



Paris Book Fair

2024

*The Rare First Edition of the Most Popular
19th-Century French Cookbook*

I. [AUDOT, Louis Eustache.] *La Cuisinière de la campagne et de la ville, ou la nouvelle cuisine économique.* Paris: Audot, 1818.

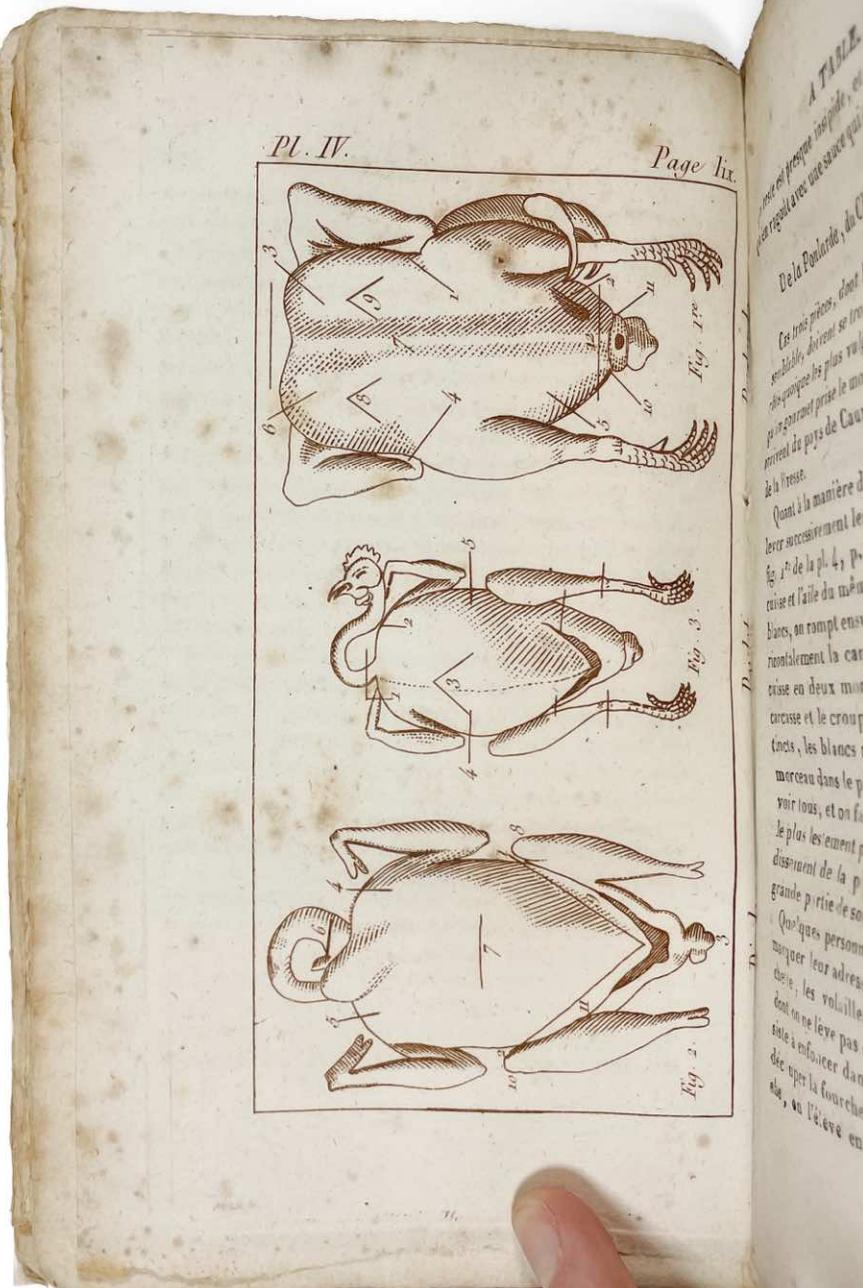
8vo. Eight plates in brown ink. lxxii, 248 pp. Modern blue wrappers in the style of the period, printed label on spine, entirely untrimmed, occasional foxing to the plates (due to paper quality) and in the text. \$4000.00

The extremely rare FIRST EDITION of Louis Eustache Audot's *La Cuisinière de la campagne*, "the most successful bourgeois cookbook of the nineteenth century."¹ The work includes hundreds of recipes, a discussion of the management of the cellar, how to serve food, and instructions on carving various meats. The eight engravings printed in brown ink depict various meats (including fish) and how to carve them.

Louis Eustache Audot (1783-1870), Parisian bookseller and publisher, intended this book to be "for those who make their ordinary home in the countryside, as well as for mothers of families...by bringing together in a single body the most useful and economical processes." This work was a huge success and by 1901 it was in its 79th edition. Starting with the second edition, the initials for the author L.-E.-A. appeared on the title page, and finally, from 1860 onward his full name is printed.

Interestingly, the work opens with a 38-page section on wines. The first part is entitled "Observations sur les soins qu'exige une cave" (observations on the care of a cave). It begins with a reference to Grimod de la Reynière: "Le vin, dit le célèbre auteur de l'*Almanach des Gourmands*, est le meilleur ami de l'homme..." (Wine, says the celebrated author of the *Almanach des Gourmands*, is the best friend of man...). The section goes on

¹ Julia Csergo in *Food: A Culinary History*, ed. by Flandrin & Montanari, p. 505.



to discuss the cellar specifically; the wines and their taste; wines in the barrel; the blending of wines; alterations to wine in the barrel, remedies, and their transportation; barrel cleaning and maintenance; bottling wines; and how to care for bottled wine.

The cookbook is divided into the following sections: "instructions on how to serve at the table, and on the dissection of meat;" soups (including *pot-au-feu*, vegetable soups, cheese soup, and rice); *coulis* (thick sauce); other types of sauces; *terrines* (a loaf of forcemeat that is baked in a mold in a hot water bath); and minces. These are followed by various ways to prepare different kinds of meat, then vegetables, and then fish. There is a short section of recipes for fruit compotes, and then a few *crèmes* (custards). Pages 232-244 provide an index for easy reference.

Preserved in a quarter calf, richly gilt, marbled sleeve and slipcase.

¶ Cagle 52; Coyle, *Cooks' Books*, p. 16; Feret, p. 41 — “The French Betty Crocker of the 19th Century;” Maggs 375; Oberlé 179; OCLC: Lilly Library, New York Public Library, and two locations in Europe; Tannahill, *Food in History*, p. 323; Vicaire col. 54; Not in Bitting or Simon.



*On Olives and Olive Cultivation
in the Gard & Vaucluse*

**2. BARJAVEL, Casimir François Henri and JAMET, L'Abbé F.
Traité complet de la culture de l'olivier. Marseille: Camoin
& Paris: Huzard, 1830.**

8vo. 2 p.l., 252 pp. Original printed green wrappers, title on upper wrapper inside of an ornamental border, some wear to spine, untrimmed and mostly unopened.

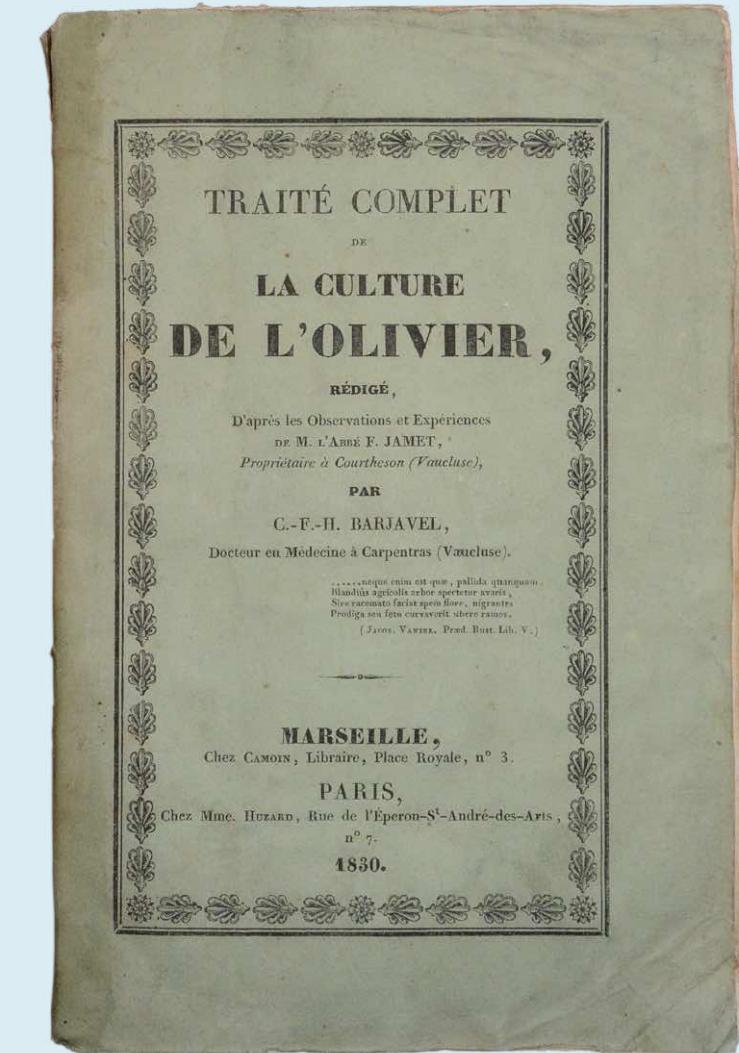
\$1500.00

The FIRST & ONLY EDITION of Barjavel and Jamet's treatise on olives and olive tree cultivation in the Gard and Vaucluse, two departments in the Southwest of France. In fact, Barjavel is a physician who is a friend of Jamet's, and the current work is Barjavel's presentation of Jamet's observations and recommendations for olive cultivation, collected by Jamet after more than thirty years of olive farming in the Gard and Vaucluse.

The current work seeks to make olive cultivation more possible and profitable for the farmers in this region, especially in light of the various changes in weather that region had suffered in recent years. Chapters cover olive tree cultivation from the shoots that grow up from the tree's trunk; on various types of nurseries; olive tree transplantation; how to care for newly planted trees; grafting; *culture des oliviers*; fertilizing; pruning; the mounding of soil around the trees (*buttage*); and the various ailments that olive trees can suffer. Throughout, the work of other authors is discussed, from classical times to the present, while still being richly informed by Jamet's own experience working with olive trees as a farmer.

A good copy in original state, bound in handsome green wrappers.

¶ Donno, *Bibliografia sistematica dell'olivo e dell'olio di oliva*, p. 26; OCLC: New York Public Library, University of California (Los Angeles), University of Georgia, National Agriculture Library, Cincinnati Historical Library, Lloyd Library (OH), Mount Angel Abby Library (OR), Hagley Museum (DE), Virginia Tech, and four locations outside of the United States.



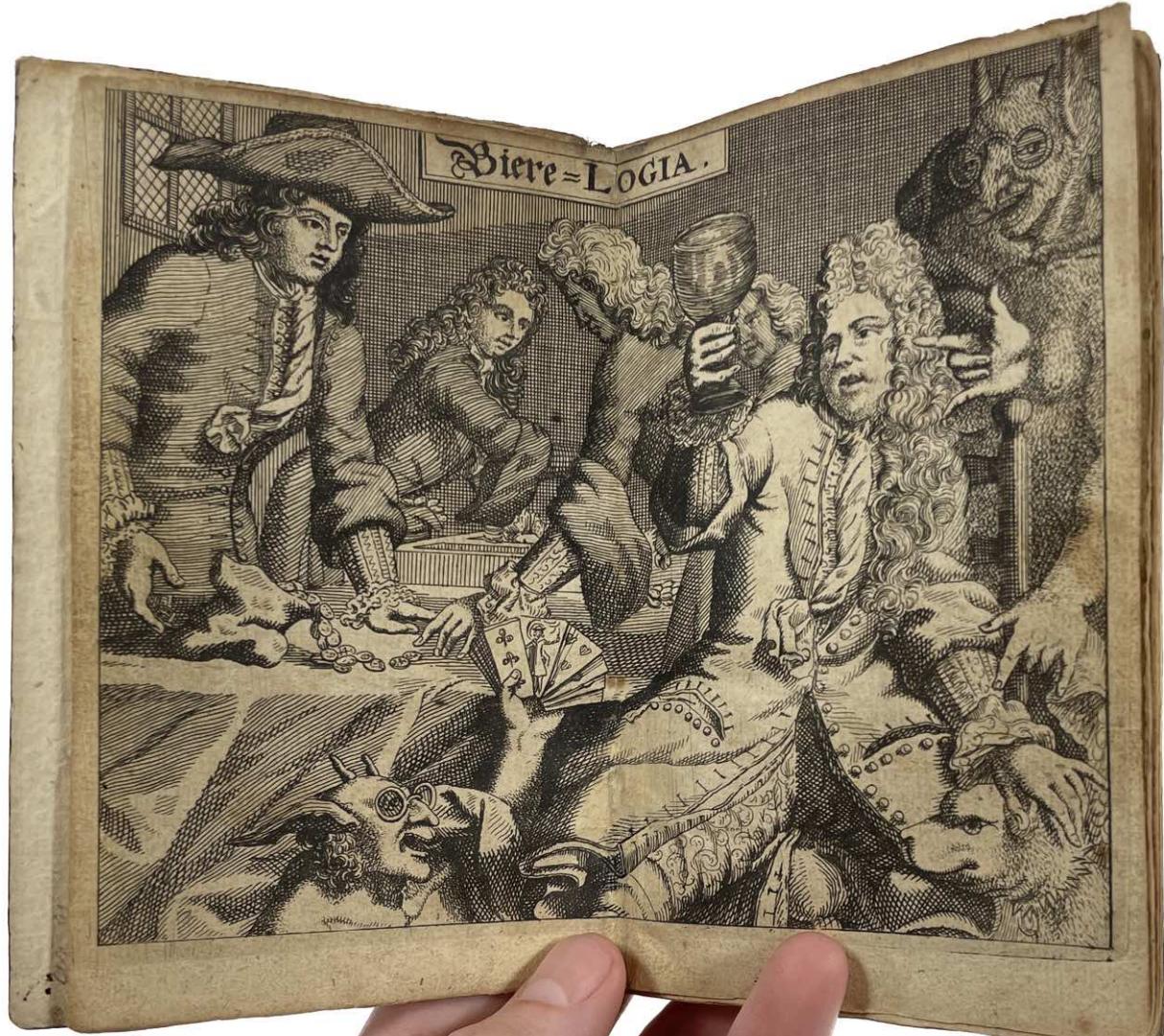
The Lost Beers of Germany

3. (BEER & WINE.) *Biere-Logia*. [Hamburg: Wiering, 1690.]

12mo. One double-page engraved frontispiece, large woodcut vignette on title page. 120 pp. A-E¹². 18th-century black pastepaper boards, gilt red morocco title label on upper board, crease on lower board, expert restoration to edges of boards. \$3500.00

The extremely rare FIRST & ONLY EDITION of this humorous and useful work on beers of Germany with a smaller section on wine. This book is one from a series of seven works entitled *Die neu eröffnete lustige Schaubühne menschlicher Gewohn- und Thorheiten*. The object of this series was to highlight and poke fun at the passions most common in contemporary German society, such as beer and wine; coffee and tea; tobacco; cheese; and sausage.

To begin with we are presented with a double-page engraving of a riotous gaming scene with coins spilled across the table and a devil holding up a spread deck of cards. There is a man in the foreground holding up a huge goblet in one hand and petting a dog with another. Standing behind him is a devil with both of his hands folded into the sign of the horns. Interestingly, in addition to sticking their tongues out and having goat ears and horns, both of the demons are also wearing glasses. On the title page there is a woodcut of civilized men enjoying a meal at a table with their pipe and beer.



Biere - LOGIA,
Entworffen
In einer zierlichen wohl abgefassten
ORATION,
von dem
Bersten - Korn
und
Braunschweigischen Mumme,
samt andern
Wohlschmeckenden Bieren

Ihrer Kraft und Wirkung: Auch/ wie die
Menschen durch deren unmodestigen Gebrauch in viel
wunderliche Gestalten transformiret werden.



Gedruckt in diesem ißigen Jahr.

The bulk of this book is comprised of humorous writings about beer and wine interspersed with poems. The first part is a thirty page “oration” on the many uses for barley which include beer making; cooking them up into groats with either milk or meat broth; and grinding them into flour to make bread with. Included are instructions for how to make the bread.

The next section is an alphabetical list of beers being brewed in Germany at that time. This is of great historical interest as most of these beers are no longer being made. Among the 94 different beers are *Braunschweigische Mumme*; *Clune im Mecklenburgischen*; *Gose zu Goblar*; *Kiwit*; *Lumpenbier zu Wernigeroda*; *Mordt und Todtschlag*; *Schlipschlap*; *Tuchstein zu Königslutter*; and *Zerbster Bier*. The first record of *Braunschweigische Mumme* beer comes from the late 15th century and its popularity lasted until the late 18th century. *Mumme* was traditionally made with herbs, spices and stone fruits (usually plums or prunes).¹ *Mordt und Todtschlag* was a rich, hearty, and dark lager “brewed for the knights of Kyritz an der Knatter as early [as] the 17th century.”²

Pages 47-86 contain a long song about the joys of drinking beer and wine. We are told that wines from Paris, Orleans, Anjou, Bordeaux, and Aix are “not only healthy and good for the stomach but also very beautiful.” However, the writer then goes on to announce that Rhine wine is by far the best – better than wine from France – and adds the little quip: “Der edle gute Wein vom Rhein / Ist aller Mahlzeit Ehr und Schein” (the noble, good wine from the Rhine is the honor and glory of every meal).

Following this song are long humorous poems regarding gourmet guilds (*die Schlemmer Zunften*) made up of pigs, donkeys, wolves, rabbits, and then monkeys. Finally the book ends with several drinking and feast songs including an ode to Bacchus.

In very good condition.

¶ OCLC: four locations outside of the United States.

¹ For more on *Mumme* beer go to <https://www.beerblefish.co.uk/blogkeeping-mumm/>.

² For more information on *Mordt und Todtschlag* beer go to: <https://drizly.com/beer/lager/dark-lager/schwarzbier/kyritzer-mord-und-totschlag/p59464>

ESSAY
ET TARIF,
DU PAIN BIS, BLANC
& jaunet, dressé par Nous
François de Paule le Rebours,
Chevalier, Seigneur de Chauſſy
& de la Fontaine, Conseiller du
Roy, Prevost d'Orléans : en ex-
ecution des Arrests des 20. Août
1680. & 14. Juin 1681.



A. ORLEANS,
Chez FRANÇOIS BOYER, Im-
primeur de la Ville, rue
Sainte Catherine.

M. D. C. LXXXII.

*The Business of being a Baker in 17th-century France
& the Breads that were Made*

4. (BREAD.) *Le Rebours, François de Paule. Essay et tarif, du pain bis, blanc & jaunet. Orleans: François Boyer, 1682.*

Small 8vo in 4s. Woodcut device on title page and one woodcut initial. 1 p.l., 78 pp. Contemporary limp vellum wrappers, jaap edges, lower portion of lower free endpaper torn away. \$7500.00

The extremely rare FIRST EDITION of François de Paule Le Rebours' history of the various bread regulations for the production of *pain bis* (wholewheat bread), *pain blanc* (white bread), and *pain jaunet* (yellow bread, somewhere between white and wholewheat bread).

The *Essay* discusses the history of such regulations; how they were enforced; the names of the many bakers that were involved in the administration of the rules as well as those that broke them; how the prices of bread were arrived at and when; the specifics of those prices; who the master bakers were in Orléans; a discussion of the milling of flour; recorded complaints of the inequality of bread being sold at different bakers shops; proportions of different ingredients to make bread measured in *mines* (1 *mine* = 17.29 gallons); and the value of different flours.

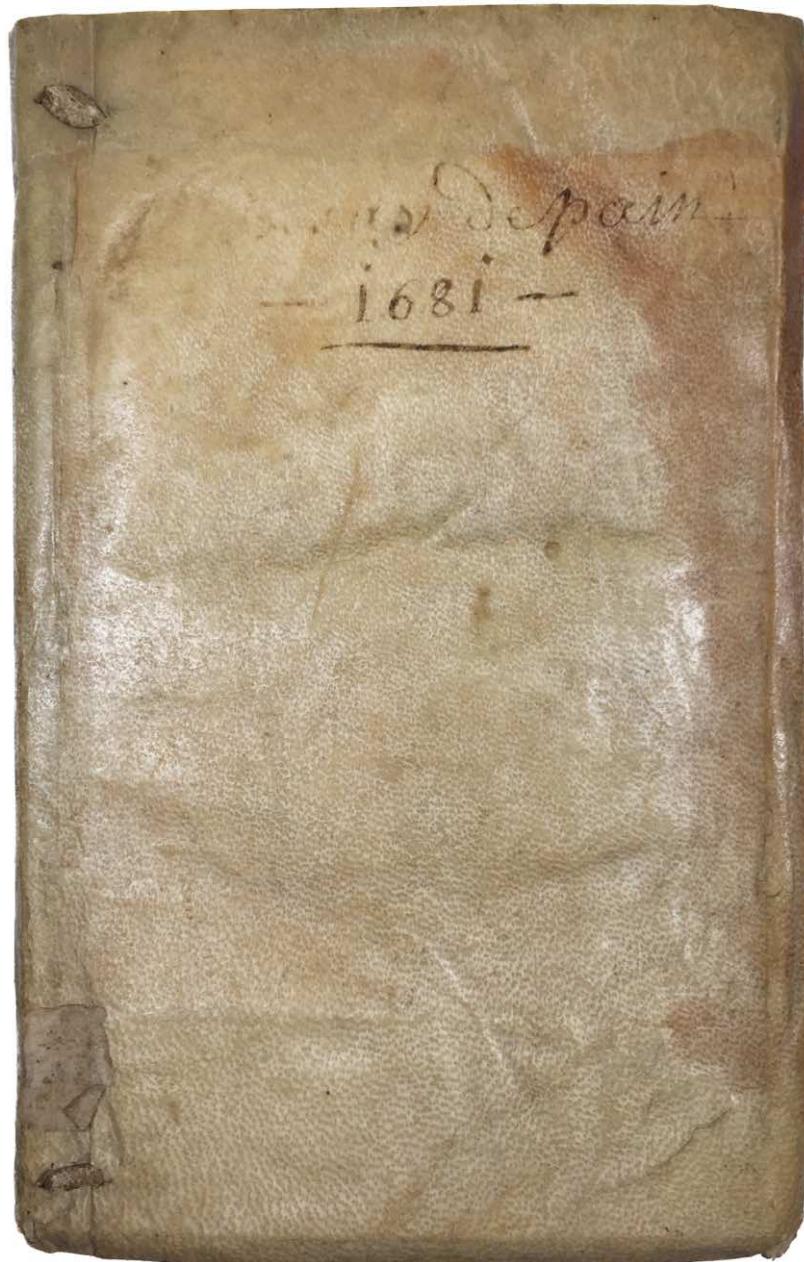
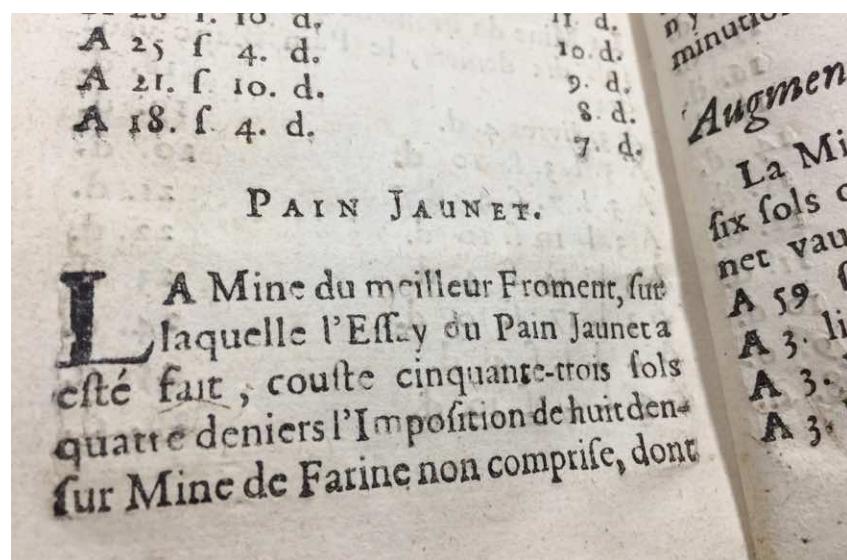
The final section gives the taxes and regulations for various breads as of August 1680 and June 1681. For each type of bread, the price chart gives a price for the loaf of bread based upon different prices for its flour. It is interesting to note that the loaves are large: they weigh six pounds each. The first part covers *pain bis* and here we learn that *pain bis* is made

up of two parts second tier wheat flour and one part rye. The price for the flour begins at 44 *sols* per *mine*. *Pain blanc* is then described, where it is described as being made from the best flour (which costs about 20% more than the 2nd tier flour). Again, prices are given for the cost of the bread in relation to the cost of the flour. The last part covers *pain jaunet* and, like the others, it specifies how many loaves of bread can be made from how much flour and what the loaves should cost relative to the flour cost. Interestingly, it is more expensive than *pain blanc* even though the flour is the same price.

