

ブックス・フォー・クックス

Books for Cooks

Catalogue 8

Tokyo International Antiquarian

ABAJ Book Fair ~ March 2026

[1] BECH, BO (1972 -)

In My Blood

Copenhagen : Bo Bech, 2018. First and only limited edition. Printed by the Naryana Press. Translated by Sidsel Nyholm.

Quarto (280x220mm) oatmeal red cloth boards, title stamped to spine and upper board, water colour illustrated endpapers, [344]pp. Printed on 120 gm Schleipen Werkdruck paper. Signed to the half title. Fine.

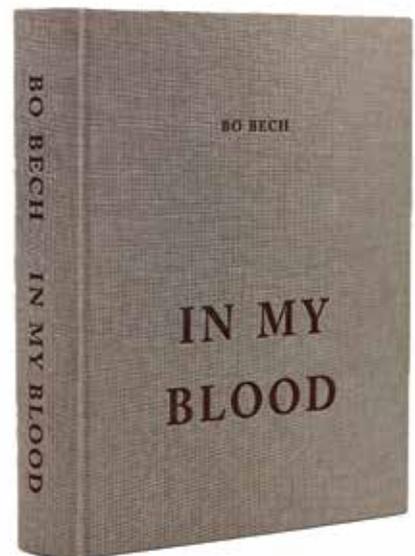
¶ Bech, a leading Danish chef, began his kitchen career at the relatively late age of 24. After training in Denmark, he worked in a series of celebrated kitchens, under Marco Pierre White, Michel Roux, Alain Passard and Alain Senderens before heading up significant kitchens in Scandinavia. In 2004 he opened his first restaurant 'Paustian' in Copenhagen which quickly gained Michelin recognition and earned Bech the nickname 'the Alchemist'. René Redzepi pronounced Paustian to be, at the time, "the most interesting place in Europe to eat" and that Bech "inspired him". "If Paustian were still here with Bo at the helm he would be one of the greatest chefs in the world." Paustian closed in 2010.

In My Blood, Bech's second self-published book, is the story of his second restaurant project, 'Geist', which opened in central Copenhagen in 2011. Bech designed Geist to be the restaurant that he would like to eat at all the time. Interspersed with the 100 signature recipes, all beautifully photographed by Bech, there are fifteen 'stories' or essays exploring the creation of the restaurant, Bech's creative processes, his philosophy and some thoughts on hospitality.

"It is difficult to find the words to describe the feeling of delivering a beautiful dinner service. I have never taken drugs. But I can imagine that the euphoria must be the same. It is a joyous feeling that is magically intoxicating."

Enhanced by numerous water colour illustrations by the Copenhagen designer. All the Way to Paris, this is a beautiful and inspiring work exploring the restless creativity of one of Europe's most exciting chefs. Geist closed in 2021. Bech has since opened Restaurant Bobe in central Copenhagen.

Rare.



§ OCLC records only 3 holdings, Danish Union Catalogue, Royal Danish Library and Alfred University.

¹ Bech, Bo. *What Does Memory Taste Like*. Copenhagen : The Author, 2017.

Item #9788797011911-1
ISBN: 9788797011911

\$750.00 AUD

[2] BĒRTINA, VILMA.

Praktiskā Virtuve¹

[Riga] : Atauga Izdevuma, undated circa 1939. Early or first edition. In Latvian.

Octavo (200x145mm) quarter bound black cloth, colour illustrated paper boards, flush cut edges, 175.[1]pp : [1]⁸, 2 - 11⁸. Edges faintly worn; top corner gently bruised; rear hinge softening; pages evenly faintly age-toned; fore-edge soiled not affecting the pages; ffp small stain; faint signs of kitchen use; small scuff to lower rear boards. A near fine copy.

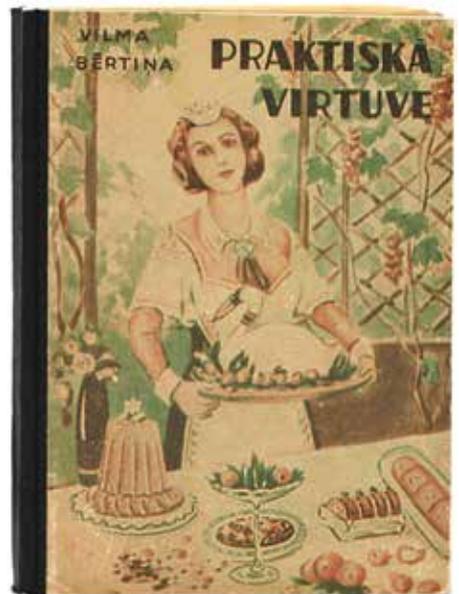
¶ A practical, plain and economical cookery book for traditional Latvian cuisine. There is no introduction, nor index and no illustration. The first chapter is on meat and nutrition. Then follow broths and soups and things to have with them such as filled small dumplings or pies. Approximately twenty percent of the book is concerned with soups. Approximately another 50% is concerned with meat. There are twenty-two chapters, most of which are for savoury ingredients and dishes; offal, herring, beef, veal, poultry, and leftovers. The chapters on vegetables are for root vegetables and vegetables to have with meat. Most chapters begin with a lengthy essay providing nutritional and practical hands-on advice. e.g. how to select meat; which cuts are best for what type of dish etc. The last three chapters are quite small: sweets or desserts (puddings and custards etc), sauces (sweet) and jams. There are no baking recipes. The recipes are written in the ingredient/method format in metric.

During Latvia's brief independence during the interwar period, there was a marked interest in national identity and modernism, and the making

of a national cuisine, particularly during the 1930s. Due to the confluence of the economic depression, and the increasingly authoritarian national government, the promotion of the use of local products was seen as a patriotic duty. The affirmation of a "National Cuisine is often seen as an aid in nation-building.

Between 1795 and 1940 only 101 Latvian cookbooks were published and sixty of these were published in the 1930s. The Kaucminde Home Economics Seminary (1923-1943), a government institution provided domestic, cookery and home economics education at a high level, producing graduates who could teach home economics and write cookbooks. Most of the cookbooks from this period were written by Kaucminde graduates,² particularly those using the words, *new, modern, practical or reformed* in the title or text, and incorporating nutritional advice focused on national or traditional ingredients (such as milk, rye, beet sugar, sea fish, beef, dairy) and simple, often peasant dishes (e.g. not including traditionally French or German dishes) using those ingredients.

Not much is known about the author, although it is likely that she was either a graduate of Kaucminde or a practicing cookery teacher. Bertina published three books on cookery in Riga between 1937 and 1940: *Pavaru Gramata* («Cookbook») (1937), this title and *Majas Cepumi Gramata* («Homemade Cookies») (1939). Although the books do not refer to each other, their content does not overlap, and the designs for the covers and internals are similar, suggesting a series of three books. After WWII and the Soviet annexation, the publisher Atauga moved to Menningen, [West] Germany,



and subsequent enlarged editions were briefly published in 1949-1950.

Scarce in any edition. A practical, intriguing insight into traditional Latvian cuisine.

§ This edition not recorded. OCLC records only one holding, Library of Congress. The National Library of Latvia records two editions, 1939 and 1949; This edition is the same as the 1939 holding but with no date.

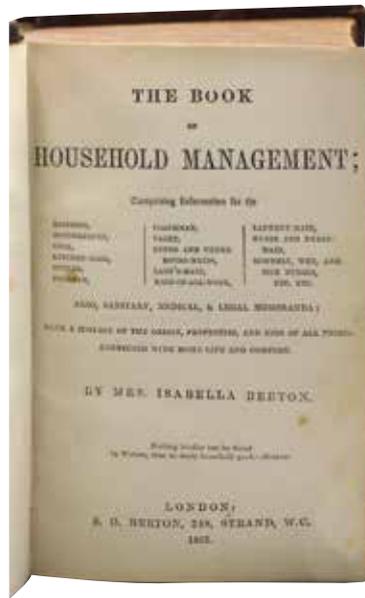
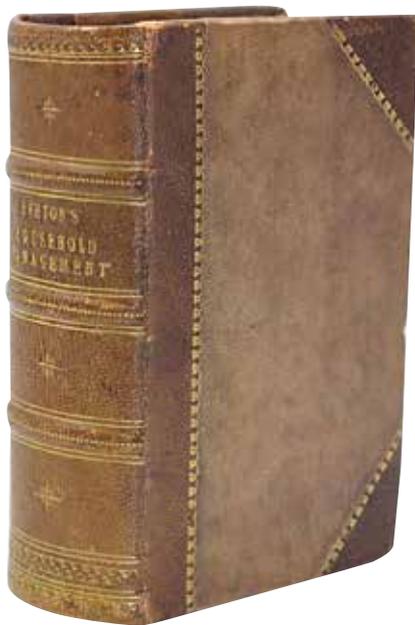
§ cf Jēgers B. *Bibliography of Latvian Published Outside Latvia 1940 - 1960: part 1*, 156-7 for the later editions.

¹ Translates as "Practical Kitchen"

² Spalvena, Astra. "New Cookbooks for the New Country: Latvian national cuisine in the making" *Culture Crossroads: Journal of the Research Centre at the Latvian Academy of Culture* Vol 19, 2021 pp. 218-230,

Item #11408

\$350.00 AUD



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

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

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

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

In 1856, Isabella married Samuel Beeton, an entrepreneurial London publisher who had made his fortune publishing a pirate edition of Harriet Beecher Stowe's *Uncle Tom's Cabin*. By mid-1857 Isabella was editing S.O. Beeton's successful *The English Woman's Domestic Magazine*, an innovative women's magazine illustrated with French fashion plates and filled with serialised fiction. *The Book of Household Management* was first composed and published as a 24-part, 48 page supplement to *The English Woman's Domestic Magazine*. The supplements were serialised between 1859 and 1861, at a cost 3p each. Published in October 1861 in book form it was almost immediately a run-away commercial success, this impression being quickly printed within weeks of the first.

An extensive guide to running an urban household in mid-Victorian Britain, *The Book of*

Household Management was larger than anything similar published to date. It was encyclopaedic in intent and nature offering information and advice on any aspect of household duties one might need. Although mostly a cookery book there are extensive chapters on medical and legal practices, the management of servants, housekeeping, and the raising of children. Mrs Beeton claims very few recipes for her own. Some are attributed to Mrs Glasse, Miss Acton, Dr Kitchener, Mrs Rundell etc. Others, not attributed, were gleaned from reader contributions to the *English Woman's Domestic Magazine*, the authors already noted and many more sources besides. Equally much of the non-kitchen related content was gleaned elsewhere. Isabella's skills were not so much in the kitchen, but rather at her desk, as a writer, journalist, compiler, organiser and editor. The recipes are compiled with an almost ruthless clarity. Extensively indexed, each entry is numbered and each of the 2,751 recipes provides in order the ingredients, mode, time, average cost, sufficiency (no of serves) and seasonal availability; a style adopted in part from Eliza Acton, but which Mrs Beeton made her own and which has formed the basis for modern recipe writing ever since. A further unique feature of *The Book of Household Management* was its educational content aimed at women; i.e., the inclusion of much factual information surrounding the subject of the recipes extending to relevant history, mythology, religion, agriculture, science.

The Book of Household Management was also one of the first cookery books to use colour illustrations. The illustrator for the head and tail pieces was Harrison Weir (1824-1906) and probably Myles Birket Foster (1825-1899). The

artist for the colour titlepage is unknown. The engraver was most likely H Newsom Woods.³

Between 1861 and 1865, two smaller books under Mrs Beeton's name were published repeating and reordering content from this text. Work had also begun on a second edition. Isabella died in 1865. A second edition was published in 1869. Over the next century, a myriad number of 'new editions' (expanded, condensed, adjusted, rewritten etc), as well as versions, variations and selections under various titles were published under her name. They all stem from this text. Over the years, her name has become a generic term for a domestic cooking authority⁴. Regardless of the origins of some of the content, *The Book of Household Management* is a significant authority on Victorian cooking and home management and was a significant influence on the domestic identity of the emerging mid-Victorian British middle classes throughout the British Empire.

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

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

¹ Address on illustrated title-page is 248 Strand. First line of errata is corrected to p.657.

² Illustration as issued. The idyllic frontispiece included with the first impression was not used for this impression. Four of the colour plates are on the white background used in the first impression, eight on a salmon background, making it early in the impression.

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

⁴ *Oxford English Dictionary*

Item #11148

\$2,000.00 AUD

[4] BOSSE, SARA [NÉE EATON (1868 - 1934)] AND WATANNA, ONOTO [PSEUD OF WINNIFRED EATON (1875 - 1954)]

Chinese - Japanese Cook Book

Chicago & New York : Rand McNally & Co, 1914. First Edition¹. Printed by the Rand-McNally Press, Chicago.

Octavo (165x100mm) red woven cloth boards, illustrated title label, [6], 120, [2]pp : [1 -2]⁸, 3-8⁸. Spine head and foot and board edges lightly worn; spine lettering faded, upper board lettering lightly worn; pages faintly aged; 5mm split to otherwise firm rear hinge; internally crisp and clean.

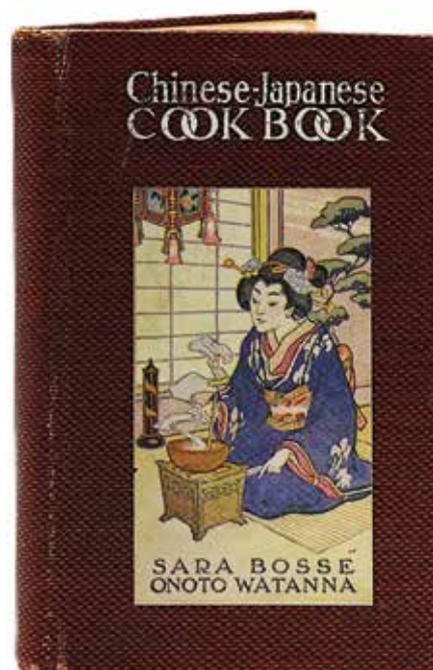
¶ One of the earliest Chinese, and most likely the first Japanese, cookbook published in the United States.

The authors were sisters, half-Chinese on their mother's side. Bosse was an artist and artists' model, Winnifred a highly successful fiction writer of Japanese themed novels. Together with their younger sister Edith, writing equally successful Chinese themed novels under the pseudonym "*Siu Sin Fur*", they were amongst the first Asian-North American writers. None were trained cooks.

Between January and October 1913 several articles on Chinese cooking at home authored by Bosse appeared in *Harper's Bazaar* and *The Ladies Home Journal*. These articles were subsequently shaped into this book; the 'Japanese' section written by her 'Japanese' sister. Neither had travelled to China or Japan nor spoke the relevant language. There are 98 Chinese and 95 Japanese recipes with the nine recipes for cakes, candies and sweetmeats grouped together for both cuisines. There is a recommended list of groceries, but unlike similar books of the period, no suggestions as to marketing or sourcing. The recipes are mostly written in the list/method format, but not consistently. Some of the instructions are longhand, vague or both.

The origins of the recipes are unclear. The sisters are unlikely to have learnt them from their Chinese mother who left China as an indentured child servant at a very young age (they grew up in Canada). The introduction mentions a Chinese chef in Shanghai, and there are several mentions in the Japanese section of the Mikado (and by inference his kitchens). However, the Chinese recipes are mostly Cantonese/Chinese American (there are several chow mein and chop suey recipes) and the Japanese recipes somewhat limited, protein heavy and although sophisticated, not characteristic of traditional Japanese cuisine as it would have been. (It should be noted that Japanese cuisine was little known in the United States outside a few restaurants in New York and the Northwest Coast, and there were very few places to obtain authentic ingredients e.g. miso is described as soybean and rice cheese).

Rather than striving for some sort of gastronomic authenticity, the recipes are adapted to appeal to their broader readership, white middle-class American women who entertained at home. During the authors' lifetime there was a strong racist anti-Chinese/Asian sentiment in America. Discrimination and segregation, by law and otherwise, was widespread. Notwithstanding this, Oriental, Japanese and Chinese themed luncheons, parties, clothing, crafts and furnishings were popular amongst the readership of magazines such as *Harper's Bazaar* and *The Ladies Home Journal*, and more broadly women's clubs and church groups throughout the United States. Entertaining in an Oriental, Chinese or Japanese style was all the rage. In the *Chinese - Japanese Cook Book*, the authors encouraged American women to engage performatively, if not completely accurately, with the cultures of China and Japan at their home dining tables.²



An intriguing, underappreciated cookery book that provides an insight into the complex relationship created by sharing food, and forms of cultural understanding and identity, when considering China, Japan and America at the beginning of the twentieth century.

Scarce, particularly in this condition. An excellent copy.

§ Reasonably well held institutionally in the United States, but only four holdings elsewhere: Japan (IRCJS), Taiwan, the UK and the Netherlands.

§ Biting p.50; Newman.

¹ An alternate edition, published in brown wrappers and gilt titles, sometimes referred to as the first edition, was published in 1919 by Willy's The Hotel Monthly Press.

² Guth, Christine M E. "Food for Fantasy: Sara Bosse & Onoto Watanna's 1914 Chinese-Japanese Cook Book" *Wintertour Portfolio* Vol 55, No. 4, Winter 2022 pp.257-284.

Item #11430

\$1,000.00 AUD

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

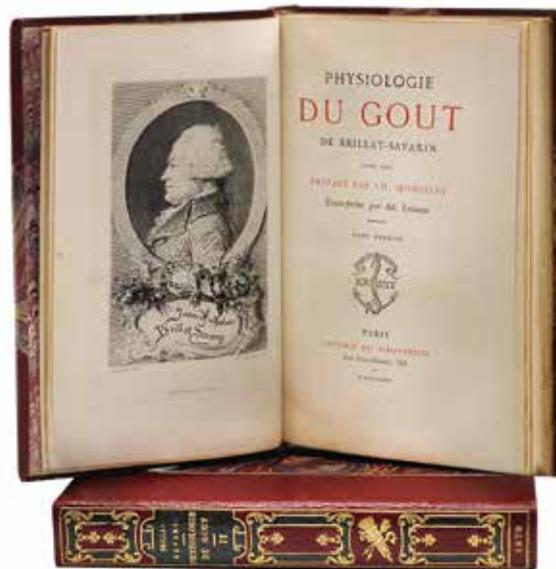
Physiologie du Gout: avec un preface par Ch. Monselet. Eaux-fortes par Ad. Lalauze.

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

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

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

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



"For the French and outsiders alike, this work early attained the status of an exemplary culinary text, perhaps the exemplary text.... the *Physiologie of Taste* civilizes eating. Moreover, it socializes food, and it does so by recounting in story after story our social relations with food.... [it] appears to us today as something of a sociology of taste ahead of its time" (Priscilla Parkhurst Ferguson, *Accounting for Taste: The Triumph of French Cuisine*, Chicago: University of Chicago Press, 2004, p. 31). An instant success, *Physiologie du Gout* has never been out of print since.

The Librairie des Bibliophiles was established in 1869 by Damase Jouast (1834-1893) publishing French classics in small, limited, fine print editions. Monselet (1825-1888) was a French journalist, novelist, poet and playwright, nicknamed "the king of the gastronomes" by his contemporaries and a close friend of Baron Léon Brisse. Lalauze (1838-1906) was a French engraver, illustrator and painter, known for his fine steel engraving technique. Lalauze illustrated many of Jouast's publications.

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

Item #10098

\$2,400.00 AUD

[6] BUTAZZI, GRAZIETTA (GRAZIETTA CHIESA 1925 - 2013)

*Toscana in Bocca*¹

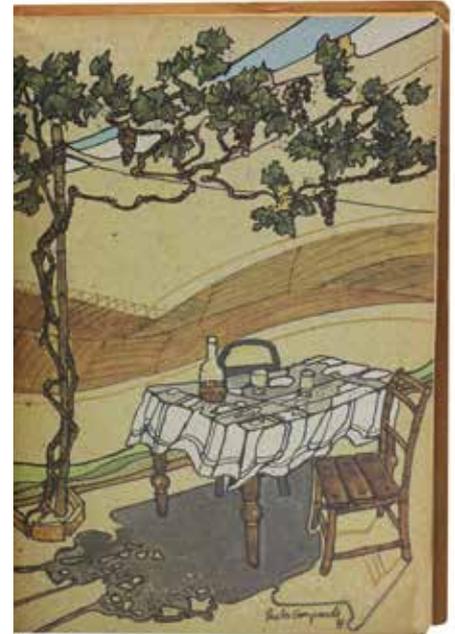
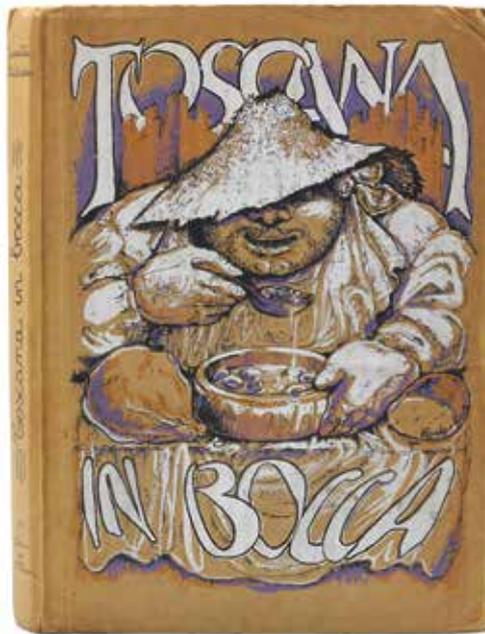
Palermo : Editrice de 'il Vespro', 1977. First Edition. Preface by Tino Buazzelli. Price L.6000.

(250x175mm) colour screen-print illustrated unbleached cardboard boards, unbleached 'cartapaglia' or 'oatmeal' paper, numerous screen-printed colour illustrations, 206,[18]pp. Cover illustration by Rodo Santoro. Trilingual, manuscript in dialect, with translations in Italian and English. Corners gently bruised as usual; bookplate of Elizabeth David to front paste-down

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

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

Belying its humble appearance, (the paper used is that which is used to wrap fresh pasta) the *In Bocca* series is a treasure trove of half-forgotten, regional and traditional recipes, mixed with regional and folk history, richly illustrated and enhanced by small essays on various aspects of regional traditional Italian gastronomy. Highly sought after



for its evocative design and the rich and unusual historical gastronomic content. Much contained here is not to be found in other books on Italian regional food or gastronomy. *Toscana in Bocca* is a rich collection of traditional Tuscan recipes, seasoned with Tuscan history, folklore and poetry.

