which flourished during the Meiji period. Produced principally for children, these inexpensive colour woodblock prints combined amusement with instruction, reflecting the educational reforms and modernising agenda of the Meiji government. Issued in a wide variety of formats—including vocabulary sheets, games, puzzles, maps, and instructional diagrams—they were intended to foster literacy, numeracy, and practical knowledge through play.

Printed on inexpensive paper and designed for active use as wall charts, educational games, or to be cut apart into cards, such sheets were inherently ephemeral. Their survival rate is consequently low, and well-preserved examples are decidedly uncommon.

An excellent example of early Meiji educational printing, combining attractive colour woodblock illustration with documentary significance as evidence of early modern Japanese elementary education and the visual culture of literacy instruction.

§ Unrecorded.

Item #11689

€200 EUR



[3] [ANONYMOUS]

精進魚類 即席料理 *Shōjin Gyorui Sokuseki Ryōri*; [Quick Recipes for Vegetarian and Fish Dishes Complete]

Osaka : Kawachiya Kasuke and Kawachiya Gisuke and Kawachiya Kashichi, Kyowa 2 (1802). First Edition. In Japanese.

Orihon (170x58mm) woodblock printed, original publisher's blue wrappers with cream title label. Thirty folds, printed on both sides, with the two sections arranged dos-à-dos: *Shōjin* (vegetarian) from one direction and *Gyorui* (fish) from the other. [60]pp., with endpapers. Wrappers worn, scuffed and lightly soiled, small loss to edges; internally clean and crisp.

¶ An exceptionally rare early Japanese cookbook, and an unusually fine example of the practical *sokuseki ryōri* genre of the late Edo period. Combining *shōjin* (Buddhist vegetarian) cuisine with fish cookery, in a single dos-à-dos volume, the work reflects the increasing circulation of practical culinary knowledge beyond the professional kitchen and into the households of Japan's urban merchant and educated classes.

The phrase *sokuseki ryōri* ("immediate" or "quick" cookery) refers to dishes prepared from ingredients readily at hand, emphasising economy, adaptability and seasonal availability, rather than the modern concept of convenience food.

The work belongs to the flourishing period of Edo culinary publishing, when practical recipe books increasingly circulated among merchants and educated townspeople. The recipes emphasise seasonal ingredients and economical preparation, whilst maintaining connections with the traditions of *shōjin* and ceremonial cuisine.

For example, in the *shōjin* section there are seasonal variations of *namasu*, vegetables dressed or marinated in vinegar, while the fish section gives corresponding preparations of sliced raw fish. This parallel treatment illustrates the book's practical, ingredient-led approach to seasonality and preparation.

The use of the *orihon* format is uncommon in Japanese culinary literature, despite being well suited to practical use. The unusual dos-à-dos construction is particularly noteworthy: rather than binding the two sections conventionally, the printer has arranged them back-to-back, each beginning from an opposite direction, allowing the two cuisines to function almost as independent manuals within a single compact volume.

Opposite the publisher's colophon there is an advertisement for *Ryōri Hayanabe* (hot-pot cooking), providing a useful indication of the commercial milieu in which practical culinary books were being produced and marketed.



Of interest, not merely for its recipes, but also as evidence for the increasing accessibility and commercialisation of practical culinary knowledge in mid Edo-period Japan, when cookery books became an important part of the wider printed culture of the urban household.

§ No copy recorded in OCLC; one copy recorded in the National Diet Library.

Item #11603

€1,250 EUR

Rare. An important and exceptionally uncommon survival of an early nineteenth-century Japanese practical cookbook, notable both for its culinary content and its unusual dos-à-dos construction.

[4] [EPHEMERA ~ VOLVELLE] S SMITH & SON PTY LTD

"Yalumba Wine Selector"

Angaston : S Smith & Son, [1953]. First and only edition.

Double-sided, two disk stiff colour printed cards volvelle, 210mm in diameter. Faint age-toning, otherwise near fine.

¶ Established in 1849 by English brewer Samuel Smith in Angaston, Barossa Valley, Yalumba is Australia's oldest family-owned winery, celebrating over 175 years of independent, multi-generational ownership. Now a significant, privately owned distinguished wine producer and exporter, in the 1950s Yalumba was better known for its port, brandy and spirits.

In 1953, Australian table wine production and consumption had long been in decline. There was no export market and domestic consumers preferred beer or port. Vermouth and cocktail related products had begun to be developed but more than 85% of grape production was for fortified production. The arrival of post World War II migrants in the 1950s bringing with them European preferences for table wine and food began to broaden the palate of the Australian consumer. At the same time winemakers such as Maurice O'Shea, Max Schubert and Colin Preece, began, sometimes without their company's approval, to experiment to make great table wine.

In 1953/1954 Yalumba ran a national marketing campaign to show people how and when to drink their wines by giving away "the automatic wine selector" on application. Advertisements were run in all the major daily newspapers promoting "Yalumba Wines & Brandy for Every Taste...Every Occasion".

"Australians no longer have any excuse for serving claret with their oysters, or sherry with their T-bone steak. All they have to do is to twirl the automatic Yalumba wine selector. This little device or gimmick, which came to us by courtesy of; S. Smith and Son, Angaston, consists of two circles of cardboard, fastened together so that one rotates over the other. The top circle can be set to point at white meats and fish, or at steak, roasts, chops, game and spaghetti, and so on, and when you have it pointing right you read the wine list in a cut-out section. This tells you what wines to use, on what occasion and at what temperature. On the back of this gadget, very sensibly, the Yalumba people tell you to drink what wine you like, when you like. The selector is merely a guide to those who want to know the correct form."

A rare piece of Australian wine history in near fine condition, capturing the moment the Australian consumer began to embrace Australian wine.



§ Unrecorded.

¹ *The Age* Melbourne, 7 August 1953, p.2.

Item #11246

€200 EUR

[5] A FRENCH LADY [HAMERTON, EUGÉNIE, NÉE GINDRIEZ]

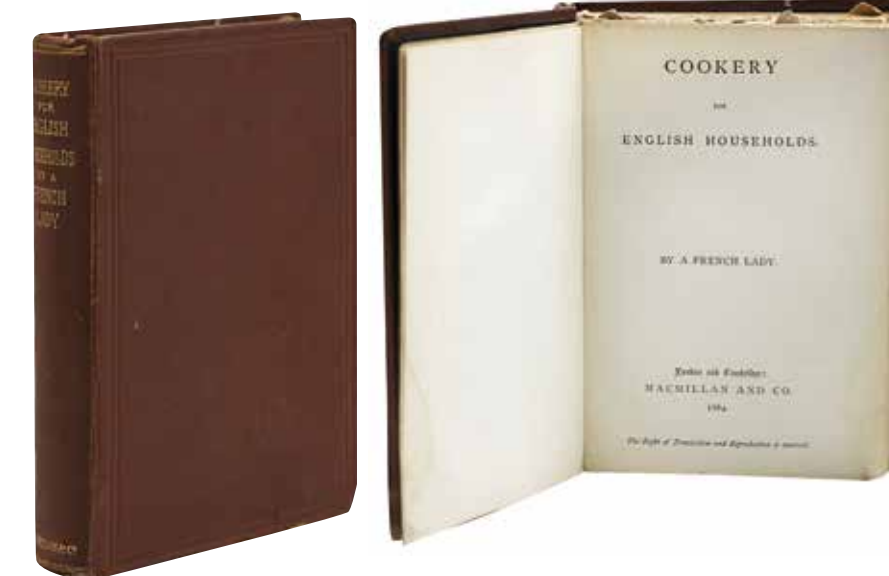
Cookery for English Households

London and Cambridge : Macmillan & Co, 1864. First and only edition. Printed by R Clay, Son, and Taylor, Printers, Bread Street Hill. Priced 5/- on issue.

Foolscap octavo (180x120mm) publisher's original plain russet blind ruled morocco grain cloth boards, gilt lettered spine, dark green endpapers, viii,306pp, [6 publisher catalogue],24(second publisher catalogue)pp : [A]⁴, B - X⁸, Y², A¹². Two plates monochrome engraved illustrations of kitchen equipment. Board edges and corners lightly bruised; small damp-stain to fore-edge; front endpaper split, hinge soft but holding; internally clean; edges a trifle carelessly opened; bookseller ticket "W L Mullen, Lydiard St, Ballarat" to front paste-down; p.209 closed tear; index faintly foxed.

¶ A scarce and unusually interesting Victorian cookery book, introducing French culinary practice to the English middle-class household, and appearing contemporaneously with the success of Mrs Beeton's eponymous *Book of Household Management*. Priced at 5s. on issue, it was a relatively expensive domestic manual, directed towards the increasingly affluent middle-class household.

The author was the wife of the artist and writer Philip Gilbert Hamerton¹. She had lived for many years in Burgundy and addresses her



book explicitly to those "rich enough to have good dinners" but unable to afford a chef. Her intention was to enable ladies either to supervise their cooks more intelligently or occasionally to undertake dishes requiring greater care than a domestic servant might provide. The result is both a practical manual and a revealing document of the social aspirations and domestic economy of the Victorian middle class.

There are twenty-four chapters and 675 numbered recipes, the final two chapters devoted to wine (mostly French) and miscellaneous additions. The recipes range across soups, sauces, fish, meat, vegetables, pastry and desserts, adapting French methods to the English household. Particularly notable is the author's concern with the practical relationship between mistress and cook, and even with preserving the appearance of the lady's hands while undertaking kitchen work.

The bookseller Mullen was a significant figure in the Australian colonial book trade, arriving in Melbourne in 1857 with his brother Samuel Mullen. By 1865 he had established his own stationery, bookselling and publishing business in the booming Ballarat goldfields. The presence of his bookseller's ticket provides an important record of the circulation of relatively expensive British domestic literature within the colonial market. Given Ballarat's position at the centre of the Victorian gold rush and the rapid emergence of a prosperous

and increasingly sophisticated readership, *Cookery for English Households*, priced at 5s. on issue, belonged to the more expensive end of contemporary domestic publishing. Its appearance in Mullen's Ballarat stock is an indication of the market for fashionable British domestic literature among the colony's newly affluent population.

An attractive survival of an uncommon book, and an unusually direct record of the introduction of French bourgeois cookery into the Victorian English household, with an

evocative Australian colonial provenance.

Scarce, particularly with Australian provenance.

§ OCLC records five institutional holdings all in the United Kingdom.

¹ Foster, James (comp). *A Bibliographical Catalogue of Macmillan and Co.'s Publications from 1843 to 1889*. Macmillan & Co : London and New York, 1891. p. 115.

Item #11744

€1,125 EUR



[6] APICIUS, CAELIUS

Apicii Coelii de Opsoniis et Contimentis, Sive Arte Coquinaria Libri Decem. Cum Annotationibus Martini Lister, à Medicis domesticis serinssimae Majestatis reginae annae, et notis selectionibus, variisque lectionibus integris, Humelbergii, Barthii, Reinesii, A Van der Linden, & Aliorum, et & variarum lectionum libello. ¹

Amstelodami [Amsterdam] : Janssonio-Waesbergios, 1709. Second edition of the text as edited and annotated by Martin Lister; first privately published London, 1705 in a limited edition of 120 copies.

Octavo (175x110mm) contemporary full sheep boards, raised bands, gilt decorated spine in 5 compartments, tan gilt spine label, all edges decorated, 'antique spot' marbled endpapers to pastedowns, [40], 277,[43]pp : π², *⁶, **⁸, ***⁴, A - V⁸. Monochrome engraved frontispiece by Jan Goeree (1670-1731) showing five cooks in a kitchen preparing a meal; title page in red and black; several engraved floriated initials and ornamental tailpieces. Boards faintly sprung, edges faintly rubbed; spine label chipped; ownership notes in ink from 1800 to front free endpaper; ex-libris label "Skjenket til Fyens Stiftsbibliotek af Biskop Dr. Fr. Plum. 1834" to front paste-down; pages lightly and evenly aged, some light buckling; faded dampstain to top edge.

¶ Apicius (as this work is often described) is the only surviving cookbook from the Roman Empire. The identity of the author(s), and the ultimate origins of the work are still much debated but it is generally thought to date from the 2nd to 5th century AD. The work survived principally as two 9th century manuscripts (although there are other fragments). The work was written in the

vulgar Latin of Rome's lower classes leading Alan Davidson to suggest that it was "an aide-memoire for those who worked in the kitchens of the wealthy." ²

The first printed edition of Apicius was published in Milan in 1498. A significant edition was published in 1542 with a commentary by Gabriel Humelberg (1487-1544), a German doctor. There have been other editions with commentaries. Lister (1639-1712) was an English physician and naturalist. He was a member of the Royal Society and physician to Queen Anne. He authored several significant works on English spiders, Shells, Conches (*Historia conchyliorum*) and Molluscs as well as translating Latin texts. His edition of *Apicius* is considered significant because his commentary: first, was presented in parallel (two column format) with other commentaries, particularly Humelberg's thus consolidating editorial commentaries and providing a full annotation; second, provided a contemporary medical perspective on the recipes and their health consequences; and third, provided explanatory details on Roman culinary traditions.

There are approximately 470 recipes in *Apicius*, of which almost half are for sauces. The balance are mostly for meat, fish and vegetables. There are only a few recipes for sweet dishes. Most of the dishes are heavily spiced.

From the library of Bishop Frederick Clausen Plum (1760-1834). Plum was appointed to the Bishopric of Odense in 1811. He had already taken a keen interest in public education, teaching communities to read, and the establishment of libraries. Upon his appointment, he began to reform the school system. In 1813, he established Fyns Stiftsbibliotek, which was partially de-accessioned and closed in the mid-twentieth century.

Uncommon. A lovely copy. One of the cornerstones of any collection of early cookery books

§ Well held in Europe and North America, OCLC records no holdings in Asia or Australasia.

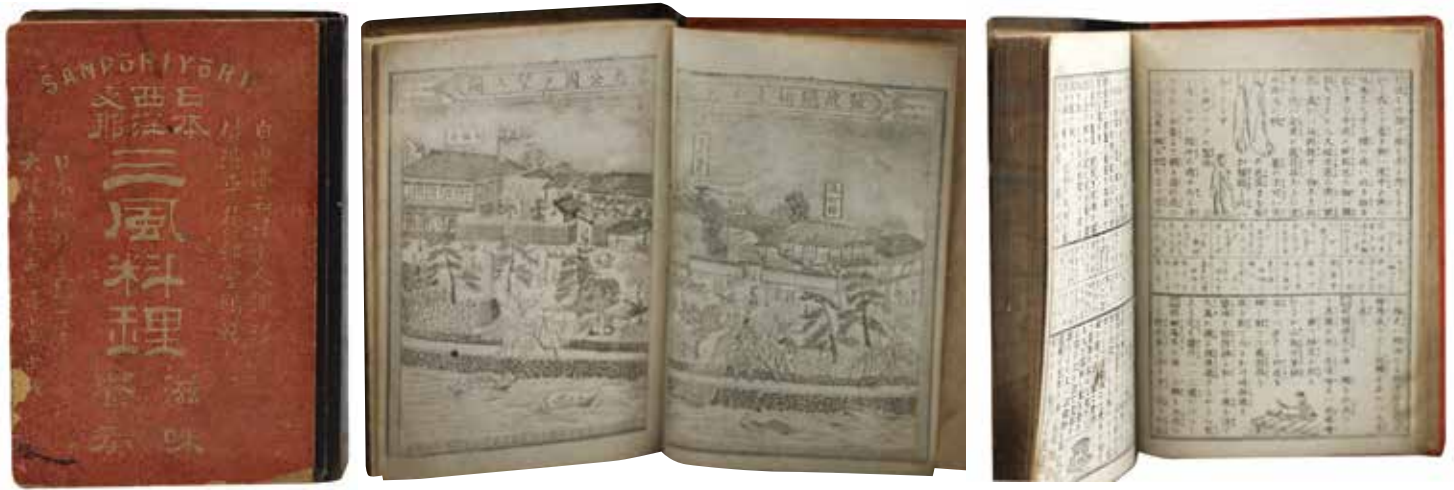
§ Cagle 1076; Bitting, p.13; Maclean p.4 (suggesting only 100 copies printed); Vicaire, 32; Horn-Arndt, 9; Graesse, 160 (suggesting only 100 copies printed); Oberlé Fritsch, 2; Oxford, p.49 (also suggesting only 100 copies printed); Pennell, p. 112; Schraemli (1) 25; Simon BG 126; Wheaton & Kelly 183; Maggs 21; Drexel 219

¹ Translated from the Latin as "On the Subject of Food and Seasonings, or the Art of Cooking, Ten Books: with Annotations of Martin Lister, from the Domestic Physicians of Her Serene Majesty Queen Anne, and with more select notes, and various complete readings, by Humelbergii, Barthii, Reinesii, A Van der Linden, & Aliorum, and a booklet of various readings."

² Davidson, Alan. *The Oxford Companion to Food*. Oxford: Oxford University Press, 1999. p.23.

Item #11090

€1,350 EUR



[7] 伴源平, BAN, GENPEI, EDITOR.

日本・西洋・支那三風料理滋味之饗奏

Nihon seiyō shina: sanfū ryōri umami no kyōsō [Three styles of cuisine: Japanese Western Chinese; a festive symphony of flavor]

Osaka : 赤志忠雅堂 Akashi Chūgadō, Meiji 20 (1887). First edition. In Japanese.

Octavo (145x100mm) reverse binding, western quarter bound black cloth, Japanese-style folded leaves, stiffened with publisher waste, red printed paper boards, all edges marbled, [12], 72pp. Three full-page woodblock illustrations, frontispiece, numerous small in-text copper-plate illustrations of dishes, ingredients and kitchen implements. Presented in a burgundy chitsu case. Boards lightly soiled, light wear to edges; endpapers offset toned, fragile, small chip to fore-edge; rear hinge softening.

¶ A rare and significant Meiji -era culinary manual, notable for the earliest recorded use of the term *nihon ryōri* ("Japanese cuisine"), here in 1887. The expression appears at a pivotal moment in the formation of the idea of a distinct national cuisine. Until this period, there was no established Japanese term for a homogeneous cuisine representative of Japan, while *seiyō ryōri* ("Western cuisine") had been

in use since 1872 for predominantly American, British, and French cooking.

The appearance of *nihon ryōri* reflects the Meiji-era encounter with Western culture and the consequent redefinition of Japanese domestic and cultural identity. The work is one of three publications of 1887 in which the term is first recorded, alongside *The Cooking Guide: An Introduction to the Cuisine of Japan, China, Korea and the West* and Iizuka Eitarō's *Japanese Hygienic Cooking*.

The recipes are divided into Western, Chinese, and Japanese sections, concluding with pickles. The extensive Western section includes beef, butter, roasting, cutlets, beefsteak, sandwiches, pheasant, fish and shellfish, vegetables, sauces, croquettes, mutton, pork, rabbit, duck, and beer, with several entries incorporating English terminology and illustrations. The Chinese section consists principally of dim sum, while the Japanese section covers sea and river fish, poultry, vegetables, and numerous vegetarian dishes.

Ban was an active Meiji-period editor, publisher, and mapmaker specialising in practical and educational manuals. Particularly noteworthy is the hybrid construction of the manual: the text follows the traditional right-to-left format and is printed on folded washi-paper leaves, while the binding is European in form, the illustrations are engraved copperplate rather than traditional Japanese woodblock and the leaves are stiffened by an internal sewn leaf of printed publisher's waste.

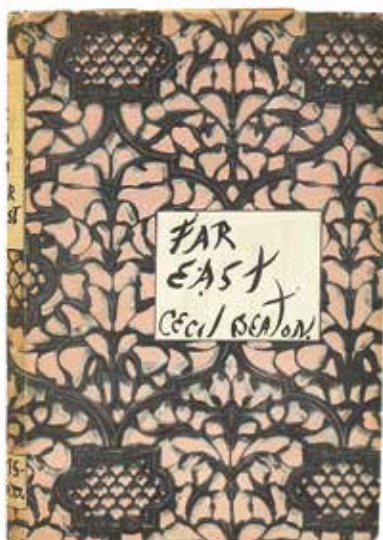
An important early document in the history of Japanese cuisine and Meiji cultural exchange, recording the moment at which *nihon ryōri* emerged as a conscious expression of national culinary identity.

Rare. An excellent copy.

§ OCLC records only two holdings, National Diet Library, and UC Berkeley (apparently digitised).

Item #11739

€2,000 EUR



[8] BEATON, CECIL [CECIL WALTER HARDY (1904 - 1980)]

Far East

London : B T Batsford, Autumn 1945. First edition. Printed by William Clowes & Sons. Price on issue 15/-.

Quarto (230x150mm) colour illustrated dust jacket, red cloth boards, straw paper, top-edges red, vi, 110, [2]pp : [A]⁴, B - O⁴, P⁴ (-p4). Colour illustrated frontispiece, sixteen out-of-text leaves of monochrome photographic illustrations; in-text illustrations by Beaton also. Dust jacket edges faintly agetoned and rubbed; owner name in ink to front paste-down; endpapers faintly foxed;

¶ An engaging account by the celebrated British photographer, designer, and diarist, of his wartime travels through India, Burma, and China in 1943–44.

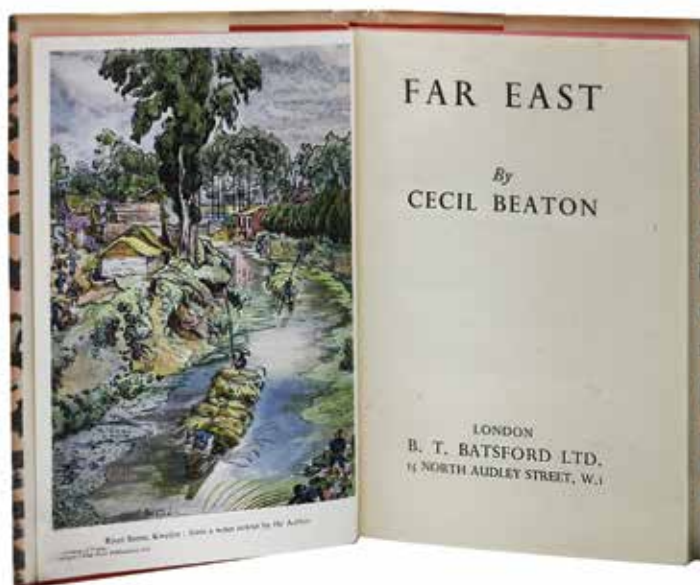
During the Second World War Beaton served as an official photographer for the British Ministry of Information, producing more than 7,000 photographs across Europe and Asia. *Far East* records his experiences in the region, combining his observations of its people, landscapes, and military personnel with a selection of his photographs.

Beaton's characteristically vivid prose provides an unusually personal account of wartime travel, while his accomplished line drawings, scattered throughout the text, complement the photographic record. Observations on the domestic life of the Indian and Chinese common people are woven into the narrative; with occasional comments on the foods and kitchens encountered. The result is both a visual and literary portrait of India, Burma, and China at a pivotal moment in the history of the region.

An evocative record of Beaton's wartime service in the Far East, combining autobiography, travel writing, photography, and drawing.

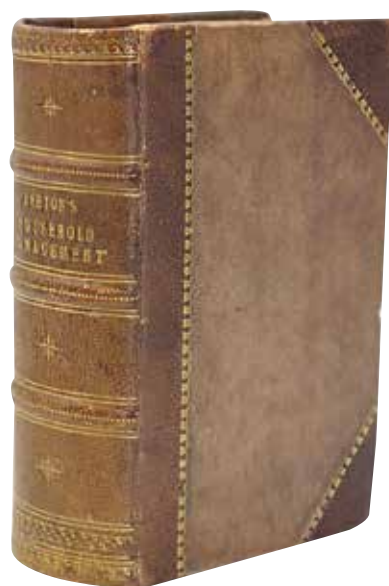
Item #11433

€325 EUR



[9] BEETON, ISABELLA [MRS ISABELLA MARY, NÉE MAYSON (1836 - 1865)]

The Book of Household Management; comprising information for the mistress, housekeeper, cook, kitchen-maid, butler, footman, coachman, valet, upper and under house-maids, lady's-maid, maid-of-all-work, laundry-maid, nurse and nurse-maid, monthly, wet, and sick nurses, etc. etc. Also, sanitary, medical, & legal memoranda; with a history of the origin, properties, and uses of all things connected with home life and comfort.



London : S.O. Beeton, 248, Strand, W.C. 1861.
First edition, second impression in book form¹.
Printed by Cox and Wyman, London.

Octavo (180x120mm) contemporary half bound light brown pebble grain/morocco, spine in 4 compartments, 3 raised bands, gilt ruled and titled, light brown cloth boards, decorative gilt tooled board edges, dark green endpapers, all text-block edges speckled red, xxxix, [1], 1112pp : [a]⁴, b-c⁸, B - 4A⁸, 4B⁴. Chromolithographic illustrated title-page and twelve out-of-text plates, approximately 600 woodblock engraved monochrome in-text illustrations; numerous monochrome wood engraved head and tail pieces.² Board edges lightly rubbed, corners gently bruised; lacks most of the front free endpaper; occasional

faint signs of use; faint sporadic foxing; internal text block crisp and clean.

¶ Isabella married Samuel Beeton in 1856, and by mid-1857 was editing his successful *English Woman's Domestic Magazine*, an innovative women's periodical illustrated with French fashion plates and filled with serialised fiction. *The Book of Household Management* originated as a twenty-part, 48-page supplement to the magazine, serialised between 1859 and 1861 at a cost of 3d. per part. Published in book form in October 1861, it was an immediate commercial success, with this second impression printed within weeks of the first.

An extensive guide to the management of an urban household in mid-Victorian Britain, *The Book of Household Management* was larger

and more encyclopedic than its predecessors, encompassing cookery alongside medical and legal practice, the management of servants, housekeeping and the raising of children. Beeton claimed very few recipes as her own: some are attributed to Mrs Glasse, Miss Acton, Dr Kitchiner, Mrs Rundell and others, while many were drawn without attribution from contributions to the *English Woman's Domestic Magazine* and from numerous other sources. Her achievement lay less in original authorship than in her work as writer, journalist, compiler, organiser and editor. The recipes are presented with remarkable clarity and consistency: each of the 2,751 recipes provides, in order, the ingredients, mode, time, average cost, sufficiency and seasonal availability, a systematic format derived in part from Eliza

Acton but developed by Beeton into a highly influential model for modern recipe writing. Its distinctive educational apparatus extends well beyond cookery, encompassing relevant history, mythology, religion, agriculture and science.

The Book of Household Management was also among the earliest cookery books to employ colour illustration. The head- and tail-pieces have been attributed to Harrison Weir (1824–1906) and probably Myles Birket Foster (1825–1899); the artist of the colour title-page is unknown. The engraver was probably H. Newsom Woods.³

Two smaller books under Mrs Beeton's name appeared between 1861 and 1865, repeating and reordering material from

the present work, while work on a second edition had begun before Isabella's death in 1865; the second edition appeared in 1869. The innumerable subsequent editions, abridgements, adaptations and selections published under her name all derive, directly or indirectly, from this foundational text. Regardless of the origins of much of its content, *The Book of Household Management* remains a defining authority on Victorian cookery and domestic management, and exerted a profound influence on the domestic culture of the emerging British middle classes throughout the Empire.