With the title in manuscript on the upper wrapper and an ownership inscription of "Arnoy Dufoudras" on p. 1, both in a contemporary hand.

In very good condition and in a nice contemporary binding.

¶ Herlison, *Recherches sur les imprimeurs & libraires d'Orléans*, no. 328; OCLC: Newberry Library and one location outside of the United States.



Stances écrivies au
Printemps 1820 — en octobre
à la veille de l'explosion de 1820 en quittant
71 ans, Montauban
pour la Savoie de moi disposé,
et n'entrai pas dans ces lieux,
pris plaisir que la veille arrosé,
reveries de nos amis adieux.
comme j'aimais sous vos ombrages,
comme j'aimais dans ces bocages
respirer un air pur et frais;
non non jamais à ma pensée,
les campagnes de l'Isère,
ne peuvent offrir tant d'attrait.
Salut à la grotte rustique
où je vivais en liberté!
je regrette en hébreu antique
par le buisson suspect;
il fut l'ambitieux de la force,
il je vois que son son écorce
le canon brisé des Sillans,
lors de la bataille meurtrière
qu'un pugile au fil vaillant qu'aimable
Sortant j'adis pour les bons bœufs.

With an Unpublished Manuscript Poem by Brillat-Savarin

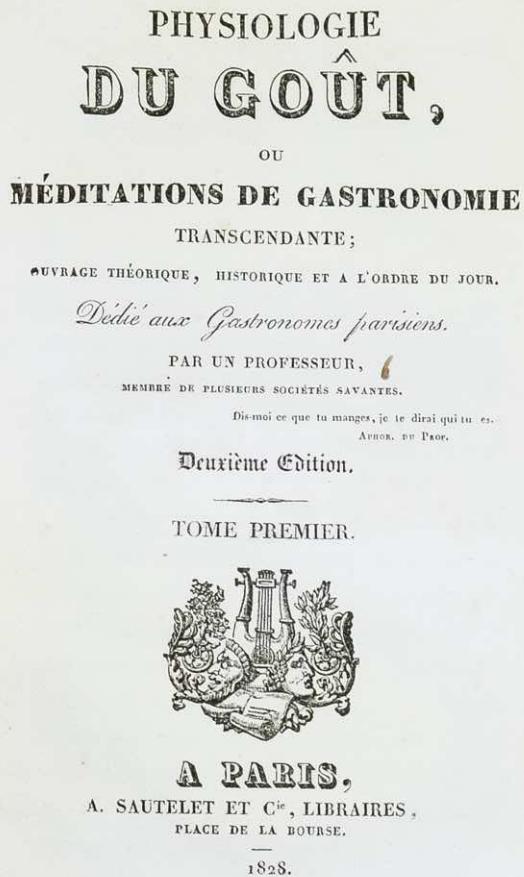
5. [BRILLAT-SAVARIN, Jean Anthelme.] *Physiologie du goût.*
Paris, A. Sautet et C^{ie}, Libraires, Place de la Bourse, 1828.

8vo. Woodcut device on title pages. Two volumes. 412 pp.; 440 pp. Contemporary tree calf, spine richly gilt, black morocco lettering pieces on spines, edges of boards with a gilt roll pattern, marbled edges, marbled endpapers, faint occasional foxing due to paper quality. \$6000.00

Second Edition. A lovely example of the most famous book in the history of gastronomy. After being involved in the various political vicissitudes of France before and during the revolution, Brillat-Savarin (1755-1826) fled to New York City where he taught French lessons and played violin at the John Street Theater. In 1797, he was allowed to return and was appointed counselor to France's Supreme Court of Appeal, a post he held until his death.

During his adult life, Brillat-Savarin "remained a bachelor and spent his leisure time drafting various treatises on economics and history and an essay on the duel. He was interested in archaeology, astronomy, chemistry, and, of course, gastronomy, appreciating good restaurants....He entertained frequently at home in the Rue de Richelieu in Paris and cooked some specialities himself, including tuna omelette, stuffed pheasant garnished with oranges, and fillet of beef with truffles....On 8 December 1825, two months before his death, the book which was to make him famous had appeared in the bookshops: *Physiologie du gout* — Larousse. The initial 500 copies of the first edition sold out immediately and it has been in print ever since.

This is an especially interesting copy because it includes an unpublished three-page manuscript poem by Brillat-Savarin (bound into volume one). Written in October of 1820, the poem celebrates a rural retreat that he must now leave. In themes that are bucolic and gallant, as well as political, Brillat-Savarin describes a grove of trees that was once the setting of heroic events and shows signs of battles, including an ancient oak which has been damaged by cannon fire. He also references

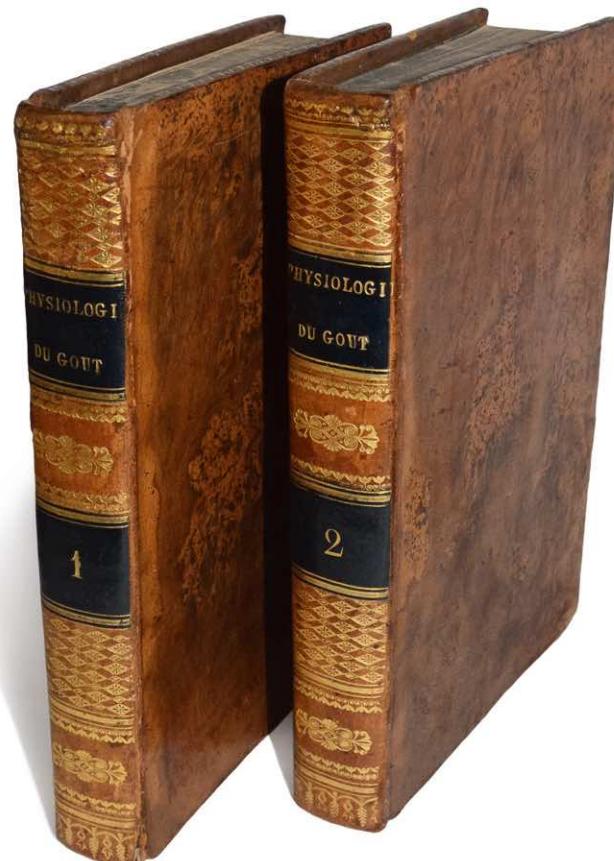


the women of the area and how they have made his visit more pleasant: "compagnes de l'amour [sic] dont les qualités séduisantes savent embellir ce séjour." He ends the poem with a reference to the recent birth (September, 1820) of the "l'enfant du miracle" born to the Duke of Berry after the Duke's death. Apparently, Brillat-Savarin was writing his *Physiologie du goût* during this period while on visits, such as this, to the countryside (see MacDonough's *Brillat-Savarin: the judge and his stomach*, p. 207).

This second edition includes a nine-page biography of Brillat-Savarin not found in the first edition.

A handsome set. With the early engraved bookplates of the Bibliothèque du Château de Varennes on the upper pastedowns.

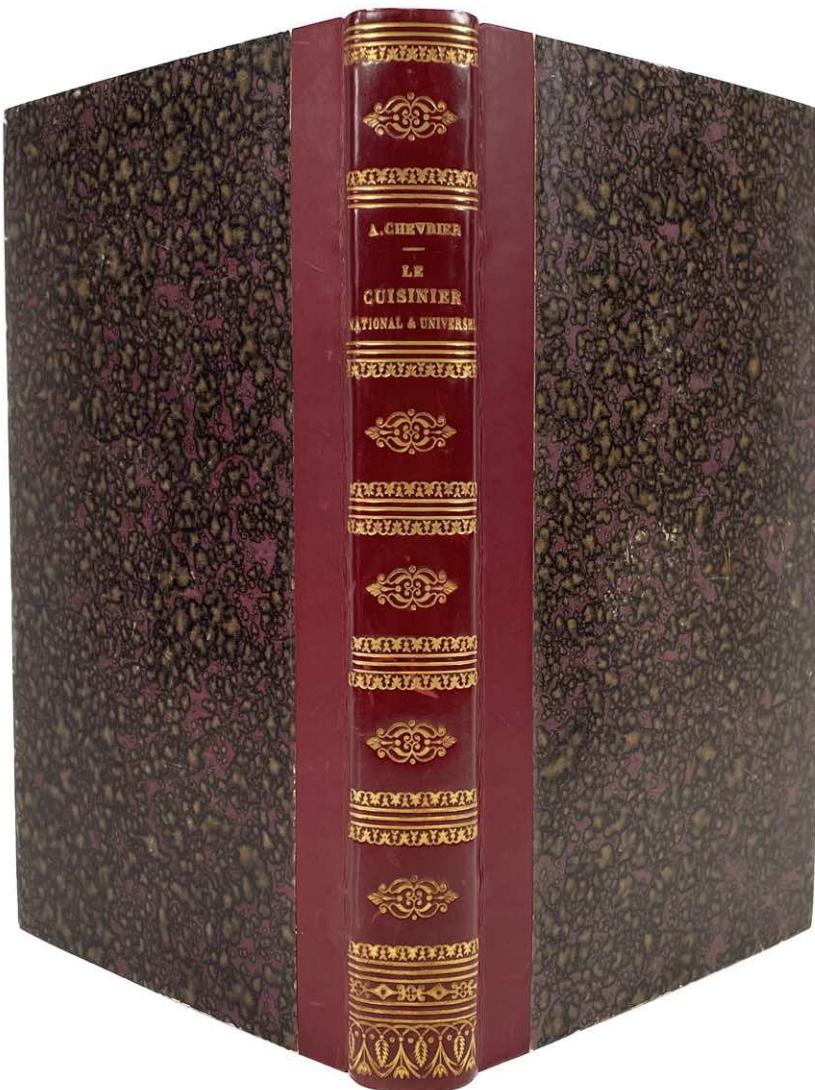
¶ Oberlé 145; OCLC: University Club Library (NY), Cornell University, University of California (Los Angeles & Santa Barbara), Boston Athenaeum, Harvard, Indiana University, Rutgers University, Case University, Princeton, Pennsylvania State University, University of Florida, and four copies outside of the United States; Vicaire col. 117.



For Cooks of “All Intelligences”

6. **CHEVRIER, M.A. *Le cuisinier national et universel*. Paris: Chez tous les marchands de nouveautés [Versailles: Marlin], 1836.**

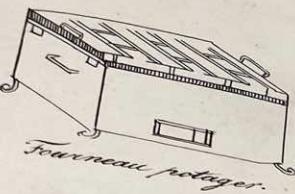
8vo. Frontispiece and two large folding plates. 1 p.l., iv, [3] - 437, [1 - blank] pp. Red quarter calf over marbled boards in the style of the period by Laurenchet, vellum tips, spine richly gilt in six compartments, black-speckled upper edge, marbled endpapers, marginal repairs to half title page and frontispiece (not affecting text or image), marginal repair on leaf 24⁴, expert repairs to second folding plate. \$1500.00



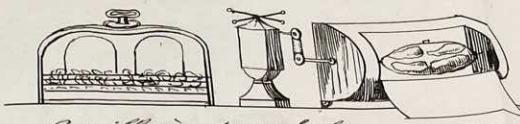
The FIRST EDITION of this cookbook that was written with the purpose of making tried and tested recipes accessible to cooks of “all intelligences.” In the preface, we read that the author has written this book because despite the plethora of printed cookbooks, none were able to deliver recipes that were neither too highbrow, nor too lowbrow. (He refers to *Le Maitre d'Hôtel* as pretentious and the extremely popular and famous *Cuisinière Bourgeoise* as “barbaric.”) He goes on to state that too many cookbooks seem to have been published without the recipes having been tested beforehand, “thus [exposing] the reader to compose at great cost a detestable cuisine.”

There are roughly 1,640 recipes included in *Le cuisinier national et universel*. The first two chapters cover *potage au maigre* and *potage au gras*. These are soup recipes that are designed for fasting days (*maigre*) and then all other days (*gras*). As noted by Ken Albala in his book *Food in early modern Europe*, the fast was a “food custom inherited from the Middle Ages. Although not a total fast, all healthy individuals were expected to abstain from all animal flesh and products obtained from animals such as milk, butter or eggs, for the entire period of Lent.” – p. 196. Although Lent

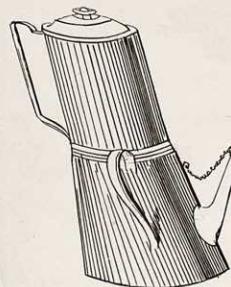
Instrumentos & Utensiles
de Cuisine.



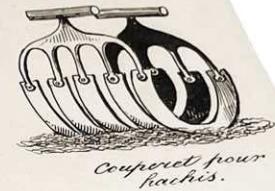
Fournneau rotager.



Coquille à poignée. tournebroche à ressort. Cuisinière



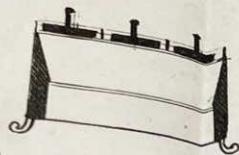
Captière à la Dubelloi.



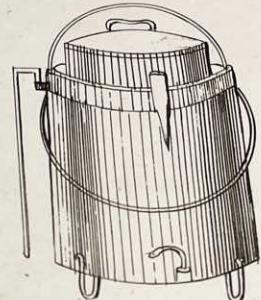
Couperet pour hachis.



Rape



Coupe longitudinale
du fourneau rotager



Calefateur.



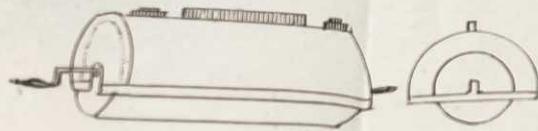
Machine en poil
de sanglier p' nettoyer les vases



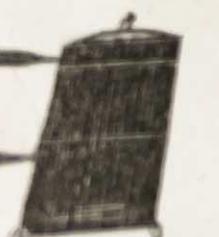
C. p. hachis



Fournneau
à Papier.



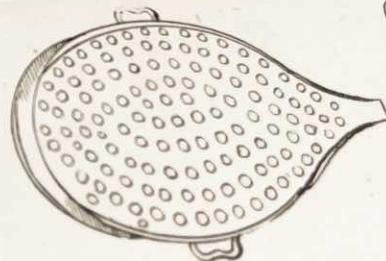
traloir à Café.



Fournneau



Tamis.



Inst pour cuire
les Cotelettes.



Rouleau

would last for forty days only, “Minor fasts were also scattered throughout the Christian calendar, such as Advent, as well as fasts every Friday....About 150 days of the year were set aside as fasting days.” — *ibid*. By the time this work was written, the rules around fasting days must have softened a bit, as we see recipes in the *potage au maigre* chapter that include seafood, eggs, milk, and cheese.

The next chapters cover sauces, ragouts and garnishes; beef dishes; veal dishes; lamb; pig; mutton; poultry; game; fish; vegetables; eggs; fruit-based *entremets* (desserts such as *beignets*, *charlottes*, and *crêpes*); custards, *soufflés*, and cakes; jellies; *patisserie*; and pantry items such as coffee, chocolate, compotes, preserved fruit, syrups, and *ratafias*. Clearly, Parmentier’s championing of the potato had been successful: in the vegetable chapter, there are twelve recipes for the potato. Other popular vegetables are green beans, artichokes, and truffles. The recipe for *Pommes de terre à la provençale* is as follows:

Après avoir fait cuire, pelé et coupé par tranches des pommes de terre, foncez une casserole avec du beurre que vous partagez en plusieurs portions d'égale grosseur, ajoutez moitié d'huile fine avec du zeste de citron coupé en filets très minces, du persil et de la ciboule hachés; saupoudrez de farine, sel, poivre et muscade râpée; mettez-y vos pommes de terre, et les remuez sur un feu doux sans les faire bouillir; ajoutez un jus de citron, et servez.

Roughly translated to:

After cooking, peeling and slicing the potatoes, line a pan with butter which you divide into several portions of equal size, add half [the same quantity] of fine oil with lemon zest cut into very thin fillets, chopped parsley and spring onions; sprinkle with flour, salt, pepper and grated nutmeg; put your potatoes in it, and stir them over a low heat without boiling them; add lemon juice, and serve.

The final chapter is concerned with wine. Sections cover the fining of wines; the sequence in which wines should be served; and the wines that should be in one’s cellar. This includes the wines from Beune, Chambertin, Chablis, Chassagne, Clos-Vougeot, Irancy, Mâcon, Mercurey, Meursault, Montrachet, Nuits, Pomard, Pouilly, Romanée, Saint-Georges, Volnay, Vougeot, Château-Margaux, Haut-Brion, Lafitte, Médoc, Saint-Emilion, Saint-Julien, Sauternes, and Champagne. In addition to French wines, the author lists a few options from Spain, Italy, Africa, Greece, Portugal, and Persia.

The first folding plate illustrates 23 instruments and utensils for the kitchen, including various types of small ovens, coffee-makers, choppers, and a *tami* which is a cylindrical object with a fine mesh at the bottom that can be used as a sieve, grater, or food mill. The second folding plate depicts how a table set for 10 people should arrange the dishes for the first, second, and third courses of a meal as well as how to set a table for 43 people. Also shown are plating recommendations and *pièces montées* (edible sculptures). Several of the illustrations are unusual in that they are drawn with the backgrounds in black and the lines scribed in white (the opposite of what is typical in illustration).

In good condition.

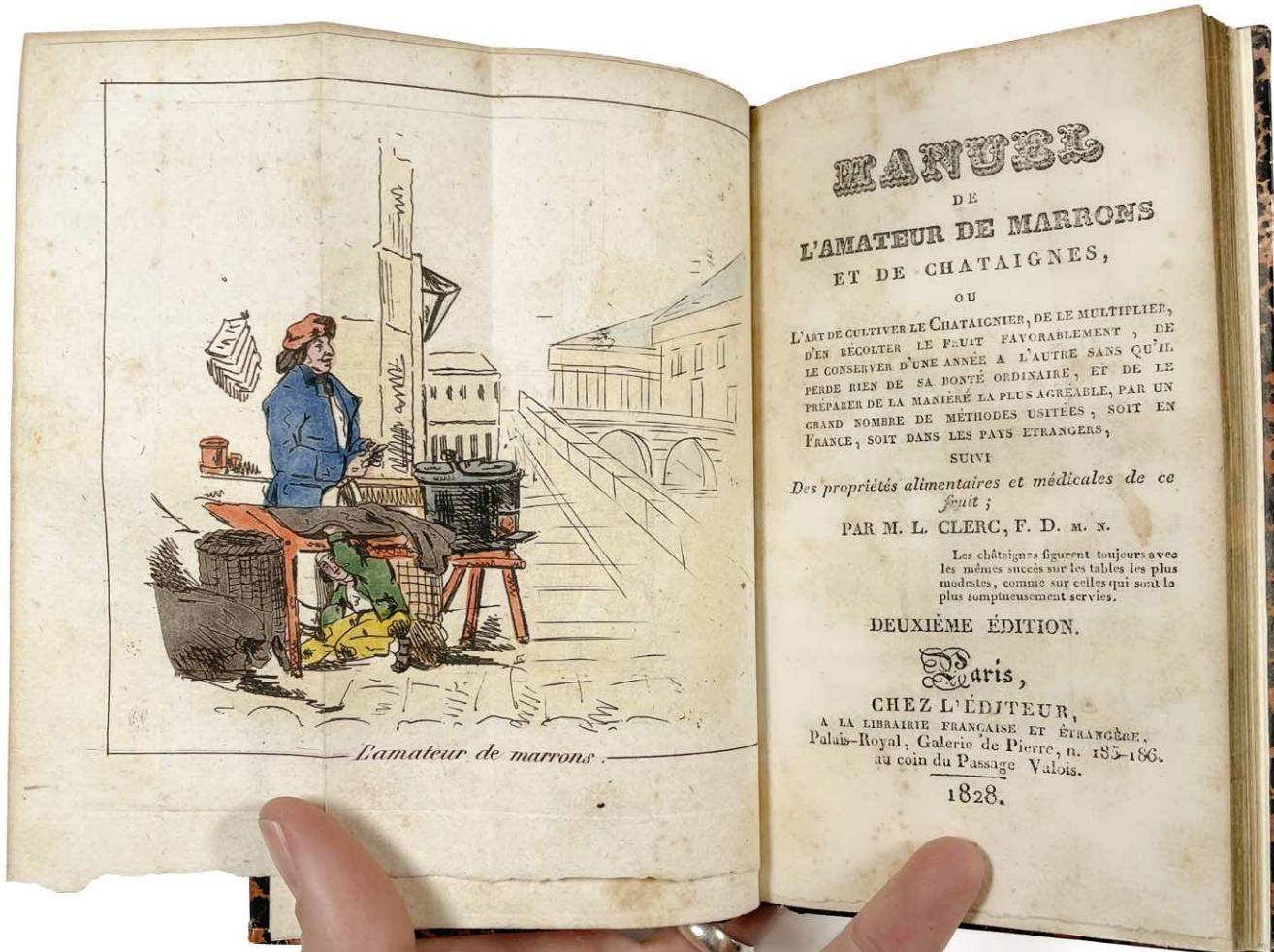
¶ Bitting: p.86; Cagle: no. 137; OCLC: The Getty, Los Angeles Public Library, The Library of Congress, Iowa State University, Indiana University, Harvard, and two locations outside of the United States; Vicaire: col. 170.

*A Study of the Chestnut
With Recipes*

7. CLERC, [Louis]. *Manuel de l'amateur de marrons et de chataignes*. Paris: Librairie Française et Étrangère, 1828.

12mo in 6s. Hand-colored folding engraved frontispiece. viii, [9]-90 pp. Quarter black cloth over red and black marbled boards by Laurenchet, title in gilt on spine, marbled edges, lightly foxed. \$1500.00

The extremely rare "Second Edition" (see below) of this work on the history, cultivation, varieties, and preparation of the chestnut. Aside from a brief note on the medical uses for chestnuts, the last thirty-six pages are devoted to various ways to prepare them. *Marron* is the fruit inside of the nut; *châtaigne* refers to the tree and the shelled fruit.



ur les châtaignes qui doivent être tou-
purs mangées chaudes. Cette prépa-
ration est fort agréable.

Manière de glacer les Marrons.

On choisit une centaine de beaux
marrons de Lyon ou d'Agen, on les
fait cuire sous les cendres chaudes après
les avoir incisés. Pendant ce tems, on
clarifie une livre environ de sucre, qu'on
fait cuire à perler, ensuite on pè-
ses marrons, puis on les jette les un
après les autres dans le sucre, et on
en retire aussitôt avec une cuillère
les jeter dans l'eau fraîche, afin de
sucre qui les couvre se glace.

Included in the methods for preparing chestnuts are how to glaze chestnuts (the famous *marron glacé* recipe, truly amazing with a glass of Armagnac); how to roast them in a coffee drum, under hot ashes or in a pan; a Parisian recipe for chestnut cookies; a compote recipe for chestnuts; and a Corsican recipe for chestnut bread.

In the section devoted to the culinary and medical properties of the chestnut, one finds that emulsions and poultices can be made from chestnuts to cure milking cows; that poultry fattened with chestnuts are tasty and firm; that black dye can be made from the inner layer of the *châtaigne* hull; and that the second, more bitter layer of the hull can be used to cure dysentery.

Lastly, Clerc states that several countries make wine barrels out of the wood from chestnut trees as it seems to impart "less of a bad taste" than other woods. He explains that *châtaigne* wood "allows less of the spirits to evaporate, because it has a finer and tighter grain" – p. 85.

With a charming hand-colored folding engraved frontispiece depicting an outdoor chestnut vendor. Under the table is a child reaching up to steal one of the *marrons*.