Butazzi was a pioneering author and historian of Italian fashion. She established the field of Italian fashion studies with critically acclaimed curated exhibitions displaying Italian fashions from the Medieval to the Contemporary. Agostino "Tino" Buazzelli (1922 - 1980) was an Italian stage, television and film actor. He appeared in almost fifty films. He is best remembered for this portrayal of the fictional gourmet & gourmand detective Nero Wolfe on Italian television between 1969 and 1971. Rodo Santoro (1938 - 2025) was a restoration architect, set designer, painter, journalist and author who spent much of his life in the Italian south.

From the library of Elizabeth David, via her literary trustee, editor and life long friend Jill Norman.

Scarce. Immaculate provenance.



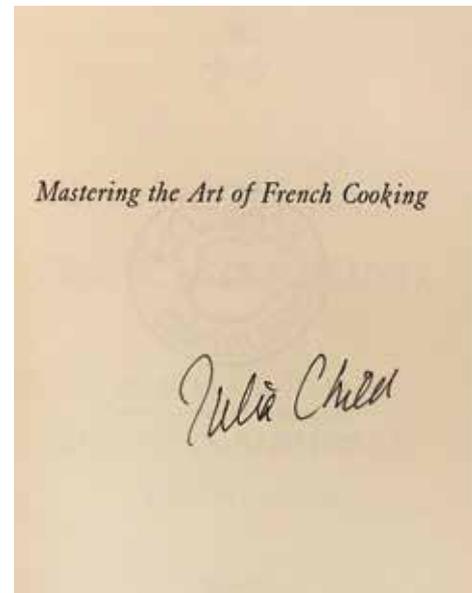
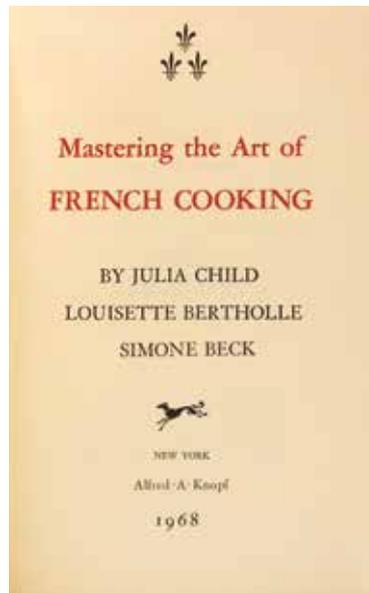
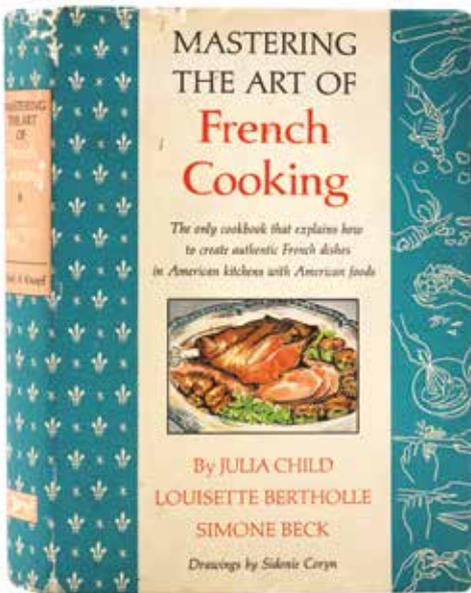
§ OCLC records only thirteen holdings, twelve in the USA and the BL.

¹ 'in bocca' means 'in the mouth'

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

Item #10963

\$3,000.00 AUD



[7] CHILD, JULIA [NÉE MCWILLIAMS (1912 - 2004)] & BERTHOLLE, LOUISETTE (1905 - 1999) & BECK, SIMONE ['SIMCA' (1904 - 1991)]

Mastering the Art of French Cooking.

New York : Alfred A Knopf, May 1968.
Seventeenth Impression. First published 1961.
Printed by Rae Publishing Co. Illustration by Sidonie Coryn. Typography, binding and jacket design by Warren Chappell.

Octavo (260x185mm) illustrated dust jacket, illustrated white cloth boards, top edges stained red, xxxix, [1], 684, xxxii, [2]pp. Signed to the half-title "Julia Child"¹. Dust jacket lightly soiled, edges worn and rubbed, small chips to top and bottom edges, small loss; several edge tears, a few archivally repaired; small droplet mark to top edge; internal text block crisp and fine.

The authors met in Paris in the 1950s when Julia Child was studying at Le Cordon Bleu. They established their own cooking school L' Ecoles des Trois Gourmands to give French cooking lessons to American women living in Paris. Bertholle and Beck had already self-published a small cookbook "What's Cooking in France" and together with Julia they planned to write a "great big book" of French cooking for an American audience. The book took almost ten years to write with Child and Beck doing almost all of the writing and recipe testing. Grand in scale, the manuscript was refined, reworked and finally condensed into one very large volume. Houghton Mifflin who had originally optioned the work turned it down as too large and complex. Eventually Knopf's literary editor Judith Jones convinced Alfred Knopf to publish it as a working French cookbook incorporating the traditions of cuisine bourgeoise with touches of haute cuisine, demystifying dishes that Americans

had only dreamed about savoring in French restaurants and providing the means to prepare those dishes with detailed instruction in a modern American kitchen.

Mastering the Art of French Cooking was published to critical acclaim in September 1961. Craig Claiborne called it "probably the most comprehensive, laudable, and monumental work on the subject," written "without compromise or condescension." Michael Field said it surpassed every other American book on French cooking already in print. And when the British edition was published, Elizabeth David opined "A very remarkable work indeed, dealing mainly with the finer French cooking. The techniques explained, and more authentically and fully explained than in any previous cookery book in the English language, are applicable to all French cooking of whatever category. The book is illustrated with instructive line drawings. An important reference book for every serious cook, amateur or professional."

The already strong sales (for what was at the time an expensive book) increased exponentially with Julia Child's appearance on Boston's public broadcasting TV station WGBH in 1962 and her ensuing TV programme *The French Chef*. The increased exposure lead to Knopf commissioning a second volume (written by Child and Beck, but without Bertholle and published 1970), and all three authors individually publishing further cookery books.

Notwithstanding the joint ownership, *Mastering the Art of French Cooking* is most closely associated with Julia Child. By the end of her long life, Child

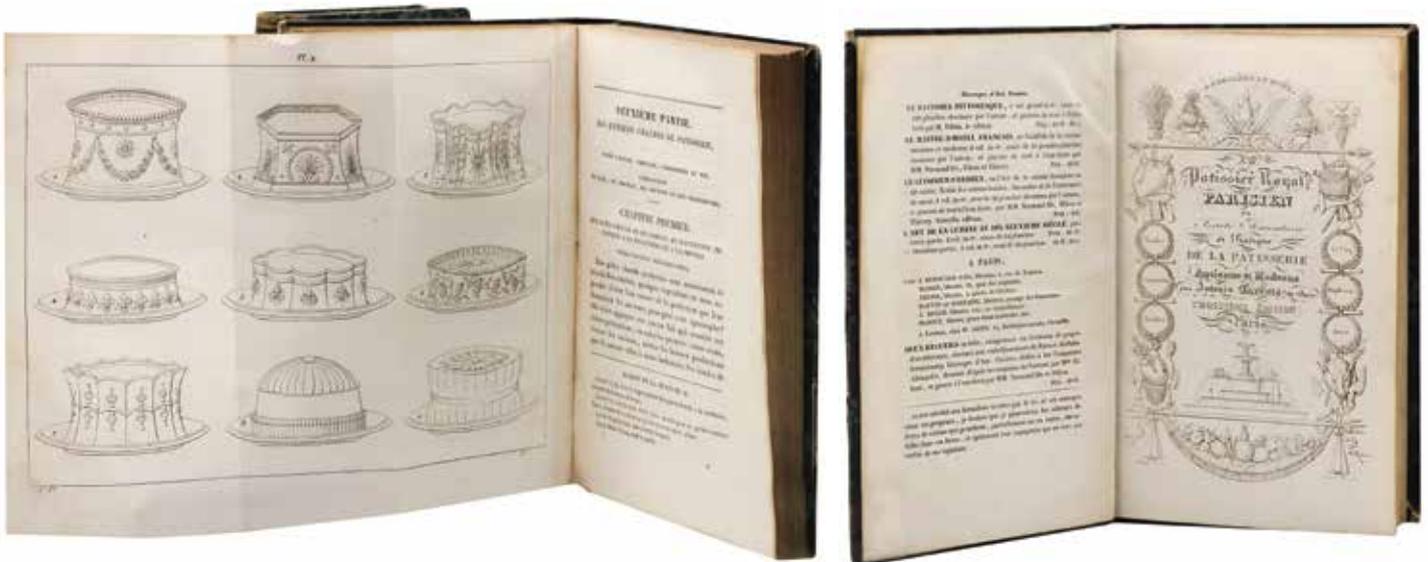
had become an icon of culinary excellence and expertise. Her support led to the establishment of several of the USA's most important culinary foundations: the American Institute of Wine and Food; Copia: The American Center for Wine, Food and the Arts; and in 1986, after the death of her friend James Beard, the conversion of his town house in Greenwich Village into a nonprofit foundation, now the influential James Beard Foundation. In recognition of her achievements, she was the first woman inducted into the Culinary Institute of America's hall of fame. In 1965 she won the George Foster Peabody Award; in 1966 she won an Emmy for *The French Chef*; and, in 1980 the National Book Award for *Julia Child and More Company*. In 2000 she was awarded the Legion of Honour from the French government; and in 2003 the U.S. Presidential Medal of Freedom. She was elected a Fellow of the American Academy of Arts and Sciences in 2000 and she received honorary doctorates from Harvard University, Johnson & Wales University, Smith College, Brown University and several other universities. In 2007, she was inducted into the USA's National Women's Hall of Fame

An excellent signed copy of one of the most significant books on French cooking in English in the twentieth century.

¹ Invitation to attend a special book signing 5 June 2002 at the California School of Culinary Arts, Pasadena laid in.

Item #11155

\$1,650.00 AUD



[8] CARÈME, ANTONIN. [MARIE ANTONIN (1784-1832)]

Le Pâtissier Royal Parisien, ou traité élémentaire et pratique de la pâtisserie ancienne et moderne; suivi d'observations utiles aux progrès de cet art, et d'une revue critique des grands bals de 1810 et 1811.

Paris : J Renouard et Cie & Others, 1841. Third edition revised and enlarged. First published 1815. Printed by Béthune et Plon, Paris. Biographical introduction by Frédéric Fayot. In French.

Two uniform volumes, both octavo (220x135mm) quarter bound, green smooth calf, gilt ruled, titled and decorated spine, green and black marbled boards, all edges speckled, original green silk ribbon markers. Tome Première [4]. xcii,399,[1]pp : π², a - e⁸, f⁴, 2 - 25⁸. Tome Second [4], 443, [1]pp : π², 1-27⁸, 28⁶. Engraved frontispiece and forty monochrome out-of-text folding plates with 182 illustrations of pastries, pastry designs and ornamental pastry showpieces all drawn by the author and engraved by Messrs Normand Fils, Bibon & Thierry. Boards and spine lightly scuffed and worn; board edges light shelfwear; free endpapers offset toned; faint occasional foxing not affecting the text, otherwise internally crisp and fine.

Carême was the greatest chef of the early nineteenth century. Private chef at various times to Talleyrand, Napoleon, the Prince Regent (later George IV), Tsar Alexander I, and the Rothschilds, Carême had an extraordinarily distinguished career, during which he wrote five major works, all of which have defined and informed the pursuit of excellence by professional chefs ever since. Carême first trained as a pâtisserie chef. His first two books, both published 1815 are on pastry.

Le Pâtissier Royal Parisien was Carême's first book. It is dedicated not to the diplomats, kings and emperors he served, but to his very first patron Mm Bouchier. It describes "flamboyant 'extraordinaires' and simple puddings. Its recipes, many carefully illustrated by Carême, are still the staple of modern French pâtisserie: babas and madeleines, flans and pithiviers; chantilly creams, fruit

jellies, fromage bavarois, ice creams and blancmanges.

Le Pâtissier was such a success that a second edition came out in December with the short sections on cold collations removed and various additions made in response to those who had criticised the first edition: 'Maybe my style does not please,.... it is uncorrected, that much is true, but it is the syle of a working man, an artisan... My drawings you say lack aplomb, this is very possible. I was never taught to draw; they are there as illustration to my art.'"

This revised and enlarged edition was published 8 years after Carême's death. The biographical note by Fayot is one of the main sources for information about Carême's career.

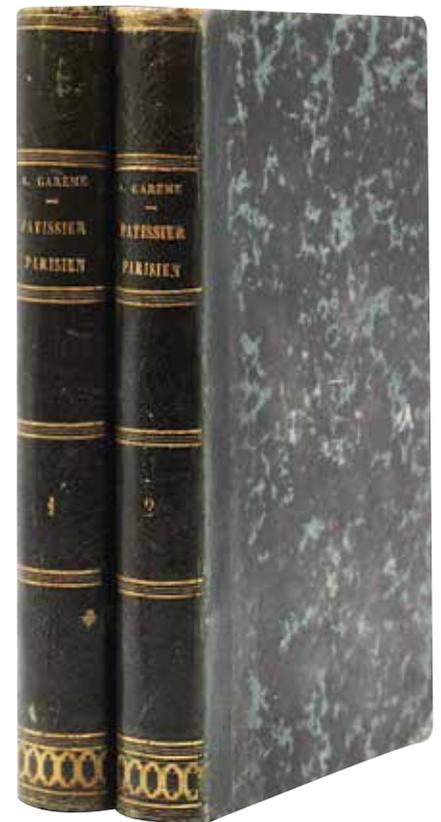
Le Pâtissier is divided into seven parts: pastry doughs including puff and shortcrust, brioches, babas, couglauffes, a range of cakes and other pastry doughs; hot starters including pâtes, timbales, croustades and chartreuses; cold pâtes, mille-feuille cakes, croque-en-bouche, nougats, meringues, flans, soufflés and fondues; large centre-pieces, mounted desserts and other prepared desserts; choux pastry, sponge cakes, madeleines, and other puff pastry desserts; petitsfours, biscuits, macrons soufflés, marzipans, sugared works and conserves; and, a critical review of the grand balls of 1810 and 1811.

An excellent copy of one of the definitive works on French pâtisserie.

- § OCLC records 16 holdings this edition, none in Australasia. Trove records only one holding of any edition in Australia, Monash, 1815 ed.
- § Cagle 128; Bitting p.74; Drexel 159; Horn-Arndt 407; Oberlé Pastes 189-190; Schraemli (1) 104; Simon BG 287; Vicaire 144 (see note); Wheaton & Kelly 1066
- ¹ Kelly, Ian. *Cooking for Kings*. London : Short Books, 2003, p.104

Item #11100

\$1,500.00 AUD



[9] DAVIS, IRVING [IRVING JOSEPH (1889 - 1967)]

A Catalan Cookery Book: a collection of impossible recipes.

Paris: Lucien Scheler, 1969. First Edition. Printed on Vélín de Rives by Imprimerie Union, Paris and engraved by the Ateliers LeBlanc. Edited, and with an introduction, by Patience Gray.

Quarto (295x245mm) unbound as issued, 26 sheets [98,[6]pp] in limp thick paper wrappers and, in turn, in a chartreuse linen, red lettered presentation folder and slipcase. Includes eleven lithograph engravings by Nicole Fenosa. Limited to 165 copies, 150 numbered and signed (and 15 marked 'HC' for the collaborators); this is #2. Signed in pencil to the colophon by the publisher, Lucien Scheler and the artist Nicole Fenosa. Slipcase corners gently worn; spine lettering faded; boards very lightly soiled; internally fine

From the introduction to the 1999 reprint by Prospect Books:

"Irving Davis was an antiquarian book dealer, bibliophile and cook whose life forms a glorious coda to that love affair with the Mediterranean and its civilization that has long held the English and other north-Europeans, in its thrall. His first bookshop was in Florence, where he was in partnership with Giuseppe Orioli from 1911. The book which celebrates the cookery of Catalonia is his most permanent and appealing epitaph, though for bibliographers there are 170 exemplary catalogues of early printed books. A Catalan Cookery Book was....a fragment of a longer

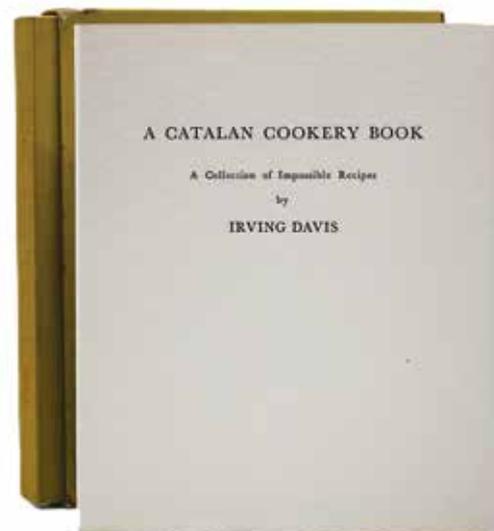
projected work but Irving Davis was a man who sought perfection and he did not live to complete it...."

And from the original preface by Irving Davis:

"I have tried to write a book of Catalan cookery, selecting from the many the most typical dishes, some of which I have cooked and others which I hope to cook one day.... I have called the work a Catalan Cookery Book with a subtitle A collection of Impossible Recipes, impossible for the most part to execute in England. The most you can do is try to adapt them. Nothing is to me more annoying than to read some of the numerous cookery books which pretend to be practical and which gaily tell you to take certain ingredients which you would have to go to the ends of the earth to find. Why not treat a cookery book as an entertainment as interesting to read as a detective story or a substitute for radio or television at night."

A bibliophile gastronome, Davis was a close friend of Norman Douglas and Patience Gray. Gray's *Honey from a Weed* references Davis in a number of places and they shared many meals. *A Catalan Cookery Book* contains 60 recipes each elegantly, frugally written. Much like the food, nothing is wasted and the writing is poetic and evocative.

Nicole Fenosa, (1925-2012) was the wife of the Catalan sculptor Apel·les Fenosa (1899-1988).



Davis stayed at their house in Vendrell many times.

Scarce. The perfect conjunction of bibliography, book arts and gastronomy in a fine and elegant book.

§ OCLC records only 6 holdings, three in the USA and three in Europe.

Item #11453

\$1,200.00 AUD

[10] ESCOFFIER, AUGUSTE. [GEORGES AUGUSTE ESCOFFIER (1846 - 1935)]

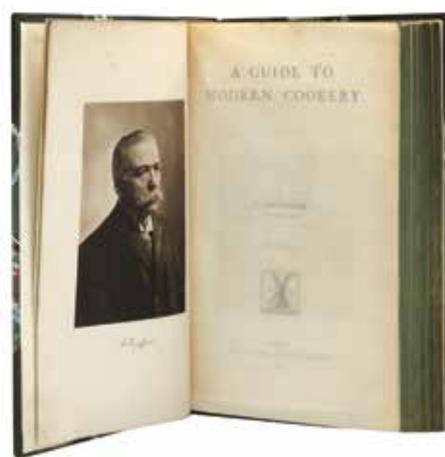
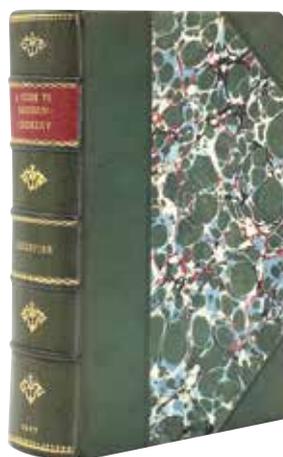
A Guide to Modern Cookery.

London : William Heinemann, December 1907. Second Impression in English. First published in English in May, 1907. First published 1903 in French as '*Le Guide Culinaire*'. Printed by R Clay and Sons, Limited, Bread Street Hill, E.C., and Bungay, Suffolk.

Octavo (250x155mm) re-cased new half bound green morocco with red morocco spine label, marbled boards, 5 raised bands, six gilt ruled, lettered and decorated compartments, new endpapers, all-edges green, heavy cream laid paper, xvi,880pp. Frontispiece monochrome lithographic portrait of the author with tissue guard. Faint occasional foxing; gently bruised corner, else fine.

¶ This, the first English edition, was an abridged edition of the 1903 French edition, omitting a number of recipes. A full English translation was not published until 1979. Here, a glossary is followed by 2,973 numbered recipes and twenty pages of menus.

Escoffier laid the foundation for the modern kitchen brigade during his time at the Savoy, the Ritz and then the Carlton Hotel by his organisation, management, the delineation of roles and the imposition of structure in the kitchen. *A Guide to Modern Cookery* took Escoffier some 4 years to write, wherein he set out to provide a definitive and useful cookery book for the professional chef. He was encouraged in the project by Philéas



Gilbert and assisted by Emil Fétu (both of whom are acknowledged in the French edition but not here).¹ He codified his repertoire, which drew in part on the great chefs of the past such as Carême and Urbain Dubois, but also on his own dishes and menus over the past twenty years. Each of the recipes included was carefully composed and written so as to impart clear instructions and to enable precision, without verbiage and thus to allow a dish to be reproduced accurately time and time again by a professional kitchen.²

A Guide to Modern Cookery has gone into numerous editions, and has never been out of print in English. It is the foundation and source for almost all of the culinary textbooks used to train chefs in the Western world over

the past 100 years.

An elegant and handsome early copy of one of the landmarks of gastronomy.

§ OCLC widely held elsewhere, but no institutional holdings in Australia.