Uncommon. An excellent early copy of one of the definitive British cookbooks of the mid-nineteenth century.

§ This impression not included in the usual bibliographies. cf for the first impression Axford p.38; Biting p.32; Cagle 561; Craig, 8; Simon BG 186.

¹ The illustrated title-page bears the 248 Strand address, and the first line of the errata is corrected to p.657; both are characteristic of the second impression and distinguish it from the first.

² Plates as issued. The idyllic frontispiece of the first impression is absent here; four colour plates retain the white background of the first impression, while eight are printed against the later salmon background, indicating an early point within the second impression.

³ Hughes, Kathryn. *The Short Life & Long Times of Mrs Beeton*. London : 4th Estate, 2005, p.330.

⁴ *Oxford English Dictionary*

Item #11148

€1,250 EUR

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

De Borgerlyke Tafel, om lang gefond fonder ziekten te leven. Waar in van yder spijsse in't besonder behandelt werd...

Mitsgaders een beknopte manier van de schikkelijkje wijsen die men aan de tafel moet houden. Nevens de Schola Salernitana.¹

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

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

¶ An important early Dutch work on diet, health, taste, and domestic conduct, comprising thirty-seven chapters, followed by *Schola Salernitana*, a table of contents, and an alphabetical index. The greater part concerns dietetic advice on individual foods and ingredients, including the then-new beverages tea, coffee, and chocolate, with further chapters on table manners, carving, and social etiquette. Significantly, there are no recipes or kitchen instructions in this edition; these were added in the expanded edition of 1690, the recipes being taken from *De Verstandige Kock*.

Blankaart was a physician and natural scientist practising in Amsterdam. A follower of Franciscus Sylvius and an adherent of iatrochemistry, he rejected the traditional Galenic conception of diet and medicine in favour of a chemical interpretation of the body, viewing illness as an imbalance of acids and alkalis to be corrected through diet. His numerous works on medicine, health, tea, botany, insects, and dietetics were principally written in Dutch for the emerging urban middle class.

In *De Borgerlyke Tafel*, Blankaart advocates clean water, beer, coffee, tea, chocolate, tobacco, spices, salads, cooked vegetables, ripe fruit, unsalted meat, butter, and oil, while advising against acidic foods such as lemons, vinegar, unripe fruit, and fish. He was particularly an

advocate of tea as both preventative and remedy, later devoting a separate work to the subject. Together with the writings of Johan van Beverwijck and Petrus Nylandt, his dietary works have been seen as contributing to the formation of Dutch bourgeois taste and national identity during the early Enlightenment.

Of particular interest is the work's place in the wider history of European dietetics and cookery. Its iatrochemical approach invites comparison with La Varenne's *Le Cuisinier François* (1651), whose secular and practical methodology similarly displaced older Humanist and Galenic culinary traditions, raising the intriguing possibility of a wider iatrochemical influence upon the emergence of modern European cookery. A popular work in its day, *De Borgerlyke Tafel* provides a rare insight into the dietary habits, prescriptions, and debates of Amsterdam's

urban middle classes, with an unexpectedly modern preoccupation with the relationship between food and health.

Rare. An excellent copy.

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

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

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

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

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

Item #10874

€2,800 EUR



[11] DE CASTELLA, HUBERT [CHARLES HUBERT (1825 - 1907)]

John Bull's Vineyard: Australian Sketches

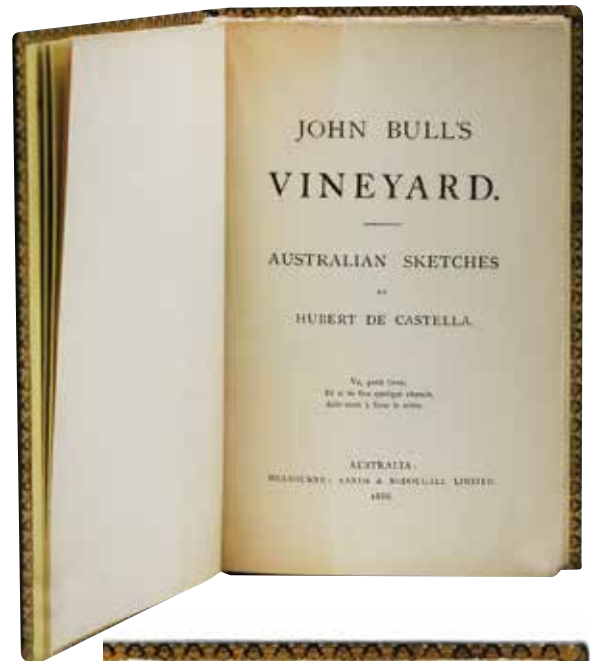
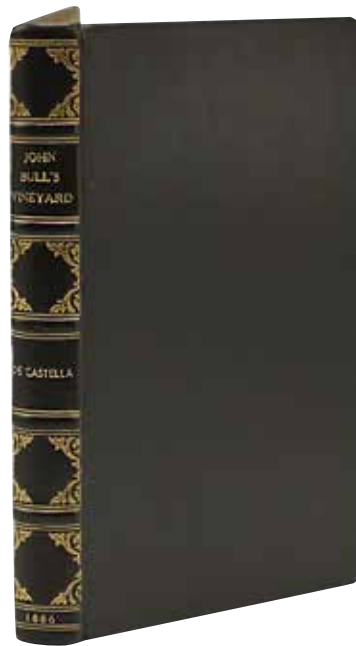
Melbourne : Sands & McDougall Limited,
1886. Printed by Sands & McDougall.

Octavo (190x125mm) cased, brown smooth calf, gilt decorated spine in six compartments, raised bands, gilt dentelles, all edges speckled red, [8],263,[1]pp : [A]⁴, B - I⁶, K⁴. Four out-of-text full page plates, (line illustrations in sepia) by the author. Original wrappers, professionally conserved, bound in; a few faint spots, otherwise near fine. Inscribed to the front free endpaper "To my good friend Wilkinson from the son of the author François de Castella"; binder's note in pencil to front paste-down "M Keon Binding our Cost"; top-edges hand opened.

¶ Written for distribution at the Colonial and Indian Exhibition, South Kensington, in 1886, *John Bull's Vineyard* is Hubert de Castella's English adaptation and expansion of his *Notes d'un Vigneron Australien* (1882), intended to promote the Victorian wine industry to a British audience. Alternating chapters on viticulture and vinification with lively sketches of colonial rural life, de Castella presents an unabashed case for Victoria as a wine-producing region. Of particular interest are his accounts of the vineyards of Great Western, Rutherglen, the Riverina, and Gippsland, together with a perceptive discussion of the naming and classification of Victorian wines, anticipating later debates over Australian wine nomenclature. The work also records the success of St Hubert's and other Victorian wineries at the Melbourne International Exhibition of 1880–81.

The Colonial and Indian Exhibition proved an important showcase for Australian wine: approximately 20,000 gallons of Victorian wine were shipped for sale during the exhibition, and several colonial producers, including St Hubert's, attracted favourable notice.

De Castella's work is among the earliest substantial accounts of the Victorian wine industry written by one of its leading pioneers and remains an important source for its formative years.



This copy bears the distinguished provenance of three figures closely associated with the development of Australian viticulture. François Robert de Castella (1867–1953), the author's son, trained in Switzerland and France before succeeding to the family vineyards and serving for many years as Viticultural Expert to the Victorian Department of Agriculture. His *Handbook on Viticulture for Victoria* (1891) became the standard colonial manual, and his later work was instrumental in the revival of the Victorian wine industry following the devastation of phylloxera.

It subsequently belonged to Percy Wilkinson, (1868 - 1947) Government Analyst to both the Victorian and Commonwealth Governments, whose specialist interest in wine led to numerous publications on viticulture, ampelography, winery technology, and Australian wine legislation, as well as translations of important French works on viticulture. The volume later entered the library of Standish Michael ("Stan") Keon (1913–1987), liquor trade union official, State and Federal parliamentarian and, following his political career, a prominent Melbourne wine merchant. With connections to the



prominent restaurateur Camillo Triaca and the de Castella family, Keon became an active figure in Melbourne's post-war wine trade and gastronomic circles, hosting the well-known "Bookcellar" luncheons at his Waratah Place warehouse for several years.

A fine copy of an important and increasingly scarce work on the beginnings of the Australian wine industry, enhanced by an exceptional chain of provenance linking three generations of Australian viticulture.

§ Ferguson 9049, not mentioning the plates; Gabler G15130; not in Noling

§ OCLC records only 6 holdings outside Australia.

Item #11639

€3,250 EUR

[12] DE POMIANE, ÉDOUARD. [ÉDOUARD POMIAN POZERSKI (1875 - 1964)]

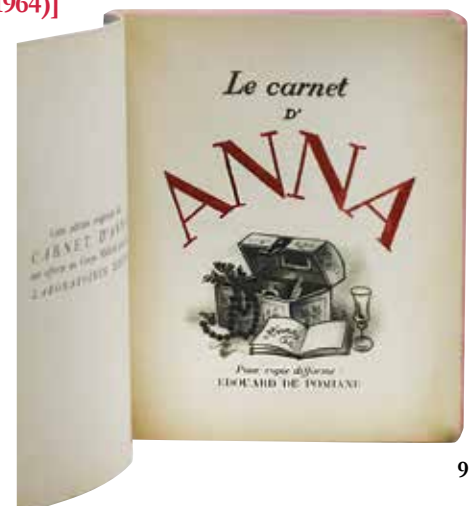
Le Carnet d'Anna

Paris : Éditions Paul-Martial for Les Laboratoires Zizine, 1938. First Edition. In French.

Octavo (150x120mm) glassine wrapper, publisher's limp black cloth, all edges red, 122,[2]pp, die-cut rounded corners. Black and red illustration by André Giroux. Bookseller's ticket "Cook's Books Rottingdean" to rear endpaper; fine in all respects.

¶ A rather unusual and charming work of more than 160 French bourgeois recipes. The preface

begins "This notebook is chaos!" According to the richly illustrated introductory "Histoire Naturelle d'Anna", the otherwise anonymous Anna was a cook with an extraordinary destiny. Abandoned by her mother, entrusted to unscrupulous peasants, raped at 15 years old, she gives birth to a son, Michel, whom she is obliged to entrust to the parish priest of the village. To support herself, Anna becomes a cook and good to do anything in Paris. This is where de Pomiane meets her and discovers her cooking.



When Anna dies of pneumonia, he resolves to publish her naïvely inspired notebook, preserving the recipes and culinary formulas she had gathered from the various kitchens in which she had worked.

Pozereski was a French academic scientist and doctor at the Pasteur Institute specialising in food chemistry and dietetics and developing a new field of study which he called “gastrotechnology”; the scientific exploration of the principles of cookery. In a parallel career, he wrote for and lectured (as “de Pomiane”) to a wide, non-academic audience explaining the science behind cooking techniques and propounding the virtues of simpler cooking than that of classic French haute cuisine. De Pomiane was a prolific author of cookery books, articles and essays, as well as books based

upon his radio programmes. His broadcasts, which ran for several decades, made him arguably one of the earliest food-media personalities, bringing the principles of cookery and the virtues of simple, wholesome French food to a mass audience. His work was admired by such influential food writers as Elizabeth David and Richard Olney, and by the three-Michelin-starred chef Raymond Blanc. De Pomiane is also frequently credited with influencing the generation of French chefs who introduced *nouvelle cuisine* in the 1960s, with its lighter and simpler approach to cooking as a reaction against classical *haute cuisine*.

Zizine was a French pharmaceutical company that often collaborated with de Pomiane using his radio broadcasts to promote their

products. Rather than being offered for general sale, Laboratoires Zizine distributed the moleskine-style black notebook as an exclusive promotional gift to doctors, and pharmacists; a common marketing strategy at the time to keep them top-of-mind for medical prescriptions.

Uncommon. A fine example of de Pomiane's popular culinary writing, and an uncommon survival of an ephemeral piece of pharmaceutical promotion.

§ OCLC records only five holdings, two in the USA, three in France.

Item #11649

€325 EUR

[13] DRAKE, LUCY (1867 - 1923) EDITOR AND COMPILER

Everylady's Cook-Book: containing over 1000 recipes tested and proved good, with many splendid lessons on every sort of cookery

Melbourne : Fitchett Brothers Pty Ltd, 1924.
First edition. Printed by Fitchett Brothers Pty Ltd, Melbourne. Priced on issue 3/-

Sextodecimo (250x150mm) quarter bound white oilcloth, bold colour illustrated boards, flush-cut edges [1],234,[5]pp (including the pastedowns) : [A]¹⁶, B - H¹⁶ : 120 leaves. No illustration. Faint wear to the spine head and tail; boards faintly soiled; corner gently bruised; owner name neatly in ink to fore-edge; a few faint signs of kitchen use; otherwise a near fine copy.

¶ In 1902 T. Shaw Fitchett (ca.1871–1949) established *New Idea: a Women's Home Journal for Australia*, renamed *Everylady's Journal* in 1911. Between 1911 and 1924 Fitchett Brothers published several cookery books under the *New Idea Cook* and *Everylady's Cook Book* titles, initially edited by Mrs Glennen and subsequently Gwen Serjeant White. The present volume represents a substantially expanded and newly compiled work.

Born in Melbourne, Drake trained in cookery at the National Training School of Cookery in London. By 1912 she was teaching part-time at the newly established Swinburne Technical College in Hawthorn; in 1914 she became Head of the Department and in 1915 a full-time permanent member of staff. Swinburne became an important centre for the teaching of cookery and domestic science, with Drake's professional reputation reinforced by her authorship of several highly regarded textbooks for nurses and students of the College.

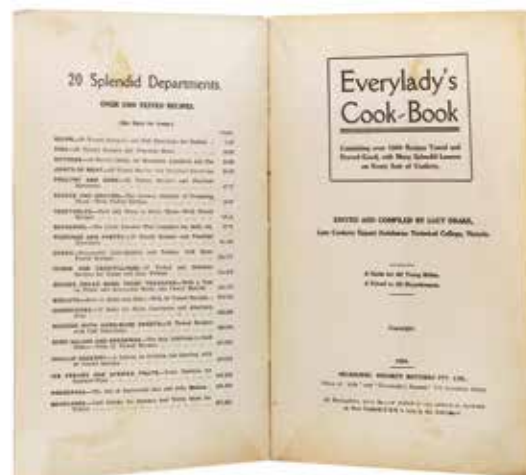
Drake's books were among the most widely used cookery books in Melbourne during the interwar period, establishing her reputation as an authoritative writer on economical and practical cookery. Fitchett subsequently engaged her to contribute cookery articles to *Everylady's Journal* (1922–1923) and to edit and compile an entirely new and substantially enlarged *Everylady's Cook-Book*. In 1923 she took six months' leave from



the College and travelled to Tasmania, where she completed the manuscript. She died suddenly on her return to Melbourne, before resuming her post and before the book was published; the present volume was consequently issued posthumously in 1924.

One of Australia's best-known authorities on cookery in the early decades of the twentieth century, Drake approached cookery as both a practical and educational discipline, combining recipes with instruction in economy, nutrition and household management. Her recipes favour readily available Australian ingredients and encourage thrift, resourcefulness and the economical use of leftovers; labour-saving methods are promoted and new domestic technologies, including the electric stove, embraced. From basic preparations to sophisticated dishes, she assumed nothing of her reader, explaining both the theory and practice of cookery.

After Drake's death, her niece and assistant, Dorothy Giles, took over her post and continued to revise and reissue *Home Cookery*, *Everylady's Cook-Book* and the various cookery textbooks. Drake's books remained in use in public schools and domestic-cookery institutions into the 1950s and contributed



material to textbooks issued by the Emily McPherson College and William Angliss.

The striking cover image of a cherubic child sharpening a kitchen knife on a steel is by J. C. Leyendecker [Joseph Christian (1874–1951)], one of the most successful American illustrators and commercial artists of the early twentieth century. Leyendecker was for many years a principal illustrator for *The Saturday Evening Post* and an important influence on Norman Rockwell.¹ The original illustration shows the cherub unclothed below the waist; in the Australian reproduction the figure has been modestly provided with a full apron.

Scarce; particularly uncommon in such fine condition.

§ OCLC records only eight holdings, seven in Australia, and Guelph.
§ Hoyle, 418; Austin, p.41.

¹ The image first appears on the cover of *Fannie Farmer's Catering for Special Occasions*, circa 1911 where the illustrator is named. The original shows the cherub with a bare rear. Intriguingly, the Australian reproduction covers the cherub's rear with a full apron.

Item #11137

€325 EUR



[14] NICOLAS ÉTABLISSEMENTS

A collection of eighteen (18) Nicolas advertising 'encarts' 1930-1940 with designs by Paul Iribe, Charles Gentry, Jules Isnard Dransy, Georges-Edouard Darcy, Alfred Latour, Suzanne Lalique and others.

Paris : Nicolas Établissements, circa 1930 - 1940.
Printed by Imp. Draeger, Paris

Eighteen separately issued colour-printed advertising *encarts*, each a bifolium, various sizes, mostly approximately 300 × 230 mm. Illustrated covers, advertising text, wine lists and offers within, Nicolas branding and depot information to verso. [4]pp. each.

¶ A substantial and unusually well-preserved group of Nicolas advertising *encarts*, marketing the firm's wines and delivery service and documenting the firm's celebrated graphic programme throughout the 1930s. The collection spans the transition from the elaborate Art Deco imagery of Paul Iribe, whose influential Nicolas commissions began in 1930, through the lighter designs of Charles Gentry and Jules Isnard Dransy to the increasingly modernist work of George-Edouard Darcy and Alfred Latour, with further contributions by Suzanne Lalique, C Erickson and others.

- 1 "Allo... Ici Nectar" illustration by Charles Gentry [1929]
- 2 "Chateau Ripeau" photographic illustration [1930]
- 3 "C'est Nectar" illustration by Dransy [1930] (see cover)
- 4 "C'est Nectar" on blue card, illustration by Dransy [1930]
- 5 "Félicité on the Rue des Abbesses" (310x235mm) illustration by Dransy [1930]. Nectar's wife.
- 6 *Kiosk* (310x235mm) unattributed, but probably Dransy [1930]. Used as a New Year insert in *L'Illustration*.
- 7 "Catastrophe" illustration by Paul Iribe [1930]
- 8 "La Belle au Bois Dormant" (320x250mm) illustration by Iribe [1930]. Verso lightly soiled

- 9 "Grappe de Raisins" illustration by Dransy [March 1931]
- 10 "Fines Bouteilles" photographic illustration [1932]
- 11 "Nectar Livreur" illustration by Dransy [1933]
- 12 "La Vigne" photographic illustration [1933]
- 13 "Gold Champagne Coupe" illustration by Darcy [1934], scuff to upper edge
- 14 "The Wine Press" illustration by Darcy [1934]
- 15 "Rangees de Vigne" illustration by Latour 1935
- 16 "Doyen & Co" illustration by Lalique [1936]
- 17 "Grape Picking" illustration by C Erickson (signed "Eric") [1939]
- 18 "Elegante au Champagne" illustration by C Erickson (signed "Eric") [1940]

Nicolas's advertising was distinguished by the extent to which the firm treated commercial ephemera as a vehicle for high-quality graphic design. These small-format pieces combine illustration, typography, colour and corporate identity with remarkable consistency, while the recurring depot information provides contemporary evidence of the firm's expanding distribution network. The individual pieces also formed part of a much broader integrated programme of Nicolas advertising, extending across posters, price lists, illustrated catalogues and other printed ephemera.

The printing by Draeger, one of the leading Parisian commercial printers of the period, further enhanced the quality of the series. Produced for circulation rather than preservation, such *encarts* were inherently ephemeral. Their survival in such quantity is consequently unusual. Together they provide an unusually coherent record of Nicolas's evolving visual identity and of the work of several of the leading figures in French commercial and decorative art between the wars.

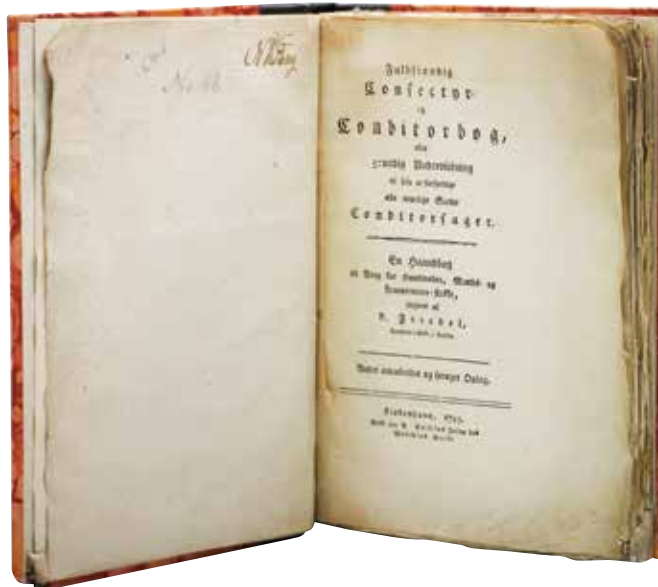
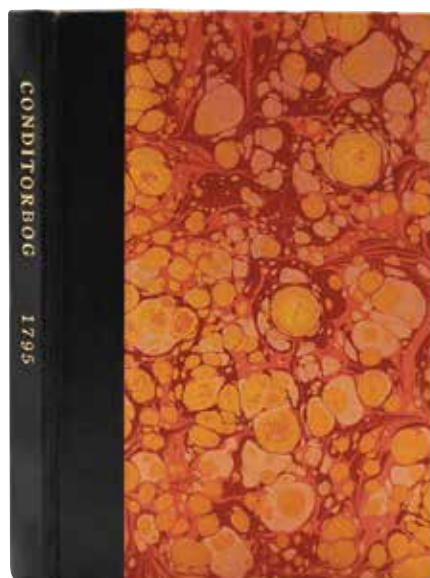
An excellent collection of French advertising ephemera, recording a remarkable decade of Nicolas's collaborations with Iribe, Dransy, Darcy, Latour, Lalique and others.

Scarce individually; rare in such quantity.

Item #11746

€2,600 EUR





[15] FRIEDEL, L. [LUISE-BÉATE-AUGUSTINE NÉE UTRECHT (d.1818)]

Fuldstændig Confectyr-og Conditorbog, eller grundig Underviisning til selv at forfærdige alle muelige Sorter Conditorsager : en Haandbog til Brug for Huusmodre, Mands- og Fruentimmer-Kokke, udgivet af L. Friedel, Conditor-Enke, i Berlin,

Kiøbenhavn : 1795. Second Edition, revised and enlarged. Printed by A Soldins Verlag by Matthias Seest. In Danish Fraktur.

Octavo (205x135mm) recently cased, quarter bound black calf, gilt lettered spine, marbled paper boards, new handmade laid endpapers, top edge trimmed, other edges untrimmed with some leaves with wide margins, [10], 150pp, one engraved folding plate showing pastry designs and kitchen equipment: π^5 , A-J⁸, K³. Bookseller catalogue description pasted to rear free endpaper; faint foxing in a few places in the margins; edges faintly age-toned; owner name in ink to front free endpaper; small closed hole to A1.

¶ A rare Danish edition of an important late eighteenth-century German confectionery manual, offering an extensive repertoire of recipes for the domestic preparation of confectionery, pastries, preserves and ices.

The title translates as *Complete Confectionery and Confectioner's Book, or Thorough Instruction in Making All Possible Types of Confectionery Yourself: A Handbook for the Use of Housewives, Husbands and Cooks*. The approximately 270 recipes encompass sugared almonds and pastilles, confectionery, pastry and biscuits, cakes, marzipan, puddings, jams, fruit syrups and preserves, ices, tarts, breads and pretzels, among much else.

The author was the widow of the prominent Berlin confectioner and merchant P. J. Friedel. According to the preface, following her husband's death she continued to conduct the confectionery business for fifteen years. He had trained extensively in France, England and Italy, and the business remained successful under her direction. Around 1800 she relocated to Paris, where she published several substantially

enlarged works on confectionery under her maiden name, Utrecht-Friedel, notably *L'Art du Confiseur* (1801) and *Le Confiseur Royal* (1816).

Friedel had previously published a German work under the same title in Berlin in 1794. Comparison of digital copies indicates that the present Danish edition is not simply a reprint of the 1794 text or format, although material appears to have been drawn from both editions. The Danish translation is consequently of particular interest in tracing the dissemination and adaptation of German confectionery literature beyond its original market at the turn of the nineteenth century.

The later French editions, considerably expanded in scope, appear to have achieved greater commercial success than their German predecessors. The present volume represents an important early stage in Friedel's career and in

the transmission of professional confectionery techniques into the domestic sphere. Rare.

§ OCLC records 2 holdings; Danish National Library and The Danish Royal Library (which lacks the engraved plate); NYML holds a Swedish copy. No record of the first edition inferred could be found.

§ Biblioteka Danica Vol 2, p.262. Confusingly Gold, Carol. *Danish Cookbooks: domesticity & national identity, 1616-1901* University of Washington Press 2007, pps 85 and 202 gives the work a slightly different title. A new edition, somewhat enlarged, was published in Danish by Kasper König in Kiøbenhavn, 1796 as *Nye og fuldstændig Confectyr-Bog eller grundig Underviisning til selv at forfærdige alle muelige Slags Conditorienare : en Haandbog til Brug for Huusmodre, Mands- og Fruentimmer-Kokke*. For the early German editions see Weiss, 1113-115. For the later, related, but much larger works under the name Utrecht-Friedel: in German, see Horn-Arndt 608-609 and in French, see Vicarie 851-853. This edition neither in Bitting, nor Cagle.

Item #10477

€800 EUR



[16] [G GRAMP & SONS LTD]

From Vine to Wine: by an Orlando Grape

[Rowlands Flat, South Australia] : [G Gramp & Sons Ltd], circa 1947. First Edition. Printed by Brown, Prior Anderson Pty Ltd, Melbourne.

(160x220mm) gilt lettered, claret cloth boards, [56]pp; 28 leaves, the verso of 25 are full page photogravure illustrations (six in colour). Single leaf "Wine and the Menu" an illustrated guide to glassware and serving suggestions tipped in to the rear pastedown. Rear board scratched; spine faintly sunned; cloth edges faintly worn, top and fore-edges faintly age-toned internally near fine.

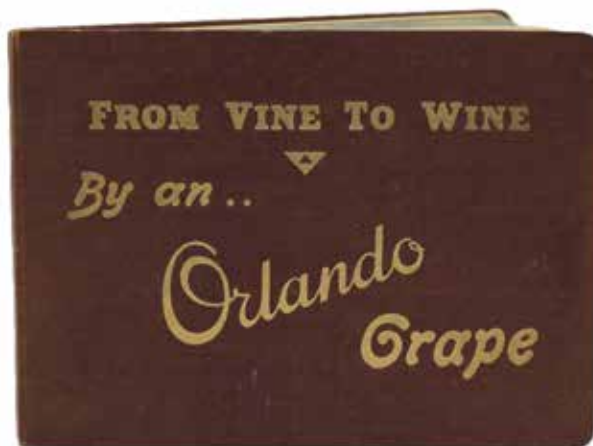
¶ Published to celebrate the centenary of the G Gramp & Sons Ltd family owned winery and 'Orlando' vineyards bordering the famous Jacob's Creek in the Barossa District of South Australia, *From Vine to Wine* tells the story of the production of wine from the point of view of an "Orlando Grape". Photographic illustrations of the facilities and major steps in wine production accompany the text.