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

¶ OCLC: three locations outside of United States (it should be noted that the first edition is not listed in OCLC); Vicaire col. 183. Not in Bitting, Cagle, or Pennell. It may be that this is the first edition as there is no earlier edition listed in OCLC nor the usual gastronomic bibliographies.

*"Of the Greatest Importance for
the History of Food"*

8. FAYARD, Ervè. *Galen sur la faculte dez simples medicamans*. Limoges: Noalhe, 1548.

8vo. Woodcut title page device, historiated woodcut initials, woodcut portrait, and a large woodcut device on the colophon page. [208] ll. (A-2D⁸). Contemporary calf, gilt-stamped central medallion on each board, "Rene" gilt-stamped on the upper board, "Syret" gilt-stamped on the lower board, corners and head and tail of spine expertly restored, occasional thumbing and spotting, expert restoration to the colophon leaf (not affecting text).

\$15,000.00

The very rare FIRST EDITION of the first complete French translation of Galen's *On the capacities of simple medicines*, a treasure trove of information on the understanding of various foodstuffs and their use in medicines in the ancient world.

This is a particularly nice copy as it is bound in a contemporary binding that bears the owner's name stamped in gilt on the upper and lower boards "Rene / Syret." There are also contemporary manuscript marginalia in French on the first 17 pp. in a single hand. The subjects of the writings include botany, chemistry, and medicine. On the recto of the upper free endpaper are notes concerning astringents, purgatives, and mandrake. It may be that these annotations are by Rene Syret.

As the culinary historian Ken Albala has noted in his *Eating right in the Renaissance*, "The dietary genre underwent several important changes in the mid-sixteenth century. The most important of these was a deeper appreciation, respect, and in some cases, adulation of Galen" – (p. 30). The French editions of Galen fit within this revival. A French translation appeared in 1530 (printed by Simon de Colines), but it was incomplete.



D'Erve Fayard Perigordin
C'est au vif du corps le protract,
D'icellui l'intérieur éngin
Monstrent lez eures qu'il à fayct.

De la faculté dez
SIMPLES ME-
DICAMANS.
LIVRE PRE-
MIER.

OUVRIMANT
est ce que augmente
corporele substance.
Medicament est ce
que simple, ou compo-
se la peut alterer (en-
tendrez aux fins de gue-
rir) Mais faculté est
fœtrice cause actue
e, ou potentielle de quel
le l'efcience confite en echaleur, fioedeur, humidité, ou
fécicité. Car comme feu actuellement: ainſin piretre po-
tentiellement echaufe. Aucuns medicamans sont appel-
lez purgatifs, lez autres uomitifs, lez autres sternu-
tifs, lez autres bechics c'est a dire prouocatifs, ou se-
datifs de touz, lez autres autremāt ſelon leur faculté.
Medicament direz chaut qui ſpontinemāt ſans aduēn-
tice chaleur dez le commençement iuſques a la fin
echaufe. Ainfin obſeruant dez autres qualitez, No-
tēmment est diſt ſpontinemant car eauē de soy n'est
chande

Ervé Fayard was the first to provide a full translation into French of all eleven books and he did so with accompanying extracts from other works in medical botany (primarily from Jacques Dubois and Leonhart Fuchs).

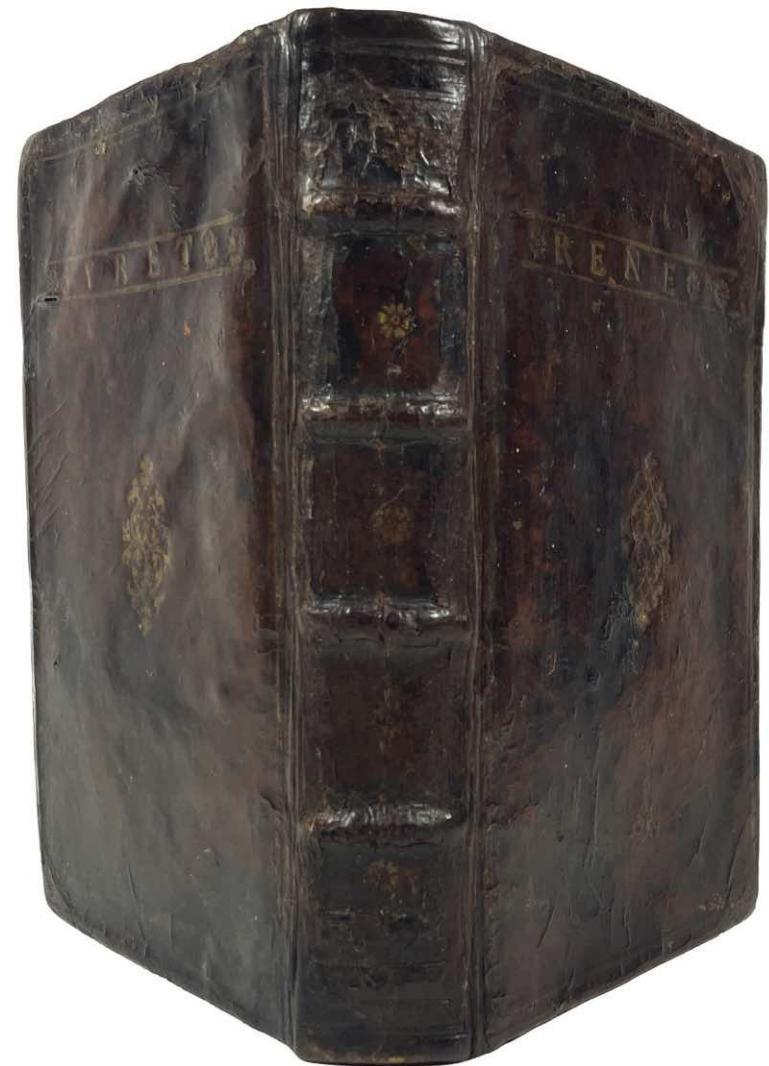
Galen wrote this work during his “stay in Rome (from AD 169 onward)...[and it] contains the bulk of Galenic theoretical and practical pharmacology.”¹ Books I-IV discuss the theoretical aspects of the relationship between the body and food, how food sustains the body, and the different ingredients used in making medicines. Book IV gives attention to different flavors to be found in food and how they “can be matched with the four principal qualities of heating, cooling, moistening and drying” that are fundamental to Galenic medicine.² For Galen, the body’s health or illness is determined by the balance of these qualities in each person, and as each person is different, so too is the combination of these elements.

But to find and maintain health, people must know the characteristics of different foods they consume and the ingredients used in medicine. Galen calls these pharmacological building blocks “simples” and in the second half of the book, he provides an alphabetical guide: books VI-VIII cover plants, book IX minerals, and books X and XI animal products. These entries discuss the properties of the foodstuff (or mineral), its flavor, general tendencies, and effect on different constitutions.

The first half of the book is of interest to the history of gastronomy for its theoretical discussion of food and its effect on the body. The second half of the book is rich with information from the ancient world about the different foods that were eaten and how they were understood. Here we find separate entries on a wide range of foodstuffs including truffle; cucumber; sesame; marjoram; different

¹ Iolanda Ventura, “Galenic Pharmacology in the Middle Ages: Galen’s *On the capacities of simple drugs* and its reception between the sixth and fourteenth century,” in *Brill’s companion to the reception of Galen*, vol. 17, p. 393.

² John Wilkins, *Herbal history research network*, 9 September 2019. See <https://www.herbal-history.org/home/a-translation-of-galen-simple-medicines-books-1-11-into-english-part-two/>.



types of grapes (with mention of the harvest); almonds; chamomile; anis; juniper; plantain; asparagus; wormwood; raspberry; shallot; liquorice; broccoli rabe; bay laurel; olive; sage; ginger; wheat; mint; thyme; cannabis; capers; cardamom; carrots; nuts; cinnamon; plum; salt sugar; sassafras; rosemary; roses; turnips; purslane; watercress; pepper; basil; honey; lettuce; milk; barley; strawberry; fennel; fig; endive; clove; beet; coriander; cabbage; saffron; onion; cumin; spinach; cheese; oil; hazelnut; bread; pistachio; pine nut; pea; violet; lichen; apple; peach; lemon; orange; pumpkin; tamarind; mustard; wine; vinegar; oregano; and so on. These entries also function as a dictionary of edibles with multilingual spellings and multiple names for each food. For example, for the entry on carrots, we have the following spellings: careum, caroon, caros, carui, carus, cordumenum, and for "vulgayre" spellings carottes and carvi.

Galen (129-216 AD) was born in Pergamum in Asia Minor and began by studying philosophy. He was influenced by Aristotle but by 164 AD, he was studying medicine and had settled in Rome. John Wilkins, in his biographical entry for Galen in *Culinary biographies* (ed. Alice Arndt), has noted that "Nutrition and dietetics lay at the heart of Hippocratic medicine; Galen calls that the most useful of the three branches of medicine, and links it to the second branch, pharmacology, through cross-referencing between his main food treatise, *On the properties of foods*, and an important work on drugs, *On the properties and mixtures of simple medicines*. These are of the greatest importance for the history of food" – p. 171. The culinary historian Alan Davidson has also identified Galen as a gastronome: "Galen was a fluent writer who never lost the opportunity to reminisce on country ways in Asia Minor, on student life in Alexandria, or on fine foods and wine-tastings in Rome" – *Oxford companion to food*, p. 329.

“The position of Galen as the greatest physician of classical antiquity after Hippocrates and the most influential during the Middle Ages, is so unquestioned, and his system forms so distinctive a part of the history of medicine that it is hardly necessary to give references to the literature” – Ferguson, *Bibliotheca chemica*, p. 298.

A handsome woodcut portrait of Erve Fayard appears on the verso of A⁵. Printed within an ornamental border, below his likeness it explains that he is from Perigord and that all errors in translation are his own. Fayard was a doctor who was born in 1507. This is the only work by him that we have been able to trace and, according to our research, it is the earliest vernacular edition of this work by Galen.

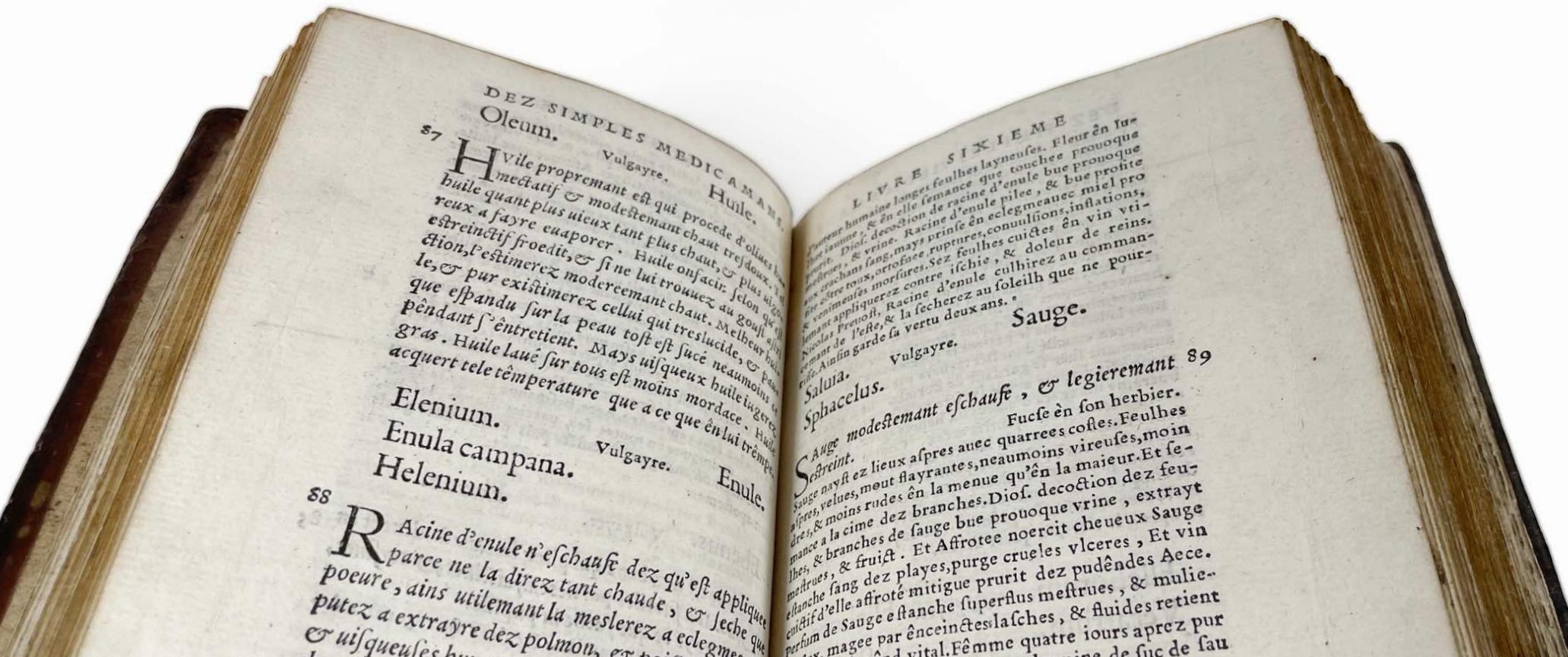
On the title page is what appears to be an early ownership inscription (Bruquier or Bruguier) as well as calculations on how many years are between the date of publication (1548) and the year 1733. On the colophon page are additional early ownership inscriptions and pen trials.

At the end is a very useful 25 pp. index listing all of the "simples" discussed in the book. The first 13 pp. are arranged alphabetically by their Latin names and the remaining 12 pp. is an index of the same words in French.

The work also comes with two early 15th-century manuscript fragments from the binding. They were originally vellum stubs that had one edge under the pastedowns and the other edge stitched to the free endpapers and the text block (one for the upper and one for the lower). Because of their age, they had cockled and were damaging the binding and endpapers so we removed these two fragments during conservation. The two fragments come with the book.

In good condition.

¶ OCLC: Yale, New York Academy of Medicine, National Library of Medicine (incomplete), and four locations outside of the United States.



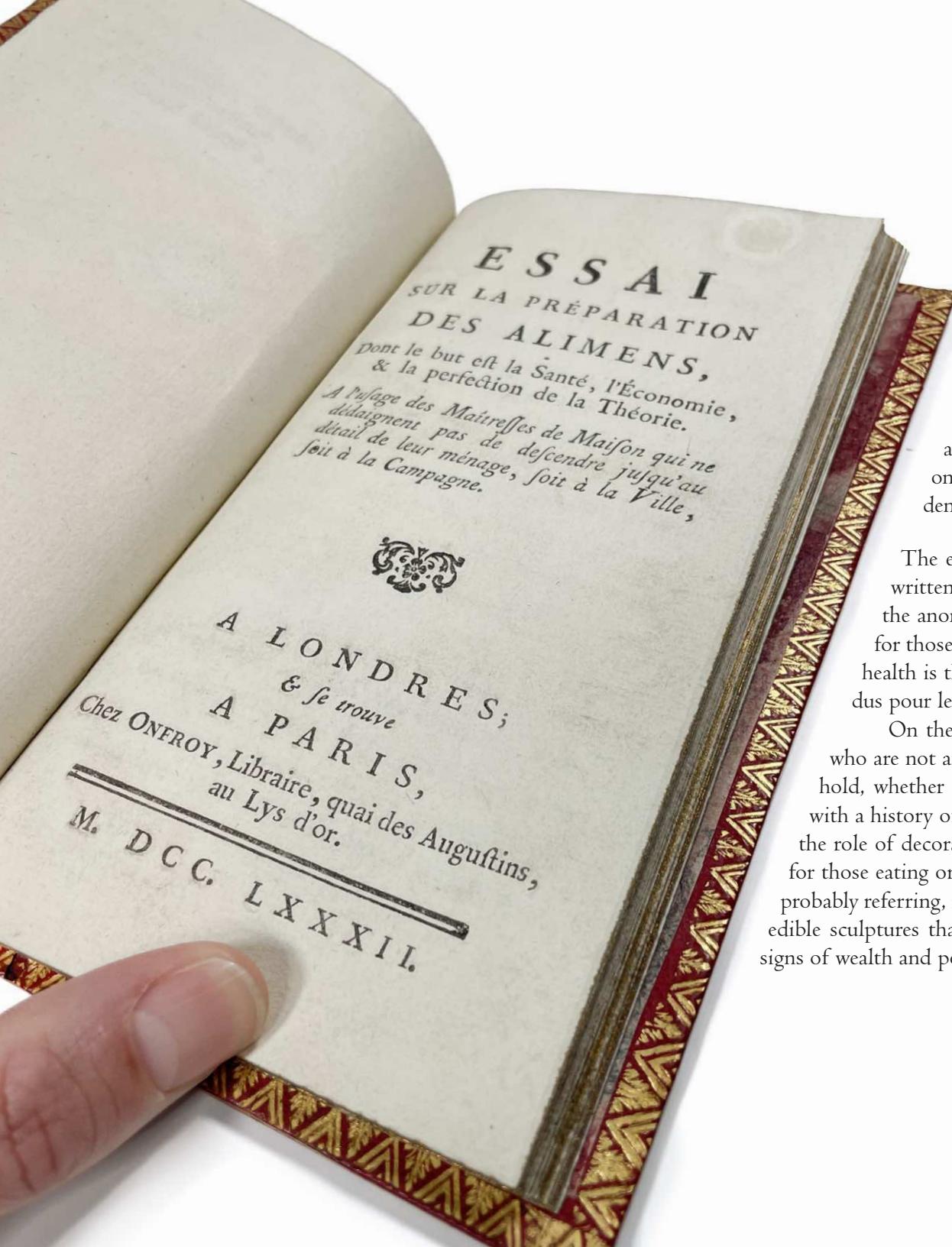
“Opuscule très curieux et très rare” — *Vicaire*;
A Critique of Ornate Cooking
During the Ancien Régime

9. (FOOD & health.) *Essai sur la préparation des alimens, dont le but est la Santé, l'Économie, & la perfection de la Théorie.*
London & Paris: Onfroy, 1782.

8vo. 2 p.l., 33, [1 - blank] pp. Red morocco, triple gilt fillet around sides, spine richly gilt, brown morocco lettering piece on spine, single gilt fillet on edges of boards, edges gilt, gilt dentelles, marbled endpapers. \$4500.00

The extremely rare FIRST & ONLY EDITION of this book written about FOOD AND HEALTH. In the opening “Avertissement,” the anonymous author declares that the book is written not only for those convalescing, but also for “all other individuals for whom health is the most precious of treasures” (“de tous les autres individus pour lesquels la santé est le plus précieux des trésors”).

On the title page we read that his essay is addressed to women who are not afraid of “descending” into the details of running a household, whether in the city or in the countryside. The work then begins with a history of food preparation starting with a debate in the 1730s over the role of decoration in food. Is it a good idea or is it actually unhealthy for those eating ornate dishes? What is interesting here is that the author is probably referring, in part, to the emergence of *pièces montées* in the 18th century, edible sculptures that became notorious for taking weeks to make and were signs of wealth and power in French cuisine.

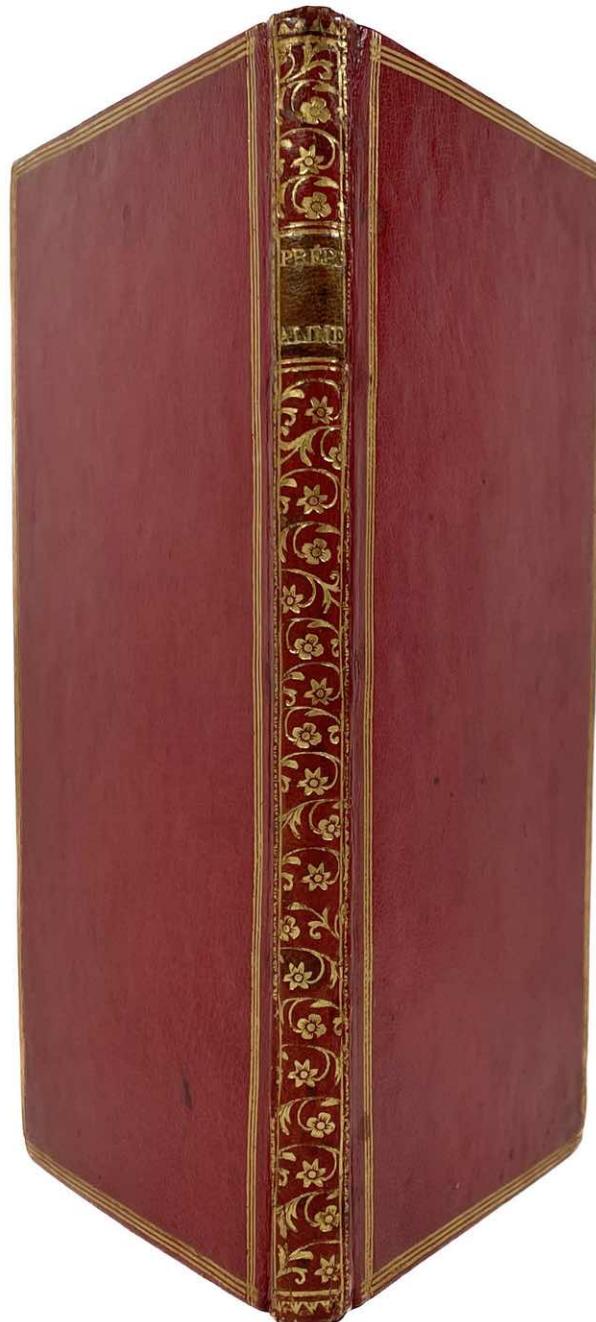


According to the author, lengthy food preparation is detrimental to one's health. In the essay, the author elaborates on the recipe for chicken fricassee with chicory in order to explain how complicated dishes that take a considerable time to prepare are actually unhealthy. (In the case of the chicken fricassee, the author notes that this is especially ironic as the dish is often prescribed by doctors to their convalescing patients.) The author also criticizes cooking vegetables in water but does recommend his own recipe for a vegetable broth. His concern for "tous les autres" comes through in his closing comments where he notes how servants in noble households are usually undernourished.

This is a particularly handsome copy.

From the Starhemberg Family Library with their inked stamp and the bookplate of "OB" on one of the upper free endpapers.

¶ *Livres en bouche* no. 190; OCLC: University of Michigan and one location outside of the United States; Vicaire cols. 341-42.



LA TROUPE
DES
BONS ENFANS,
Assemblés à l'hôtel des bons
Ragoûts.



LIMOGES;
chez F. CHAPOULAUD, Imprim.-Libraire,
place des Baucs.

A Paean to a Glorious Feast

10. (GASTRONOMY) **La troupe des bons enfans, assemblés à l'hôtel des bons ragoûts. Limoges: Chapoulaud, [c.1794-1810].**

12mo. One woodblock vignette on title page and one headpiece made of typographical ornaments. 12 pp. Contemporary blue wrappers, stitched as issued, two small tears at edge of lower wrapper, dampstaining to lower corner of title page, occasional faint foxing. \$1500.00

The extremely rare FIRST EDITION of this anonymous poem to the joys of eating. Preserved in its original blue wrappers and discrete stitching, the publication is a good example of the small popular chapbooks that were printed and distributed inexpensively in France during the late 18 and early 19 century. Examples in original state are hard to find.

The poem is an eloquent homage to a gluttonous feast in which all parts of the pig are consumed over a series of courses, along with a “large quivering piece of beef;” a “perfected bisque;” “asparagus, the queen of herbs;” artichoke; “Roquefort that I caress;” as well as a host of game and fowl. All of this is finished off with “royal morsels” of cake and custard. Interestingly, amongst the flowery words describing the various parts of the pig that is consumed, the author takes the time to mention the kosher prohibition of eating pork.