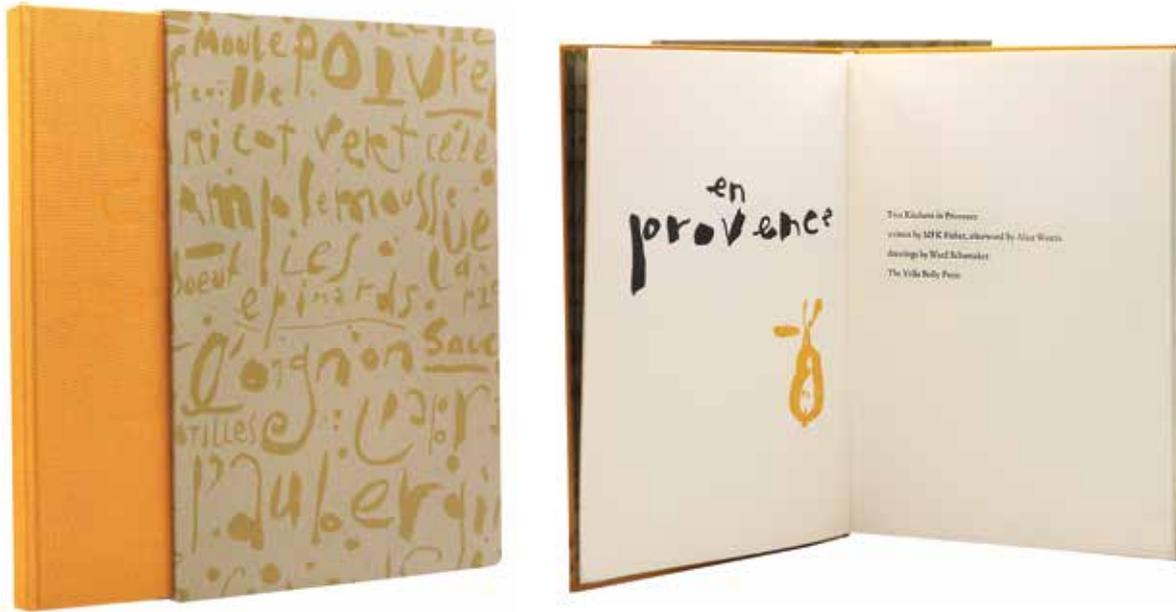
§ Driver 364.1; Cagle 666; Biting p.146 and Axford p.192, other editions, this edition noted;

¹ James, Kenneth. *Escoffier: the king of chefs*. London: Hambleton & London, 2002

² Herbodeau, Eugène from the introduction to the 1961 edition of *A Guide to Modern Cookery*.

Item #11002

\$1,200.00 AUD



[11] FISHER, M F K. [MARY FRANCES KENNEDY (1908 - 1992)]

Deux Cuisines en Provence/Two Kitchens in Provence.

Covelo, California : The Yolla Bolly Press, Winter 1999. First Edition thus. Limited edition #154/225. Drawings by Ward Schumaker. Afterword by Alice Waters.

Folio (325x225mm) blind-stamped gold cloth boards, french patterned paper endpapers and slipcase, [64p]pp. The striking three colour illustrations were printed from photopolymer plates of the originals. The text was composed in Garamond, and printed letterpress on mouldmade Somerset paper produced at the St Cuthberts Mill, UK.. Signed in pencil by Alice Waters & Ward Schumaker to the colophon.

¶ The text was first published as a chapter bearing the same name in Fisher's 1982 *As They Were*. It also bears a passing affinity with Fisher's memoirs of her time in Provence *A Considerable Town* (1978) and *Map of Another Town* (1964). The text first appeared in print as an article in *The New Yorker* in 1966. In *Deux Cuisines en Provence* Fisher evocatively recounts her kitchen adventures, gastronomic memories and forays into the food markets of Aix-en-Provence (where she lived for some time).

Alice Waters's afterword is a warm and personal tribute to Fisher acknowledging her significant influence on Water's eponymous restaurant *Chez Panisse*. Recounting a number of her meetings with Fisher, including the several dinners held at *Chez Panisse* in Fisher's honour, Waters pays tribute to Fisher's contributions to gastronomical literature.

Ward Schumaker (1943 -) is a San Francisco based illustrator and artist. The Yolla Bolly

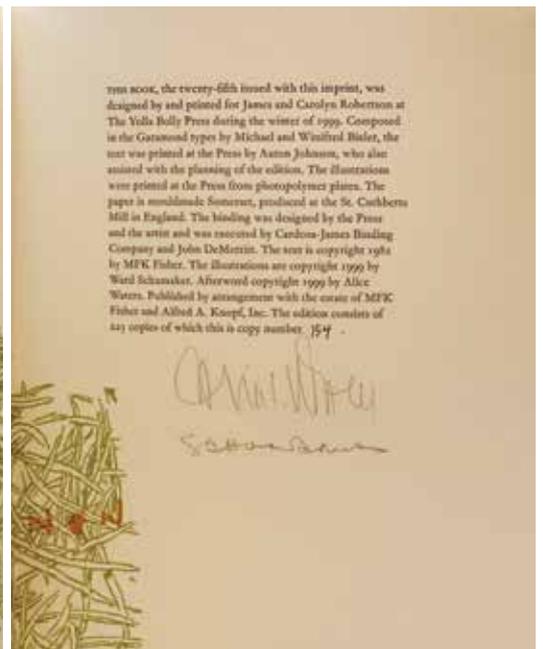
Press was established in 1974 by book artists Carol and James Robertson. Based in Covelo, a small town in Northern California, the Press, now closed, produced a small number of highly regarded, fine press, limited editions of works touching often on nature, literature and California using traditional letterpress techniques. *Deux en Cuisines* was the 25th book published by the Press.

Scarce. A truly fine copy of an evocative and redolent work.

§ Although institutionally well held in the USA, OCLC records only one other holding worldwide, Alexander Turnbull Library, New Zealand.
§ Zealand and Tarpey-Schwed. *M F K Fisher: an annotated bibliography*. (4th ed) 2013, p.51.

Item #10989

\$1,500.00 AUD



[12] 藤澤文次郎, [FUJISAWA BUNJIRŌ]

勅題干支 新年菓帖 卷の五 [*Chokudai kanshi shinnen kachō: maki no go*]

[*An album of new-years sweets inspired by imperial topic and sexagenary cycle - volume five*]

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

(175x250mm) two-hole stab sewn limp orange, cream and green printed washi wrappers, purple silk ties, 13 single leaves verso blank (9 leaves, nishiki-e woodblock engraved colour illustrations of Japanese confectionery, 5 leaves monochrome illustrations), 3 folded leaves, illustrated, unpaginated. The rear wrapper verso is inscribed by a previous owner, Mr. Umabuchi 馬淵. Purple *kadogire* chipped, Wrappers lightly soiled, remnants of label to cover; a few small closed tears; some light foxing, corners bruised and a few folded; some pages agetoned; small signs of kitchen use. The penultimate five leaves are an explanation of the composition of the sweets and their symbolic importance; the final leaf and wrapper recto are advertisements for professional confectionery products.



An album of approximately seventy-one designs for wagashi and yogashi. Each illustrated leaf has between 3 and eight designs

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

Rare

§ Unrecorded

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

Item #10903

\$1,200.00 AUD

[13] 藤澤文次郎, [FUJISAWA BUNJIRŌ]

勅題干支 新年菓帖 卷の六 [*Chokudai kanshi shinnen kachō: maki no roku*]

[*An album of new-years sweets inspired by imperial topic and sexagenary cycle - volume six*]

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

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



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

§ Unrecorded.

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

Item #10902

\$1,200.00 AUD

An album of approximately fifty-three designs for wagashi and yogashi. Each illustrated leaf has between 3 and six designs

Rare

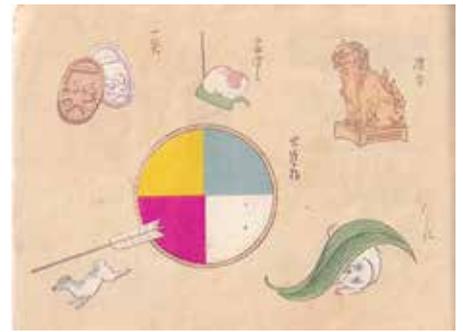
[14] 藤澤文次郎, [FUJISAWA BUNJIRŌ]

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

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

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

An album of approximately sixty-seven designs for wagashi and yogashi. Each illustrated leaf has between 3 and eight designs



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

Rare

§ OCLC records only 1 holding, NDL. 485415

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

Item #10901

\$1,200.00 AUD

[15] 藤澤文次郎, [FUJISAWA BUNJIRŌ]

明治三拾五年壬寅 勅題干支菓圖帖 [*Chokudai kanshi shinka zuan*]

[*Designs of new sweets inspired by imperial topic and sexagenary cycle*]

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

(175x2450mm) two-hole stab sewn limp cream and green printed *washi* wrappers, purple silk ties, 13 single leaves verso blank (9 leaves, *nishiki-e* woodblock engraved colour illustrations of Japanese confectionery, 5 leaves monochrome illustrations), 1 folded leaf, 1 single leaf, 1 folded leaf, illustrated, unpaginated. The first leaf is unfolded, the verso being a call by the author and publisher for contributions to a new confectionery magazine to be published quarterly. The rear wrapper verso is inscribed by a previous owner, Mr. Umabuchi 馬淵. Wrappers lightly soiled, some light foxing, corners bruised and a few folded; some pages agetoned; small signs of kitchen use. The penultimate five pages are an explanation of the composition of the sweets and their symbolic importance; the final leaf and wrapper recto are advertisements for other professional confectionery books from the publisher.



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

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

Rare

§ OCLC records only one holding, NDL 485389.

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

Item #10904

\$1,200.00 AUD

[16] 古川梅次郎 編, [FURUKAWA, UMEJIRŌ]

新年御題干支菓帖 九ノ巻 [*Shinnen gyodai kanshi kachō: kyū no maki*]

[*New year imperial topic and sexagenary cycle inspired sweets album: volume 9.*]

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

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

An album of approximately 100 designs for fū pulled, fresh and dried, *nagashi* and *yogashi* for



professional confectioners. Each illustrated leaf has between 3 and eight designs and is attributed to various contributors from a range of confectionery businesses and institutions.

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

Rare

§ OCLC records only one holding, NDL 1183120

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

Item #10905

\$1,500.00 AUD

[17] GRAY, BARRY [PEN-NAME OF ROBERT BARRY COFFIN (1826 - 1886)], EDITOR.

The Table: a monthly publication devoted to the refinements of the table. Vol 1: Issues 1 - 8 (a complete run)

New York : M Doolady (Issues 1 - 4)/National Literary Exchange (Issues 3 - 8), January to August 1873¹. First and only edition. A complete run. All issues printed by Kelly & Rorty, Printers 98 Nassau Street. Issue 5 sold by Brentano, Union Square. Issues 6 - 8 sold by Brentano, Union Square and The American News Company.

Octavo (230x145mm) printed lilac paper wrappers, letterpress, sewn, *January*. [1] - 20; *February* [21] - 44; *March* [45] - 64; *April* [65] - 88; *May* [89] - 110,[2]; *June* [111] - 131,[3]; *July* [133] - 161,[3]; *August* [165] - 193,[3]pp. Advertisements for hotels, restaurants, wine merchants, breweries, and notably Krug Champagne. All issues, wrapper edges faded; issues 1 - 3 wrappers soiled, chipped some loss to the margins; issue 3 spine scorched, loose in wrappers; issue 4, small closed tear, wrappers soiled; issues 5 - 8 wrapper edges lightly soiled and chipped. Bookplate "*Samling Vilgon Gastronomica*" to the inside of the front wrapper of issue 1.²

¶ *The Table* was a brief New York monthly journal on gastronomy. "[A] gastronomic treasure [that] had a short though glorious life"³

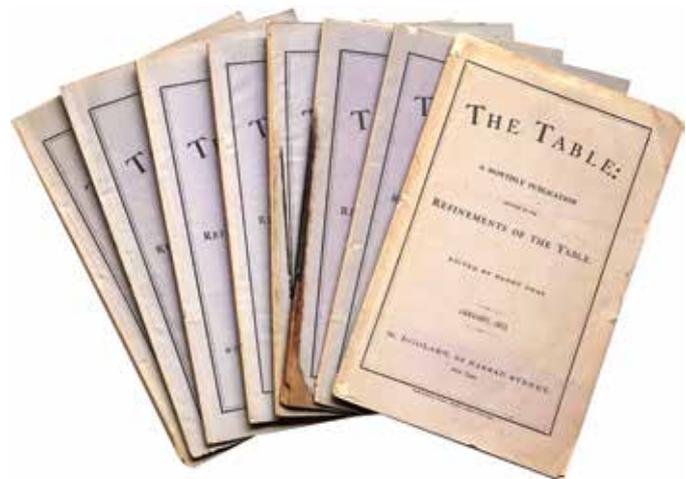
The subscription was initially \$1 for the year, or 10c an issue, which was doubled in Issue 5. Each issue contained between fifteen and twenty short articles. In Issue 1 Gray laid out the journal's purpose as being: "...devoted exclusively to subjects connected with the pleasures of the table, the science of cooking and the art of good living. It will treat of all

matters pertaining to eating and drinking, the preparing and cooking of food - fish flesh, fowl and vegetable - and the selection of teas, coffees, wines and liquors. Recurring features included "Breakfast Table Chat", "Oriental Gastronomy", "Host and Guest", "Tea Table Gossip", "Dinner Table Talk" "Seasonal Recipes" and "Bill of Fare".

Witty, droll, gossipy, and amusing, *The Table* casually collated reminiscences of meals past, cocktails, good wine, recommended recipes and reviews (books, meals and establishments), interspersed with the things any good gastronome should know.

Coffin was an American humorist, writer and journalist based in New York. He was the editor of the *Home Journal* of New York in 1858, and was also at one time an art critic for the *Evening Post*. He wrote for numerous periodicals under the pen-name "Barry Gray". His many books include 'My Married Life at Hillside', 'Out of Town', 'Cakes and Ale at Woodbine' and 'The Home of Cooper'.

Rare in any condition, particularly a complete run. A fleeting glorious glimpse of epicurean New York during the Gilded Age.



§ OCLC records only one complete holding at U Minnesota. The AAS holds a complete set; one digital holding at several US institutions via the AAS Historical Periodicals archive series; three apparently incomplete holdings of issue 1 ; one digital holding of issue 1; the Met holds issue 2. There are two complete holdings at the Library of Congress.

§ Not in Mott;

¹ Michal Doolady was a New York publisher, mostly of juvenile material, between 1858 and 1873. According to Issue 5 of *The Table*, Doolady retired in May 1873, accounting for the change in publisher and sales distribution.

² Olov Vilgon (1894-1979) was a Swedish collector of gastronomy who built a quite large collection. In 1976 he privately published "*Bibliografi över Svensk Gastronomisk Litteratur 1557-1950*"

³ Longone, Jan. "Berney's Mystery of Living and other nineteenth-century cooking magazines. *Gastronomica Vol 2: No 2 Spring 2002* pps pps 97 - 102.

Item #11440

\$2,250.00 AUD



[18] GUILLIER, HENRY (1847 - 1912)
Les Grands Vins de la Gironde Illustrés

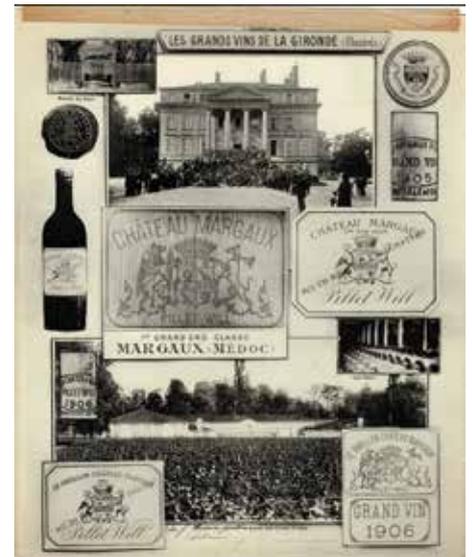
Libourne-Bordeaux : Henry Guillier, undated, circa 1908. First edition. In French (one leaf in English). Photography by Maurice Guillier.

Quarto (245x305mm) publisher's original burgundy percaline cloth folding album-case with flaps, upper cover decorated in gilt with the City of Bordeaux coat of arms and titled in gilt. One hundred and forty-nine leaves (including two duplicates) of monochrome photograph montage and illustration of individual chateaux and negociants with descriptive letter press text to verso (mainly drawn from the 1908 eighth edition of Edouard Férét's classic work *Bordeaux et se vins*). Comprises index card, and, as called for by the index card, 148 leaves depicting individual chateaux, communes, regions and negociants (including duplicates of leaves for Chateau Lavi and Chateau Roussillon) each with original tissue guard. Case hinges and corners faintly rubbed, light wear to one corner; lacks original silk ties, (as usual); faint foxing to the edges of several tissue guards not affecting the images or text; otherwise in near fine condition.

Each leaf has between ten and fifteen photographs of the respective chateaux, chai, vineyards, bottle, and label and in most cases is signed in the plate by the photographer and occasionally the publisher.

¶ Henry Guillier was a prolific local photographer and publisher based in Libourne, Bordeaux. He published vintage photographic postcards of the Bordeaux region from 1899 until his death in 1912. During this time over 15,000 images and postcards of the region were produced. A few of the images in *Les Grand Vins* were later also issued as individual postcards. After his death the business was continued by his wife, under the imprint "Vevue Guillier" and later, by his sons under the imprint "Guillier Freres". The business closed in 1934. A street in Libourne is named for Guillier.

Les Grand Vins is an important record of the great wines of the Gironde. Although Férét had previously included engraved illustrations of the various Chateaux or Chai, *Les Grands Vins* was one of the first photographic records of the wines of Bordeaux and certainly the grandest. All the celebrated regions and communes (Sauternes and Barsac - Médoc - Saint-Émilion - Pomerol - Fronsac - Graves) and grand crus and châteaux (Château d'Yquem, Château Lafite-Rothschild, Château Latour, Château Mouton-Rothschild, Château Margaux, Château Ausone, Château Haut-Brion, etc.) are represented. Intriguingly the title page depicts six First growth's and adds



Chateau Haut-Bailly (Léognan Graves) a cru exceptionnel (printed) with an illustration of a rising star attached to it and Chateau Mouton-Rothschild (Pauillac Medoc) a grand cru classe (printed illustration affixed). *Les Grand Vins* has been noted by Chateau Haut-Bailly as confirmation of its ascension to the highest level of quality.





Designed as a photographic companion to complement Feret's *Bordeaux et ses Vins*, *Les Grand Vins* was presented by the owners of the great vineyards of the Gironde and the principal Bordeaux wine houses to the English trade and the grand hotels of London, presumably at the Franco-British Exhibition of 1908 in London, to promote the wines of Bordeaux. Later versions entitled *Les Vins de la Gironde* incorporating up to 169 leaves to

include other lesser estates were distributed to the trade and grand hotels of Europe.

Item #11172

\$8,000.00 AUD

Uncommon generally and rare in this complete and excellent condition. A stunning record of the great wines of Bordeaux.

§ OCLC records only one holding this title, University of Vermont House (only 115 plates); UC Davis holds a copy of the later edition *Les Vins de la Gironde*; not held by the BnF

[19] HORN, C E [CHARLES EDWARD (1786 - 1849)] COMPOSER

Cherry Ripe, A Cavatina sung by Madame Vestris, Dedicated to C Lyon Esq.

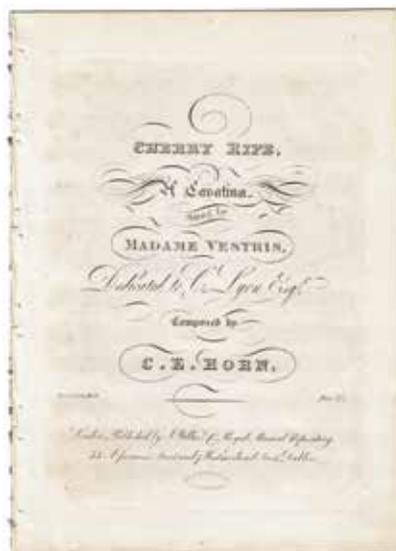
London : I Willis & Co., Royal Musical Repository, 55 St James Street. Circa 1825¹. Entered at Stationer's Hall. Price 2/-.

Folio (335x240mm) four sewn leaves, heavy cream rag paper, copperplate and engraved title page, sheet music for voice and piano-forte in Eb-major, [2], 5, [1]pp. Title-page lightly offset toned; apparently disbound from a larger volume of songs; stamp to the foot of each page "Royal Musical Repository 114"; edges faintly soiled.

¶ Madame Vestris [Elizabetta Lucia née Bartolozzi (1797 - 1856)] was an actress and contralto opera singer in Georgian London. Her first success came at the Drury Lane Theater in the 1820 revival of Montcrief's *Giovanni* in London, a satire on Mozart's opera *Don Giovanni* first staged in 1817. Such satires, known as 'burlettas' or burlesques, were common in the London theater of the day and Mme Vestris not only appeared in many such productions in her career but eventually became noted for having advanced this particular theatrical form.

A Cavatina is a short romantic operatic aria. The lyrics are: "*CHERRY-RIPE, ripe, ripe, I cry, Full and fair ones; come and buy. If so be you ask me where They do grow; I answer: There Where my Julia's lips do smile; There 's the land, or cherry-isle, Whose plantations fully show All the year where cherries grow*"

Written by the Scottish poet Robert Herrick (1591 - 1674), and scored by Horn, the first



performance of the aria was by Madame Vestris on 13th September 1825 at the Drury Lane in the premiere of the burlesque "*Paul Pry: a comedy in three acts*" by the English playwright John Poole (1786 - 1872). Her rendition of "*Cherry Ripe*" caused a considerable stir and the aria is now permanently associated with her name.

Popular during the nineteenth and early twentieth centuries, the lyrics are thought to have originated with a street vendor's cry selling cherries. The aria is referred to in works by George Eliot, Robert Louis Stevenson, John Buchan, Dylan Thomas and Iris Murdoch,

performed by Julie Andrews and featuring in contemporary film.

A near fine printing of a popular tune celebrating the cherry season.

§ Not recorded as individual sheet music; OCLC records one holding of an alternate edition published by Willis, the Royal Academy of Music¹

Item #11446

\$150.00 AUD



[20] 歌川広重 [HIROSHIGE, UTAGAWA] [BORN ANDŌ TOKUTARŌ (安藤 徳太郎 (1797-1858))]
 さかなつくし [Uo Zukushi] [Shoal of Fishes]

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

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

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

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

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

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

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

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

Rare. A lovely copy.

§ OCLC records no holdings. NIJL holds one copy.