In 1847 Johann Gramp emigrated from Bavaria to the Barossa Valley, selecting 83 acres along Jacob's Creek at Rowlands Flat and planting

grapes. The first vintage was in 1850. In 1874 Gramp gave 44 acres to his son Gustav as a wedding gift. Gustav named the vineyard Orlando (thought to be German for Roland, as in 'Rolands' Flat). The vineyards remained under family control until 1971. Today they are part of the international conglomerate, Pernod Ricard.

Written at a technical and commercial turning point in the history of Australian wine production, *From Vine to Wine* provides an illustrated insight into wine production techniques just before the wholesale introduction of modern production techniques and equipment into Australia influenced by innovation in the Californian and German wine industries.

At the time of publication, Orlando production was 80% fortified wine and 20% table wine. Interestingly *From Vine to Wine* highlights and promotes table wines which became the future of wine production in Australia. Within the next few years, G Gramp & Sons under the guidance of Colin Gramp, introduced a



number of technical innovations and in 1956 released the iconic "Barossa Pearl". At the same time G Gramp & Sons began to produce their iconic range of riesling including Steingarten and the Orlando Ribbon wines.

Scarce. An excellent brightly illustrated copy

§ OCLC records only 4 holdings all in Australia, NLA, SLSA, UQ & Barossa.

§ Gabler G22178; Not in Noling.

Item #11083

€200 EUR

[17] HARNEY, BILL [WILLIAM EDWARD (1895 - 1962)] AND THOMPSON, PATRICIA (1912 -1987)

Bill Harney's Cook Book

Melbourne: Lansdowne Press, 1960. First Edition. Printed by Herald Gravure Printers, Melbourne. Illustrated by Vane [James Vane Crawford Lindesay (b.1920)]

Octavo (210x135mm) publisher's illustrated boards, 89 (including the rear free endpaper)pp. Boards faintly worn; top edge faintly age-toned; pastedowns lightly offset toned; internally crisp, clean and bright.

Inscribed on the front free endpaper "To Andrew & Ruth Abbie in the hope that perhaps this may sweeten anthropological expeditions from Reggie Harris"

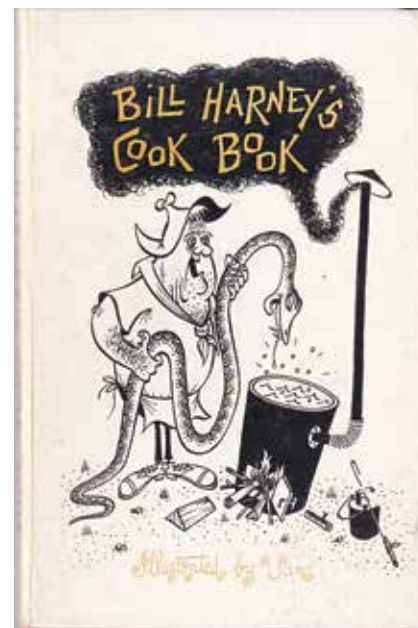
¶ Bill Harney was one of the most colourful and knowledgeable figures of twentieth-century northern Australia. After serving in the First World War, he spent much of the following five decades working across northern Queensland, the Northern Territory and northern Western Australia, acquiring an exceptional knowledge of Aboriginal lore, customs, rites and languages. Between 1940 and 1947 he worked for the government Native Affairs Branch as an acting patrol officer and protector; subsequently he advised expeditions of the American National Geographic Society to Melville Island and Arnhem Land (1948–54), worked on the film *Jedda* (1955), and in 1957 became ranger at Ayers Rock–Mount Olga National Park.¹

The recipient of the present copy, Professor Andrew Arthur Abbie (1905–1976), was an

anatomist and anthropologist at the University of Adelaide who led numerous departmental expeditions to Aboriginal communities in northern South Australia and the Northern Territory between 1951 and 1964.² His subsequent research culminated in *The Original Australians* (1969), in which he described Harney as one who "probably knew more about the Aborigines than any other white man" and praised his books for their observations of Aboriginal life.³ The inscription is from Dr C. R. S. Harris (1896–1979), known as "Crash", a lecturer in Medicine and Humanities in Abbie's department at Adelaide, and is particularly suggestive of the book's intended role as a companion to anthropological fieldwork.

Harney was also a gifted storyteller and raconteur, publishing several books based on his experiences. Despite its light-hearted presentation and amusing illustrations by Vane, the present work contains substantial observational material on Aboriginal foods, foraging and hunting practices, methods of preparation and cooking, and recipes. Much of this material derives from Harney's own experience and observation, making the book an uncommon record of Aboriginal foodways within the twentieth-century Australian culinary literature.

Scarce. A fine copy, with exceptional anthropological provenance, of an unusual and much overlooked record of Aboriginal foods, food gathering and cooking practices in northern Australia.



§ OCLC records only two holdings this edition, both in Australia: Murdoch University, University of Queensland.

¹ Kennedy, Jennifer J. "William Edward (Bill) Harney (1895–1962)" *Australian Dictionary of Biography*, Vol 14, 1996.

² Professor Abbie's materials, papers and books are archived at the Barr Smith Library, Adelaide and the Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra.

³ Abbie, A.A. *The Original Australians*. New York : Elsevier, 1969. p.115.

Item #11358

€400 EUR

[18] HELLWIG, FRANZ & CO., G.M.B.H.

Preis-Liste

Berlin : Franz Hellwig & Co., G.m.b.H., circa 1900–1905. Printed by Walther Peck, Berlin.

Octavo (230 × 155 mm), original printed brown stiff-card wrappers, stapled with brown cloth over the spine, 80pp preceded by 26 leaves of monochrome full-page illustrations depicting the firm's factories, plant and distilling equipment, and with one chromolithographic double page centrepiece depicting bottles of 'Cognac'. Wholesale terms to p.2. Front wrapper with a long-closed tear; rear wrapper chipped with small losses to edges; top edges dusty; marginal pencil notes to p56; internally clean and crisp.

¶ A substantial and apparently unrecorded wholesale trade catalogue and price-list of a Berlin manufacturer operating at the intersection of Cognac distilling, fruit processing and the rapidly developing German essence industry.

Franz Hellwig & Co. was described contemporaneously as a "*Cognac-Brennerei, Fruchtsaft-Presserei, äth. Öle und Essenzen-Fabrik*", manufacturing Cognac, fruit juices, essential oils and essences. The catalogue also lists flavourings for confectionery and bonbons, as well as a range of rectified spirits and industrial distilled products, highlighting the breadth

of its industrial production. The extensive photographic-style monochrome illustrations of factories and distilling apparatus, together with the coloured plate of finished Cognac bottles and the prominent claim of a Gold Medal awarded at Paris in 1900, highlight both industrial manufacture and commercial presentation.

The catalogue is of particular interest for its date. German Cognac manufacture had become an established industrial trade by the 1880s, while the formation of the *Verband der deutschen Cognac-Brennereien* in 1896 and its 1901 resolutions reflected growing concern to distinguish genuine wine distillate from the wider market in Cognac preparations and essences. In 1905 the association adopted the designation *Verband der deutschen Weinbrennereien*, anticipating the *Weingesetz* of 1909, which legally restricted *Kognak* to spirit whose alcohol was derived exclusively from wine. Hellwig's combination of Cognac production and essence manufacture thus documents a particularly interesting moment in the developing distinction between rectifying, wine distillation and industrial flavour chemistry.

Rare; apparently unrecorded. An unusually substantial survival of German spirits trade literature, with particular significance for Berlin and a valuable document of the



industrialisation and regulation of Cognac manufacture immediately before the legal consolidation of *Weinbrand*.

§ Not located in OCLC nor in the German trade-catalogue and library databases available

Item #11766

€450 EUR

[19] ROOT, F.

Drum Room Cocktail Menu, Hotel Hayes, Jackson Michigan

Printing Service Inc : Detroit, 1933.

Circular (190mm diameter) red and cream printed card two-disc volvelle with recipes for 27 classic cocktails. Card lightly soiled & age-toned.

¶ An attractive and unusually early post-Prohibition cocktail volvelle issued by the Hotel Hayes, Jackson, Michigan, featuring a selection of period cocktails including the Amber Dream¹, a variant omitting vermouth and possibly its earliest recorded appearance, together with the Side Car, Flying Scotsman, and the aptly named Depression Pick-up.

The Hotel Hayes was a grand ten-storey, 200-room hotel at 228 West Michigan Avenue, Jackson in the centre of Michigan. Opened in November 1926, it boasted a ballroom, dining room, dance hall, conference rooms, and the popular Drum Room bar and lounge. The hotel became a noted venue for touring big bands and musicians and was particularly popular as a G.I. gathering place during the Second World War.

An evocative piece of American drinking ephemera, combining practical cocktail



instruction with the promotional culture of the hotel bar in the years immediately following the repeal of Prohibition.

Rare. An excellent and very early post-Prohibition² cocktail volvelle.

¹ Commonly thought to be first recorded in the 1935 *BarKeeper's Golden Book*, by O. Blunier.

² Prohibition ended on 5 December 1933.

Item #10943

€200 EUR

[20] IKEDA, TŌRI 池田東籬亭

魚類精進早見献立帳 *Gyorui shōjin Hayami kondatechō* [Fish and Vegetarian Dishes: menus at a glance]

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

Original traditional Japanese binding, 130 x 180mm; sea-blue shell relief-moulded heavy card covers, green silk four-hole stab sewing; 84 folded leaves. Six monochrome woodblock illustrations depicting food preparation, service, cooking and dining etiquette. Covers lightly soiled with small signs of kitchen use, edges rubbed and worn, neat repair to tears in front paste-down; small blemish to first leaf; slight worming to the gutter of the first seven leaves, barely visible and not affecting the text. In Japanese.

¶ An attractive and uncommon late Edo cookery manual of seasonal fish and vegetarian menus, arranged by month with additional guidance for the four seasons. The introduction presents the work as a practical guide for household meals, banquets and religious occasions, with detailed instructions on the selection and freshness of ingredients, presentation, seating and dining etiquette. Each menu comprises two soups and seven dishes. The numbering system allows individual dishes to be combined to construct menus of three or five side dishes according to occasion. Two indexes and ten principles of cooking and service conclude the work.

Tōri Ikeda was a prolific author of practical guides and fiction.

The illustrations are by the Kyoto ukiyo-e artist Hishikawa Kiyoharu (1808–1877), with the blocks carved by Katō Kansuke and Sofue Kippe.

A valuable record of late Edo culinary practice and domestic dining culture, preserving the organisation of seasonal Japanese meals before the widespread adoption of Western culinary influences.

Scarce. A lovely copy.

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

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

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

Item #10393

€800 EUR



[21] IKEDA, TÖRI 池田東籬 (1788–1857)

会席料理秘囊抄全 *Kaiseki ryōri hinōshō zen* [Complete Secrets of Kaiseki Cuisine]:

精進魚類 *Shōjin gyorui*; [Vegetarian and Fish Dishes] 四季献立 *Shiki kondate*; [Seasonal Menus].

Kyoto: 丁子屋源次郎 Chōjiya Genjirō, Kaei 6 [1853]. First edition. In Japanese.

Original traditional Japanese binding (110 × 160 mm), orange decorative relief-moulded covers, four-hole stab-sewn black silk binding, white silk kadogire, fifty-two folded leaves, with publisher's advertisements and one monochrome woodblock illustration. Title label edges chipped; covers lightly soiled, some minor insect depredation; lower *kadogire* worn, small loss; binding re-sewn; lacks leaf 4; clumsy characters in ink to leaf 5a; fore-edge and bottom corners lightly thumbled; pine mark to leaf 36; light worming to the margins of seven leaves; endpapers lightly creased; pagination of the first five leaves erratic. Otherwise clean and sound.

¶ A scarce late-Edo manual of kaiseki and seasonal cookery, combining menus for fish and vegetarian dishes with instructions for preparation, knife-work and the arrangement of formal meals.

Kaiseki ryōri hinōshō zen opens with fish and vegetarian menus for the four seasons, followed by sections organised by type of dish and cooking method, including soups, simmered and boiled dishes, grilled preparations and pickles. A further section gives detailed instructions for the preparation and cutting of sea bream, shrimp, halfbeak, flounder, abalone and other fish, including *shimofuri-dai* and *tai-oranda-ni*, the latter reflecting the incorporation of “Dutch” or Western culinary methods into late-Edo Japanese cookery.

The vegetarian section includes preparations using tofu, taro, ginkgo, sesame and lily, while the concluding recipes for *castella*, the cake introduced to Japan through Portuguese contact in the sixteenth century, demonstrate the extent to which foreign culinary influences had been absorbed into Japanese cookery. The work is particularly notable for its emphasis on seasonality, preparation and presentation as well as on recipes themselves.

Ikeda was a prolific late-Edo author of practical manuals as well as fiction, and *Kaiseki ryōri hinōshō zen* belongs to the flourishing literature of culinary and domestic instruction that



accompanied the development of sophisticated urban food culture in nineteenth-century Japan.

Scarce, particularly in this early edition. An attractive and important record of late-Edo seasonal cookery, combining formal kaiseki practice with practical fish, vegetarian and confectionery recipes.

§ OCLC records no holdings of this 1853 edition; one holding of the 1854 edition at the Library of Congress and one of the 1860 edition at Stanford, both with sixty leaves. NDL records two holdings in Tokyo, including one of this 1853 edition with fifty-two leaves; other Japanese holdings appear to represent editions with sixty leaves.

Item #11448

€800 EUR



[22] IMAEDA, SHŌICHIRO 今枝庄一郎

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

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

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

(175x250mm) four-hole stab sewn limp red and blue printed washi wrappers, aquamarine silk ties, 12 unpaginated leaves each with 4 to 8 color illustrations, verso blank. wrappers and edges lightly rubbed, small chip to rear wrapper; light stain to inside wrappers and first leaves; leaf [12] small, closed tear to the lower edge repaired with archival washi. A very good copy.

¶ A rare and striking design album for Japanese confectionery, comprising approximately sixty colour designs based on seasonal, zodiacal and imperial poetic themes. The designs range from traditional forms

associated with *wagashi* to shapes suggestive of Western confectionery, reflecting the increasingly hybrid character of Japanese confectionery in the Taishō period

The principal motifs are the ram, representing the zodiac year of 1919, and 朝晴雪 ["morning sun on snow"], the theme of the 1919 *Utakai Hajime*, the Imperial annual poetry gathering¹. The album appears to have been produced as a source of inspiration for confectioners preparing designs for the forthcoming 1919 confectionery exhibitions and related celebrations, although no such purpose is explicitly stated.

The preface states that Imaeda makes the designs freely available to confectioners as models and invites enquiries where their symbolism is unclear. The rear wrapper is

marked "Not for Sale", confirming the album's promotional and trade character.

An unusually vivid document of Japanese confectionery design at the intersection of traditional *wagashi*, Western influence, imperial symbolism and commercial manufacture in the late Taishō period.

Rare.

§ Unrecorded.

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

Item #10776

€800 EUR



[23] IRIBE, PAUL [ARTIST (1883 - 1935)]

[Trois Plaquettes pour les vins Nicolas in three volumes: Blanc et Rouge, Rose et Noir and Bleu Blanc Rouge]

Paris : Établissements Nicolas, 1930-1932.

First edition, each limited to 500 copies.

Printed by Draeger Freres. In French

Each a slim folio (325x250mm) glassine dust jacket, stiff coloured card wrappers, yapp edges, sewn. Volume I text by Georges Montorgueil, [20]pp, Volume II text by René Benjamin [18pp], Volume III, six plates. The edges of all volumes lightly worn, corners faintly bruised; faint foxing to free end papers in two volumes, all internally fine

¶ A complete set of three highly inventive satirical *plaquettes*, together with the accompanying laid-in ephemera as called for, issued by the influential Parisian wine merchant Louis Nicolas as part of his celebrated interwar advertising campaign for French wine. The three publications are sometimes collectively referred to as *Les Trois Couleurs*.

Nicolas was among the most innovative wine merchants and marketers of the period, employing cinema, posters, graphic design, fine art, and luxury catalogues to promote the quality and cultural prestige of French wine. These sophisticated publications exemplify the company's determination to associate wine with modernity, French identity, and fashionable urban life, while ridiculing the growing popularity of foreign and mixed drinks.

Blanc et Rouge contains ten full-page black-and-white illustrations by Paul Iribé, depicting humorous episodes in a jazz club and repeatedly urging the reader to choose French wine rather than other beverages. Laid in are a marketing brochure and sample order forms for the "*symphonique*" wine and food matching and wine delivery services of the Établissements Nicolas, all whimsically illustrated.

Rose et Noir contains nine full-page black-and-white illustrations by Iribé depicting the comic consequences of excessive cocktail consumption, with the same underlying advocacy of French wine. Bound in, as called for, is René Benjamin's *Dialogue moderne en trois temps et trois cocktails*.



Bleu Blanc Rouge contains six plates, including four folding and one colour plate tipped in, all by Iribé. The work mounts an overtly patriotic defence of French wine against foreign beverages, including vodka, beer, whisky, and mineral water, presenting French wine as both culturally superior and benevolent.

Paul Iribé (1883–1935) was one of the most important French illustrators and designers of the Jazz Age, contributing significantly to the development of Art Nouveau and Art Deco graphic design, fashion, jewellery, advertising, and poster art. He later worked in Hollywood for Cecil B. DeMille and was closely associated with Coco Chanel. Georges Montorgueil was the pseudonym of the writer and journalist

Octave Lebesgue (1857–1933); René Benjamin (1885–1948) was a prolific French novelist and essayist, best known for *Gaspard*.

An attractive example of Nicolas's innovative promotional publishing, combining sophisticated modernist illustration with an unabashedly patriotic campaign for French wine. An important document in the history of French wine marketing and the construction of its interwar cultural identity.

Scarce as a complete set.

Item #11473

€1,250 EUR





[24] JOHNSON, MADAM [MARY (ACTIVE 1753 - 1772) COMPILER]

Madame Johnson's Present: or, the best instructions for young women in useful and universal knowledge. Digested under the following heads: I. The young woman's guide to letters and knowledge. II. The compleat market-woman. III. The cook's guide for dressing all sorts of flesh, fowl and fish. IV. For pickling, pastry and confectionary. V. An estimate of the expences of a family in the middling station of life. VI. The art and terms of carving fish, fowl, and flesh. VII. A bill of fare for every month in the year for dinner and supper, and also for extraordinary occasions. VIII. The young woman's instructor for the right spelling of words used in marketting, preserving, &c. With several useful tables, being the compleatest book of the kind ever published.

London : Printed for H Owen, at the Britannia-Printing-Office, in White Friars, Fleet-street, 1759. Second edition, first published 1754¹. Price sewn, 1/3. bound 1/6.

Duodecimo (160x100mm) contemporary stiff "antique spot" marbled paper wrappers, title-page printed in red and black, flush cut edges, rounded corners iv,192, [14]pp : [A]², B - R⁶, S⁶(- s4-s6),T⁴. Engraved frontispiece portrait of the author. Armorial bookplate of "Fanny Bridges" to the front pastedown; wrappers lightly scuffed, corners chipped; closed tears to L1 and L2; lacks three leaves in the index; edges agetoned; faint occasional foxing; two contemporary handwritten page markers for "raspberry vinegar" laid in.

¶ An uncommon early edition of an unusually comprehensive manual of female domestic education, combining instruction in literacy and arithmetic with marketing, cookery, household management, carving, confectionery and the conduct of a servant towards her mistress and employer.

Mary Johnson was "for many years the superintendent of a Lady of Quality's family in the City of York".² Her compilation is directed towards the practical education of young women, and is particularly notable for the breadth of knowledge expected of the competent eighteenth-century household servant. The cookery and marketing chapters run from pp. 72 to 181, approximately half the work, covering the preparation and preservation of meat, fish and vegetables, baking, cheese-making, pies, puddings, roasts,

jellies and preserves, as well as instructions for marketing and household expenditure. The bills of fare and terminology of carving draw in part upon earlier household manuals, including Hannah Woolley's *The Ladies Delight* (1672).

The work's intended readership is particularly interesting. Contemporary newspaper advertisements repeatedly promoted *Madame Johnson's Present* as "a very proper Christmas-Box or New Years Gift for Servant Maids", suggesting that, although the book could be used by women seeking to improve their own practical and literary education, it was also deliberately marketed to the mistresses of substantial households as an appropriate gift for their female servants. Surviving bookseller and sales evidence provides some support for its acquisition by household servants themselves.

The present copy belonged to Lady Fanny Bridges (1746–1825), née Fowler, of Goodnestone Park, Kent, wife of Sir Brook William Bridges. Through the marriage of her daughter Elizabeth to Edward Austen, she became Jane Austen's relation by marriage; Austen was a regular visitor to Goodnestone Park and is traditionally said to have begun *First Impressions* there in 1796, the novel subsequently published as *Pride and Prejudice*.

The Bridges family association extends further into Austen's circle. Lady Bridges's granddaughter Fanny Knight, daughter of Edward Austen, was Jane Austen's favourite niece and a frequent correspondent. Another Fanny Bridges, a granddaughter of Lady Bridges's daughter, subsequently lived with

the Dowager Lady Bridges at Goodnestone and has been proposed as one possible real-life parallel for Fanny Price, the heroine of *Mansfield Park*, although the identification remains conjectural.

The provenance, places a practical manual of female literacy, household management and cookery within the library of a prominent Georgian Kentish household closely connected with Jane Austen and her family. Its presence at Goodnestone Park is particularly suggestive given the book's explicit concern with the training, conduct and practical accomplishments expected of women working within households of precisely this social class.

A rare early edition, with an unusually evocative Austen-associated provenance, providing a remarkable glimpse into the practical education and domestic responsibilities expected of eighteenth-century women and household servants.

¹ There are only two holdings in OCLC for this edition: 1759 Owen imprint, LOC; 1759 Fuller imprint, Indiana.

² Maclean pp.75-77, note 2; Oxford p.256; Bitting p.247. cf. other editions: Cagle 782; Oxford, p.83 note; Vicaire 465; Lehmann pp.106-7. Not in ESTC; cf the Fuller imprint T170669.

³ Cagle consistent with Maclean states, first published 1754 as "The Young Woman's Companion; or the Servant-Maid's Assistant", reprinted in 1755 with a new title and then twice reprinted in 1759 once with this imprint and once with the imprint "J Fuller", both styled Second Editions. Oxford and Lehmann suggest first published 1753, which Maclean treats as a separate work.

⁴ Title page of the 1753 edition.

Item #11310

€4,600 EUR

[25] 'KAPPA'

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

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

Quarto (150x110mm) illustrated, black printed, orange papered boards, [2],(6),[3 illust],[1],143,[1],7,[1]pp. Three out-of-text pages, seven plates black and white photographs of bar utensils and glassware. Bookseller's wet stamp "Webb's Bookshop...Footscray" to front free endpaper; light shelfwear.

¶ An attractive scarce post-war Japanese bartending manual, intended for professional use and offering a revealing glimpse of the rapid adoption of American drinking culture in occupied and immediate post-Occupation Japan.

A compact, well-indexed guide to 220 cocktails, each recipe given in English and Japanese, with

an English index at the front and Japanese index at the rear. The Japanese title translates as *How to Make Cocktails*, while the contents page is headed *Contents of American-Japanese Bartenders Guide*. The bilingual presentation and practical format point clearly to a commercial audience.

An interesting and uncommon record of the American influence on Japanese bar culture in the early post-war period.

Scarce in any edition. A fine copy.

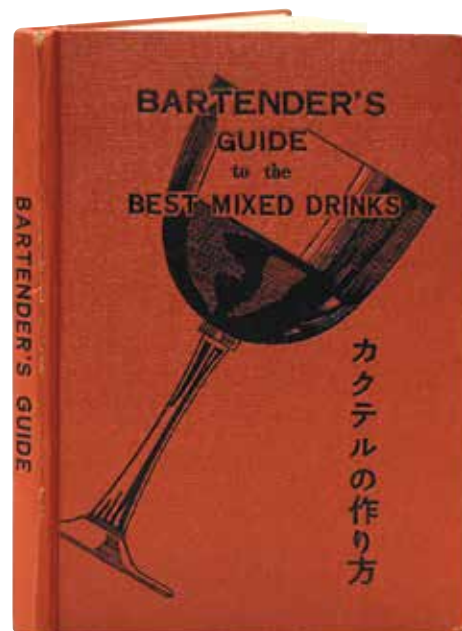
§ OCLC records two copies this edition, ten copies all editions and only four pre 1968. No Japanese holdings. § Noling p.687; not listed in EUVS.

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

Item #0804800561-02

ISBN: 0804800561

€260 EUR



KELLY, ALEX C [DOCTOR ALEXANDER CHARLES (1811 - 1877)]

Kelly emigrated to South Australia in 1840 and, five years later, established his first vineyard at Morphett Vale, south of Adelaide. Trained as a medical practitioner, he brought a scientific approach to viticulture at a time when the colonial wine industry remained largely empirical. His application of chemistry and modern European viticultural methods laid the foundations for technical excellence in Australian winemaking. In 1862, in partnership with five Adelaide investors, he founded the celebrated Tintara Vineyard at McLaren Vale, one of the colony's most influential wine estates.

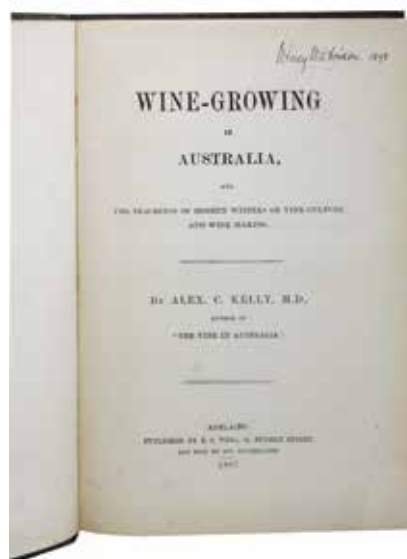
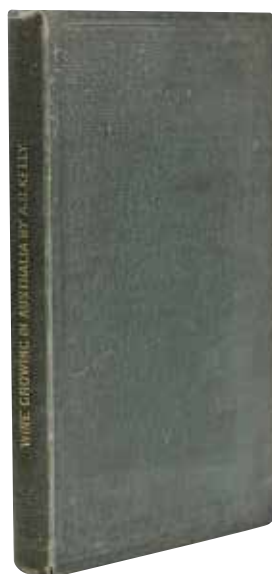
[26] *Wine-Growing in Australia. And the teachings of modern writers on vine-culture and wine-making.*

Adelaide : E S Wigg, 12 Rundle Street, 1867. First and only edition. Printed by Andrews, Thomas & Clark, Adelaide.

Octavo (220x145mm) publisher's original pebbled, blind ruled, dark green cloth, gilt title to spine, viii,234,[2]pp : π⁴, A - O⁸, p⁶. In-text engraved illustrations; boards edges and corners faintly worn; owner name "W Percy Wilkinson 1893" neatly in ink to title-page; top and fore-edge a trifle dusty, else sound and clean.