*Inocent morceau de village
Que les Juifs ne mangent jamais,
Jeune animal et tendre mets
De noces et de comperage,
Petit grondeur, joli pourceau,
Apporte-nous ta rousse peau,*

*Ton petit groin, tes deux oreills,
Et de tes quatre pieds rôties,
Fais de rages et des merveilles,
Car sans toi nos festins ne sont point assortis (p.6).*

Roughly translated to:

*Innocent morsel of the village
That the Jews never eat,
Young animal and tender food
Of weddings and gossip,
Little scold, pretty swine,
Bring us your red skin,
Your little snout, your two ears,
And your four roasted feet,
Make passions and wonders,
For without you our feasts are not matched.*

*Puisqu'on tente
d'eut.
Innocent morceau de village
Que les Juifs ne mangent jamais,
Jeune animal et tendre mets
De noces et de compereage,
Petit grondeur, joli pourceau,
Apporte-nous ta rousse peau,
Ton petit groin, tes deux oreilles,
Et de tes quatre pieds rôties,
Fais des rages et des merveilles,
Car sans toi nos festins ne sont point assortis,
Prémices de nos jardinages,
Petit chef-d'œuvre du printemps,
Que mes yeux se trouvent contens
Quand vous couronnez nos potages !
Poingons mollets et savoureux,
Doux javelots et amoureux,*

Throughout the feast wines are being thoroughly enjoyed. Included in the regions named are Grave(in Bordeaux); Frontignan (known for its Muscat); and Aÿ (today a Grand Cru subregion of Champagne).

The poem ends with a somewhat backhanded apology to the reader in which the author writes that if his verses are too impolite and “smelling of Gascony” then he will dedicate it to some belching drunkard who will no doubt say of this poem “ces vers sont bien jolis” (These verses are very pleasing).

Following the poem is a brief song dedicated to the god Bacchus which glorifies the pleasure of drinking. “Chaque verre \ Que j'enterre \ Affranchit mon cœur, \ Plus je deviens buveur.” (Each glass \ That I bury \ Frees my heart, \ The more I become a drinker.)

The printer, François Chapoulaud, succeeded his father in 1794. He was one of the printers of the Bibliothèque bleue in Limousin and worked until around 1840.

With a lovely woodblock vignette on the tile page of the god Hermes holding a caduceus (a staff with intertwined snakes and wings) and surrounded by putti. Signed “Thiroushail, F.”

In good condition.

¶ OCLC: one location outside of the United States.



*One of the Most Beautiful and Important Works
in 18th-Century French Gastronomy*

**II. GILLIERS, Sieur. *Le Cannameliste Français*. Nancy:
Abel-Denis Cusson, 1751.**

4to. Engraved frontispiece and thirteen engraved folding plates; one large engraved headpiece. 2 pl., iii, [1], 238, 13, [1] pp. Contemporary mottled calf, red morocco lettering piece on spine, spine richly gilt in six compartments, marbled endpapers, occasional light spotting, all edges stained red.

\$9500.00

A particularly good copy of the rare and very much sought FIRST EDITION of Gilliers' *Le Cannameliste Français*. "In the seventeenth century, confectionery, as we have seen, had developed into a separate branch of cookery with its own literature. Gilliers' *Le Cannameliste Français*, both for its informative text and its highly finished illustrations, is one of the most important books in this area of cookery. The word *cannamelle* is a botanical term for sugarcane and comes from the Latin *canna* meaning cane or reed and *mel* for honey.

"Le Sieur Gilliers is described on the title page as 'Chef d'Office, & Distillateur de Sa Majesté le Roi de Pologne, Duc de Lorraine & de Bar' (Monseigneur le Duc de Tenczin Ossolinski). Gilliers has arranged this collection of recipes and general information on confectionery in dictionary form. Thus we learn of *pastillage*, a sugar *pâte* or paste, used to create figures, fruits, and flowers that ornament the dessert table, and of *pyramids*, edible constructions built from candied fruits and chocolates. The accompanying plates by Dupuis serve successfully to illustrate these elaborate table arrangements...." — *Une Affaire de Goût*, no. 90.

STE

UIS

son ; je ne rapporte ici
son alenois.
ne & cultive dans les
pied, ses feuilles sont
t acré, mais agréable;

est une plante haute
feuilles sont étroites,
tirant sur le saé ;
ort des fentes de la
on la nomme perce-
uites, lorsqu'elle est
que les choux-cabus.

les verres à tiges ou
ur mettre des neiges
s ou autres, dont il
urs grandeurs. Ces
u verre fort clair &

cuilliers dont on se
airement de cuilliers
ive, & de cuilliers
il y a un bec. Cela
aisie, pour qu'elles

est le fondement
rquoj je donne ci-
nes dont on te fera
fflé, la plume, le
s de ces cuilliers,
le petit & le grand

Planche 3.



Page 68.

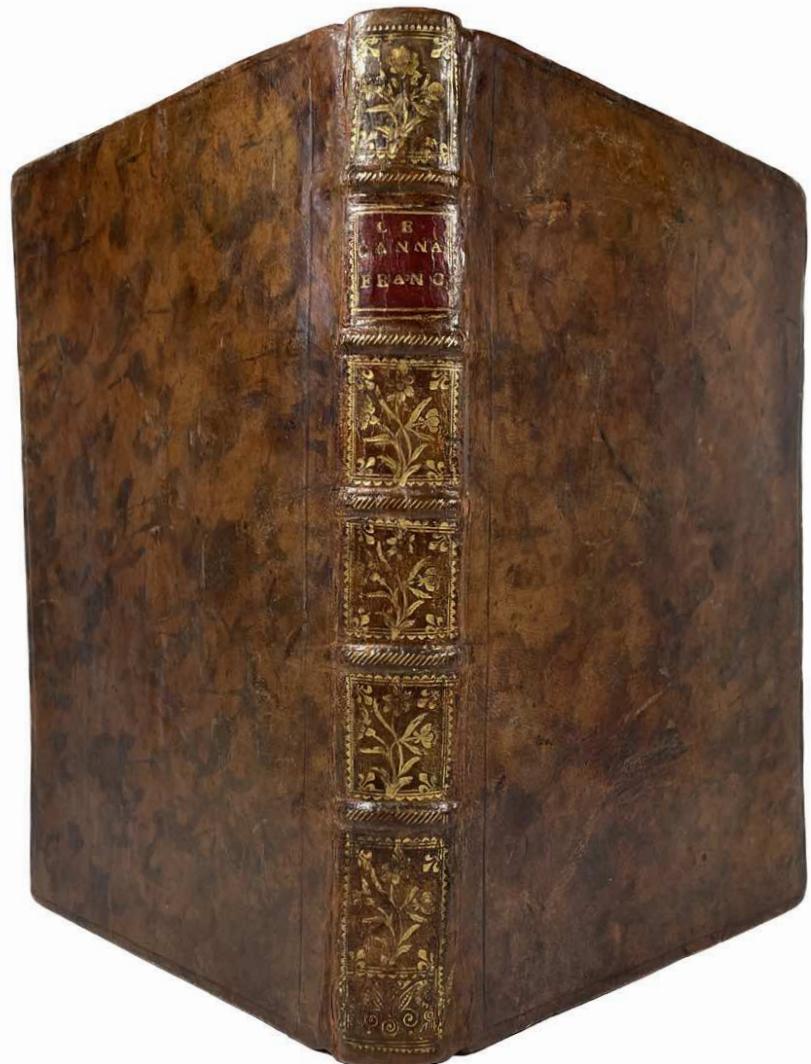
Dupuis d.

F. Loth. s.

“Working with pastillage was (and still is) a time-consuming specialty, a skill that demands technical and creative abilities. The art of pastillage is summed up in *Le Cannameliste Français* (1751, The French confectioner) by Sieur Joseph Gilliers, head of the *office* (cold kitchen) of the high-living King Augustus of Poland (who was also the duc de Lorraine, and one who spent a good deal of time at the French court). The curious name of the book comes from *sucré à canne* (cane sugar). To judge from the illustrations in *Le Cannameliste* and those in Castlemaine’s Embassy more than half a century earlier, pastillage sculptures had changed little. Both feature bulbous vases, curvaceous bouquets of flowers, and somewhat tortured miniature trees (nothing could be a straight line in this era of the baroque). However, Gilliers also takes us behind the scenes to show cooks in the kitchen sifting sugar, cutting and molding the pastillage into shape, and deconstructing a pedestal to illustrate the skeleton beneath the skin of pastillage. Tools, molds, ideas for candelabra and a grotto, and a table landscape for their display are all demonstrated on paper.” – Anne Willan’s essay in *The Edible Monument*, p. 156. Willan goes on to note how careful management of these royal banquets was necessary to coordinate the eating and/or distribution of the edible sculptures as they were highly prized by the diners and chaos often ensued at the close of the meal.

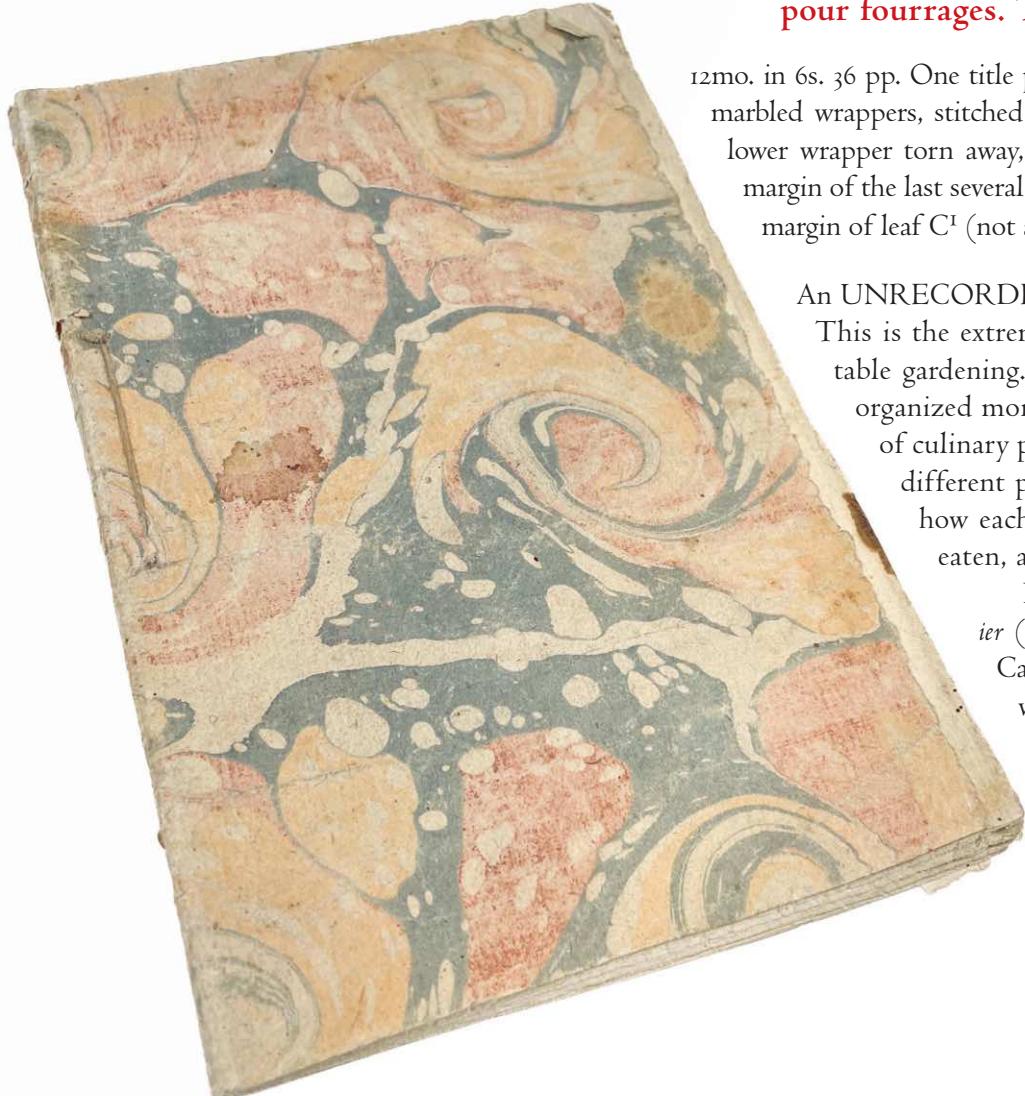
A very good, unsophisticated copy.

¶ Drexel 133; Horn-Arndt 260a; Maggs 259; OCLC: Getty, Boston Athenaeum, Lilly Library (Cagle 214), Michigan St. University, Harvard, University of Iowa, University of Chicago, Kansas St. University, and 7 locations outside of the United States; Vicaire 404. Lacking from the Bitting and Pennell Collections, Oberlé, and Simon.



*Seeds for a Kitchen Garden
& A Recipe for Ratafia*

12. GOFFRES. Catalogue des plantes de potager, pour la pharmacie et pour fourrages. Toulouse: Goffres, 1782.



12mo. in 6s. 36 pp. One title page woodcut vignette and one woodcut tailpiece. Contemporary marbled wrappers, stitched as issued, wrappers slightly worn and dog-eared, small piece of lower wrapper torn away, faint marginal dampstains to a few leaves, small hole to upper margin of the last several leaves (not affecting text), small hole (natural paper flaw) in lower margin of leaf C¹ (not affecting text). \$7500.00

An UNRECORDED seed catalogue, in original wrappers and stitched as issued. This is the extremely rare FIRST & ONLY EDITION of this guide to vegetable gardening. The first 9 pages cover the planting and care of the garden, organized month by month. This is followed by an extensive seed catalogue of culinary plants and a recipe for making *ratafia*. The seeds from nearly 150 different plants are offered and Goffres provides information regarding how each foodstuff is to be cultivated, in what part of the world it is eaten, and its qualities.

From the title page we learn that Goffres was a *marchand grainier* (seed merchant) whose shop was located in front of the large Carmelite church in Toulouse. (You could identify which place was his by locating the sign of the dove – perhaps the same bird that is depicted on the title page.) The only other known Goffres catalogue survives in a single example in Toulouse and is 4 leaves long.

Si l'on n'a point de couches, il faut repiquer
plantes jeunes & délicates en terre douce,
endée & bien exposée, & les lever en mottes,
ant qu'il est possible, lorsqu'on veut les mettre
place.
Dans les terrains infectés de courtilières (1),
aut semer en pots, caisses ou terrines, tou-
les Graines dont on ne fait pas des semis
étendus.
Petits insectes, qu'on appelle communément le

T E M P S

*Les plus propres à semer les Graines
mentionnées dans ce Catalogue.*

DÉCEMBRE.

LE mois de Décembre semble être l'effroi de la nature. En effet, à ce mois, la surface de la terre se trouve entièrement dépouillée des ornement, qui n'guère la rendoient si aimable & si enjouée à nos regards avides. Les vignes sont dépouillées de leurs pampres verts; les arbres, qui faisoient l'ornement des forêts & des campagnes cultivées, semblent toucher à leur fin. Rien ne donne le moindre signe de vie. Enfin, il semble que tout préfage, que tout annonce une fin, une mort prochaine. Cependant au commencement de ce mois si triste & si languissant, on peut semer sur couches des Radis blancs, & des Raves de Paris hâtives, de petites salades, comme Laitues romaines, rougettes ou de la passion, grosses rouges, du Cresson de jardin ou Nazitord pour fournitures, même des Concombres; mais la culture de tous ces articles demande beaucoup de soin & de surveillance, sur-tout dans un temps où on ne peut donner aux plantes l'air si nécessaire à leur végétation, sans introduire dans les endroits où on les tient en serre, un froid humide, qui contrarie beaucoup la température artificielle des



In Goffres' *AVIS* for this work, he writes that his seeds do not degenerate easily as he only sells seeds that have been gathered from their native lands. As further proof, he cites the origin of nearly every seed on his list. For example, the asparagus seeds are from Holland; basil from Italy; balm from Peru; celery from Spain; beets from Castelnaudary (France); cauliflower from England; chicory from Portugal; leeks from Germany; regular melon seeds are from Turkey but winter melons seeds are from Barcelona; cauliflower from the Levant (Middle East); red cabbage from Strasbourg; kohlrabi from Siam (Thailand); broccoli from Malta; and turnips from Belleville (northeast Paris).

At the end of the publication, Goffres provides a recipe for an herb and spice *ratafia* that can be made from the seeds offered in the catalogue :

On prend de la graine d'Anis, d'Anet, de Carvi, de Coriandre, de Carotte jaune musquée & de Fenouil de Florence, de chacun une once, avec deux gros d'Angélique de Bohème. On met le tout dans une bouteille de verre, ou dans un cruche avec un péga d'eau de vie, qu'on laisse infuser pendant quinze jours en été, & pendant trois semaines en hyver. On doit avoir soin de remuer tous les jours la bouteille, pour empêcher la liqueur de se graisser, & de l'exposer au soleil s'il est possible. Ensuite on passe l'infusion à la chausse ou manche, dans laquelle on jette de six à huit onces de sucre par péga, fondu dans un ucheau d'eau. Si on trouve que cette quantité de sucre n'est pas suffisante, on en met un peu plus, suivant le goût d'un chacun: ensuite on repasse le tout à la manche. Je fournis ces Graines fraîches & de la meilleure qualité, criblées, mélangées & toutes prêtes à infuser.

Roughly translated to:

We take one ounce each of Anise Seed, Dill, Caraway, Coriander, Yellow Musk Carrot & Florence Fennel, with two large Bohemian Angelica. We put everything in

a glass bottle, or in a jug with a péga¹ of eau-de-vie, which we let infuse for fifteen days in summer, and for three weeks in winter. Care must be taken to shake the bottle every day, to prevent the liquor from getting oily, and to expose it to the sun if possible. Then we pass the infusion through a sieve, in which we add six to eight ounces of sugar per péga, melted in hot water. If we find that this quantity of sugar is not sufficient, we put a little more, according to the taste of each one: then we pass the whole thing through a sieve. I provide these Seeds fresh & of the best quality, screened, blended & all ready to infuse.

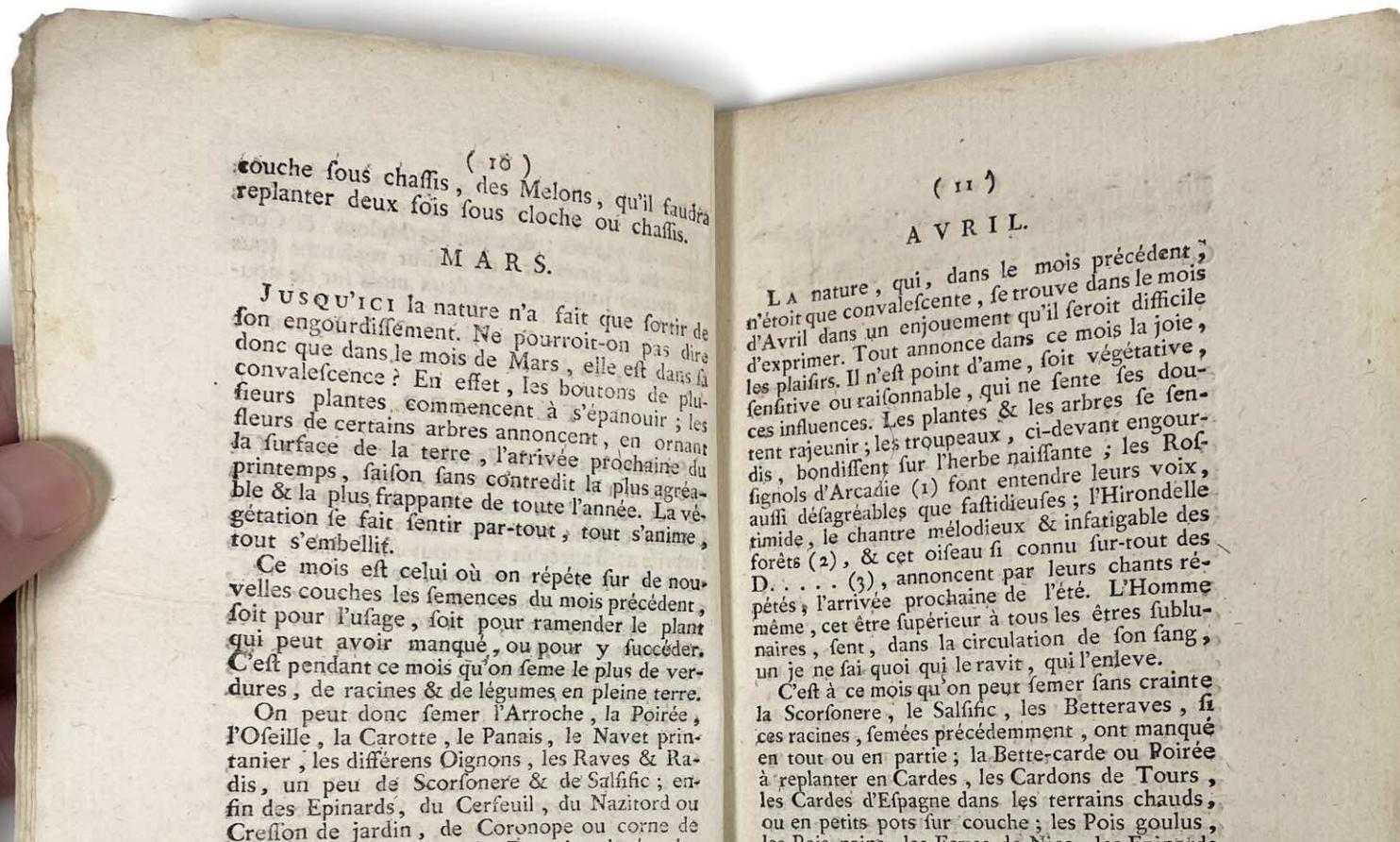
Although the bulk of the catalogue is concerned with vegetable garden cultivation and seeds, there is also a short section at the end for seeds for the pharmacist and for plants to feed livestock, all of which are also available at Goffres' store in Toulouse.

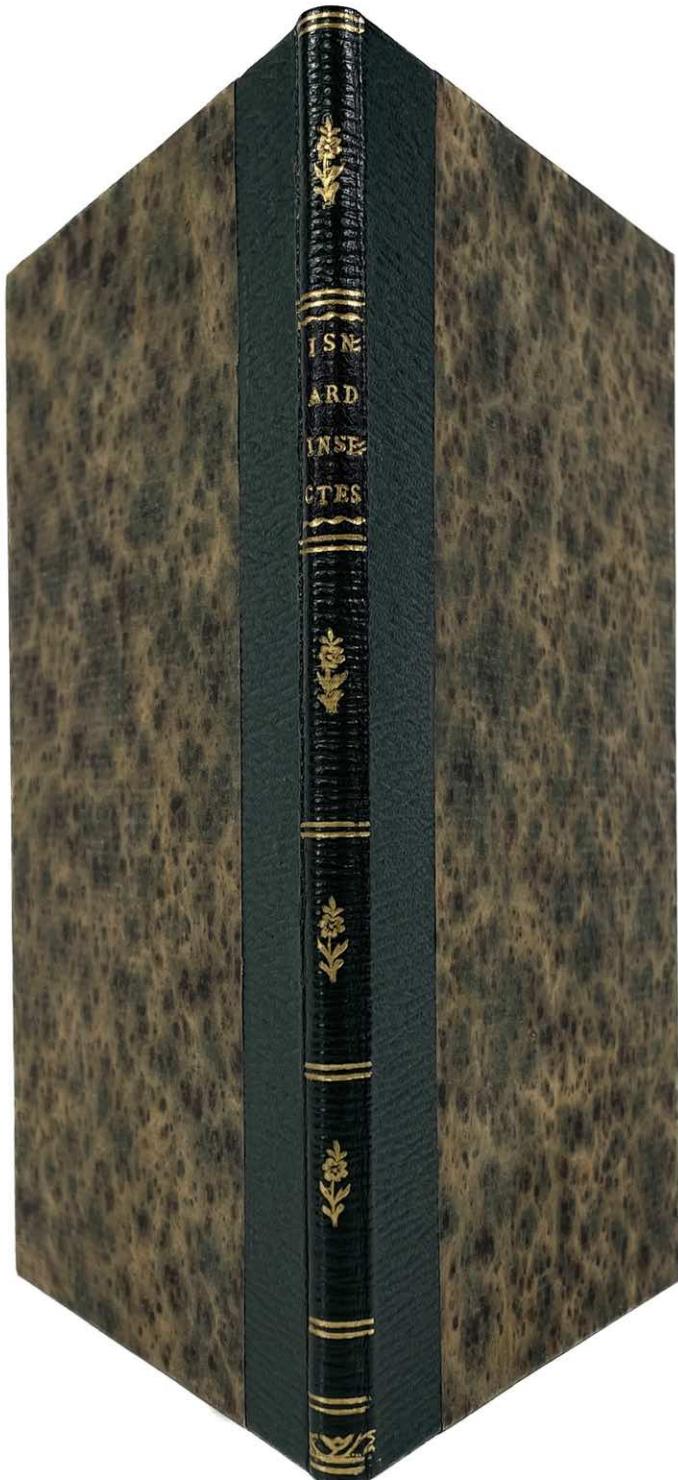
A remarkable survival for such a practical guide. There are a few contemporary manuscript text corrections such as in the case of a red eggplant from Italy that is described as long, but is corrected to say "round."