Item #10476

\$4,000.00 AUD



[21] 池田東籬 IKEDA, TŌRI (1788 - 1857)
魚類精進早見献立帳. [*Gyorui shōjin Hayami kondatechō*] [*Fish and Vegetarian Dishes: menus at a glance*]

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

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

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

From the introduction, the aim of the book is to provide a handy reference for the common people for meals, banquets and religious occasions. Guidance is provided as to proper serving style and etiquette (who should sit where, host, principal guest, secondary guest, etc) and how things should be presented noting the importance of selecting ingredients for their freshness. Each full menu consists of two soups and seven fish and vegetarian dishes. Innovatively,

readers could compose menus of different complexity from the suggested dishes by using a numbering system. Many of the recommended dishes are numbered either “五[5]” or “三[3]” indicating that they can be used in a menu of five or three side dishes thus allowing the reader to quickly compose an appropriate menu with the requisite number of dishes.¹

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

The author, Ikeda Tōri 池田東籬 (1788-1857) was a popular author of both practical guides and works of fiction in the late Edo period. The illustrations were drawn by Hishikawa Kiyoharu

菱川清春 (1808-1877) a ukiyo-e artist active in Kyoto. Katō Kansuke 加藤勘助 and Sofue Kippe 祖父江吉平 carved the block.

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

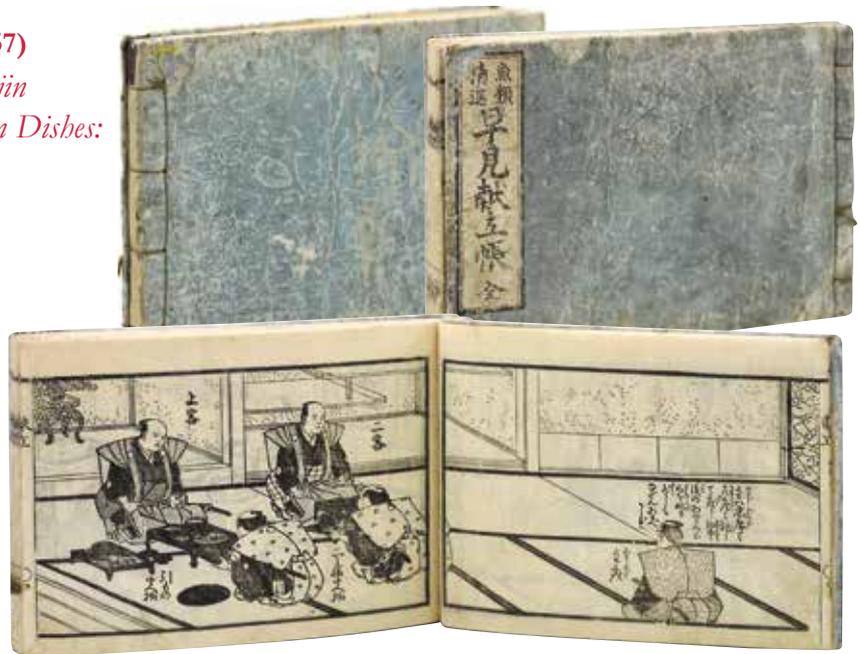
§ OCLC records only 6 holdings in North America and Europe; at least one holding (digital) in Japan²

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

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

Item #10393

\$1,200.00 AUD



[22] 池田東籬 IKEDA, TŌRI (1788 - 1857)
会席料理秘囊抄 *Kaiseki ryōri hinōshō zen* [*Complete Secrets of Kaiseki Cuisine*]: 精進魚類 *Shōjin gyorui* [*vegetarian and pescetarian*], *Shiki kondate* [*menus for all four seasons*]

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

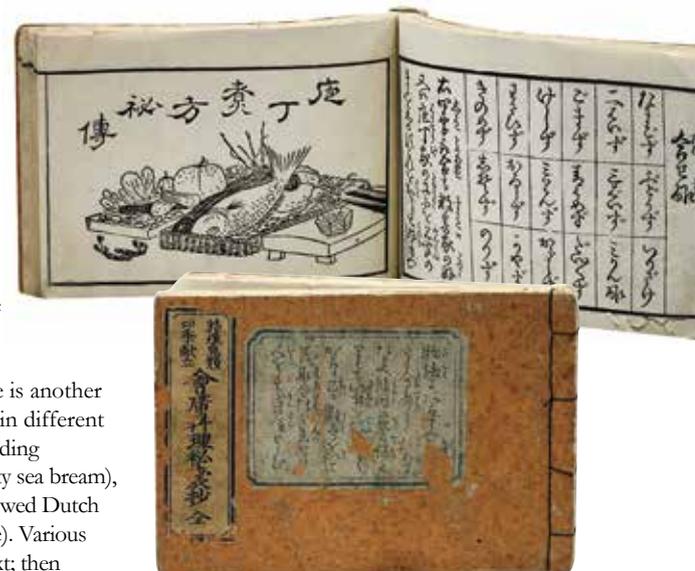
Original traditional Japanese binding (110x160mm) orange decorative relief moulded covers, four-hole stab sewn black silk binding, white silk kadogire, fifty-two folded leaves, one leaf and endpaper, publisher's advertisements; one monochrome woodblock illustration. Title label edges chipped; covers lightly soiled, some minor insect depredation; lower kadogire worn, small loss; binding re sewn; lacks leaf 4; clumsy characters in ink to leaf 5a; fore-edge and bottom corners lightly thumbed; pine mark to leaf 36; light worming to the margins of seven leaves; endpapers lightly creased; pagination of the first five leaves erratic. Else a sound clean copy.

The volume contains a range of seasonal menus for kaiseki cuisine.

Contents: The first section gives fish and vegetarian menus for each of the four seasons.

The second section gives various types of dishes that might be used in different seasons: a section divided by cooking method or type of dish: on soups/broths, stewed/boiled food, broiled, pickled, another kind of broth/soup. There is another section on knife technique as used in different ways of preparing sea bream, including shimofuri-dai (meaning marbled/fatty sea bream), tai-oranda-ni (meaning sea bream stewed Dutch [or could be Western in general] style). Various kinds of shrimp preparations are next; then halfbeak, flounder, abalone, tachiuo (beltfish) etc. A section of vegetarian items follows, with lots of tofu dishes, taro, ginkgo nut, sesame, lily etc. Finally, there is some information about castella {a kind of cake that entered Japan in the 16c from Portuguese missionaries, originally the word comes from “Castile”}

Scarce in any format. A well preserved copy.



§ OCLC records no holdings this edition; one holding 1854 edition LOC and one holding 1860 edition Stanford, both with sixty leaves. NDL records two holdings in Tokyo, one this edition with fifty-two leaves, the other published in Edo.

Other holdings in Japan are of editions with sixty leaves.

§ cf. <https://kokusho.nijl.ac.jp/biblio/100311224/1?ln=ja> and <https://kokusho.nijl.ac.jp/biblio/100436197/9?ln=ja>

Item #11448

\$1,200.00 AUD



[23] 今枝庄一郎. [IMAEDA, SHŌICHIRO]

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

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

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

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

An album of approximately sixty designs for *wagashi* and possibly *yōgashi* 洋菓子. Each leaf has between 4 and 8 colour designs. *Wagashi* have been associated with the Japanese *macha* green tea ceremony for centuries. An ambiguous confectionery, there are many forms of *wagashi* made from *mochi* (rice cake), *anko* (adzuki bean paste), sugar and fruit, moulded and formed into various seasonal, organic, artistic, poetic and ever-evolving shapes and designs. Many of the forms of *wagashi* have special significance for certain days, seasons or occasions and their beautiful designs, colours and symbolism often reference those occasions. *Yōgashi* are western-style confectionery and baked goods, some of which have been adapted and adopted as *wagashi* or *neo-wagashi*.

In the Edo period, confectionery began to be given elegant names and designs based on classical literature and the four seasons. The square and rectangular designs may be for *Yokan*, a firm jelly made with agar agar, red bean paste, and sugar, but could also be for *Uiro*, a Nagoya specialty of chewy sweet mochi rice cake. One of the designs is like a Chinese style Moon cake. Other traditional designs include filled *mochi*, a traditional New Year treat. Some of the biscuit shapes, and tiles could have for other Nagoya specialties such as *Dainagon* or *Sennari* or adapted for western style sugar work, biscuits and baked goods.

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

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

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

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

Rare.

§ Unrecorded.

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

Item #10776

\$1,200.00 AUD





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

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

Paris : Établissements Nicolas, 1930-1932.
First edition, each limited to 500 copies.
Printed by Draeger Freres. In French

Each a slim folio (325x250mm), stiff coloured card wrappers, yapp edges, sewn. Volume I text by Georges Montorgueil, [20]pp, Volume II text by René Benjamin [18pp], Volume III, six plates.

A complete set of three satirical 'plaquettes' (a term traditionally used to describe 'religious scenes') together with laid in ephemera (as called for) on the effects of cocktails and the primacy and 'la gloire des grand vins de France'. Sometimes described under the general title 'Les Trois Couleurs' published 1930-1932 by the significant Parisian wine merchant Louis Nicolas. An innovative wine merchant, marketer and merchandiser, Nicolas embarked on a significant advertising campaign in the 1920s and 1930s championing the primacy and quality of French wine via cinemas, posters, art and designer catalogues.

Blanc et Rouge has ten full-page black-and-white illustrations by Paul Iribe, showing humorous scenes set in a jazz club involving the consumption of wine and instructing the reader to choose a French wine and avoid other drinks. Laid in accompanied by a letter to prospective clients including a survey on the services provided by Établissements Nicolas, and a further whimsical illustration, housed in the company's pale-blue envelope.

Rose et Noir has nine full-page black-and-white illustrations by Paul Iribe, showing humorous scenes involving the perils of the consumption of too many cocktails (thus advocating again French wine); pamphlet bound in, entitled 'Dialogue moderne en trois temps et trois cocktails' by René Benjamin.

Bleu Blanc Rouge has six plates, including four folding and one printed in color tipped in by Paul Iribe, arguing against the consumption of foreign drinks such as vodka, beer, whisky and



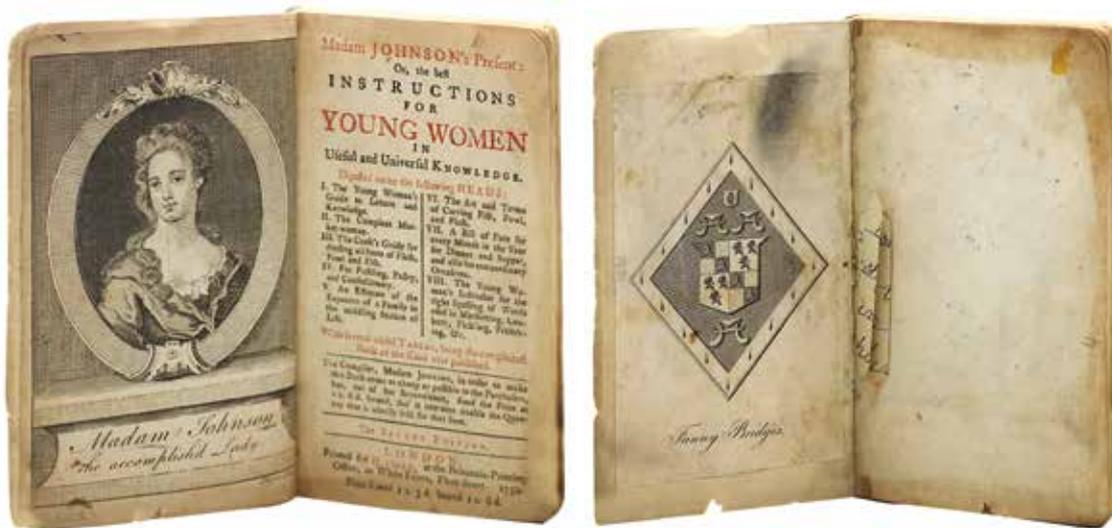
mineral water and promoting the benevolence and primacy of French wine.

Iribe was an important Jazz Age artist, a French illustrator, and designer in the fields of jewelry, and the decorative arts. For a time he worked in Hollywood under Cecil B de Mille. He contributed to the Art Nouveau and Art Deco movements, participated in the development of journal and poster art, and was Coco Chanel's lover from 1931 to his death. Georges Montorgueil was a pseudonym for the French writer and journalist Octave Lebesgue (1857-1933). René Benjamin (1885-1948) was a French writer and author of the novel *Gaspard*.

Item #11472

\$1,800.00 AUD

Near Fine and Complete. Scarce particularly in this condition. An important promotional set of works redefining the image of the French wine trade during the interwar period.



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

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

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

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

¶ Mary Johnson was "for many years the superintendent of a Lady of Quality's family in the City of York"². *Madam Johnson's Present* is a mid-to-late seventeenth century compilation of moral instruction and practical information written for the edification of household servants. It provided guidance on grammar, spelling, arithmetic, cookery, marketing, confectionery and a servant's duties to their employer and God. The cookery and marketing chapters run from p.72 to p.181, approximately half the work, covering preserving, charcuterie, baking, cheese-making, pies, puddings, roasts, vegetables and jellies as well as other dishes. The bills of fare and carving terms are cribbed from Hannah Woolley's *The Ladies Delight* (1672)³.

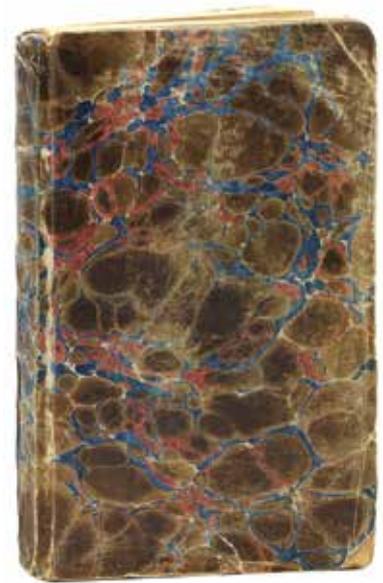
Although there is some evidence drawn from analysis of extant bookseller's sales records that copies were occasionally bought by household servants seeking to educate themselves, the regular newspaper advertisements between

1755 and 1770 claimed it "a very proper Christmas-Box or New Years Gift for Servant Maids", suggesting the main market was purchases by the Mistresses of significant households for their staff as gifts.

From the private library of Lady Fanny Bridges née Fowler (1746-1825). Lady Bridges was the wife of Sir Brook William Bridges, mother-in-law to Jane Austen's brother Edward and the grandmother of Jane Austen's favourite niece and regular correspondent, Fanny Knight. She lived at Goodnestone Park in Kent. By virtue of Edward's marriage to Elizabeth Bridges, Jane Austen was a regular guest at Goodnestone Park and began writing "First Impressions" (a.k.a. "Pride & Prejudice") after a visit in 1796.

Another daughter of Lady Bridges, also named Fanny (1771-1805), married Lewis Cage in 1791 and had in turn a daughter named Fanny (1793 - 1874) who became Lady Fitzwalter Fanny Bridges when she married her first cousin. It has been suggested that this Fanny, who after the death of her parents in 1805 moved to live with the then Dowager Lady Fanny Bridges at Goodnestone Park and was a close friend, relative and correspondent of Fanny Knight was likely the inspiration for the protagonist in Austen's 1813 novel, *Mansfield Park* given the many common or similar aspects of her life to that of the character "Fanny Price".

A practical and illuminating insight into the world of a Georgian household female servant, the level and breadth of knowledge and skills required and their levels of literacy at Goodnestone Park during the time Jane Austen was a regular visitor. A rare, early edition with intriguing provenance.



§ There are only two holdings in OCLC for this edition: 1759 Owen imprint, LOC ; 1759 Fuller imprint, Indiana.
 § Maclean pp.75-77, note 2; Axford p.256; Bitting p.247. cf, other editions: Cagle 782; Oxford, p.83 note; Vicaire 465; Lehmann pp.106-7. Not in ESTC; cf the Fuller imprint T170669.

¹ Cagle consistent with Maclean states, first published 1754 as "The Young Woman's Companion; or the Servant-Maid's Assistant", reprinted in 1755 with a new title and then twice reprinted in 1759 once with this imprint and once with the imprint "J Fuller", both styled Second Editions. Oxford and Lehmann suggest first published 1753, which Maclean treats as a separate work.

² Title page of the 1753 edition.
³ Lehmann, Gilly. *The British Housewife: cookery books, cooking & society in 18th-century Britain*. Totnes : Prospect Books, 2003, p. 430.

Item #11310

\$7,500.00 AUD

[26] 'JIMMY', LATE OF CIRO'S LONDON.

Cocktails.

Philadelphia : David McKay Company, Washington Square, undated, circa 1930. First edition.

Octavo (170x115mm) quarter bound yellow linen cloth, black gilt stamped, pebbled cloth boards, top edge yellow, 96pp. Spine faintly worn and lightly soiled, else fine; no dust jacket (if issued for this binding).

¶ An A-Z of two hundred and fifty-one cocktail recipes, with the ingredients not measured by volume but expressed as 'parts' or ratios. At the end are seven pages of unusual and amusing toasts. Noted for the inclusion of a variant recipe for the Pegu Club Cocktail (p.60), the house drink of the British officer's Pegu Club in Rangoon, Myanmar.

Ciro's of London was an exclusive nightclub on Leicester Square in London. It opened in 1915, after successful openings of other Ciro's venues in Monte Carlo, Paris, and Deauville. "*Ciro's was as famous for the quality of its bars as it was for*

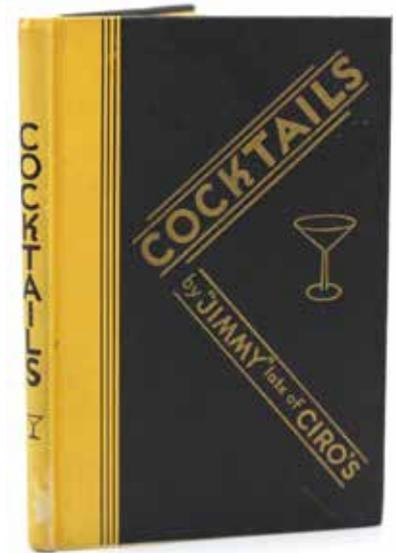
the excellence of its cuisine and the exclusivity of its clientele, and it was instrumental in naturalizing the American cocktail in Europe."

Its most famous bartender was Henry 'Harry' McElhone (the author of *Barflies and Cocktails* and *The ABC of Mixing Cocktails*) and renowned for his eponymous 'Harry's New York Bar' in Paris. 'Jimmy' apparently took over the bar at Ciro's in 1923 after Harry left for Paris. Not much else is known about 'Jimmy'.

Cocktails was also published with a dust jacket and red boards by David McKay, New York (no date); with the same title by the Musson Book Co in Canada (1930) and as "*The Green Cocktail Book*" by T Werner in London (1932).

Scarce. An excellent copy

- § OCLC records only eleven holdings, ten in North America, one in Germany
- § Noling p.227; cf EUVS for the British and New York imprints.



Wondrich, David & Rothbaum (ed). *The Oxford Companion to Spirits & Cocktails*. Oxford, 2022, p.50

Item #10944

\$600.00 AUD

[27] KAJITANI, TOSHIHIKO. [TOSHIHIKO ROBERT (1931 -)]

"With Friends, Sukiyaki".

The Author : Berkeley, 1960.

Folio (305x230mm) stab sewn screen-printed craft cardboard boards, [50]pp. Four colour screen-printed leaves. Near Fine.

¶ A detailed monograph on the traditional Japanese dish 'Sukiyaki', its origin, ingredients, cooking method and its associated Japanese cultural history and context. The chapters are: "Across the Restless Ocean", "With Friends, Sukiyaki", The Ingredients of Sukiyaki, The Preparation of Sukiyaki, The Cooking of Sukiyaki, "For Each Grain, a Drop of Sweat", "For Each Grain, a Drop of Oil", "Gohan", "Dozo", "Tea, a monk and the Way", "Nihon Cha", A Cup of Tea, A Salad of Sunomono, A Dessert of Citrus Fruit, Shopping List Dinner for Four, and, "In the beginning, a fugitive in the rice field". It concludes with a glossary of Japanese eras and useful translated phrases.

During the 1950s there was a significant increase in the American public's interest in the foods and culture of Japan. This was partly due to the American occupation of Japan, the experiences of servicemen returning from the Occupation, or the Korean War, increased air travel and the increasing presence of Japanese made consumer goods.

"...when they returned that they brought back the souvenirs, artwork, cameras and Hi-Fi stereo equipment at exchange rates that made everything bought in Japan very affordable. And, they brought back knowledge of three Japanese dishes: Sukiyaki, Teriyaki and Tempura. These three were the main types of Japanese food as far as most Americans knew, outside of Japanese immigrants, travelers who had been to the country before the war or had been there during the Occupation, or members of the U.S. military who had



open minds and culinary curiosity to try a wider variety of Japanese cooking."

Sukiyaki is a traditional Japanese one-pot dish (nabemono) prepared at table. In 1959, food writer for the *New York Times* Craig Claiborne wrote that Sukiyaki was among the four most requested recipes the newspaper had received over the previous year.²

Kajitani was born in California, a 'nisei' or American born Japanese. His Japanese born parents had emigrated a generation earlier and operated a Japanese grocery store in Selma, California. Although it cannot be confirmed, it is very likely the family was interned during World War II. In the 1950s he attended UC Berkeley. In the introduction, Kajitani, reflecting on the challenges and prejudices Japanese immigrants faced, identifies the social sustenance provided to his community during



these times by a Sukiyaki dinner allowing them to momentarily forget the "sometimes stormy life outside". He wryly notes that it took a war for the American people to be curious and interested in Japanese food and culture. The introduction concludes by noting the three generations of Japanese Americans "*wishing to share as much of [their] heritage as possible*".

Rare. An intriguing work providing a unique perspective on the adoption of Japanese food culture into the cuisines of California and the USA.

- § OCLC records only one holding; California State University.

¹ Asakawa, Gil. *Tabemasho! Let's Eat! a tasty history of Japanese food in America*. Berkeley : Stone Bridge Press, 2022.

² Lovegren, Sylvia. *Fashionable Foods: Seven Decades of Food Fads*. Chicago : University of Chicago Press, 2005. p.318.

Item #10925

\$750.00 AUD



[28] 亀屋会 編 [KAMEYAKAI, HEN].

菓子模様 : 天 [Kashi moyō : Ten] [Confection Designs : Volume 1 - Heaven]

Kyoto : 藤澤文二郎 [Fujisawa, Bunjiro], Meiji 45, [1912]. Third impression, first published 1901. In Japanese. One of three volumes.