An important survey of contemporary European scientific literature relating to viticulture and oenology, synthesizing the latest developments in vineyard management, grape varieties, fermentation, and winery practice, with particular attention to the wine regions of France, especially Bordeaux. Throughout, Kelly evaluates these methods in the context of colonial conditions, adapting European practice to the distinctive climate and soils of South Australia.

Together with its predecessor, *The Vine in Australia* (1861), this work ranks among the foundational texts of Australian viticultural literature. Both volumes exerted a profound influence on the development of the Australian wine industry, introducing scientific principles that shaped vineyard practice for decades. An essential work in the history of Australian wine and one of the cornerstones of any serious collection devoted to Australian viticulture.



Originally from the library of W Percy Wilkinson, (1868 - 1947) Government Analyst to both the Victorian and Commonwealth Governments, whose specialist interest in wine led to numerous publications on viticulture, ampelography, winery technology, and Australian wine legislation, as well as translations of important French works on viticulture. The volume later entered the library of Standish Michael ("Stan") Keon (1913-1987), liquor trade union official, State and Federal parliamentarian and, following his political career, a prominent Melbourne wine merchant. With connections to the prominent restaurateur Camillo Triaca and

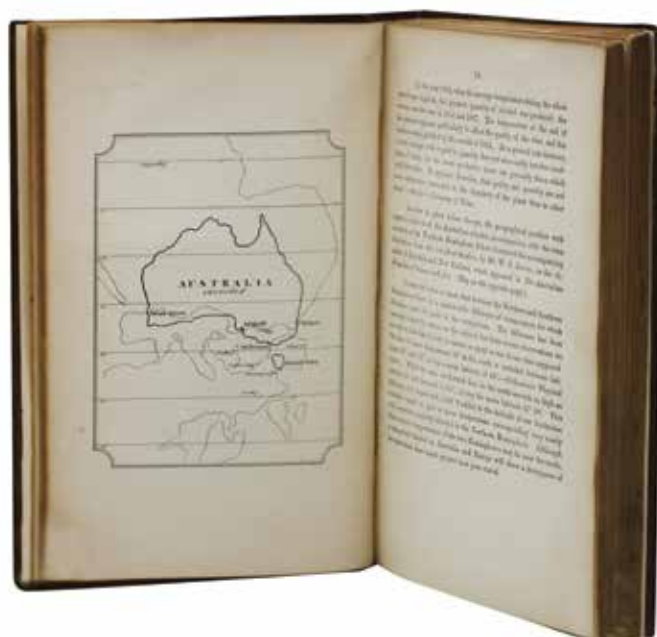
the de Castella family, Keon became an active figure in Melbourne's post-war wine trade and gastronomic circles, hosting the well-known "Bookcellar" luncheons at his Waratah Place warehouse for several years.

Scarce in any condition. An excellent copy with significant provenance in the wine industry.

§ OCLC records twenty holdings: twelve in Australia, five in the USA, two in the United Kingdom and one in New Zealand
§ Ferguson 11063, Gabler 26120; Noling p.236.

Item #11640

€2,275 EUR



[27] *The Vine in Australia*

Melbourne : Sands, Kenny and Co, May 1861. First edition. Printed by Sands, Kenny & Co, Melbourne.

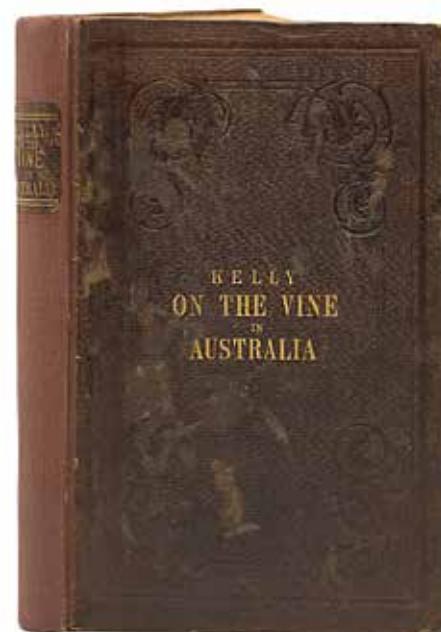
Octavo (220x140mm) recently professionally rebacked in brown linen grain cloth with original spine label, publisher's original decoratively blind-stamped cloth boards, gilt title, new endpapers, ix, [3], 215, [3]pp : π^6 , A^8 , C-E⁸, [H]⁸, G - O⁸, P⁴. Ten engraved woodblock illustrations, several out-of-text, including a map; a number of in-text engraved illustrations of technical equipment and tables. Small stain and stamp in ink "Mrs & Mrs K Hill-Webber Wabun-Annung" to the title page; lacks publishers advertisements in the rear; pages 114-115 lightly offset toned; some faint sporadic foxing not affecting the text.

¶ *The Vine in Australia* was first conceived of as an essay entered into a competition for a prize offered by the Geelong Agricultural Society in 1859 for a treatise on wine in Victoria. Kelly was unsuccessful, perhaps because the essay did not directly relate to Victorian viticulture and enology. He was however, encouraged to expand on the work by one of the judges, Sir William Macarthur (1800 - 1882), the fifth son of John and Elizabeth Macarthur of Camden Park. Camden Park, established by the Macarthur family, was a pioneer in Australian commercial viticulture, planting its first vineyards in 1820. Under William Macarthur, the estate became a leading, internationally recognized vineyard and nursery by the 1840s, producing early Australian brandy and supplying vines to South Australia. One of the first viticulturists in Australia, Macarthur was a medal-winning wine-maker, as well as a respected amateur botanist and noted plant breeder. Kelly acknowledges in his preface that *The Vine in Australia* was much improved by contributions and notes provided by Macarthur drawn from his practical experience and observations in New South Wales.

The Vine in Australia was written before both the discoveries of Pasteur concerning fermentation illuminated wine-making practice and the devastating louse, phylloxera, devastated vineyards around the world. Notwithstanding this, *The Vine in Australia* is still, in many ways, useful and relevant today. By surveying the contemporary European scientific literature on viticulture and oenology and relating it to Australian conditions, Dr Kelly provided a comprehensive and practical introduction to the practice of wine-growing in South Australia. The first eleven chapters include an examination of the history and economics of the emerging Australian wine industry, considerations of climate, soil and as it is now described 'terroir', land management, pruning, fermentation, cellar equipment and vats, vintage processes and wine making; and cellaring procedures. The final chapter critically evaluates and describes the origins of the varieties of vine then cultivated in Australia and is now an essential reference to understand the origins of many of Australia's unique pre-phylloxera plantings. Although a detailed applied science text, written for a small audience, *The Vine* was very well received. The first printing of 1,000 copies was quickly exhausted and a second printing of a further 1,000 copies issued in early 1862.

"..essential reading...to understand how [Australian] oenology is based upon past thinking and its expression in nineteenth century cellarwork".²

Scarce in any condition. A significant work that heavily influenced the establishment and success of the Australian wine industry for many decades. A cornerstone of any collection on wine in Australia.



§ OCLC records twenty holdings: twelve in Australia, five in the USA, two in the United Kingdom and one in New Zealand
§ Ferguson 11062, Gabler 26110; Noling p.236.

¹ The Hill-Webber family were farmers in the Moreton Bay area of Queensland.

² Hall, Dennis & Hankel, Valmai. "Biography of Dr A C Kelly" Sydney: The David Ell Press, 1980.

Item #11438

€2,275 EUR

[28] [KETTLILBY, MARY (- 1729, fl.1717 - 1729)]

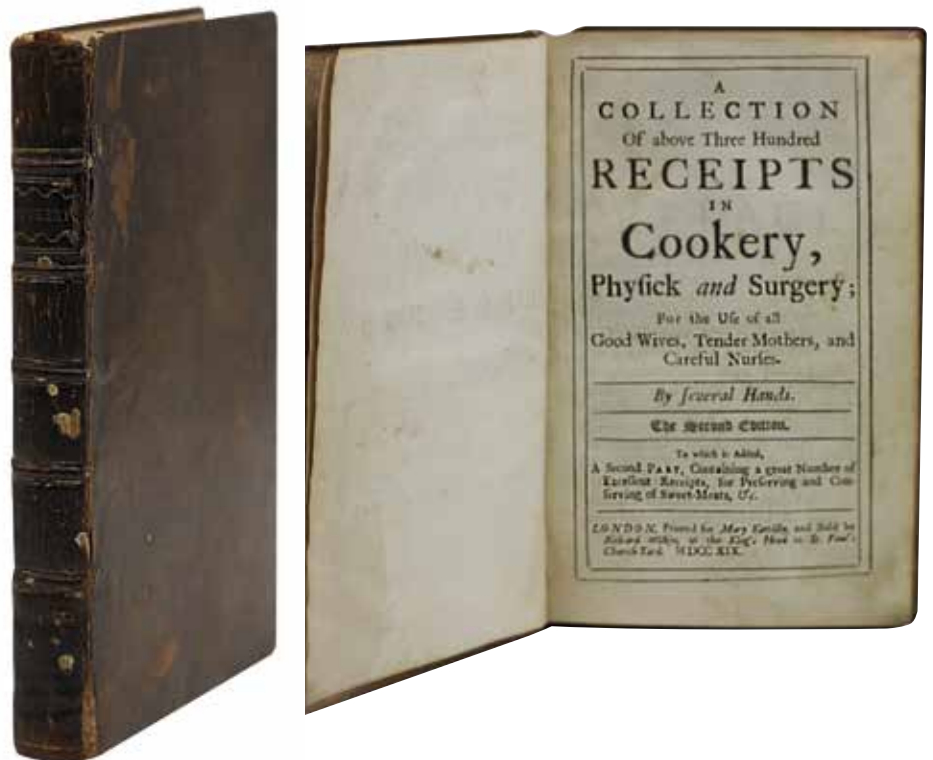
A Collection of above Three Hundred Receipts in Cookery, Physick & Surgery; for the use of all good wives, tender mothers, and careful nurses. By several hands. The Second Edition. To which is added, a second part, containing a great number of excellent receipts, for preserving and conserving of sweet-meats, &c.

London : Printed for Mary Kettily by and sold by Richard Wilkin at the King's Head in St Paul's Church-Yard, 1719. Second edition, first published 1714. Price on issue 2/6.

Octavo (190x120mm) contemporary plain brown calf boards, edges gilt decorated; spine in six compartments, simple gilt rule, five raised bands, burgundy, gilt spine label, [14],163,[13], 286,[8]pp : A⁸ (-A¹), B - M⁸, 2A - F⁸(-F⁸). Floriated initials and headpiece engraved illustrations. Upper joint small split but firm, hinges sound; boards scuffed, corners bruised, edges lightly worn; a few chips to spine and head. Small wormholes to the margins on a few pages; closed tear to part II, B3, small hole to margin D7, small chip to margin, M3; damp stain to top edge and corner margins of several signatures; previous owner name in ink to front free endpaper "Anne Thiles June 1860".

¶ An early and influential eighteenth-century domestic manual, first published in the early eighteenth century and remaining in print for more than fifty years, with at least seven editions recorded. It occupies an important place in the history of English cookery books, both for the distinctly domestic character of its contents and for the contribution of women to the development of the genre. In contrast to the more elaborate, courtly, and continental traditions of earlier cookery books, Kettily's work is notably English in character, practical in its instruction, and directed towards the everyday household.

The cookery receipts are particularly rich in practical observation, being interspersed with personal comments, recommendations, and suggestions. Among the more notable recipes are an early example of exceptionally thin and delicate pancakes, entitled 'A Quire of Paper'; the earliest recorded recipe for smooth orange marmalade; and some of the earliest printed recipes for Christmas Plum Pudding and Suet Pudding. The work thus provides a valuable record of contemporary English domestic practice and taste.



Although predominantly concerned with cookery, the volume contains a substantial body of 'physick', comprising household medical remedies and practical advice, further reflecting its function as a comprehensive manual of domestic management.

Mary Kettily was the wife of the London bookseller Walter Kettily. Following his death in 1717, she continued to publish, her works being sold by Richard Wilkin at Kettily's former premises, the King's Head in St Paul's Church Yard, until 1729.

Scarce. An important and significant English domestic book, and an especially interesting example of the contribution of women writers to the development of the eighteenth-century cookery book.

§ Well held institutionally in the UK, much less so in the USA. OCLC records no holdings elsewhere.
§ ESTC 122869; Biting p.258 (note); Cagle 790; Hazlitt p.174; Maclean p.79; Oxford p.54 (note); Pennell p.146. This edition published as two volumes bound as one, but with each volume having its own titlepage, pagination and index.

Item #11705

€1,000 EUR

[29] KHIN MAUNG GYI, JOSEPHINE [LAM CHOY SHEUNG]

Chinese Dishes

[Colombo] : The Associated Newspapers of Ceylon, December 1955. First edition. In English. Printed by the Wesley Press, Weliswatta.

Octavo (220x145mm) colour illustrated stiff card wrappers, 81,[1],vi,pp. Wrappers lightly soiled; spine lightly chipped; owner name to front wrapper verso and rear wrapper, "Mrs C O Thomas 'Greenwood Estate, Gulgadara, Ceylon 9th March 1956"; pages lightly aged; lightly wormed; small signs of kitchen use; leaf styled bookmark laid in.

¶ *Chinese Dishes* contains 161 recipes written in a mixture of longhand and ingredient/method format. The recipes appear to be a mixture of recipes of Southern Chinese and Chinese/South-East Asian origin representing a unique fusion of Chinese and local cuisine. There are several mentions of Malay-Chinese ingredients such as balutan. Several dishes seem as much English as Chinese, particularly

those for fried fish. Half the salad recipes appear European. Intriguingly there are ten recipes for the apocryphally Chinese dish, chop-suey, including one described as Hong Kong Chop-Suey.

The author is unknown. The preface suggests she had Chinese parents. Her name suggests she married someone from Burma/Myanmar. No contemporary record of publication could be found. Greenwood Estate is a tea plantation in Sri Lanka.

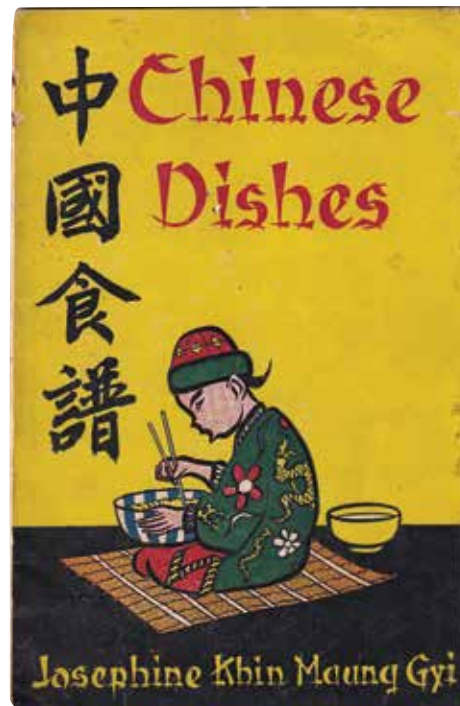
An unusual and scarce illustration of the adaptability of Chinese cuisine in South Asia.

§ OCLC records only one holding, Stonybrook. National Library of Sri Lanka only holds the 3rd edition.

§ Newman. Not in Axford.

Item #11066

€325 EUR



[30] TOSHI, KIMURA (ENGRAVER)

[Print] *Japanese Sauce Manufactured by S. Iwasaki City - Fujioka, County - Shimotsuga, Province - Shimotsuke*



Tokyo : Seikosha Printing, undated circa 1896. Single leaf, (220x330mm) monochrome steel engraved linear perspective lithographic illustration, verso blank. Small imperceptible pin hole, otherwise near fine.

¶ A crisp and unusually informative late Meiji-period illustration depicting the grain merchant and shoyu brewer Seishichi Iwasaki at Fujioka Village, Tochigi Prefecture, north-west of Tokyo.

Iwasaki was an entrepreneurial grain merchant and brewer who imported soy beans from Hokkaido, both for his own production and for wholesale distribution. The Iwasaki family business remains active as a grain merchant, an example of the uniquely Japanese tradition of continuity of family businesses over many generations.

The carefully rendered scene presents the brewery at centre, with grain storage buildings behind

and rows of barrels undergoing maturation in the distant sheds. The composition offers an uncommon visual record of the scale and organisation of a regional Japanese shoyu enterprise during the late nineteenth century.

Uncommon. An excellent copy

Item #11424

€200 EUR

[31] 歌川國芳 KUNIYOSHI, UTAGAWA (1797 - 1861)

於竹大日如来 だい所どうぐさんけいのづ *Otake Dainichi Nyorai daidokoro dogu sankei no zu*

[The Kitchen Implements' Pilgrimage to Otake, the Buddha Dainichi]

[Edo (Tokyo)] : Enshūya Hikobei, circa Kaei 2 (1849). Signed *Ichiyusai Kuniyoshi-ga* above Kuniyoshi's yoshi-kiri (paulownia-flower) seal and below the double nanushi censor seals of Mera and Murata,

Vertical oban tate-e, single leaf (360x245mm) colour ukiyo-e woodblock print, paper backed. Small spot near bottom edge, faint soiling to edges to blank margins; else crisp and bright.

¶ An inventive satirical composition by Utagawa Kuniyoshi, depicting the humble maidservant Otake transformed into a manifestation of Dainichi Nyorai, the cosmic Buddha. Beneath her radiant halo, a lively



assembly of anthropomorphised kitchen implements, pots, boxes and household utensils march on a mock pilgrimage offering prayers, in the hope of securing prosperity, plentiful rice and domestic good fortune.

The subject derives from the popular contemporary legend of Otake of Odenmachō, a servant renowned for her extraordinary diligence. According to the tale, Buddhist ascetics seeking the reincarnation of the Nyorai during the early Edo-period, discovered her divine nature when a halo appeared as she stooped to gather grains of rice from the floor. Otake was depicted as a very religious woman of great Buddhist virtue giving all she had to the poor, performing the most menial chores with extreme diligence, eating hardly any food, instead gathering nourishment from scraps from the sink and rice-strainer. The legend achieved considerable popularity in Edo in the Spring and Summer of 1849 due to the exhibition of sacred objects associated with

Otake brought from the Zenkō-ji temple to the Eikōin Temple in Ryōgoku. Among the artifacts displayed was the actual sink and rice-strainer supposedly used by Otake to feed herself. The popularity of the exhibition led to the publishing of a wide-range of ephemeral commercial objects, all designed as 'devotional prints' to side-step the Shogunate's 1841-1843 Tenpō reforms which had banned the publication of many of the popular ukiyo-e subjects such as luxury items, geishas, and kabuki actors.

Kuniyoshi treats the popular religious legend and the exuberant commercial reaction to the popularity of the exhibition with his characteristic humour and visual ingenuity. The devotional scene is a satire of everyday aspirations: the implements of domestic life are elevated into votive objects, whilst the text features satirical prayers from Edo merchants begging the "Kitchen Buddha" for an abundance of rice, higher profit margins, unbroken kitchen inventory, and massive

foot traffic to their storefronts. Contrasting the sacred, the hyper commercial mindset of the period and the mundane is especially characteristic of Kuniyoshi's imaginative treatment of contemporary Edo life.

A rare and engaging example of Kuniyoshi's *giga*, comic and satirical ukiyo-e, the print combines popular religion, contemporary folklore and domestic imagery with a keen sense of satire and the absurd sustained by the artist's celebrated command of expressive figures and densely animated composition.

The rarest of Kuniyoshi's Otake prints. A masterful parody. An excellent copy.

§ Held by Ryūkoku University Library, Kyoto, and the Edo-Tokyo Museum.

Item #11740

€1,850 EUR

[32] KWON, GEORGE I [GEORGE IEL-CHOONG] & MAGPIONG, PACIFICO [VICTOR PACIFICO (1906-1967)]

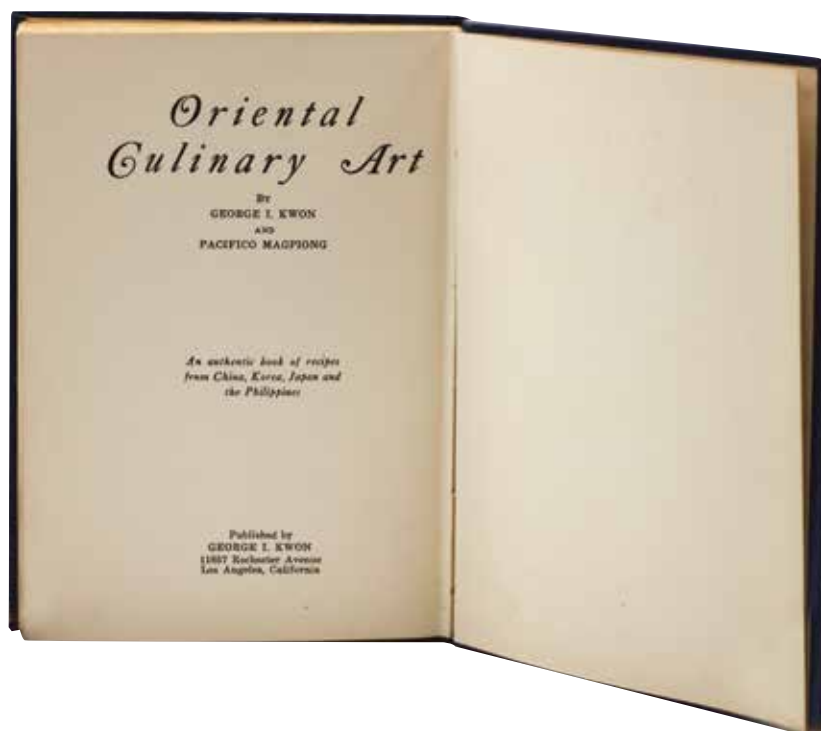
Oriental Culinary art: an authentic book of recipes from China, Korea, Japan & the Philippines

Los Angeles : George I Kwon, 1933. First Edition. Printed by Wetzel Publishing Co, Los Angeles. Foreword by Essie L Elliott.

Octavo (185x130mm) reverse binding and pagination, publisher's original dark blue linen grain cloth, gilt decorated and titled upper board and spine, 115,[1]pp : [1-6]8, [7]10. Spine head and foot very faintly rubbed; gift inscription to the rear free end-paper "June 21 1933 Paul R Jones to his sweet sulsi-yalsi wife Estrellita" ¹; very faint offset toning to endpapers.

¶ An intriguing collection of 110 Chinese, Korean, Japanese and Filipino recipes. The recipes are grouped by course rather than cuisine and are written in a mixture of longhand and ingredients/method formats.

Although over half the recipes are Chinese or Chinese-American (e.g., 21 recipes for chop-suey), *Oriental Culinary Art* is notable as one of the first American cookbooks to include Korean and Filipino recipes. In contrast to the Chinese recipes (which were compiled by the authors) the Korean and Filipino recipes are quite traditional and authentic and appear drawn from the authors' personal experience and families. The recipes include kim-chi (Korean pickled cabbage), Korean rice cake (tteokbokki), "kot-choo-jang jigae" (gochujang jjigae, a spicy Korean paste made into a stew), mando (Mandu or Korean dumplings), lechon (Filipino roast pig), adobo, and Dinogo-An (Filipino fried blood and organs of a pig).



The authors graduated from UCLA in 1932 at the height of the Depression. Unable to find work as graduates in their fields of political science and education, they worked in a cafe and grocery store, before entrepreneurially self-publishing *Oriental Culinary Art*². Unusually printed with reverse pagination in the oriental fashion.

Scarce. A near fine copy of one of the earliest American collections of Korean and Filipino recipes

§ OCLC records 23 holdings in the United States, but no holdings anywhere else.

§ Biting p.266; Cagle & Stafford 426; Brown 178; Axford p.309; Newman.

¹ Jones (1885 -1957) was an entomologist working for the California Department of Agriculture, his wife Estrellita was an illustrator in the film industry.

² "Asian American Heroes and Pioneers Brains", UCLA Alumni Connect, May 2017.

Item #11145

€800 EUR



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

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

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

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

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

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

Similarly the origins of the remaining parts of the work on patisserie and confectionery are not clear. They were certainly not written by Varenne. They are similar to the parts in the

original compilations attributed to Varenne but again are much simpler. Even in the case of the original compilations, there have long been questions about the authorship of these parts.⁵

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

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

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

² Vicaire p.503

³ See Notaker 627.10, Simon BG 469;

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

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

Item #10873

€3,000 EUR



[34] LAMB, PATRICK (ca.1650-1709)

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

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

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

Patrick Lamb had a fifty-year career in British Royal kitchens from the Restoration to the beginnings of the Hanoverian dynasty, serving Charles II, James II, William and Mary and Anne. Despite this career, not much is known of Lamb, other than can be determined from the menus and books he left behind. In the late seventeenth century Court cookery was heavily influenced by French tastes and trends. The first edition, published posthumously in 1710, begins with elaborate or courtly receipts, some taking up 6 pages, however, it contains only 87 or so detailed recipes for cookery. The second edition was much expanded and contains 'above five hundred new receipts'. There are many echoes of Massialot in Lamb's enlarged and re-organised alphabetically second edition; thus raising in some minds, questions as to authorship. Lamb's receipts reflect Court tastes with French-style stewed and braised rather than boiled dishes. There is an emphasis on 'ragoos' and 'cullis' [coulis or sauces]¹. His recipes use French seasonings and call for the use of a butter and flour liaison (roux base) for sauces. Table settings whether for dinners or

feasts were elaborate (as illustrated by the plates) and ceremonial. Dishes and menus are included for each of Lamb's Royal employers with many of the plates showing the tables set for the Stuart Court, Dutch recipes for William and Mary and menus for dinners for Queen Anne.

Royal-Cookery represents the zenith of Courtly cuisine and the endpoint of the influence of the nobility on the fashion, social and dining trends of Britain. Post Lamb, (*Royal Cookery* was published again in 1726 and 1731) the increasingly wealthy emerging middle-classes, sought a simpler, less grand, more domestic table and economy. Perhaps in keeping with this, the authorship of popular cookery books in the eighteenth-century changes from professional male chefs (of which Lamb was one of the last) to female domestic servants and cooks such as Ann Cook, Hannah Glasse and Elizabeth Raffald.

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

His art collection included Dürer woodcuts and Rembrandt etchings. After Sticht's death the collection was disposed of. Some of the collection (books and art) is housed in the National Gallery of Victoria, and other public institutions, acquired through the Felton Bequest. A large portion of the remaining library was then placed with A H Spencer of the Hill of Content for sale. Sticht had three bookplates produced for his collection. Two were designed by Sticht from woodcut engravings in his collection and produced by the Melbourne firm Osboldstone and Atkins; this is the second of those plates.²

An excellent copy of one of the definitive British cookery books of the early Eighteenth century, complete with the provenance of a significant Australian collector. Scarce.