In good condition.

¶ Not in OCLC.

¹ A péga was a pre-Revolutionary measurement of volume in Toulouse that equalled approximately 3.2 liters.





The First Book Printed in Grasse-Deschamps

13. ISNARD, J. *Observations sur les insectes qui se nourrissent des diverses substances de l'olivier.* [Grasse: N.p., 1772.]

8vo. One large folding engraved plate. 28 pp. Quarter straight-grained morocco over marbled boards in the style of the period, spine gilt. \$2500.00

The FIRST & ONLY EDITION of this extremely rare study of olive trees and the various pests which feed on the olives. This tract is written in the form of an open letter to the administrators of the region around Grasse and contains Isnard's observations on the various insects which threaten olive production, an industry which, along with perfume, was one of the oldest and most important economies in this Provençal region. Isnard describes four different insects able to damage olive trees and proposes various remedies including bitter substances (similar to present day pyrethroids) and copper sulfate.

In his supplement to Brunet, under the section for Grasse, Pierre Deschamps notes that Isnard's work was the first publication to be printed in Grasse. "Une imprimerie locale ne fut installée qu'à la fin du siècle dernier: Christ. Isnard, *Observations sur les insectes qui se nourrissent des différentes substances de l'olivier.* Grasse, 1772, in-8." — Deschamps, *Dictionnaire de géographie ancienne et moderne*, 1870, col. 579.

J. Isnard was an amateur scientist born in Grasse. When signing his introduction, he describes himself as the inspector of the marble quarries in Grasse. He also authored a tract on resuscitation of the drowned and another work on earthquakes.

The fine large folding engraving depicts ten different insects drawn by Isnard while viewing through a microscope. "Vus au Microscope, & dessinés à la plume par l'Auteur."

A very good copy.

¶ Agassiz, *Bibliographia zoologiae et geologiae*, 1852, vol. III, p. 306; Donno, *Bibliografia sistematica dell'olivo e dell'olio di oliva*, p. 57; OCLC records two locations in France only (and lacking from BnF); Woodward, *Catalogue of the books, manuscripts in the British Museum (Natural History)*, vol. II, p. 911. Not in Musset-Pathay's *Bibliographie agronomique* or the usual gastronomic bibliographies.

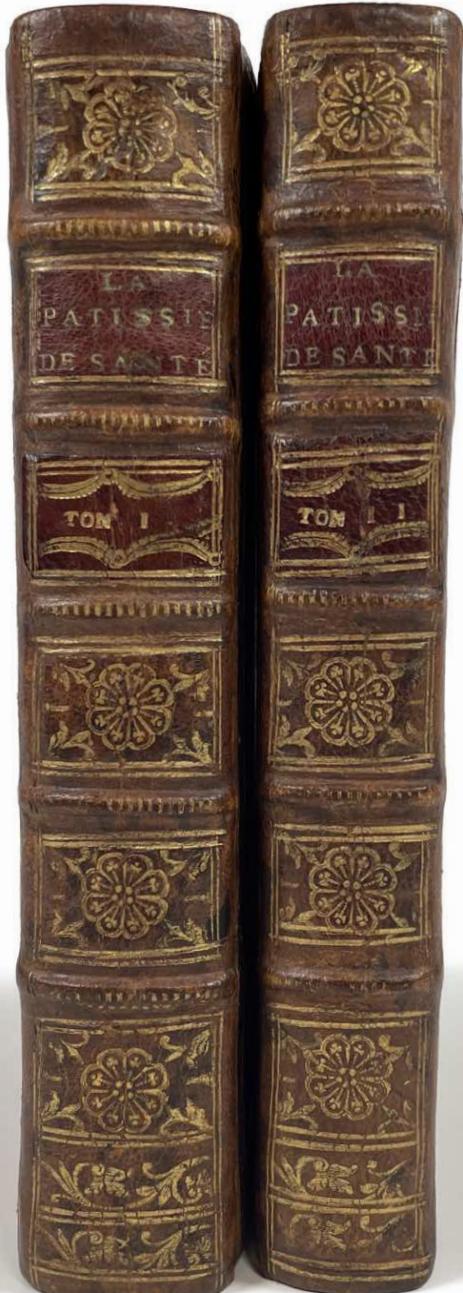
28

EXPLICATION DE LA PLANCHE.

1. Papillons Sauterelles, l'un mâle & l'autre femelle.
2. L'Œuf enveloppé de soie dans une feuille, ou au revers de l'écorce.
3. Chenille mineuse d'écorce & de bourgeons.
4. Chenille arpenteuse.
5. Mouche à scie mâle; la femelle déposant son œuf dans l'olive.
6. Son Ver ou fausse Chenille.
7. La Coque ou Chrysalide de la Chenille mineuse: celle de la Mouche à scie est de même forme, mais plus petite.
8. Le Sphondyle, ou gros Ver de la racine.
9. Le Charançon posé & volant.
10. Autres Scarabées avec leurs masques.

Vus au Microscope, & dessinés à la plume
par l'Auteur. 1772.





*Mental Health Through
Making Pastries*

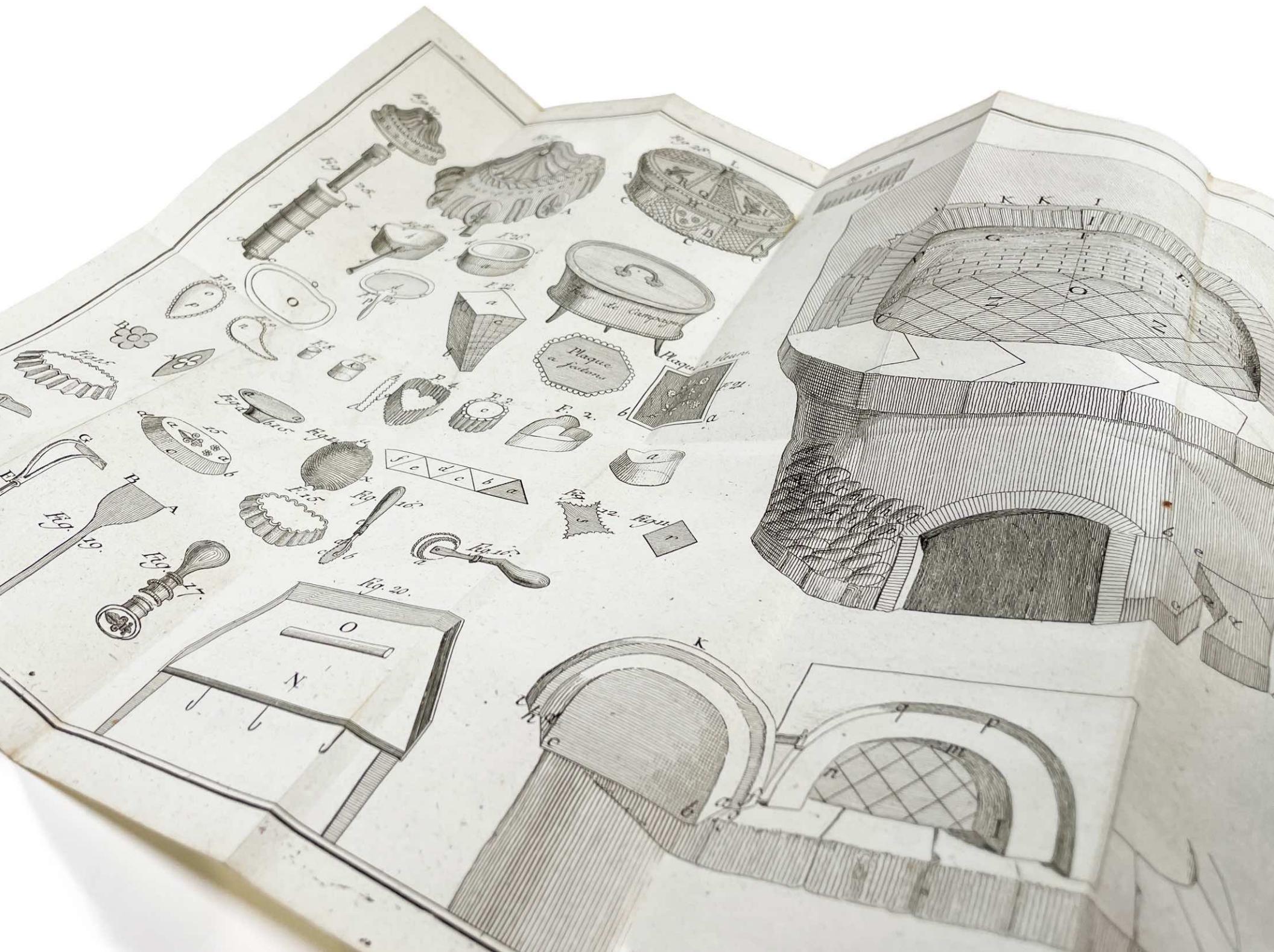
**14. LE COINTE, Jourdan. *La pâtisserie de santé*. Paris:
Briand, 1792.**

12mo. One large folding plate (with expert repair), woodcut head and tail-pieces. 550 pp.; 2 pl., 416 pp. Contemporary mottled calf, single gilt filet around sides, small gilt floral device in corners, spine richly gilt in six compartments with red morocco label, edges of binding with single gilt filet, marbled edges, marbled endpapers, one spot on leaves v⁹⁻¹⁰ in volume I.

\$5000.00

THE RARE FIRST EDITION OF THE DOCTOR JOURDAN LE COINTE'S BOOK ON HEALTHY AND ECONOMICAL PASTRY, along with detailed descriptions of the tools needed for the pastry chef. In addition to 137 savory recipes for different types of pastry doughs, meat pies, and *pâtés*, there are numerous receipts for syrups; sweets; cakes; compotes, conserves, and preserves of various fruits, coffee, and chocolate; *eau-de-vie*; *ratafias*; ice creams and *fro-mages à la glace*; cookies; waffles; dried fruit; and marzipan. There is also a section on how to make coffee and tea and a recipe for rheumatism pills.

In the introduction, the author describes a time when he suffered a breakdown and was only able to restore his mental and physical well-being through exploring the fine arts through pastry making. Many years later Antonin Câreme would become famous for maintaining "The fine arts are five in number: painting, music, poetry, sculpture, and architecture — whereof the principal branch is confectionery." Perhaps he got the idea from reading Le Cointe. Le Cointe also recommends that those who have too much time on their hands (such as the well-to-do *gens du monde* — people of the world) would be healthier if they spent less time indulging in sloth and instead applied themselves to the fine art of pastry-making.



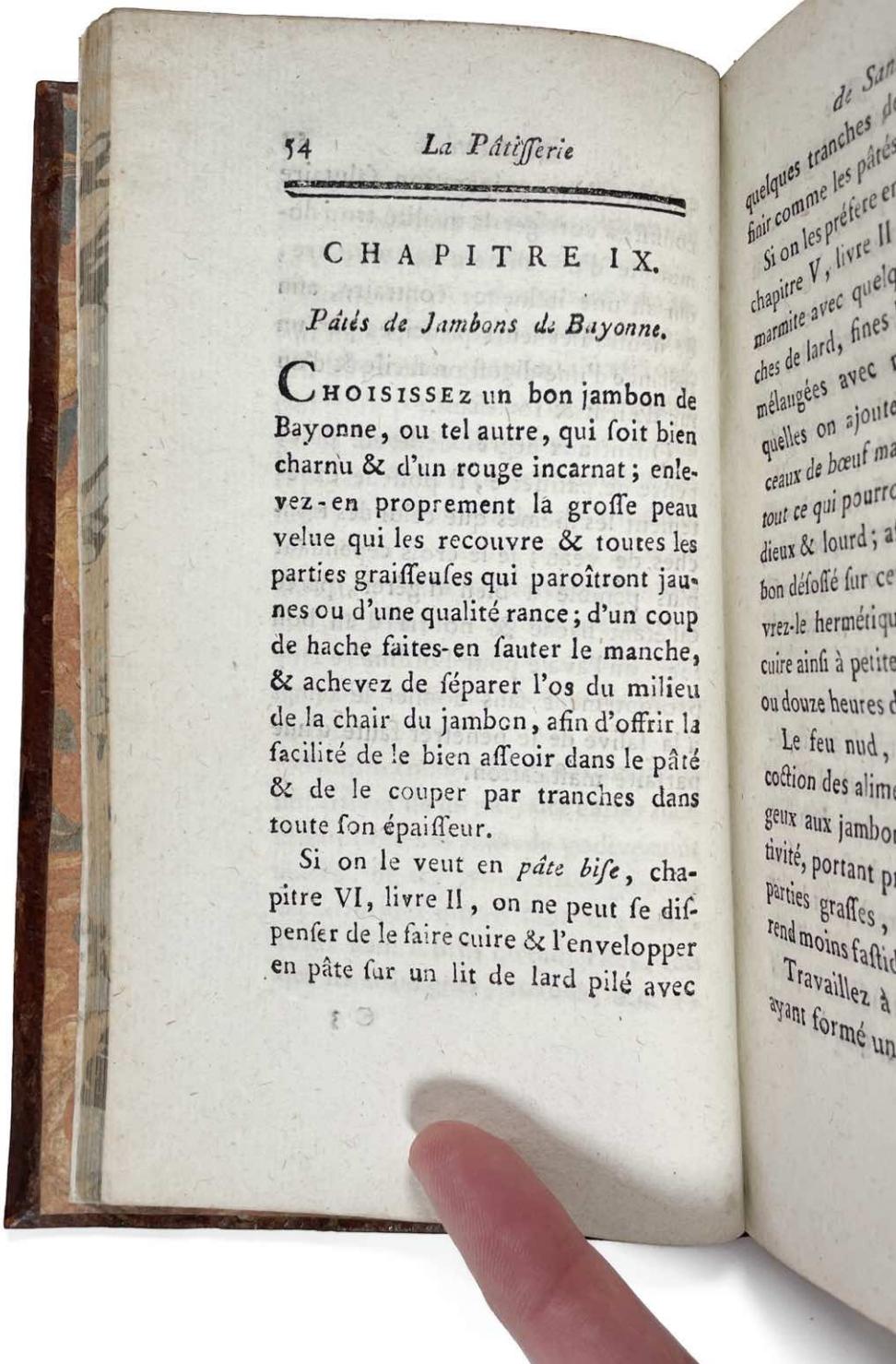
The introduction is followed by a description of how to make a healthy oven (*un Four de Santé*) for baking pastries based on Le Cointe's own design. Unlike the smokey, hot infernos of the time, Le Cointe's oven would "heat up quickly...consume little wood...retain the heat for a very long time...[and] be able to increase or decrease the strength of the fire at the will of the artist" (p.33). This new oven is beautifully illustrated on the large folding plate; alongside the oven are depictions of twenty-seven different baking instruments.

The rest of the work consists of directions and recipes for the pastry chef and *chef d'office*, a cook whose responsibilities were for items served cold. The French term *office* would later change to *garde manger* (pantry). Le Cointe states that the key to healthful baking is to use good ingredients. He also recommends having a firm knowledge of how to stock the pantry with foods such as conserves so that the baking is made easier by always having plenty of options available for filling the pastries.

The cookbooks of Jourdan Lecointe were extremely well received during his lifetime and even captured the attention of Grimod de la Reynière, the first food critic in history. As he declared in the second year of his *Almanach des Gourmands* (1804, p. 153), the works of Lecointe were "les meilleurs ouvrages qui existent sur l'art alimentaire" (the best works that exist on the art of food). This is high praise, especially when you consider that Lecointe was a doctor practicing medicine in Montpellier.

In very good condition.

¶ OCLC: New York Society Library, Indiana University, and five locations outside of the United States; Vicaire col.s 506-7. Vicaire mistakenly calls for an earlier 1790 edition. There is no evidence of an earlier edition and he is probably confusing the work with Le Cointe's 1790 3 volume work *La cuisine de santé*, the content of which is different.

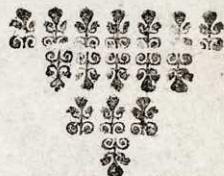


LE
CVISINIER
OV IL EST TRAITTE
DE LA VERITABLE METHODE
pour apprester toutes sortes de Viandes,
Gibbier, Volatiles, Poissons, tant de
Mer que d'eau douce:

Suiuant les quatre Saisons de l'Année.

Ensemble la maniere de faire toutes sortes de Patisser-
ries, tant froides que chaudes, en perfection.

Par le Sieur PIERRE DE LVNE Esuyer de
Cuisinier de feu Monsieur le Duc de Rohan.



A PARIS,
Chez PIERRE DAVID, au Palais, sur le premier
Perron des degrés de la Sainte Chapelle,
au Roy Dauid.

M. DC. LVI
AVEC PRIVILEGE DU RÔY

"The new cuisine of the seventeenth century"
— Notaker

15. LUNE, Pierre de. *Le cuisinier ou il est traité de la veritable methode pour apprester toutes sortes de viandes, gibbier, volatiles, poissons, tant de mer que d'eau douce. Suivant les quatre saisons de l'année. Ensemble la maniere de faire toutes sortes de patisseries, tant froides que chaudes, en perfection.* Paris: David, 1656.

8vo. Two Woodcut headpieces and two woodcut decorative initials. 4 p.l., 364, [35], [1 - blank] pp. Late 18th century vellum, expert restorations to the spine, early manuscript title on spine, "Cuisinier" written on the upper edge of the text block. \$26,000.00

THE EXTREMELY RARE FIRST EDITION OF PIERRE DE LUNE'S IMPORTANT CONTRIBUTION TO 17TH-CENTURY FRENCH GASTRONOMY. *Le cuisinier* is distinguished by its organization of recipes into various months and seasons; its scope and detail; and its evidence of the emergence of the professional chef. Included are more than 900 recipes, over 170 of which are vegetarian or sometimes fish-based and to be used on *jours maigres* (fasting days, which amounted to approximately 1/3 of the calendar in the 17th century). The index is divided into two sections: one for fasting days and the other for the rest of the year.

The book begins with *bouillons*, then follow recipes for *potages* (soups) specific to the months of January, February, and March, then come *entremets* (small dishes served between courses), both heavy and lean; meat dishes; soups; and fish dishes that can be served throughout the year. After this, the seasonality of the book comes back into play with soup and *entrée* recipes specific to April, May, and June, and then October, November and December. Finally, we have the *patisserie* recipes that are suitable for any time of year and can be served hot or cold.

The next three sections are devoted to vegetarian (and sometimes fish-based) egg dishes, soups, and *entrées*. Included in the egg dishes are recipes that hail from Germany, Spain, Italy, Portugal, and England. The soups and *entrées* feature the

A MONSIEIGNEVR
MESSIRE
JACQUES AMELOT
CHEVALIER MARQVIS
DE MAVREGARD AMELOT,
Seigneur du Mesnil Madame-
Ranc, Carnetin, Nanteuil, Con-
seiller du Roy en ses Conseils, &
Premier President en sa Cour des
Aydes à Paris.

MONSIEIGNEVR,

Les hommes n'ont rien de si beau
qu'une juste reconnaissance, &
quand on les voit porter au ressen-
ā ij

following fruits and vegetables: peas; various varieties of mushrooms; asparagus; turnips; broccoli; artichokes; spinach; carrots; Jerusalem artichokes; prunes from Brignol; various citrus and berries; apples; capers; and a mix of herbs.¹ Included among the *entrées* are custards; *tourtes*; cakes; *rissoles*; *pastes* (nut or fruit *pâtées*); *fricassees*; *omelets*; *jellies*; *beignets*; *casseroles*; *ragouts*; and salads. This is the recipe for "Troufles en ragoust:"

Coupez les truffles par morceaux apres les avoir mondées, les faites cuire dans un plat avec beurre blanc, assaisonnez d'un pacquet, sel, un peu de citron vert, & une chopine de vin blanc, elles ne veulent guere cuire, liez la sauce avec farine frite, & jus d'orange ou de citron.

Roughly translated to:

Cut the truffles into pieces after having blanched them, cook them in a dish with white butter, season with a packet, salt, a little lime, & a pint of white wine, they hardly want to cook, bind the sauce with fried flour, & orange or lemon juice.

Pierre de Lune had worked as the Escuyer de Cuisine to the Duc de Rohan and the Duchess d'Orléans and the recipes in *Le cuisinier* reflect this experience of working in a noble household. Referring to both de Lune's *Le cuisinier* and the anonymous *Le cuisinier méthodique* (first ed.: 1660), Wheaton writes:

Innovations are prominent in both books. De Lune begins with a preface describing ingredients one should have on hand; they include a number of the new subunits cooks were learning to work with. His basic seasoning packet is a bundle of bacon, scallion, thyme, cloves, chervil, and parsley, all tied up with a string. On fast

¹ Note the lack of potatoes: potatoes were not used in French cuisine until popularized by Antoine Augustin Parmentier in the late 18th century.

days the bacon is replaced by a peeled lemon. The garnishes his cook is expected to have ready include peeled, chopped pistachios, sliced lemons, waiting in cold water, cut-up oranges, pomegranate seeds, olives, capers, fried parsley, bread in an egg batter (our french toast), and a roux of bacon fat and flour – Savoring the past, p. 127.

Anne Willan notes that Pierre de Lune helps us to get a glimpse into the professional life of a chef in mid-17th century France. As she writes in *The cookbook library*,

[Lune] talks of the fluid boundaries between private and commercial employment, addressing “young people who travel from town to town to learn...the cook’s... science.” Clearly a dedicated teacher, Lune likely wanted his book to educate cooks in domestic service, for he describes it as a teaching tool for cooks who had not learned enough during their time as apprentices and journeymen – p. 168.

Willan continues with a comparison of Lune’s recipes with those of La Varenne and how the “two books share a fundamental dependence on stocks and reduced juices.” She also suggests that they represent the emergence of a standardized French cuisine and are the foundation for later important French cookbooks.

With the bookplate of Louis-Alexandre Gitton du Plessis (1800-1888) of Blois, France (a famous 19th-century French bibliophile); the bookplate of Jules Édouard Potier de la Morandière (1813-1905, also of Blois – both were knights of the Legion of Honor); and the modern bookplate of Pierre de Crombrugge.

In very good condition and well preserved in a quarter blue morocco over speckled boards clamshell box.

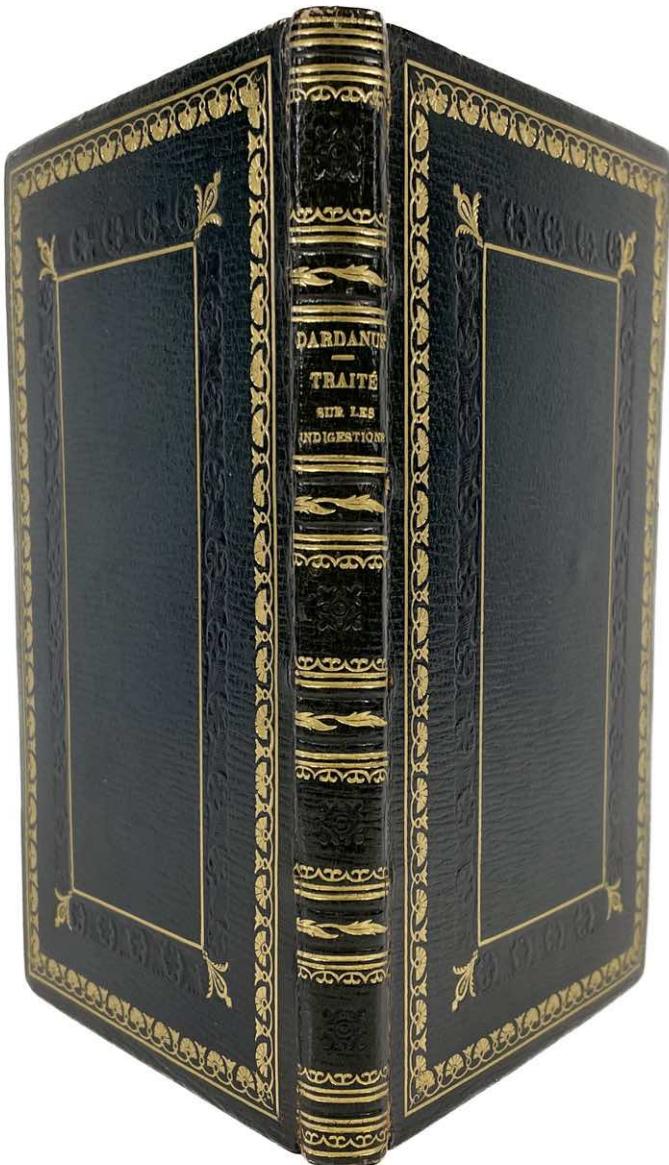
¶ Livres en bouche no. 111; Notaker 620.1; OCLC: University of Chicago and four locations outside of the United States; Vicaire cols. 542-543.