(180x250mm) publisher's original chrysanthemum patterned lilac silk boards, title label, bevelled edges, accordion or lepperello folding horizontal chuban album, twenty-four leaves, unpaginated, verso blank; twenty leaves illustrated, four leaves text; one hundred woodblock engraved colour illustrations of Japanese confectionery. Title label edges chipped; board edges faintly soiled,

lightly faded and sunned; even faint foxing throughout not affecting the illustrations. Lacks original *chitsu* case and volume two 地 chi, i.e. earth and volume three 人 jin, i.e. man.

An album of approximately 100 designs for wagashi and yogashi. Each leaf has three or four designs. The text at the rear describes the design and method of assembly utilising a range of mochi, azuki bean, yam, sweet potato, sweet bean paste and brown sugar as the core ingredients, coloured and highlighted with kelp, red-rice, yokan, spices, nuts and herbs.

Uncommon. Elegant bright illustrations

§ OCLC records no holdings this volume and edition; one holding this volume, 1901 printing, Library of Congress; and two holdings, three volumes including this volume, 1901 printing, National Diet Library Japan.

§ Meijiiki, v.4, p.397.

Item #11427

\$1,200.00 AUD

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

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

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

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

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

Although over half the recipes are Chinese or Chinese-American (e.g, 21 recipes for chop-suey), *Oriental Culinary Art* is notable as one of the first American cookbooks to include Korean and Filipino recipes. In contrast to the the Chinese recipes (which were compiled by the authors) the Korean and Filipino recipes are quite traditional and authentic and appear drawn from the authors' personal experience

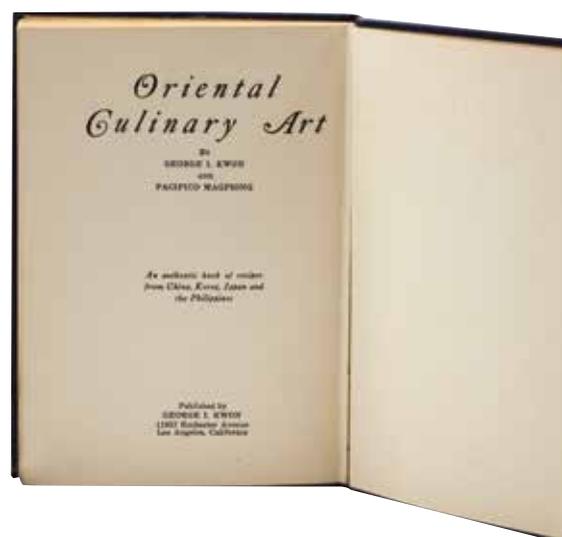
and families. The recipes include kim-chi (Korean pickled cabbage), Korean rice cake (tteokbokki),"kot-choo-jang jigae" (gochujang jjigae, a spicy Korean paste made into a stew), mando (Mandu or Korean dumplings), lechon (Filipino roast pig), adobo, and Dinogo-An (Filipino fried blood and organs of a pig). The authors graduated from UCLA in 1932 at the height of the Depression. Unable to find work as graduates in their fields of political science and education, they worked in a cafe and grocery store, before entrepreneurially self-publishing *Oriental Culinary Art*². Unusually printed with reverse pagination in the oriental fashion.

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

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

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

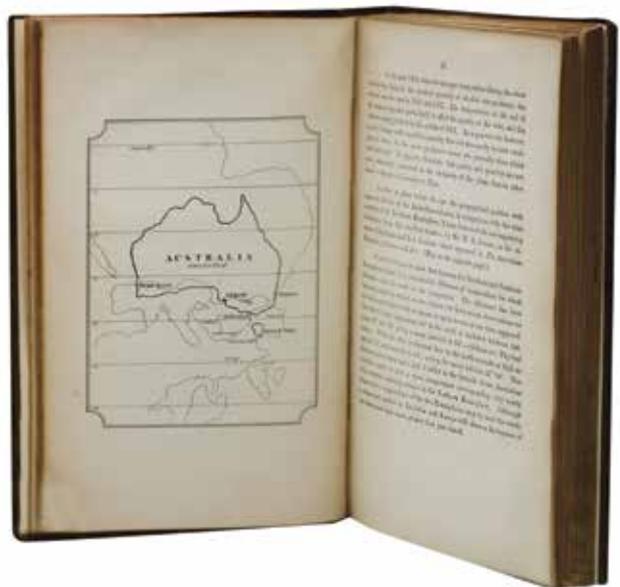
¹ Jones (1885 -1957) was an entomologist working for the California Department of Agriculture, his wife Estrellita was an illustrator in the film industry.



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

Item #11145

\$1,200.00 AUD



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

The Vine in Australia

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

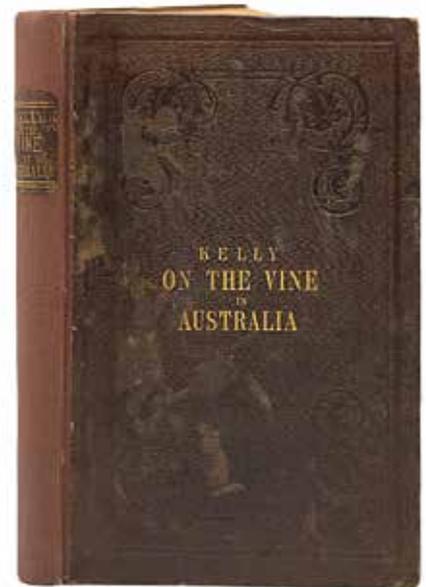
Octavo (220x140mm) recently professionally rebacked in brown linen grain cloth with original spine label, publisher's original decoratively blind-stamped cloth boards, gilt title, new endpapers, ix, [3], 215, [3]pp : π⁶, A⁸, C-E⁸, [F]⁸, G - O⁸, P⁴. Ten engraved woodblock illustrations, several out-of-text, including a map; a number of in-text engraved illustrations of technical equipment and tables. Small stain and stamp in ink "Mrs & Mrs K Hill-Webber Wabun-Annung"¹ to the title page; lacks publisher's advertisements in the rear; pages 114-115 lightly offset toned; some faint sporadic foxing not affecting the text.

¶ Dr Kelly emigrated to South Australia in 1840. He first planted grapes at Morphett Vale, south of Adelaide in 1845. Drawing on his education and experience as a medical practitioner, he introduced wine chemistry and modern science to Australian winegrowers and established the foundations for technical expertise and excellence in viticulture in Australia. In 1862 he and five Adelaide partners established the famous and much acclaimed Tintara vineyard in McLaren Vale.

The Vine in Australia was first conceived of as an essay entered into a competition for a prize offered by the Geelong Agricultural Society in 1859 for a treatise on wine in Victoria. Kelly was unsuccessful, perhaps because the essay did not directly relate to Victorian viticulture and enology. He was however, encouraged to expand on the work by one of the judges, Sir William Macarthur (1800 - 1882), the fifth son of John and Elizabeth Macarthur of Camden Park. Camden Park, established by the Macarthur family, was a pioneer in Australian commercial viticulture, planting its first vineyards in 1820

. Under William Macarthur, the estate became a leading, internationally recognized vineyard and nursery by the 1840s, producing early Australian brandy and supplying vines to South Australia. One of the first viticulturists in Australia, Macarthur was a medal-winning wine-maker, as well as a respected amateur botanist and noted plant breeder. Kelly acknowledges in his preface that *The Vine in Australia* was much improved by contributions and notes provided by Macarthur drawn from his practical experience and observations in New South Wales.

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



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

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

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

¹ The Hill-Webber family were farmers in the Moreton Bay area of Queensland.
² Hall, Dennis & Hankel, Valmai. "Biography of Dr A C Kelly" Sydney: The David Ell Press, 1980.

Item #11438

\$3,500.00 AUD



[31] LA CHAPPELLE, VINCENT (1690 - 1745)

Le Cuisinier Moderne, qui apprend à donner toutes fortes de repas, en gras & en maigre, d'une manière plus délicate que ce qui ena été écrit jusqu'à présent; divisé en cinq volumes, avec de nouveaux modèles de Vaiselle, & des desseins de table dans le grand goût d'aujourd'hui, gravez en taille-douce; dedué a sen altesse sermissime Monseigneur le prince d'Orange et de Nassau, &c.....Seconde edition revue, corrigée & augmentée.

Luzarches : Daniel Morcrette, 1984. Facsimile of the 1742, second French edition originally published at the Hague, at the author's expense. In French. This facsimile, limited to 220 copies, including 20 hors commerce; colophon numbered #50 of 200 copies, initialed by Morcrette. Printed by Societe Nouvelle Jean Grou-Radenez, Paris; bound to Morcrette's design by La Reliure d'Art du Centre, Limoges.

Five uniform volumes in a matching sage green sheepskin and silk cloth slipcase; each volume, octavo (190x115mm) sage green sheepskin boards, gilt stamped, tooled and decorated, mustard and red inlays, all edges gilt marbled, gilt inside dentelles, illustrated endpapers, silk marker ribbon: Tome I [26], 261, [17] p., three folding plates; Tome II [20], 258, [14]pp, three folding plates; Tome III [20], 288, [16]pp, three folding plates; Tome IV [8], 313, [23]pp, two folding plates; Tome V [20], 346, [14]pp, two folding plates. Slipcase edges faintly rubbed in two small places, rear corner faintly bruised; all volumes fine. An exquisite facsimile.

¶ *Le Cuisinier Moderne* is one of the most significant cookery books of the eighteenth

century both in Britain and in France. Not much is known of the author, before he became chief cook to the Earl of Chesterfield who had been appointed the English ambassador to the Hague. In 1732 Chesterfield returned to London and La Chapelle stayed in the Hague, now as chief cook to William IV, the Prince of Orange and Nassau.

Perhaps because of his Huguenot/Protestant leanings, his book was (unusually for a Frenchman) first published in 1733 in London, in three volumes in English as *The Modern Cook*. In 1735 it was published in the Hague in four volumes in French as *Le Cuisinier Moderne*. And in 1742, he published this edition, a revised and enlarged second edition in French, in the Hague in five volumes. The fifth volume contained all new material, some 327 recipes, (giving a total of more than 2,000 complete and detailed recipes) much of it remarkably original and displaying a range of international influences from India, Italy, Germany, Poland, Russia and Portugal. Unusually, La Chapelle self-published all of his books, at his own expense; sparing no expense as evidenced by the number and unusually large size of the engraved folding plates.

La Chapelle was recognised and praised by Carême, Escoffier and Nignon, amongst many others, as one of the great master chefs of the eighteenth century and one of the first 'Modern Cooks'. His *Le Cuisinier Moderne* is a capstone in any serious culinary collection. Of all the printings and editions, the 1742 edition is the most rare, the most complete and polished, and importantly the most original and as such the most desirable.

Daniel Morcrette, the publisher, was an antiquarian bookseller based in Lausanne, and then France, active from the 1950s to 1990s. He was also a significant collector of rare European cookery books. In his later years, he published in very small limited editions, a number of handsome, elegantly bound facsimiles of some of the most significant and rare books on cookery and wine in his collection; works that are now, of themselves, collectable.

Rare in the original, scarce in facsimile. A splendid copy.

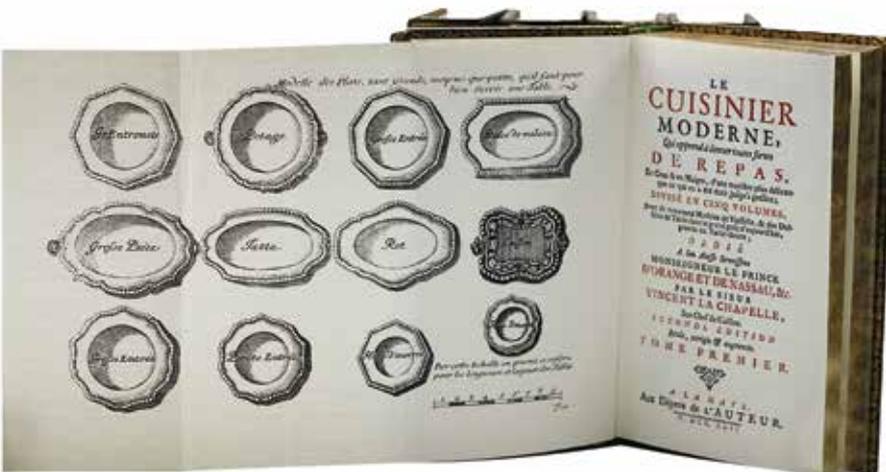
§ OCLC records two holdings of this facsimile, Monash and BnF and 19 holdings of the original, eight in the USA, two in the UK and nine in Europe.

§ For the original French edition see Witteveen & Cuperus, 3636; Drexel, 509; Löchner, 412; Wheaton & Kelly 3395; Vicaire 868; Bitting p.268, Maggs, 231. For the English editions see Cagle 803a; Maclean p.85; Oxford p.63, note; Simon BG 932.

¹ Translates as "The Modern Cook, which teaches how to prepare all kinds of meals, rich and lean, in a more delicate manner than has been written until now; divided into five volumes, with new tableware designs, and table designs in the great taste of today, engraved in intaglio; dedicated to His Serene Highness Monseigneur the Prince of Orange and Nassau, etc.....Second edition revised, corrected and augmented."

Item #11437

\$2,000.00 AUD





[32] LA REYNIERE, GRIMOD [ALEXANDRE BALTHAZAR LAURENT (1758 - 1838)]

Manuel des Amphitryons ; contenant un Traité de la Dissection des viandes à table, la Nomenclature des Menus les plus nouveaux pour chaque saison, et des Elémens de Politesse gourmande. Ouvrage indispensable à tous ceux qui sont jaloux de faire bonne chère, et de la faire faire aux autres. Orné d'un grand nombre de Planches gravées en taille-douce.

Paris : Chez Capelle et Renand, Libraires - Commissionnaires, 1808. First Edition.

Octavo (215x135mm) quarter bound vellum with red leather, gilt lettered spine label, marbled grey boards, marker ribbon, 384pp; A-Y⁸, [Z]⁴ Aa-Cc⁴. Frontispiece and sixteen out-of-text intaglio engraved illustrations of carving. Includes the errata, tables and indexes and advertisement often lacking. In French.

Early twentieth-century rebind; bookplate of famous culinary collector Marcus Crahan to front paste down; catalogue entry to verso front free endpaper, upper joint starting but firm; frontispiece fore edge closely trimmed with loss of caption; edges and boards worn, corners faintly bruised; faint occasional soiling, a few discrete paper repairs to page edges not affecting the text.

de la Reyniere is best known as the author of the world's first food and restaurant guide *Almanach des Gourmands* in Paris 1803-1812. Buoyed with the success of his annual

Almanach des Gourmands (in it's fifth year), de la Reyniere turned to other gastronomic projects: a monthly magazine *Journal des Gourmands et des Belles* (1806) (which he left the same year), a dictionary of gastronomy (unpublished) and the *Manuel des Amphitryons* (Handbook for Hosts). Three parts in one, the first part of the *Manuel* is a treatise on carving all sorts of animals and contains all the engraved plates. Biting suggests that the plates, by engraver, Jean François Tourcaty (1763–1830) were copied from *L'Art de trancher la Viande* by Pierre Petit ca.1615. Regardless of their origin, their relevance and usefulness to the reader belies the social importance of carving, in early nineteenth century France. According to de la Reyniere "one can compare the *Amphitryon* who does not know how to carve nor to serve properly to a great collector of books who does not know how to read."

The second part of the *Manuel* is a series of menus for dinners for twelve to sixty guests composed of formal dishes of the Ancien Regime, and the third, a treatise on etiquette for gourmand hosts

providing instruction on wines, table manners, conversation dining out and many other subjects.

Considered by his biographer N Rival to be the best of de la Reyniere's works, the *Manuel* and his *Almanachs* have long been wrongly overshadowed in gastronomic history by Brillat-Savarin who published his *Physiologie du Gout* some 15 years later. Brillat-Savarin himself said of Grimod's *Almanach* of 1804 "[a work] of the rarest merit in both style and content".

An important work in the gastronomic canon by an author recognised as the first of all gastronomic writers with excellent provenance.

- § Marcus Crahan (Crahan Collection #584 Sotheby's New York 10 October 1984; Crahan-Keck Day Collection #225 Sotheby's New York 25 November 1986)
- § Vicaire 427-8; Biting p.203; Simon BG 805; Oberlé (Fastes) 135; Horn-Arndt 451; Cagle 233;

Item #10205

\$3,800.00 AUD



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

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

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

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

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

Canier, like Varenne, was from Lyon and he published several editions of Varenne's work in the 1660s-1670s. The origins of the first part of this work are not clear. Nor is it clear why the title is changed to refer to La Varenne (unless it can be said that it refers to the 'style' of La Varenne, as the new dominant culinary trend in Europe at the time). The recipes (in both the French and Italian editions) cover

similar ground as *Le Cuisinier François* and use similar flavourings and techniques but the instructions and method are much simpler and have been described as less sophisticated or cruder. Ragouts, roux based sauces, mushrooms, seasonal cooking, all appear here. Whether this derives from Varenne's work having been widely published across Europe for over thirty years, and so only broad brush instructions were required, or it was meant to be a form of aide-memoire for professional chefs/household cooks or there was a commercial reason for the publisher to do so is entirely unclear.

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

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

§ OCLC records only 7 holdings: NYPL, UChicago, Harvard, Oxford, two in Italy and one in Germany.

§ Paleari Henssler II p.409; BING 1063; Bitting p.276; Georg 116; Drexel, 783; Notaker 918.4; cf Simon BG 470; Vicaire 501 (note); Westbury p.130 : 2.



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

² Vicaire p.503

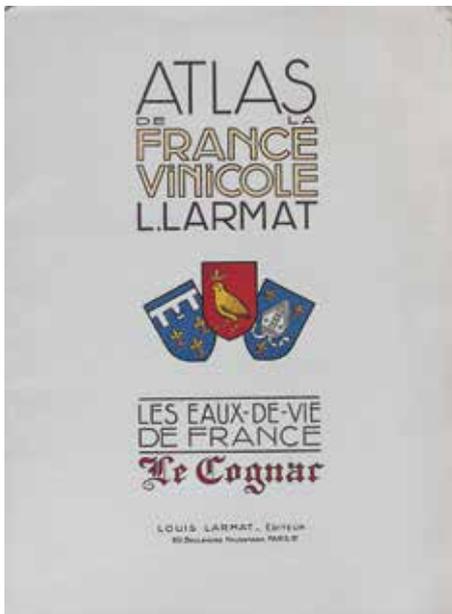
³ See Notaker 627.10, Simon BG 469;

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

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

Item #10873

\$4,800.00 AUD



[34] LARMAT, LOUIS (1890 - 19???)

Atlas de la France Vinicole: publié sous le haut patronage due comité national des appellations d'origine des vins et eaux de vie, du comité national de propagande en faveur du vin, du syndicat national du commerce en gros des vins, cidres, spiritueux et liqueurs de Franc - Tome VI - "Les Eaux-de-Vie de France Le Cognac".

Paris : Louis Larmat Éditeur, 1947. First Edition. Printed by Georges Girard Imp, Paris. Prefaces by J Capus, Raymond Braconnier, Gabriel Verdier, Maurice Hennessy and Lucien Roux with contributions for each appellation by a member of the relevant appellation committee.

Folio (445x325mm) unbound loose sheets as issued in the publisher's original illustrated cream heavy paper portfolio, 47,[1]pp. One folded sheet of graphs and sample ageing labels; six large polychrome lithograph folding maps; monochrome engraved tailpieces to each signature; numerous sepia héliogravure illustrations relating to Cognac production. Multilingual: parts of the text are in French, German, English and Italian. As originally issued.

The maps are I. Carte Générale Le Cognac (525x710mm); II. Grande Champagne (620x445mm); III. Petite Champagne et Borderies (620x445mm); IV. Fins Bois (620x445mm); V. Bons Bois (620x445mm); VI. Bois Ordinaires & Bois Communs dits a Terroir.

Portfolio edges faintly soiled; top right corner of loose sheets gently bruised, maps fine. Otherwise a near fine copy.

¶ *"The relationship between maps and wine is a very intimate one. Wine is, after all, the unique agricultural product whose price depends entirely on where it comes from. ... There is one classic wine atlas Louis Larmat's Atlas de la France Vinicole... published with the help of the French wine authorities in the 1940s. It is incomplete, even of France, but some of its maps are masterpieces which will not be surpassed."*

Between 1935 and 1939 French appellation laws were issued to cover the wine industry to

address fraud and adulteration and in response to the depression caused by phylloxera. The laws defined the rules for the production of wine by region, type and quality. With the support of the then Minister of Agriculture, Joseph Capus (also Chairman of the INAO), a set of wine atlases was commissioned by the CNAO/INAO to complement these laws. Eleven Atlases were proposed, and six were published between 1941 and 1947; of which this, Tome VI was the last to be published.

In each volume the detailed rules of the relevant AOC were set out, informed by general and regional maps. The maps are exquisitely drawn detailing effortlessly yet precisely the contours, elevations and other details relevant to the terroir. In recognition of their excellence, the Larmat Atlases were honoured with the Prix d'Agriculture - Gold Medal of the National Academy of Sciences, Literature and Arts of Bordeaux, and the Gold Medal of the Academy of Agriculture of France.

Not much is known about Larmat or the publication of the maps, as they were mostly published during the German occupation of France. He was a French cartographer who made his debut publication in 1924 in Provence. During the 1930s and 40s, he was a publisher in Paris with two separate business addresses. In addition to the atlases (later imprints and editions were in a smaller format) Larmat published two further volumes commissioned by the INAO post war, *Le Vignoble Girondin* (1947) and *Le Vignoble et le Vin de Champagne* (1951).