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

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

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

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

Item #10542

€2,800 EUR



[35] LE GOULLON, FRANÇOIS [FRANÇOIS RENÉ (1757 - 1839)]

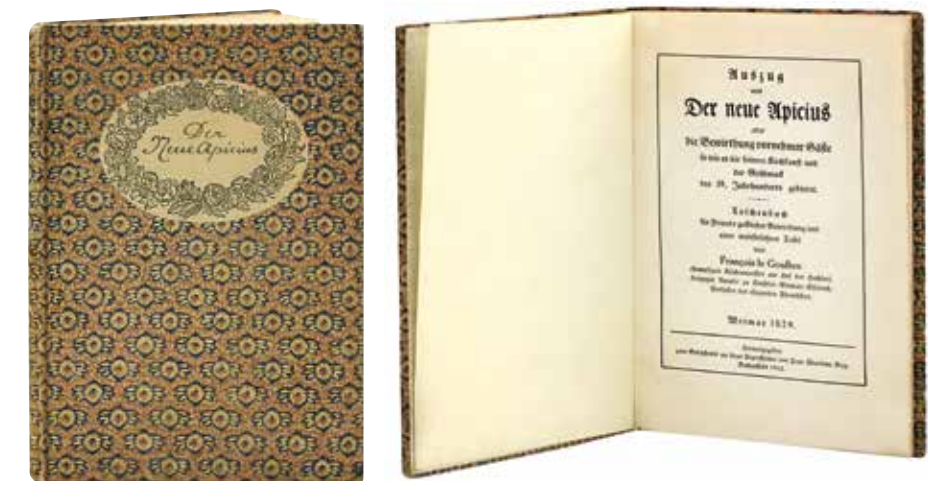
Auszug aus "Der neue Apicius oder die Bewirthung vornehmer Gäste so wie es die feinere Kochkunst und der Geschmack des 19. Jahrhunderts gebietet. Taschenbuch für Freunde gastlicher Bewirthung und einer wohlbesetzten Tafel", Weimar 1829

Frau Charlotte Kiep : Ballenstedt, 1912.
First edition thus. Self-published for the family by the author's great-granddaughter. Printed by Hoffmannsche Buchdruckerei, Stuttgart. Introduction by Charlotte Kiep née Rottenburg. In German Fraktur.

Octavo (190x130mm) illustrated papered boards, paper title label, v, [3], 56pp. Edges faintly worn, boards faintly soiled; spine head and tail gently worn, small closed 5mm split to top hinge; top edges trifle dusty. Else crisp and clean.

¶ Le Goullon, born in Metz, became head chef and cook to the Duchess of Saxe-Weimar-Eisenbach in 1777. After her death in 1807 he opened a hotel in Weimar, the Hotel Saxony which he made one of the finest establishments in central Germany. Goethe and his wife mention Le Goullon and his hotel favourably in several letters. By 1829 Le Goullon had already self-published two works, *The Elegant Tea Table, or the art of entertaining a brilliant circle in a tasteful and decent manner without great effort* (ca.1810) (it ran to four editions, the later published commercially in Vienna and Weimar) and *New Year's Gift for Food Lovers: a selection of the finest flour, milk, & egg dishes of the English, French and Italians*, 1813.

This volume is a self-published reproduction of the "literary" portion of the 1829 first



edition reproducing verbatim, Le Goullon's aphorisms or 'rules' for banquets and meals for company, (without the accompanying original recipes or illustrations). Le Goullon discusses the distinction to be made between good meals for company and grand dinners, the setting of a table, the obligations of the host, the method of invitation, the selection and reception of guests, his thoughts on manners, the provision of a buffet table and the menu. The foreword is by the author's great-granddaughter.

A fascinating insight into how one should set and maintain a worthy and meritorious

table during the somewhat turbulent post-Napoleonic era in Europe; and how much those insights still apply today. An intriguing parallel to the writings of Brillat-Savarin.

Scarce in any edition or version. Presumably a very small print run. A lovely copy.

§ OCLC records only two holdings this abridged edition: Regensburg and S.U. New York; and only two holdings the first edition. All editions scarce.
§ cf. *Gastronomia*, 2246; not in Horn-Arndt;

Item #11451

€200 EUR

[36] "LEON"

Standard Cocktails: specially compiled for the home & the man behind the bar

Sydney : Moderne Publications, December 1936. First Edition, this issue. Printed by W E Smith, Sydney.

Octavo (160x105mm) quarter bound in black morocco-grain cloth with Art Deco-illustrated black-and-white boards, 142pp : A³, AA⁹ - E³, EE⁹, F³, F⁹ (-F⁸, -F⁹). The upper cover is titled *Cocktails by Leon*; the title page reads *Standard Cocktails by Leon*. One out-of-text colour advertisement for Jan Vok liqueurs; monochrome illustrated advertisement for Hotel Roberts, Pitt & Market Streets to the front pastedown; in text monochrome advertisements for Cinzano, Thomas Fiaschi, Lacorini Fratelli, and Pimms together with a further advertisement for Hotel Roberts. Small chip to head of spine, edges lightly rubbed; owner name in ink to front free endpaper, otherwise an excellent copy.

¶ Approximately 375 cocktail recipes organised by base - Gin, Whisky, Rum, Brandy and other - and alphabetically within each section. Sections are interleaved with blank

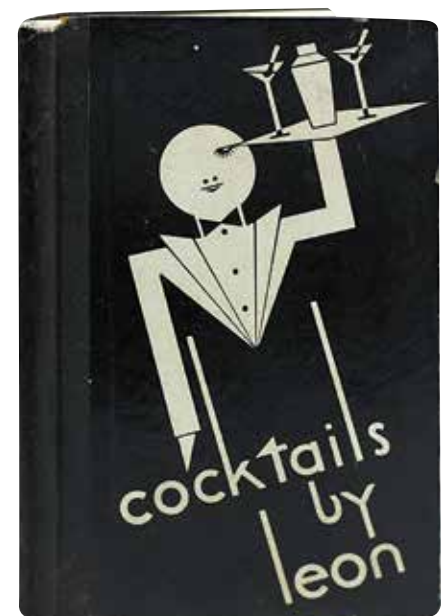
pages for recording variations and additional cocktails. Includes numerous Prohibition-era cocktails, with several unusual names and variants. Includes the distinctly Australian 'Koala' and 'Kookaburra' cocktails, both previously published by Usher's Hotel in its *Exclusive Cocktails* (1933), together with several other Usher's Hotel cocktails; the recipes all closely corresponding to those of the Sydney hotel. Recipes calling for French vermouth specify Fontorice, the premium French vermouth marketed in Australia during the 1930s.

A rare early Australian cocktail book with striking Art Deco design and an unusual example of cocktail culture in Sydney during the 1930s, marketed simultaneously to the professional bartender and the home cocktail-maker.

§ Unrecorded in this 142pp edition; OCLC records only a stub entry for a 109pp edition, with no holdings; Trove records 3 holdings of that edition which as different colour illustrations, NLA, SLV and SLNSW

§ Not in Noling, Not in EUVS.

Item #11757



€950 EUR

[37] LECOURT, HENRI

La Cuisine Chinoise 中華食譜製法入門

Pekin : Albert Nachbaur Éditeur, 16 Kan Yu Hutung, 7 February 1925. First Edition. No 424 of 500 copies on paper pelure chinoise, in a total print run of 550 copies. Printed by Na-Che-Po, Pekin. In French.

Quarto (260x190mm) contemporary half bound dark red morocco, five raised bands, six gilt decorated compartments, marbled boards and endpapers, original colour illustrated, gilt decorated, original wrappers bound in, paper pelure chinoise (Chinese Onion-Skin), 96 folded leaves, red silk ribbon marker, erratic pagination not numbering illustrated leaves etc, as called for. Two full page out-of-text engraved illustrations, a number of in-text engraved illustrations. Joints lightly worn, spine slightly faded and faintly scuffed, faint offset toning, light foxing in several places.

¶ Lecourt, Head of the French Post Office in the French Concession at Tianjin from circa 1913 to 1930, compiled this pioneering study from first-hand experience of Chinese domestic cookery, assisted by his Chinese wife. It is generally regarded as the first substantial work in French and probably the first Western work devoted to authentic Chinese cuisine.

The work contains 243 recipes arranged by method of preparation in twelve chapters, each titled in French, traditional Chinese characters, and romanized Chinese. Alongside recipes for soups, fish, meats, vegetables, pastries, and numerous tofu dishes, Lecourt includes an extensive introduction to the etiquette of the Chinese table, kitchen organisation, utensils, and culinary techniques, making the work an important early account of Chinese gastronomy for a Western readership.

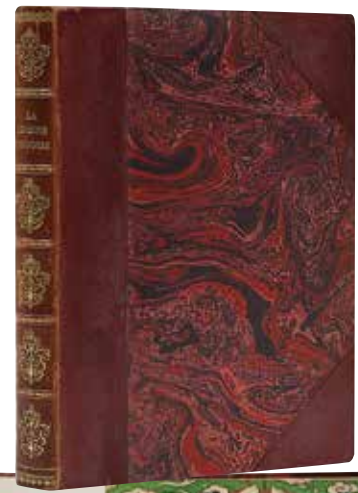
Overlooked when first published, the book is now subsequently recognised as a landmark in the Western appreciation of Chinese cookery.

Rare. A near-fine copy of the first serious Western gastronomic reference on Chinese cuisine

§ Well held institutionally in the USA, less so in Europe. No sighted holdings in Asia or Oceania

Item #11721

€2,000 EUR



MACLURCAN, HANNAH [NÉE PHILLIPS, WIGHAM, LATER LEE (1860 - 1936)]

Born to English/Scottish Jewish hotelier parents in Rural New South Wales in 1860, Hannah Maclurcan was a significant Australian hotelier, publican, and cookery book writer. She grew up in hotels, working every section starting in the kitchens. By 1875 (aged 15) she was managing one of the family's hotels. Married and then widowed at an early age, in 1887 she married Donald Maclurcan, a hotelier. Together they ran significant hotels in Townsville.

[38] *Mrs Maclurcan's Cookery Book: a collection of recipes specially suitable for Australia.*



Townsville : T M Willett & Sons, October 1898. Second edition, revised and enlarged. First published April 1898.

Octavo (165x110mm) deluxe full black morocco boards, gilt titles & dentelles,

all edges gilt, [384]pp : [a]8, A - W8. Twenty leaves of engraved illustrated local advertisements. Author inscribed presentation copy "With the Authoress' Compliments" in ink to the front free endpaper. Edges lightly worn; spine head

and tail small loss; signatures Q and R slightly shaken; else crisp and clean.

¶ In 1898 she self-published her *Cookery Book* in Townsville, purchasing the type for the printers to allow it to be printed. The

first edition of 800 copies sold out within weeks of publication. The second edition, of which this is a rare deluxe binding, was printed within six months of the first. It subsequently ran to 20 editions by 1930 in various formats.

In 1901 she and her husband took on the lease of the Wentworth Hotel Sydney, and after she was widowed again in 1903, she managed the hotel herself, buying the freehold in 1912 and turning the Wentworth into a grand hotel renowned for its fine cuisine and cold buffets before listing it on the stock exchange as a public company. Both Hannah and the Wentworth were the centre of Sydney society during the first three decades of the twentieth

century and the favourite of celebrity guests (including The Prince of Wales in 1920). Hannah Maclurcan continued as Managing Director until 1932.

One of Australia's earliest 'local' cookery books, *Mrs Maclurcan's Cookery Book* is notable for including recipes using indigenous, local and tropical ingredients (e.g. pineapple, grandilla, paw-paw (both sweet and savoury recipes), plaintains, brinjaw (eggplant), prickly pear, guava, rosellas, kangaroo, wallaby, pigmy goose, barramundi) and arguably shows the influence of Chinese immigration and labour in Far North Queensland at the time (e.g. Beche-de-Mer Soup, Devilled Whitebait, Stewed Chicken with Rice, Fried Rice with chili,

and the use of fresh (not powdered) ginger in Kangaroo tail soup & other dishes). A number of Jewish recipes are also included and separately identified.

A rare deluxe author inscribed presentation copy.

§ Unrecorded in this binding. Of the first edition, OCLC records one holding, Qatar; Trove records five holdings in Australia; no holdings recorded in the UK or the USA. Of the second edition, OCLC records seven holdings, six in Australia and Kansas State.

§ Hoyle 785; Austin p.78; Ferguson 112090> Not in Cagle, nor Biting, cf Driver 657 et al for later editions.

Item #11720

€2,200 EUR

[39] *The 20th Century Cookery Book: a thousand practical recipes for everyday use.*

London : R A Everett & Co, 42 Essex St, Strand, 1901. First and only edition. Issued at 3/6.

Octavo (185x120mm) sage green cloth, black and white lettered and illustrated boards, [8], 439, [5] pp : pp⁴. A - 2D⁸, 2E (-E7, -E8)⁸ Boards lightly soiled & edges lightly rubbed; corners gently bruised; spine lightly worn; end-papers age-toned; top-edge trifle dusty; fore-edge faintly foxed; else near fine; bookseller's ticket "Cooks Books T & M McKirdy Rottingdean" to rear paste-down.

¶ After disposing of their Queensland interests in 1900, the Maclurcans travelled to London, where Hannah negotiated publication of the present British edition. Based on the third Australian edition issued by George Robertson of Melbourne, it was adapted for the British market through the substitution of locally available fish species while retaining recipes for kangaroo, wallaby, and other Australian produce, together with references to Indigenous game, fish, and native fruits. Contemporary reviews acknowledged the work's practical character and welcomed its inclusion of Jewish recipes, although some British commentators regarded its use of Australian ingredients as unfamiliar

and exotic. The volume remains an important early example of Australian culinary literature published for an overseas readership.

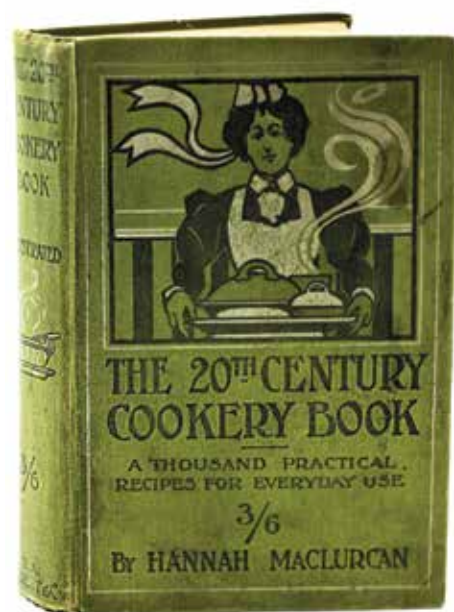
"of the 1000 practical recipes for everyday use, a large portion are, it must be confessed, frankly commonplace, others are absolutely weird.... but still another section [fruit] is distinctly interesting and sounds extremely good.... But Mrs Maclurcan must forgive us if we draw the line at her menus" ¹

In 1901 the Maclurcans took the lease of Sydney's Wentworth Hotel. Widowed in 1903, Hannah Maclurcan assumed sole management, purchasing the freehold in 1912 and transforming the Wentworth into one of Australia's premier hotels. Renowned for its cuisine, lavish cold buffets, and distinguished clientele, the hotel became a focal point of Sydney society and hosted numerous notable visitors, including the Prince of Wales during his 1920 Australian tour. Maclurcan remained Managing Director until her retirement in 1932.

Scarce. An excellent bright copy.

§ OCLC records only 6 copies worldwide: 4 in the UK and only 2 in Australia.

§ Driver 658.1; this edition neither in Ferguson nor Hoyle. cf Hoyle 785 ff and cf Ferguson 12090ff.



¹ *The Queen, the Lady's Newspaper* 22 December 1900

Item #11685

€800 EUR

[40] 北尾政美 [MAYAYOSHI, KITAO; LATER KUWAGATA KEISAI (1764 - 1824)]

魚譜略画式 *Gyofu Ryakugashiki* [Manual of Fish Sketches]

Kyoto and Tokyo : Unsodo, circa Meiji 43 (1910). First published Edo, circa Kyōwa 2 (1802). In Japanese.

(250x189mm) stiff card wrappers, four-hole stab sewn binding, 31 folded leaves, 31 double page mica enhanced colour woodblock illustrations. Wrappers lightly scuffed; top-edge dusty; bookseller's ticket "Isseido" to rear paste down.

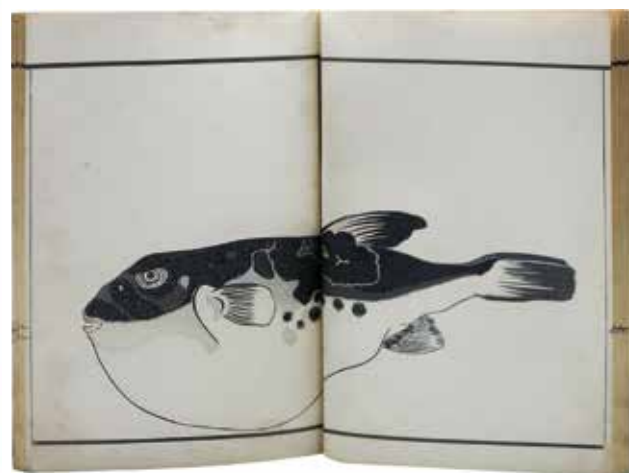
¶ A celebrated illustrated drawing manual and one of the finest natural history books of the late Edo period. Issued as part of Masayoshi's influential *Ryakugashiki* ("Abbreviated Drawing Manual") series, the work depicts the principal fishes, shellfish, crustaceans, and other marine creatures of Japan with remarkable economy of line and close observation of nature. Conceived as both an artist's handbook and a work of reference, it exemplifies the synthesis of artistic refinement and empirical

observation that characterises the best Japanese illustrated books of the period.

Originally published as an illustrated haiku book for the Edo-za theater under the title "*Tatsu no Miyatsuko*" (Dragon Miyatsuko). Each illustration featured a large depiction of a fish or shellfish across a two-page spread, surrounded by two to six haiku poems and the author's name engraved around it. In 1802 (Kyōwa 2), it was retitled "*Gyokaiju*" (Fish

and Shellfish Catalog) and reprinted with only the author's name removed. Later, when it was retitled again as "*Gyokai Ryakugashiki*" (Simplified Fish and Shellfish Illustrations), all the haiku poems were removed, leaving only the illustrations.

Among the foremost ukiyo-e designers and book illustrators of his generation, Masayoshi transformed the teaching of drawing through a sequence of manuals reducing natural forms to their essential outlines while preserving their vitality and accuracy. His *Ryakugashiki* series remained enormously influential throughout the nineteenth century, serving artists, craftsmen, and naturalists alike. Early Japanese works devoted to marine life are uncommon, and *Gyofu Ryakugashiki* occupies a distinguished place among them, recording the diversity of Japan's coastal fauna before the introduction of Western zoological illustration. Early editions were intended for practical use and are consequently scarce in well-preserved condition. Many of the fish depicted are edible.



An excellent late Meiji edition of a landmark of Edo-period book illustration and one of the most attractive Japanese works on natural history and edible marine life.

Item #11602

€975 EUR

Uncommon in any format.

[41] MATENESIUS, JOHANN FRIEDRICH. (ca.1580 - 1621)

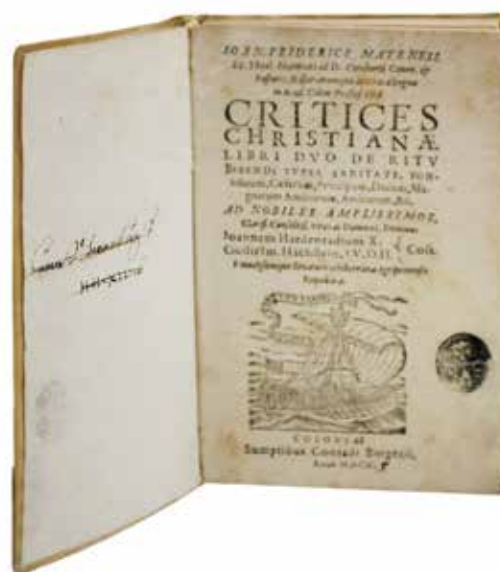
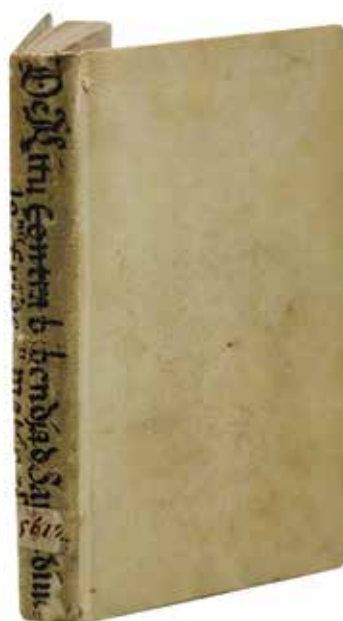
Critices Christianae libri duo de ritu bibendi super sanitate, Pontificum, Caesarum, Principum, Ducum, Magnatum, Amicorum, Amicarum, &c.

Cologne : Conrad Bütgen, 1611. First and only edition. In Latin. Octavo (160x105mm) contemporary vellum, 16, 189,[3]pp : pie7, A - M8. Title-page vignette, large folding wood engraved illustration. Title in ink to spine, shelf label; ink notations to paste-down and front free end-paper; ink stamp to title-page; light foxing mostly to the margins; offset toned; illustration on darker paper, small, closed tear).

¶ A rare theological and historical treatise on the customs, etiquette, morality, and health implications of drinking, addressing in particular, the practice of drinking toasts and the social obligations surrounding them. Matenesius considers drinking in both historical and Christian contexts, discussing the use and abuse of wine, the healthfulness of different modes of drinking, and the customs of drinking among princes, nobles, friends, and women. A separate chapter treats wine in antiquity.

Of particular interest is the large folding woodcut, frequently absent, depicting a tall drinking glass or *Stangenglas*, beneath which appear the commandments of Luther's *Catechismus*. The image neatly encapsulates the book's principal concern: the uneasy relationship between Christian discipline, convivial drinking, and the increasingly elaborate rituals of early modern sociability.

Matenesius was a Cologne based theologian, historian, professor of history and Greek, canon of St Cunibert, and apostolic protonotary. His subsequent writings continued his interest in the moral and social regulation of Christian life, including *Syntagma criticum de somno*



potique Christianorum somnifero (1612), a further discussion of sleep and drinking. He died ministering to victims of the plague in Cologne in 1621.

A scarce and unusual contribution to the early literature of drinking, situated at the intersection of medical advice, Christian morality, social etiquette, and the history of wine and conviviality. Its concern with the regulation of drinking anticipates the increasingly specialised literature on temperance, health, and the social rituals of consumption that emerged during the seventeenth century.

Rare, particularly with the folding woodcut present.

§ OCLC records twenty-one institutional holdings in Germany and Switzerland; only three in the UK, nine in the USA and occasional institutional holdings elsewhere in Europe. No holdings recorded outside Europe or the USA.

§ Georg 124; Vicaire 578; Krivatsky 7550; VD 17, 12:106471L; Simon BG 1024. Neither in Weiss, nor Oberlé (Fritsch)

Item #11738

€1,500 EUR

[42] MAXWELL, ALICE. [ALICE A NÉE LAWTON (b.1901)]

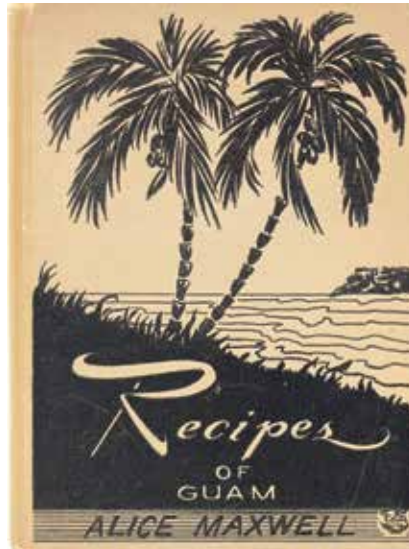
Recipes of Guam: the fandango, the fiesta, the coconut tree.

Agana, Guam : The Author, 1954. First edition. Illustration by Tony Domingo and Jacinto Corpuz. Contributions by Jesus C Barcinas. Printed by The Local Printing Press, Hong Kong.

Quarto (225x160mm) illustrated tan cloth boards, 111,[1]pp. Faint wear to spine head and tail; corner gently bruised; front free endpapers evenly offset toned, otherwise crisp clean and fine.

¶ Maxwell moved from America to Guam, the largest of the Marianas Islands in the mid Pacific with her husband in 1950. She was quickly employed as a Home Economics teacher at the George Washington High School in MongMong. At the time, the High School operated in a series of Quonset huts. Maxwell compiled the content and recipes with her 1952 Junior class and Mrs Juliana F Cruz contributing many of the recipes and details of Guamanian and indigenous Chamarro social and food customs.

There are just over 200 recipes in twenty-one chapters. Indigenous ingredients such as taro, coconut, papaya, pineapple, yam, breadfruit, fruit-bat and palm hearts combine with introduced ingredients pork, corn, chilli, bamboo, and beef. Guam's culinary history is complex, influenced by Spanish, American, Mexican, Filipino, Chinese, and South East Asian cultures. The majority of the recipes show a significant Spanish/Mexican influence.



A Spanish colony between the 16th and 19th centuries and a port on the Spanish/Mexican Galleon trade in the 18-19th centuries, Guam's traditional foods now include tortillas, tamales, Valencia, Mexican and Spanish rice dishes, corn puddings, and adobo.

The chapter on the Coconut by Jesus C Barcinas details the myth, history, use and preparation of the coconut and includes recipes for coconut milk, tuba vinegar, coconut cream, coconut oil, coconut soap and copra.



There are two recipes for Chop Suey.

The first English language cookery book of the Marianas. An excellent copy.

§ OCLC only records 14 holdings, 12 in the USA, 2 in the UK. No apparent holdings in Asia or Australasia.

§ Not in Axford.

Item #11141

€160 EUR

[43] MCGOWAN, HENRIETTA C. [HENRIETTA CELESTE OR MRS FRANK WALKER (1866 - 1937)]

The Keeyuga¹ Cookery Book

Melbourne : Thomas C Lothian, 1911. First edition. Printed by Butler & Tanner, The Selwood Printing Works, Frome & London.

Octavo (190x130mm) illustrated red & black printed stamped tan cloth boards, heavy cream paper, xii, 191, [1], 16 (publisher catalogue) pp : π⁶,B-N⁸,[O]⁶. Illustration by Alek Sass.² Sixteen full page in-text advertisements, most illustrated; numerous head and tail piece advertisements throughout as well as running title advertisements to every page. Boards rubbed and faintly soiled; head and foot of spine gently pushed; corners gently bruised; offset toning to endpapers; front free endpaper margins nibbled; occasional light foxing; occasional small signs of kitchen use; gift inscription in ink to half-title; else generally crisp and clean.

¶ Feted on release by the publisher for the breadth and detail of the recipes³, *The Keeyuga* is notable for the rich collection of advertisements casting light on the consumption of Australians, the consideration and provision of recipes for those women who sold food products for a living, the section on leisure or camp life and weekend cookery (which was quite novel for

its time) and the content dedicated to batchelor women, recognising the class of women who did not marry or raise families or maintain a household.

The introductory chapters are short and include *Meals make the Man*, *Batchelor meals* (for the batchelor maid and batchelor man), *Swedish Cookery* (i.e., haybox cookery), *Emergency Meals*, *Cookery for Children*, *School Lunches* and *Camp Life and Weekend Cookery*. There are 22 recipes in the introductory chapters, and a further 740, mostly British in origin, in the main section of the text.

Henrietta McGowan was a pioneering woman journalist who edited a women's page for *The Age* newspaper in Melbourne for seventeen years. She had a keen interest in issues affecting women, especially working women, borne out by the chapters noted above.