23. Autres tranches de jambon cuit en vin.
Coupez jambon cuit par tranches & les
moulez en vinaigre, mettez mie de pain,
persil coupé menu, poivre, les mettez
sur le gril ou dans vne courtiere, & les fai-
tes risoler; seruez à sec.

24. Oeufs à l'eau de fleur d'orange.
Mettez sucre & fleur d'orange dans vn
plat, ou poëlon, & vn pot ou deux de
cresine naturelle, rapé escorce de citron
confite, vn peu de sel, puis mettez huit
ou dix jaunes d'œufs crus & remuez com-
me œufs brouilliez, seruez avec pou-
pelains de Flandres au tour.

25. Omelette d'escorce de citron confite,
Faites bouillir escorce de citron avec vn
verre de vin blanc, quand elle sera cuite
passez par l'estamine avec le mesme vin où
elle aura cuit, pillez deux macarons, &
nettés ensemble vne douzaine de iau-
ns d'œufs crus, faites vostre omelette
ez avec fleur d'orange & sucre mus-

26. Souffrée de porc.
ndspieds & oreilles de porc, deux
spieds de veau, oste les os apres
fait cuire, puis les mets dans vn
D iiij



A Few Remedies for Overeating

16. [MARTIN, Alexandre.] Dardanus. *Traité medico-gastronomique sur les indigestions*. Paris: Audot, 1828.

12mo. in 6s. One colored lithograph frontispiece. 2p.l., 94, 12 pp. Original printed blue wrappers bound in dark green morocco with decorative gilt borders, spine gilt in five compartments, gilt roll pattern on edges of boards, gilt dentelles, gilt edges, marbled endpapers, faint foxing throughout.

\$1500.00

The FIRST & ONLY EDITION of this work on the indigestion caused by the gastronome's tendency to overeat. Sections cover the different types and causes of indigestion and its various cures (with a considerable amount on enemas). This is a particularly handsome copy.

An apothecary and prolific writer, Alexandre Martin wrote a dozen works relating to gastronomy published under his name or various pseudonyms, as in the case of the *Traité medico-gastronomique*. On the title page it is described as a posthumous work "De Feu Dardanus, Acien Apothicaire."

One of the treatments recommended is drinking salt water to induce one to vomit. This remedy is described with a nod to Grimod de la Reynière who is said to have suggested carrying a few grains of salt on one's person so as not to be caught unawares (see page 38). Otherwise, if one is so full of gourmet food and wine that they cannot even swallow, it is recommended to rub the back of one's mouth in order to induce vomiting.

A large portion of the book is devoted to enemas: their application; medical enemas; cleansing and washing oneself; and how enemas can be safely used by young people. The last chapter is on the causes of obesity.

With a colored lithograph frontispiece depicting "the author" by Henry Monnier. Prepared for a night of grand consumption, our author is on his way to a meal with an enema syringe under his arm.

In good condition. With the lovely original wrappers preserved in a handsome binding by Yseux, successor to Thierry-Simier.

¶ OCLC: Cornell University, Yale Medical Library, University of Chicago, Indiana University, National Library of Medicine, and six locations outside of the United States.



Le portrait de l'autour

TRAITÉ
MEDICO-GASTRONOMIQUE
SUR LES INDIGESTIONS.

SUIVI
D'UN ESSAI SUR LES REMÈDES
A ADMINISTRER EN PAREIL CAS.

DÉDIÉ
AUX GOURMANDS DE TOUS LES PAYS.

OUVRAGE POSTHUME
DE FEU DARDANUS,
Ancien Apothicaire.

1828.

*An Incunable of Restaurant Menus;
With a Fascinating Annotation
in a Contemporary Hand*

17. (MENU.) Prévot, Restaurateur. [Paris:] Imprimerie de Denugon, Rue du Pot-de-Fer, n° 14, [c.1818-c.1821].

Broadside: 55.5cm x 41cm. Ornate ornamental border inside of a bold tool line around edges, a portion of the tool line and ornamental border trimmed away at the top and bottom, restoration to the left hand edge (affecting the tool line and ornamental border but not the text). \$7500.00

\$7500.00

AN INCREDIBLY RARE MENU from the famous restaurant Prévot, one of many which resided at the Palais-Royal. The Palais-Royal was converted into a series of rental shop-fronts by the financially strapped Orléans family in 1787. By the early 19th century it was the center of the development of the French restaurant and was so widely acclaimed that it was considered by foreign travelers to be as necessary a stop as the Louvre. Prévot had two locations, one at the Palais-Royal, Galerie de Pierre, n° 160, as well as at the rue du Lycee, n° 15 (both of which are listed on our menu).

The restaurants in the Palais Royal are, in general, the most famous and frequented in Paris; their larders are the choicest, their bills of fare the longest, and their dining-rooms the most elegant in the capital. The best are Very's, the Frères Provençaux, and the Café de Chartres in the north gallery; and Prévot's in that towards the west.¹

This menu's offerings are remarkable: more than 250 dishes are listed, some priced in manuscript, others with their prices printed (or

¹ *Galignani's new Paris guide, or stranger's companion through the French metropolis*, 1826, p. 175.

PRÉVOT, RESTAURATEUR,

Palais-Royal, Galerie de Pierre, n° 160, et rue du Lycée, n° 15.

Table particulière de Société et par Tête. On prie les Sociétés de prévenir la veille, pour être mieux servies.

Prix des Mets pour une seule personne.

DÉJEUNERS CHAUDS ET FROIDS.

Les Entrées non classées manquent.

Entrées de viande.

Seau de gibier	1
Le petit pot au pot	1
POTAGES.	
Bœuf à la purée	1
Idem, au naturel	1
Véritable bouillon au bœuf et à la purée	1
Potage briquetier	1
Potage à la julienne	1
Purée aux croutons	1
Consoûme	1
Riz à la fourme	1
RÔTIS D'OEUVRES.	
Grouse	6
Huîtres	6
Articulante à la poivrade	6
Olives	6
Filet au maroquin	6
Anchois aux fines herbes	6
Œufs frits, les deux	6
Beignets	6
Cornichons	6
Bognaise à la berceolée	6
Lez	6
Des Saucisses	6
Boudin	6
Juniper	6
Pied de coq au à la St-Memmehould	12
Fieud aux truffes	10
Coquilles Saint-Jacques	10
Petit salé au chou	10
Hateler de pain de bœuf	10
Boudin blanc de merlan	10
Soufflé au fromage	10
Andouillette	10
Melon	10
Egouts	10
Langue à l'Anethelle	10
BOEUF.	
Bœuf au naturel	10
Bœuf gras de clément et au vin	10
Bœuf gras de la poitrine au vin	10
Idem, à la clouerolle	10
Bœuf, sans tomate	10
Bœuf au jambon	10
Bœuf aux pommes de terre	10
Fieud de bœuf à la saucisse	10
Bœuf à l'anglaise	10
Bœuf aux fines herbes	10
Bœuf à la mode aux racines	10
Alayon aux pommes de terre	10
Bœuf aux pommes à la poivrade	10
Idem, au grain	10
Etoffé sans viande à la glace	10
Idem, au jambon	10
Bœuf aux heures d'anchois	10
Bœuf aux choux ou aux tomates	10
ENTRÉES DE MOUTON.	
Toutes les entrées aux truffes, sauf le plus	10
Une côtelette à l'épicerie	10
2 côtelettes de mouton à la poitrine	10
2 côtelettes de mouton au naturel	10
2 idem, à la moutarde	10
2 idem, au jambon	10
Postrine de mouton paupière grillée	10
Idem, saucisse pourante ou la ciboulette	10
Idem, au jambon	10
Gigot de sept heures dans son jus	12
Gigot braisé aux haricots	12
Filet en chevret	15
Coquilles au fromage à la poivrade	15
Coquilles de porre frites sautées Robert	15
Quenelle de mouton à la purée	15
Coquilles d'épinards	15
Idem, à l'épinard	15
VINS ROUGES.	
Vin ordinaire	1
Mâcon vicieux	1
Bourgogne	1
Bonneze	1
Beaune, première qualité	1
VINS FINIS.	
Fomard	4
Vézins	4
Chablis	4
Sancerre	4
Sotern	4
St-Péray	4
Quercy	4
Nuits	4
Bordeaux-Médoc	4
Bordeaux-Lalande	4
Hermitage	5
Vin de Porto	5
Côte Rôtie	5
VINS FINIS.	
Mulot	4
Vézins	4
Chablis première qualité	4
Pouilly	4
Gigot	4
St-Péray	4
Quercy	4
Nuits	4
Bordeaux-Médoc	4
Bordeaux-Lalande	4
Hermitage	5
Idem, rosé	6
Tissane de Champagne	6
VINS BLANCS.	
Gigot	10
Chablis première qualité	10
Pouilly	10
Pommard	10
Volnay	10
Chambertin	10
Nuits	10
Beaune-Médoc	10
Bordeaux-Lafitte	10
Hermitage	10
Côte-Rôtie	10
VINS FINIS BLANCS.	
Mulot	8
Vézins	8
Sancerre	8
St-Péray	8
Quercy	8
Nuits	8
Bordeaux-Médoc	8
Champagne mousseux	8
Champagne millésimé	8
Idem, rosé	8
Tissane de Champagne	8
VINS FINS ROUGES.	
en demi-bouteilles.	
Maloya	2
Malere	2
Nuits	2
Lyptens	2
Röda	2
Lamel	2
Frontignan	2
Malvinet	2
balanat, la demis bouteilles	2
VINS FINIS BLANCS.	
en demi-bouteilles.	
Bière	2
Potier	2
Café, la demi-tasse	2
VINS DE LIQUEURS.	
le verre	2
Maloya	2
Malere	2
Nuits	2
Röda	2
Lamel	2
Frontignan	2
Malvinet	2
balanat, la demis bouteilles	2
LIQUEURS FINES,	
le petit verre	2
Eau-de-vie de Dantwick	15
Eau-de-vie de Cognac	15
Khanda	15
Rhum de la Jamaïque	15
Eau de Noix	15
Antérolle de Bordeaux	15
Fève d'oranger	15
Caracol de Hollande	15
Vanille	15
Flan d'absinthe	15
Crème de menthe	15
Marsala de Zara	15
Crème d'absinthe	15
Crème d'œufs	15
Glace	15
Scalope	15

Seau de gibier	1
Le petit pot au pot	1
POTAGES.	
Bœuf à la purée	1
Idem, au naturel	1
Véritable bouillon au bœuf et à la purée	1
Potage briquetier	1
Potage à la julienne	1
Purée aux croutons	1
Consoûme	1
Riz à la fourme	1
RÔTIS D'OEUVRES.	
Grouse	6
Huîtres	6
Articulante à la poivrade	6
Olives	6
Filet au maroquin	6
Anchois aux fines herbes	6
Œufs frits, les deux	6
Beignets	6
Cornichons	6
Bognaise à la berceolée	6
Lez	6
Des Saucisses	6
Boudin	6
Juniper	6
Pied de coq au à la St-Memmehould	12
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Petit salé au chou	10
Hateler de pain de bœuf	10
Boudin blanc de merlan	10
Soufflé au fromage	10
Andouillette	10
Melon	10
Egouts	10
Langue à l'Anethelle	10
BOEUF.	
Bœuf au naturel	10
Bœuf gras de clément et au vin	10
Bœuf gras de la poitrine au vin	10
Idem, à la clouerolle	10
Bœuf, sans tomate	10
Bœuf au jambon	10
Bœuf aux pommes de terre	10
Fieud de bœuf à la saucisse	10
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Etoffé sans viande à la glace	10
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Bœuf aux heures d'anchois	10
Bœuf aux choux ou aux tomates	10
ENTRÉES DE MOUTON.	
Toutes les entrées aux truffes, sauf le plus	10
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2 côtelettes de mouton au naturel	10
2 idem, à la moutarde	10
2 idem, sans tomate	10
Postrine de mouton paupière grillée	10
Idem, saucisse pourante ou la ciboulette	10
Idem, au jambon	10
Gigot de sept heures dans son jus	12
Gigot braisé aux haricots	12
Filet en chevret	15
Coquilles au fromage à la poivrade	15
Coquilles de porre frites sautées Robert	15
Quenelle de mouton à la purée	15
Coquilles d'épinards	15
Idem, à l'épinard	15
VINS ROUGES.	
Vin ordinaire	1
Mâcon vicieux	1
Bourgogne	1
Bonneze	1
Beaune, première qualité	1
VINS FINIS.	
Fomard	4
Vézins	4
Chablis première qualité	4
Pouilly	4
Gigot	4
St-Péray	4
Quercy	4
Nuits	4
Bordeaux-Médoc	4
Bordeaux-Lalande	4
Hermitage	5
Vin de Porto	5
Côte Rôtie	5
VINS BLANCS.	
Gigot	10
Chablis première qualité	10
Pouilly	10
Pommard	10
Volnay	10
Chambertin	10
Nuits	10
Beaune-Médoc	10
Bordeaux-Lafitte	10
Hermitage	10
Côte-Rôtie	10
VINS FINIS ROUGES.	
en demi-bouteilles.	
Maloya	2
Malere	2
Nuits	2
Lyptens	2
Röda	2
Lamel	2
Frontignan	2
Malvinet	2
balanat, la demis bouteilles	2
VINS FINIS BLANCS.	
en demi-bouteilles.	
Bière	2
Potier	2
Café, la demi-tasse	2
VINS DE LIQUEURS.	
le verre	2
Maloya	2
Malere	2
Nuits	2
Röda	2
Lamel	2
Frontignan	2
Malvinet	2
balanat, la demis bouteilles	2
LIQUEURS FINES,	
le petit verre	2
Eau-de-vie de Dantwick	15
Eau-de-vie de Cognac	15
Khanda	15
Rhum de la Jamaïque	15
Eau de Noix	15
Antérolle de Bordeaux	15
Fève d'oranger	15
Caracol de Hollande	15
Vanille	15
Fève d'absinthe	15
Crème de menthe	15
Marsala de Zara	15
Crème d'absinthe	15
Crème d'œufs	15
Glace	15
Scalope	15

Seau de gibier	1
Le petit pot au pot	1
POTAGES.	
Bœuf à la purée	1
Idem, au naturel	1
Véritable bouillon au bœuf et à la purée	1
Potage briquetier	1
Potage à la julienne	1
Purée aux croutons	1
Consoûme	1
Riz à la fourme	1
RÔTIS D'OEUVRES.	
Grouse	6
Huîtres	6
Articulante à la poivrade	6
Olives	6
Filet au maroquin	6
Anchois aux fines herbes	6
Œufs frits, les deux	6
Beignets	6
Cornichons	6
Bognaise à la berceolée	6
Lez	6
Des Saucisses	6
Boudin	6
Juniper	6
Pied de coq au à la St-Memmehould	12
Fieud aux truffes	10
Coquilles Saint-Jacques	10
Petit salé au chou	10
Hateler de pain de bœuf	10
Boudin blanc de merlan	10
Soufflé au fromage	10
Andouillette	10
Melon	10
Egouts	10
Langue à l'Anethelle	10
BOEUF.	
Bœuf au naturel	10
Bœuf gras de clément et au vin	10
Bœuf gras de la poitrine au vin	10
Idem, à la clouerolle	10
Bœuf, sans tomate	10
Bœuf au jambon	10
Bœuf aux pommes de terre	10
Fieud de bœuf à la saucisse	10
Bœuf à l'anglaise	10
Bœuf aux fines herbes	10
Bœuf à la mode aux racines	10
Alayon aux pommes de terre	10
Bœuf aux pommes à la poivrade	10
Idem, au grain	10
Etoffé sans viande à la glace	10
Idem, au jambon	10
Bœuf aux heures d'anchois	10
Bœuf aux choux ou aux tomates	10
ENTRÉES DE MOUTON.	
Toutes les entrées aux truffes, sauf le plus	10
Une côtelette à l'épicerie	10
2 côtelettes de mouton au naturel	10
2 idem, à la moutarde	10
2 idem, sans tomate	10
Postrine de mouton paupière grillée	10
Idem, saucisse pourante ou la ciboulette	10
Idem, au jambon	10
Gigot de sept heures dans son jus	12
Gigot braisé aux haricots	12
Filet en chevret	15
Coquilles au fromage à la poivrade	15
Coquilles de porre frites sautées Robert	15
Quenelle de mouton à la purée	15
Coquilles d'épinards	15
Idem, à l'épinard	15
VINS ROUGES.	
Vin ordinaire	1
Mâcon vicieux	1
Bourgogne	1
Bonneze	1
Beaune, première qualité	1
VINS FINIS.	
Fomard	4
Vézins	4
Chablis première qualité	4
Pouilly	4
Gigot	4
St-Péray	4
Quercy	4
Nuits	4
Bordeaux-Médoc	4
Bordeaux-Lalande	4
Hermitage	5
Vin de Porto	5
Côte Rôtie	5
VINS BLANCS.	
Gigot	10
Chablis première qualité	10
Pouilly	10
Pommard	10
Volnay	10
Chambertin	10
Nuits	10
Beaune-Médoc	10
Bordeaux-Lafitte	10
Hermitage	10
Côte-Rôtie	10
VINS FINIS ROUGES.	
en demi-bouteilles.	
Maloya	2
Malere	2
Nuits	2
Lyptens	2
Röda	2
Lamel	2
Frontignan	2
Malvinet	2
balanat, la demis bouteilles	2
VINS FINIS BLANCS.	
en demi-bouteilles.	
Bière	2
Pot	

missing – perhaps not available on the day of this menu). As was typical, the dishes are categorically arranged: *potages; hors-d'oeuvres; boeuf; entrées de mouton; entrées de veau; entrées de volaille; entrées de patisserie; poissons; rots; entremets de légumes; entremets au sucre; and desserts*. Below the food is a list of the different drinks available: *vins rouges* (with a different section for *vin fins* such as Pomard [sic.], Volnay, Chambertin, Nuits, Bordeaux-Lafitte [sic.], Hermitage, and Côte-Rôtie); *vin blancs* (the fine whites section includes Mulsaut [sic.], Soterne [sic.], Coudrieux [sic.], Côte-Rôtie (white?), and Champagne; the wines are also offered in half-bottles; *vins de liqueurs* (including ratafia and Madeira); and *liqueurs fines le petit verre* (including absinthe, rhum de la Jamâique, and Marasquin de Zara, a maraschino cherry liqueur). Ice cream and coffee are also included in the drinks menu.

Some of the dishes are *Pied de cochon à la Ste.-Menebould; Bifteck aux cornichons ou au cresson; Filet de chevreuil; Oreille [de veau] aux champignons; Suprême de volaille aux truffes; Vol au-vent de cervelle [au patisserie]; Turbot, sauce aux câpres; Chicorée aus jus; and Un meringue à la crème*. A bottle of red Beaune was 2 *livres*; a bottle of white Hermitage was 5 *livres*; and a Cognac was 4 *livres*.

As Sprang has noted in her chapter entitled “Putting Paris on the Menu,” menu literacy was only just beginning in France and England during this period.

*First catching the eater's attention by its format alone, the restaurant menu was an impressive affair, a printed folio text often set in a leather border or affixed to a wooden frame. Little resembling the ornately calligraphed Art-Nouveau menus of the Belle Epoque...these early menus were covered with tightly packed columns of tiny print. In the first decades of the nineteenth century, the restaurant menu – by its size, typeface, and layout – resembled nothing so much as a newspaper. As one English traveler commented, “Good Heavens! the bill of fare is a printed sheet of double folio, of the size of an English newspaper. It will require at least half an hour to con over this important catalog.”*¹

One nice element of the menu on offer here are the manuscript notations both recto and verso, all of which are contemporary. On the upper left hand corner of the menu is written the Latin phrase “Venite ad me omnes qui stomacho laboratis, et ego restaurabo vos” (“Come to me, all of you whose stomachs are in distress, and I will restore you” – usually the word “restaurabo” is after the word “vos”). This is particularly fascinating because this was the motto of Boulanger, a soup shop near the Louvre that sold *bouillons restaurants* (meat-based broths meant to restore a person’s health).² The establishment became famous in 1765 due to a court case that made its way to the magistrates of the Paris Parliament.

*In order to entice customers into his shop, Boulanger had inscribed on his window a line from the Gospels: “Venite ad me omnes qui stomacho laboratis, et ego vos restaurabo.” He was not content simply to serve bouillon, however. He also served leg of lamb in white sauce, thereby infringing the monopoly of the caterers’ guild. The guild filed suit, which to everyone’s astonishment ended in a judgement in favor of Boulanger. It was an ominous sign for the future of the guilds, which were soon swept away in the turbulence of the French Revolution, but an encouraging one for a new profession that greatly needed it.*³

¹ Sprang, *The invention of the restaurant*, p. 185.

² Boulanger’s establishment is usually thought to be the first restaurant in history. See britannica.com and merriam-webster.com.

³ Flandrin & Montanari, *Food, a culinary history*, p. 474.

Presumably, the Latin motto was written onto our menu by someone who had dined at *Prévote* and knew their Paris restaurant history (or legend!).¹⁴

The menu's other manuscript annotations include five dishes that are corrected in manuscript, one that is added, and several prices either corrected or added. On the verso of the menu is the name Felix Bouilliod written large twice in a contemporary hand. The last name "Bouilliod" is crossed out both times.

The printer Jean Denugon was active from 1817 to 1822. From a review of his publications in OCLC and the catalogue of the BnF, he worked out of no. 14, rue du Pot-de-Fer (in the 5th arrondissement) from 1818 to 1821.

¶ Not in OCLC.

¹ Sprang questions the veracity of "The Boulanger Affair" (as Flandrin & Montanari call it). See Sprang, p. 9.

o temado due Cestelli con pesce
funati. Vno all' Illustrissimo
Prencipe, i quali Sua Signo
fu ad acquata, sgombrata, e
no ad hore noce. Alle hore
a, Vua frescha, e Pome-
odisfatto

chetti del Carnevale di
iamento, o Gioco di
aria, o vn Castello
ch' ha per più tosto

adogn' uno sene
o dolce, o brus-
ando gli appetiti

be questi mi-
ri, in andas
volta, o
come ap-
ro, et il



One of the Greatest and Most-Sought After
16th-Century Cookbooks

18. MESSISBUGO, Christoforo. Banchetti. Ferrara: De Buglhat & Hucher, 1549.

4to. Three full-page woodcut illustrations and two full-page printer's devices in the text. [8], 22, [2], 71, [1 - blank], 7, [1 - blank] ll. Late 19th-century plumb morocco, all edges of boards with single gilt fillet, spine simply gilt in five compartments.

\$45,000.00

THE EXTREMELY IMPORTANT AND RARE FIRST EDITION of Cristoforo Messisbugo's groundbreaking contribution to gastronomy during the European Renaissance. The first section of the work reconstructs the feasts organized by Messisbugo for his patron, Hippolyte d'Este, Cardinal of Ferrara, son of Lucrezia Borgia and Alphonse d'Este. A large woodcut depicts one of these meals, with several dogs feasting on leftovers in the foreground, while another woodcut shows the interior of the kitchens during the preparation of the banquet. Both images are famous in gastronomic literature.

The second section is a collection of roughly 345 recipes which document the Italian cuisine of the time. Included are various kinds of pies (*pizze*); pasta; sauces; charcuterie; fritters; broths; fish dishes; *torte*; and cheeses. There are also vegetarian recipes designed for holy days. In addition to recipes, the author discusses logistical considerations, such as kitchen utensils and supplies.

BANCHETTI

COMPOSITIONI DI
VIVANDE, ET AP,
PARECCHIO GE,
NERALE, DI
CHRISTOFORO
DI MESSI
SBVGO,



ALLO ILLVSTRISSIMO
ET REVERENDISSIMO
SIGNOR IL SIGNOR
DON HIPPOLITO
DA ESTE,
CARDINALE DI
FERRARA.