An excellent monograph, a beautiful collection of appellation maps and an important addition

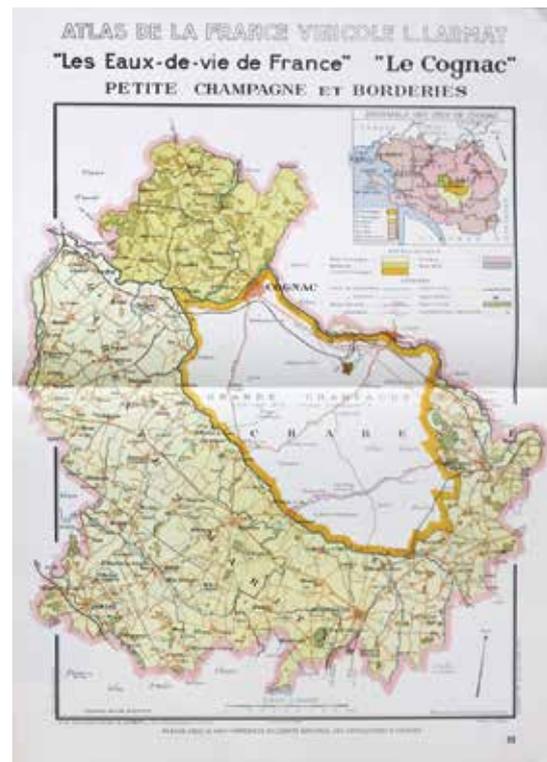
to the wine literature on the Charente and the production of Cognac.

Scarce.

¹ Hugh Johnson, World Atlas of Wine, London : Mitchell Beazley, 1971.

Item #11316

\$1,800.00 AUD



[35] 的場銚之助 MATOBA, SEINOSUKE, EDITOR.

和洋料理 *Wayō Ryōri (Japanese and Western cuisine)*: 家庭全書第六篇 *Katei Zensho (Complete Household Collection, volume 6)*

大阪 Osaka : 吉岡平助 Yoshioka Heisuke, Meiji 34 [1901]. Third impression, first published 1899. In Japanese.

(225x150mm) heavy *chirimen-gami* (crepe paper) colour wood block printed wrappers, four-hole stab binding, silk tassels; purple silk kadigore, [12], 210, 28, [2]pp. Folding colour photographic plate, thirteen monochrome photographic illustrations, of traditional kitchens and famous restaurants on folded leaves; numerous in-text woodblock illustrations of cooking equipment, ingredients and finished dishes. Wrappers lightly soiled, edges lightly worn; kadigore worn, some loss; folding plate, faded to left side; publisher's advertisements agetoned, last leaf creased; internally clean and sound.

¶ The Meiji restoration was a period of great and ongoing social upheaval and change. Western ideas and practices were encountered and absorbed at pace as Japan opened to the West and industrialised. Households were faced with absorbing all manners of changes in furniture, household equipment, social status, the role of women, education, and diet. Western ideas of nutrition were promoted by the Government, French cuisine was appointed the official diplomatic cuisine, Western ingredients and restaurants became popular for special occasions. By the middle of the Meiji period, Western cuisine

was becoming more common, particularly when adopted to Japanese tastes. From the mid-Meiji period onwards, a home cooked Japanese-Western fusion cuisine (*Wayō Ryōri*) became more common, leading to the development of modern yoshoku dishes such as tonkatsu, curry rice and omelet rice. As tastes and fashions developed, school education, cookery classes and particularly cookery books began to provide instruction to women on how to bring Western cuisine into Japanese households using the Japanese equipment and ingredients already available.

Katei Zensho was a multi-volume domestic manual. The other volumes covered letter writing, the tea ceremony, needlework and handicrafts, Meiji era rituals and etiquette, child rearing and other household matters. This sixth, final volume provided practical advice for cooking home-style dishes that were simple and nutritious ranging from traditional Japanese to Western cuisine and the emerging Yoshoku dishes that borrowed from both traditions. Chinese dishes served *Fucha* style on large plates for sharing are also introduced. Written for the women and children of the household, the intention was to provide instruction to There are detailed instructions for using Western cookware and managing the new kitchen and a lengthy section on making pickles. A number of seasonal menus are suggested and there is a detailed table



of contents/index. True to its encyclopaedic purpose *Wayō Ryōri* provides instructions, with illustrations, on how to construct a table and play “push ball” (billiards) declared a favourite Western pastime after dinner.

Scarce. A detailed insight into the development of *Wayō Ryōri* in Osaka during the late Meiji period.

§ OCLC records one holding, NDL, and one holding of the 1899 edition, NDL. Alternate editions published later in Tokyo are also held by University of California and several other Japanese institutions.

Item #11447

\$600.00 AUD

[36] MEIER, FRANK (1884 - 1947)

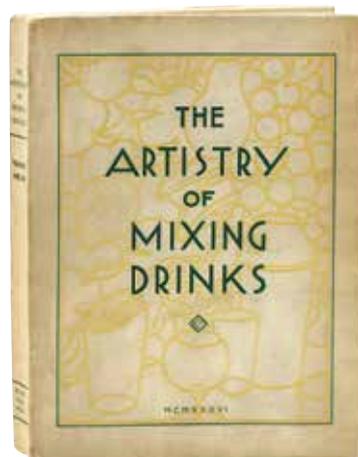
The Artistry of Mixing Drinks

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

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

¶ Born in Tirol, Austria into a family of innkeepers, Meier was for most of his working life a barman, first in London, then New York, then throughout France and Belgium. After his discharge from the French Foreign Legion at the end of World War I he was employed to run the bar at the highly fashionable, and extremely expensive Ritz Hotel Paris; which he did until 1947.²

The Artistry of Mixing Drinks has almost 500 recipes for cocktails, classic and contemporary and popular bar drinks of the Ritz. Over forty are attributed to Meier, marked with his



monogram, including his famous *Bee's Knees*, the *Olympic* and his *Corpse Reviver No 2*.

Not just a cocktail book, Meier included a chapter with excellent advice on wine regions and vintages, illustrated with elegant maps; a chapter of recipes for sandwiches, canapes and savouries (“*Champagne, Sandwiches and an Appetite are things which make an evening pass*”); bartending tips and tricks and a miscellany of things only one of the world's most fashionable and successful bartenders could be expected to know to converse on: horse racing, antidotes for poisons, world time zones, nautical mile conversions, the circumference of the earth in feet and miles plus the planet's surface area, the deepest point in the ocean and the height of Everest; how to calculate the carat weight of

a diamond, how to remove stains from an oil painting, how to aid a drowning victim, someone struck by lightning or even bitten by a snake.

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

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

§ Noling p.286; EUVS; not in Gabler.

¹ I.e., self published.

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

Item #11157

\$2,500.00 AUD

SEARLE, TOWNLEY (CIRCA 1887 - ????)

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

Charming, droll, whimsical, amusing and elegantly written. An unusual (and early) book in English about Chinese food. The first nine chapters are musings on Chinese foods and dining habits. The 101 recipes (from Chapter 10 onwards) are littered with proverbs, observations and asides and interspersed with the author's illustrations and caricatures. The recipes are written longhand. Many are guidelines and lack measurements or quantities, but in most cases are useful to a sensible cook, if not authentic. There are useful chapters on ingredients including pricing and a glossary as well as guides on where to shop and eat (US locations in this edition, British locations in the UK edition). There are also many observations, astute or amusing, and sometimes both on Chinese gastronomy and culture.

During the 1930s, Searle was a resident of central London, near Soho and the West End. He had a number of careers as an antique collector and dealer, antiquarian bookseller, author, humorist and artist. He self-published a bibliography of W S Gilbert (of Gilbert and Sullivan) and wrote and illustrated several other small works. Contemporary newspaper reviews suggest that Searle had never visited China, although given his descriptions and anecdotes here, he was very familiar with the Chinese restaurants and establishments in Soho, London at the time. In 1934, the Sunday Express described him "a welfare worker among the Chinese"¹ and in 1936 he gave character evidence on behalf of a Chinese restaurateur saying he was "interested in certain Chinese institutions" in the area².

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

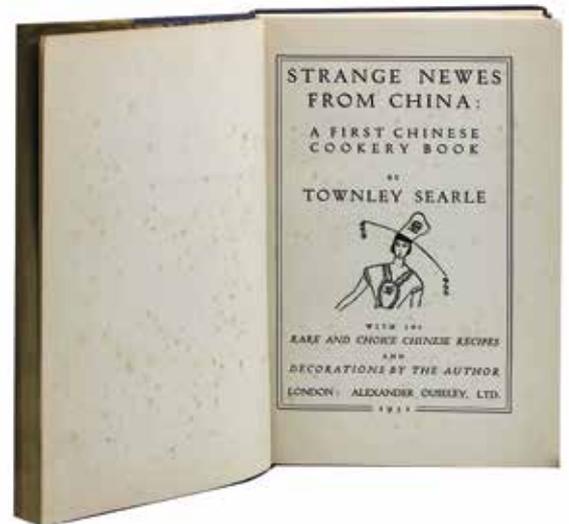
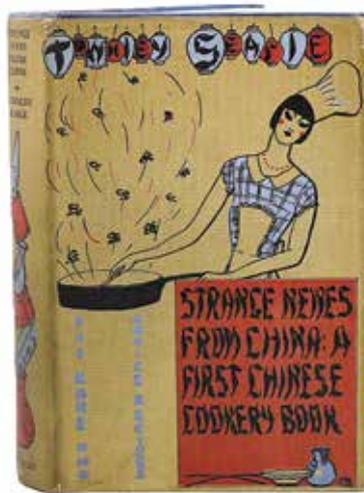
¹ Sunday Express, Sunday 11 February 1934, p.5

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

[37] English First Edition

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

Octavo (220x145mm) gilt cloth dust jacket, illustrated in colour, unclipped; gilt printed endpapers depicting chinese lanterns in five colours, blue gilt-titled boards, heavy cream handmade paper 231,[1]pp. [A]⁸, B-O⁸, P⁴. Numerous black and white illustrations, throughout, some repetition. Faint edgewear to dust jacket; top-edge lightly soiled a trifle dusty; endpapers and title page lightly foxed, else bright crisp and tight; a near fine copy. Rare, particularly in such fine condition. Quirky. A delightful copy.



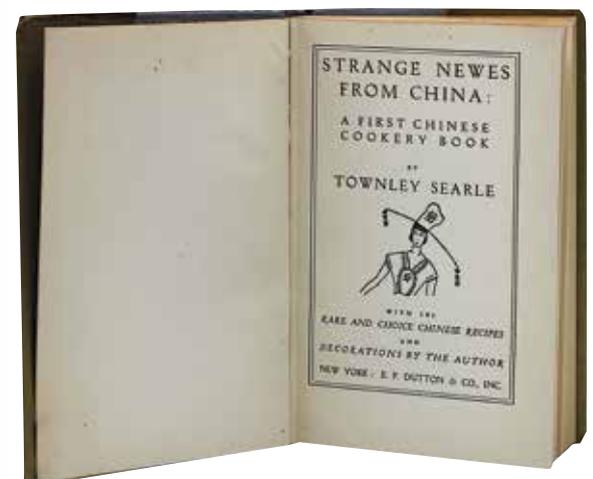
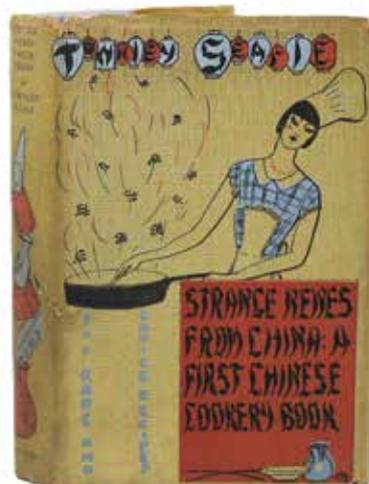
Item #11454

\$1,500.00 AUD

[38] American First Edition

New York : E P Dutton & Co., Inc. [1932]. First Edition, US. Priced at \$2.85. Printed at the Burleigh Press, Lewin's Mead, Bristol.

Octavo (220x145mm) gilt cloth dust jacket, illustrated in colour, unclipped; gilt printed endpapers depicting chinese lanterns in five colours, blue gilt-titled boards, heavy cream handmade paper 231,[1]pp. [A]⁸, B-O⁸, P⁴. Numerous black and white illustrations, throughout, some repetition. Small discrete repair and light shelfwear to dust jacket bottom edge; edges chipped, small loss; discrete split to dustjacket spinetop-edge lightly soiled a trifle dusty, else bright crisp and tight; a near fine copy.



Rare, particularly in such fine condition. Quirky. A delightful copy.

Item #11429

\$1,500.00 AUD

鈴木文助 編 [SUZUKI, DR BUNOSUKE (1888 - 1949)] EDITOR.

小學科學繪本 *Shogaku Kagaku Ehon* [Elementary School Science Picture Books]

¶ During the Taishō period (1912-1926) progressive ideas flourished in Japan. Japanese creatives who had been studying in Europe began returning home, freshly inspired by modernist artistic movements such as late impressionism, expressionism, cubism, fauvism, and Art Deco. On their return, their work innovatively and seamlessly integrated Western and Japanese influences into a fusion of styles that are still considered fresh today. Exemplifying this trend, between 1922 and 1944, the children's book publisher Tokyo-sha, produced a richly illustrated innovative children's magazine コドモノクニ *Kodomo no Kuni* (*The Land of Children*) with contributions from progressive educators, modern and avant-garde artists, illustrators, writers, lyricists, poets etc.

In 1937, Tokyo-sha produced a highly illustrated series of science books for elementary school children using the same artistic guidelines and educational principles. There were 12 volumes: Gold, Iron/Steel, Airplanes, Trains, Steamship, Clothing, Houses, Coal, Oil/Petroleum, Rice and Food and this volume, Sugar. Each volume was illustrated by a leading avant-garde Japanese illustrator, some of whom are now extremely collectible artists. The dust jackets were uniformly illustrated by 木村俊徳 Toshinori Kimura. Not much is known about the illustrator of this volume Jirō-ga Kurita.

[39] 食物 *Shokumotso* [Food] : 7卷 [Vol 7]

東京 (Tokyo) : 東京社 (Tokyo-sha), Showa 12 [July, 1937]. First edition. Dust jacket illustrated by 木村俊徳 Toshinori Kimura ; text illustrated by 栗田次郎 画 Kurita Jirō-ga. In Japanese.

(210x195mm) colour illustrated dust jacket, finely diced, blue cloth boards, red stamped title, inlaid illustration to the centre of the cover; illustrated endpapers, heavy cream paper, stapled [32]pp. Rich colour lithography throughout. Dust jacket lightly soiled and sunned, staples started; light offset toning; top edges dusty; pages slightly agetoned but crisp and vibrant.

In *Food*, the reader begins with a history of food, perhaps unusually starting with that biblical icon, the apple, before exploring foraging, hunting, the domestication of animals, agriculture particularly wheat, rice and sugar, fishing, the harvesting of salt, the growing of vegetables, dairy produce, and orchards before finishing with tea. A richly evocative picture book written for young readers in a strikingly modernist, yet uniquely Japanese way.

Like the children's magazine, the series was sold by subscription. Each month two volumes

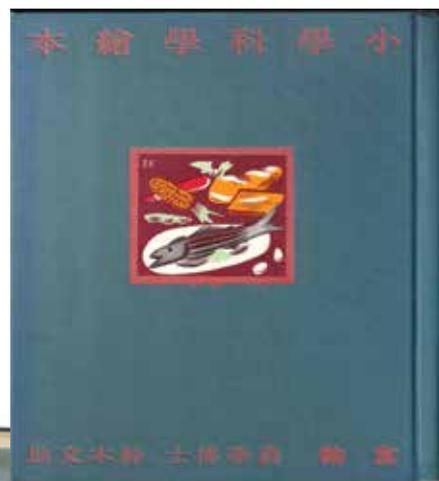
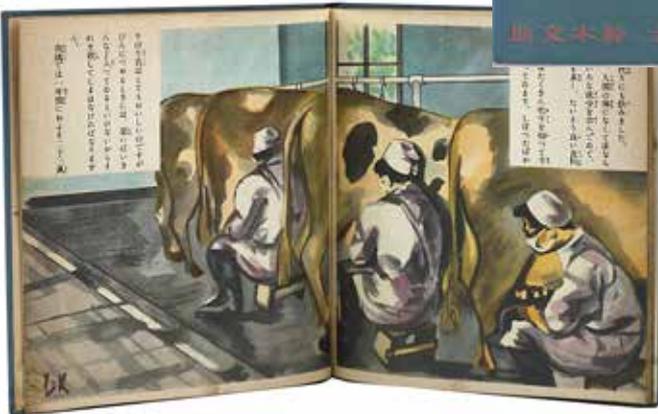
were shipped, with the twelve-volume series being supplied over six months. *Food* shipped with volume 8, *Houses*, in July 1937.

Scarce. A charming and groundbreaking children's science and natural history book about food.

§ OCLC records one holding of this volume and one holding of the complete series, the National Diet Library.

Item #11425

\$250.00 AUD



[40] 砂糖 *Sato* [Sugar] : 12 第 [Vol 12]

東京 (Tokyo) : 東京社 (Tokyo-sha), Showa 12 [July, 1937]. First edition. Dust jacket illustrated by 木村俊徳 Toshinori Kimura ; text illustrated by 栗田次郎 画 Kurita Jirō-ga. In Japanese.

(210x195mm) colour illustrated dust jacket, finely diced, blue cloth boards, yellow stamped title, inlaid illustration to the centre of the cover; illustrated endpapers, heavy cream paper, stapled [32]pp. Rich colour lithography throughout. Dust jacket lightly soiled and sunned, edges chipped, small loss; staples started; light offset toning; top edges dusty; pages slightly agetoned but crisp and vibrant.

In *Sugar*, the reader begins with the discovery of honey, the domestication of bees, ginger sugar, and the arrival of sugarcane. It then explains the change from hand to industrial processing of sugarcane, the discovery of molasses, brown sugar, beet sugar, refined sugar, and maple sugar. The final section explains how sugar is used, and what effect it has on people. A richly evocative picture book written for young readers in a strikingly modernist, yet uniquely Japanese way.

Like the children's magazine, the series was sold by subscription. Each month two volumes were shipped, with the twelve-volume series being supplied over six months. *Sugar* shipped with volume 9, *Coal*, in May 1937.

Scarce. A charming and groundbreaking children's science and natural history book about sugar.

§ OCLC records one holding of this volume and one holding of the complete series, the National Diet Library.

Item #11426

\$250.00 AUD



[41] SITWELL, SACHEVERELL [SIR SACHEVERELL REVESBY (1897 - 1988)]

Bridge of the Brocade Sash: travels and observations in Japan

London : Weidenfeld and Nicolson, December, 1959. First Edition, 3,000 copies. Printed by C Tinling & Co, Liverpool. Price 36s.

Octavo (250x160mm) colour illustrated dust jacket by Dick Hart, publisher's original strawberry red linen grain cloth boards, salmon pink end-papers, top-edge red, 314,[2] pp : [A]⁸, B - U⁸, V⁶. Twenty out-of-text leaves of photographic illustration, four in colour. Dust jacket, unclipped, edges lightly worn, scuffed and soiled, a few small neatly repaired edge tears, small chips to corners; several very discrete and neat marginal notes in pencil. Elegantly signed in ink to the title-page "*Sacheverell Sitwell*".

¶ A prolific author and poet, Sitwell was best known as an art critic and writer on architecture, particularly the baroque. He was the youngest of the famous Sitwell siblings. In 1958, Sitwell and his wife flew to Japan and spent three months or so travelling across Japan. Sitwell opens with landing in Tokyo, and then travels slowly to Kyoto, Osaka, Nara, Nagoya, Fukuoka, Hiroshima and visiting towards the end, the *Kintai-bashi*, the historic and famous Bridge of the Brocade Sash, in Iwakuni.

Ostensibly a travel narrative, Sitwell rambles across the landscape, opining elegantly and sympathetically on Japanese art, architecture, artisanal craft, aesthetics, culture and history. In between he describes, in glimpses, the meals, dishes and ingredients that piqued his interest and pleased his palate including: tempura in Ginza, sushi and sashimi, unagi bars, meals on long distance trains; matcha and green teas; delicate soups in lacquer bowls, restaurants, bonito, oysters, chestnut delicacies, wagashi and oysters.

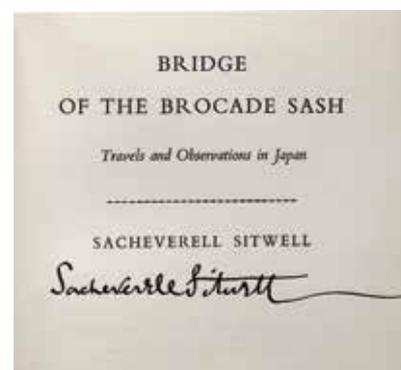
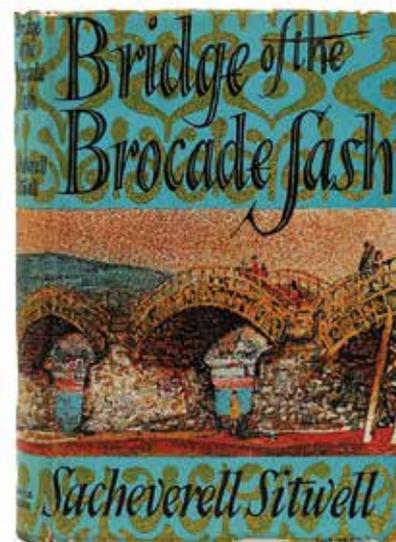
An elegant commentary on Japanese culture and aesthetics just as the modernity and industrialisation of the later twentieth century arrived.

An uncommon signed true first edition. A very good copy.

§ Widely held in English speaking countries, OCLC records only one holding in Asia at the National Diet Library, the 1960 US first edition published by the World Book Co.
§ Ritchie, A66;

Item #11434

\$600.00 AUD



[42] THE BENEDICTINE SISTERS OF PEKING [SISTER M FRANCISETTA VETTER, O.S.B. (1896 - 1966) AND SISTER M REGIA ZENS O.S.B. (1894 - 1987)]

The Art of Chinese Cooking.

Tokyo : Charles E Tuttle Company, 1959. Ninth impression, first published June 1956. Illustrations by Masahiro Kuwata. Printed by Obun Printing Co, Japan Price. \$2.00 in the US; ¥ 540 in Japan.

Octavo (180x130mm) white comb bound, illustrated stiff card boards, flush cut edges, xi,[1],94,[6]pp. Printing to comb binding faded; hinges creased; boards faintly soiled; small signs of kitchen use. Detailed marginal notes in ink to one recipe, likely added during a cooking class run by the sisters in Tokyo. Signed in ink to the title page by Sister M Francetta, O.S.B. and Sister M Regia, O.S.B.