Scarce. A very good copy of an early Australian feminist cookery book.

§ OCLC records only 7 holdings.

§ Hoyle 823;



¹ "Keeyuga" - Western district of Victoria Western Kulin Tjapwurrung dialect meaning "within"

² Sass (1877-1922) was a British born, Australian woodcut artist.

³ McGowan was described as "The Australian Mrs Beeton" and "The Australian Unbeaten" p.9 of the publisher's catalogue.

Item #11591

€200 EUR

[44] MEIER, FRANK (1884 - 1947)

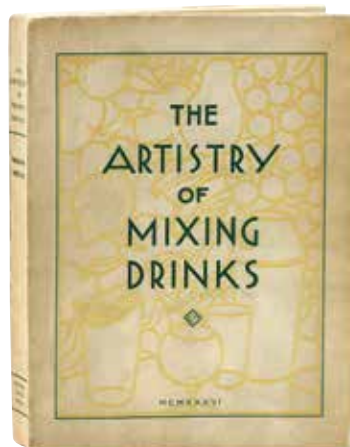
The Artistry of Mixing Drinks

Paris : The Fryam Press¹, 1 October 1936. First edition. One of 700 copies on cream vellum (from the total edition of 1026), out-of-series. Printed by Bishop & Sons, Paris. In English

Quarto (195x145mm) publisher's gold and green illustrated, cream coloured stiff card wrappers, heavy cream paper, flush untrimmed edges, double column text printed black and red, with a red border of the author's monogram 'FM', [2],182pp. Numerous monochrome Art-deco style illustrations, wine maps, and twenty-four pages of illustrated advertisements for many of the authors suppliers at the Ritz. Unopened. Wrappers very faintly soiled, spine faintly creased. Text block tight, bright and clean.

¶ A scarce and highly desirable cocktail book, recording the drinks and wider lore of one of the most celebrated bars of the inter-war period.

Born in the Tyrol to a family of innkeepers, Frank Meier (1884–1953) spent most of his working life behind the bar, first in London and New York, and subsequently in France and Belgium. After his discharge from the French Foreign Legion at the end of the First World War, he was appointed to run the bar at the Hôtel Ritz Paris, then one of the most fashionable and expensive hotels in the world. He remained there until 1947, becoming one of the most celebrated bartenders of his generation. *The Artistry of Mixing Drinks* contains nearly 500 recipes, encompassing classic and contemporary cocktails



together with many of the popular drinks served at the Ritz. More than forty are attributed to Meier himself, identified by his distinctive monogram, including his celebrated *Bee's Knees*, *Olympic*, and *Corpse Reviver No. 2*.

The book extends well beyond the conventional cocktail manual. Meier includes a substantial chapter on wine regions and vintages, illustrated with elegantly designed maps; recipes for sandwiches, canapés and savouries; and practical advice on bartending. The remainder ranges widely through the miscellany of knowledge expected of a maître barman of the Ritz: horse racing, antidotes to poisons, world time zones and nautical measurements, the dimensions of the earth, the deepest point of the ocean and the height of Everest, together with instructions for calculating the carat weight of a diamond, removing stains from an oil painting, and assisting victims of drowning, lightning strike or snakebite.

An unusually accomplished production, both as a cocktail book and as a record of the sophisticated drinking culture of the Ritz in its inter-war heyday. Its combination of recipes, practical instruction, wine lore and eclectic miscellany gives it a character quite apart from the ordinary cocktail manual.

Highly collectible and scarce. A near-fine, unopened copy of one of the most elegantly designed, written and published cocktail books.

§ OCLC records only 13 holdings, all in North America and the UK.

§ Noling p.286; EUVS; not in Gabler.

¹ I.e., self published.

² Wondrich, David & Rothbaum, Noah (ed). *The Oxford Companion to Spirits & Cocktails*. New York : Oxford University Press, 2022 p. 454.

Item #11157

€1,550 EUR

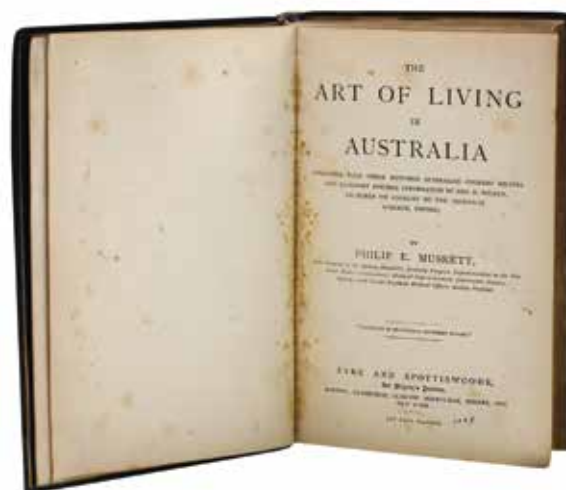
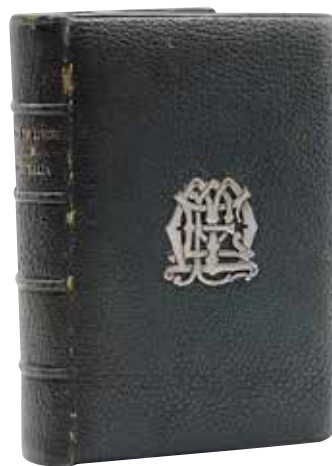
[45] MUSKETT, PHILIP E [EDWARD] (1857-1909)]

The Art of Living in Australia: (together with three hundred Australian cookery recipes and accessory kitchen information by Mrs H Wicken, lecturer on cookery to the Technical College, Sydney).

London, Edinburgh, Glasgow, Melbourne, Sydney and New York: Eyre and Spottiswoode, Her Majesty's printers [1894]. First Edition. Printed by Eyre and Spottiswoode.

Octavo (185x130mm) full forest green morocco-grain padded leather over boards, white metal monogram "PEM" to upper board, spine in five compartments, raised bands, gilt lettered; all-edges gilt; double gilt-ruled turn-in, marbled end-papers, coloured headbands, [half-title],xxix,[1 blank],431,[1 advertisement],[2 blank]pp. Upper joint lightly rubbed, top front hinge small blemish, verso of end-papers and the gutter of a few preliminaries lightly foxed, not affecting the text; pencil and ink date notations to title-page bottom edge; faint sporadic foxing to the margins of a few pages, else fine. Lacks marker ribbon.

¶ An important early work of Australian dietary reform, combining medical, agricultural and culinary observation with an extensive practical recipe section. Muskett, a Sydney physician and health reformer, examines the relationship between Australian climate,



diet and food production, with chapters on agriculture, market gardening, deep-sea fishing, cookery education and wine. He argues for a distinctly Australian diet adapted to the climate, favouring fish, vegetables, fruit and wine over the prevailing meat- and tea-based regimen, and makes detailed recommendations for the development of Australian viticulture.

Part II, *Australian Cookery Recipes and Accessory Kitchen Information*, by Harriet Wicken, comprises 300 recipes, many costed, together with practical instruction in household cookery.

The work is notable for its unusually broad conception of Australian food culture, treating diet not merely as domestic practice but as a

matter of public health, agriculture, commerce and national development.

Muskett's wider writings and lectures similarly promoted dietary improvement and cookery education, particularly in relation to women, children and Australian conditions. He was also remembered by the Sydney bookseller James Tyrrell as a keen bibliophile.

The present copy is distinguished by an unusually elaborate contemporary binding incorporating Muskett's initials in white metal. In the absence of a recorded binding of this type, and given Muskett's bibliophilic interests, it may plausibly have been

his personal copy or a presentation copy; the identification, however, remains conjectural.

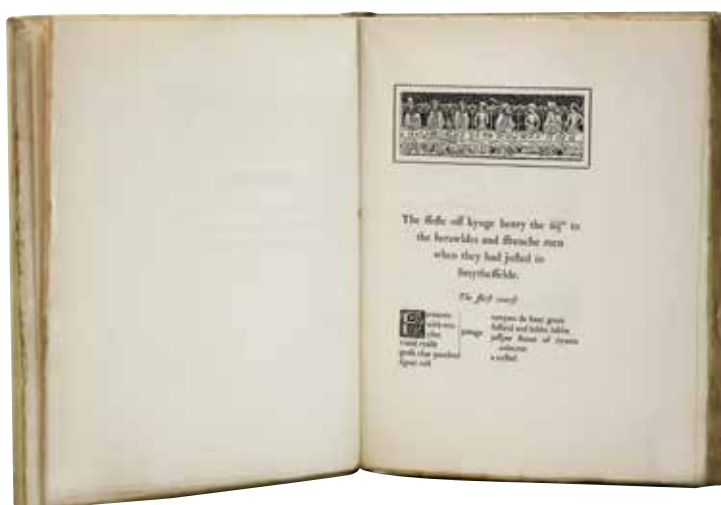
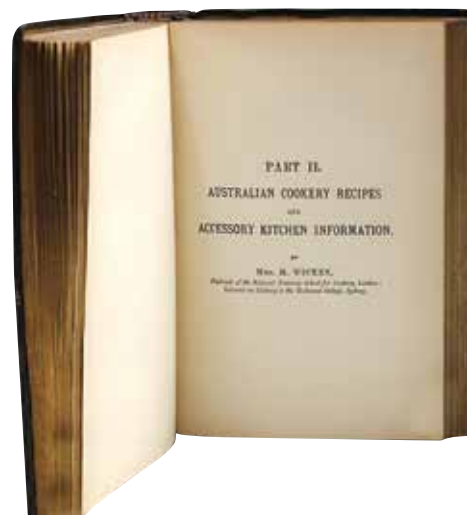
An excellent and unusually fine-bound copy, with intriguing possible provenance.

§ Of the first and only edition, few institutional holdings are recorded outside Australasia and the United Kingdom; this binding is unrecorded.

§ Hoyle 919; Austin p.10; Ferguson 13038; Driver 747.1, all describing the publisher's standard blue-cloth issue.

Item #10044

€1,850 EUR



[46] NAPIER, MRS ALEXANDER [ROBINA NÉE COTTERILL (ca.1829-1910)] (EDITOR)

A Noble Boke off Cookery ffor a prynce houssolde or eny other estately houssolde: reprinted verbatim from a rare MS. in the Holkham collection.

London : Elliot Stock, 62, Paternoster Row, E.C., 1882. First and only Edition.

Octavo (220 × 175 mm), original publisher's grey and red printed and gilt-stamped Japanese vellum, gilt-stamped spine, laid paper, [2], xiii, [1], 136, [2]pp: [collation to be checked]. Wood-engraved frontispiece, decorative chapter headings, tailpieces and floriated initials, signed "G.R.H." Top edge, fore-edge and boards lightly soiled and age-toned; top edge trimmed, fore-edge and bottom edge untrimmed; wide margins; otherwise, an attractive copy.

¶ A finely produced transcription of an important fifteenth-century English culinary manuscript, preserving a substantial body of medieval recipes and providing an important link in the transmission of English cookery from manuscript to print.

Produced from MS 674 in the Holkham collection, a fifteenth-century manuscript compilation containing recipes derived from several fourteenth-century sources. The manuscript is particularly significant for the history of English culinary literature, representing part of the manuscript tradition

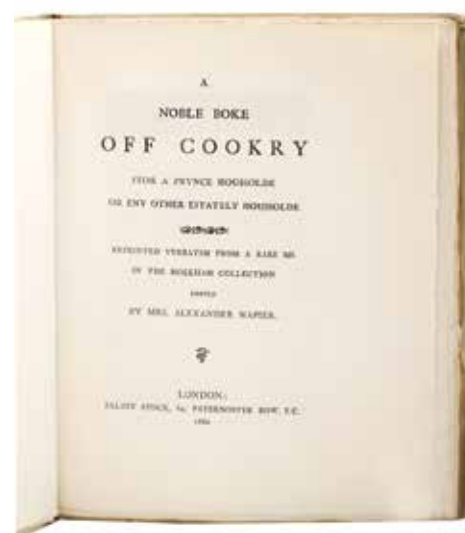
from which the early printed cookbooks subsequently developed.

A version of the manuscript tradition represented here also underlies Richard Pynson's *Book of Cokery* of 1500, generally regarded as the first printed cookbook in English. The relationship is consequently important in illustrating the transmission of medieval English culinary knowledge from manuscript circulation into the early printed tradition.

The editor was the wife of the Reverend Alexander Napier, the Vicar of Holkham and Rector of Egmore; the Napiers were involved in the editing and publication of historical and literary works. Robina Napier's transcription brought the Holkham culinary manuscript to a wider nineteenth-century readership.

The Elliot Stock edition is itself an attractive example of late Victorian antiquarian book production, with its unusual Japanese vellum binding, broad margins and restrained wood-engraved decoration.

An attractive and important edition of a rare medieval English culinary text, linking the



manuscript cookery tradition of the fourteenth and fifteenth centuries with the emergence of the English printed cookbook.

§ Axford p.299; Bitting p.339; Driver 751.1; Cagle 902; Wheaton & Kelly 4463. See also Notaker, 501.1

Item #10988

€650 EUR

[47] NHÃ, CÔ

La Cuisine de Cô Nhã: pour manger sain, pour manger bon, pour manger à bon marché

Qui-Nhon : Imprimerie de Quinhon, 11 October 1944. First and only edition. In French. Price on issue \$15

Octavo (235x145mm) illustrated printed tan limp paper wrappers, rice paper pages, [2],140,[10]pp. Numerous in-text small mostly naive engraved illustrations. Wrapper edges tired, small edge tears and creases; spine foot small split; wrappers lightly soiled; preliminaries lightly crumpled; small hole to p.9 not affecting the text. Internally clean

¶ A rare wartime Vietnamese cookery manual, printed at the Imprimerie de Quinhon in the closing years of French Indochina. Conceived as a practical guide for domestic cookery during acute wartime shortages, it is also a revealing document of the culinary and social complexities of colonial Qui Nhon. The book appeared amid the severe disruption of food production and distribution in 1944–45. Japanese requisitioning, flooding and tropical storms devastated the rice harvests of 1943–45, contributing to the catastrophic Vietnamese famine. Its guiding principle—“eat healthy, eat well, eat cheaply”—was therefore both culinary and economic.

The two principal sections, Part I, *Les principes de la bonne cuisine* and Part II, *Recettes de cuisine*, combine nutrition, kitchen science and economical cookery. There are 356 numbered receipts or directions. The first five chapters outline Western culinary principles; Chapter VI examines the use of indigenous fruits and vegetables in French cuisine, including bamboo,

yam, coconut, daikon, papaya, arrowroot, bitter melon, okra, water chestnut and water lily.

Chapter IX gives recipes from various regions of France, while Chapter X is devoted to the emerging creole French Indochinese dishes.

The work offers a particularly vivid record of culinary adaptation: French techniques are applied to locally available Vietnamese ingredients, with little reliance on tinned or imported provisions. In this respect, the recipes provide an unusually practical glimpse of how colonial households negotiated wartime rationing and disrupted supply networks.

The preface notes that, despite intermittent French colonial efforts since 1907 to establish a school of domestic arts, no such institution had been successfully maintained. The book was therefore published for housewives, ostensibly to prevent the cook from committing the “culinary heresies” said to be all too frequent in Indochina—a revealing expression of the paternalism of French domestic instruction, even as the recipes themselves document substantial culinary exchange.

Qui-Nhon, a coastal provincial capital and port, was under Vichy French administration before passing into effective Japanese control. Its printing industry was consequently subject to wartime disruption and censorship. The Imprimerie de Quinhon, founded by Catholic missionaries, was an important regional press and a significant centre for the production and dissemination of Chữ Quốc Ngữ, the romanised Vietnamese script.



Printed on fragile rice paper and produced in a city heavily affected by the closing stages of the war, the book was inherently vulnerable to destruction. Few copies appear to have survived. Its rarity is heightened by its original function as an ephemeral household manual rather than a book intended for preservation.

A rare survivor of wartime French Indochina, documenting the intersection of French culinary practice, Vietnamese ingredients, colonial domestic culture, and the extraordinary food shortages of 1944–45.

§ OCLC records only one holding, UC San Diego.

Item #11665

€1,250 EUR

[48] NICHOLAS ÉTABLISSEMENTS AND IRIBE, PAUL

Catastrophe. Elle m'a commandé un cocktail.

Paris : Nicholas Établissements, [1930]. Printed by Draeger

Single bifold sheet, [4] pp., approximately 230 × 300 mm, printed in colour; designed by Paul Iribé and printed by Draeger. Fine.

¶ A scarce survival of Nicolas's celebrated inter-war advertising campaign, combining the work of one of France's foremost commercial artists with the exceptional printing of Draeger. The cover, printed against a pale ground, depicts a dramatic black cloud pierced by a white lightning flash; the interior reproduces Iribé's “*Elle m'a commandé un cocktail*”, originally published on p. 13 of Nicolas's *Blanc et Rouge* — *La Belle au bois dormant* (1930). The verso bears the statement “*Nicolas — 215 dépôts*”, advertising the extent of the firm's retail network.

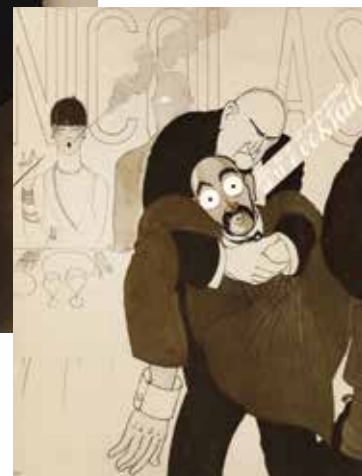
Separately issued from *Blanc et Rouge*, this four-page *encart* is part of the ephemeral advertising material produced in conjunction

with Iribé's 1930 Nicolas campaign. The reuse of an image from the substantially produced *Blanc et Rouge* is characteristic of Nicolas's sophisticated advertising strategy, whereby the firm's prestige publications and more ephemeral commercial pieces shared a common visual language.

Nicolas's collaborations with leading artists and with Draeger transformed the wine merchant's advertising into some of the most accomplished French commercial graphic design of the inter-war period. The present ephemeral piece is an unusually good survival of the 1930 Iribé campaign.

Scarce, particularly in fine condition.

Item #11674



€200 EUR

[49] PEIRIS, DOREEN

A Ceylon Cookery Book: over 200 simple and easy tested recipes for daily cooking

Colombo : Self published, undated, circa 1965. Second edition. First published 1964. Printed by Lanka Trading Co, Colombo. Foreword by Rose F de Silva.

Octavo (210x140mm) two-colour illustrated stiff card wrappers, flush cut edges, stapled 4,x,135,xv,[4] pp. Several pages of local advertisements. Wrapper edges lightly soiled; spine head and foot bruised, small split; gift inscription in ink to front free endpaper; several pages unopened.

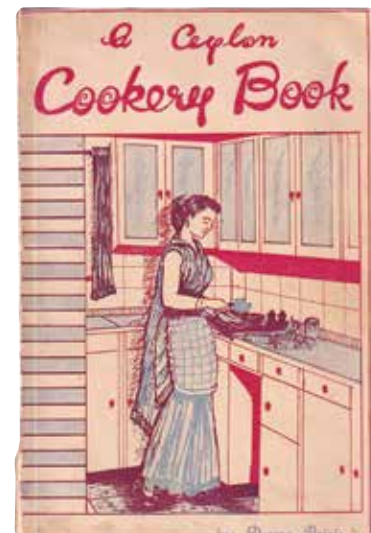
¶ An important and influential mid-century Ceylonese cookery book by a popular culinary expert and cookery teacher in Moratuwa and Colombo. Born into a Ceylonese-Portuguese Burgher family, Peiris established a reputation through her cookery classes in Colombo from about 1955. She learned the fundamentals of cookery from her mother, Adlene Mendis, and subsequently studied advanced cookery under Cecile de Vose at Newstead College, Negombo, in the early 1960s.

The book contains 278 numbered recipes, including variations, arranged in the practical

ingredient-and-method format characteristic of Peiris's teaching. The recipes combine fragrant, highly spiced Ceylonese dishes—particularly a wide range of curries, chutneys and sambols—with Continental and British staples, reflecting the mixed culinary culture of post-war Ceylon. Instructions are given for preparing spice and curry blends, and a number of the curry recipes incorporate offal.

This edition contains approximately seventy-five more recipes than the first. Later editions were expanded to more than 300 recipes and were prescribed as domestic science texts in Ceylonese schools, establishing the work as one of the standard practical cookery manuals of the period.

Peiris's book appeared against the changing economic circumstances of post-war Ceylon, when increasing numbers of households could no longer afford resident cooks or domestic servants. Its emphasis on tested, practical recipes for home preparation reflects this important transformation in domestic life, while its combination of indigenous and European dishes records the evolving character of Ceylonese cuisine.



An important and scarce contribution to the development of modern Ceylonese domestic cookery, and a valuable record of the transition from servant-dependent household cooking to the self-sufficient post-war kitchen.

Early self-published editions are increasingly rare.

Item #11644

€200 EUR

[50] PLUMERIEY, ARMAND (1797-1861)

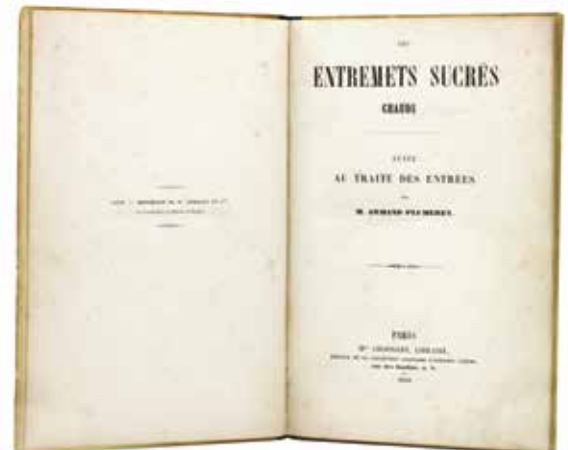
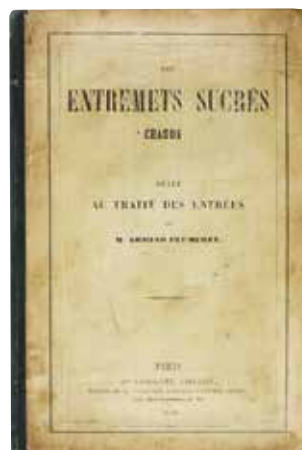
Des Entremets Sucrés Chauds: suite au Traité des Entrées de M Armand Plumerey

Paris : Mme Croissant, Librairie, Éditeur de la Collection Culinaire d'Antonin Carême, 1856. First & only edition, Printed by Imprimerie de W. Remquet et Cie, Paris.

Octavo (210x140mm) original publisher's binding, quarter bound green cloth, printed cream paper boards, [4, half-title, title-page],[527]-557,[1]pp : π², 35-36⁸. Page head "*Traité des Entrées Chaudes, Etc.*", running head "*Chapitre Quarante-Sixième*". Upper board lightly soiled, rear board soiled; edges faintly rubbed; faint foxing. In French.

¶ Plumerey was a pupil of Antonin Carême, alongside such notable practitioners as Francatelli and Gouffé. Following Carême's death in 1836, he undertook the completion of Carême's great and final work, *L'Art de la Cuisine Française au XIXe siècle*. Carême had envisaged the work in seven parts, but only three volumes had appeared at the time of his death; Plumerey subsequently completed Volumes IV and V from Carême's manuscripts and notes, these being published in 1843–1844.

Volume V concludes with *Chapitre Quarante-Cinquième*. The present diminutive volume, issued approximately a decade later, constitutes *Chapitre Quarante-Sixième*, and is therefore a continuation of the fifth and final volume of Carême's work. Its pagination continues directly from that of Volume V in the 1846 edition.¹ Plumerey had previously served in the



household of Talleyrand and subsequently became chef to Princess Poniatowski, and later to the Comte de Pahlen, Russian ambassador to France. The publisher, Mme Croissant, Libraire, was a modest Parisian bookseller and publisher active during the 1850s, issuing a small number of works on cookery, mushrooms, wine, and miscellaneous subjects. The present imprint appears to be exceptionally scarce.

The volume contains twenty-five recipes for sweet dishes and puddings, including *beignets*, *charlottes*, and *gâteaux de riz*. A comparison of the contents of all five volumes of *L'Art de la Cuisine Française au XIXe siècle*, including the digitised editions located online², has failed to identify any of these recipes elsewhere in the work.

A rare and apparently unrecorded continuation to Carême's monumental culinary work, issued in the decade following its completion.

§ Unrecorded in OCLC, the usual bibliographies or auction results.

¹ On Sunday, 2 March 1856, the publisher advertised the volume for sale in *Le Siècle* as an additional volume in the *Collection Culinaire d'Antonin Carême*, available either with the other volumes or separately, at 14 francs. No other contemporary or bibliographical record of the work has been located.

² Pagination compared with the digitised copy of *L'Art de la Cuisine Française au XIXe siècle* held by the Brotherton Library.

Item #10101

€3,250 EUR

[51] RAWSON, MRS LANCE. [WILHEMINA ('MINA') FRANCES NÉE CAHILL RAWSON (1851 - 1933)]

The Antipodean Cookery Book and Kitchen Companion

Melbourne : George Robertson and Company, 1907. Fifth edition, first published 1895. Printed by the publisher. Priced on issue 6d.

Octavo (180x125mm) illustrated grey printed card wrappers, stapled, 128pp : [A]⁸, B - H⁸. Wrappers lightly soiled; spine faintly sunned, with chipping and small losses to head, tail and fore-edge; title-page with small, closed tear; occasional light foxing and soiling, with a few unobtrusive signs of kitchen use. A good, unrestored copy

¶ An important early Australian cookery book, unusually closely and firmly rooted in the practical requirements of colonial bush life. Mina Rawson's *Mrs Lance Rawson's Cookery Book and Household Hints* (1876) was the first Australian cookery book by a woman written specifically for Australian conditions. Her subsequent works continued its emphasis on self-sufficiency, economy and the use of locally available resources.

The substantial introductory section addresses food values in the bush, household management, the preparation of ground game, and the distinctive circumstances of station life. Some 320 recipes follow, clearly indexed and presented in a concise ingredient-and-method format.

Rawson also incorporated recipes for native plant and animal foods, drawing on her observation of Aboriginal food practices and treating the Australian environment as a practical resource for bush households.¹

Scarce in all editions; an important document of colonial Australian domestic cookery and bush life.

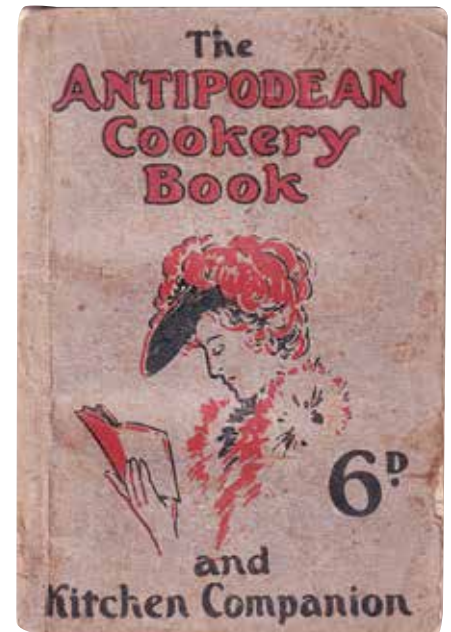
§ OCLC records six holdings this edition and three of the first edition, all in Australasia.