Con gratia



Et Privilégio.

IN FERRARA PER GIOVANNI
De Buglhat Et Antonio Hucher Compagni.
Nell'Anno. M. D. XLIX.

Messisbugo was one of the first great cookbook authors of the modern era. His Banchetti... published posthumously in 1549, not only offers...recipes organized by subject but also detailed descriptions of spectacular meals served at the ducal court of the Este family in Ferrara between 1529 and 1548. It is intended as a practical guide for rulers who hope to imitate such banquets, and even details the equipment required down to every last plate and the entire kitchen and wait staff, a veritable army of servants. It thus offers the first fairly complete picture of what was involved in banquet organization in the early sixteenth century. — Ken Albala in Alice Arndt's *Culinary biographies*, p. 265.¹

Messisbugo (d. 1548), whose engraved portrait is on the verso of the title page, officiated in the service of the Dukes Alfonso and Hercule d'Este from 1524 to 1548 and was elevated to the rank of Count Palatine by Charles V in 1533.

From the library of Arthur Coke Burnell (1840-1882), specialist and collector of Sanskrit manuscripts, then of Harry Schraemli (1904-1995), one of the 20th century's most famous gastronomy book collectors.

With early manuscript notations in Roman and Arabic numerals next to certain recipes.

In very good condition and preserved in a clamshell box of half calf over marbled boards.

¶ Cagle, 1162; Oberlé, 61; OCLC: New York Academy of Medicine, Stanford, Huntington Library, University of Chicago, Indiana University, Harvard, and five locations outside of The United States; Vicaire, 596.

¹ For more on Messisbugo see Anne Willan's *The Cookbook library* (2012) and Ken Albala's *The Banquet* (2007).

*Parmentier Sings His Praises of
Seine Water*

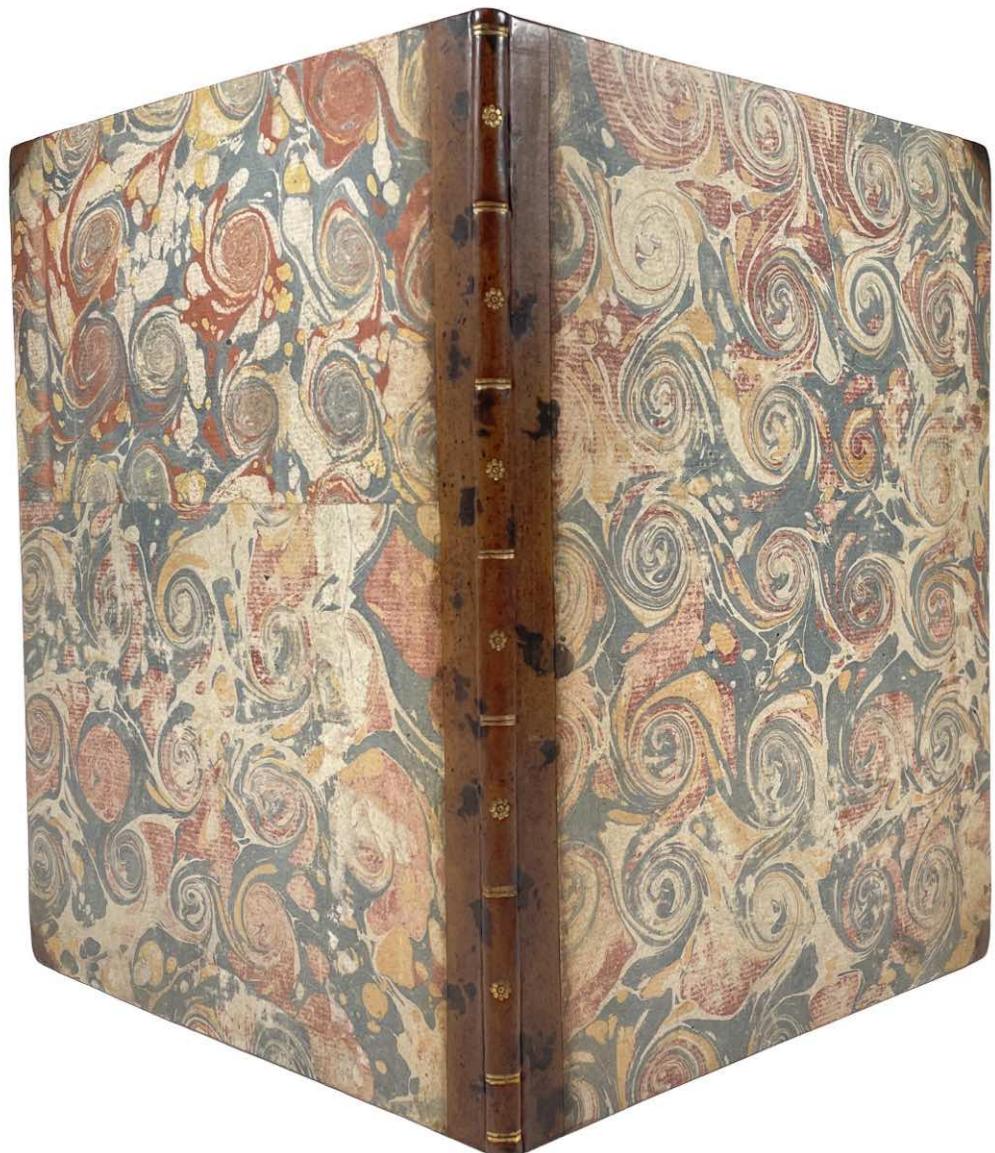
19. PARMENTIER, Antoine Augustin. *Dissertation physique, chymique, et économique, sur la nature et la salubrité des eaux de la seine. Paris: Clousier, 1775.*

4to. One woodcut vignette on title page, one folding engraved leaf. 1 p.l., 34 pp. Half calf over marbled boards, spine gilt, upper and lower edges stained red. \$2000.00

The very rare FIRST SEPARATE EDITION of Antoine Augustin Parmentier's (1737-1813) dissertation on the excellent qualities of the water of the river Seine which flows from Dijon to Paris and onward to the seaport of Le Havre.

Although some chemists of Paris had analyzed the water of the Seine and found it to have bad qualities, Parmentier strongly defends it. He writes that although the Seine is affected by tanners, cloth-dyers, butchers, and other manufacturers who pour their waste into the river (not to mention the effluvium from the sewers!), it is being constantly refreshed and renewed by its own force and flow.

In addition to popularizing the potato, Parmentier was famous for being the first modern nutritionist in French history. To that end, he discusses the healthful qualities of water. He writes that although he would rather not pit water drinkers against wine drinkers, it is his observation that people who primarily drink water enjoy particularly good health.





Parmentier sings high praises for the water of the Seine. In his conclusion he writes that “the water of the Seine, which is used in Paris, whether it is brought to us by public fountains, or by newly built pumps or hydraulic machines, has a character of goodness and healthiness that it would be much to be desired for the Nation and the human race.” (*Que l'eau de la Seine enfin, dont on fait usage à Paris, soit qu'elle nous soit apportée par les fontaines publiques, ou par les, pompes ou machines hydrauliques nouvellement construites, a un caractère de bonté & de salubrité qu'il seroit bien à désirer pour la Nation & le genre humain*) – p.34.

With a folding engraved leaf depicting Seine water being pumped to Versailles. Note that the plate is numbered “2.” This is because it was also printed for the *Journal* (described below), which included other engravings for other essays. Our Parmentier pamphlet is complete.

This dissertation was also published in 1775 in volume V of the *Journal de physique, de chimie et d'histoire naturelle et des arts* (pages 161-194).

In very good condition.

¶ OCLC: Yale Medical Library and three locations outside of the United States; Oberlé, no. 452.

The Only Copy Known

LE PETIT
CUISINIER
FAMILIER,
POUR APPRESTER
en ménage, Chair & Poisson;
comme aussi à faire des
Tourtes, & plusieurs sortes
de Confitures.

Par le Sieur D***. Cuisinier
du Roy.



A LYON,
Chez ANDRE' MOLIN, rue Belle-Cordiere,
prés belle-Cour.

M. D. CCVII.
AVEC PERMISS.

20. LE PETIT CUISINIER familier, pour apprester en ménage, chair & poisson; comme aussi à faire des tourtes, & plusieurs sortes de confitures. Par le Sieur D***. Cuisinier du Roy. Lyon: André Molin, rue Belle-Cordier, près belle-Cour. 1707.

12mo. Ornate woodcut device, woodcut head and tailpieces. 24 pp. Expert red morocco binding in the style of the period and made with early 18th-century French red morocco, triple gilt fillet around sides with small gilt rose stamp in the corners, spine in six compartments with raised bands, double gilt fillet on spine, early 18th-century pastedowns and free endpapers, expert paper restoration to the upper edges (not affecting text). \$38,000.00

THE EXCEPTIONALLY RARE FIRST & ONLY EDITION OF THE "FAMILIAR LITTLE COOK," a modest pocketbook-sized recipe book containing directions for making forty-two different dishes. This *unicum* is unrecorded in OCLC, the Bibliothèque nationale de France, and all gastronomic bibliographies.

The first section of the cookbook is devoted to meats and it contains twelve different recipes. Included is a *Fricassée de Veau* that includes a finely chopped veal cooked in a butter *roux*, salt, pepper, bay laurel, onions, and when served hot, mixed in a sauce made from egg yolks thinned with *verjus* and parsley. Other recipes are for lamb and beef.

The second section is for fish and it also contains twelve recipes. The recipe for fried carp describes how you must scale the fish first, split it along the back, get the frying pan very hot, then flour the carp, fry it, and serve with a *verjus* flavored with orange. There are two salmon recipes, one of which is for a roast salmon that is served with a sauce made from butter, vinegar, capers, salt, pepper, and breadcrumbs that is poured over the fish as you plate it. The other fish are eels, pike, bullhead, and tench.

rez de votre appareil, n'y mettés point 8
de persil, les couvrés ayant mis un peu
de beurre par dessus, mettés un petit
chaperon dorés & mettez au four, pre-
nés garde de ne les faire secher ou trop
cuite, vous les ferés de pâte fine.

Pâte de Godiveau.

Vous prendrez le même appareil que
dessus & affaisonnerez de même, ajout-
rés persil, verjus de grain si en avez, &
dresserés vos pâtes en ovale & empli-
rés à moitié & dans le milieu vous y
pourrez mettre botte d'asperges, cus-
d'artichauds, les asperges affaisonées,
les artichauds cuits, champignons, en-
fin ce que l'on a comme ris de veau,
& l'acheverés d'emplir & étant accom-
modé de cette sorte, vous mettés lard
& persil haché bien menu par dessus,
ne les couvrirés point, seulement une
bande par dessus tout à l'entour une pe-
tite andouillette dans le milieu & quand
vous ferés prest à servir, vous mettés la
sausse, comme à la tourte de veau cy-
dessus, servé le chaud.

Tourte de Viande cuite.

Vous prendrez vos restes de trois &

les hacherez bien menu & les affaison-⁹
nez votre viande soit grasse, prendrez garde
que l'étoit pas il y faudroit, car si elle
beurre, faites votre abbesse de pâte fine,
& emplissés vos tourtes de pâte fine, apa-
reil à moitié, & mettés dans le milieu
cus d'artichauds, bottes d'asperges com-
me dessus & l'achevés d'emplir & la
couvrirés de pâte feuilleté, faites y tail-
lades par dessus, vous pourrez mettre
junes d'œufs comme cy-devant, ser-
vés chaud.

Fin de la Viande.



3



LE PETIT
CUISINIER
FAMILIER,
POUR APRESTER
en ménage Chair & Poisson.

Estuvée de Veau.

Vous couperez vos morceaux & les laverez bien, puis tremperez-les dans un peu de beurre roux, & rangez-les dans une bassine, mettez du bouillon ou d'eau faute de bouillon, & sel & ne l'écumez point parce que vous perdriez votre beurre, & si vous la vouliez écumer il ne faudroit point le passer en la poêle auparavant, ensuite aprés être écumée mettez-y votre beurre, laurier, lard haché & un paquet que vous composerez de cette sorte, à sc̄ivoir persil, siboulles, thin & la faite cuire à petit feu & quand vous serez

A 7j

10



MANIERE
D'APRESTER
LE POISSON.

Estuvée de Carpes.

Vous écaillerez vos Carpes & ôterez l'ainer & les oüis, prenez garde de ne point arracher la langue, & couperés vos pitances & les arrangerés dans votre bassine avec beurre, sel, poivre, gerofle, laurier, écorce de citron vert, vin rouge, pruneaux & petites crouûte de pain, la ferés cuire à petit feu, & quand elle sera cuite vous la servirés à courte sausse, prenés garde qu'il faut que le Poisson soit bien cuit.

Carpes frites.

Vous écaillerés vos Carpes & les fendrés par le dos, & poudrerés, sel, poivre, par dessus & quand votre friture sera bien chaude vous farinerés vos Carpes & les ferés frire, servés-les sortant de la poêle avec verjus, l'orange y est très-bonne.

Ecai
& les f
jusques
la perce
meure
te la ch
nuë av
fle batt
& assai
pes &
les pa
roux é
vous le
peu de
laurier
quart c
y met
lier la
vous
vôtre
beurr
les le
rez. V
rez.

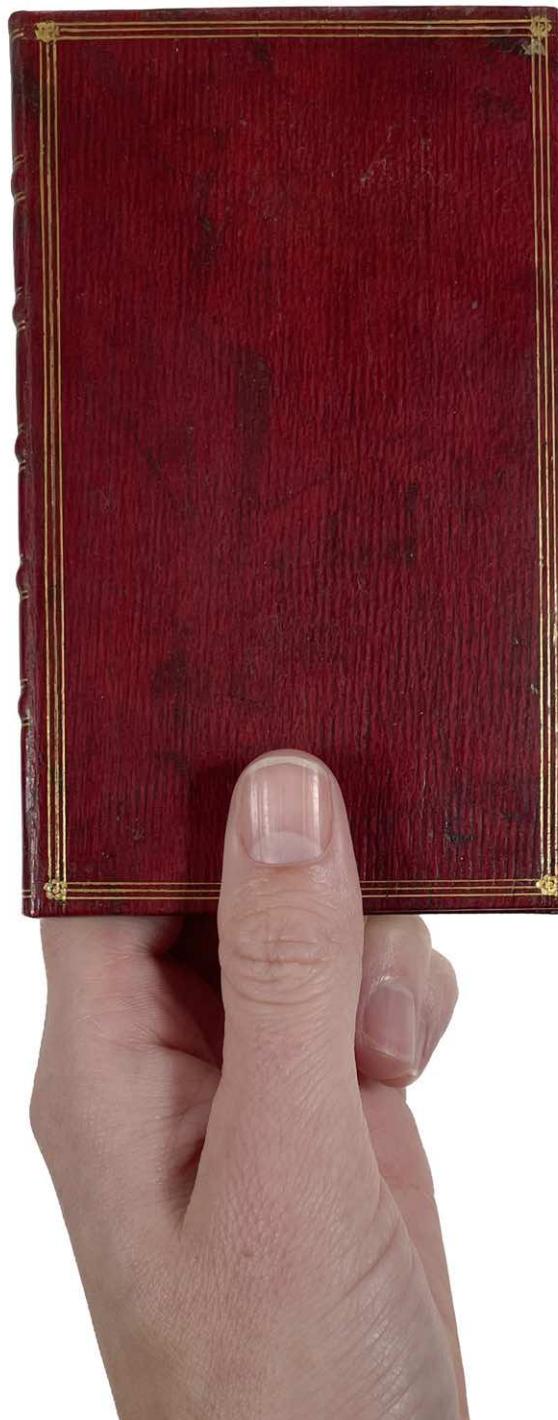
The third section has nine recipes for egg dishes and pies (both savory and sweet). There is an apple pie recipe that calls for sugar, cinnamon, and lemon rind jam; at the end of cooking, you brown the pie and then sprinkle sugar on top. (It is noted that this recipe can be used for pears and apricots also.) There are also recipes for a spinach pie, a cream pie, a fish pie, an herb pie, and an eel *pâté* made with carp, eel, asparagus, and artichokes and served hot. The last recipe is for cookies that can also be altered and made into *macarons* by adding mixed crushed almonds and sugar.

The final section is for *confiture* and it also includes nine dishes. It begins with directions on how to clarify white and brown sugar and is followed by recipes for quince, pear, apple, and nuts.

It is interesting to note that when *Le petit cuisinier familier* was published, it was the most modest cookbook that had yet been printed in France. In the 15th century, that title was held by the Lyon edition of Taillevent edition printed in 1489-91: 4to., [24] ll. (Notaker 601.6, surviving in one incomplete copy only). In the 16th century, it was the *Petit traité* printed in Paris c.1536-38?: 8vo., [40] ll. (Notaker 603, surviving in only one copy). In the 17th century it was *Le confituriere françois* printed in Paris in 1660: also 8vo., 3 p.l., 94 pp. (Notaker 623, surviving in three copies).¹

But *Le petit cuisinier familier* was smaller and shorter than all three and, as such, it represented a new chapter in cookbook publishing in France that is worthy of additional research. For example, was the cookbook part of the emerging *Bibliothèque bleue* genre of popular printing and distribution that was occurring in early modern France? Did it represent the first effort to bring cookbook publishing to a broader and less affluent public?

¹ From a survey of cookbooks recorded in OCLC and the catalogue of the Bibliothèque nationale de France, there are no shorter works printed during the beginning of the 18th century either.



une terrine
er leur mé-
une heure
it feu, fai-
fausse tele.
re, quelle

uilles par
e comme
onner de
sant pour
tre faus-

ns.
non par
tre bas-
ne il en
tre bas-
sus, &
e met-
us que
vôtre
chet,
n, ou
avec
onge.

15
vous le pouvés servir à la poivrade, il est
tres-bon.

Saumon frais routis.

Vous le couperez comme dessus & le
froterez avec beurre fondu, puis le ferez
rôter à petit feu, & quand il sera bien
cuit vous y ferés une fausse avec beurre,
vinaigre, capres, sel, poivre & chapelure,
de pain par dessus vos plats en servant.

POUR APPRESTER des Oeufs, & faite des Tourtes de plusieurs façons.

Oeufs, au lait.

Pour chaque personne vous mettrez
un œuf & demi que vous battrés bien
étant battus par 12. personnes, il faut
trois chopines de lait mesure de Paris,
ou pour le plus commode trois de nos
écuelles, battre le tout ensemble, & fai-
re roussir du beurre dans une poêle & le
versés dans vôtre tourtiere, versez vos
œufs dedans, faites y bon feu dessus, &
peu par dessous, quand ils commen-

A little is known about the printer André Molin (1658-1722). He took over the printing business started by his father Jean Molin and at times he worked in association with his mother “veuve de Jean Molin.” He wrote and printed *L'amour amant* in 1696, and in 1711 he was fined for printing a counterfeit edition of *Recueil de pièces concernant les religieuses de Port-Royal des Champs* and 395 copies were seized.² Jean Goy took over the printing firm in 1709.

On the title page, the authorship of the recipes is attributed to “le Sieur D***. Cuisinier du Roy.” It is not clear if this is a fictitious person or someone who wanted their name to remain secret. At this time, King Louis XIV ruled France and the most famous royal chef was François Massialot, but we have been unable to find these recipes in Massialot’s cookbooks (*La cuisinier royal et bourgeois*, 1691, and *Nouvelle instruction pour les confitures*, 1692). It appears that these recipes are printed here for the first time.

The ornate title page woodcut device has “dulce et amarum” (sweetness and bitter) on a banderole intertwined in a flowering herb plant.

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

¶ Not in Bitting, Cagle, Drexel, Georg, Horn Arndt, Oberlé, OCLC, Simon, or Vicaire.

² *L'amour amant* is a love story in prose and poetry with allusions to the Duke of Lauzun’s love for Mademoiselle de Montpensier, the granddaughter of Henry IV.

Bon den

Aromaten vnd

wolschmäckenden/ ganz krefftigen/ vnd hailsamen Specereyen (wie mans in gemeinem brauch pflegt zuinuen) so aus frembden landen zu vns Teutschen/ gebracht werden / Von ihren edlen Tugenden/vnergründlichen/vnd rnaus sprächlichen Kräfftien/ vnd vilen wunderbarlichen heylsamen würtlichkeiten/ Nicht allein solcher Aromaten/ sonder auch etlicher Simplicien/ so in Teutschen landen wachsen/ vnd darinnen wozuzeugen vnd zu bekommen seuen/vnd gleicher träfft vnd würtlicheyt / Die aber nicht so lange zeit/ als frembder landen Aromata/wehren/vnd würtken seyen/ Aus vilen erfarschen der wachsenden dingens NATUREN vnd träfftien/ vnd des Arzneien/ vnd ihrer Professionen/ hochgelehrten Doctoren/ zu gemeinem der Menschen nutzen vnd wosart zusammen gezogen/ getragen/ vnd beschrieben/

*Bon dem Edlen vnd Ehrenwesten
Jacoben von Ramingen/ von vnd
zu Lüblachspurg/ dem ältern.*

*Kauff vnd lese mich/
Erweg/probier alls fleißiglich/
Fürwar es wirdt nicht gerewendich.*

M. D. LXXX,

An Early Monograph on Spices

21. RAMINGEN, Jacob von. *Von den Aromaten und wolschmäckenden, ganz krefftigen, und hailsamen Specereyen. [Straßburg, Christian Müller], 1580.*

Small 8vo. Woodcut initials, tailpiece, and printer's device. [63], [1 - blank] ll. (A-H⁸) Nineteenth-century marbled boards, orange morocco lettering piece stamped in gilt on spine, boards rubbed on edges, title page repaired at lower gutter corner not affecting text, paper lightly browned throughout.

\$12,500.00

The rare FIRST EDITION of this interesting work devoted to spices, how to use them, and their various virtues. Sections are included on cardamom, anis, cinnamon, rosemary, nutmeg, coriander, pepper, saffron, and absinthe (wermütwein) with references to Indian, Persian, and Arab cooking methods. The second half of the book discusses honey and its uses in food and medicine, giving many recipes.¹ It is our belief that *Von den Aromaten* is the earliest monograph on spices.

Ramingen's study is at the culmination of a heavily seasoned cuisine which began with the Ancients and lasted until the beginning of the Renaissance.

The traditional explanation for the generous use of spices and other strong sweet and acid flavourings in medieval haute cuisine is that, given the rudimentary means of preserving food, they were essential to disguise the unpleasant taste of tainted and salted meat. That cannot be anything like the whole truth, for the use of spices began to change long before there was any significant improvement in methods of preservation...

¹ In this section, Ramingen quotes from Niclaus Beltz from Stuttgart, Gereon Sayler (chief physician of the city of Augsburg), and Johann Stocker.

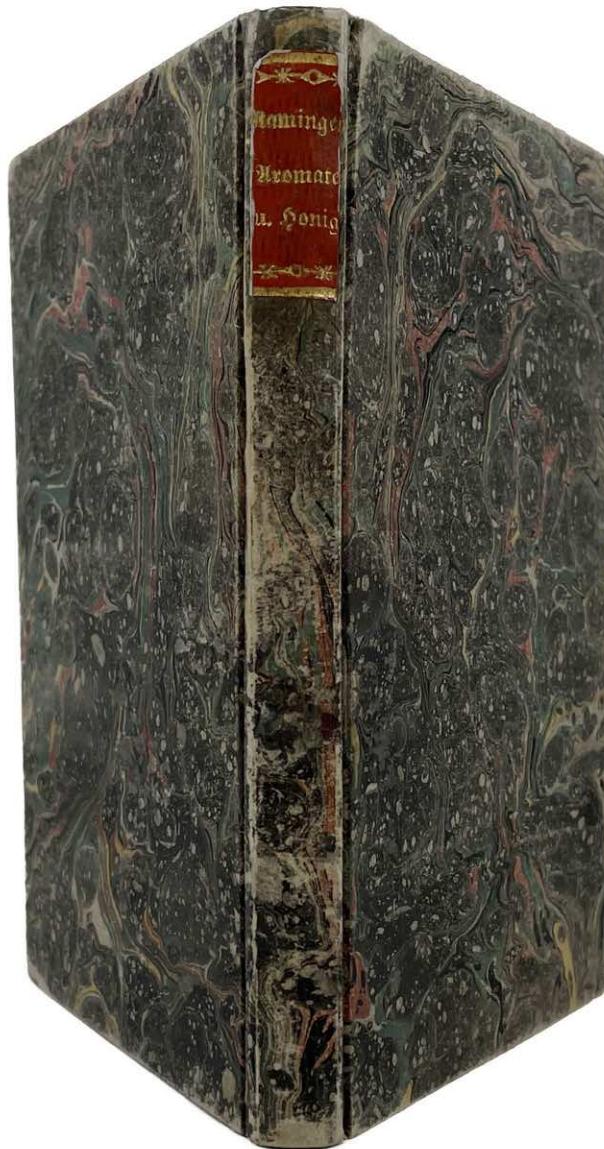
The problem is not so much to explain why the upper classes in the Middle Ages liked food of this kind, but why gradually from the Renaissance onwards their tastes changed towards food which was generally more elaborate in its preparation, but less reliant on the proliferation of spices. Mennell, *All Manners of Food*, pp. 53-4.