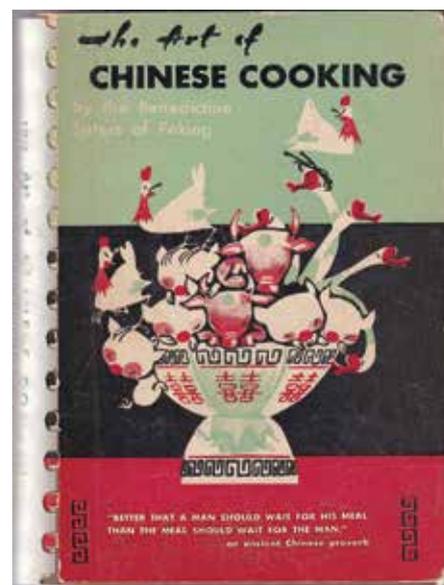
¶ In 1930, at the request of the Benedictine administration of the catholic Fu Yen University in Peiping, six missionary sisters from the Order of St Benedict Convent Minnesota led by Sister Vetter, travelled to Peiping, to teach college preparation courses to young Chinese women wishing to study at the University. By 1935, the financial circumstances of the University had changed and the Sisters removed to Kaifeng, a city in East-Central Henan Province. There they opened a medical dispensary, often providing desperately needed care to Chinese soldiers wounded during the

Sino-Japanese war. In 1941 the sisters were interned by the Japanese for the duration of the War in the Pacific. They returned to Kaifeng but by 1949 had been evacuated first to Shanghai, then Formosa (Taiwan). In 1950 half the mission was then evacuated to Tokyo.

Before leaving for China, Sister Francetta had been the head of the Home Economics Department of St Benedict, and Sister Regia had been the head of the kitchen at their Minnesota Convent. During their time in China they learnt much from their Chinese cook Ta Shih Fu and on arrival in Tokyo they decided to sustain their missionary activities by offering Chinese cooking classes. By 1956 the sisters were teaching 150 students a week.

The Art of Chinese Cooking is a collection of 69 simple, mostly Northern Chinese home-style recipes in eight chapters, written longhand. Each recipe is named in English, romanised Chinese and traditional Chinese. A brief introduction explaining seventeen ingredients precedes the recipes. At the end there is a trilingual glossary of ingredients.

An excellent early impression of a well-loved



Chinese cookery book during the 1960s and 70s. Extremely rare to be signed by the authors.

§ Institutionally well held in various editions and printings. No signed copies recorded either institutionally or in the trade.
§ Newman, later printings only.

Item #11340

\$750.00 AUD

[43] TSUJI, SHIZUO [辻静雄 著] (1933 - 1993)

Etude Historique de la Cuisine Francaise. [フランス料理研究]

Tokyo : Taishukan Shoten Co [大修館書店], 10 July 1977. First Edition, limited, #857 of 1,250. In Japanese and French. Design by Shigejiro Sano. Price ¥165,000

Folio (370x270mm) printed dust jacket, gilt blocked title, red buckram boards, top edge gilt, 1440,[6] pp, in publisher's original card slipcase. More than 2,300 photographs and illustrations, forty-four out-of-text folding illustrated leaves. Weight, 12kg. Slipcase corners faintly bruised, one cm closed and repaired tear to bottom corner of slipcase cover; several tiny blemishes to dust jacket spine.

An extraordinary, outstanding and exhaustive exploration of classical French cuisine from the 16th to the 20th century, richly illustrated with extracts and illustrations reproduced from Tsuji's extensive collection of rare French culinary texts. Part One explores the history of French cuisine. Part Two contains most of the illustrations and recipes, all of which are annotated with comprehensive explanations of the presentation and assembly of classic dishes. In many cases, Tsuji outlines rediscovered

or forgotten techniques based on his own investigations and experiments. The dishes explained include recipes and designs by La Varenne, Massiolot, Menon, La Chapelle, Carême, Urbain-Dubois, Escoffier, Nignon, Audot, Montagne and many others.

Tsuji, was a Japanese journalist, author and educator, with a degree in French literature. In the 1960s he trained with a number of Michelin starred chefs including Paul Bocuse. He founded the Tsuji Culinary Institute in Osaka; Japan's largest and most highly regarded school for professional chefs. The school program offered placements and training in France and featured guest lectures and classes by France's leading chefs. Fluent in French, Tsuji was a leading collector of rare French culinary texts and the major influence on professional culinary training incorporating classic French technique in Japan in the twentieth century.

For his services to promoting French cuisine, the French Government awarded Tsuji the Meilleur Ouvrier de France (1972), the Chevalier



Ordre des Palmes Académiques (1981) and the Ordre du Mérite Agricole (1989).

Rare. Profound. A fine copy of an extraordinary and unsurpassed gastronomic work.

§ OCLC records only six copies in the USA and two in the UK; NDL records 3 copies in Japan.

Item #11436

\$3,000.00 AUD



[44] 辻子熊太郎 TSUJIKO, KUMATARO (ED).

Styles of Taking Food: 日本飲食 [Japanese Food and Drink]

Osaka : Kumataro Tsujiko, Meiji 24, [1891]. First edition. In English and Japanese.

(130x110mm) colour illustrated woodblock printed stiff card wrappers, thirteen leaves, all woodblock printed illustrations, [26]pp. Edges worn, lightly creased; wrappers worn and soiled; dampstain to bottom edge of several pages; pages lightly soiled; a few instances of colour offset.

¶ The author and publisher is best known for his work on 日本風俗 *Nihon fuzoku*, a series of small chap-book-like bilingual children's books on Japanese culture that he produced with Emily Bishop Boulton.¹ The style and design of this work is the same as *Nihon fuzoku* although it doesn't appear that the Japanese text uses katakana exclusively and the School is not acknowledged here as the owner of the copyright (as it is in *Nihon fuzoku*) although the seal on page 2 confirms that it was registered with the Home Ministry for copyright purposes.

The woodblock prints appear to be by the same artist used in *Nihon fuzoku*. As the preface of that work notes: "These books are not only designed to please children, but to show the manners and customs of the ancient and modern people

of Nippon. The fine illustrations afford an important aid in this respect. It is through the eye that the understanding itself is most quickly reached."

There are twelve illustrations showing the various ways food is served, presented, or eaten depending on one's social status from the Emperor, Shinto priests, and wealthy people to typical families of the upper and down to the lower classes as well as drunken men (sic). The English captions appear to have been written fairly independently of the Japanese cartouches (possibly by Boulton). One caption in English says "A drunken man / His wife. A workman taking food" but the cartouche says that it's an illustration of people eating fish. The next one says in English "The eating house (entered mostly by people of the lower class)" but the Japanese cartouche is "A picture of eating mochi (glutinous rice cakes)". Other translations are generally closer, though rarely exact, suggesting they were written by a non-native speaker. An unusual bilingual children's book illustrating how different classes of people eat that provides an insight into the cultural differences between English/Anglican missionaries perceptions of Japanese culture as practiced by various classes and actual practice. The westernization of Japanese kitchens can be seen in the illustrations



of the working classes with the use of western style stoves and tables.

Rare. Possibly a previously unattributed work in the series *Nihon fuzoku*

§ OCLC records only one holding, IRCJS Japan.

¹ Boulton, born in England in 1855, was a missionary with the Anglican Christian Missionary Service. She arrived in Japan with Bishop Poole in 1883 and began teaching at a private girl's school in Osaka, the Eisei (Eternal Life) school, later the Bishop Poole Girls' School.

Item #11471

\$2,000.00 AUD

[45] 梅田矯菓 UMEDA, KYŌKA

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

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

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

¶ Although the concept of bread was introduced briefly to Japan by the Portuguese in the mid-sixteenth century, bread only began to become part of the Japanese diet after the Meiji restoration, when the government sought to modernize its society through rapid industrialization, political reform, and cultural westernization, a process that included adopting aspects of the Western diet such as meat and bread. The first commercial bakeries opened in the Yokohama in the 1860s and the first Japanese owned bakery in 1869 in Ginza providing take-away bread. Home baking was unknown.

The book begins with an introduction on ingredients, particularly discussing wheat flour, an ingredient unfamiliar to Japanese cooks. It then discusses cooking methods. Japanese kitchens were not suited to Western style baking. Cast iron stoves were gradually introduced in the late Meiji period. As an alternative, the author explains how to make a type of 'dutch oven' that could be used with coals.

There are eighty-seven recipes for plain, baked, fried, steamed, patterned and flavoured breads. There are a number of influences in the ingredients and techniques including references to Dutch, Portuguese, and Chinese ingredients. The names of the breads sometimes refer to the ingredients and sometimes to the texture and design. The steamed recipes include: Daimyo, Soba, Chirimen, Sea Sponge; Colourless, Golden, Bokutei (i.e., cherry), Horai (i.e., Chinese Bao), Ryuku

(Okinawan) Hail, Soy Flour, Mocha Custard, Naruto (swirl), Sansho (Japanese pepper), Ogura (red bean), Masago, and Daimyo Dengaku (miso glazed). The fried recipes include black sesame, mugwort, green nori, Nanking, sarashina (fine buckwheat), sweet potato, Castella (Portuguese) and Misty (perhaps sugar glazed). The baked breads include versions of shokupan, ginkgo nut, Hetto (a borrowed Dutch word for beef tallow), Boro (something akin to a melon pan), Matsukaze, Soybean and Thick Baked. The recipes include a number of creative fillings such as chocolate custard for a shokupan loaf. Many of the flavour combinations suggested are forerunners of the wide and uniquely Japanese range of 'pan' familiar to Japanese consumers today.

The recipes are quite sophisticated and useful to commercial bakers as well as domestic households. They are written longhand with the ingredients and method combined. There are more sweet than savoury recipes and more steamed (sponge or 'bao' style) than baked or fried. The texture of most of the breads would have been soft, even sponge like; most were made with baking powder rather than yeast. Some of the baked loaves use Western high or square tins. There are also recipes for sandwiches using milk bread/shokupan with traditional Japanese fillings such as red bean and apple pastes highlighting the ingenious fusion of indigenous ingredients, techniques and tastes with Western baking traditions, decades before the post-World War II boom in all things shokupan.

Not much is known about the author. She wrote several quite technical books on Japanese/Western confectionery and experimental baking techniques (most notably 御菓子製法 : 実験和洋 (Sweets Recipes : Experimental Japanese and Western)) published between 1905 and 1951. Page 4 here has an invitation for readers to pay 30 sen to join her World Confectionery Research Association (also unknown).



Scarce. Believed to be the first domestic Japanese book on bread-making at home and a very early text on the development of Japan's unique baking traditions of the twentieth century.

§ Unrecorded by OCLC. NDL records one holding, Tokyo. Later edition, 1915, held by UC Berkeley.

Item #11445

\$750 AUD

[46] [UNKNOWN]

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

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

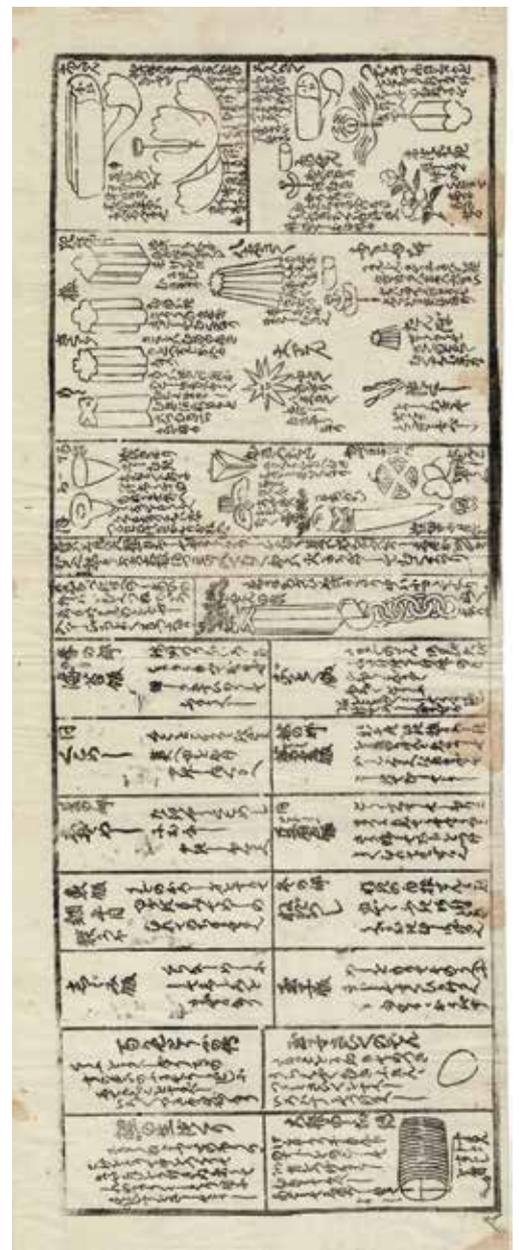
Single woodblock printed leaf (415x160mm), verso blank, complete. Edges lightly soiled, a few small marks and stains, faint creases and folds, a few faint smudges, very small, closed tear to right margin. Twenty-one monochrome panels, seven illustrated.

¶ The right side explains how to make むきもの mukimono: daikon radishes, carrots, cucumbers and other vegetables carved into decorative garnishes for special dishes, kaiseki meals, celebrations and food offerings. There are twenty-one different designs, some geometric and most floral shapes such as: a peony, a camellia, a peach, plum, cherry, or Japanese bell flower, etc. Many of these would be used as つま tsuma (garnishes for sashimi). The most striking illustration accompanies the instructions for carving わちがい大根 wachigai daikon, a whole daikon carved into an unbroken chain of linked rings. Decorative carving vegetables was a highly regarded and required skill in Edo kitchens. The wachigai daikon first appears in Edo cookbooks in the 1780s. Skill was required to carve the rings as standard kitchen knives were used rather than specialised tools (as

in the West and in South-East Asia in later centuries).

The left side has two parts. On the right half, there are ten recipes for suggested seasonal rice dishes, e.g., rice with seaweed in spring, with perilla in summer, with buckwheat in autumn, and with scallions in winter etc. On the left half of the left side are what seem to be advertisements for, or descriptions of, other content: 鯉の生づくり (preparations of living carp i.e., sashimi); 玉子さいくの伝 (traditions of workmanship/craft with eggs); 百色豆腐の伝 (hundred 'colour' tofu); and, 大根あさきり伝 (traditions of thinly sliced daikon).

The text and descriptions on the left, (and also the whole document) appear to refer to, or reference 百珍物 hyakuchinmono and 料理秘密箱 ryori himitsubako: single subject cookery books. A popular genre from 1780s onwards, they were not a series, being mostly written and/or published independently. Several were written by Kidodo Shujin and published by Nishimura Ichiroemon. Many titles were published. The most well-known is *Tofu Hyakuchin*. Other popular titles include *Imo Hyakuchin* (sweet potato), *Kaiman Hyakuchin* (conger eel), and *Komyaku Hyakuchin*



(konjac, a form of yam). Other titles focused on a wide range of ingredients such as sea bream, citron, radish, rice, whale meat etc.

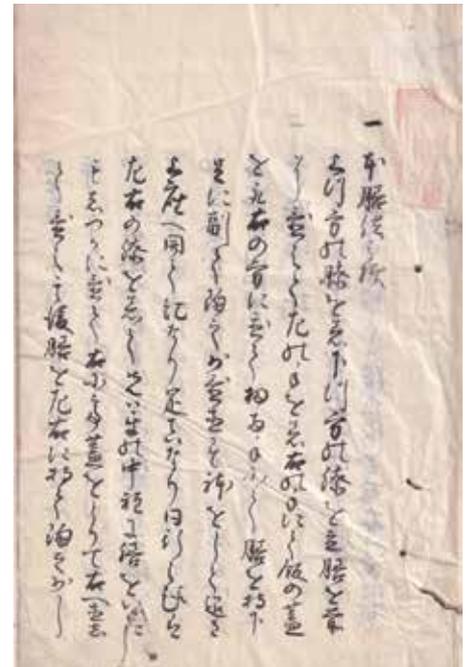
Although there is no reference to a publisher, shop or printer, this appears to be an uncommon and early form of 引き札 hikifuda (promotional pamphlet) perhaps used in-house, to promote either a restaurant or tea-house to advertise dishes that might have been inspired by the hyakuchinmono and himisubako series, or, more likely, the actual books themselves.

A rare ephemeral piece linking two distinctive publishing developments during the 'explosion' of Edo consumer culture at this time; hand bill promotional marketing and single subject cookery books.

§ Unrecorded

Item #11469

\$1,400.00 AUD



[47] [UNKNOWN]

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

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

Manuscript composed in ink (260 x 180mm) cream wrappers, four-hole stab sewn binding, brown silk, indistinct faded gilt and black title label, fourteen folded leaves, un-paginated. Two hand-drawn monochrome illustrations in ink to leaves two and fourteen. Wrappers age-toned, lightly soiled and creased, edges faintly worn; wrappers and leaves wormed, mostly to the margins; oblong red ink seal to the first leaf, square red ink seal to the last; a few discrete paper repairs.

¶ The proposed title is drawn from the last page of the text end “As listed at right are the eighteen principles.”

The eighteen principles discussed include: (1) 本膳供ノ様 “How the principal dish is prepared”; (2) 二ノ膳供ノ様 “How the second dish is prepared”; (3) 三ノ膳供ノ様 “how the third dish is prepared”; (4) 左膳授ノ様 “presentation of dishes to the left”; (5) 右膳授ノ様 “presentation of dishes to the right”; (6) 本膳授ノ様 “how the principal dish is presented”; (7) 酌ノ分別(?) ; (8) 酌進退之姿 how to offer and withdraw wine/drink; (9) 祝礼 受之様? ; how to receive ceremonial (?); (10) 露觴授之様 presentation of a wine cup (?); (11) 肴進之様 presentation of food;

(12) **給之様 (13) 樽肴擯ノ様 (14) 樽肴授ノ様 “How edible offerings (casks/barrels of wine and food) are presented”.

Instructions are given for the placement of main and side dishes relative to each other; how trays or *sanbō* should be placed (see for example the first illustration); how one should compose oneself; including how one should sit (exactly) with instructions for the placement of knees.

The second illustration described in principle fourteen, shows a traditional *shinsen* offering to the gods with *taruzuke* (cedar barrels of aged sake) at the front, then the food offerings from left to right. Sake (after rice) is the most important offering. The circles below the table of fish represent barrels of sake or taruzukana. Food offerings are then traditionally arranged on a board or table, in a specific order and orientation based on descending value: first shellfish, then sea fish (sea bream here), then river fish, then pheasant (here), then a lesser bird and finally vegetables.

Taken as a whole, the manuscript is most likely a manual for a traditional Japanese food offering for an unidentified occasion(s) probably in a secular or home situation. For example, as part of wedding celebrations during the early Edo period, it was customary to display received wedding gifts including

perishable foods and there was a certain etiquette for preparing, presenting, receiving, and displaying them. Wedding and betrothal rituals and feasts often included food offerings to the gods.

The text has many parallels with the complex and ritualised food offerings made at a significant Shinto Buddhist shrine for a particular occasion.¹ Such offerings were and remain highly ritualised, seasonal and symbolic with numerous formal elements. Comparing the instructions here with the complexity of offerings recorded at the major temples, this is perhaps more likely to have been instructions for a smaller, perhaps rural occasion either secular or religious.

Rare. Elegant calligraphy, intriguing possible origins. An original mid Edo record of traditional Japanese food offerings and associated etiquette.

§ Unrecorded.

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

Item #11449

\$2,000.00 AUD

[48] [UNKNOWN]

(Shinpan) Ryōri kondate shū (zen) or 料理献立抄

[trans. Collection of Cooking Menus, New Edition, complete]

No publishing details in the text: circa 1686. [Kyoto : Nagata Hanbei, Jokyo 3, 1686]¹ In Japanese, early Edo period calligraphic script.

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

The chapters (according to the table of contents) are: 正月より十二月まで汁の事 Soups from the first month through the twelfth month; 田舎雑汁並精進汁の事 Countryside stews and vegetarian soups; 魚鳥精進共に吸物の事 Soups with fish, poultry, or vegetarian; 肴魚鳥精進物取合の事 Combining with side dishes that are fish, poultry, or vegetarian; 祝言引渡の事 Delivery of festivities; 精進物魚鳥膾之事 Vegetarian, fish, and poultry pickled salads.

The first five chapters listed are in this text. The sixth is not. Although mentioned in the table of contents, the text ends at leaf 16, with a deliberate blank space where in other editions, the sixth chapter commences (see note 1 below for a comparison); thus apparently a new “abridged” edition; or the first volume in a series of menu-books. The contents are organized by month, beginning with shiru (soup), atsumono (another type of soup), side dishes (sakana), namasu (the predecessor to sashimi but with a vinegar dressing), aemaze (a type of salad, vegetarian), simmered dishes, sashimi, aemono (similar to aemaze but using fish or seafood), etc. There are ten examples of each dish per month.

The artist is not attributed, but the images are in the style of, and similar to the work of,

Kyoto ukiyo-e artist Yoshida Hanbei.