§ Hoyle 1120.

¹ O'Brien, Charmaine *The Colonial Kitchen: Australia 1788-1901* Lanham : Rowman & Littlefield, 2016, p.139.

Item #11359

€500 EUR



[52] SEARLE, TOWNLEY (B. CIRCA 1887)

Strange News from China: a first Chinese cookery book - 101 rare and choice recipes and decorations by the author

London : Alexander Ousley, 1932. Printed at the Burleigh Press, Lewin's Mead, Bristol.

Octavo (220x145mm) publisher's blue cloth, gilt, with original illustrated colour dust jacket, unclipped, gilt printed endpapers depicting Chinese lanterns in five colours, heavy cream handmade paper, 231,[1]pp. [A]⁸, B-O⁸, P⁴. Numerous black-and-white illustrations by the author, some repeated. Faint edgewear to dust jacket; top-edge lightly soiled a trifle dusty; endpapers and title page lightly foxed, else bright crisp and tight. Near Fine.

¶ Charming, droll, whimsical, amusing and elegantly written. An unusually early and engaging English-language account of Chinese cookery, distinguished by Searle's whimsical prose, caricatures and hand-written recipes. The opening nine chapters comprise observations on Chinese food, dining and culinary customs, followed from Chapter X by 101 recipes interspersed with proverbs, anecdotes, asides and the author's illustrations. Many recipes are given without quantities, but are accompanied by practical observations on ingredients, prices, shopping and Chinese restaurants in London. A glossary and chapters on ingredients and places to eat further establish the book as both cookery manual and personal guide to contemporary Chinese London.

Searle was an antiquarian bookseller, collector, author, artist and humorist living in central London, whose interests extended particularly to the Chinese community around Soho and the West End. Contemporary reports suggest

that he had not visited China; his knowledge appears instead to have been acquired through sustained engagement with Chinese restaurants and institutions in London. In 1934 the *Sunday Express* described him as "a welfare worker among the Chinese", while in 1936 he gave character evidence for a Chinese restaurateur, describing himself as interested in Chinese institutions.^{1 2}

Rare, particularly in such fine condition. An engaging document of the reception

of Chinese cookery and culture in interwar London.

§ OCLC records no holdings, all editions, outside of North America and Europe other than Singapore, National Library of China and Pretoria. No holdings in Australasia
§ Bitting 424; cf Newman, 565, US Edition.

¹ *Sunday Express*, Sunday 11 February 1934, p.5

² *East End News & London Shipping Chronicle*, Tuesday 22 December 1936, p.1

Item #11454

€1,000 EUR



[53] SOYER, ALEXIS [ALEXIS BENOÎT (1810 - 1858)]

Soyer's Culinary Campaign. Being historical reminiscences of the late war with the plain art of cookery for military and civil institutions, the army, navy, public, etc. etc.

London : G Routledge & Co, Farringdon Street, 1857. First Edition. Printed by Savill and Edwards, London.

Octavo (190x120mm) publisher's original red linen blind-stamped cloth boards, gilt decorated and titled upper board and spine, viii, 597,[3]pp : [A]⁴, B - PP⁸, QQ⁴. Eight full page out-of-text monochrome wood engraved illustrations by Henry George Hine¹ including frontispiece portrait of the author and illustrated second half-title; several in-text woodcut engraved illustrations, illustrated advertisement for 'Soyer's Sultana Sauce'. Boards faintly soiled, joints starting, fraying, hinges softening, faintly shaken, spine head pulled slightly; small closed tear to margin T5-T6; U2, small closed tear; X3, mistrimmed; [A]3, II6-7, KK1-4, PP1-4, QQ 1-4 unopened; sporadic faint foxing not affecting the text.

¶ Soyer's famous autobiographical memoir of his travels to the Crimea in 1855 together with an addenda of his army, hospital and economical recipes.

Soyer was one of Britain's earliest celebrity chefs. Born and trained in France he quickly rose to prominence in England and is best known for his time as the Chef of the Reform Club. A friend and successor to Ude, Soyer was the quintessential Victorian: celebrity chef,

best-selling author, entrepreneur, inventor, philanthropist, even popular hero of the Crimean War, bankrupt, philanderer and bigamist. He wrote distinctly different but successful cookery books for the gentry, the middle classes and the poor. He built soup kitchens for the Irish during the Great Famine, his designs informing his field stoves.

During the Crimean War, the British troops suffered greatly from extremely poor or non-existent catering and medical services. *Soyer's Culinary Campaign* tells the story of Soyer's travels to Scutari and Constantinople where he took steps to reform the catering in the army hospitals, appointing cooks, providing recipes and installing equipment particularly his patented field stove. It then depicts his travels with Florence Nightingale to Balaklava and Sevastopol where he reorganised the provisioning of the field hospital and reformed the catering for the Fourth Army. Soyer's innovations had a significant impact on the health of the British troops. His field stoves continued to be used by the British Army until the 1980s.

The addenda, the part Soyer claims to be "*the most useful*" of the text, contains 180 recipes plus variations. Several recipes are for larger quantities such as for 50,100 or 1000 men. The



Army recipes are specifically for use with his portable stove.

Scarce. An excellent copy of Soyer's last work.

§ Institutionally well held in the USA and UK, less so in Australasia.

§ Biting 444; Cagle 1008; Craig 86; Schraemli (Sothebys) 465; Simon BG, 1408; Wheaton & Kelly 5756.

¹ Hine, (1811–1895) was a British illustrator, cartoonist often published in *Punch*. A landscape artist in later life, his works were exhibited at the Royal Academy.

Item #11144

€650 EUR

[54] SONAKUL, SIBPAN [PRINCESS MOM CHAO (1894 - 1985)]

Everyday Siamese Dishes

Bangkok : The Chatra Press, July 1952. First edition. Printed at the Chatra Press. Afterword by the Pendletons.

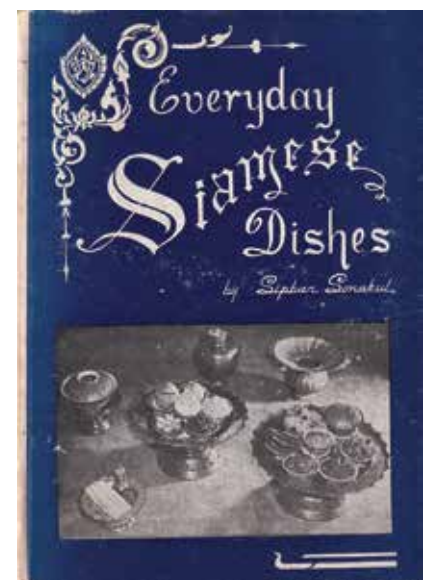
Octavo (230x155mm) pictorial blue, black and white boards, A-F, a-g, [1], 76, a-c, [9], [A] - D,[1]pp. Bilingual index and glossary in Thai and English; main text and recipes in English with occasional Thai terms. Boards faintly scuffed, edges faintly worn; faint foxing to endpapers.

¶ An important early work in the presentation of authentic Thai cuisine to an English-speaking readership, by Princess Sonakul, granddaughter of King Rama IV. Educated at the Rajini School, Bangkok, Princess Sonakul taught literature, history, and domestic science there from 1935 to 1948. She was the author of several school texts on Thai history and five cookery books, four devoted to foreign recipes translated into Thai; the present work is her principal contribution to Thai cuisine, devoted to the main Thai meal and to sweets. A second volume, announced in the text and intended to cover the secondary meal of the day, does not appear to have been published. The photographs are by His Majesty the King.

The book contains 160 numbered recipes, with additional variants and instructions for cooking rice. Recipe titles are given in English or in Thai with English translation. The recipes are presented in the Western ingredient-and-method format, yet remain notably faithful to Thai culinary practice, with no substitution or adaptation of ingredients. Thai names are retained where appropriate, making the work particularly valuable as a record of indigenous culinary terminology and technique.

Printed Thai cookbooks are uncommon before the twentieth century. Culinary knowledge was traditionally transmitted within the family and was seldom committed to print, apart from occasional recipes preserved in cremation memorial volumes. *Mae Krua Hua Pa* (Bangkok, 1908) is generally regarded as the first printed Thai cookbook. Princess Sonakul states (p. 15) that many of the recipes here are translated from *Mae Krua Hua Pa*, making the present work the earliest cookbook of Thai cuisine published in English and, in part, the first English translation of recipes from this pioneering Thai culinary text.

An important and unusually early contribution to the dissemination of Thai cuisine beyond Thailand, and a significant document in the



transition from orally transmitted culinary tradition to printed Thai cookery literature.

Scarce. An important early work.

§ Institutionally well held in the USA, OCLC records five holdings in Europe, one in the UK and two in Thailand. Outside of Thailand, there are no holdings of this edition recorded in Asia or Australasia.

§ Oxford p.139.

Item #11593

€400 EUR

[55] [SUGIURA, HISUI (ARTIST) (1876 - 1965)]

[Promotional Poster/Leaflet] Yamasa Shoyu

Yamasa Shoyu Co Ltd: Choshi, Japan, circa 1930.

Diecut (420x120mm) offset chromolithographic poster/leaflet of a two litre Yamasa Shoyu premium soy sauce bottle with details of the promotion and raffle ticket prizes printed to the verso. Prize details cancelled (?) in black ink; purple ink stamp for Daishoji Temple/Shop. Fine

¶ Yamasa Shoyu is a premium naturally brewed soy sauce with a refined clean, rich umami flavour used by fine dining chefs for dipping and finishing. The brewery was founded in 1645 in Choshi Chiba Japan and has operated continuously since then under the private ownership of generations of the Hamaguchi family. In 1864 Yamasa Shoyu was certified as a premium producer by the Tokugawa Shogunate, and in 1895 the brewery was appointed the official shoyu supplier for the Imperial Household.

To encourage housewives to buy two litre bottles of their premium shoyu, Yamasa offered with each purchase, a special gift (such

as a crystal soy sauce dispenser) and raffle tickets for a draw for larger prizes. Daishoji is a castle town on the west coast of Honshu, directly north of Kyoto.

Sugiura was Japan's first great graphic designer of the twentieth century. Active as a commercial designer in the Showa era, his work is represented in numerous Japanese public museums and galleries.

Rare. An elegant example of early twentieth-century Japanese commercial ephemera, issued by Yamasa Shoyu, one of Japan's oldest and most distinguished soy sauce producers.

§ Related Yamasa Shoyu advertising posters by Sugiura Hisui are preserved in several Japanese institutional collections; however, the present promotional material, incorporating the household purchase incentive and prize-draw scheme, could not be located.

Item #11520

€200 EUR



[56] SUTTOR, GEORGE (1774-1859)

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

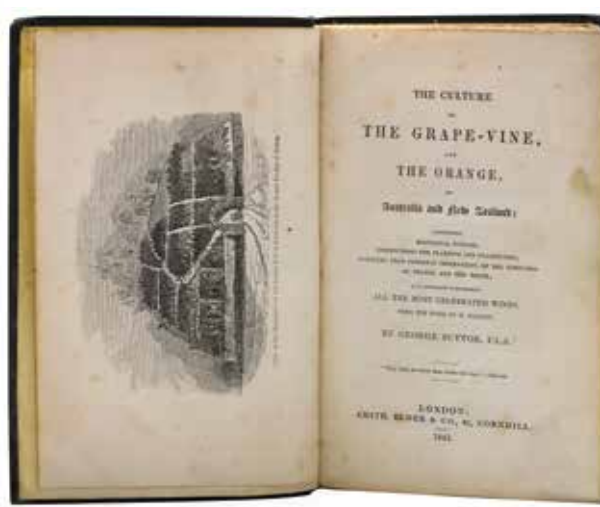
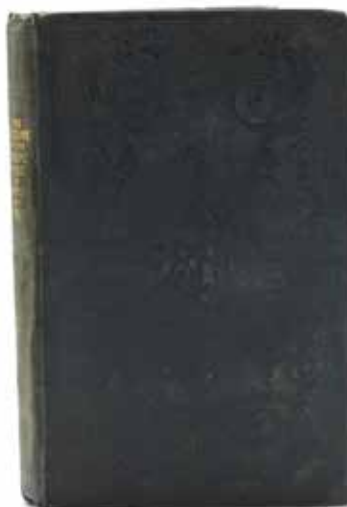
London: Smith, Elder & Co., 1843. First and only edition. Printed by Stewart and Murray, Old Bailey, London.

Duodecimo (210x130mm) publisher's original green ribbon cloth with blindstamped vine motif and rule; title in gilt to spine; edges untrimmed; yellow endpapers, viii, 184pp: [A]⁴, B-H¹², I⁸. Frontispiece monochrome woodblock engraved view of Vineyard on the Castle Hill at Fribourg, Baden. Edges and boards lightly rubbed; corners gently bruised; spine gilt a little worn; occasional faint foxing, page edges trifle dusty/soiled; binder's ticket to rear paste-down, "Bound by Westleys & Clark, London"; lacks publisher catalogue usually bound into the rear hinge.

¶ A scarce and important early account of Australian viticulture, by one of its pioneers.

Originally trained as a market gardener, George Suttor (1774-1859) was among the most important early agriculturalists in New South Wales. He was the first to cultivate oranges commercially in the colony, an early producer of olive oil, and one of the pioneers of Australian wine-making.

A protégé of Sir Joseph Banks, Suttor arrived in Australia in 1799 with vines and other plants selected by Banks for cultivation in the colony. After replacing much of his stock at the Cape of Good Hope, he established a vineyard at Parramatta in 1801. His early experiments were unsuccessful, but his later plantings at Bathurst in



the 1830s proved more promising. His support for Governor Bligh during the Rum Rebellion led to his imprisonment and appearance as a witness at Bligh's trial in London; following Bligh's acquittal, Suttor returned to Australia with a further consignment of plants from Banks.

Between 1839 and 1844 he travelled through the principal wine-growing districts of Europe, recording in detail the soils, cultivation, trellising and management of the vineyards he encountered. He drew also upon the principal contemporary authorities, notably André Jullien. In 1842 he visited Château Margaux during the vintage, making observations which form a particularly valuable part of the present account.

Of considerable importance for the early history of Australian wine, particularly in New South Wales, while also providing an unusually direct account of contemporary European viticultural practice. Suttor is less well known than James Busby, but his observations constitute a significant contemporary record of the development of Australian viticulture and of the transplantation of European wine culture to the colonies. Scarce. An excellent copy.

§ OCLC records only 21 holdings worldwide, 6 in the UK, 10 in Australasia.

§ Ferguson 3731; Gabler G40640; Noling p.397; not in Simon BV.

Item #10076

€2,500EUR

[57] [TARGET BRAND SPICES]

A Trip through Spice Land

California : Smart & Final Company, undated, circa 1914-1920.¹

(110x180mm) printed brown stiff card wrappers, stapled, cream paper, [24]pp. Illustrated with twenty-three monochrome photographic plates. Wrapper edges very faintly worn.

¶ An uncommon American grocery-trade promotional booklet, using a sequence of photographs to trace the cultivation, harvesting and preparation of four staple spices: pepper, cassia bark (Dutch cinnamon), mace and nutmeg. The journey proceeds through Tellicherry and Alleppey in India and Padang Harbour, Sumatra, then part of the Dutch East Indies, presenting the landscapes, plantations, workers and laborious processing methods through which the spices reached the American market.

The photographs are particularly interesting for the manner in which they construct an exotic geography of everyday consumption, bringing distant producing regions and unfamiliar agricultural practices before the American grocery buyer and consumer. The booklet is remarkably restrained as

advertising: there is little overt emphasis on brand, price or exclusivity, and the promotional message is conveyed instead through provenance, visual documentation and an implicit assurance of authenticity.

Smart & Final was established in San Francisco in 1914 through the consolidation of several local grocery businesses and subsequently became one of the principal wholesale grocers on the West Coast. The firm was an early adopter of the cash-and-carry model, dispensing with the established practice of wholesale delivery and credit.¹ *A Trip through Spice Land* belongs to this formative period of the company's development and is an unusually tangible example of the educational and promotional literature employed by the American grocery trade.

Rare. An attractive piece of commercial ephemera, documenting both the early twentieth-century American grocery trade and



contemporary efforts to acquaint consumers with the distant origins and production of familiar spices.

§ Unrecorded. See also OCLC accession #40884650 at Harvard for a similar item published by Nation-Wide Stores Division.

¹ Dated by visual reference to the car pictured at p.[19] and the vessel pictured at p.[24].

Item #10932

€325 EUR

[58] JOHN, FOURTH MARQUIS OF BUTE, K.T. [JOHN CRICHTON-STUART (1881 - 1947)]

Moorish Recipes

Edinburgh : Oliver and Boyd, [1954]. First Edition, printed for private circulation #112 of 185 copies. Printed by T & A Constable, printers for the University of Edinburgh.

Octavo (220x145mm) publisher's original green buckram cloth boards, gilt title to spine, top-edge gilt, fore-edge untrimmed xxiv, 80pp : A⁶, B - F⁸, G⁶. Foreword in English and Arabic. The index lists recipes in both romanised and arabic script. Twenty-one monochrome engraved vignettes of Moroccan kitchen equipment signed "Mangin". Printed, hand numbered, limitation statement to front paste-down; spine a trifle dull; faint edge wear; rear board flecked in a few places; free endpapers offset toned; bookplate of Graham Dogshun¹ to front free endpaper.

¶ Bute was an extremely wealthy Scottish peer who had inherited at the age of nineteen extensive property and business holdings throughout the world. At one stage he was believed to have been the wealthiest man in Britain. He spent much time in Morocco with interests in property, the Tangiers Gazette and hospitality. In 1930 he opened the now historic and luxurious El Minzah Hotel in Tangiers. He also had a palace in Marrakech, which today is the home of the Marrakech Museum.

Moorish Recipes is generally considered to be one of the earliest books of Arabic cookery (and more specifically Moroccan cookery) published in English. Collated and compiled

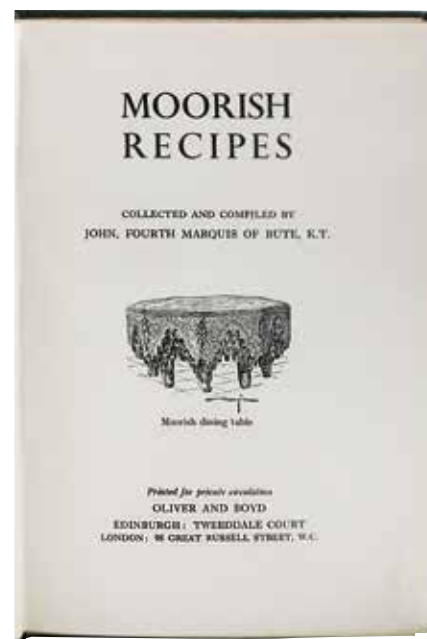
by Bute, the manuscript was not published until seven years after his death, in this limited edition for private circulation.

The unfinished foreword suggests the origins of Moroccan cooking can be found in the expansion of the Umayyad Caliphate, before discussing Moroccan kitchen practices, dining customs and dietary preferences and traditions. *Moorish Recipes* contains 59 traditional Moroccan dishes/recipes, mostly from Marrakech, but also Fez, Tangiers and Rabat. Several recipes are attributed to Damascus and Baghdad. Many were collected by Bute from the table and kitchen of his friend, Si Menebbi el Menebbi, a former senior member of the Moroccan government, and his son Si Abdurachman el Menebbi.

The recipes are well written in the ingredient/method format with approximate measurements in metric and British Imperial. Included are instructions for making pastry (brik), bistacla (bistilla), kuskus (couscous), qaah and kabab (kebab), ktaif, preserved lemons and tagines. A few recipes have brief notes on their origins, service and taste.

As well as being extremely wealthy, Bute was an extremely private person. Nothing more is known of his interest in Moroccan food or the compilation and later publishing of his manuscript.

Scarce. An excellent copy.



§ No institutional holdings are recorded for this edition. OCLC records scant holdings for the 1955 trade edition with the only holding outside of North America and Europe at the National Library New Zealand.
§ Not in Axford.

¹ Dogshun was the Deputy Director of William Angliss, the specialist hospitality training college in Melbourne for many years. He was the author of the Australian professional hospitality textbook *Cookery for the Hospitality Industry*, now in its sixth edition.

Item #11354

€1,000 EUR

[59] 梅田嬌菓 UMEDA, KYŌKA

器械不用真正食パン製造法 *Kikai fuyō shinsei shokupan seizōhō* [No Machinery/Equipment Needed: The Proper Way to Make Bread]

東京 [Tokyo] : 小川尚栄堂 [Ogawa Shōeidō], Meiji 39 [1906]. First edition. In Japanese.

(165x95mm) publisher's original decorative brown, green and white coloured wrappers, stapled, [4], 152, [2], 14 (adverts)pp. No illustration. Wrappers lightly worn, corners gently bruised; hinges softening, staples started; internally clean and bright.

¶ A very early Japanese manual of bread-making, documenting the adaptation of Western baking to the domestic Japanese kitchen during the rapid dietary westernisation of the Meiji period.

The opening chapters discuss wheat flour, ingredients and methods, including an ingenious makeshift Dutch oven designed for use with charcoal in kitchens not equipped for Western baking. Eighty-seven recipes follow, encompassing baked, fried and steamed breads, with both Western and distinctly Japanese ingredients and flavourings: soy, red bean, sansho, mugwort, nori, sweet potato, miso and cherry, alongside chocolate, custard and

Portuguese *castella*. Several recipes employ *shokupan* loaves with Japanese fillings.

The predominance of steamed and sweet breads, and the frequent use of baking powder rather than yeast, illustrates the experimental character of early Japanese bread-making. Particularly notable are the recipes for flavoured and filled *shokupan*, anticipating the highly developed Japanese bread culture of the twentieth century.

Umeda also authored works on Japanese and Western confectionery and experimental baking, and invited readers to join her *World Confectionery Research Association*.

Scarce; a remarkably early document of the domestication and Japanisation of Western bread-making.

§ Unrecorded in OCLC; NDL records one holding. The 1915 edition is held by UC Berkeley

Item #11445

€475 EUR



[60] [UNKNOWN]

[*Mukimono: Edo vegetable garnishes and other dishes*]

[Kyoto ?] : [publisher unknown], undated, circa 1780. In Japanese.

Single woodblock printed broadside (415x160mm), verso blank, Twenty-one monochrome panels, seven illustrated. Edges lightly soiled, a few small marks and stains, faint creases and folds, a few faint smudges, very small, closed tear to right margin. Complete.

¶ An early Edo-period culinary broadside, combining instructions for *mukimono*—the decorative carving of vegetables—with seasonal rice dishes and references to other fashionable culinary specialities.

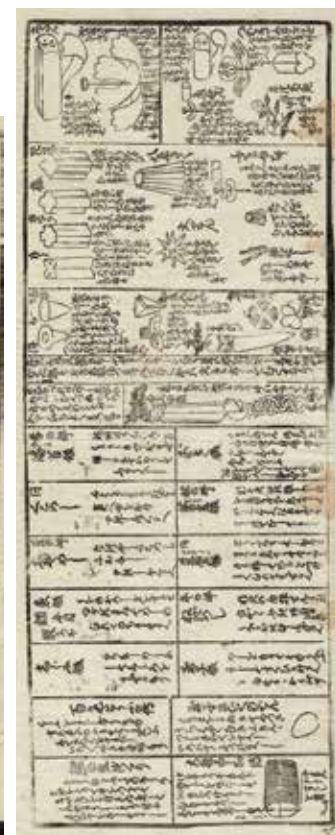
The right-hand section describes twenty-one vegetable-carving designs, including peony, camellia, peach, plum, cherry and bellflower forms, with particularly striking instructions for *nachigai daikon*, a whole daikon carved into an unbroken chain of linked rings. Such elaborate vegetable carving was a valued accomplishment in Edo-period kitchens, and *nachigai daikon* appears in contemporary cookery literature from the 1780s.

The remainder gives ten seasonal rice preparations and notices of dishes including carp sashimi, decorative egg-work and “hundred-colour” tofu. Its contents closely reflect the *hyakuchinmono* and *ryōri himitsubako* genre of single-subject cookery books that flourished from



the 1780s, suggesting that the sheet may have served a promotional or commercial purpose.

Rare. A remarkable survival of Edo culinary ephemera, linking the contemporary culture of cookery publishing with the development of

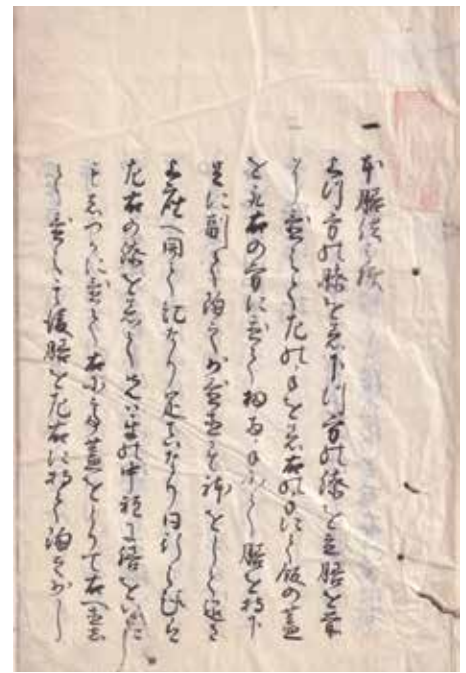


printed food advertising.

§ Unrecorded

Item #11469

€1,000 EUR



[61] [UNKNOWN]

[料理十八ヶ条 Ryōri Juhachikajo] [Eighteen Principles for Cooking and Serving]

[Japan] : [unknown scribe], undated, circa mid Edo. Manuscript in an elegant Japanese calligraphic hand.

260x 180mm manuscript in ink on cream paper, original cream wrappers, four-hole stab-sewn binding in brown silk, with faded gilt and black title label. Fourteen folded leaves, unpaginated. Two monochrome ink drawings to leaves two and fourteen. Wrappers age-toned, lightly soiled and creased, with some marginal wear; leaves and wrappers wormed, principally at the margins, with several discreet paper repairs; red oblong seal to first leaf and square seal to final leaf.

¶ An intriguing and apparently unrecorded manuscript setting out eighteen formal principles governing the preparation, arrangement and presentation of food, drink and ceremonial offerings. The proposed title is taken from the concluding statement of the text, which refers to the eighteen principles enumerated within it.

The instructions concern the preparation and presentation of the principal, second and third courses; the positioning and transfer of dishes to the left and right; the placing of trays and *sanbō* (ceremonial offering stands); the presentation and withdrawal of wine; the reception of ceremonial offerings; and the presentation of food and *tarazukana* — offerings of wine and food traditionally presented in casks or vessels.

The text is unusually concerned with the precise physical disposition of objects and persons. Instructions govern the relative placement of dishes and vessels, the positioning of trays, the manner in which one should sit and even the exact placement of the knees. The first of the two drawings appears to illustrate the arrangement of the serving vessels, while the second, accompanying the fourteenth principle, depicts a formal *shinsen* offering.

The latter diagram is particularly revealing. A ceremonial table bears *tarazuke*, or cedar vessels of aged sake, together with food offerings arranged according to a prescribed hierarchy: shellfish, sea fish, river fish, birds and vegetables. The arrangement reflects the highly ordered relationship between food, rank, ritual value and spatial position characteristic of formal Japanese offering practice.