Von den Aromaten is also an early testimony of the epic contest for the spice trade, which literally drove the early modern world economy and propelled European maritime exploration and conquest across Asia and the Pacific.²

The book is dedicated to Anna, daughter of the King of Sweden Gustav I and from 1563 wife of the Count Palatine Georg Johann I zu Veldenz und Lützelstein. From the dedication we learn that Anna was herself an inquirer of nature's secrets and an expert in medicinal plants, and that Ramingen was employed by her father, the Count Palatine, as a chamber counselor before 1580 (most likely between 1576/77 and March 1579). Then, due to a serious illness and "inconvenient" disputes about his person within the Lützelstein court household (he calls his accusers "Delatores und Syconphantae"), Ramingen was dismissed from his post but continued to receive an annual pension.

From the preface (*Vorrede*) that follows the dedication we find out that Ramingen strongly believed in the superior virtues of foreign spices (if consumed fresh and in the proper way) compared to the German native

² R. Crowley, Spice. *The 16th-Century Contest that Shaped the Modern World*, Yale University Press, 2024.



Der Durchleuchtigsten
vnd Hochgeborenen Fürstin vñ Fra-
wen / Frawen Anna Pfalzgräuin bey
Rhein / Herzogin in Bayern / vnd Gräuin zu
Veldenz vnd Lützelstein / 2c. geborne Princesa
in der Königreichen Schweden / Gorhen / vnd
Wenden / 2c. meinet gnädigsten Fürstin vnd
Frawe / Embet ich Jacob von Ramingen von
vnd zu Lüblachsberg der älter / mein vnderthe-
ngste / vñnd in allen züchten vnd ehren
willigste / vnuerdroßne dienst / mit
allem fleiß zuvor.

Nu meiner jugendt /
gnädigste Fürstin vñ
Fraw / da ich mich vñ
der meinen studijs &
exercitationibus , zt
einer kurzweil / in das studium rei
medicæ (welchs wir Deutschen nent-
nen die kunst der Arzney / den Menschen
vnd dem Viech / vnd anderen
lebenden vñ webenden geschöpffen /
ihren frankheiten vnd gebresten zü
widerstehn / vnd dieselben zuvertrei
A ii

ones, and that his intention with the present book was that to offer a summary on the subject in German language. He also quotes the celebrated works of Hieronymus Bock (1498-1554) and Otto Brunfels (1488-1534) on spices.³

Jakob von Ramingen zu Laiblachsberg (occasionally also "Rammingen"), was the son of the Württemberg state archivist (of the same name) and grew up in Stuttgart. He was taught scribing and record keeping by his father and from 1533 to 1535, he worked as a court clerk. Eventually, he had to flee to Ulm due to inadequate accounting of war expenses and this resulted in the confiscation of his property. From 1535 to 1553, he served as accountant and archivist for various aristocratic lords, while also writing earlier works on domestic economy.⁴ *Von den Aromaten* was Ramingen's final — and for the culinary historian — most interesting work.

With occasional contemporary underlinings and marginalia (some of which has been cut into by the binder's knife).

A good copy.

¶ Drexel 867; OCLC: University of California (Los Angeles & Berkeley), Library of Congress, University of Wisconsin (Madison), and nine locations outside of the United States; Weiss 3093. Not in Bitting, Georg, Simon, or Vicaire.

³ B.R. Jenny, "Vom Schreiber zum Ritter: Jakob von Ramingen 1510-nach 1582," *Schriften des Vereins für Geschichte und Naturgeschichte der Baar und der angrenzenden Landesteile in Donaueschingen*, 26, 1966, pp. 14-16.

⁴ *Von der Haushaltung* (Augsburg, 1566), *Der rechten künstliche Renovatur* (Heidelberg 1571), and *Von der Registratur* (Heidelberg, 1571).

*A Successful Viticultural
Experiment*

22. (WINE.) **Cadet de Vaux, Antoine Alexis.** [Drop-title:] *Culture de la vigne en pavillon, ou sans échafaudas.* N.p.: N.p., c.1808.

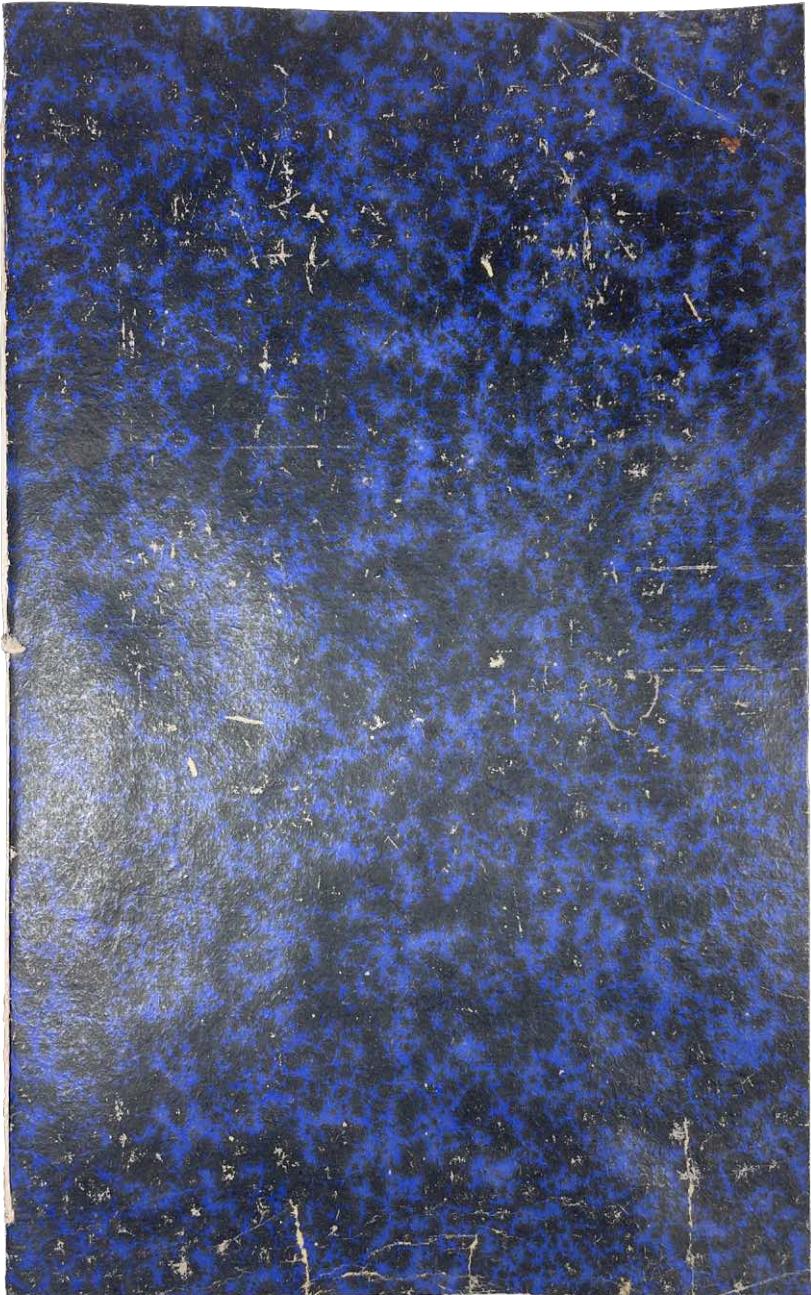
8vo. 4 pp. Early blue and black marbled wrappers, lightly rubbed.
\$1200.00

The FIRST & ONLY EDITION of Antoine Alexis Cadet de Vaux's UNRECORDED work on growing grape vines under a pavilion-like structure. This essay is a follow-up to *L'Essai sur la culture de la vigne, sans le concours d'échafaudas*, (first edition: Paris, 1807). The author writes that he had to wait a bit to deliver his final thoughts on this method of grape growing as he needed to evaluate how a year of weather would affect the plants. Apparently, this was a successful experiment. The grapes grown on the pavilion not only made it through a tempestuous year without adverse effect, but the fruit was more abundant than that grown on stakes.

Antoine Alexis Cadet de Vaux (1743-1828) was a famous chemist and pharmacist who, with Parmentier and Duhamel, created the *Journal de Paris*. He was a prolific writer who wrote several memoirs on various gastronomic subjects including wine, food adulteration, the potato, food preservation, sugar, gelatine, fruit, and tobacco.

In very good condition.

¶ Not in OCLC or any of the gastronomic bibliographies.



*How the Basque Won a Case
Against Foreign Wines*

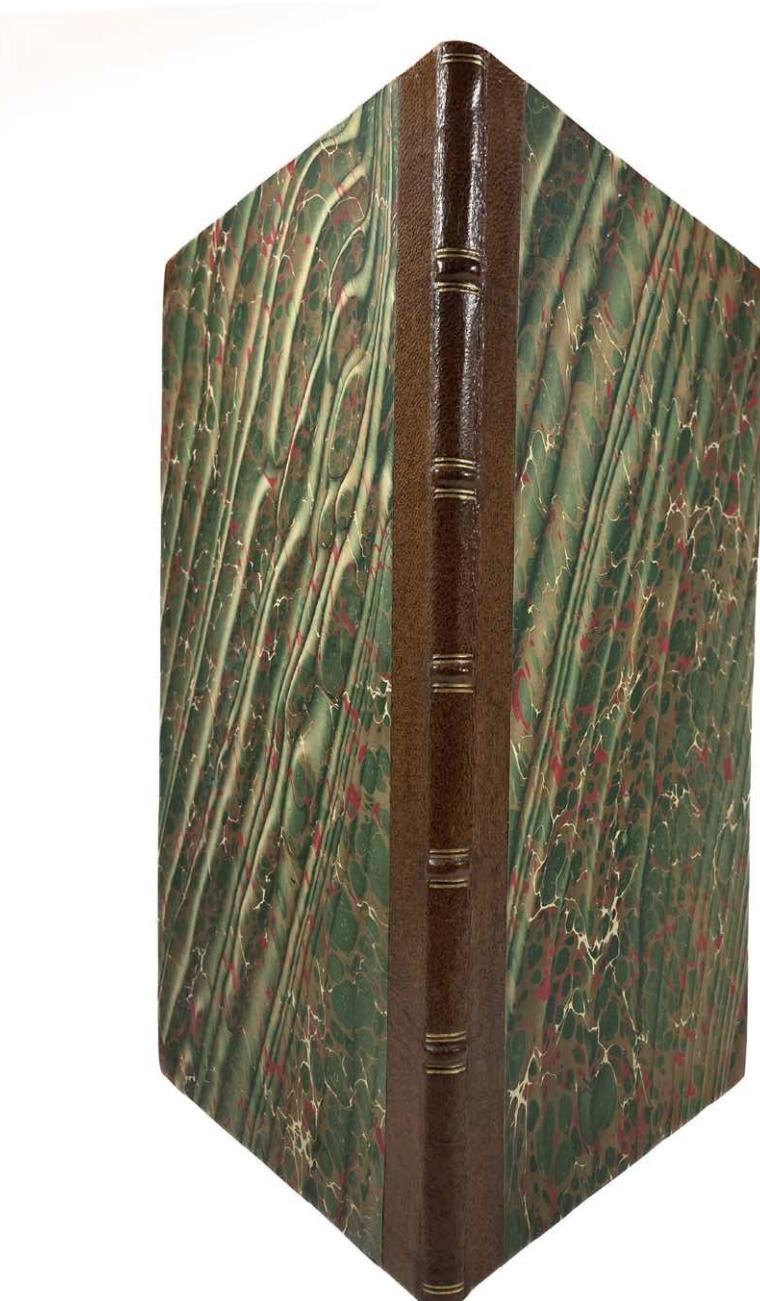
23. (WINE.) *Escriptura de ajuste*. N.p.: n.p., 1762.

Folio. One woodcut decorative initial. 1 p.l., 58 pp. Half sheep over marbled boards in the style of the period, double gilt-fillet on spine, raised bands, light spotting and browning on some signatures due to paper quality, light marks to the title page gutter (not affecting text), gutter repair to the final leaf (not affecting text). \$3500.00

The extremely rare FIRST & ONLY EDITION of this 18th-century work concerning Txakoli (or Chacolí) wine from the Basque Country. The book documents a battle between the Bilbao winemakers (the Cofradía de San Gregorio Nacianceno) and the city of Bilbao over their winemakers' rights.

Dating back to the 14th century, the Cofradía had a monopoly on wine in Bilbao. Wine from the outside couldn't be sold in Bilbao until the local wine, Txakoli, was sold out. Numerous regulations were in place to enforce this rule, but this right was questioned in the mid-18th century and this book documents the nature of that dispute. In so doing, however, it tells much about the wine culture of the time and is descriptive of the identity of the Basque people as they argue for their privileges through various *Fueros* (charters that were granted by the Spanish government).

Mention is made of wine consumption in homes and taverns; the price regulation of Txakoli; the taxation of the wine and how it can be paid in pipes of wine (pipes are casks of wine that are tapered at each end); how during harvest, a small tavern must be provided that offers



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**ESCRIPURA
DE AJUSTE, Y CONVENIO,
OTORGADA,
ENTRE ESTA MUY NOBLE, Y MUY LEAL
VILLA DE BILBAO,
Y LA ILLUSTRE COFRADIA
DE EL SEÑOR
S. GREGORIO NACIANZENO
DE HEREDEROS PROPIETARIOS
DUEÑOS DE VIÑAS
DEL DEZMATORIO, TERRITORIO, Y CAMPANIL
DE ELLA,
EN ONZE DE FEBRERO DE ESTE AÑO DE MIL SETE-
cientos y sefenta y dos: Por la qual se transijen enteramente los
Pleytos, y diferencias, que han tenido, sobre que no se intro-
dujese el Vino Foraneo en tiempo de viedo: Y sobre la inteli-
gencia del Capítulo segundo de las Ordenanzas de esta Noble Vi-
lla, quanto à la palabra *HACIENDA*, por los mil Du-
cados, que deban tener los que fuesen Electos
para los Empleos, y Gobierno de ella.
APROBADA, Y CONFIRMADA
POR EL REY NUESTRO SEÑOR
(que Dios guarde)
EN SU REAL, Y SUPREMO CONSEJO,
Y CAMARA DE CASTILLA,
EN QUINZE DE MARZO DEL MISMO AÑO,**

rancid and stale white wine to the infirm; the protections against the sale of French wine in Bilbao; how the city of Bilbao will not allow bad pipes of Txakoli wine to be sold; and how the current authorities will comply with the ordinance from February 24th, 1399, and the subsequent agreements, to secure the sale of Txakoli wine in Bilbao.

One element about this work that is particularly interesting is the way in which it documents the rights that have been granted the winemakers of Bilbao. This subject is particularly pertinent today as the Basque people fight for independence from Spain. Bilbao was founded as a city in 1300 and is the largest city in the Basque Country. The legal battle in the *Escriptura de ajuste* references rights that were granted the people of Bilbao that date back to the 14th century. These rights, or charters (in Spanish: *Fueros*) of Bilbao were the legal recognition of the Basque people as a community with special rights and identity. For example, all citizens of Bilbao were considered noblemen and as such, they were taxed less and had greater rights.¹ Although it is also the case that the Spanish government challenged those rights when it could, these privileges and what they mean for identity and nationhood, have troubled Spain to this day.²

It is incredibly rare to find any early literature on Basque wine.

In good condition.

¶ OCLC: one location outside of the United States.

¹ See https://www.buber.net/Basque/History/jw_bilbao.php, which includes an interesting history of 16th-century Bilbao.

² It is also interesting to note that by the 19th century, the Txakoli wine bars developed a reputation of being a meeting place of artists, revolutionaries, and intellectuals. See <https://blogriojaalavesa.eus/txakolis-de-bilbao-historia/>.

*Improved Methods for
Cultivating Grapes*

24. (WINE.) Maupin. *Nouvelle méthode de cultiver la vigne*. Paris: Musier, 1763.

12mo in 4s and 8s. One woodcut device on title page, one woodcut headpiece. viii, 110 (misprinted as "100") Quarter mottled calf over speckled brown boards, gilt title on spine, red edges, marbled endpapers. \$3500.00

The extremely rare FIRST EDITION of this viticultural work by Maupin, the most famous wine writer of the 18th century. This is his first publication. Maupin was born in Versailles, circa 1740 and owned vineyards in Poissy. Although he authored a multitude of works on viticulture and oenology, very little is known about him. All of his works are highly sought after by wine collectors, however, as he was arguably the most influential wine writer of the 18th century.

In the introduction, Maupin stresses the fact that growing grapes is expensive and often ruinous for the farmer. To improve the situation, Maupin has written *Nouvelle méthode de cultiver la vigne* to describe a new method of grape cultivation that will make the farmer's work easier to manage and ultimately profitable.

Il faut donc la réformer, cette méthode, & lui en substituer une nouvelle, plus simple, moins dispendieuse & plus avantageuse au Cultivateur. C'est le but que je me propose. La perfection de la culture de la Vigne n'est cependant pas le seul bien qui m'occupe. Mon dessein, en travaillant au soulagement du Cultivateur, est encore de rendre cette culture utile au progrès de l'Agriculture, & par suite à ceux du commerce.



NOUVELLE
MÉTHODE
DE CULTIVER
LA VIGNE

DANS TOUT LE ROYAUME;

Plus économique & plus favorable à la perfection du Vin, que la Méthode ordinaire :

PROUVÉE PAR DES EXPÉRIENCES.

Par M. MAUPIN, ancien Valet de Chambre de la Reine.



A PARIS,

Chez MUSIER fils, Libraire, quai des Augustins.

M. DCC. LXIII.

Avec Approbation & Privilege du Roi,



Roughly translated to:

It is therefore necessary to reform this method and replace it with a new one, simpler, less expensive and more advantageous to the Farmer. This is the goal that I propose. The perfection of the cultivation of the Vine, however, is not the only good that concerns me. My purpose, in working for the relief of the Farmer, is to make this culture useful to the progress of Agriculture, and consequently to that of commerce.

To that end, Maupin discusses the ideal distance between the vines, noting that historically vines have been planted too closely together; how to prepare the soil for planting; specific grape varieties that he feels are most suitable for winemaking (with descriptions of the advantages of each variety); the suitability of certain land for certain grapes varieties; on the grape vine itself; when and how to plant vines; on fertilizing with manure; on the size of the vine; on plowing; when is the right time to tie the vines to the stake (trellis); debudding; trimming; and finally how to make wine.

After this, Maupin shares some of his personal experiences in cultivating grapes, as well as those of a few authors of other works on grape cultivation. (He doesn't name the authors, but refers to their work.) Maupin then compares the cost between two different methods of grape growing and concludes with thoughts on the advantages of his new style of grape cultivation and how he hopes that it will ensure better harvest yields.

On the recto of the upper free endpaper is the 20th century bookplate of "O.B." Under and obscured by the bookplate is the ink stamp and shelf number of the Fürstlich-Starhemberg family library, Schloss Eferding. Because there were several large public sales of these books in the 1950s, works with this provenance are not uncommon in the market.

In very good condition.

¶ OCLC: University of California (Davis), Harvard, and six locations outside of the United States.

ART
DE CULTIVER
LA VIGNE,
ET
DE FAIRE DE BON VIN
MALGRÉ LE CLIMAT
ET L'INTEMPIÉRIE DES SAISONS ,

SUIVI

Des moyens, 1^o. de faire, avec les Vins de la Basse-Bourgogne, du Cher, de Touraine, etc., du Vin de Saint-Gilles, de Roussillon, de Bordeaux; 2^o. de composer avec les Vins de ces derniers pays, du Vin de première qualité de Bourgogne et de Bordeaux; 3^o. de fabriquer les Vins de liqueurs, les Eaux-de-Vie, les Vinaigres; 4^o. de retirer la Potasse des produits de la Vigne;

PAR M. SALMON,

CHIMISTE ET MARCHAND DE VINS EN GROS.



A PARIS,

CHEZ M^{me}. HUZARD, IMPRIMEUR-LIBRAIRE,
RUE DE L'ÉPERON, N^o. 7.

1826.

*How to Make the Best Wine,
Including those from
Burgundy and Bordeaux*

25. (WINE.) **Salmon. Art de cultiver la vigne, et de faire de bon vin malgré le climat et l'intempérie des saisons, suivi de moyens, 1. de faire, avec les vins de la Basse-Bourgogne, du Cher, de Touraine, etc., du vin de Saint-Gilles, de Roussillon, de Bordeaux; 2. de composer avec les vins de ces derniers pays, du vin de première qualité de Bourgogne et de Bordeaux; 3. de fabriquer les vins de liqueurs, les eaux-de-vie, les vinaigres; 4. de retirer la potasse des produits de la vigne.** Paris: Huzard, 1826.

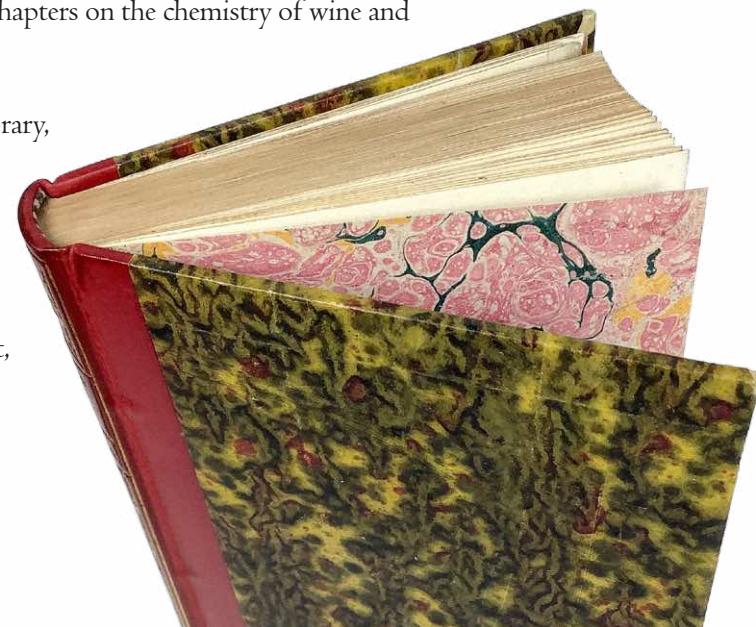
8vo. Two folding lithographed plates. 2 p.l., vi, 282 pp. followed by a 6 pp. bookseller's catalogue, Huzard for August, 1826. Period red quarter-calf over marbled boards by Laurenchet, spine richly gilt, marbled endpapers. \$2000.00

FIRST EDITION of this interesting guide to wine making. Salmon, who is both a chemist and wine merchant, explains that after years of experience tasting and handling wine, he has developed a means to select and maintain their best qualities. Various chapters discuss different varieties of wine, the influence of climate in determining the quality of the grapes, diseases of the vine, obtaining the best grapes, their pressing, and wine making methods in Burgundy.

Additional sections discuss the wines of Basse-Bourgogne, Cher, Touraine, St. Gilles, Roussillon, and Bordeaux. There are also chapters on the chemistry of wine and methods used to make dessert wines.

A handsome copy.

¶ OCLC: New York Public Library, California State University (Fresno), University of California (Davis), Chicago Botanic Garden, Harvard and five locations outside of the United States; Simon, *Vinaria*, p. 296. Not in Bitting, Cagle, Fritsch, Horn-Arndt, Oberlé, or Vicaire.





The Antinomian Press, June 2024
This catalogue was downloaded
from kinmont.com.

Sometimes a nicer sculpture
is to be able to provide
a living for your
family.