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

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



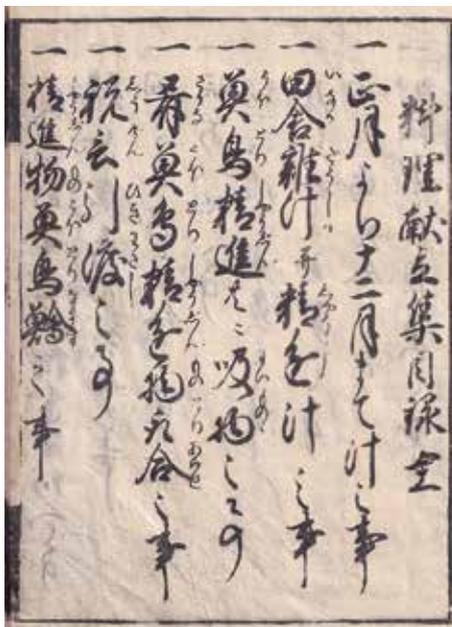
Although not a recipe book, *Ryōri kondateshō* nevertheless provided a way for its readers to imagine formal and ceremonial banquets and to conceive of food beyond the meals they served at home. In this regard, there is much similarity with concept and purpose at its simplest of Ferran Adria’s manifesto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

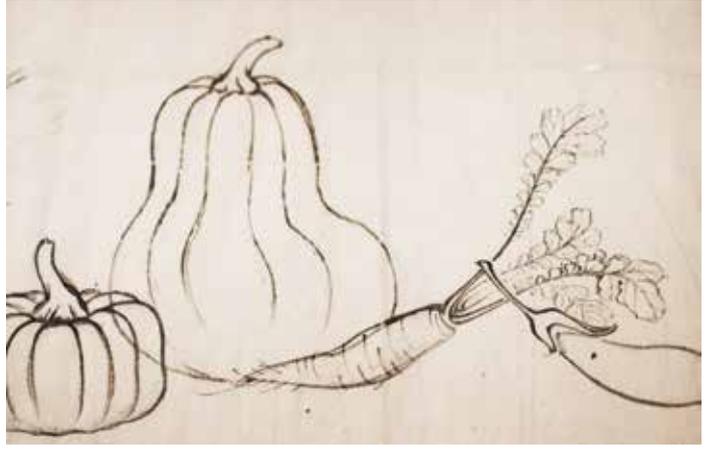
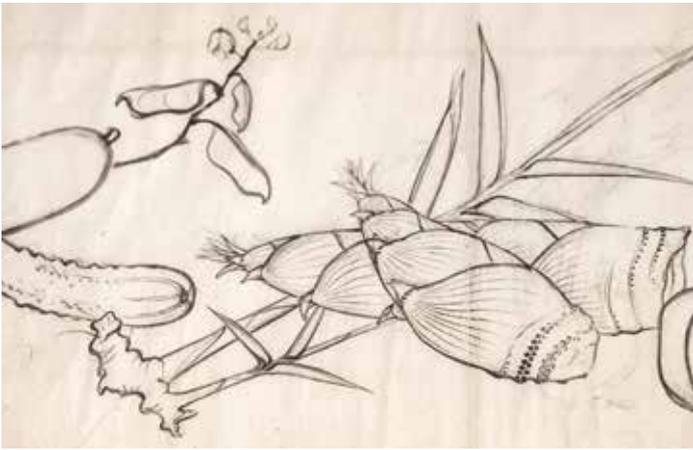
Rare in any format. A good copy of a “new” edition of a significant book in the Japanese canon.

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

Item #10321

\$6,000.00 AUD





[49] [UNKNOWN]

[Untitled Japanese illustrated hand scroll depicting seasonal vegetables]

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

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

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

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



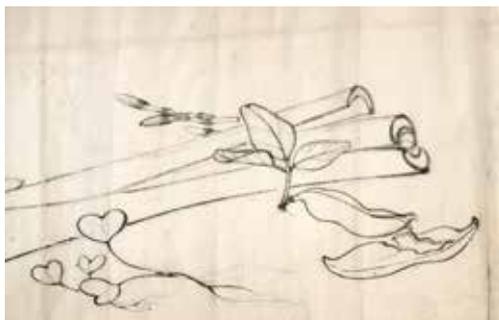
(persimmons), carrots, hakusai (bok choy), cucumbers, eggplant, pumpkins, turnips, melon, spinach, taro stalk, konjac, galangal, ginger, bitter gourd (?) and fava beans.

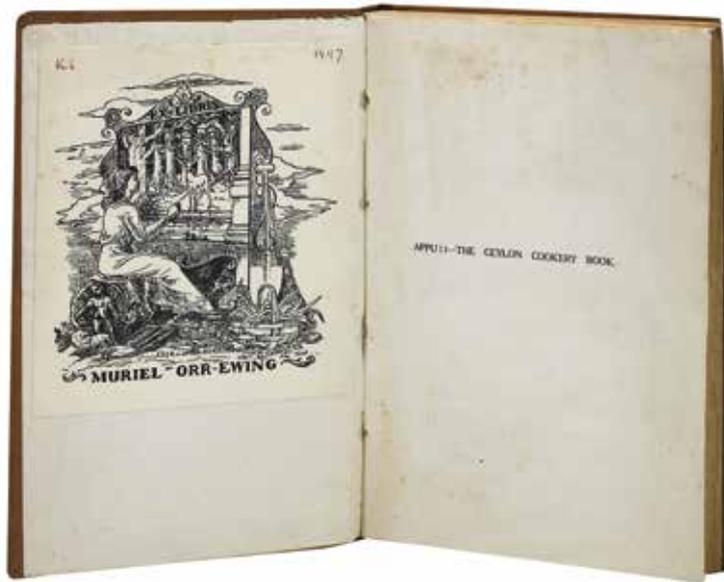
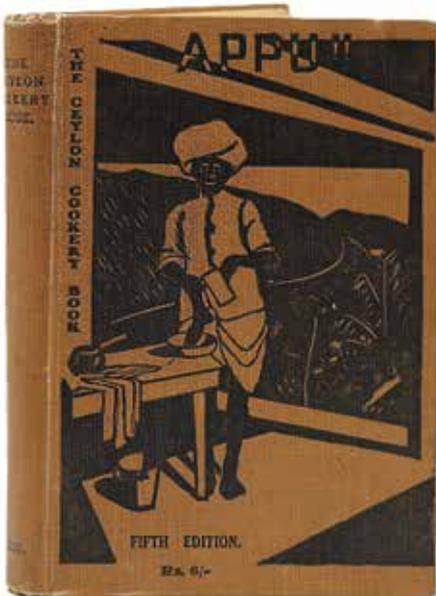
Unrecorded.

Item #11173

\$1,200.00 AUD

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





[50] WALKER, MRS CHURTON H. [MARION ETHEL HANSON CHURTON NÉE ?? (1875 - 1929)]

Appu!! The Ceylon Cookery Book

Colombo & London : The Times of Ceylon, January 1926. Fifth edition, first published December 1914. Printed by Alfred Holmes for the The Times of Ceylon Co., Ltd., Fort, Colombo. Price Rs. 6/-

Octavo (200x135mm) publisher's illustrated tan brown cloth boards, xxii,321pp. Bookplate of Muriel Orr-Ewing to the front paste down; spine ends lightly worn and pushed; small 5mm split to otherwise firm hinge; endpapers faintly foxed; pages and top edge faintly age toned; a few small signs of kitchen use not affecting the text; a few folded/bruised corners. Otherwise, a tight, clean copy.

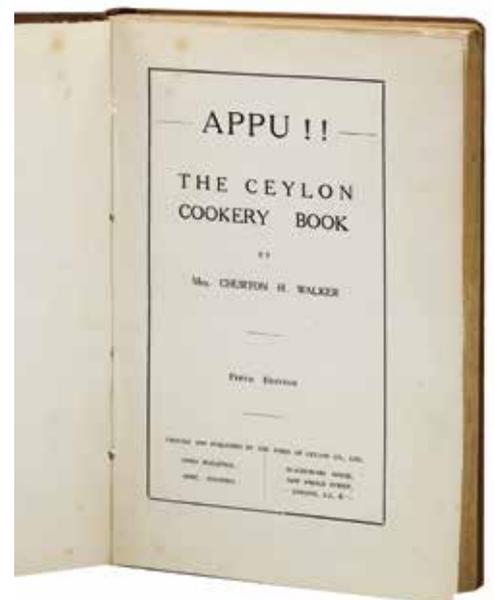
¶ The author's husband, Churton Hanson Walker, was a tea plantation manager in Ceylon. He left England for Burma in 1907. He is recorded as the assistant manager for the Park Group in Pussellara in 1912, and for the ensuing five years, Highland Estate's Chrystler's Farm in Kotagata. As the assistant manager a.k.a., the *Sinna Dorai* or "little boss" (abbreviated in the book to "S.D.") he was responsible for overseeing specific divisions of the estate and the day-to-day fieldwork and provided with a bungalow and a wage of approximately Rs.150 per month.

Named for the Southern Indian or Tamil bungalow cook/man servant present in all European households in Ceylon, ... "The aim of the book [was] to supply a compendium of first-hand information on housekeeping to residents in out-of-the-way districts where cold-storage and fish are out of the question, to those who are new to the country or have very little experience how to run a house of their own, and to those who find difficulty in making both ends meet on a poor salary. The book is primarily meant for European residents..."¹

As such, although some recipes are adapted for local conditions, almost all of the 573

recipes are of British or Western European in origin. Little credence is given to indigenous ingredients or food-ways. Apart from a recipe for Indian Chutney, there are no Anglo-Indian dishes, and certainly no curries. The introductory chapters on establishing and managing a household, and in particular the kitchen and pantry, suggest the author had lived on station 'in the back of beyond' (her words) for some time. Her comments on marketing, budgeting, cleaning and preparation are practical and illuminating. Overall, there is a sense of practicality and domestic economy throughout the book. The constant references to S.D.'s suggest the author drew on a lot of personal experience.

Muriel Orr-Ewing [Muriel Emma Lucy née Muschamp a.k.a. "Meiko" (1900 - 1994)] was a writer and educator, best known as headmistress of The Grove, an exclusive finishing school for young women near London between 1947 and 1969. Her earlier life was an adventure. In her twenties, she moved to Japan with her first husband. She studied Chanoyu, the ancient Japanese tradition of preparing a bowl of tea for honoured guests, and in 1929 received official approval to perform the Chanoyu tea ceremony, something she continued to perform for the rest of her life. In 1930 she moved with her husband to Singapore. On the boat she met Debonnaire Metcalf, a young woman on her way to South India to get married. They left their respective husbands, travelling to India where she probably purchased this title. Debonnaire and Muriel then moved to Austria and lived together for several years before more turmoil and adventure intervened. Her papers are held at the University of Buffalo and were the subject of a fascinating exhibition on her life, loves, travels and travails.²



An intriguing insight into the cultural and physical isolation, home life and diet of a British tea plantation manager and his wife in Ceylon before World War I, with fascinating provenance.

Rare. An excellent copy.

§ OCLC records only five holdings all editions: first edition, Cornell and Oxford Brookes; fourth edition, Harvard and MSU; fifth edition, The Huntington. Based on pagination, the "editions" appear to be impressions of the same content, rather than new editions.

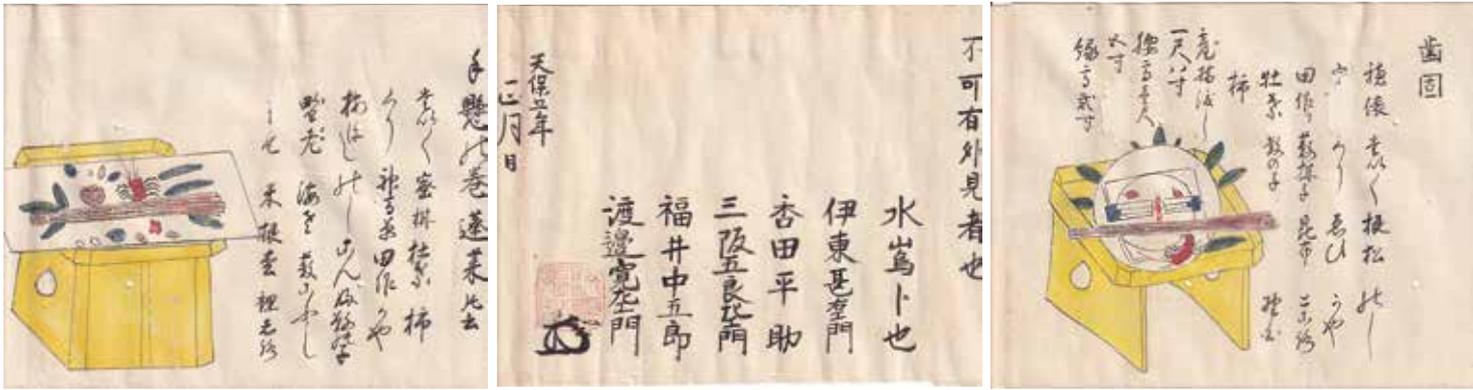
§ Neither in Driver, Bitting nor Axford.

¹ *The Ceylonese*, January 14th 1915 as quoted on p.vi.

² <http://library.buffalo.edu/archives/exhibits/meiko/intro.html>

Item #11431

\$750.00 AUD



[51] 渡邊寛左工門 [WATANABE, Kanzaemon]
 年中手掛之卷 [Nenjū tegake no maki]
 [Scroll of Annual Decorations]



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

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



The thirteen illustrations, in four colours, are of decorated sanbō (wooden ceremonial offering stands) for significant occasions in the Edo period Japanese ceremonial and lunar year. The first illustration is 手懸の巻 蓬萊とも (Tegake aka Hōrai) as part of Osechi Ryori or New Year's Banquet with shrimp, herring roe, chestnuts, persimmon and bitter oranges. The herring roe represents a wish for many children, chestnuts wealth and good fortune, shrimp long life, oranges the continuity of good fortune, etc. The second illustration is 齒固め (Hakatame) (teeth-strengthening), a new-year's ritual where offerings are made to ensure longevity including chestnuts, shrimp, kelp, persimmon and hodawara (a seagrass). The third illustration, also a new-year's ritual performed on the eleventh of January is an offering of Kagami Mochi or "armour plate" rice cakes which having been offered to the gods for eleven days (often in front of a samurai's armour) would be broken with a hammer, cooked and eaten. The fourth illustration is of cranes (a symbol of renewal) which together with the pine and noshi included in the fifth illustration would be made into a 昼院床飾 (Toko-kazari) (alcove decoration). The remaining illustrations, save for one, are of symbolic and ritual food offerings for the Gosekku, five annual ceremonies traditionally held at the Japanese imperial court since the

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

The colophon identifies the source of the content of the scroll as 水島卜也 (Bokuya Mizushima (1607 - 1697)). Mizushima had studied Osagawara etiquette under teachers trained by Osagawara masters. He established himself in Edo as an etiquette expert and with his students taught and wrote on various aspects of etiquette bringing the traditions and rituals to a much wider and public audience. It is

unclear whether Mizushima's teachings and rules of etiquette were from the Osagawara school or of his own making or a mixture of both. Contemporaries were critical of his authority. Whatever the case, it is clear that the Mizushima school's teachings formed a considerable part of the Edo period's understanding of Ogasawara-style courtly etiquette.¹

Nothing further is known about Watanabe but based on the colophon it is likely that he was a master of the Mizushima school of etiquette and that he was presenting the scroll to Kimura upon graduation.

Rare. An elegantly illustrated late Edo period etiquette instruction manual for the significant ceremonial festivals of the Japanese calendar.

§ Unrecorded.

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

Item #11361

\$4,500.00 AUD



[52] 八百善 [著] YAOZEN, [KURIYAMA, Zenshirō, the fourth generation owner of Yaozen (?? - 1839)]
江戸流行料理通大全, *Edo Ryūkō Ryōri Tsū Taizen (Complete Guide to Popular Delicacies of Edo) : Ryōritsū Yonben [Expert Cook volume 4]*

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

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

¶ Yaozen in Asakusa, was an extremely popular and prominent high-end traditional Japanese restaurant during the Edo period. By the 1820s, established for more than a century, it had become famous for its exquisite meals and elegant decor with breathtaking views of Mount Fuji. The owner was reputed to be the best chef in Edo serving multi-course dinners known as *kaiseki*. Regular guests included the Shogun, government officials, celebrated *ukiyo-e* artists and writers. It was important in the shaping Edo's modern culture as it became an intersection between the *tatsuma* geisha, merchants and craftsmen, the samurai classes and the *tsukatsu* or men of taste. An early example of fine dining *ryotei*, it served customers from a wide range of social backgrounds *honzen ryōri* (high end Japanese cuisine served on low tables), *fucha ryōri* (Chinese style vegetarian cuisine), *shippoku ryōri* (fusion Japanese/Chinese cuisine served family style), and the *daimyo* version of *kaiseki ryōri* (haute cuisine for entertaining originating in the tea ceremony, extended by the samurai and *daimyo* to become a multicourse banquet as distinct from *cha-kaiseki*). Yaozen *kaiseki* banquets were reputed to include large numbers of dishes.

Yaozen was also a popular destination for visitors to Tokyo and listed in guides such

as Chamberlain & Mason's *A Handbook for Travellers to Japan* published by John Murray in 1891. *Edo Ryūkō Ryōri Tsū Taizen* ("Ryōritsu") became a popular souvenir along with *Yaozen kamitate-e* (papercraft models of the restaurant). In 1853-4, Yaozen was one of two restaurants responsible for catering for Commodore Matthew Perry and his delegation during their historic visit to Japan. During the late Edo and early Meiji periods Yaozen was so famous that it was the subject of *nishiki-e* and other works of art by a number of famous artists including Utagawa Hiroshige, Tsukioka Yoshitoshi and Katsushika Hokusai. The four volumes of *Ryōritsu*, each written by Yaozen, were published several years apart, each focusing on a different aspect of popular fine dining. Volume 1 in 1822, volume 2 in 1825, volume 3 in 1830 and this, the final volume, in 1835. Volume 4 contains descriptions of the two types of Chinese cuisine served in restaurants of the time: 卓袱 *shippoku ryōri* and 普茶 *fucha ryōri* (vegetarian Chinese). Both styles of Chinese cooking had arrived in Japan via the port of Nagasaki in the late 17th century. By the mid-Edo period there were a few restaurants in Kamigata and Edo serving these styles. Of the roughly 200 cookbooks published during this time only a few dealt with these cuisines.

Some of the dishes in *Ryōritsu* have obvious Chinese origins. Others are clearly Japanese. *Ryōritsu* advises "It can be called a Chinese style. But there are some unsuitable combinations, so use the usable

parts as they are, and simplify, or copy the unusable parts as appropriate. It does not all have to be authentically Chinese. Just in the style of the Chinese."²

Similar to the development of *yoshuko* dishes a generation later, restaurants like Yaozen were adapting traditional dishes with Chinese ideas within the framework of a *kaiseki* meal. The seasonal menus are for *Fucha ryōri*. The illustrations of table settings show Chinese table settings and the ways in which Chinese food was served. Illustrations throughout *Ryōritsu* have been attributed to artist patrons of Yaozen including Utagawa Hiroshige and Hatushika Hokusai.

Scarce in any format. An important insight into fine dining and the development of Japanese foodways during the late Edo period.

§ OCLC records only nine holdings in various formats of the complete guide, eight in the USA and BL; The complete guide is also held by the NDL and several other Japanese institutions.

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

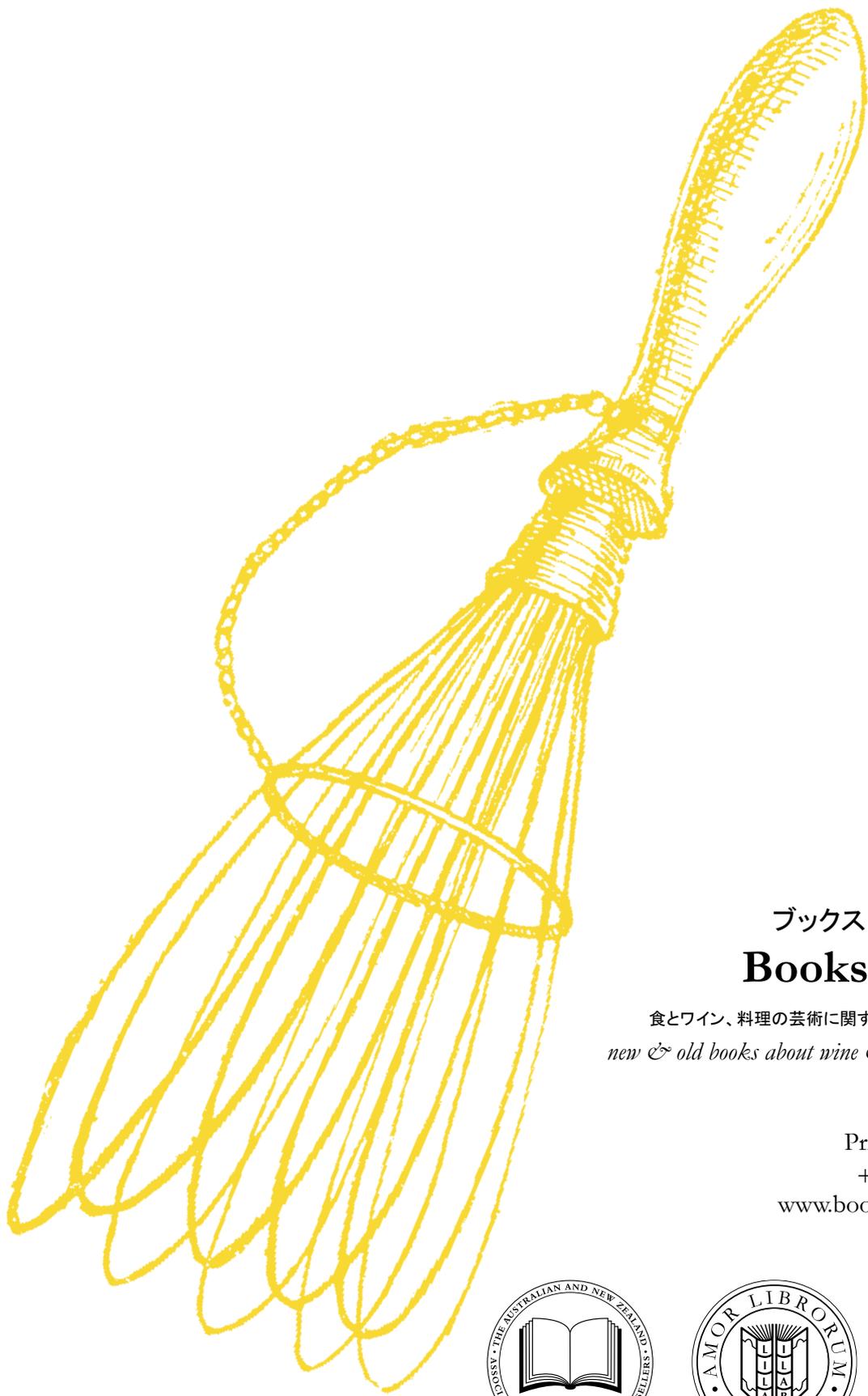
¹ The colophon notes also published Nagoya : Eirakuya Toshiro, and also Tokyo by Nishinomya Yahei and Okadaya Kashichi.

² *National Diet Library Newsletter No.241, October 2021*, p.6.

Item #11444

\$1,200.00 AUD





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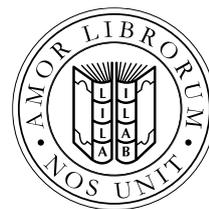
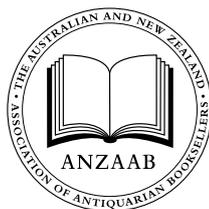
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