The precise context of the manuscript remains uncertain. Its combination of instructions concerning domestic serving, ceremonial behaviour and offerings to the gods suggests a text intended for formal food presentation rather than ordinary cookery. Comparable practices occur in both secular etiquette and the highly ritualised *shinsen* offerings of Shinto institutions. The relatively compact and practical character of the present manuscript, however, may indicate its use in a smaller domestic, local or otherwise non-institutional setting. Its possible relationship to wedding and betrothal observances is particularly

suggestive. During the Edo period, such occasions involved elaborate conventions governing the receipt, display and presentation of gifts, including food and sake, and food offerings could form part of associated religious ceremonies. The present manuscript may preserve some aspect of this broader ceremonial etiquette, although the precise occasion for which it was compiled cannot presently be established.

The two drawings, together with the unusually detailed instructions concerning posture, movement and spatial arrangement, make the manuscript particularly valuable as a visual and practical record of the etiquette surrounding formal food presentation in the Edo period.

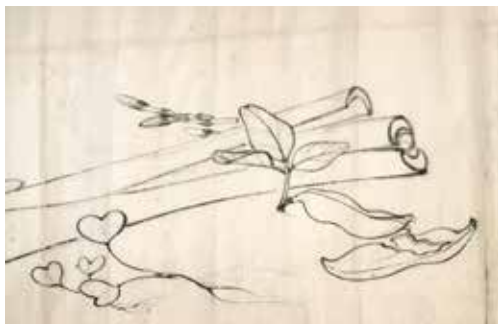
Rare. An elegant and intriguing Edo-period manuscript preserving detailed instructions for the preparation, arrangement and ceremonial presentation of food, wine and offerings, with two original ink diagrams.

§ Unrecorded.

¹ Grapard, Allan G. "Japanese Food Offerings" *Japanese Journal of Religious Studies*, 2021 Vol 48, No 1. pp.165-185.

Item #11449

€1,250 EUR



[62] [UNKNOWN]

[Untitled Japanese illustrated hand scroll depicting seasonal vegetables]

[Japan] : Unknown artist, undated, circa mid-late Edo; late 18th - early 19th century.

¶ 絵巻物 emakimono hand-illustrated handscroll in black ink on fine washi paper, 6 metres by 310mm. Lacks any hyoushi, hikifuda, maebiro, jikugi and jiku. A few small holes at the head and tail probably caused by the removal of the hyoushi and jikugi, otherwise bright and crisp

There are numerous 水墨画 suibokuga, (Japanese ink wash) illustrations of seasonal vegetables, the last with one colour added, mostly drawn using sanboko brush strokes.

The boldly outlined vegetables include warabi (bracken), shimeji mushrooms, cabbage, kaki

(persimmons), carrots, hakusai (bok choy), cucumbers, eggplant, pumpkins, turnips, melon, spinach, taro stalk, konjac, galangal, ginger, bitter gourd (?) and fava beans.

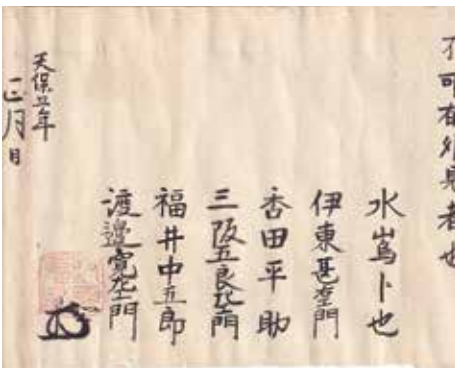
An excellent dramatic rendering of traditional seasonal produce, in the sumi-e tradition and in the style of by 伊藤若冲 Itō Jakuchū (1716-1800).



Unrecorded.

Item #11173

€1,000 EUR



[63] 渡邊寛左工門 [WATANABE, KANZAEMON]

年中手掛之巻 Nenju tegake no maki [Scroll of Annual Ceremonial Decorations]

[Japan] : copied by 藤原恒教 Fujiwara, Tsunenori for 渡邊寛左工門 Watanabe Kanzaemon to present to 木邑正太郎 Kimura, Shōtarō. Tenpō 5 [1834]

An illustrated manuscript handscroll in ink on fine paper (165x3275mm) blue block-printed and hand moulded hyōshi decorated with stylised chrysanthemums, black wooden roller and silk cord. Seven panels, with thirteen hand-coloured woodblock illustrations. Title label lightly worn, first two panels lightly wormed, some repair, small loss of text; slight insect damage to the bottom edge not affecting the text; else bright, clean and crisp.

¶ An unusually fine late-Edo manuscript concerned with the ceremonial food arrangements and ritual observances of the Japanese annual and lunar calendar, illustrated with thirteen finely executed designs of *sanbō*, the wooden offering stands used in formal domestic and religious ceremony.

The first illustration is 手懸の巻 蓬菜とも (Tegake aka Hōrai) as part of Osechi Ryori or New Year's Banquet with shrimp, herring roe, chestnuts, persimmon and bitter oranges. The herring roe represents a wish for many children, chestnuts wealth and good fortune, shrimp long life, oranges the continuity of good fortune, etc. The second illustration is

歯固め (Hakatame) (teeth-strengthening), a new-year's ritual where offerings are made to ensure longevity including chestnuts, shrimp, kelp, persimmon and hodawara (a seagrass). The third illustration, also a new-year's ritual performed on the eleventh of January is an offering of Kagami Mochi or "armour plate" rice cakes which having been offered to the gods for eleven days (often in front of a samurai's armour) would be broken with a hammer, cooked and eaten. The fourth illustration is of cranes (a symbol of renewal) which together with the pine and noshi included in the fifth illustration would be made into a 昼院床飾 (Toko-kazari) (alcove decoration).

The remaining illustrations, save for one, are of symbolic and ritual food offerings for the Gosekku, five annual ceremonies traditionally held at the Japanese imperial court since the 8th century. The festivals were held until the beginning of the Meiji era. Some of them are still observed as public holidays and rituals today: 人日 Jinjitsu-no-sekku on the seventh of January, 上巳 Joshi-no-sekku, on the third of March; 端午 Tango-no-sekku, on the fifth of May; 七夕 Tanabata on the seventh of July; and 重陽 Chōyō no en on the 9th of September. The other illustration (in calendar order) is for Chūgen (the festival of mid-summer gift giving on the fifteenth of July). Although the foods are symbolic and representative, they were usually also eaten in traditional dishes that were associated with each festival.

The colophon identifies the textual source as the teachings of 水島卜也 Mizushima Bokuya (1607–1697), an influential Edo-period authority on etiquette who studied traditions associated with the Ogasawara school and subsequently established a school of his own in Edo. Through his writings and pupils, Mizushima's interpretation of formal etiquette became an important element in the transmission of Ogasawara-style ceremonial practice during the Edo period. His precise relationship to the

orthodox Ogasawara tradition, however, was contested by contemporaries.

Of particular interest is the presentation provenance. The manuscript was copied by Fujiwara Tsunenori for Watanabe Kanzaemon and presented by Watanabe to Kimura Shōtarō in 1834. The formal presentation of a manuscript of etiquette to Kimura, together with the identification of Mizushima's teachings as its source, suggests a connection with the transmission of Mizushima-school ceremonial knowledge, although the precise status of Watanabe and the circumstances of Kimura's receipt remain uncertain.

Combining culinary, ritual and social history, the manuscript records not merely the foods

associated with the Japanese ceremonial year but the manner in which their preparation and presentation were transmitted as part of formal etiquette.

Rare. An unusually attractive and informative Edo-period manuscript of ceremonial food and etiquette, with thirteen coloured illustrations and an evocative presentation provenance.

§ Unrecorded.

¹ Kinski, Michael. "Basic Japanese Etiquette Rules and Their Popularization" *Japonica Humboldtiana*, 5 (2001) pps.61-123

Item #11361

€2,800 EUR

WICKEN, MRS H F [HARRIET FRANCES NÉE SMITH (1847 - 1937)]

Wicken, a graduate of the National Training School for Cookery, South Kensington, came to Australia in 1886 and became lecturer in domestic economy at Sydney Technical College. Her teaching exerted a lasting influence: among her pupils were Amy Schauer and Amie Monro, both of whom went on to teach domestic economy and publish influential instructional cookery books.

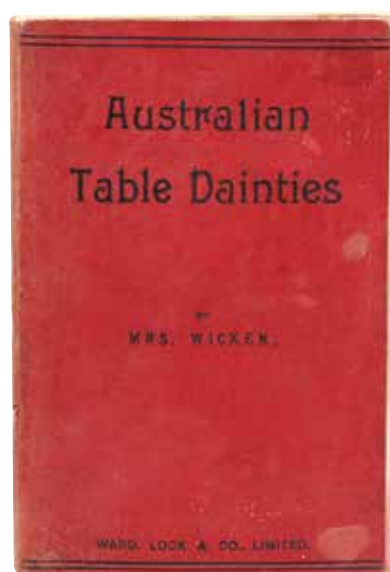
[64] *Australian Table Dainties and Appetising Dishes. A hand guide for Australian housekeepers in the preparation of fruit, vegetables, game, fish, salads, sweets and the picnic basket. Including recipes for the invalid's corner, Lenten fare and Christmas dainties.*

London, New York and Melbourne : Ward, Lock & Co, Ltd, March 1897. First and only edition. Price on issue, 1s.

Octavo (165x110mm) publisher's red limp cloth, printed wrappers, sewn, flush-cut edges x,[2],154,[2]pp : [A]⁶, B - I⁸, K⁸, L⁶. No illustration. Bookseller stamp to title page "A W Birchall & Sons, Launceston"; Wrappers lightly soiled and sunned; hinges weak, partly split; lightly shaken, with occasional signs of kitchen use; a good, unrestored copy.

¶ An uncommon Australian cookery book by one of the principal figures in the development of domestic-economy education in colonial Australia.

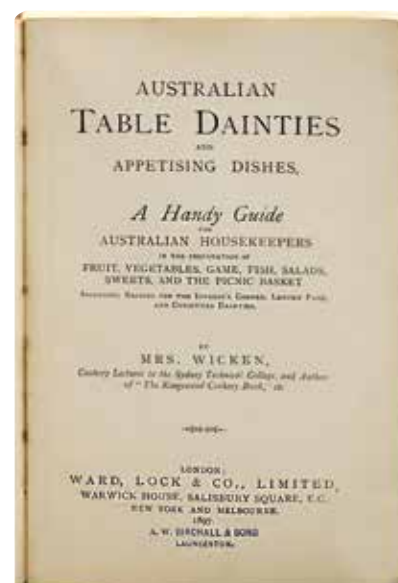
There are approximately 275 recipes mostly, for the period, of a lighter style with particular emphasis on fruit, vegetables, fish, salads, picnic dishes, invalid cookery, Lenten fare and Christmas dishes. Australian produce includes guava, passion fruit, loquat, pineapple, mango, Cape gooseberry, Murray cod, snapper and barracouta. Meat is comparatively under represented when compared with similar books of the period and Australian furred game is notably absent.



A scarce and revealing record of the adaptation of British domestic cookery to Australian produce and conditions on the eve of Federation.

§ OCLC records only six holdings, Deakin, NLA, SLNSW, SLV, BL and Cambridge.

§ Hoyle 1360; Driver 1149.1; Austin, p.131; Ferguson 18520.



Item #11158

€650 EUR

[65] *The Australian Home: a handbook of domestic economy.*

Sydney : Edwards, Dunlop & Co Limited, 1891.
First and only Edition. Printed by Jas. Miller & Co, Sydney. Preface by Mrs Edgeworth David

Octavo (190 × 120mm), publisher's red cloth, gilt-stamped and decorated spine and upper board, all edges gilt, [2], [2 tipped-in leaflet], x, 260, [4]pp. Seven full-page advertisements. With a contemporary presentation inscription from the author to Francis B. Suttor, Minister for Public Instruction, dated 26 November 1891, following his assumption of the portfolio; the volume had originally been dedicated to his predecessor, Joseph H. Carruthers. Leaflet advertising cookery classes at Sydney Technical College tipped in before title-page. Boards lightly sunned and soiled; spine ends worn; corners bruised; p.80 with small, closed tear; occasional faint foxing; a good copy with significant provenance.

¶ An important early Australian manual of domestic economy, reflecting the emergence of domestic science as an organised field of female education in late-colonial Australia.

The present work is principally concerned not with recipes but with the theory and practice of domestic management: cookery and household technique, ingredients, menu planning, nutrition, domestic organisation and the preparation and serving of food. Only the concluding chapter is substantially devoted to recipes.



The book was closely connected with Wicken's teaching at Sydney Technical College and with contemporary efforts to establish domestic economy as a recognised branch of technical education for women.

Wicken first dedicated the book to Joseph H. Carruthers, Minister for Public Instruction. This copy was presented to Francis B. Suttor¹, who succeeded him in the portfolio in 1891, recording Wicken's ongoing engagement with the colonial government at a formative moment in the institutionalisation of women's domestic education.

Scarce, with significant contemporary presentation provenance. An important document in the

history of domestic science and women's technical education in colonial Australia.

§ OCLC records eleven holdings, NYPL the only holding outside Australia.

§ Austin p.131; Ferguson 18518; neither in Hoyle, nor Bitting.

¹ Frances Bathurst Suttor was a pastoralist and career politician, holding several seats in both the upper and lower houses of the New South Wales colonial parliament. He was the Minister for Public Instruction on at least three occasions. His grandfather was George Suttor, the author of *The Culture of the Grape-vine* (1843) and one of the early colonialists responsible for importing vine cuttings under the direction of Joseph Banks. (See item #56 above)

Item #11123

€650 EUR

[66] WILKINSON, W PERCY [WILLIAM PERCY (1868 - 1947)]

The Nomenclature of Australian Wines: in relation to historical commercial usage of European wine names, International conventions for the protection of industrial property, and recent European commercial treaties. A paper read at a meeting of the Society, 13th December 1918. Reprinted from the "Victorian Geographical Journal" Vol XXXIV, 1918.

Melbourne : Royal Geographical Society of Australasia (Victoria Branc), May 1919. First edition thus. Printed by Thomas Urquhart & Co, Melbourne.

Octavo (2540x150mm) grey printed wrappers,, stapled, 54,[2]pp. Spine foot bruised, small split, internally fine.

¶ An intriguing and prescient early argument for the establishment of distinctive Australian geographical indications and proprietary names for Australian wines, written some two decades before the introduction of the French appellation system. Wilkinson examines the history and international law governing geographical descriptions of wine in the context of the emerging Australian wine industry and the export of Australian wines to British and European markets.

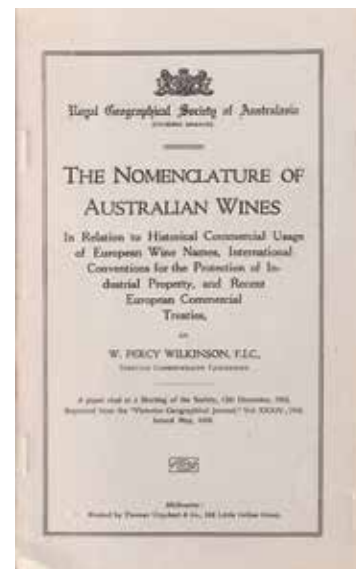
Against the prevailing tendency to classify Australian wines by reference to established European names, Wilkinson argues vigorously for "*distinctive Australian names for Australian wines*", insisting that they should be judged "*on their merits; they are neither substitutes for, nor servile imitations of European wines*". His discussion

anticipates fundamental questions concerning the protection of geographical names and the independent identity of Australian wine.

Wilkinson, trained as a pharmacist, made his career as an analytical chemist, first for the Victorian Government and subsequently for the Commonwealth. He was a keen advocate of Australian viticulture and wine-making, and worked closely with government viticulturists, including François de Castella. He translated several important French works on viticulture into English, particularly those concerned with wine-making in hot climates, and published and co-authored works on ampelography, winery machinery, and the naming, description, and trademarking of Australian wines.

A remarkably forward-looking contribution to the history of Australian wine, anticipating by a century the negotiations between Australia and the European Union over the protection and use of geographical indications in the international wine trade.

An important and prescient work.
An excellent copy.



§ OCLC records only eight holdings, three in the USA, four in Australia and the British Library.

§ Gabler G43700; Noling p.446

Item #11638

€125 EUR

[67] WINTERLING, WILLIAM & SCHÖNFELD, BRUNO

Deutscher Fleischermarsch

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

Bifolium (350 × 270mm), two-colour chromolithographic illustrated wrappers, engraved music for voice and piano, 4pp. With separate printed libretto. Hinge repaired; faint foxing.

¶ A rare and striking piece of German culinary and trade ephemera: a butcher's march celebrating meat consumption and satirising the contemporary vegetarian movement.

With its rousing refrain that “*in the flesh lies the strength*”, the song presents meat, sausage and the butcher's profession as symbols of vigour, prosperity and social order, while portraying plant-based diets as physically and culturally deficient. The humorous verses reflect broader late nineteenth-century debates concerning diet, health, masculinity and the changing identity of food consumption in Germany.

Published in Leipzig during a period of rapid growth in organised vegetarianism, the work is particularly interesting. Leipzig was one of the principal centres of the German vegetarian movement, hosting the 1892 Vegetarian Congress and the formation of the Deutscher Vegetarier Bund. The present march may therefore be read as both popular entertainment and a contemporary response to emerging dietary reform movements.

An unusual survival of illustrated musical ephemera linking the history of butchery, German food culture and the nineteenth-century debate over vegetarianism.

Rare.

§ OCLC records no holdings.

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

Item #10900



€300 EUR

[68] 藤澤文次郎, [FUJISAWA BUNJIŌ]

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

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

(180x250mm) two-hole stab sewn limp tan printed washi wrappers, red silk ties, 1 folded leaf, 13 single leaves verso blank (eight leaves, nishiki-e woodblock engraved colour illustrations of Japanese confectionery, 5 leaves monochrome illustrations), 3 folded leaves, illustrated, unpaginated. Wrappers lightly soiled, with some light foxing; corners bruised and a few folded; some leaves lightly age-toned. Otherwise well preserved.

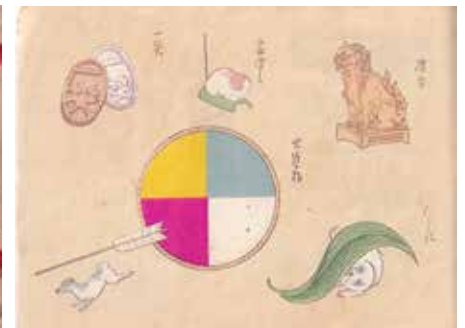
¶ A highly ephemeral illustrated album of approximately sixty-seven designs for *wagashi* and *yōgashi*, each illustrated leaf containing between three and eight designs to be used exclusively for the 1910 New Year Festival. The final three leaves provide explanations of the composition of the sweets and their symbolic significance. The opening leaf bears a manuscript preface by the author; the rear wrapper is inscribed by a former owner, Umabuchi (馬淵).

The designs centre upon two principal themes. The first is *Shinnen Yuki* (新年雪, “New Year



Snow”), the theme selected for the 1910 *Utakai Hajime*, the annual imperial poetry gathering at which *waka*¹ were presented before the Emperor. The second is the dog, 1910 being the Year of the Dog in the Chinese sexagenary zodiac cycle. The confectionery designs translate these auspicious themes into an widely varied repertoire of edible forms, demonstrating the close relationship between Japanese confectionery, seasonal observance, imperial culture, and poetic symbolism.

Notable for its combination of nishiki-e colour woodblock printing and monochrome illustration, the album provides an unusually detailed record of early ephemeral twentieth-century Japanese confectionery design. The



final explanatory leaves are especially valuable, recording the ingredients, forms, and symbolic associations underlying the individual sweets.

Rare

§ OCLC records only 1 holding, NDL 485415

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

Item #10901

€800 EUR



[69] 八百善 [著] YAOZEN, [ATTRIBUTED TO KURIYAMA, ZENSHIRŌ, THE FOURTH GENERATION OWNER OF YAOZEN (D.1839]

江戸流行料理通大全, *Edo Ryūkō Ryōri Tsū Taizen (Complete Guide to Popular Delicacies of Edo) : Ryōritsū Yonben (Expert Cook volume 4)*

東京 [Tokyo] : 和泉屋市兵衛 Izumiya Ichibei, Tenpō 6 [February, 1835]¹. First edition. In Japanese.

Original four-hole stab-sewn Japanese binding in silk (185x125mm) blue chrysanthemum relief moulded wrappers, brown *kadogire*, forty-two folded leaves, four colour, seven monochrome woodblock illustrations, several double page. Lacks title slip, covers lightly soiled, scuffed and chipped, small loss to top of front hinge not affecting the text; *kadogire* worn; fore-edge thumbled. small marginal loss to leaf 2; page corners lightly thumbled; faint dampstain to top edge; small signs of kitchen use but generally clean and sound.

¶ The final volume of the celebrated printed record of Yaozen, Edo's most famous luxury restaurant, preserving the cuisine, service and culinary culture of elite late-Edo dining.

Founded in Asakusa in the eighteenth century, Yaozen became renowned as the foremost restaurant of Edo, attracting shōgun officials,

daimyo, writers and artists. Its elaborate multi-course banquets combined *kaiseki*, *honzen*, *shippoku* and *fucha* traditions, and the establishment became an important meeting place within Edo's refined urban culture of merchants, craftsmen, samurai and connoisseurs.

The four volumes of *Ryōri Tsū* were issued between 1822 and 1835, each addressing different aspects of fashionable restaurant cuisine. This final volume is particularly significant for its treatment of *shippoku ryōri* and *fucha ryōri*, Chinese-influenced cuisines introduced through Nagasaki and adapted within Japanese dining culture. Yaozen's text acknowledges this process of selective adaptation, observing that dishes need not be authentically Chinese, but should preserve useful elements of Chinese style.

The illustrated menus and table arrangements provide an unusually detailed record of the presentation of refined cuisine during the late Edo period. The work is also notable for its association with Yaozen's artistic circle, with

illustrations traditionally connected to leading ukiyo-e artists.

Yaozen's fame endured into the modern period; the restaurant was later celebrated in guidebooks for foreign travellers and was among the establishments associated with the reception of Commodore Perry's expedition in 1853–54.

Scarce in any format. An important, illustrated source for the history of Japanese haute cuisine, restaurant culture and Sino-Japanese culinary exchange in the Edo period.

§ OCLC records nine holdings of the complete four-volume work in various formats; also held by NDL and Japanese institutional collections

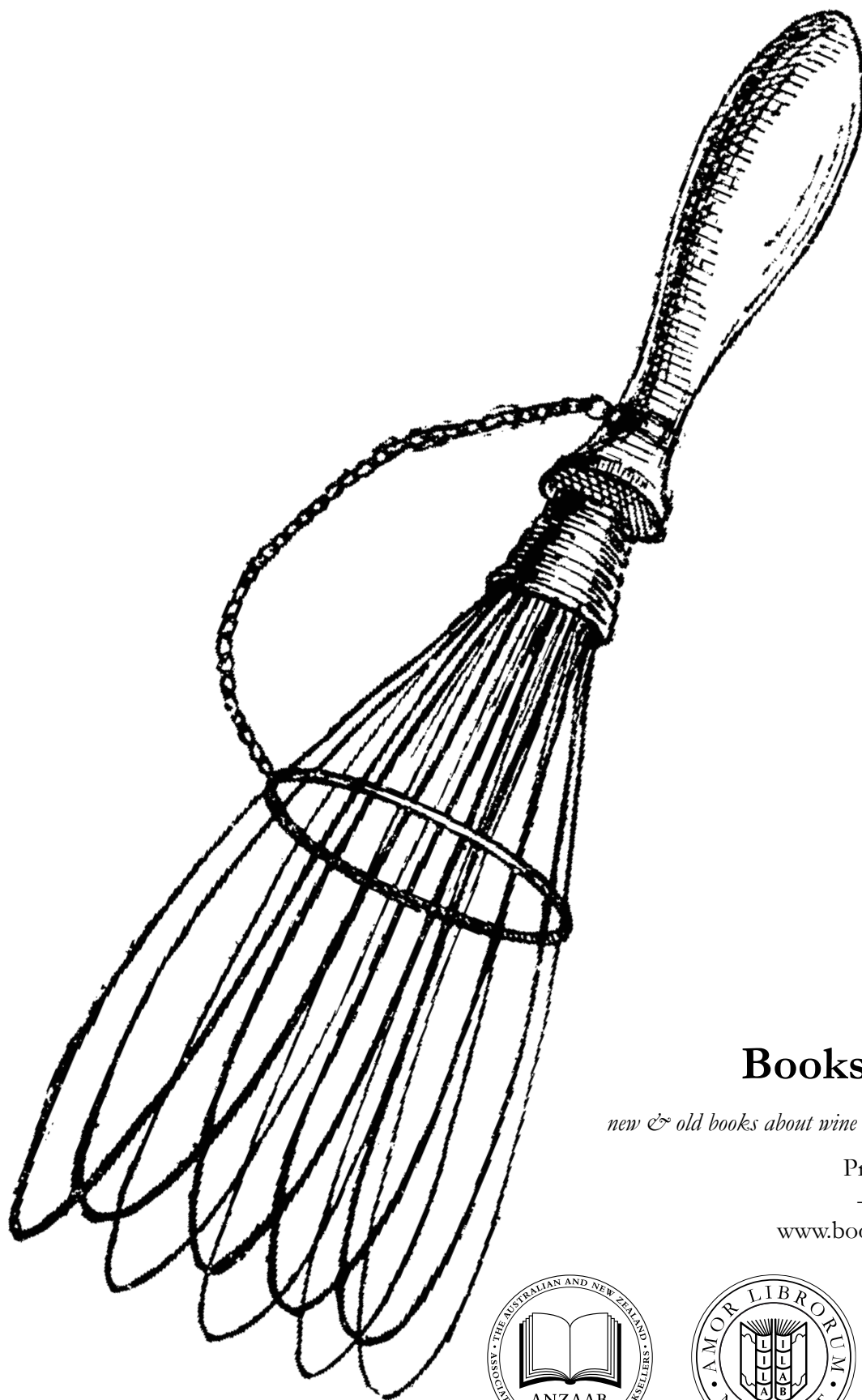
§ cf <https://kokusho.nijl.ac.jp/biblio/100276147/1?ln=ja> (pps 123-165)

¹ The colophon notes also published Nagoya : Eirakuya Toshiro, and also Tokyo by Nishinomya Yahei and Okadaya Kashichi.

Item #11444

€800EUR





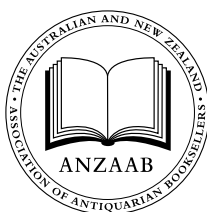
Books *for* Cooks

new & old books about wine & food bought & sold

Principal: Tim White

+61 (0) 432 569 809

www.booksforcooks.com.au



Prices are in Euros. Items catalogued are subject to an ATA Carnet.

Orders will be fulfilled from Australia after the Rare Books Berlin Fair.

Prices exclude destination charges, shipping and duties. Items catalogued are subject to prior sale.

Institutional and Trade enquiries welcomed. © Books for Cooks Pty Ltd ABN 69 092 834 618